Jean Sibelius and Carl Nielsen: retrospective view on their hundredth anniversaries by David Hall

How Jenny Lind and Ole Bull conquered America

The Northern Stars: A Scandinavian opera quiz

Computers used to solve Beethoven puzzle canons

Some words of wisdom for prospective FM - broadcast tycoons

Jean Sibelius (1865-1957) by Akseli Gallen-Kallela
Here's how your dealer can show you what skating force is; how the Lab 80 eliminates it; protects your records; tracks both stereo channels more evenly - more perfectly than any other integrated record playing unit.

1. "This is a blank record with no grooves. I place it on the Lab 80."

2. (left) "I set the tracking force at 2 grams, (as an example). Since each click of the stylus pressure gauge on the tone arm equals ½ gram, I turn it for 8 clicks."

3. (right) "I slide the counterweight on the anti-skating device to the second notch... for a compensation of 2 grams... equivalent to the tracking force I have just set on the tone arm."

4. "Now you can actually watch the strength of the skating force. I start the Lab 80, but flip the anti-skating device over and out of operation. Note that as soon as I put the stylus on the grooveless record, the arm moves rapidly... with force, toward the center."

5. "Now watch me neutralize the skating force. I swing the anti-skating device back into position... and the arm tracks as perfectly as if there were a groove in the record! If I were playing a regular record—with the side pressure gone and resulting distortion eliminated—the sound would be cleaner."

Audio says: "Special features set this arm apart from the other automatics (and quite a few manuals). The first is an adjustable skating-bias control. This can be set for the proper stylus force used. It works effectively, without binding on the arm."

Hi-Fi/Stereo Review says: "I found that the bias compensator was quite effective... When adjusted, the distortion was very low even at the highest velocities, and was observably lower than when no compensation was used."

High Fidelity says: "Tracking is well nigh perfect; the machine can handle cartridges of all weights, including the heaviest, and of all compliances, including the highest; the assembly has a high immunity to external shock."

Due to the offset angle of any cartridge, and the rotation of the record, all tone arms have an inherent tendency to move inward toward the center of the record. This skating force, a definite side pressure against the inner wall of the groove, is a major cause of poor tracking, right channel distortion, and uneven record wear. Now, Garrard dealers have been supplied with grooveless records which make it possible to visualize the skating force and how it is overcome in the Lab 80. The demonstration takes only a few minutes, but it is well worth seeing before you decide on any record playing unit.

Oscilloscope readings (using 1000 cycle, 30 cm 1 sec. test record as signal source) verify effects of skating force on record reproduction.

Tracking without the anti-skating compensator, sine wave form shows considerable distortion.

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The patented Garrard method of neutralizing skating force is but one of a number of Lab 80 developments exclusive today but sure to be imitated tomorrow by other manufacturers. Compare! You'll find this Lab 80 feature is simple and foolproof... works perfectly without springs, balancing devices or other delicate mechanisms.

Visit your dealer to see the anti-skating device in operation, or send $1.00 to Garrard for your own grooveless demonstration record. For your complimentary copy of our new 16-page Comparator Guide, write Garrard, Dept. GM-125, Westbury, New York 11591.
EDITORIALLY SPEAKING

By William Anderson

JUST as clock and calendar dictate certain observances in our private lives, so do they from time to time in the field of magazine publishing. This year, for example, marks the hundredth anniversary of the birth of both Jean Sibelius and Carl Nielsen, and it seemed to us and to Scandinavian-music expert David Hall that a re-examination of the work of these extraordinary men might be instructive at this time, in this issue, even though the musical productions of Nielsen have yet to find their way into the recordings catalog in any significant number and those of Sibelius seem unaccountably to be finding their way out of it.

Yes, the music of Sibelius appears to be going out of style. There are doubtless many lessons to be learned from this, the simplest of which is probably that the demigods of one generation are often the laughing-stock of the next. A Sibelius enthusiast myself, I do not resent this, but it does make me a trifle sad, a little nostalgic, for it was through Sibelius that I found my way into the world of serious music. Brought up almost exclusively on John McCormack and the strains of barber-shop harmony around the family piano, it was not until I heard Finlandia in a high-school physics-course lecture on sound phenomena that I learned this world existed. I have long since forgotten what Finlandia was supposed to prove in that lecture, but I well remember the almost physical (no pun) impact of the music from that old wind-up phonograph. It was a good time to discover Sibelius, because he was just then at the height of his popularity in this country, the concert halls were full of his music, and it was an easy step to broaden out from that base into what was then practically the rest of the repertoire: Beethoven, Brahms, Dvořák.

I do not hold with the romantic conspiratorial theory of cultural history, the notion that mysterious pressure groups, nastily autocratic critics, or crass business interests have the power to blow the whistle on an artist any time they please. Public taste has shifted, that is all; Sibelius, who still gives me great pleasure, is out, and I accept the fact that, however strongly he spoke to the musical sensibility of my generation, he seems to have little effect on this one.

I have a sense—not snub, but confident—that I was handed, along with most of my generation, an invaluable heritage: a workable common vocabulary in all the arts. It may dismay some to learn that, in addition to the music of Sibelius, Anna Sewell's Black Beauty, John Greenleaf Whittier's Snow-Bound, Rosa Bonheur's Horse Fair, and Carrie Jacobs Bond's A Perfect Day are also part of that vocabulary. But far from teaching a witless conformity or generating a taste for Pablum, these admittedly naïve expressions inspired me to expand the vocabulary on my own while simplifying communication with my contemporaries. The alternative is insupportable: the self-educated "man from Mars" can discover literature with Dostoyevsky, music with Schonberg, but will find himself subtly cut off from understanding people—most people—who were weaned on, say, Through the Looking Glass and My Old Kentucky Home. I do not argue that Carroll is superior to Dostoyevsky, but that a common cultural base aids communication, the lack of one frustrates it. Times change, of course, the cultural base changes with them, and the process is taking Sibelius out of our vocabulary. This generation will have to discover another common denominator. Any nominations?
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Ives' Fourth Symphony
- David Hall's article on the premiere of Charles Ives' Fourth Symphony (July) was the most well-balanced that I have read yet. His analysis of the four movements is very well done, although I feel that the fourth movement is based on "Nearer My God to Thee," instead of the "Watchman hymn."

The only other comment that I'll make is in reference to the second movement, the renotation of which was due entirely to my own personal and persistent insistence. No one had seriously mentioned the inaccuracies of the New Music Edition until I reviewed this movement several years ago. When the premiere performance of last April, under Leopold Stokowski's leadership, was announced, it was assumed that this movement would be played from the parts used in 1947. Further, I suspected there would be a recording of this performance, and believed that it should be as definitive a version of the score as possible. It was at the end of December, when Stokowski indicated his willingness to use as many conductors as necessary, that renotation of the second movement began.

Theodore A. Sider, Curator
The Edwin A. Fleisher Music Collection
Free Library of Philadelphia

- I have just read David Hall's comprehensive review of Charles Ives' Fourth Symphony. Having seen imbecile, pointless, irrelevant liner notes on so many record albums, I believe it would be to Columbia Records' great credit to use this thoroughly interesting and informative article as liner notes for its projected release of this work.

Alexander Pappas
Milton, Mass.

Stereo Demonstration Records
- May I offer a nomination of my own for your July list of best-selling stereo records? It is Mercury's Dorati-conducted Nutcracker Suite by Tchaikovsky, two discs. The stereo of this album is so good that a 15-to-18-foot spread between speakers is permissible. A comfortably realistic volume level is recommended. It is curious that when purity of instrumental timbres has been preserved, loud sound falls lightly on the ear.

Albert M. Horvath
Cleveland, Ohio

Schoenberg's Cup of Hemlock
- Well! I still don't understand or like the music of Arnold Schoenberg, but thanks to Fred Grunfeld's well-written article in the July issue of HiFi/Stereo Review and Julian D. Hitch of accepting equipment payoffs for dishonest reporting (as related by a reader in the Letters to the Editor column, July) simply assumed Mr. Hitch's ethics to be no better than his own.

Acoustic Research has been sending its new products (on request) to Julian D. Hitch for review since 1955, when Mr. Hitch headed the Audio League. All units were either returned or kept and paid for. Both AR and Hirsch-Hock would have considered any other arrangement to be totally improper.

Edgar Vilchur
Acoustic Research, Inc.
Cambridge, Mass.

For Wider Tape Horizons
- I am delighted that you are expanding your services to tape collectors with Drummond McInnis' "Tape Horizons" column. As an avid tape enthusiast I have sometimes felt that HiFi/Stereo Review might offer much more to tape-recorder users. For example, when is Martin Bookspan going to add tapes to his Basic Repertoire recommendations? Your July issue suggests "Twenty-Five Stereo" (Continued on page 8)

Jonathan Wright
Raleigh, N.C.

THE WATERCOLOR OF JEAN
SIBELIUS

The watercolor of Jean Sibelius, Finland's most renowned composer, is by Akseli Gallen-Kallela, Finland's most renowned painter. The year 1965 is Gallen-Kallela's hundredth anniversary also, and both painter and subject were twenty-nine at the time the portrait was painted. During the years 1892-1895, at the height of the Finnish nationalist movement, Sibelius and Gallen-Kallela were the leaders of a group of young intellectuals who lent the force of their talents to freeing their homeland from the domination of Imperial Russia. The two men remained close all their lives, Sibelius in time becoming godfather to two of Gallen-Kallela's children. Once, on a visit to Gallen-Kallela's country home Gallen-Kallela asked: "Do you want to hear what effect Kalela and its atmosphere create in me?"—and played a theme that was to become part of his Second Symphony. Like Sibelius, Gallen-Kallela drew much inspiration from Finland's national epic, the Kalevala, painting many motifs from this heroic work.
Now that we've added FM to the Stereo 200 you may never watch television again...

Not that we have anything against television.

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The most amazing part of it all is that the Stereo 200 FM uses the same compact cabinet furnished with the Stereo 200. Not an inch was added to accommodate the tuner. The enclosure is still no larger than would be required for the turntable alone.

Price of the Benjamin Stereo 200 FM in walnut enclosure with plexiglass cover is only $339.50, less speakers. We recommend the Benjamin 208's for optimum performance, $49.50 each, though any pair of good quality speakers will do.

The Stereo 200 is priced at $229.50.

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1Kc p.e.f. channel) 32 watts/32
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cps ±1 db, 15-120,000 cps ±3 db
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Tape HD 1.5mV, AUX 100mV • Loud-
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Usable Sensitivity: 1.8
microvolts (IHF Standard)
• Signal to Noise Ratio:
60 db (at 100% Modu-
lation 1mV input) • Image
Rejection: 55 db • SCA Rej-
ction: 50 db • Capture Ratio: 2 db
• Stereo Separation: 38 db at 1 Kc
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Consumption: 50-60 cps, 110-120
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SPECIFICATIONS
TAPES SECTION
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• Input Impedance: MAG
500 K • Output Impedance:
600 ohms
BER. Freq. Drift: ±0.05%• Rer.
Frequency Drift: ±0.02% • Inter.
ference Rejection: 60 db • Scram-
ble Rejection: 55 db • Image
Rejection: 55 db • SCA Rej-
ction: 50 db • Capture Ratio: 2 db
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CIRCLE NO. 30 ON READER SERVICE CARD

Demonstration Records—but what about
demonstration tapes?
Much of my interest in tape now is at the
expense of a previous interest in records.
I buy fewer records than previously, and play
those I have less frequently. If there is any
chance that a work of interest to me will
eventually come out on tape, I am not likely
to buy the record. The reason is simple: the
superior sound of the tape after repeated
playing. So please cater a little more to your
tape-ophiles.

JAMES L. NOGEE
Houston, Texas

The answer to your first question, Mr.
Nogee, is this month. See page 42.

Great American Composers
I must comment on the letter (July) from
Mr. Albert Vandenburg concerning Virgil
Thomson. While Thomson is truly a very
important musician, it is amiss to state that
he is the greatest living American composer.
I find Aaron Copland or perhaps Roy Harris
a sounder choice.

C. C. RASMUS
Baltimore, Md.

Toscanini and Verdi
With reference to David Hall's review of
the recording of Verdi's Quattro Pezzi Sacri
in the July issue of your magazine: my father,
Arturo Toscanini, did not conduct the world
premiere of the three of these four pieces—
the Stabat Mater, Laudi alla Vergine, and Te
Deum—that Verdi allowed to be performed
in France and Italy.
The world premiere of the three took
place at the Paris Opéra on April 7, 1898,
under the baton of Claude Paul Taffanel.
On May 26, 1898, my father gave the first
Italian premiere—the second performance—
of the same three of the four Pezzi Sacri dur-
ing the Italian General Exhibition at Torino.
I have read somewhere that the Ave Maria,
which Verdi composed on an "enigmatic
scale" that he discovered in an article pub-
hlished in the Gazzetta Musicale di Milano
(he Ricordi magazine), was forbidden by
Verdi himself to be performed in Paris and Torino
because, Verdi said, it was only a
mere exercise, an unimportant experiment.
I was very surprised to discover recently
that all four pieces were performed in Vienna
on November 13, 1898, and in Berlin in Jan-
uary, 1899, because I had always thought that
they were never performed together during
Verdi's lifetime.

WALTER TOSCANINI
New York, N.Y.

Boo-Boo
I wish to bring to the attention of Joe
Goldberg, who states in a review of the recent
Harry James record (July) that James has
made no small-group recordings except for
the One O'Clock and Two O'Clock jumps,
that in the late Thirties or early Forties James
made two 78-rpm sides in boogie-woogie
style, called Boo Hoo and Boo Woo, that
were recorded with rhythm only.

WALLACE LEFF
Woodmere, N.Y.

Mr. Goldberg replies: "Mr. Leff is correct
—Boo Hoo (not Boo Hoo, as he says) and
Boo Woo were recorded with rhythm only."

(Continued on page 14)
Feature by feature
Empire components
have achieved the most
significant advance in
stereophonic reproduction.
Listen for a moment.
It sings! It absorbs! It feels! It captures every sound, caresses every note. The new Empire 888P cartridge is the pulse of your entire music system. Listen to its unbelievable frequency response that spans the complete orchestral spectrum one full octave above and below the fundamental range of any musical instrument or of any harmonic content it can possibly generate.

No other cartridge can reproduce the entire musical range as precisely and with such clarity. An important fact to note is that Middle C on the music spectrum producing 261.6 vibrations per second, can be struck on piano, blown on a horn or bowed on a violin. The characteristic sound of each is determined by the fundamental vs. harmonic balance. Failure to produce the lowest fundamental or the highest harmonic frequency loses the subtle nuances of the musical note. The new Empire 888P keeps every note "in true character" from the lowest B of the contra bassoon to the highest C of the piccolo.

The 888 series is a cartridge with instinct. It can pick up a sound as low as 8.15 cps—where the sense of feeling occurs before the sense of hearing, or as high as 40,000 cps, well beyond the normal range of hearing. The new Empire 888 series cartridge makes your records come alive.
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A sharp attack square wave with virtually straight rising time, very slight overshoot and near perfect damping (less than 1 cycle of ringing) testify to the low distortion of the new Empire 888P even while tracking as low as 1/2 gram.

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The 888P gives you razor sharp stereo separation (more than 30 DB) over a frequency spectrum of 10 octaves. Instruments don't waver. The only sound you hear is of exact depth and dimension of your recording.

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<td>Price</td>
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BERKELEY GAZETTE/NOVEMBER 1964

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SEPTEMBER 1965
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FREE: Our brand-new 24-page booklet, "Everybody's Tape Recording Handbook," tells you how to get more out of your recordings. Write for your copy.

HANSLECK AND BRUCKNER

In answer to the question posed by Henry Pleasants in his June article—"Was Eduard Hanslick right after all?"—I feel constrained to suggest that in the case of Anton Bruckner the answer is no!

Mr. Pleasants maintains that Hanslick saw in the case of Bruckner an "abdication by the composer in favor of the philosopher and mystic." I would suggest that Bruckner was neither a philosopher nor a mystic, as such, and therein lies the real miracle of his genius; for if ever a composer worked creatively without the aid of intellectual presuppositions, Bruckner was that composer. And yet, no music is more filled with lofty, philosophic suggestions and implications than his.

No music that I have heard sets before the serious listener the heights and depths of Creation's vast mystery and glory. All the evidence indicates that Bruckner was a very simple, naive person. His mysticism was never labored, nor was his religious impulse—so obvious in his music—ever the result of some mystical struggle or pious awakening. As Bruno Walter comments, concerning the relationship of Bruckner to Mahler: "Mahler his whole life through was seeking God. Bruckner had found God.... There is the difference and the connection...."

GERALD A. VAN DOREN
Edmonds, Wash.

ORGANS AND CLOCKS

I should like to call your attention to what I believe is, I believe, some rather misleading terminology in Igor Kipnis' review of the new Westminster recording of Mozart's Eptule Sonatas and three other organ pieces (June).

According to the descriptive heading, the organist, Marie-Claire Alain, plays a positive organ in the sonatas and a pipe organ in the miscellaneous pieces. It should be made clear that both instruments are organs having pipes. The positive is a type of pipe organ, generally a small one of proportions suitable for chamber music.

I might also point out a similar confusion of terminology when Mr. Kipnis mentions the "music-box quality" of the "mechanical organ-clock" for which Mozart wrote the three pieces. The instrument in question was a true organ, rather than a music-box; the limitations which prevented its use for much serious organ music were the smaller number of pipes, and consequent lack of tone-color differentiation, and the fact that performance was governed by a mechanical cylinder having pins to operate the valves which admitted

(Continued on page 16)
It took Dual precision to close the quality gap between the manual and the automatic turntable

**FRICTION-FREE TONEARM PIVOTS.**
The tonearm pivots vertically on two microscopically-honed hardened steel points, each supported by miniaturized ball bearings (A). Horizontally, double ball bearings are used (B). Bearing friction is so low...less than 0.1 gram...that only laboratory instruments as sensitive as Dual's own can actually measure it.

**CONTINUOUSLY VARIABLE STYLUS FORCE AT PIVOT.** A long, multiple-coil flat mainspring (C) applies stylus force, internally and at the pivot. As only a small fraction of its total length is used, stylus force remains virtually constant...from the first to the tenth record in changer operation. Tonearm remains so perfectly balanced in all planes, it can actually track at angles approaching 90°.

**ELASTICALLY DAMPED COUNTERBALANCE WITH CONTINUOUSLY VARIABLE FINE ADJUST.** Slips on tonearm via shaft (D) for rapid balance, then adjusts on fine threads. No click stops to limit precision tonearm balance, so essential for ultra lightweight tracking. Nylon-braking (E) on the shaft prevents slippage. Rubber damping (F) between counterbalance and shaft helps reduce tonearm resonance to below 8 cps.

**6% VARI-PITCH CONTROL FOR ALL FOUR SPEEDS.** Idler wheel (G) rises and lowers along each of the four tapered sections on motor pulley (H), thus varying platter speed without affecting motor speed or power. Speed accuracy is within 0.1%...easily verified with strobe disc supplied.

**ELASTICALLY DAMPED SOFT-SPRING FOOTINGS.** Extremely pliant spring footings are made possible by Dual’s feathertouch slide switches. Rubber damping (I) between spring and cup avoids metal-to-metal contact. Another reason why the Dual is so free from resonances and acoustic feedback.

As many have long suspected, there's far more to the Dual 1009's matchless performance than could ever meet the eye. For an automatic tonearm to track and trip flawlessly as low as 1/2 gram, every aspect of design and engineering, only a few of which are shown here, must be of an unprecedented high order of precision. A short visit to your franchised United Audio dealer will also show you its many exclusive operating features, such as fully automatic and manual start in both single play and changer mode. Then you'll know exactly why the world-renowned DUAL 1009 Auto/Professional Turntable at $99.50 is unquestionably your most outstanding value.
the best seat in the house...
... and it's right in your living room if your FM
is equipped with a

FINCO® AWARD WINNING FM ANTENNA

Broadcasting authorities agree that an outdoor antenna is
absolutely essential for the reception of full quality monaural
and multiplex FM sound.

A FINCO FM antenna will deliver a clean undistorted
signal and bring in more stations, regardless of location.

Guarantee yourself the best seat in the house for tonight's
FM concert ... install a fidelity-phased FINCO FM antenna.

Illustrated
FM 4
$24.90 list

THE FINNEY COMPANY
PRODUCERS OF THE WORLD’S FINEST FM AND TV ANTENNAS
Dept HD 34 West Interstate, Bedford, Ohio

Available at local dealers ... or write for Bulletin #20-213.

CIRCLE NO. 22 ON READER SERVICE CARD

(Continued on page 18)
Zip through Scott's new solid state FM stereo tuner kit in one afternoon

Four to six hours! That's all you need to zip through Scott's new LT-112 solid state FM stereo tuner kit. All you do is complete five simple wiring groups and breeze through an easy new 10-minute alignment. You can actually start after lunch and enjoy superb FM stereo at dinner.

Scott solid state circuitry is the key to the LT-112's superior performance. Costly silicon transistors, three IF stages, and three limiters give the LT-112 a usable sensitivity of 2.2 uv, selectivity of 45 db, performance unapproached by any other kit on the market. The LT-112 is actually the kit version of Scott's best-selling 312 solid state factory-wired stereo tuner, of which AUDIO said, "... it is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere."

All Critical Circuitry Pre-Wired

To insure perfect results, your LT-112 arrives with all critical circuitry pre-wired, pre-tested, pre-aligned, and mounted on heavy-duty printed circuit boards. Wires are all color-coded, pre-cut, and pre-stripped to the proper length. Scott's exclusive life-size, full-color construction book fully details every step... makes perfect wiring almost automatic.

You'd never believe a kit so easy to build could be so packed with features. Built right into the LT-112 is a brand-new Scott invention... the Tri-modulation Meter. A convenient front panel switch lets you use this Scott exclusive as:

1. A signal-Strength Indicator... for proper antenna orientation and coarse tuning.
2. A Zero-Center Indicator... for extremely accurate fine tuning of very weak or very strong stations. Accurate tuning is essential to minimum distortion and maximum separation.
3. A precision Alignment Meter that enables you to align your tuner, anytime, with absolute accuracy... a procedure that previously required the use of a $500 test instrument.

For your further listening enjoyment, the LT-112 is provided with three stereo outlets... one of them conveniently located on the front panel (you can connect a portable tape recorder without disturbing the installation of the tuner). Output level controls on the rear of the unit need be set only once, so you don't have to be bothered about duplication of controls.

Stop in at your Scott dealer's today, and pick up an LT-112 tuner kit... only $179.95 plus one enjoyable afternoon will net you a lifetime of listening pleasure.
Sony adds an exciting new dimension to home entertainment for less than $139.50

The New Solid State Model 250-A

Now, from World-famous Sony, the perfect playmate for your record player—the new Sony model 250 solid state stereo tape recorder. With a simple, instant connection to your record player you add the amazing versatility of four-track stereo recording and playback to complete your home entertainment center. Create your own tapes from AM, FM or FM Stereo receivers, or live from microphones—up to 6 1/4 hours of listening pleasure on one tape! This beautiful instrument is handsomely mounted in a low-profile walnut cabinet, complete with built-in stereo recording amplifiers and playback pre-amps, dual V.U. meters, automatic sentinel switch and all the other superb features you can always expect with a Sony. All the best from Sony for less than $139.50.

Available Soon: A sensational new development in magnetic recording tape, SONY PR-150. Write for details about our special introductory offer. (Sorry—only available to Sony owners.)

CONDUCTOR AND HIS COMPLETE LACK OF UNDERSTANDING OF THE MUSIC WITH WHICH HE WAS DEALING. THAT SUCH STRONG CRITICISM IS JUSTIFIED WILL BE IMMEDIATELY APPARENT TO ANYONE WHO LISTENS TO THE OLD DIAL OFFERINGS ALONGSIDE CRAFT'S TRAVESTIES.

The market for most of this music is, at the present time, very small, and when a major company takes the initiative in making such music available to the public, it is a pity that the project should be a failure.

ROBERT BLOMBERG
Sacramento, Calif.

Library of Congress Recordings

I would like to thank Nat Hentoff for his article on the Library of Congress folk music recordings (June). Many folk collectors are not aware of the availability of said discs. I would like to make one correction, however. A free catalog of long-playing albums only may be obtained from the address given in the article. A more detailed catalog that includes 78's as well may be obtained from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. It is the latter that costs forty cents a copy.

KATHY KAPLAN
Oceanside, N.Y.

Decay from Within?

Gene Lees' review of Peter and Gordon's album "I Don't Want To See You Again" (May) contains the most provocative statements I've read in three years of living in socialist Europe. He stated that "Elvis Presley and his ilk" have shovelld garbage at the American public for the last decade, and that the Beatles, Peter and Gordon, and their ilk are a welcome improvement over American rock-and-roll.

I regard Mr. Lees' reckless reviews as another example of the "internationalization" which is taking place the world over. Americans travel abroad and import the rotten, decadent socialism rampant in Europe and elsewhere that contributes to the "decay from within" about which Eisenhower warned.

If that fuzzy-minded liberal Gene Lees likes the British screaming eagles so well, I suggest that he move to Britain (better still, to the Continent) and make us both happy!

ED GOSA
First Lieutenant, USA
Nurnberg, Germany

Fitzgerald, Kern, and Whiting

Gene Lees' review of Ella Fitzgerald's "Jerome Kern Song Book" tape (May) interested me very much. For many years I have been a "non-conformist" regarding her so-called unparalleled singing. Ella's voice is clear, and she can really sing with a beat, but I never believe the lyrics when she sings them. In other words, she's cold.

Gene Lees mentioned that one should get the David Allen album of Kern songs for comparison, but I'll go him one better: listen to the album Margaret Whiting did for Verve in 1960, and you'll hear Kern the way Kern should be sung. Russ Garcia did superb arrangements for this "Song Book," and Maggie's interpretations of Why Was I Born, All The Things You Are, Long Ago and Far Away, and Poor Pierrot are labors of love. Maybe Maggie will have her day again. I hope so.

ROY BISHOP
Los Angeles, Calif.
At last! A powerful solid state receiver designed expressly for knowledgeable audiophiles

Scott's new 348 tuner/amplifier is not designed for the Mrs. ... or for the kids. It's not a simplified combination unit. This compact receiver is designed expressly for the man who wants a top-end high fidelity tuner, a powerhouse amplifier, and a preamp with a really complete set of controls ... yet still wants all this in one compact unit.

The 348 is a unique piece of high fidelity gear. Scott engineers have loaded it with every feature and control in the book ... and in hi fi engineering, Scott wrote the book. It packs a powerful 100-watt punch ... yet it fits in a standard 12" bookcase!

You won't find any output or driver transformers in the 348. Scott's advanced design has done away with these bulky distortion-inducing power-wasters.

New 348 has everything, even a sink! The direct-coupled output circuitry of the 348 utilizes silicon transistors mounted on military-type heat sinks ... more costly, but resulting in dramatically improved transient response, more instantaneous power for music peaks and cooler, trouble-free operation.

Every control feature you'll ever need is included in the 348: adjustable Dynaural interstation muting control; five-position input switch; seven-position stereo selector switch; dual bass control; dual treble control; balance control; loudness control; compensation switch; main/remote speaker selector; three-level phono sensitivity switch; flywheel tuning control; rumble filter; scratch filter; and tape monitor.

In addition, the 348 gives you a wider range of inputs and outputs than you'll find on most separate units: a switched front panel stereo headphone output; tape head, phono, and extra inputs for both left and right channels, two Tape In jacks; two Tape Out jacks; and two AC outlets, one of which is switched.

The new Scott 348 is not inexpensive. Yet at $479.95 it represents one of the best high fidelity bargains ever produced. It is superior in performance and features to the most expensive separate preamps, power amplifiers and FM stereo tuners on the market ... and if you've added prices lately, you know you can't come anywhere near the performance of the 348 unless you spend more than $800 on separate units.

SPECIFICATIONS: usable sensitivity (IHF), 1.9 µv; Harmonic distortion, 0.8%; Capture ratio, 2 db; Selectivity, 45 db; Cross modulation rejection, 80 db; Separation, 40 db; Music power per channel (at 4 ohms load), 37.5 watts; Steady state power per channel (at 4 ohms), 37.5 watts; Frequency response (1.0 db), 15-30,000; Hum and noise, -80 db.

Dimensions: In accessory case: front panel, 5 1/4" x 17 1/4"; from front foot to back of heat sink, 10 1/2".
Obsolete Output Tubes

Q. I have a Stromberg-Carlson stereo amplifier that uses 6DY7 output tubes, and I have tried to find replacements for these tubes without success. I have checked the radio-parts catalogs and have written to Stromberg-Carlson and have been told that they are no longer in the hi-fi business. Can you suggest any substitute tubes?

John Gallucio
Woodmere, California

A. The 6DZ7 tube appears to be a possible replacement for the older 6DY7. For the proper operation of the new 6DZ7's it may be necessary to change the bias on the grids of the tubes. In your amplifier you can do that simply by increasing the value of the 1,000-ohm resistor (R27) until approximately -11 volts is present on each of the grids of the 6DZ7. This voltage should be measured with a vacuum-tube voltmeter because a standard meter may produce an erroneous reading.

Cabled Wires

Q. I have noticed that British manufacturers of hi-fi equipment usually employ laced-cable wiring and terminal board construction instead of the rather sloppy looking point-to-point wiring used in most American amplifiers. What are the advantages of cabled wiring—if any?

Henry Petters
Annapolis, Maryland

A. Aside from aesthetic aspects, the advantages of cabled wiring for home hi-fi equipment are few. Obviously, cabling cannot be used in the radio-frequency sections of tuners because the capacitance between adjacent wires would be excessive, and the long leads used with terminal boards would contribute to instability. In wide-range audio amplifiers, high capacity between leads can cause unwanted feedback and high-frequency bypassing effects that make the job of the designer much more difficult. Lastly, cabled wiring presents special troubleshooting difficulties because it is almost impossible to trace by eye. Not too long ago, as a matter of fact, when repairing a British amplifier for which no schematic was available, I found it necessary to open up almost every cable in the amplifier in order to trace the circuit. I suspect that cabled wiring is a holdover from earlier assembly techniques and will probably be totally discarded for hi-fi in the near future.

Endwise Amplifier

Q. I have very limited space in which to house my stereo power amplifier. Would it be okay to stand it on one end to fit it into a convenient niche?

Ernest Grale
Tampa, Florida

A. Yes—but there are two things to watch out for: ventilation and tube damage. The ventilation precautions are not much different from those to be taken in normal mounting, except that one should avoid installing the equipment in such a way that the heat from the output tubes flows through the body of the amplifier instead of directly out of it. A fan may be helpful here. The problem of tube damage arises because some tubes, such as high-temperature rectifiers and power-output tubes, tend to short-circuit if operated in certain positions.

Transistor amplifiers present much less of a ventilation problem, and no problem at all in regard to the operating position of the transistors. If your amplifier's instruction manual does not spell out specific installation procedures (and precautions) drop a note to the manufacturer.

Transistor Load Matching

Q. The power output of my transistor amplifier is based on an 8-ohm load. What is the best method of matching or converting my 4-ohm speaker system to an 8-ohm load?

Ben Strickland
Deerfield Beach, Florida

A. The best method I know of is to use a matching autotransformer (such as the Microtran HM-90), connecting its 8-ohm terminals to your amplifier and its 4-ohm terminals to your speaker. The Microtran transformer is both well designed and relatively inexpensive ($6.35). A separate transformer will be required for each channel.

Dull Tapes

Q. I have a late-model tape recorder that I use to tape both the sound portion of TV programs and records played through my console radio-phonograph. The tapes I make by connecting the clip leads from my tape recorder across the TV set's speaker sound great, but for some reason I have difficulty tapping from the console. When I connect the clip leads to the voice coil of the console's large speaker (as recommended in the book that accompanies my tape recorder), I get a strong signal, but it lacks sparkle.

(Continued on page 24)
Perfection results from
CHOICE...NOT CHANCE

Since no single phono cartridge can be all things to all people, we earnestly recommend that you employ these individual criteria in selecting your personal cartridge from the broad Shure Stereo Dynetic group:

YOUR EAR: First and foremost, listen. There are subtle differences in tonality that beggar description and are quite unrelated to "bare" specifications—yet add immeasurably to your personal listening pleasure.

YOUR EQUIPMENT: Consider first your tone arm's range of tracking forces. Too, keep in mind that the cartridge ordinarily represents the smallest monetary investment in the system, yet the ultimate sound delivered depends first on the signal reproduced by the cartridge . . . "skimping" here downgrade your entire system.

YOUR EXCHEQUER: Shure cartridges cover the entire economic spectrum. And they are ALL Shure in quality, all Shure in performance. Even the least costly has received copious critical acclaim.

Best Seller

**MODEL M3D**

Where cost is the dominant factor, the M3D provides extremely musical and transparent sound at a rock-bottom price. The original, famous Shure Stereo Dynetic Cartridge . . . with almost universal application. Tracks at pressures as low as 3 grams, as high as 6 grams. For any changer. Only $15.75

The "Floating" Cartridge

**M80E GARD-A-MATIC®**

With Elliptical Stylus

Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70 Series automatic turntables. Especially useful for applications where floor vibration is a problem. Spring-mounted in tone arm shell. Unique safety feature retracts stylus and cartridge when force exceeds 1 1/2 grams . . . prevents scratching record and damaging stylus. $30.00

Musical Best-Buy

**MODEL M7/N21D**

Top-rated cartridge featuring the highly compliant N21D tubular stylus. Because of unusually clean mid-range (where most music really "happens") it is especially recommended if your present system sounds "muddy." For 2-gram optimum tracking (not to be used over 2 1/2 grams). Only $17.95 (Also, if you own an M3D or M7D you can upgrade it for higher compliance, if tracking force does not exceed 2 1/2 grams, with the N21D stylus for only $12.50.)

The Ultimate!

**V-15**

With Bi-Radial Elliptical Stylus

For the purist who wants the very best, regardless of price. Reduces tracking (pinch effect), IM and Harmonic distortion to unprecedented lows. 15" tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables tracking at 3/4 to 1 1/2 grams. $62.50

All the Most Wanted Features

**M55E**

15" Tracking, Elliptical Stylus

Professional performance at a modest price. Compares favorably to the incomparable Shure V-15, except that it is produced under standard Shure quality control and manufacturing techniques. Remarkable freedom from IM, Harmonic and tracking distortion. Will definitely and audibly improve the sound of monaural as well as stereo records. A special value at $35.50. Upgrade M44 cartridge (if you can track at 1 1/2 grams or less) with N55E stylus, $20.00

The Best Pick-Up Arm in the World

**SHURE SME**

Provides features and quality unattainable in ANY other tone arm. Made by British craftsmen to singularly close tolerances and standards. Utterly accurate adjustments for every critical factor relating to perfect tracking . . . it realizes the full potential of the cartridge and record. Model 3012 for 16" records $110.50; Model 3009 for 12" records $100.50

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

SEPTEMBER 1965

CIRCLE NO. 72 ON READER SERVICE CARD
If you got this

but wanted this

it's time for a
Contaflex Super B

This is the 35mm single-lens reflex that captures the moments exactly as you see them. For that moment when he streaks down the last lap, you frame the action exactly as your film records it because you look right through the lens.

For the changing of the guard in London fog, instant exposure compensation. For all the smiles of Christmas morning, fully automatic flash. For the picture that your kindergartner wants to take of you, easy, automatic exposure. For the picture of Aunt May that flatters her, precise manual control.

For your favorite rose bush in full bloom, change from black-and-white to color film, mid-roll, without losing a single frame. For the diver in mid jack-knife, shutter speed to 1/500th of a second behind the extraordinary Carl Zeiss Tessar f/2.8, 50mm basic lens. For the whole panorama of Waikiki, or a close-up of that solitary surfer out by the reefs, or a larger-than-life study of a tiny, shining shell, four incomparable Zeiss Pro-Tessar supplementary lenses: M 1:1, 35mm, 85mm, 115mm.

So live for the moment. And be sure you capture it forever with a Contaflex Super B. See this exceptional camera at your Zeiss Ikon dealer—priced at less than $260. Or write for our special booklet on the Contaflex System. Carl Zeiss, Inc., Dept. C-26, 444 Fifth Avenue, New York, N. Y. 10018. In Canada: Carl Zeiss Canada Ltd., 14 Overlea Blvd., Toronto 17, Ont.
Radio Shack's REALISTIC/858 Includes

- Dynamic Microphones
- Two VU Level Meters
- and Two Built-in Stereophonic Speakers!

Designed to Record FM Stereo Broadcasts!

Records 4-track stereo and mono; plays 2 and 4-track stereo, 4-track mono, makes "sound-with-sound" recordings; operates at 7 1/2 and 3 3/4 FM Stereo Broadcasts!

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For Free Catalog, Mail to:
Radio Shack Mailing List Dept.
2727 West 7th St.
Fort Worth, Texas, 76107

SEPTEMBER 1965

CIRCLE NO. 57 ON READER SERVICE CARD

WHOEVER HEARD OF A TOP-QUALITY STEREO RECORDER THAT COSTS ONLY $129.95? RADIO SHACK THAT'S WHO!

Our 'REALISTIC' Model 808
Sold and Serviced in over 65 Stores
in 18 States from Maine to California

AVAILABLE NOW IN OVER 65 RADIOSHACKS COAST TO COAST

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You can now bring home a complete color slide show (24, 40, or 72 perfectly exposed pictures) on just one roll of 35mm color film with the new fully automatic FUJICA DRIVE half size 35mm camera.

It sets both correct shutter speed and lens opening all by itself. Advances film all by itself. It has a 5 element f/2.8 fast lens. Now at your camera dealer. Less than $70

Or write for booklet to:

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CIRCLE NO. 24 ON READER SERVICE CARD

JUST LOOKING
AT THE LATEST IN HI-FI COMPONENTS

- Altec Lansing introduces the 815A Verde, a high-efficiency bookshelf speaker system with a power rating of 20 watts. A low-resonance bass reproducer, mounted in a heavily damped modified reflex cabinet, reproduces frequencies down to 15 cps. The high-frequency section of the system, which employs the Altec 2000B speaker, reproduces up to 18,000 cps. The frequency range of the system is 45 to 18,000 cps, crossover frequency is 2,000 cps, and impedance is 8 ohms. Dimensions of the hand-rubbed walnut cabinet are 11 1/4 x 23 x 11 1/4 inches. Price: $96.

- Bogen announces two new stereo receivers, the RP235 and the RF35. The RP235 (shown below) is rated at 17.5 watts per channel (IHF music power) and has a frequency response of 20 to 20,000 cps ±1 db. Distortion is under 1 per cent at rated output. Inputs are provided for phonograph, tape, and auxiliary. Stereo headphones may be plugged into a front-panel jack. The FM sensitivity is 3 microvolts, and stereo separation is better than 38 db at 1,000 cps. Dimensions are 16 x 15 x 5 3/4 inches. Price: $259.95. The RF35 receiver is similar to the RP235 but does not include the AM section or the headphone jack. Price: $231.95.

- IMC Magnetics announces the new Hi-Fi Boxer fan. This low-noise ventilating fan has a rugged metal housing that resists breakage and serves as an efficient heat sink for the motor and armature bearings. Designed especially for hi-fi use, the fan has an aerodynamically efficient five-blade design. The unit is supplied with instructions and a universal-mounting bracket that can accommodate the fan to any cabinet. Price: $14.85.

- Circle-O-Phonic has introduced a new speaker system that employs a revolving tweeter and a high-compliance woofer facing upwards. The rear of the woofer is enclosed in a sealed infinite baffle. Suspended directly over the woofer from the enclosure's top plate and facing outward is a mid-range/tweeter. This speaker, driven by a small electric motor, revolves continuously when the system is turned on and radiates the higher frequencies in a 360-degree pattern throughout the listening area. The speaker-enclosure sides are acoustically transparent, and the wood parts are of oiled walnut. Dimensions of the hand-rubbed walnut cabinet are 11 1/4 x 23 x 11 1/4 inches. Price: $96.

- Norelco's dynamic cardioid microphone, the AKG DX-11, incorporates a variable reverberation element that produces reverberation effects said to surpass (Continued on page 30)

(Circle 180 on reader service card)

(Circle 181 on reader service card)

(Circle 182 on reader service card)

(Circle 183 on reader service card)
Underneath this plain brown wrapper is a terrific new thing from KLH.
If you like terrific new things—
get the new KLH Model 19.

What's a terrific thing?
Spending a zillion dollars for a stereo music system and getting
terrific sound?
That's not such a terrific thing.
Spending $299.95 for a stereo music system and getting terrific
sound? That's a terrific thing.
That's the new KLH Model Nineteen.

Whether you have a tin ear, or
one that hears dog whistles, the new KLH Model Nineteen is the
perfect stereo home music system.
It can do everything.
It plays stereo and mono records.
It receives FM and FM Stereo broadcasts and (through inputs for
associated components) AM broadcasts, tape recordings and the audio
portion of TV transmissions.
It has outputs so you can make
tape recordings of records or broad-
casts.

And it makes no difference to the
Nineteen if you've got a one-room
shack or the Grand Ballroom of the
Archduke's Winter Palace. The
Nineteen has effective controls for
every situation. You can tailor any
program material to your needs
and the room acoustics.
What more could you want?
KLH quality?
It's got that too. Throughout.
In its specially designed KLH
full performance loud-speakers. In
its KLH-designed solid state tuner* and amplifier. In its custom-built,
automatic turntable, designed espe-
cially for KLH by Garrard. In its
magnetic cartridge. In its diamond
stylus. In short: everywhere it
counts.

What could be more terrific? The
price.
Like we said: just $299.95.**

* The tuner incorporated in the
Model 19 is essentially the same
one Julian Hirsch of Hi Fi/Stereo
Review called "an exceptional
value... one of the better FM
tuners I have seen regardless of
price."

** Suggested price for Continental United States.
300 Years ago they'd have burned us as witches. We make little things perform miracles.

Like the KLH Model Eighteen. It's a solid state FM stereo tuner. Sopping wet, in its handsome oiled walnut enclosure, it weighs less than four pounds. And it measures just 9" wide x 4 1/4" high x 5 3/8" deep.

Can something like that perform miracles?

We have witnesses.

"The design philosophy of the Model Eighteen is definitely rooted in the KLH tradition of making as much as they can themselves to insure quality. In the case of the Model Eighteen they have gone to the trouble of making their own i.f. transformers... the payoff is in performance... the most remarkable specification of the KLH is its price $116.95. At that price and with the performance it provides, the KLH is a remarkable tuner buy." AUDIO MAGAZINE.

"The Eighteen is engineered to produce maximum performance with minimum complexity... (It) is an exceptional value, and is, in fact, one of the better FM tuners I have seen regardless of price." JULIAN HIRSCH, HI FI/Stereo Review.

"Its clear open sound and sensitivity to stations all the way up and down the dial qualify it unquestionably for use as a tuner in the finest of playback systems." HIGH FIDELITY.

"The audio purist who spends his entire life looking for better sound would find no fault with the Model Eighteen." RADIO-TV EXPERIMENTER MAGAZINE.

"The KLH Model Eighteen in normal use should never need realignment or servicing for the life of the unit."

Who said that? We did.

Is that witchcraft?

Not really. We did it all with our own hands, our own parts, our own imagination. The way we do everything. The KLH way. It guarantees miracles.

And those rumors of ladies in pointed hats prowling the moonscapes of Cambridge, Mass., are completely unfounded.

We'll bet our broomstick on it.

For more complete information on all our miracles, write The KLH People, 30 Cross Street, Cambridge, Mass., Dept. 100.

SEPTEMBER 1965

CIRCLE NO. 29 ON READER SERVICE CARD
A BLAUPUNKT?

WHAT'S THAT!

Don't be surprised if you can't describe a Blaupunkt. A little lady in Maine thinks it's a sausage. A man from Wisconsin told us it was something that comes in a bottle.

So...to set the record straight, Blaupunks are the finest car radios made. Why?

First, Blaupunkt is emphatic about one thing...your car radio should have the same big and bold sound as your radio at home. If anything, a Blaupunkt sounds better.

Second, we feel that a radio should capture everything on the air. That's why several of our car radios provide multi-band reception. With Blaupunkt, you can receive AM, FM, Marine and Short Wave bands...all in one great radio.

Third, Blaupunkt knows you can't take your car everywhere. So they make the Blaupunkt Derby auto-portable...a radio that slips out from underneath your dashboard when you decide to leave your car home. Sort of a portable, only better.

Go see your dealer about a Blaupunkt...and take your choice. He has a variety of models to fit your car—all with a full year guarantee. See your Yellow Pages directory or write us for the name of your nearest dealer: Robert Bosch Corporation, 40-25 Crescent Street, Long Island City, New York; Branch: 147 Beacon Street, South San Francisco, California, Dept. M-3.

BLAUPUNKT RADIOS

CIRCLE NO. 9 ON READER SERVICE CARD

HIFI/STEREO REVIEW
Even if you own a two thousand dollar stereo system, you still need a $199.50 Fisher.

Maybe the Fisher 50 doesn’t sound exactly like a $2000 stereo system, although a lot of people think it comes close. But there has never been a portable stereo phonograph like it. Considering its size and cost, its sound is nothing short of stupendous and will satisfy the most critical audiophile.

One reason why the Fisher 50 performs like a much larger stereo system is its 30-watt (IHF) transistor amplifier. A power output of 15 watts per channel is a major feat in a stereo portable, and the transformerless solid-state circuitry of the Fisher 50 makes this abundance of power available at extremely low distortion and with superior transient response at both high and low frequencies.

The loudspeaker design of the Fisher 50 is the other secret of its performance. The quantity and quality of sound from the two compact enclosures will impress even the big-speaker enthusiasts. Two 10-foot cables are provided to connect the speakers to the amplifier.

The four-speed automatic changer is the world-famous Garrard. It plays both mono and stereo records either automatically or manually and shuts itself off after the last record. The superior Pickering magnetic pickup cartridge has a diamond stylus for microgroove. There is even a zippered pouch for accessories that fits into the streamlined Royalite® carrying case. Nothing has been omitted that makes life easier for the traveling music lover.

Now you can listen to Bach in the mountains or Mozart on the beach without wishing you had a real high-fidelity stereo system. The Fisher 50 is one.
Quick as a Wink!

The remarkable new Rollei 16 camera, shown here 9/10 actual size, is fast in operation. More important, its compactness permits you to carry it with you constantly, ready for any picture opportunity. (The Rollei 16 shown above looks like it's winking because the viewfinder is partially withdrawn. When closed, the metal plate seals the lens against dirt or damage.)

Features of the New Rollei 16 include: 18 exposures on black & white or color 16mm film / sensitive exposure meter coupled to automatically programmed shutter / Zeiss Tessar 25mm f/2.8 lens / full parallax correction, and much, much more!

See the superb new Rollei 16 camera at your Authorized Rollei/Honeywell Dealer's soon, or mail the coupon below for illustrated literature.

HONEYWELL PHOTOGRAPHIC Mail Station 209
Denver, Colorado 80217
Please send Rollei 16 literature to:
NAME
ADDRESS
CITY STATE ZIP

Honeywell
PHOTOGRAPHIC

THE NATURE OF SOUND–III

In addition to pitch and timbre—the qualities discussed in the two preceding columns—each musical note also has a certain loudness. And this, of course, means that there is yet another basic requirement for high-fidelity equipment: it must be able to render different loudness levels in natural proportions, doing equal justice to delicate pianissimos and to riotous orchestral outbursts. The dynamic range of broadcast or recorded music (i.e., the spread of loudness between softest and loudest passages) should have no effect on the quality of the reproduction. Loud passages should not drive the amplifier into distortion (they won't if the amplifier has enough reserve power) and soft passages should not be accompanied by amplifier hum, turntable rumble, or similar non-musical distractions.

As one example of the physical equivalent of the quality of loudness, imagine yourself knocking at a door. Nobody answers. So you bang harder. The door panels vibrate wildly—and produce a louder sound. What you've done is to apply mechanical energy to the task of producing acoustical energy. The greater the mechanical energy applied, the more acoustical energy produced. Thus, to reproduce loud notes adequately and with low distortion, particularly the deep bass notes of the low-pitched instruments, an amplifier needs sufficient power—i.e. wattage: the greater the electrical energy, the louder the sound. Furthermore, if one is using a low-efficiency speaker, it is necessary to feed in even more electrical energy (pound harder on the door) to obtain a corresponding amount of acoustical energy output from the speaker system.

This is not say, however, that a 50-watt amplifier, for example, is at all times operating at 50 watts output. The output wattage of such an amplifier will range from close to zero watts (during periods between the bands on a record, for example) up to a full 50 watts—or more—for loud orchestral crescendos. In practice, imperceptible hum and noise will prevent the amplifier's output from actually falling to zero watts. As we can see, the amplifier's power is literally in reserve until drawn upon by the exigencies of the audio material being reproduced.

All the main attributes of sound we have described—pitch, timbre, and loudness—can be represented as wave patterns. Sound waves may be thought of as being roughly similar to waves in water. Each wave plus its accompanying trough represents a single cycle. The time interval between successive cycles (i.e., the speed of the wave crests past a given point) determines frequency, or pitch; the shape of the wave determines tone color; and the height of the wave, which corresponds to its energy content, determines loudness. In the terminology of physics, the height of the wave is called its amplitude, and the greater the amplitude the louder the sound.

Thinking of sound in terms of wave patterns helps to understand how sound is related to electricity, and vice versa. To many people the notion of music running through a wire seems quite uncanny. Indeed, the transformation of physical energy (sound) into electrical energy—and back again—is a marvelous process, though it is a commonplace event that happens—to give only one instance—every time we talk into a telephone. If you really understand the relationships between physical sound and its corresponding electrical and mechanical expressions, you have, essentially, the key to the mystery of audio reproduction.
Operating an advanced stereo system is now as simple as ABC. (Or CBS. Or NBC. Or QXR.)

Don’t be intimidated by the technical jargon of the audio engineers. Now, anyone who can tune in a ball game on a kitchen radio has already mastered the operation of one of the world’s most advanced high fidelity systems, the Fisher 500-C stereo receiver.

Here, on one magnificent chassis, are three top-rated stereo components. A high-sensitivity Fisher FM-multiplex stereo tuner. A versatile Fisher stereo control-preamplifier. A powerful 75-watt Fisher stereo amplifier. All the electronics you need for a great stereo system, in only 17 1/2 inches of shelf space! Yet the 500-C is so functionally designed even a child can operate it. And, what is more important, you get the same high quality of performance the advanced audiophile demands and expects from every Fisher component.

Now you see why the Fisher 500-C has become, from the very day of its introduction, the standard by which all other stereo receivers are measured. Today, the Fisher 500-C is the single best-selling high fidelity component in the world, bar none.

What does such a superlative instrument cost? Only $349.50. If you wish to pay $50 more, you may have the Fisher 800-C, which is identical to the 500-C, with the addition of a remarkable AM tuner. Or, for $70 less, there is the Fisher 400, a stereo receiver with 65 watts of power. And, if you’re willing to pay a premium for the last word in space-age electronics, consider the transistorized Fisher 600-T with 110 watts output, at $459.50. (Cabinets for all models available at $24.95.)

For your free copy of this 76-page book, use post card on magazine’s cover flap.

The Fisher
IS 100 WATTS PER CHANNEL NECESSARY?

Yes, and only the Mattes SSP/200 is guaranteed to deliver it.

The solid-state Mattes SSP/200 amplifier was designed to reproduce music for serious listening, not just play at it; we therefore had to know how much power would be needed. The piano is one instrument we studied. According to data taken at Bell Telephone Laboratories, piano reproduction should require at least 75 watts with modern, low-efficiency loudspeakers. We have confirmed this using the newest condenser microphones, mastering tape recorders and acoustic suspension loudspeaker systems: a medium-size Steinway required over 78 watts. The SSP/200 delivers 100 watts per channel r.m.s. from 20 to 20,000 cps; IM distortion is about .07% at full output. These remarkable specs are only the beginning of the story of the Sharma Circuit™. Let your franchised Mattes dealer tell you the rest, or write us; there isn't another amplifier like it.

Mattes Electronics Inc. 4937 West Fullerton Ave., Chicago, Illinois 60639

Manufacturing Engineers/Solid State Circuitry

*U. S. and Foreign Patents Pending

Circle No. 40 on Reader Service Card

HIFI/STereo Review
X was the best of the lot. I would recommend that they

cartridge reports just published in

past on the insatiable need many audio enthusiasts seem

sound that are sometimes observed among very high

actually have little to do with the subtle differences in

that the usual measurements of harmonic and intermodu-
niques. The real difficulty is that in some cases (perhaps in

always resolvable by known, accepted calibration tech-

measurements, since any problems that arise in this area are

solved. The difficulty is not merely one of making accurate

the verdict of our ears is a vexing one, and is not easily

re-read the last paragraph of the introduction to the report,

and take my words at face value.

The entire problem of correlating measurements with

the verdict of our ears is a vexing one, and is not easily

solved. The difficulty is not merely one of making accurate

measurements, since any problems that arise in this area are

always resolvable by known, accepted calibration tech-

iques. The real difficulty is that in some cases (perhaps in

many cases) we are not really sure what factor to measure.

It may seem strange to the non-engineer, but it is a fact

that the usual measurements of harmonic and intermodula-
tion distortion, frequency response, and so forth may

actual involvement may be perfectly accurate, but at the same time give

little indication of how the component

will sound in an actual listening situation. There is,

I am sorry to say, no universal agreement as to what the truly

significant factors may be. There are probably as many theories as

there are "experts." The elusive quality-determining factor has been

variously claimed to be the degree of phase shift, ultrasonic frequency

response, ability to handle high-frequency, high-level tran-
sients, high peak-power reserve, overload recovery characteristics, percentage of very high-order harmonic dis-
tortion...and many others.

I feel that some of the theories are patently absurd, and

seem to have been pulled out of thin air, so to speak.

to suit a particular manufacturer's marketing philosophy.

In short, I have never seen any report in the technical lit-
erature of a truly scientific and impartial test that estab-
lished a reasonably high correlation between any one of

these factors and the actual sound characteristics of a par-

cular component.

As for myself, I remain an audio agnostic, open to any

convincing argument, but still requiring proof. For what

it may be worth, it is my opinion that a combination of sev-
eral of these factors may be involved. But I have no idea as

to how they may be measured in a meaningful manner with

any reasonable amount of available test equipment.

Speakers and phono cartridges are far more difficult to

evaluate than an amplifier or tuner. This is strange, in a

way, because the individual colorations of speakers and

cartridges are far more prominent than any that may occur

in the purely electronic portions of a reproducing system.

A comparison of the frequency-response curves of a

number of cartridges shows that they are basically very simi-

lar, with most of the differences occurring in the highest

frequencies, between 10,000 and 20,000 cps. The lack of

significant musical material in this range, plus the gradu-
al loss, with age, of high-frequency hearing exhibited by

most adults, causes most cartridges to sound alike. On occa-

sion I have heard differences between cartridges that I

cannot explain in terms of my measurements. Although these

are usually minor, the fact remains that I apparently am

not measuring the significant factor, whatever it may be,

that accounts for these differences.

Speakers are quite impossible to rate by measurement

alone. The difficulty here is that one simply cannot define

what is to be measured. Our ears hear the total output of the speaker,

in all directions, modified by ab-

sorption and reflection within the

room, as well as the masking ef-

fects of ambient noise. For this rea-

son, measurements made in an an-

echoic chamber or out-of-doors are

not as helpful as they might be for

revealing subtle colorations that may ultimately determine

the overall quality of a speaker system. Measurements are

useful, however, for grading the overall sound of a

speaker in a gross sense.

My indoor frequency-response measurements, admit-
tedly crude, come a little closer to showing how much power a speaker delivers over its frequency range in a

closed room of normal size. But since they do not show

how much energy arrives at one small area of the room

(simulating a single listener), they do not of themselves

tell us much about how the speaker sounds. And, of

course, it will sound different in each different room in

REVIEWED THIS MONTH

- Oki 555 Tape Recorder
- Euphonics CK-15-LS Cartridge

By JULIAN D. HIRSCH
which it is installed, or in different parts of the same room. Combined with tone-burst and distortion measurements, my frequency-response data serve as a “back-up” for what my ears tell me—and my ears render the final verdict.

In the absence of accepted test procedures or suitable instrumentation, I inevitably prefer to place my ultimate trust in the human ear. This highly refined acoustic transducer, evolved over a million years or more, working in conjunction with the most sophisticated computer known to man (the human brain), can detect and evaluate small differences in sound that at the present time cannot be analyzed by any man-made instruments.

**OKI 555 TAPE RECORDER**

- The Oki 555 is a portable four-track stereo tape recorder that is really portable—with its speakers it weighs less than 25 pounds, and without them less than 17 pounds. With the two speakers snapped in place and serving as the front and rear of the recorder case, the unit's overall measurements are only 11 7/8 inches wide by 13 3/4 inches high by 12 1/2 inches deep. With the speakers removed, the recorder itself is surprisingly small—only 11 7/8 inches wide by 13 3/4 inches high by 4 3/4 inches deep.

A lever between the reels of the Oki 555's transport mechanism selects either 7 1/2-ips or 3 3/4-ips operation. Another knob sets the equalization for the desired speed or shuts off the motors and removes equalization so that the Oki’s amplifier and speakers can be used as the nucleus of a low-power public-address system. The Oki’s transport mechanism works perfectly and has an intriguing simplicity. I was unable to break or spill tape, except by shutting off the power while the machine was in a fast speed, which resulted in some overrun. This was a particularly tough test and one that few recorders could pass with ease. It is safe to say that in normal operation the Oki is practically immune to tape-spill and breakage problems.

The tape transport is controlled by a group of four levers that are firm and positive in their action and ingeniously interlocked mechanically. With all levers down, the tape is stopped. Moving the run lever up sets the tape in motion. It may be stopped at any time by returning the lever to stop. This also releases the record buttons if they are engaged. Since the record function can only be re-engaged when the transport is set to stop, the recorder is fully protected against accidental erasure.

A pause lever stops and starts the tape instantly without releasing the record buttons. There are also individual levers for fast forward and rewind. When desired, the tape reels can be “rocked” back and forth (for cueing and editing purposes) by using the fast forward and rewind buttons. When the tape runs out, the machine stops automatically. The power switch is a “push on, push off” button with a red pilot light. Each channel has its separate push-button record and playback switch and a VU meter that indicates both record and playback levels. Bright red pilot lights for each channel indicate when the Oki is in the record mode.

A completely transistorized (27 transistors, 6 diodes) electronics section helps account for the light weight of the unit and also provides the benefits of instant start-up and negligible internal heating. The amplifiers, in addition to having inputs for microphones and high-level sources, have low-impedance outputs suitable for connection to a hi-fi system. The internal power amplifiers are rated at 3 watts per channel and have outputs for 4- to 16-ohm speakers. Individual level controls for each channel must be reset when switching between the record and playback modes. An unusual single-knob tone control, affecting only the speaker outputs, varies the response smoothly from treble boost to flat, to treble cut, and finally to a combined bass and treble boost for loudness compensation. Each of the Oki’s two small, open-back speaker units contains a 6 1/2-inch speaker and a 2-inch cone tweeter.

I found that the Oki 555 met most of its specifications handily. Flutter was 0.1 per cent, and wow was 0.03 per (Continued on page 38)
This is all that moves in the new ADC 10/E cartridge

We figure it costs you roughly $49,000 a lb.

You'll probably never buy anything man-made as costly by weight as this tiny, incredibly rugged moving stylus of the new ADC 10/E cartridge.

It reduces "moving mass" to about one-third that of the best magnetic cartridges.

Moving mass (the weight or inertia of the total moving system as felt at the stylus tip) is what your record has to push around. The groove must move it in one direction, stop it, then push it another direction—thousands of times a second.

Even a few milligrams of moving mass set up such tremendous forces that the record groove yields as the stylus passes. . . . So even on the very first play, you hear a distorted groove, not the groove that was pressed in.

Now, by a major jump forward in design, the ADC 10/E reduces moving mass well below the critical point of groove yield. Result: for the first time ever, you can hear the actual record you bought...on the first play, or the 500th. (Wear is negligible.) Listen to a complex passage, piano, operatic or choral selection, and you hear the difference. You get clarity, brilliance, reality and definition never obtained before. At last, true "cleanliness"!

How good is the new ADC 10/E? By any test, lab or listening, it is so perfect that any improvement would be pointless. For the first time it can be said: no one will ever make a cartridge that performs perceptibly better.

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

This actual photo of the moving parts of these popular cartridges contrasts dramatically the much lower "moving mass" of the new ADC 10/E.

SPECIFICATIONS—ADC 10/E

<table>
<thead>
<tr>
<th>Type</th>
<th>Induced magnet</th>
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<tbody>
<tr>
<td>Sensitivity</td>
<td>4 mv at 5.5 cms/sec recorded velocity</td>
</tr>
<tr>
<td>Channel separation</td>
<td>30 db, 50 to 10,000 cps</td>
</tr>
<tr>
<td>Frequency response</td>
<td>10 to 20,000 cps ±2 db</td>
</tr>
<tr>
<td>Stylus tip</td>
<td>Elliptical Stylus Contact radius — .0003&quot; Lateral radius — .0007&quot;</td>
</tr>
<tr>
<td>Vertical tracking angle</td>
<td>15°</td>
</tr>
<tr>
<td>Tracking force range</td>
<td>1/2 to 1 1/4 grams</td>
</tr>
<tr>
<td>I.M. distortion</td>
<td>Less than 1% — 400 &amp; 4,000 cps at 14.3 cms/sec velocity</td>
</tr>
<tr>
<td>Compliance</td>
<td>$59.50</td>
</tr>
<tr>
<td>Price</td>
<td>$59.50</td>
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cent at 7½ ips. Tape speed was almost exact, and signal-to-noise ratio was 50 db, referred to 0 VU on the recorder's easy-to-read meters. In the fast-forward and rewind speeds, 1,200 feet of tape was handled in 120 seconds. The playback frequency response, checked with the Ampex 31321-04 alignment tape, was ±2.5 db from 50 to 10,000 cps.

The record-playback frequency response curve was ±2.5 db from 45 to 12,500 cps, which is good, though it did not quite match the claimed response. Surprisingly, the 3¼-ips frequency response was almost as good: ±3 db from 90 to 10,500 cps.

When played through external amplifiers and speakers, the sound of the Oki 555 left little to be desired. It was unusually free of hum, and had a low hiss level. One is not aware of any frequency-response deficiencies when playing commercially recorded tapes. When listening to the Oki through its own speakers, I obtained the best balance with the speakers angled away from the listening area and with the highs turned down almost all the way.

The Oki 555 comes with a pair of dynamic microphones of reasonably good quality. They are certainly adequate for vocal and casual instrumental recording. In general, the Oki 555 appears to be a well-designed and well-built machine. Its performance is comparable to most tape recorders in its price class, and its light weight is a great convenience. Price: $349.95.

For more information, circle 188 on reader service card

EUPHONICS
CK-15-LS
CARTRIDGE

The Euphonic cartridge is a unique design, employing an operating principle different from that used by any other stereo pickup. The cartridge contains two silicon semiconductor elements, which are coupled to the stylus cantilever through a yoke, in a manner similar to many ceramic cartridges. However, the resemblance to a ceramic cartridge ends there. The stylus motion is transmitted to two minute silicon elements which undergo a change in resistance when flexed. The resistance change acts as a "valve" on the d.c. bias current applied to the semiconductor elements, resulting in a variation in current flow that corresponds to the audio signal in the record groove.

The semiconductor elements have a low impedance and are almost totally immune to electrostatic hum pickup as well as to magnetically induced hum. The power source supplied with the cartridge is housed in a small aluminum box, which may be plugged into a switched a.c. outlet on the amplifier. A slide switch on the power unit selects either a high-level, RIAA-equalized output (with a nominal output of 0.4 volt intended to drive the auxiliary input of a preamplifier) or a low-level, velocity-responding output (intended for connection to magnetic-phono inputs).

The stylus assembly unclips easily for replacement. The model tested, CK-15-LS, has an elliptical diamond stylus with radii of 0.2 and 0.9 mil. The CK-15-P, with a 0.3-mil conical stylus, is also available.

The Euphonics cartridge tracked our test records at 2 grams. Its frequency response was very smooth, within ±1.5 db from 20 to 17,000 cps, and down only 4 db at 20,000 cps. There was no detectable high-frequency resonance, making this one of the flattest cartridge responses we have measured. Channel separation was quite good, from better than 27 db at middle frequencies to 10 db at 20,000 cps. The IM distortion was very low (averaging less than 1.5 per cent below 15 cm/sec) over the entire range of velocities likely to be encountered on commercial records, and did not increase to significant proportions until the stylus velocity exceeded 20 cm/sec.

The output was quite high, about 13 millivolts from the low-level outputs and 0.6 volt from the high-level outputs. Needless to say, there was absolutely no trace of hum under any conditions, including maximum amplifier gain. This cartridge is definitely outstanding in this respect. Although a slight hiss can be heard at maximum gain, under any conceivable listening situation the Euphonics cartridge has a dead-silent background.

The mass of the Euphonics cartridge itself is only 2 grams, which makes it ideal for installation in low-mass arms. Euphonics also makes such an arm, which comes with an integral cartridge. In many other arms, added weight may be needed in the cartridge shell to obtain correct tracking force. The manufacturer supplies these weights with the cartridge.

The square-wave response of the Euphonics cartridge was exceptionally good, showing only a minute ringing. As for sound quality, the Euphonics ranks among the best. It has a very solid bass, as one might expect from a cartridge which has an inherent response to d.c. (although the response is actually limited to a few cycles per second by the power-unit circuits). In addition, it has a warm, rich quality which distinguishes it from some cartridges which either tend toward dryness, or toward a crisp, bright character.

The Euphonics CK-15-LS sells for $55, and the CK-15-P, with the 0.3-mil conical stylus, sells for $39. Both prices include the power unit.

For more information, circle 189 on reader service card
Norelco® Cordless Tape Recorders

Norelco Carry-Corder® ‘150’
Tiny tape cartridge loads in seconds, records for an hour
Revolutionary tape recorder, features reusables snap-in cartridges, one button control to start, stop, wind-/rewind tape. Separate volume controls for record and playback. Weighs only 3 lbs. with 5 flashlight batteries. 1¾ ips constant speed capstan drive. Has dynamic microphone with detachable remote switch. Superior sound quality with frequency response of 100 to 7000 cps. Connections for recording and playback directly with radio, phono, TV or another tape recorder. 7¾" x 4¾" x 2¼". Prepacked in Deluxe Case with 4 cartridges (each in a dust proof container with index card), microphone, fitted carrying case, mike pouch, patchcord and tape mailer. CIRCLE 51 ON READER-SERVICE CARD

Norelco Continental ‘101’
100% transistorized for on the spot record/playback...up to 2 hours on a single reel. 2 track 1¾ ips constant speed machine weighs 8 lbs. with 6 flashlight batteries. Features dynamic microphone, tone control, record/level/battery condition indicator. Includes direct recording patch-cord. Frequency response 80 to 8000 cps. 11" x 3¾" x 8". CIRCLE 52 ON READER-SERVICE CARD
Norelco Continental Tape Recorders

Norelco Continental ‘401’

The recording studio in a suitcase

Fully self contained 4 track stereo record/playback.
4 speeds, 7 1/2, 3 1/4, 1 3/4, 1 1/2 ips – up to 32 hours on a 7 inch reel.
Has dual preamps, power amplifiers, stereo matched speakers.
(2nd speaker in lid). Ganged stereo controls eliminate need for dual knobs and microphones. Special facilities include monitoring, mixing, sound on sound, portable P.A.
Frequency response 50 to 18,000 cps; wow and flutter less than 0.14% at 7 1/2 ips. Signal to noise ratio better than –48 db.
Weights 39 lbs. 18 1/4" x 15" x 10".

Norelco Continental ‘201’

New marvel of tape recording versatility

Multi-purpose 4 track tape recorder has every built-in feature for quality recording and playback; 2 speeds, 7 1/2 or 3 1/4 ips provide up to 8 hours playing time on a single 7 inch reel. Fully self contained. Has dual preamps for stereo playback with external hi-fi system. Special facilities include parallel operation, mixing, pause control, tone control, portable P.A. Frequency response 60 to 18,000 cps.
Weights 18 lbs. 15 1/4" x 13 3/4" x 6 3/4"

Norelco Continental ‘95’

Quality engineered, budget priced tape recorder

Compact 3 1/4 ips speed machine provides up to 3 hours playing time. New automatic record control electronically sets correct recording volume. Make a perfect tape everytime.
Has simple pushbuttons to record, playback, wind, rewind, tape pause and stop; adjustable controls for on/off, volume and tone. Frequency response 80 to 12,000 cps.
Weights 12 lbs. 14 1/4" x 10" x 5".

Norelco Tape Recorder Accessories

<table>
<thead>
<tr>
<th>FOR MODEL</th>
<th>DESCRIPTION</th>
<th>FOR MODEL</th>
<th>DESCRIPTION</th>
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<tbody>
<tr>
<td>‘101’</td>
<td>DL 86 Leather Carrying Case</td>
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IT was perhaps inevitable that the lionization of the great Finnish composer Jean Sibelius, so much a part of American musical life in the 1930’s and 1940’s, would ultimately induce reaction. And so it did, with the result that the music of Sibelius almost disappeared from our concert halls for two decades, from the mid-Forties to the present—a period during which this composer was considered terribly old-fashioned, with little of value to communicate to new generations.

Happily, that period now seems to be over. There are indications this year, Sibelius’ centennial, that the pendulum of public favor is starting to swing back in his direction. Several of his works were heard this summer at the Boston Symphony Orchestra’s Berkshire Music Festival at Tanglewood in Massachusetts; Leonard Bernstein plans to include all seven of the Sibelius symphonies in the upcoming New York Philharmonic season (and will probably also record them); and many other orchestras throughout the land will pay their respects to the Finnish composer before the year is out.

All this is to the good, for Jean Sibelius has been a unique and important creative force in twentieth-century music. In one sense he may even have been a seminal influence, in the manner of Anton Webern; for, like the music of Webern, much of the music of Sibelius grows out of short, epigrammatic figures and phrases. Unlike Webern, however, Sibelius worked these musical epigrams into vast formal structures, and it was into these—his symphonies and tone poems—that he poured his most deeply felt and personal musical thoughts. The magic spell of the North is evoked with passionate power and intensity in the orchestral music of Sibelius; his heroic and noble style speaks a language that should certainly have meaning for the ages.

The First Symphony was composed in the last year of the nineteenth century. In many ways it epitomizes the musical influences that were to manifest themselves in much of Sibelius’ later output. This is a mercurial symphony, full of impetuous enthusiasm. Following a brief, mysterious introduction that has as its chief distinction a lonely and bleak clarinet solo, the main portion of the first movement bursts forth in a rush. There are wide interval leaps in the strings and insistent punctuation by the timpani. The second theme is of a gentler cast, with
the flutes taking the major role. The movement ends with a
growl in the low strings. The second movement is a
sustained and lyrical andante, the chief material of which
is a pulsating melody in the strings. Harp arpeggios are
also prominent here. The third movement, the Scherzo,
is the most distinctly individual section of the symphony.
It is wild, almost barbaric music, with a throbbing rhythm
that is first announced by the kettledrums and then taken
up by the first violins; the trio offers music of sharp con-
trast, and then the movement ends, as it began, in a rhyth-
mic frenzy. The last movement is in the form of a free
fantasia. There are reminiscences of the clarinet melody
that began the symphony, and also of the first theme of
the slow movement. The development of this and much
new material is stormy and highly involved. The end is
a broad and moving hymn of sadness.

Six recordings of the Sibelius First Symphony are cur-
cently listed in the Schwann catalog, three of them in
both stereo and mono, three in mono only. One of the
latter, it seems to me, is worth discussing even today, for
it is a brilliant exposition of the music. This is the per-
formance, on London's low-priced Richmond label
(19069), by the London Symphony Orchestra conducted
by Anthony Collins. Originally this recording was part of
a Collins-led cycle of all seven Sibelius symphonies, a
series that showed this conductor to be a superb Sibelius
interpreter. Of these performances, only the first two sym-
phonies are still available. The recording of the First is
still a triumph even though the sound is now somewhat
faded. Collins' approach to the score is an extremely dra-
matic and intense one, and the players of the London
Symphony respond in kind.

The three stereo-mono recordings are by Barbirolli and
the Hallé Orchestra (Vanguard Everyman SRV 132SD,
SRV 132); Ormandy and the Philadelphia Orchestra
(Columbia MS 6395, ML 5795); and Maazel and the
Vienna Philharmonic (London CS 6375, CM 9375).
Barbirolli's credentials as a Sibelius conductor go back
to the Thirties and Forties, when he was in the vanguard
of Sibelius partisans as the conductor of the New York
Philharmonic. (He recorded the first two symphonies
with that orchestra.) This performance of the First with
his Hallé Orchestra of Manchester, England, is a very
good one. It does not have quite the punch of the Collins
performance, and the sound is just a little deficient by the
latest standards, but Barbirolli responds intuitively to the
noble pages of the score and on the whole delivers a very
persuasive account of the symphony. Ormandy's is a very
romantic performance, with some exaggerated heaving
and sighings. He has even gone to the length of re-or-
chestrating (or having someone else re-orchestrate)
some
of the music in order to arrive at a more luscious sound.
If juiciness is what you are looking for in this work, the
Ormandy recording will deliver it.

The most recent recording of the lot is, in my opinion,
the one to be preferred—the performance by the Vienna
Philharmonic Orchestra conducted by Lorin Maazel. Un-
like many conductors of today, Maazel is concerned with
more than just the notes of a score and the problems of
getting them properly organized for a clear performance.
He seeks the implications of the music and its emotional
meaning. The result is that, more often than not, a Maazel
performance is a vibrant, passionate communication. Such
is indeed the case with his recording of Sibelius' First
Symphony. Though he too does not deliver quite the
wallop that Collins does, he nevertheless succeeds in re-
vealing to an extraordinary degree the headlong impul-
siveness of this music. The recorded sound provided by
London's engineers is equally brilliant. Here, in short, is
one of the finest symphonic recordings in the current
catalog.

A final word for tape buffs: the Maazel-Vienna Phil-
harmonic recording is available on 7½-ips four-track
stereo tape in two "double-play" versions from Ampex:
LCK 80137 presents the reading as the second sequence
in a coupling with Tchaikovsky's Fifth Symphony per-
formed by the same forces; LCK 80162 presents the
Sibelius First (and the Karelia Suite) as the first sequence
on a tape that includes as sequence two Maazel's superb
account with the Vienna Philharmonic of Sibelius' Sec-
ond Symphony. The sound quality of both tapes is ex-
traordinary, among the finest examples of orchestral repro-
duction this reviewer has ever heard.
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A HUNDREDTH-ANNIVERSARY RE-EXAMINATION

By David Hall

In a year that marks the hundredth anniversaries of Jean Sibelius and Carl Nielsen—the former the most celebrated and the latter the most recently 'discovered' eminence of Scandinavian symphonism—it is, I think, apropos to quote an epigraph by the late Olin Downes, who was for many years music critic of the New York Times and a consistent and tireless champion of the music of Sibelius:

"We constantly hear about the necessity of an open mind in listening to new music. Does it occur to many that an open mind is also a necessity with old music?...old music, as well as new, is in constant need of re-examination."

It is with this dictum in mind that I present in the following pages some re-examined thoughts born of living more than thirty years with the works of Finland's Jean Sibelius and fifteen with those of Denmark's Carl Nielsen. It would require book-length biographical and stylistic studies to trace the reasoning behind some of these conclusions. However, by presenting them in this more concise fashion, I hope to be able to give the reader a provocative new glimpse of Sibelius' and Nielsen's emotional and aesthetic roots, together with some of the causes of the paradoxical difference in their international careers, and, finally, some sense of the place their music may be expected eventually to occupy in the history of western music as a whole.

D.H.
Jean Sibelius (1865-1957)

Jean Sibelius was born at Tavastehus (Hämeenlinna), Finland, the second of three children of army surgeon Christian Gustaf Sibelius. His first systematic music study (he started playing the piano at the age of nine) began in 1880 under local bandmaster Gustaf Levander. Within a brief period, he became proficient enough on the violin to join the family trio—brother Christian and sister Linda—in playing Haydn, Mozart, and Beethoven.

In 1885, at his family's insistence, he entered Alexander University in Helsinki as a law student—but he enrolled at the same time as a special violin student at the recently founded Music Institute. Finally permitted by his family to drop the law and concentrate exclusively on music, he began full-time study in 1886 under Martin Wegelius, founder of the Music Institute.

By 1889, still at the Institute, he had made his official debut as a composer with the Suite in A Minor for String Trio and the Quartet in A Minor. After several years of study and a broadening of his musical horizons in Berlin and in Vienna, he returned to Finland in 1891. On April 28, 1892, he conducted his five-movement Kullervo Symphony (based on the Finnish national epic the Kanteletar), establishing himself at one stroke as Finland's foremost composer. In the same year he married Aino Järnefelt, daughter of an influential aristocratic family, and published the Seven Runeberg Songs.

The next few years were spent in teaching at the Music Institute, conducting and composing (En Saga, Karelia Suite, and The Swan of Tuonela), and sojourns in Italy and Bayreuth. He was granted an annual stipend by the Finnish Senate in 1897. In 1899 came his resistance-inspired Song of the Athenians and the First Symphony. A Finnish independence demonstration in November of that year inspired Sibelius to write a finale that was later to be retitled Finlandia.

In 1900 Sibelius, with the Helsinki Philharmonic Orchestra, toured Scandinavia and other parts of Europe, concluding with enthusiastically received performances (at Paris' Universal Exposition) of his Lemminkäinen's Homeward Journey, the King Christian Suite, and others. The generosity of a wealthy Finnish music lover, Baron Carpelan, permitted Sibelius and his family to spend a year in Italy, where he composed the Second Symphony. He also visited with Dvořák in Prague, and scored a success conducting his works at the Heidelberg Music Festival in the summer of 1901. The world premiere of the Second Symphony took place in Helsinki in 1902, as did that of the Origin of Fire. The year 1904 saw the premiere of the Violin Concerto and the start of the Third Symphony, premiered in St. Petersburg in 1907.

The next few years saw the completion of the Fourth Symphony and a number of other works, and in 1914 Sibelius accepted an invitation to participate in the Norfolk, Connecticut, Music Festival, where he conducted the second version of his one-movement tone-poem Ondine. The Fifth Symphony went through several revisions—and premieres—before being presented in its final form in 1919 (the year of the birth of independent Finland), the Sixth and Seventh being premiered by Sibelius himself in 1923 (Helsinki) and 1924 (Stockholm), respectively.

During the 1930's, what amounted to a Sibelius cult reached its peak in England and the U. S., and it has been asserted that the excessive expectations aroused over the possibility of an Eighth Symphony, together with the composer's own nervousness about matching the peak achieved in the last four symphonies and Tapiola, were responsible for the failure of the Eighth to materialize. Sir Malcolm Sargent was conducting the Helsinki City Orchestra in the Fifth Symphony on September 20, 1957, when the composer died at 91.

At the turn of the century, when the music of Sibelius was making its initial impact on Europe at large, the works of Smetana and Dvořák in Bohemia, of Rimsky-Korsakov and Borodin in Russia, and of Grieg in Norway loomed large in the awareness of both lay concertgoers and professional critics as examples of varied and colorful nationalism. Only within the present generation, when the more distinctive regionalist tendencies in the arts have been all but blotted out as one of the unforeseen consequences of the communications revolution, has it become possible to view Jean Sibelius—and Carl Nielsen—in a broader context. We can now see what could not be seen then—that there has been a cultural process at work consistently integrating all musical regionalism into the mainstream of Western classical music. For not only Nielsen and Sibelius in Scandinavia, but Bartók in Hungary, Falla in Spain, and Vaughan Williams in England, as well as (in a more special and limited way) Janáček in Moravia and Stravinsky during his Paris years, one can speak of an ethnically based national style. However, the more frequently encountered national styles in art music tend to have their roots in more general myths, legends, history, and literature, with the ethnic or popular-song elements constituting merely a kind of colorful overlay. For example, it seems to me, despite my...
Carl Nielsen (1865-1931)

"I maintain that no normal civilized person is completely unmusical... Music is life, and likewise, unquenchable."

Carl Nielsen was born at Nørre Lyndelse on the Danish island of Fyn, not far from Hans Christian Andersen's home city of Odense. His father was a house-painter who supplemented his meager income by playing fiddle and cornet for country dances. As early as the age of six, young Nielsen began to show an interest in music, picking out tunes on his father's three-quarter violin.

In 1897 Nielsen won a competition for appointment to the post of regimental bugler and band member at Odense, and for the next four years he applied himself to spare-time music study, both on his own and with an old tavern piano player, Outzen. With fellow band members he formed a string quartet, and this led to his first serious composition attempts, which included a violin sonata. He applied and was admitted to the Royal Conservatory in Copenhagen, and from 1884 to 1887 was a scholarship student there in violin and composition, studying with Niels Gade. Award of the Ancker Stipendium in 1890 permitted him a one-year study trip through Germany (where he met Sibelius), Italy, and France. In Paris he met sculptress Anne Marie Brodersen, marrying her in Florence one month later.

Returning to Copenhagen in 1891, he completed his First Symphony, which had its premiere in 1894 under Johann Sundsen. Other works completed during this busy period (Nielsen was also conductor of the Royal Theater Orchestra) were the Op. 4 and Op. 6 Jacobsen Songs and the Holstien Songs. Following an 1894 trip to Germany and Austria (where he met Brahms), he completed the Violin Sonata No. 1, the Symphonic Suite, Hymnus amoris (for soloists, chorus, and orchestra), and the Quartet in E-flat. In 1902 he conducted the first performances of his Second Symphony and his oratorio opera Saul and David.

The pressure of orchestra rehearsals coupled with intense creative activity forced Nielsen to resign from the Royal Orchestra, but composition went on: the Quartet in F Major and the comic opera Maskarade (a major success) in 1906, the second group of Strophic Songs in 1907, the Saga-Dream for orchestra in 1908, and the triumphantly successful Third Symphony (Sinfonia espansiva) in 1911.

The 1916 premiere of the Fourth Symphony was decisively successful, but the disruption of World War I prevented an expansion of this success on an international scale—as had been possible for Sibelius only a decade earlier. The war years saw the completion of some major piano works: Chaconne, Theme with Variations, and the Lament Suite for Piano, written for Artur Schnabel.

The 1922 premiere of the Fifth Symphony—another success—was followed by completion of the popular Wind Quintet. Although suffering from heart trouble, Nielsen joined his violinist son-in-law Emil Telmanyi for conducting engagements in London in 1923, and began work on his Sixth Symphony in 1924. Despite continuing ill health and fits of depression brought on both by the lack of success of his music outside Scandinavia and his distaste for the "nouveau frisson" aspect of the popular Russian-French school, he continued to compose—and to write: two books (Living Music and My Childhood), and such musical works as concertos for both flute and clarinet, the Praeludio e Prerto for solo violin, Three Motets for a cappella choir, and twenty-nine Small Preludes for Organ. He completed his final masterpiece in 1931: Con moto, a twenty-five minute work in the Buxtehude manner, an anticipation of the renaissance of the Baroque organ, and triumphantly affirmative in spirit.

His health continued to deteriorate, but he insisted on attending rehearsals for a Royal Theater restaging of Maskarade in the fall of 1931. He died on October 3, a week after hearing part of the September 26 performance.

somewhat limited experience with the traditional folk music of Finland, that the work of Sibelius bears little resemblance to that country's basic folk models—and Sibelius himself has said as much. On the other hand, the so-called "bardic-narrative" element in Sibelius does have both strong personal and regional roots, and I feel that Simon Parmet in his book The Symphonies of Sibelius has hit upon the crux of the matter. He cites the famous melody for strings that occurs about halfway through The Swan of Tuonela, showing how it matches the accent and meter of the Finnish language—not in terms of folk content, but in terms of the language itself. Indeed, his arguments were convincing enough that a young Finnish composer-scholar, Seppo Nummi, has taken Parmet's lead and spelled out a series of fascinating parallels between the works of Sibelius in Finland and Janáček in Moravia—both using, in their very separate ways, speech-rhythmic and onomatopoeic nature-sound devices as a key element in their musical styles.

Carl Nielsen, however, could not have been expected to find his own language a workable material for a musical style, since Danish lacks the special stresses and colors of the Finnish tongue. Thus, though one can find in some of Nielsen's mature music the lift of Danish popular verse and the modal flavor of the old ballad tunes, these elements play a far less important role in his larger works than they do in those of Sibelius. This is doubtless owing—at least in part—to the fact that their points of initial contact with the existing musical literature of their times and cultures were very different. With Sibelius it was the Russians—Tchaikovsky and Borodin in particular—while with Nielsen it was Bach, Mozart, Beethoven, and Brahms.
It is interesting to note that Sibelius—almost from the very first of his major compositions, such as *En Saga*—developed a style that could be mistaken for that of no other composer. Carl Nielsen’s road to a distinctive compositional style was a longer one.

Even in the earliest of his major works, Sibelius’ melodic line was imbued with the bardic-narrative quality of which I have already spoken. Indeed, there is hardly a major work in the Sibelius canon that does not begin as though the performer were about to tell a story. Much has been made of the Sibelius technique, prominent in his works from the Third Symphony on, of building whole movements out of seemingly insignificant fragmentary motives. But it is worth noting that even in these same late works, Sibelius is nonetheless not afraid to break into long melodic periods. The great chorale that rides the horn ostinato in the finale of the Fifth Symphony, the theme that opens the last movement of the Sixth, and the famous solo trombone proclamation in the Seventh are striking instances in point.

In general, formalized contrapuntal device plays a rather minor role in the work of Sibelius. Fugato textures figure in the Scherzo of the First Symphony and the Finale of the Second, but counterpoint manifests itself most effectively in the way melodic substance is combined with ostinato figures (persistently repeated phrases) and pedal points (long-held notes, particularly bass). Sibelius once pointed out to his pupil, Bengt von Törne: “The orchestra, you see, is a huge and wonderful instrument that has everything—except the pedal. You must always bear this in mind. You see, if you don’t create an artificial pedal for your orchestration, there will be holes in it, and some passages will sound ragged.” Aside from considerations of creating atmosphere, this statement would appear to explain the prevalence of ostinato and pedal points as a virtual Sibelius trademark.

In the larger works of Carl Nielsen, on the other hand, the most immediately striking aspect is the element of rhythmic propulsion and accent generated by the polyphonic motion of the whole musical texture. Though Nielsen’s main themes and their subsequent developments may actually be built upon certain basic interval progressions—as in the ascending-descending series that opens the Third Symphony—the musical themes themselves are always very clearly stated, almost as logical propositions. What develops out of them comes as a result of the underlying rhythmic and intervallic foundation of these themes. In Nielsen, more frequently than in Sibelius, rhythm itself may often become a prime generating factor—the hammering figure that opens the Third Symphony, for example.

Dissonance in Nielsen grows quite naturally out of the interplay of voices or as a pre-arranged element in
At the age of fourteen, Carl Nielsen won a competition for the post of bugler to an army regiment at Odense, Denmark. His duties also included playing alto trombone in the regimental band.

the musical texture as a whole. Sibelius, however, tends to employ dissonance as an isolated "shock" element, or as a suspension preceding a crucial cadence in the direction of consonance.

As for formalized contrapuntal devices, Nielsen's music is full of them—canonic and fugal textures especially—but they are used with great skill and imagination at all times. A singularly haunting example is the long and hushed canonic episode for strings that precedes the final climax of the Fourth Symphony.

When it comes to dance elements in their scores, Nielsen and Sibelius differ considerably. Although they were both immensely fond of the Viennese-style waltz, Sibelius confined his own use of it to his incidental stage music (viz. the celebrated Valse triste) and lighter pieces. Only in the slow movement of the Third Symphony does he display any tendency in this direction during the course of a larger work. The basic dance element in Sibelius takes the form either of solemn processional (the end of the Third Symphony, for example) or of pounding incantatory frenzy (En Saga and last-movement episodes in the First and Sixth symphonies). For his part, Nielsen never hesitated to use the waltz pulse as a major symphonic element, whether on a heroic dimension (as in the Sinfonia espansiva—Symphony No. 3), or as a diverting episode (as in the variations in the finale of the Symphony No. 6).

But it is in the matter of harmonic motion that the music of Sibelius and Nielsen differs most radically. The Finnish composer's extensive use of pedal points in itself creates a tendency for the music to "freeze" in one key throughout most of a given episode within a movement. Nielsen for his part sought to develop what has been called "progressive tonality," which amounts in effect to an extremely fluid movement though the whole spectrum of keys within a relatively short time-span, eventually concluding with a final assertion of the key that was sought for from the very first. One might call this, in psychological terms, a "goal-directed" music, harmonically speaking.

Nielsen was acutely aware of the elemental importance of the interval as a controlling force in musical architecture: "The intervals, as I see it, are the elements which first arouse a deeper interest in music ... a melodic third as a gift of God, a fourth as an experience, and a fifth as the supreme bliss."

At another point he spoke of people being "confused by art music, which may be both overloaded and overpowering. They are at a loss because they have failed to grasp the alpha and omega of music—pure, clear, firm, natural intervals and virile, robust, assured, organic, rhythm."

The first two symphonies of Sibelius hew fairly closely to the Slavic line in their general orchestral textures, just as Nielsen's first two strongly suggest the Brahms-Dvořák manner. However, it should be remembered also that in
the revised versions of *En Saga* and *The Swan of Tuonela* from the same period, Sibelius displayed an uncanny flair for conjuring up the most eerie and unusual effects, though never going beyond the dimensions of the standard Romantic orchestra in the process. The use of the bass drum and absence of timpani in *En Saga* and the *col legno* (the wood of the violin bow played on the strings) passages in *The Swan* are examples. In Sibelius, the strings are always the foundation of the orchestral texture, the woodwinds serving to emphasize elements of dark or light as needed, and the brass anticipating or pointing up moments of true climax. The device of the brass crescendo-*forzando*, usually dissonant, is uniquely Sibelian, and for years was abused and misused by other composers who had heard it first in the Fourth Symphony. Unique, too,

was the Finnish master’s use of timpani—not to make a thunderous noise, but to create through quiet pedal points and chordal effects the curiously spellbinding atmosphere that is the hallmark of his finest work.

In line with the slow development of his mature musical style, it was only in the years that saw the beginning of the Third Symphony that Nielsen’s orchestration began expanding much beyond the Brahms-Dvořák orbit. While Sibelius had begun with the large romantic orchestra and then tended to work down in the direction of a classical Beethoven-Mendelssohn ensemble, Nielsen increasingly tended to favor more exotic devices. In the slow movement of Nielsen’s Third Symphony, we find an enchanting vocalise for solo voices, anticipating Vaughan Williams’ use of the same device in his *Pastoral* Symphony. In the finale of the Fourth Symphony we find Nielsen essaying a style of timpani writing that came into vogue after its independent discovery by American composers in the 1930’s. In the Fifth, he carries on a love affair with the snare drum, and in the Sixth he makes a thorough exploration of the high percussion group. Perhaps the happiest result of these explorations came from his fascination with the winds. It produced the amiable and whimsical Wind Quintet, for which he conceived the idea of a concluding variation movement that would express the unique character not only of the instruments, but of the players also—the work having been written for the Copenhagen Wind Quintet, all the members of which were his friends. The work has become a classic, and has inspired almost every subsequent Danish composer to try his hand at the form.

As we view the expressive content of the major Sibelius and Nielsen works in a broadly parallel manner, divorced from any specific programmatic elements that might be suggested by titles, we find the early Sibelius alternating between moods of fierce assertion and somber brooding. And though, after the crisis of the Fourth Symphony, the general tone of his music becomes brighter and more serene, the element of identification with humanity—very much present in the first two symphonies—later disappears, and we are left with the sense of solitary Man and Nature.

Nielsen, however, is never far from the world of living, struggling, sentient human beings—even when deep in the cruel bitterness of the middle movements of the Sixth Symphony. Where much of Sibelius’ work seems imbued with a nostalgia for his country’s legendary past or for the simple world of Nature, much of Nielsen’s music displays both an explicit and implicit interest in the character and fate of his fellow humans, both as in—

Although best known for his symphonies, Nielsen also composed—especially in later years—a number of major piano works.
dividuals and as a species. How else, indeed, can we explain such titles as those he gave the Second Symphony—*The Four Temperaments*—and the Fourth—*The Unquenchable*—or the motivation behind the writing of the Wind Quintet?

It is certain, from the evidence offered by our concert programs and record catalogs today, that the music of Sibelius has fallen well out of fashion in the United States—and in other parts of the world as well. Nielsen, of course, never had much chance here—his popularity in his own country was just beginning to indicate some possibilities for international fame when the First World War interrupted. Still, it remains to be asked just what effect the works of these two symphonic giants have had in the world of music. What, in short, has been their influence on younger composers, both in their own countries and the world at large?

On the basis of what I have heard of Finnish art-music other than that of Sibelius over the past fifteen years, it is my impression that the older master has exerted comparatively little stylistic influence over the work of his countrymen. Yrjö Kilpinen (1892-1959) confined himself to the writing of highly individual song masterpieces, continuing where Hugo Wolf and Moussorgsky left off. Leevi Madetoja (1887-1947), though a fine symphonist, cultivated a special lyrical vein of his own, influenced to some degree by Finnish folksong and to an even greater degree by his study years in France. Aare Merikanto (1893-1953) built his style on a foundation of post-

It was Sibelius' earliest musical ambition to become a concert violinist, but he gave up performing for composing about 1890.

Reger technique and Russian expansiveness, and in the music of Uuno Klami (1900-1961) we find between-the-wars French influences very strong indeed (Ravel was one of his teachers).

During the years immediately after World War II, the younger group of composers, such as Einar Englund, Uusko Meriläinen, Ahti Sonninen, and Einojuhani Rautavaara, cultivated in their early works a variety of styles ranging from those of Shostakovich, Prokofiev, and Bartók to American jazz, while Erik Bergman was moving in the direction of the twelve-tone idiom. The youngest generation of Finns, in company with their contemporaries throughout Scandinavia, appear to have moved en masse in the direction of international post-serialist and pointillist styles.

In point of fact, the stylistic influence of Sibelius seems to have exerted its power to greater effect in Sweden and Denmark, and even more so in pre-World War II England and the U.S.A. than it has in Finland. The lighter works of Lars-Erik Larsson and Dag Wirén in Sweden possess something of a late-Sibelius bucolic atmosphere, and in Denmark Vagn Holmboe (particularly in his Seventh Symphony) seems to have absorbed something of the epic quality of the Sibelius symphonic style. Many a British symphonic work of the 1930's made free use of various Sibelius devices, in particular certain of the works of Sir Arnold Bax and E. J. Moeran. In the United States, it appears to have been the one-movement form of the Sibelius Seventh Symphony which exerted particular fascination, notably on Samuel Barber (Symphony No. 1) and Roy Harris (Symphony No. 3). Although Howard Hanson has cultivated a "Nordic romantic" style in his symphonies, I feel that the question of Sibelius' influence has been somewhat exaggerated in this instance; many of the elements found in Dr. Hanson's work can also be found in the larger works of Sweden's foremost contemporary of Sibelius and Nielson, Wilhelm Stenhammar.
The influence of Carl Nielsen is somewhat harder to pinpoint and define, in part because the stylistic mannerisms of his music are fewer in number and also because they are less distinctive than those of Sibelius. Certainly, in his native Denmark, more than a few of Nielsen’s younger contemporaries adopted and adapted elements of his linear polyphonic style, as well as some of his harmonic procedures, and I have already touched on the vogue for wind quintets among Danish composers that followed Nielsen’s successful—and classic—essay in this medium. In terms of symphonism per se, the works of Vagn Holmboe, perhaps Denmark’s most important composer of the post-Nielsen era, display something of Nielsen’s influence both in their heroic style and in their underlying humanistic outlook. There is little question but that such massive piano works as Holmboe’s Sonato da Bardo and the sonatas by his enormously gifted and prolific younger colleague, Niels Viggo Bentzon, have taken their

SIBELIUS AND NIELSEN IN RECORDINGS

The Sibelius disc literature is far vaster both in point of historical time and in quantity than that of Nielsen, going back in a significant sense to the Robert Kajanus recordings of the first two Sibelius symphonies done for English Columbia in 1930 with Finnish Government financing. Complete cycles of the seven symphonies have been done at one time or another by Anthony Collins for London, Sixten Ehrling for Mercury, and (in stereo) by Akeo Watanabe and the Japan Philharmonic Orchestra for Japanese Columbia. Oddly enough, there is no complete symphony cycle under one conductor available in the Schwann Catalog as of July, 1965.

Among the available recordings of the Sibelius symphonies, I recommend Barbirolli and the Halle Orchestra (Vanguard 132/132SD) or Collins and the London Symphony (Richmond 19069) for No. 1; Ormandy and the Philadelphia Orchestra (Columbia ML5207/MS6021) or Monteux and the London Symphony (RCA Victor LM 2342/LSC 2342) for No. 2.

I cannot conscientiously recommend any presently available recording of the Third or Fourth symphonies, but agree with my colleague Martin Bookspan that the Barbirolli performance (Vanguard 137/137SD) of No. 5 is a good buy for those who lean toward an expansively romantic treatment of this work. (It also includes Pohjola’s Daughter in a fine reading.) I also find no recommendable version of No. 6 in the current catalog, but wholeheartedly recommend the Beecham version of No. 7 (Angel 35458/S 35458) which includes also a wonderful performance of The Oceanides.

Among the recordings of the tone-poems, Sir Malcolm Sargent’s readings of En Saga, the Karelia Suite, Finlandia, and The Swan of Tuonela on English Odeon (ALP 1950/ASD 541) are excellently played, superbly recorded. The mono-only Vanguard two-disc set of the major Sibelius tone-poems under Sir Adrian Boult’s baton (Vanguard 489/490) is also an excellent investment, especially since it includes the one and only long-playing recordings of The Bard and Nightride and Sunrise.

The Violin Concerto is available in a number of excellent recorded performances. For me, the choice lies between the taut and lean Heifetz-Chicago Symphony reading (RCA Victor LM 2345/LSC 2345), despite a rather close solo pick-up, and the broadly epic treatment of Ferras and Karajan with the Berlin Philharmonic (DG 318965/318966). As far as available offbeat Sibelius is concerned, I would suggest investigating the Vox disc (11600/511600) of the Humoresque for Violin and Orchestra, the fine Budapest Quartet reading of the Voces Intimae String Quartet (Columbia ML 5202) and, above all, the magnificent collection of songs done by Kirsten Flagstad with the composer's own orchestrations (London 5456/24505).

The available recorded examples of the works of Carl Nielsen remain rather few in number at this writing, though there is hope for some major improvement in this situation before the year is out. Vanguard promises a stereo Barbirolli disc of the Fourth Symphony, and Columbia has just released a brilliant recording of the Sinfonia espansiva (No. 3) done in Copenhagen by Leonard Bernstein with the Royal Danish Orchestra. (This new issue is reviewed on page 88.) There are intimations, too, of new recordings of Composatio, Springtime on Fyn, Saga-Dream, and the Sixth Symphony.

Meanwhile, Bernstein’s reading (Columbia ML 5814/MS 6414) of the Fifth Symphony is a sine qua non and the Tivoli Concert Hall Orchestra reading of the Second Symphony (Vox 12550/512550) and the Philadelphia Wind Quintet’s version of the Quintet for Winds (Columbia ML 5411/MS 6114) are, if not the very last word interpretively speaking, certainly acceptable.

The remaining choice of Nielsen comes entirely from the import catalog: Herman D. Koppel’s comprehensive survey on Odeon (MOAK 30005) of the major piano works, the two violin sonatas played by Telmanyi and Schiøtz, the songs with Aksel Schiøtz, and the Fourth String Quartet done by the Erlijg Bloch Quartet—all on the Odeon label. The mono-only Odeon discs of the Wind Quintet and the Second and Fourth Symphonies, while not the last word in recorded sound, offer generally more satisfactory interpretations of these works than those currently available on domestic labels.

For those interested in further study of the lives and music of Sibelius and Nielsen, the following English-language sources are recommended:

Jean Sibelius, by Harold E. Johnson, Alfred A. Knopf, New York (1959)
The English conductor Sir Thomas Beecham visited Sibelius at his home in Finland not long before the great composer's death.

cue to some extent from the older master's late piano works.

Beyond the borders of Denmark, the Nielsen influence is harder to trace. It is perhaps noticeable in some of the later big works of Sweden's Wilhelm Stenhammar, who was Nielsen's close friend, as well as in the post-romantic Baroque-style orchestral works of the Norwegian, Ludvig Irgens Jensen. However, it should be stressed that the main influences on Scandinavian composers of the post-Nielsen-Sibelius era came from France, from Germany of the Hindemith epoch, and in a more limited way from Bartók in Hungary.

The ultimate place of Sibelius and Carl Nielsen in the history of world music hangs at this point, I think, on the eventual resolution of some basic problems posed by the communications revolution, which has proceeded at such a dizzying pace since World War II. Not only have its workings created a dominant trend toward a somewhat faceless internationalism in the arts, but there also arises, with increasing frequency, the question as to which works of art—including music—are going to get instant and fashionable exposure worldwide and which are going to be relegated to the archives, there to be experienced only in the form of microfilm, slides, tape recordings, or discs.

I feel that for organizations sponsoring live concerts, the already almost intolerable pressure for a faster turn-over in working repertoire will tend to become even greater over the years. Past experience seems to show that the more recently dead an erstwhile major contemporary composer is, the quicker his works will be pushed to one side (a) to make room for the newer livewire novelties by younger composers and (b) to maintain at least a semblance of room for the classical staples dating from before 1880. (Will it be Bartók's turn next?) Such phenomena as the 'discovery' of Ives, Janáček, Mahler, and even Carl Nielsen are in a sense passing fashions and cults. What remains unresolved at this point is the extent to which these composers will be allowed over the coming years to remain an effective element in our musical heritage. And let us not forget that, to be effective, the music must be available and it must be played, either in live or recorded form.

Presumably, as long as Denmark and Finland continue to preserve some element of their own national cultural traditions, the music of Nielsen and Sibelius will be cherished there. As for the rest of the world, the final status of the Sibelius and Nielsen musical repertoires may devolve eventually on the tastes of the individual record buyer rather than on the interest of any institutionalized concert organizations.

There conceivably may come a day when the current cosmopolitan trend in the arts will have run its course, and there will then develop an interest in creating an 'ecumenical' style in the field of music, one amalgamating elements from all times and all cultures, occidental and oriental. Something along these lines has been suggested by the works of American composer Henry Cowell. When that time comes, there may arise a renewed and legitimate interest in the music of Sibelius and Nielsen. It will not be based on a misplaced sympathy for a brave and battered little nation or a belatedly recognized master. The music will be revaluated and appreciated for what it is: a part of the meaningful total contribution both to the world music of the past and—hopefully—to a musically creative posterity.

David Hall is president of Composers Recordings, Inc., a regular contributor of both articles and reviews to these pages and consultant on music to the American-Scandinavian Foundation.
O

F COURSE, I had no business getting involved with Susie in the first place. I am a married man, and the date on my birth certificate places me comfortably within the "mature" age bracket. Susie is young, beautiful, expensive ($50 an hour), endowed with enormous intelligence, stunning efficiency, and a quite overpowering sense of perfection. Furthermore, every day she carries on with men who handle her much more skillfully than I do. Yet, here I am, madly in love with her, foolishly hoping that some day she will find my proposals acceptable.

Before the vice squad steps in to apprehend me, I should explain that Susie is the IBM Computer Model 1620 at the University Heights campus of New York University. It was I who named her Susie, because I can't help thinking of her as an attractive female with incredible powers of fascination. But though her purely mechanical and electronic nature may take our relationship out from under the surveillance of the vice squad, my affair with Susie could still expose me to severe criticism in professional circles. Being a musicologist, I owe my allegiance to the fine arts and the humanities, studies in which quantitative methods used to be considered taboo. Recently, however, the danger of academic excommunication has begun to recede slowly for humanists who dare to cross the boundaries of science. Last December a conference of learned men convened at Rutgers University, New Brunswick, New Jersey, to discuss the potential application of computer techniques to research in the humanities—specifically history, literature, and musicology. Some of these deliberations bared questions, problems, limitations, and justified doubts; others gave promise of opening up fabulous possibilities which until a few years ago were regarded as naive pipe dreams.

The upshot of it was that I decided to find out for myself, and I started intensive training in computer programming under the guidance of Dr. George Logemann, assistant professor of mathematics at NYU's University Heights campus, who is keenly interested in music, plays the cello exceedingly well for a non-professional, and has been among the pioneers of computer applications in musicological research. It is through him that I met Susie and fell in love with her.

Many of my friends have some idea of how a modern desk calculator adds, subtracts, multiplies, and divides. What they now want to know from me, with all my new knowledge, is how a computer differs from a desk calcul-
lator, besides being faster, more complex and efficient, and besides operating electronically rather than with mechanically rotating parts. This puts me in much the same position as Leo Rosten's famous creation H*Y*M*A*N K*A*P*L*A*N, the character who pretends to know all about modern inventions and explains them to his fellow immigrants in the night-school English class in rather popular terms. In Kaplan's hands, the old story about the immigrants in the night-school English class explains them to his fellow students.

"That's easy," says Kaplan. "Imagine a terribly long dachshund [dachshund] that reaches from Times Square in New York right up to Boston. Now, if you pinch the dachshund's tail in Times Square, it will bark on Beacon Hill, right?"

"Okay, Hyman, that's the telegraph with wires. But what about a wireless telegraph?"

"That's simple—it's precisely the same thing, only without the dachshund."

When it comes to explaining how Susie actually works, I am afraid I can't tell you much more. A computer is the same thing as a desk calculator, but without the dachshund. Also, a computer has a large memory unit for storing information; it can compare the size of numerical values and make decisions on the basis of such comparisons, and it can modify or even "write" its own program of operational instructions from information received. Anything more detailed would get us into enormous complications and technicalities that I don't understand much better than H*Y*M*A*N K*A*P*L*A*N would. (Dissatisfied readers will have to go to the library and read up on computer technology and dachshund design.)

Most frequently, information and instructions are fed into computers by punched cards which contain data and commands in a highly formalized coded language. Other usual "input" media include automated electric typewriters, punched paper tapes not unlike the old player-piano rolls, and magnetic recording tapes one inch wide. The "output," i.e., the result of the desired computations, is supplied by the machine also on punched cards—or sometimes by typewriter, punched paper tapes, or magnetic recording tape. Instead of typewriters, some larger models use high-speed printers which can print up to 800 lines per minute.

Auxiliary tabulating and printing machines help the researcher to translate the punched holes or magnetically recorded tape signals into readable information: letters, words, and numbers. A key-punch machine used for punching information into cards looks somewhat like a typewriter, with a punching mechanism attached. Its keyboard contains the twenty-six letters of the alphabet (CAPITALS only, no lower-case characters), the numbers from zero to nine, and about a dozen familiar symbols: the asterisk (*), which stands for "multiply by"; left and right parentheses; plus (+), and minus (-) signs; comma; period; apostrophe; dollar sign ($); the oblique dash (/), which stands for "divide by"; and the double dash (==) which means "equal to." Thus, the instruction to add 17 and 44, multiply the sum by 113, and divide the result by 74.21 has to be punched on a card as follows:

\[ \text{RESULT} = \frac{((17 + 44) \times 113)}{74.21} \]

This is just one of hundreds of coding rules which must be observed to make the computer work properly. On the third day of my training I had a little beginner's problem to solve: deduct the logarithm of 2 from the logarithm of 3, then multiply the difference by 3986. Confidently I punched out:

\[ \text{RESULT} = \frac{(\log(3) - \log(2)) \times 3986}{74.21} \]

and fed my simple program into the computer's card-input box. I pressed the START button, and right away the automatic typewriter began rattling at dizzying speed:

FRITZ A KUTTNER MATH DEPT
JOB NO ZZ 941
MIXED MODES USED
JOB EXECUTION IS INHIBITED
PROGRAM NOT ACCEPTED
END OF JOB

Wham! I stood there stunned. So this is the way Susie talks back to you! The first experience of this is absolutely uncanny and a little frightening. What are we dealing with here—a machine, a person, an instructed electronic brain, a mechanized Frankenstein monster? I have been training now for almost eight months, and I still get bewildered whenever Susie talks back to me, although today I know fairly well how she does it. But why did she say I used mixed modes, hang it, when all of my figures were whole numbers? No, they weren't, my instructor reminded me: logarithms are always figures containing decimal places, and therefore it should have been programmed properly:

\[ \text{RESULT} = \frac{(\log(3) - \log(2)) \times 3986}{74.21} \]

with decimal points after each number.

Susie poked me in the nose this way a hundred times, rejecting my programs because of some coding or programming rule I had forgotten or misapplied. Plop, plop, the cards of my next little program deck would fall from the machine into the last of five output boxes, the one where the rejected jobs always land.

But then one night, very late, after I had gotten my face slapped for hours on end, it happened. Susie had been purring softly for twenty or thirty seconds, and while I stood by, my heart in my mouth, watching breathlessly...
and without any real hope, the typewriter suddenly started clattering:

FRITZ A KUTTNER  MATH DEPT
JOB NO ZZ 997
3811 MEMORY CELLS USED
4 INTEGERS 16 DECIMALS DESIRED
PROGRAM COMPILATION COMPLETED
EXECUTION BEGINS, 360 ITEMS

And tick-tick-tick, at the rate of three or four a second, punched cards containing the results I had wanted from a long list of complex repetitive computations came whirling out of the machine, dropping into box No. 3. One more minute and I held in my hand a large pack of cards neatly numbered 1 through 360, each containing two figures precise to sixteen decimal places! For the first time in musical history, 360 items of considerable significance in acoustical-musical theory were available, computed with a precision no musicologist would ever have dreamed of attaining. To do this by hand, one would have to slave for months with pencil, paper, logarithmic tables with sixteen decimal places—and do it twice over again to check for errors. Susie, I love you!

While it should be realized that the use of the computer in musicological research is a very recent development—with all the symptoms of trial and error, experimentation, and hypothesis-testing new methods entail—we must nevertheless keep in mind that music, of all the arts, is the best suited for quantitative analysis. Many musical elements are defined by numerical quantities, and are thus subject to numerical investigation. For example, pitch is frequency per second, rhythm is duration per time unit, meter is emphasis or structure of a periodic nature, loudness is measured in decibels, and tempo is speed in time.

Harmony also can usually be expressed in figures. The major triad C-E-G, for example, can be defined by the numerical sequence 0-4-7, the minor triad C-Eb-G by 0-3-7, the figures standing for the number of semitones constituting each interval distance. In a similar way, melodic lines can be numerically expressed by using semitone distances for each melodic step up (+) or down (−).

Such seemingly qualitative features as instrumental or vocal color and timbre are in fact quantities, but their exact definition has not been achieved yet because of the complexities of the many variables which constitute tone color. Stylistic elements, too, may soon turn out to be definable in numerical terms, and many attempts are being made at present to reach this goal.

With all these doors wide open to quantitative procedures and computer techniques in behalf of musicological research, there is now understandably a lively activity going on in several computer centers across the nation. At Princeton University, Professors Lewis Lockwood and Arthur Mendel are using a computer to analyze Josquin des Prés' polyphonic masses. Also at Princeton, Professor Milton Babbitt is investigating the harmonic and polyphonic combinations of twelve-tone and non-twelve-tone structures, and in another study he is trying to determine the physiological and psychological limits of hearing and comprehension in connection with the vast number of new sound phenomena available to the composer of electronic and tape music.

Professor Barry Brook and Murray Gould of Queens College in New York have devised a coding system which translates musical notation into the numbers, letters, and symbols that are available on every standard typewriter—for example:

ALLEGRO

\[ \frac{4}{4} \]

Beethoven, Symphony No. 5

is translated as:

(All bBEA 31) \( \frac{4}{4} \)

This kind of letter-digit notation can easily be printed or typed on library index cards for musical scores or manuscripts, thus giving the beginning measures of each composition or sonata or symphony movement, which would help to identify compositions.

If, as often happens in music, several editions or versions of the same composition exist, simultaneous comparison of five or ten editions within minutes will become possible once all editions have been transferred by the above (or some similar) coding system onto punched cards. Imagine how long it would take one man to compare five or ten different editions of a symphony, one by one, note for note, and bar by bar!

The other day I got an idea of how fast and efficiently a computer can compare numerical situations and make
decisions based on them. This happened when I played blackjack against Susie at one dollar a shot and—you might say—lost my pants. Partly as a study in probability theory and partly for fun, the mathematicians at the NYU Computer Center have developed a program in which the computer "deals" cards in a random fashion and then decides, aided by the memory unit and statistical chance calculations, whether or not to ask for an additional card. It was an eerie experience. The electric typewriter spelled out at high speed:

```
DEALER
ACE HEARTS 3 DIAMONDS
8 SPADES 9 HEARTS
```

If you want another card say yes if you don't say no.

So, I typed out yes, and the computer rattled back:

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PLAYER
10 CLUBS
```

and immediately:

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YOU OWE DEALER ONE DOLLAR
```

This went on deal after deal until the typewriter spelled out—it seemed to me with unseemly haste:

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YOU OWE DEALER TWENTY FOUR DOLLARS
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and I got mad. I punched out four cards with the instruction to type out a certain sentence whenever a player lost more than ten dollars to the computer, and smuggled the four cards into the program deck. I don't know what the mathematicians at the Center will say when this happens to them for the first time. They may conclude that Susie has started to write her own programs, because the statement on the output card reads:

```
YOU DOPE ONLY SUCKERS
PLAY THIS MACHINE FOR CASH
```

Dr. Logemann designed a program to tackle the various puzzle canons9 from J. S. Bach's Musical Offering, and the computer came up with solutions that were published a hundred years ago. But, in addition, Susie also furnished a number of other solutions that had never been published, but which were just as valid. Encouraged by this success, Dr. Logemann, in collaboration with Beethoven specialist Dr. Ludwig Misch, is now trying a few Beethoven puzzle canons, one of which, according to previous expert opinion, is unsolvable. As this issue goes to press, we are a little jittery about the outcome of this program—Susie may very likely turn out to be smarter than all previous Beethoven experts. I myself, although a learner still, have received under Dr. Logemann's guidance some fascinating answers to problems of acoustical and musical theory, such as tunings, scales, temperaments, interval sizes, and so forth. In particular, Susie has provided remarkable information about early Chinese music theory between about 45 B.C. and 450 A.D. During this period, ancient scholars devised a number of complex tone systems and scale structures. Until recently, we had no clear idea of their significance, for no modern researcher was willing to spend thousands of hours (as those ancient acousticians must have done) analyzing the acoustical consequences of the theoretical constructions. Once the program was properly designed, the computer showed in minutes what these early theorists tried to do and actually did achieve: close approximation to equal temperament tuning—a development that had always been believed to have originated in the sixteenth century in central Europe.

A few months ago an "Institute for Computer Research in the Humanities" was established at New York University. The young organization, under the leadership of Dean Dorothea Hubin, may well become the most important center for such research in the nation. The University Heights campus appears to be particularly suited for this type of activity, because the place is teeming with people deeply committed to music, literature, or the visual arts. They include Professor Jack Heller, the director of the computer center, his assistant director John Owens (my other mentors and programming teachers), and various other mathematicians who are fine amateur or semiprofessional musicians. Furthermore, there is a magnificent spirit of cooperation and helpfulness among the faculty members from many different disciplines.

There is, alas, no significant achievement of mankind that is not subject to misuse and exploitation, from atomic energy to books to phonograph records. And the guardians of our spiritual traditions may therefore be expected to raise their voices in horror over the coming debasement of humanistic values and the vulgarization of the arts that computer technology seems to them to portend. But I am not too worried about that. Truth in science and in the humanities can never be absolute. As we reduce the distance that separates us from the truth visible on the horizon, truth keeps moving away from us. Progress lies in the striving for truth, not in its impossible attainment. Wide margins for error, foolishness, and abuse have always been part of this struggle—the only kind of progress of which man is capable. For my part, I do not intend to reject the help that Susie offers me in my work. She has made it immeasurably easier and infinitely more challenging. I do not worry about the fact that she has also made it an enormous amount of fun.

9In a puzzle canon (usually consisting of two voices only), both parts must have the same melody throughout. The composer gives only the canon theme, anywhere between two and eight bars, and the solver must find: (1) the spot where the second imitating voice is to start; (2) whether the second voice is to use the theme's original time values, or doubled or halved values; (3) whether the imitation is to use the melody as given, its inversion (upside down), or its retrograde version (read backwards); and (4) whether to start on the same tone as the theme, or at some interval distance (several tones higher or lower).
Engravings of the period invariably depict Jenny Lind as a paragon of gentle purity. This one even includes a nightingale.

Ole Bull first played in America in 1843, but his career had been launched a decade earlier in Paris when he made his debut accompanied by Chopin.

An examination of how the Swedish Nightingale and the Norwegian Paganini made their separate ways into the hearts of nineteenth-century Americans.

By RAY ELLSWORTH
Through some odd twist of the obscure currents of cultural traffic, the first European artists to make the musical big time in America’s days of innocence were not, as might be supposed, from England, France, Italy, or even Germany, but from Scandinavia. And the pair who made it in the biggest way were violinist Ole Bull, “The Norwegian Paganini,” who first came to the United States in 1844, and soprano Jenny Lind, “The Swedish Nightingale,” who came in 1850.

Not that other parts of the world failed to send emissaries ahead of these two. During the Colonial period, several English musicians of consequence emigrated here, among them composer-conductor Alexander Reinagle (he played for George Washington) in the 1780’s, and singer-organist Raynor Taylor in 1792. Spain’s Maria Malibran among them composer—conductor Alexander Reinagle (he played for George Washington) in the 1780’s, and singer-organist Raynor Taylor in 1792. Spain’s Maria Malibran sang in New York in 1825, a German pianist named Otto Herz concertized in the 1830’s, and Belgian violinist Henri Vieuxtemps, Austrian pianists Leopold de Meyer and Gustav Satter, Viennese dancer Fanny Elssler had all made visits. Yet it was this Scandinavian duo that really won America’s heart. Even the greatest of these other names are known today only to specialists, but almost everyone knows who Jenny Lind was, and the name Ole Bull is still evocative of the violin.

How did this happen? Very few artists in any era attain universal fame on this scale. One can almost tick them off on the fingers of one hand: Paganini, Pavlova, Paderewski, Caruso, McCormack. There may be a few others, but the list is not a long one. What made it possible for the Scandinavians to bring off this cultural coup at a time when the rest of Europe—as usual—was overflowing with great names, and almost certainly with greater artists? Did Ole Bull and Jenny Lind really deserve this historic conquest? Did they earn their right to join the immortal company? Was the American public right in seeing in Jenny the Victorian Cinderella girl par excellence, sweetly plain, virtuous, gifted, generous? And in Ole the handsome Apollo, the passionate Byronic patriot, the natural genius whose success was a source of hope for countless ambitious farm boys?

The fame of Ole Bull and Jenny Lind, unshakably embedded in history though it may be, is of course a tainted fame. Ole Bull, although he wowed Americans for nearly forty years, was called a mountebank in Europe. But who ever heard of a forty-year flash-in-the-pan? Even in Europe, some critics have been forced to concede that any fiddler who lasted that long must have been a great virtuoso. Jenny Lind was a great success in Europe before coming to America, but in America she was not just a success, she was a madness, an hysteria. How could such success fail to substantiate her long-time billing as the greatest soprano who ever lived? Yet wasn’t Jenny Lind represented in America by P. T. Barnum, the circus man, the exploiter of freaks, the “High Priest of Humbug,” the man who could make people believe anything?

Perhaps, in the case of both artists, it was simply America itself, gullible enough and immature enough to believe all Barnum told us about Jenny, hypnotizing ourselves into hearing what we were told to hear when the singer mounted the concert platform. Did we, full of hayseed one and all, really think Ole Bull was doing something remarkable when he turned his fiddle bow over and played it, wood against strings, col legno? Or perhaps we were so starved for diversion that we would have made over them anyway, even knowing better, just to go along with the game? But then why didn’t Americans toast the great artists who had preceded them—Vieuxtemps, for example, or de Meyer, a flamboyant character if ever there was one? Was there something special in the fact that Ole Bull and Jenny Lind were Scandinavians?

Scandinavia. This little group of nations (Denmark, Finland, Sweden, and Norway) had a lot in common with America in those days. England, France, Germany, and Italy were familiar, well-travelled, understandably cosmopolitan. But Scandinavia was a somewhat remote part of the world, out of the main stream of things. Like America. Like America, too, Scandinavia customarily sent its young artists elsewhere to be educated, to acquire the finishing touches that would earn them serious consideration in the larger world. A humiliating, if unavoidable, procedure. Also, like young America, Scandinavia had its patriots who dreamed of winning for their people a place on the world’s stage. Republicanism versus monarchism was not really the issue in Scandinavia as it so recently had been in America. But nationalism was. Let the King remain, but let him be our King! Denmark had ruled Scandinavia since the thirteenth century (except for Finland, which was under the Russians), and what Sweden and Norway wanted was simply their own identity. Political separation was achieved by 1814, but the Danish language and culture remained supreme. And as far as Norway was concerned, it was a doubly compromised freedom: Norway entered into a union with Sweden and a Swedish king ruled both kingdoms until 1905. Failing political autonomy, development of individual national cultural colorations became the goal. Americans could sympathize with this. It had not been too long before that the erudite English clergyman Sydney Smith, in the pages of the Edinburgh Review, had stung American litterateurs with the question: “And who, the wide world over, reads an American book?”

But there was also something else, something more immediate and direct in its appeal, that Scandinavians shared with Americans in this era—and perhaps, in a way, still do. This was a certain quality of innocence, a lack of sophistication, a literal-mindedness, that helped Americans, unsophisticated themselves, to feel—even unconsciously—an undercurrent of special rapport. Vieuxtemps, de Meyer, Elssler, even when they played to the “mob” with varia-
tions on *Yankee Doodle* and artistic re-creations of Bunker Hill, nevertheless managed at the same time to spread about themselves an aura of superiority, a sort of helpless condescension, in much the same manner adults treat children without realizing it. But Ole Bull's delight in his own tricks was disarmingly real, a thing he shared with his audiences. And Miss Lind's Christian piety (she prayed *after* a concert, not before) and love of charity were spontaneous, unstuffy, and absolutely real. When Ole Bull took a Bowie knife away from a western badman on a Mississippi riverboat and then threw the rascal overboard along with half his gang, or when he stood on his thumbs at Longfellow's cottage to show his strength, he was speaking a language Americans understood. And when, in Boston, Jenny Lind married—for love!—her accompanist Otto Goldschmidt rather than one of a number of more glamorous suitors for her hand, she too was speaking the American language.

Perhaps Ole spoke this language even more unerringly than Jenny Lind, for, calling America his second home, he entered actively into the American dream of founding a New World Utopia—and got himself swindled at it like practically every other visionary who tried. Ole's Utopia was to be called Oleana, was to defy economic logic in the environs of Potter County, Pennsylvania (Cloudersport, near Altoona), and, along the outlines of Fourier socialism, was to be a haven of freedom and prosperity for the wretched poor of Norway. The poor Norwegian farmers came willingly enough, for the mountains and rocks of Norway were not much good for farming. But it turned out that being transferred to the mountains and rocks of Pennsylvania didn't improve the farming, even if it was in a New World. The project lasted all of three or four months. Even if the farming had been better, Ole had been swindled anyway, having been sold land (about 11,000 acres of it) belonging to another party. The whole episode only endeared him more to Utopia-haunted Americans.

Both of these artists lived in a time when most Americans considered the stage, no matter on what level it was represented, sinful in the extreme, scarcely less than the abode of the devil. Yet both endeared themselves to old ladies who had never set foot in a playhouse because they were what these old ladies thought of as "good." But were they really good? Yes, it appears that they were—perhaps real goodness is something that cannot be faked. And it would have mattered little even if they hadn't been: America thought they were, and that was enough. The twentieth-century cynic boggles a bit at swallowing Jenny Lind's reputation for sheer goodness, suspecting that there must have been more than a little of the prude behind that facade of piety and humility. Maybe. She didn't drink, didn't smoke, didn't wear fancy clothes, and refused to wear rouge. But if it was all a pose, this fact never got beyond the footlights to the audience—not into the many biographies of her, either.

But what history wants to know is: were we hoodwinked? Were Jenny Lind and Ole Bull really great artists? Great, at least, in the way Paderewski was great, if not in the way, say, that Nijinsky was great? Well, the historical record is there. Let us consult it. Ole Bull was born February 5, 1810 in Bergen, Norway. Norwegians say that this explains everything about Ole: Bergensians are wild. Ole became an enormous young man, a Viking giant, with hands that could crack a beer mug before he noticed it. With a fiddle in them, however, the big hands could become caressing and gentle. He was a natural musician, and needed only the most basic, the most unavoidable instruction in order to take off on his own. Which is exactly what he did. He never looked back. He could make a violin say so much, what need had he to study rules and regulations, memorize shibboleths and taboos?

Nevertheless, reports that Ole was almost musically illiterate were grossly exaggerated. He *did* study, but in

*The young Ole Bull (left above) with Henri Vieuxtemps, the Belgian violin virtuoso, ten years his junior. In the 1850 broadside at right, a flock of human goats, asses, and geese crowds to enter New York's Castle Garden to hear Jenny Lind while devilish Barnum indicates two-fold contempt from the treetop.*

*Courtesy New York Historical Society*
In this engraving put out by Genin, the hatter who bought the first Jenny Lind ticket for $225, the little philanthropist is surrounded by a record of some of her charities. Even this small catalog adds up to $167,775, including gifts to the Society for Prevention of Pauperism and the N.Y. Half Orphan Asylum.

his own way, tackling the intricacies of Krommer and Pleyel as personal affronts, tongue stuck out of one corner of his mouth, until even his teachers worried about his health. It is true that his compositions, while clear enough in the melody, could be chaotic in harmony and orchestration. Ole, however, knew his way through them. His idol was Paganini, another wild one. And when he played in Italy, sure enough, they said he was another Paganini.

It is likely that nothing could have pleased him more.

At first, the critics were rapturous. Hiller, Chopin, Spohr, and Malibran all praised him. Meyerbeer called him "a voice from Heaven." But reaction inevitably set in. Ole used a trick fiddle with a lowered bridge, played on all four strings at once (he wrote a Quartet for solo violin!), and relied increasingly on his technical miracles. As early as 1858, the Viennese critic Eduard Hanslick began to express a disillusionment others would soon take up. "We look for deeper satisfaction even from a virtuoso," he wrote. "The heaping up of technical difficulties and their ever so brilliant mastery can only give pleasure as a medium for more spiritual purposes... No one can be expected to be edified by these formless and thoughtless fantasies." John S. Dwight, Hanslick's American counterpart, had initially greeted Ole with praise: "Excepting only a symphony by Beethoven or a Mass of Mozart, nothing ever filled me with such deep, solemn joy." But in the 1870's, prevailed upon by Julia Ward Howe to take one of her little girls to one of Ole's last concerts, he was disgusted. "Claptrap!" he growled, making the child, who had been transported, weep.

Nevertheless, Ole was accounted a really great virtuoso in the end—by Joachim, among others—because of his fantastic technical abilities, because of the beauty and warmth of his tone, and because of the expressiveness and deep feeling he could bring to the wild melancholy of his native folk airs. This latter aspect of his playing has not been often emphasized, but it was a very great part of his success. Ole was a Norwegian patriot, and it was with his native music that he reduced his audiences to tears. He also played classical chamber music with Liszt and Mendelssohn—both in public and in private—which hardly suggests a half-illiterate charlatan. Mainly, Ole Bull was a brave, free spirit, gifted, impatient of restraint, and, on the whole, not unlike a jazz artist of today. A man of great humanity, he gave Norway a world citizen and a theatre,
and even tried to help found an "American" opera at New York's Academy of Music on 14th Street.

Jenny Lind was born October 6, 1820, in Stockholm, a city nobody has ever called wild. Nevertheless, her story is highly dramatic, even cinematic, a little like a novel by Fannie Hurst. The illegitimate daughter of a poverty-ridden school teacher, practically orphaned out to the Royal Theatre School, Jenny became, by the time she reached her teens, the sensation of Stockholm and a national heroine. She went to singing teacher Manuel Garcia in Paris, hoping to receive from him that final touch that would prepare her for the concert world. Instead, Garcia told her she had ruined her voice beyond repair, and could not hope for an operatic career. Moreover, he told her she was too ugly to hope for any kind of stage success. Jenny knew she was plain—too wide a mouth, dun-colored hair, a "potato" nose—but she had pinned her hopes on the beauty of her voice. Stunned by Garcia's verdict, Jenny begged for advice—any advice. Garcia suggested six weeks of absolute rest, absolute silence, not even a whisper. Grimly, Jenny kept to the regime, returned, and Garcia took her on. She worked hard.

Returning to Stockholm, she sang her way back into the hearts of her compatriots, and prepared herself to be content with that. Hans Christian Andersen, however, bullied Meyerbeer into listening to her sing (and bullied Jenny into singing for him), and all that was changed. The gentle, homely Andersen was hopelessly in love with Jenny Lind. It is said he proposed to her some twenty-seven times. He wrote his famous stories, The Nightingale and The Ugly Duckling, not only directly for, but, in his way, about, Jenny. This sort of thing, like Jenny's friendship with Queen Victoria, did not hurt any when Barnum brought her to America.

No question about it, Barnum displayed genius in his presentation of Jenny Lind. Some of his methods were questionable, but not all. For the man who had made a fortune gluing a stuffed monkey to the tail of a fish and calling it a "Feejee Maid," what he did with Jenny was mild. There were "eyewitness" accounts of Jenny's European triumphs, in glowing press-agent prose, under a London date-line—all written by a man in New York to Barnum's order. There was a gentle suggestion made to New York businessmen that a substantial bid at the auction for the first ticket to Jenny's debut might be good publicity, even if one detested music. It was. A Broadway hatter named Genin paid $225 for it, and three generations of Genin Hatters lived in luxury thereafter. In Boston, a Colonel Ross paid $654 for a ticket! There was emphasis on the report (true, by the way) that Jenny was fond of singing along with real nightingales. But most of all, the canny Barnum publicized Jenny's piety and her charitable acts. She insisted on singing at least one concert for charity in every city she visited, sometimes more. (She is further reputed to have given two-thirds of the $500,000 earnings from her American tour with Barnum to Swedish charitable institutions.) Hearts melted, purses opened left and right. Thirty-thousand people greeted her ship on its arrival at the West Street pier. More packed Broadway on the route to her hotel.

Barnum made Jenny Lind (and himself) a part of American folklore, but in her he had a great personality and a great singer to work with, and that can make all the difference in the world. She did have a phenomenal voice, which she could use with great artistry. She was a soft-voiced singer—"all piano and sweet," as Queen Victoria wrote of her—who could fill a hall with a sound that still seemed glowing and intimate. Moreover, her voice contained a curious and extremely affecting note of pathos that critics found impossible either to describe or to deal with rationally. But she did not rely on this exclusively. She sang the great roles, the difficult music—Norma and Don Giovanni in Italy, Der Freischütz in Germany, and many others. In the prime of her career she abandoned opera entirely to concentrate on the great oratorios of Handel, the Masses of Mozart, the Bach cantatas.

What a contrast we have today. We dare to call our forefathers naive because they fell at the feet of Ole Bull and Jenny Lind, but seem capable ourselves of getting excited only over teenagers in grave need of haircuts. John McCormack, who last sang over twenty years ago, was the last artist with the truly universal touch. When McCormack sang, everybody listened—connoisseurs, countermen, teachers, even teenagers. Flagstad and Bjoerling had their followings, but traffic was never tied up on the nights they sang. How many people do you suppose tune in to The Ed Sullivan Show just because Joan Sutherland will be on? Do truck drivers and grocery clerks stand in line to hear Maria Callas? We have an FM radio industry massively dedicated to "good music," but no excitement, no stars. Friends, we have come a long way from yesterday. Perhaps it is getting just too hard, what with TV, phonograph records, bongo boards, atomic fallout, and all that, to focus on some brave, talented figure standing alone on a stage, successfully challenging it all. The novelists say it's because we are fragmented, alienated, little islands of individual terror, each hearing his own music, together on nothing. Maybe it's merely a lack of proper material. What today strikes true to all hearts? Ole Bull could play The Mother's Prayer, Jenny Lind could sing The Swiss Echo Song, Caruso could mangle Over There, McCormack could warble Mother Machree, and audiences melted. What could Sutherland or Callas sing, were they to desire our universal love today? I Want To Hold Your Hand? Or is it simply that a really big one just hasn't come along lately?

Ray Ellisworth, a frequent contributor to this magazine, is an authority on early musical life in America. His articles often reveal his particular fondness for the nineteenth century.
IT CANNOT have escaped the attention of many lovers of the vocal—and particularly the operatic—art that, for their size, the Scandinavian countries furnish an extraordinary number of first-class singers to the stages of the world. With a total population of only about twenty million, Sweden, Norway, Denmark, and Finland have for years produced more world-famous singers than countries with twice and three times the population. Since the time of the unforgettable Jenny Lind (see page 58 of this issue), there has been scarcely an era in which Scandinavian artists, if they did not actually dominate, were at least conspicuous in the major opera houses of the world. Why this should be is a little sociological or cultural mystery that might make an interesting story in itself. But, for the time being, we content ourselves with presenting, in the guise of a pictorial quiz, what may be regarded as Exhibit A in evidence of this proposition: a baker's dozen of these famous singers, selected from the dazzling polar galaxy, appears on the following two pages. You are to supply the names of the singers, countries of origin, and (just to be mean) the operas they are costumed for. As a starter, we can tell you that all, at one time or another, have sung in the United States, ten of them at the Metropolitan Opera. Three correct answers will just qualify you to carry a spear in this company; six will get you a minor singing part; nine or ten mark you as having promise in the major roles; twelve make you a phenomenon, a star yourself. Thirteen? You are a nova! Answers appear on page 134.
Probably the greatest Heldentenor of the century, this Viking sang at the Metropolitan from 1926 to 1950. In retirement, he resides at present in California.

Our youngest star is this baritone, who excels in lieder and opera. He sang in the first performances of Britten's War Requiem in London and New York.

After a brief operatic career in his native country, this Northern tenor turned to the concert hall and became one of the world's best known singers of lieder.

A new arrival at the Metropolitan, this soprano made her debut (1962) in the role in which she appears below. She has also sung Turandot and Senta there.

Although she sang lyric French and Italian parts in Scandinavia, this soprano (1895-1962) won fame abroad in the dramatic Wagnerian roles, such as Isolde.

This tenor (1907-1960), a member of a famous singing family, was noted for the strength, clarity, and beauty of his voice. He is lately called "The Beloved."
Shown here in the role of her Met debut (1961), this young soprano has since appeared there also as Donna Anna, the Countess, Eva, Ariadne, and Gutrune.

Specializing in the works of Mozart and Strauss, this soprano has sung at Salzburg, Edinburgh, and Glyndebourne. She is also a regular at the Metropolitan.

In addition to performing at opera houses throughout the world (including New York’s Metropolitan), this bass has also written several compositions for voice.

This soprano is in great demand for Wagnerian roles, but she insists on her right to sing Italian. She is shown here in what she has called her “vacation role.”

This soprano, specializing in the works of Mozart and Strauss, has sung at Salzburg, Edinburgh, and Glyndebourne. She is also a regular at the Metropolitan.

In addition to performing at opera houses throughout the world (including New York’s Metropolitan), this bass has also written several compositions for voice.

The son of a Don Cossack chorister, this tenor is noted not only for sensitive musicianship, but for impeccable diction in several languages, including English.

Born Kaja Hansen Eidé, this beautiful soprano sang lyric and coloratura roles in Chicago from 1926 to 1932 and at New York’s Metropolitan from 1933 to 1938.

Although this tenor’s long career was confined mostly to Germany and Austria, he became known to Americans through records. At the age of sixty-six he made his New York concert debut.
HOW TO START
IF DISSATISFACTION WITH FM BROADCASTING

By BYRON G. WELS

Once upon a time, an FM-station executive was sitting behind his big mahogany desk, sipping his coffee and reading his morning mail, when the following letter caught his woeful eye:

"Dear Sir:

If I couldn't put on better programs than you do, I'd go off the air! The junk you broadcast is enough to make me start my own FM station.

Signed, Irate Listener"

If you have ever thought of casting yourself in the role of Irate Listener, if you've been complaining about the musical fare offered on your local FM station or just generally about the way it is run, may I suggest that you listen to a few words of advice before you plunge recklessly into the FM business? It is, believe me, a long, hard pull, and you're going to need many things before you even get close to going on the air—things like aspirin, money, patience, aspirin, money....

To begin with, put aside for a while your grand plans for programming. You are a long, long way from that. Your first move is to write a letter to the Federal Communications Commission asking for how-to-go-about-it information. You will receive, in return, Form 301 and a five-page brochure (Inf. Bulletin No. 1-B) that provides a guide to the construction and operation of a broadcast station. Although the guide may be step-by-step, it isn't really designed for a do-it-yourselfer, as we shall see.

Form 301 is entitled "Application for Authority to Construct a New Broadcast Station, or Make Changes in an Existing Broadcast Station." This form is printed in miniscule type on tissue-thin paper. There is a total of twenty-four pages involved, with such headings as "Legal Qualifications of Broadcast Applicants," "Statement of Program Service," "Standard Broadcast Engineering Data," and "Antenna and Site Information." Also required is information about your citizenship and character, as well as your financial and technical resources, plus details about the transmitting apparatus to be used and the service proposed. Along with the application forms is a little note informing you that "Most applicants employ engineering and legal help in preparing the form for filing."

In truth, you will need more than a few professionals to guide you through the maze ahead. In addition to an engineer (or firm of engineers) you'll also want a lawyer and an accountant. The FCC notes that those engineers and lawyers who "practice before the Commission" have their own associations, the members of which are listed in various broadcasting trade publications. It would probably be best to select your advisers from among these.

So you hire a firm of consulting engineers and, after consulting with them, you apply for a construction permit. Your engineer will do a frequency-allocation analysis to determine the best site for the transmitting equipment and the power necessary at that location. He will also help you in the filling out of Form 301. (Incidentally, depending on whether your selected site is in an urban or a rural area, the problems of building and operating a station are quite different.) All of this engineering assistance will cost you roughly $1,000. The odds and ends of filing the filled-out forms, however, is not entirely an engineering job, but is also a legal one. Again you will need a specialist. Your Uncle George, the well-known real-estate lawyer, won't be much of a guide through—or around—the technical and legal morasses surrounding such an application. However, Washington is full of legal firms that regularly deal with the FCC, and they will be glad to be of assistance. Fees will run, depending upon the complications.
YOUR OWN FM STATION

IS DRIVING YOU TO DO IT YOURSELF—LOOK BEFORE YOU LEAP

anywhere from $250 all the way up to a nifty $1,000 or so.

After consultation with your engineering firm and selection of a site, the FCC requires that you advertise in a local newspaper, announcing your intention to construct and operate a new FM station. Following this, opposing forces (such as the stations already in your area) can file their objections with the FCC. In time, the FCC will act on any complaints, and either support or deny your application. If you are supported, you continue with your license application. If you are unable to win approval, you’re out of business right there. Do not pass go; do not collect $200.

But you’re not going to get a fast yes or no on your application anyway, so we might as well skip several months, during which time your money flows out and nothing flows in. But cheer up; this gloomy period doesn’t last forever—maybe as little as eight months or so—though it can stretch, if complications develop, to as long as two years. When (and if) the commission does finally approve your application, you will be issued a construction permit. And that is the cue for you to make your first really large investment.

In a rural area you will probably have to construct a transmitter house and a tower for the antenna. In a city, you must negotiate for space on top of a high building, and erect thereon some kind of mast for the antenna. Antenna installation, whether in the country or the city, is a costly business too. Studio and office space must be rented or built. Equipment must be purchased. Even a small FM station must have one studio containing at least two turntables, several tape transposers, a good microphone, a mixing board, several high-quality monitoring systems, a tuner, frequency monitor, modulation monitor, test equipment, and (if the transmitter is not adjacent to the studio area) some remote control and metering facilities.

At the transmitter site, you will of course need a transmitter, plus the antenna and its tower, and more test and monitoring equipment. Your engineer can suggest several sources for the equipment you’ll need. According to Gates Radio Company, a major supplier of commercial radio equipment, the equipment for a basic 1,000-watt FM station will set you back around $13,500. Increase the power to 5,000 watts and the price goes to about $20,000. Needless to say, the design and installation of all this gear is not inexpensive. After everything is installed, the antenna is up, the bugs worked out, the proof of performance run and filed with the FCC, you apply for a station license. (That other license you got was just to build the thing.) Meanwhile, the minor expenses, like the electric bill, the telephone bill, and so forth, have continued and will continue to pile up.

Right about this time, when you are about to be overwhelmed by your financial problems, you can expect a bit of comic relief. Your mail box will suddenly bloom—not with bills, but with complaints. Complaints about what? About your antenna, of course. You can expect to be blamed right now, before you have even gone on the air, for every case of interference or malfunction of any radio, TV, or electric toaster located within a mile of your antenna. You may even be attacked by a vigilante committee that will try to make you take down your antenna not only because it is an aesthetic blot on the landscape, but because it may at any moment topple over and kill somebody. Better not dismiss your lawyer just yet!

After a few more months of this kind of harassment, you get permission to broadcast on a regular basis, and you can sell advertising time. You’re finally in business!
if you have any idea that from here on in, it's an easy-street, one-man operation, forget it! The advertisers, you soon discover, are not going to beat a path to your door. They don't want to sponsor any programs—and selling air time, furthermore, is a highly specialized job calling for the services of a skilled salesman.

A small rural station on the air 6 to 12 hours per day can get along with a staff consisting of a combined chief-engineer/announcer on the inside and a combined manager/salesman on the outside with salaries ranging from $100 to $200 per week per man. A larger metropolitan station on the air full time, however, will need a staff that looks something like this:

<table>
<thead>
<tr>
<th>EMPLOYEE</th>
<th>SALARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 manager</td>
<td>$9,000-$18,000</td>
</tr>
<tr>
<td>1 chief engineer</td>
<td>$6,000-$10,000</td>
</tr>
<tr>
<td>1 program director</td>
<td>$6,000-$10,000</td>
</tr>
<tr>
<td>5 announcers</td>
<td>$1,000-$10,000</td>
</tr>
<tr>
<td>2 secretaries</td>
<td>$1,000-$7,000</td>
</tr>
</tbody>
</table>

And don't forget somebody to sweep the place out at night.

These salaries are typical for New York City. Salaries outside New York are generally somewhat lower. If you hire inexperienced people, you can save money, but the station's public image will almost certainly suffer. Why five staff announcers? You're on the air twenty-four hours a day. A single announcer can't possibly be there for every station break and news spot. You think you won't bother with these? Oh yes you will. You see, the station break is required by the FCC, and the news spots are evidence that your station operates in the public interest (after all, you are using the public's air waves), something you'll be asked to prove when you come up for license renewal.

But enough of these mundane matters. Let us talk about the "good music" programming—which is why you became involved in all this in the first place. Try an experiment. Lay out a typical week of the sort of FM programming you'd like to do. In preparing this layout, do it by hour segments and be sure you include ample public-service material. List every piece of music by name and number, as well as playing time. Before you get through, you'll probably have a few open slots that you'll fill in with talk. Better not think in terms of a 15-minute monolog, however. You'll be far better off with an interview or forum type of program, since with these you're not as likely to run out of things to say.

There are several ways out of the how-to-fill-air-time problem. One is to affiliate with a network. A network can fill lots of your time with pre-taped programs, of which you must agree to carry so many per week. You will also carry some of their national advertising, but this lends prestige to your little operation. Another widely used method of filling empty air time is to install automated studio machinery and rent pre-packaged programming on tape. These tapes run eight full hours, and you can even pre-tape commercials and station breaks to be inserted automatically. You'll save money on staff, but you may find listeners rebelling against your canned sound. Anyway, you started your station so that you could do the programming. But there's still one more way out if you can swing it. Affiliate with a nonprofit sponsoring institution that has lots of money. All you have to do is find one. Lots of luck.

After a while, if your programming is good, if the advertising comes in, and if you get a few lucky breaks, the station may start to pay for itself. In fact, you might even start drawing a bit of salary for yourself. What are the chances that you'll make it as an FM entrepreneur? In 1963, 294 independent (with no AM tie-in, that is) FM stations reported their profit-and-loss figures to the FCC. Of the 294 stations, a happy eighty-six reported a profit. The rest, 208 to be exact, divided amongst themselves a loss of $3,200,000. Although these figures provide little cause for optimism regarding FM's viability, a student-conducted study at the Harvard Business School recently came up with a cheerier prognosis: by the early 1970's, FM will be catching up to—and passing—AM radio in income. A recent issue of the NAB bulletin published for FM-station owners states that FM-set sales are showing a steady increase of about twenty percent a year and should account for fifty percent of annual radio purchases sometime within the next five years.

Further, the Electronic Industries Association Yearbook for 1965 charts the growth of FM from slightly less than two million sets sold in 1960 to about four million sets sold in 1965. And one more heartwarming point to consider, while you're thinking positively, is that in the next month or two, the FCC's new regulations on AM-FM programming go into effect. Stations located within cities of 100,000 population or greater will no longer be permitted to broadcast their AM programs simultaneously on their FM subsidiaries. Instead, at least fifty percent of the FM broadcasts must be original material. If you're on the air by then, this will certainly give you more competition for listeners, but it should also bring many new advertisers into the FM market.

So there you sit, enjoying your success, making all those critical programming decisions that were the reasons you got into all this in the first place. And as you sit there, confidently opening your morning mail behind your big mahogany desk, the following letter catches your woeful eye:

"Dear Sir:

If I couldn't put on better programs than you do, I'd go off the air! The junk you broadcast is enough to make me start my own FM station.

Signed, Irate Listener"

Byron G. Weiss is one of those "irate listeners" who, after doing the necessary homework, regretfully decided not to go on the air.
A MESSIAH FOR ALL SEASONS

Klemperer’s new recorded performance for Angel is a revelation.

Although we do, of course, hear more of it around the Christmas and Easter holidays, the wonderful music of Handel’s Messiah is always in season—even in September. Nevertheless, it was with an odd mixture of anticipation and misgiving that I opened the package containing Angel’s new recording of Messiah under Otto Klemperer’s baton, for, knowing the unpredictable aspects of this conductor’s interpretive genius, I would not have been surprised to hear either a Germanically ponderous reading or, at the opposite extreme, a genuinely revelatory one.

Happily, Dr. Klemperer has indeed given us in this recording a revelatory performance of Messiah, one cleansed on the one hand of fusty British oratorio-society Victorianism, and on the other of fussy “barococo” mannerism. The result is a reading in the finest humanist tradition, true to the musical essence of what Handel wrote—in terms of both lyrical tenderness and rhythmic vitality—and profoundly communicative of the dramatic essence as well.

The dramatic contrast that Klemperer develops between the darksome opening pages and the lively fast section of the overture immediately sets the tone for the performance as a whole. However, it is the magnificently trained Philharmonia Chorus—particularly the male contingent—that deserves the lion’s share of the credit for the realization of the glories that follow. And the Glory of the Lord rings out with magnificent thrust and tonal body, while such episodes as And He shall purify the sons of Levi or the opening of For unto us a Child is born are sung with the lightness and transparency of Baroque chamber music. The dynamic contrasts of the latter, with its three-fold climax on the words “Wonderful, Counsellor,” are treated by Klemperer with splendid emphasis, without the slightest taint of the vulgarity that some conductors fall into at this point. In Surely He hath borne our griefs, Klemperer recaptures the profoundly tragic spirit that made his Angel recording of the Bach St. Matthew Passion such a memorable experience. And although the...
Hallelujah Chorus is truly glorious in this recording, the moving sense of mystery that Klemperer and his forces bring to Since by man came death makes this aria, for me, the finest moment in the whole performance.

As is true of virtually every recorded Messiah within living memory, the soloists—in this version, Elisabeth Schwarzkopf, Grace Hoffman, Nicolai Gedda, Jerome Hines—are a mixed bag. In her early solos, Schwarzkopf is afflicted with a fast vibrato that seems at times perilously close to a wobble, but she gets better as the performance progresses, communicating a particularly striking sense of joy and affirmation in Rejoice greatly, O daughter of Zion. Gedda, too, gets off to a slow start, with a rather white and pinched-sounding Ev'ry valley shall be exalted, but is wonderfully dramatic in All they that see Him, laugh Him to scorn and But Thou didst not leave His soul in hell. Jerome Hines is imposing in such recitatives as Thus said the Lord of Hosts and Behold, I tell you a mystery, but cannot summon up the agility to cope with that bête noire of all oratorio basses, Why do the nations. The trumpet shall sound, however, comes off to fine effect.

American contralto Grace Hoffman is for me the solo star of this performance, singing throughout with great beauty of tone, sureness of phrasing, and dramatic conviction. The key aria of the entire Messiah is He was despised, which Miss Hoffman does with a poignant and quiet intensity quite free of the lachrymose quality that usually mars this passage in the normal run of performances.

The Philharmonia Orchestra, as does the chorus, seems to respond to the merest crook of Klemperer's little finger, covering the whole gamut of dynamics from hushed whisper to jubilant shout, and handling with equal ease and conviction episodes of grandiose rhetoric and others requiring the utmost agility and delicacy. Angel's recorded sound is singularly rich and spacious, with a wonderfully wide stereo spread in the choral episodes.

I have a few reservations about this remarkable recorded performance, mostly as noted above in connection with the soloists, plus the fact that Klemperer has chosen to make the so-called "standard" cuts, including the three numbers in Part Two between Lift up your heads and The Lord gave the word, plus the four in Part Three between The trumpet shall sound and Worthy is the Lamb. Baroque buffs may find some finer points to criticize here, but I am sure, even so, that they will prefer Klemperer's vital and well-proportioned tempos to the mannered extremes of Hermann Scherchen. For me, this version is now the stereo Messiah to own and to live with. But if you insist on the complete work, then the bargain-price (mono only) Richmond set with Sir Adrian Boult is the one to have—not only for its completeness, but because it is the best all-around recorded Messiah on LP prior to this Klemperer achievement.

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© © HANDEL: Messiah, Elisabeth Schwarzkopf (soprano); Grace Hoffman (contralto); Nicolai Gedda (tenor); Jerome Hines (bass); Philharmonia Chorus and Orchestra, Otto Klemperer cond. ANGEL SCL 3657 three 12-inch discs $17.39, CL 3657* $14.39.

AN INGRATIATING IMPORT:

HALF A SIXPENCE

Ebullient Tommy Steele is the mainspring of a sunny music-hall entertainment

NEAT AS A PIN and twice as shiny, the British musical Half a Sixpence, based on the H. G. Wells novel Kipps, takes place at the seaside resort of Folkestone on England's south coast at the turn of the century. Folkestone used to be a quiet place, but that was before the arrival of Tommy Steele. Mr. Steele, a cheerful and frightfully talented young man who has in his short career

Recording session: appealing Polly James and energetic Tommy Steele.
She's Too Far above Me, in which Mr. Kipps pines for chorus and orchestra, Stanley Lebowsky conductor. RCA the actual -performance spirit of which comes across in a -as is everything else in this sunny entertainment, most of indebted to Richard Rodgers' Do I Love You Because -umphs in a wistful little item called I Know What I Am. course does right by in the happy end. Miss James also tri- girl Kipps jilts when he comes into his inheritance, but of appealing Polly James in the role of Ann Pornick, a servant the well-heeled Miss Helen Walsingham, Bachelor of Arts. In the lilting title song, Steele is joined by the appealing Polly James in the role of Ann Pornick, a servant girl Kipps jilts when he comes into his inheritance, but of course does right by in the happy end. Miss James also triumphs in a wistful little item called I Know What I Am.

The nostalgic ballad Long Ago is rather too obviously indebted to Richard Rodgers’ Do I Love You Because You’re Beautiful? from Cinderella, but it is still pleasant — as is anything else in this sunny entertainment, most of the actual-performance spirit of which comes across in a brisk, fast-moving stereo recording. Paul Kreis

HALF A SIXPENCE (Beverly Cross-David Hen- eker). Original-cast album. Tommy Steele, Ann Shoemaker, Grover Dale, James Grout, Polly James, others (vocals); chorus and orchestra, Stanley Lebowsky conductor. RCA Victor LSO 1110 $5.79, LOC 1110® $4.79.

"MUSIC DOWN HOME": AN AFRO-AMERICAN ANTHOLOGY

Folkways documents the astonishing diversity of American Negro folk music

Folkways has been more active than any other record producer in documenting the folk music of the American Negro. Charles Edward Smith has now compiled two volumes of selections from this label’s many Afro-American albums, and the result, "Music Down Home: An Introduction to Negro Folk Music," is an essential set for enthusiasts of both jazz and folk music.

Much of the collection is made up of country music and related forms, and the selection of the recordings themselves, together with the extensive notes, successfully places this music in its social context. In the Negro South known familiarly as ‘Down Home,’ “Smith writes, ‘music has been the binding fabric of cultural identity, entering into every phase of life, not merely in terms of work and play, love and loneliness, good and bad, the world of wait- ing and the wall of color.”

For those relatively new to the backgrounds of today’s folk music and jazz, the scope and diversity of this music from “down home” may prove astonishing. The collection begins with a harsh Leadbelly work song and moves on through field calls, playparty songs, games, and religious music. Among examples of the latter, there is a haunting Prayer Song with a cappella counterpoint between Dock Reed and Vera Hall. A group of spirituals juxtaposes the polished singing of the Fisk Jubilee Singers with the rough, rocking Just Got Over at Last by Little Brother Montgomery, who until this recording was known only as a bluesman.

Youngsters who have been entranced by such current hit records as Shirley Ellis’ The Clapping Song and The Name Game may find hints of these songs’ genesis in the singing here of a group of Alabama Negro school children. Prison songs are also represented, one example being the grim Lost John, performed at a Texas prison camp (“Long time ago you could find a dead man right on your row”). But the single most compelling track in the set is Rich Amerson’s Black Woman (from "Negro Folk Music of Alabama—Secular,” Folkways FE 4417). In this, one of the earliest forms of the blues, with humming, moaning, and intermittent falsetto singing, Amerson gives us an approximation of what the first field hollers may have sounded like. And as a love song, it is one of the most pain- fully evocative in American music.

Smith has also included in this set illustrations of what happened to the Afro-American tradition in the cities: a tart blues by Victoria Spivey, You're My Man; Big Bill Broonzy’s mordant comment on discrimination, I Wonder When I’ll Get to Be Called a Man; and the instrumental inventions of such medicine- and minstrel-show wanders as Gus Cannon.

 Appropriately, the album ends with two freedom songs: Leadbelly trying to break through the bars of Birmingham Jail, and a trio of young civil rights workers marching against the constrictions of the whole society as they sing I’m So Glad (“I’m so glad integration’s on its way/Sing- ing Glory Hallelujah, I’m so glad.”). Nat Hentoff

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BEETHOVEN: PIANO SONATAS—This new edition in stereo by Wilhelm Kempff comprises inspired new readings of No. 16 in G, No. 18 in E flat (Op. 31, Nos. 1 & 3), and No. 22 in F, Op. 54.

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72 CIRCLE NO. 16 ON READER SERVICE CARD HIP/STEREO REVIEW
ALBENIZ-HALFFTER: Rapsodia española (see ESPLA)

ALBINONI: Twelve Concerti: a Cinque, Op. 9, Cesare Ferrari (violin); Michele Vasi and Fiorentino Milanese (oboes); Italian Baroque Ensemble, Vittorio Negri Bryks cond. DOVER Box A (HCR 5225/6/7) three 12-inch discs $6.00 ($2.00 each).

Performance: Not the last word

Recording: Fair

The twelve Concertos, Op. 9, of the Italian violinist Tomaso Albinoni are important forerunners of the solo concerto, and this set, published about 1722, includes four each for violin, solo oboe, and two oboes. The present recording was first issued by Vox in 1955 in an elegant album complete with biographical and analytical program notes. It was at that time an expensive acquisition, and Dover Publications should be commended for making it available at its new bargain price. As far as the performances are concerned, however, there is relatively little about it to recommend, other than the fact that it represents a complete edition of these works. Vittorio Negri Bryks, who has been responsible for considerable editing of Italian baroque scores, regrettably seems to know little about transforming figured-bass accompaniments. The harpsichord in the W. F. Bach is recorded at rather too loud a level in relation to the keyboard instruments in the other pieces, but the sound of this disc is otherwise very attractive. Stereo placement is particularly effective in the double concerto, with an excellent balance of instruments.

I. K.

RECORDING OF SPECIAL MERIT

BACH: Concerto, in C Minor, for Harpsichord, Piano, and Orchestra; J. C. BACH: Concerto No. 6, in G Major, for Piano and Strings. W. F. BACH: Concerto, in C Minor, for Harpsi-

chord and Strings. Robert Veyron-Lacroix (piano and harpsichord); Huguette Dreyfus (harpsichord, in C. P. E. Bach); Chamber Orchestra of the Sarre, Karl Ristenpart cond.

WESTMINSTER WST 17096 $4.79, XWN 19096 $4.79.

Performance: Splendid

Recording: Mostly excellent

Stereo Quality: First-rate

The most obviously interesting work in this recording of keyboard concertos by the Bach sons is Carl Philipp Emanuel's double concerto. It is very similar to the better-known

E-flat Concerto for the same combination of instruments and presumably dates from around the same time (1788). As in the latter composition, the two instruments, the declining harpsichord and the new forte-piano (with its novel possibilities of dynamic gradations), are contrasted here mainly through similar passages played on both, almost as echo effects. The second side of the disc is devoted to J. C. Bach's pleasant concerto, properly played on the piano (since Johann Christian did much to boost the then new instrument), and Wilhelm Friedemann's more turbulent work, once attributed to his father.

Westminster's jacket notes imply that the piano used in two of these works is of the modern variety. Such a procedure would take considerable edge off the interest of this release, since the fortepiano of the late eighteenth century had a far different timbre from that of our own day. What one actually hears in this performance sounds like a modified grand piano: the slightly wooden quality of the older instrument is present, especially in the lower register, while the treble sings more in the manner of a modern piano. Whatever it is (a late eighteenth-century instrument perhaps), the effect is good, though one might wish that the notes had been specific on this point.

The performances are uniformly excellent, both for solo playing and clean, vigorous accompaniments. The harpsichord in the W. F. Bach is recorded at rather too loud a level in relation to the keyboard instruments in the other pieces, but the sound of this disc is otherwise very attractive. Stereo placement is particularly effective in the double concerto, with an excellent balance of instruments.

I. K.
than a slightly greater feeling of depth in stereo. In either form, this is definitely a collection to treasure.


Performance: Superior Chaconne
Recording: Very good for the most part
Stereo Quality: Satisfactory

Although both the violin and harpsichord are well balanced from the standpoint of recorded sound and relative volume, the works are treated here as sonatas for violin (with harpsichord accompaniment), rather than as trio sonatas in which the violin carries one line, and the harpsichord the other two.

Friedman, whose technical facility is extraordinary, thus adopts a Heifetz-like approach toward both violin tone and the dominance of his part. One hears much beautiful playing from a purely tonal point of view, but the violin often tends to dominate even those sections where the important melodic lines belong to the harpsichord. Then, too, there are mannerisms—scooping to a tone or a final dig at a concluding note—which are simply not for Bach, or any other Baroque composer.

The piano-and-wind Quintet is more elaborate and substantial fare, though not necessarily more interesting. The performance is competent, though I am always bothered by the saxophone-like quality of Parisian French horns.

There is stiff competition for this side of the release (price notwithstanding), represented by Serkin and the Philadelphia Woodwind Quintet (Columbia stereo and mono).

(Continued on page 76)
"I THINK MANY PEOPLE ARE IN FOR PLEASANT SURPRISES AS THEY GET TO KNOW CARL NIELSEN. His rough charm, his swing, his drive, his rhythmic surprises, his strange power... and especially his constant unpredictability—all these are irresistible. I feel confident that Nielsen's time has come."
—LEONARD BERNSTEIN

If Nielsen's time has indeed come, it is due to the resourcefulness, vitality and sincerity of Leonard Bernstein, who introduced the Danish composer to New York Philharmonic audiences three years ago. His concert performance of the Fifth Symphony as well as the Columbia Masterworks recording was met with acclaim. "One of Bernstein's most striking gifts is his ability to tackle an unfamiliar composer or idiom or score and to master it thoroughly on the first try," wrote Musical America.

When Mr. Bernstein was invited to Denmark this spring to receive a distinguished Sonning Prize for his contribution to music, he conducted Nielsen's "Sinfonia Espansiva" in Copenhagen with the Royal Danish Orchestra. The audience and critics were dazzled. In fact, one remarked that "it was as if the 'Espansiva' and Carl Nielsen had waited half a century for this night."

In honor of this year's Nielsen Centenary, the première recording of the Third Symphony ("Sinfonia Espansiva") is now available on Columbia Masterworks. A glowing tribute to one of the 20th century's most remarkable symphonists, we are sure you will agree that "praises go to Leonard Bernstein for giving Nielsen the break he has so richly deserved" (HiFi/Stereo Review).
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Gulda and the Vienna Philharmonic Wind Ensemble (DG stereo and mono), and Gieseking with the Philharmonia Wind Quartet (Angel mono only). Compared to these versions the present interpretation pales a bit, especially in terms of piano sound, which here is somewhat glassy and lacking in warmth. The sonics of the Octet performance, however, are first-rate and well spread out in stereo.

D. H.


Performance: Warm and refined
Recording: Strikingly lifelike
Stereo Quality: Effective

The Beethoven Septet represents a halfway point between the Mozartian divertimento and Romantic works such as the serenades of Brahms. The six-movement layout reflects the classical period in this respect, while the relative complexity of its thematic development points more in the direction of the later nineteenth century. For the sake of tonal richness, Beethoven has dropped one violin from the usual string quartet and added a double bass, while his wind group consists of clarinet, bassoon, and French horn.

The Septet was immensely popular during Beethoven's lifetime; but one wonders whether most of its performances were in concert, or as background music for social events, the function of divertimentos in the earlier period. To my ears, for all its pleasing tunes and turns of phrase, it seems a bit bland to hold attention for its full thirty-five-minute span. Be that as it may, the Berlin instrumentalists play with fetching warmth and vitality, and the recording has the immediacy of a live performance in one's living-room.

The filler on the disc is what appears to be the first 33⅓-rpm recording of Mozart's Sonata for Bassoon and Cello. The instrumental combination seems odd (the music was probably written for the amateur cellist and bassoon player, Baron Thaddaus von Durnitz of Munich—Mozart is also believed to have written his two bassoon concertos for him). But the music works splendidly in this performance by Manfred Braun and Heinrich Majowski. The bassoon carries most of the melodic substance, while the cello plays a descant role that sometimes rises to the level of commentary. Incidentally, the liner notes carry not a single word about this piece. Could the recording have been intended originally for the Archive series and then have been included on the present disc as an afterthought?

D. H.

BERLIOZ: Romeo and Juliet—Dramatic Symphony, Op. 17. Gladys Swarthout (mezzo-soprano); John Garris (tenor); Nicola Moscona (bass); NBC Symphony Orchestra and Chorus, Arturo Toscanini cond. RCA VICTOR LM 7034 two 12-inch discs $9.58.

Performance: Remarkable
Recording: Cramped even for 1947
As Irving Kolodin indicates in his program note for this album, it was Toscanini's per...

(Continued on page 78)
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performances of Romeo and Juliet with the New York Philharmonic in 1942 and with the NBC Symphony in 1947 that kindled general American interest in this work, so rarely heard in its entirety. And there can be no question that these records of his 1947 broadcast are among the finest souvenirs of his art in its fullest flower.

The sound is cramped for space as well as for full frequency and dynamic range. Yet the finely drawn tension of Toscanini's phrasing comes through to especially fine effect—most notably in the love music, which is the high point both of the work and of this album. The miraculous Queen Mab Scherzo is played with enormous brio and lightness here; but there are some rough spots in the pizzicato ensemble work. The work of the soloists—Gladys Swarthout especially—and chorus is quite superior, despite the cramped acoustics. The complex balances are well maintained throughout the four sides.

That this performance is available at all is due to the yenian work of engineer John Gilbert and Walter Toscanini, keepers and preservers of the Toscanini archives at Riverdale, New York City. The tapes were processed from air-check acetates after days were spent removing pops and clicks and working out an equalization that would produce an acceptable sound with minimum background noise. D. H.

Herbert von Karajan's attitude toward the Fantastique reminds me of Bruno Walter's in a memorable 78-rpm wartime recording he made with the Paris Conservatory Orchestra. This is to say that he has soft-pedaled the frenetic elements of the piece in favor of its romantic lyrical ardor. Compared with the recordings by the drama-minded Munch, or even such a classicist as Monteaux, Karajan's tempos are somewhat broader, his phrasing longer in line. Yet, like Walter, he is able to accomplish this without letting the music bog down into hopelessly lugubrious.

The end result is an unusual, if somewhat unconventional, illumination of Berlioz's epoch-making score. Much of the credit belongs to the players of the Berlin Philharmonic—they outdo themselves here in finesse and tonal beauty. The recorded sound is altogether splendid, though I detected what sounded like humper splines midway in the slow movement.

There are many things to admire in this performance, among them the fleet-fingered execution of the soloists, the marvelously supple and sensitive accompaniment, and the full-range, sonorous recording. Interpretively, and Otto Klemperer readings of this most accessible of the Bruckner symphonies. To speak precisely, Klemperer is more than 2/3 minutes faster in the first movement. 1/2 minutes faster in the slow movement, 45 seconds slower in the scherzo, and 45 seconds faster in the finale. As in his earlier and justly praised Vox recording, Klemperer favors a brisk yet powerful reading. He tends to emphasize the brazen quality of its climactic moments instead of the rich string sonorities favored by Walter.

A choice between the Angel and Columbia stereo recordings thus depends in part on whether you like your Bruckner "hard" or "soft." While I like the craggy approach for the apocalyptic Eighth and Ninth Symphonies, I prefer a gentler manner (such as Walter's) for the somewhat pastoral Fourth. I also find the broader spread of Columbia's stereo sound and richer string texture rather more sympathetic to the music that has been over-reverberant acoustics of this Angel album.

Against the background of his current interest in aleatory music, happens, and the rest of the paraphernalia of the far-out avant-garde, it seems a little nostalgic that just a few years ago, in the late Forties, John Cage was up to nothing more devilish than producing these gamelan-like little pieces for prepared piano. A piano "prepared," that is, by filling its insides up with bolts and screws and rubber with the notion of producing new sounds.

Actually, it's pleasant to hear them again—they make all sorts of provocative, pretty sounds—although the music that has been contrived for them is by no means distinguished in itself. What emerges is pure color, and although I couldn't imagine them as a steady diet, the pieces do give pleasure. Maro Ajemian has done an exceptionally sensitive job with them and CRI's recorded sound here is up to the best it has ever produced.

This is a reissue in Vanguard's Everyman series of the coupling originally released as SRV 119 mono and stereo. Golshchmann conducts the Enesco, Fishtulari the Liszt. It is the recording quality that stands out here, notably in the Enesco rhapsodies. None of the performances is less than competent, but neither do they take any prizes for imagination. The Liszt rhapsodies are at least unhackneyed selections, and in the low-priced stereo-mono area, these performances are without any serious competition.
Presenting: Shirley Verrett in Recital at Carnegie Hall!

One of the principal contributors to the musical excitement of 1965 is the young mezzo-soprano Shirley Verrett. To understand why her Carnegie Hall recital engendered so much enthusiasm, one needs merely to listen to this new Red Seal album recorded "live" at that concert. The varied repertoire includes Schubert lieder, songs by Copland, spirituals, folk songs, Miss Verrett's magnificent interpretations of songs by Rachmaninoff and Tchaikovsky and an extraordinary performance of the Mozart "Alleluia." Like her first Red Seal recording, Falla's Seven Popular Spanish Songs, and her fiery portrayal of Preziosilla in the complete recording of Verdi's La Forza del Destino, this album displays the power of the Shirley Verrett personality and the measure of her art.
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Flotow: Martha (excepts). An-
neliese Rothenberger (soprano), Lady Harri-
et (Martha); Harry Plimücher (contralto), Nancy; Georg Volcker (bass). Sir Tristram; Fritz Wunderlich (tenor); Lionel Gottlieb-Frick (bass), Plunkett; Robert Kaufman (bass). Sheriff of Richmond. Chorus and Or-
chestra of the Berlin Municipal Opera. Ber-
slav Klobucar cond. ANGEL 36236 $5.79, 36236 $4.79.

Performance: Excellent
Recordings: Good
Stereo Quality: Lively

Martha is about as lightweight a confection
as an opera can be—the operettas of Johann
Strauss and Franz Lehár are musically more
complicated and sophisticated—but it is a charm-
ing, neatly constructed work nonetheless. Not
immune to an occasional faux pas (such as the
Metroplitan’s production five seasons ago),
it remains, in its dated, unassumimg way,
virtually indestructible.

In this recording, Flotow’s sweet-scented
score is treated to a performance that is very
happily cast and so uniformly excellent that
Angel’s failure to provide the complete opera
seems a grave omission. (The only available
uncut version is Urania 217, well sung but
entirely inadequate in sound.)

Anneliese Rothenberger, always a depend-
able singer, is delightful in the title role, and

THE REGISTRY OF SPECIAL MERIT

Flotow: Martha (excepts). An-
neliese Rothenberger (soprano), Lady Harri-
et (Martha); Harry Plimücher (contralto), Nancy; Georg Volcker (bass). Sir Tristram; Fritz Wunderlich (tenor); Lionel Gottlieb-Frick (bass), Plunkett; Robert Kaufman (bass). Sheriff of Richmond. Chorus and Or-
chestra of the Berlin Municipal Opera. Ber-
slav Klobucar cond. ANGEL 36236 $5.79, 36236 $4.79.

Performance: Excellent
Recordings: Good
Stereo Quality: Lively

Martha is about as lightweight a confection
as an opera can be—the operettas of Johann
Strauss and Franz Lehár are musically more
complicated and sophisticated—but it is a charm-
ing, neatly constructed work nonetheless. Not
immune to an occasional faux pas (such as the
Metroplitan’s production five seasons ago),
it remains, in its dated, unassumimg way,
virtually indestructible.

In this recording, Flotow’s sweet-scented
score is treated to a performance that is very
happily cast and so uniformly excellent that
Angel’s failure to provide the complete opera
seems a grave omission. (The only available
uncut version is Urania 217, well sung but
entirely inadequate in sound.)

Anneliese Rothenberger, always a depend-
able singer, is delightful in the title role, and
her radiant vocal presence contrasts effectively with the earthier image of Hetty Plunkett in the role of Nancy. Fritz Wunderlich, who is the most popular lyric tenor in Germany at present, is an ideal Lionel—ardent, melting, perfectly in style. And Gottlob Frick turns in a bravura performance as the bumpkin Plunkett, a part tailor-made for the basso's powerful tones and somewhat cumbersome delivery. Chorus and orchestra are very fine, and the excerpts have been very well chosen.

Save for passing instances of inner-groove distortion—in both stereo and mono versions—the recorded sound is clear and well-balanced.

**G. J.**


Performance: Not too polished Recording: Lacks smoothness Stereo Quality: Good

With great enthusiasm the London Soloists Ensemble, a small Baroque group of ten players, perform here a trio of concerti grossi and one violin concerto, four thoroughly Italianate works. One must admire the verve with which this ensemble plays, as well as the degree of stylistic insight (note particularly the *Sinfonia* of the well-known Vivaldi, here done in a rhythmically crisp manner).

Unfortunately, there is also a rather constant pushing of tempo elsewhere. Coupled with the less than ideally polished execution of the upper strings (the first violinist, in particular, is technically mediocre), this lends an unwelcome harsh quality to the total performance. This may also be partly the fault of rough reproduction. Colin Tilney’s harpsichord realizations are most imaginative; however, and the Baroque collector may very well find much to interest him in this collection.

**I. R.**

**GRIEG**: Cello Sonata, in A Minor (see SCHUBERT)

**HAINES**: Quartet No. 4 (see KAHN)

**HANDEL**: Messiah (see Best of the Month, page 69)


Performance: Brilliant singing Recording: Good Stereo Quality: Fine balances

Listening to Teresa Stich-Randall's singing of the *Exsultate*, *Jubilate*, I found myself at first completely enthralled by the flawless instrumental purity of her tone, and then wishing that it were just a shade less instrumental and more communicative of warmth and emotion. Certainly, as pure singing, this is about the finest in the business, with

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CIRCLE NO. 20 ON READER SERVICE CARD

It Provided itself Best In Every Test Against The Rest. Try It Yourself. Listen To The Astounding Difference It Makes Superb intonation and clear, accurate articulation throughout the entire range of an exciting program. The singer's characteristic vibrato-less sound creates a rather artificial effect in the Andante section of Mozart's great motet, to the point of denying them even the proper identification of their works. What is called merely 'Preis des Tonkunst' is really Praise of Harmony, written by Handel in 1739 to an English text, which is rendered here, quite properly, in English. Nor is there any suggestion that Schubert may have written more than one Salvie Regina. The work offered here is in A Major, Opus 153, dating from 1824. The Handel piece is full of characteristic bravura, the Schubert is simple and nobly devotional; neither work belongs among the greatest creations of these masters, but both deserve representation on records. Here, fortunately, they receive a brilliant one indeed.

Haydn's Divertimenti for Baryton, Viola, and Cello: No. 45, in D Major; No. 49, in G Major; No. 60, in A Major; No. 64, in D Major, No. 113, in D Major. Salzburger Baryton Trio, Karl-Maria Schwambacher (baryton). Nonesuch H 71049 $2.50, H 1049* $2.50.

Performance: Rather unique
Recording: Very good
Stereo Quality: Possible

Prince Nicholas Esterhazy, Haydn's employer, was an accomplished player on the baryton, a now obsolete instrument which combined the features of a bass viola da gamba (six fretted strings) with those of the viola d' amore (sympathetic strings). Slightly smaller than a cello, this curiosity was played both by bowing with the right hand in the normal manner and also, when called for, by plucking the sympathetic strings (of which there were anywhere between sixteen and forty) with the left. Haydn wrote some 180 pieces using the baryton, and the present five divertimenti are good examples of the genre. Schwambacher, who has previously recorded four other such divertimenti on Archive as part of the Salzburger Baryton Trio, performs most capably, as do his unnamed colleagues. The recorded sound is very satisfying throughout the disc.

Erich Itor Kahn (piano). Oxford String Quartet of the University of Miami. Composers Recordings, Inc. CRI 188 $5.95.

Performance: Just
Recording: Good

In 1956, Erich Itor Kahn, the German-born composer-pianist, died and left behind him a small but core of admirers of his music. Engaged in the composition of twelve-tone music and deep in the processes of atonality at a time when such practices were considered unfashionable, dated, or both, he was a composer who many feel should now be better understood and better known. In presenting this half a disc of the composer's works played by the man himself (recorded from a German radio broadcast made shortly before his death), CRI has done the curious a favor in making this music available.

The major work involved is the Ciaconna dei tempi di guerra (1943) which, according to its composer, "was composed in 1943 [and] projects in a general way the war experience, as its title indicates." The work is a sort of freely atonal set of variations—tame enough by today's avant-garde standards, but uncompromising in its rather grim tenacity. The shorter piano pieces, which include Eight Inventions (1937-38), range from the freer atonal images to serial techniques, and in their cryptic and highly personal way, they make a stronger impression than the larger work. Whatever one may think of this music, it was obviously set to the page by a composer of integrity and absolutely uncompromising musical values.

Edmund Haines' String Quartet No. 4 (1937) is also a war-related work, but is as clearly tonal as it could be. I suppose the piece is old-fashioned, yet there is something sweet and honest about it, and it's good to hear a recent string quartet that is free of the plings and snaps of the contemporary post-Webernite models.

CRI's recording of these works is quite satisfying (Continued on page 84)
Preposterous!

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Not until last year—when Sir John Barbirolli and the Berlin Philharmonic performed Mahler's Ninth. On and on went the incredible clamor as he and the orchestra bowed and bowed and bowed again. It was the crowning confirmation that Sir John, now steaming through his sixties, is the primary interpreter of Mahler, as well as Vaughan Williams and Elgar. Angel salutes Sir John with this six-album tribute. You might try Mahler's Ninth. It was recorded in Berlin.
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LISZT: Hungarian Rhapsodies: Nos. 5 and 6 (see ENESCO)


Performance: Notable Liszt
Recording: Superior
Stereo Quality: Natural

One cannot help being impressed with the sheer pianistic control to be heard in these two sonatas. Gilels sounds enormously at home at the keyboard—nothing seems to faze him. His technical achievements are prodigious, his variety of tone and touch quite remarkable. Only in the very loudest passages does one feel a lack of the fullest range of expressive shading. This is not to say that Gilels’ fortissimo is harsh; it is simply that his ability to shape a phrase and make the piano sing does not extend to those sections where the maximum in volume is required. All the same, this Liszt Sonata is extremely impressive, and where the dynamics are other than full blast, Gilels is marvelously eloquent and poetic.

And yet I still prefer the sonically dated (1933) but quite miraculous Horowitz performance (Angel COLH 72). Perhaps one reason is the older master’s famous rhetoric (one aspect of which is his fantastic ability to bring out a single line, even within the heaviest chordal passages). Gilels, for all his warm tone, does not quite enter into the nineteenth-century world; the music is stated beautifully, but the blood and thunder, as well as the introspective sections, have a twentieth-century cast.

In the Schubert, the performance is again splendid from a pianistic standpoint, but a lack of both spontaneity and Viennese lyricism separates it from the Schubertian world of a Schnabel, Hess, or Edwin Fischer. Victor’s recording, made, I believe, in Carnegie Hall, is a model of piano sound with a dynamic range that extends from the virtually inaudible to a brilliant yet always mellow and full-bodied fortissimo.

I. K.

© MASSENET: Thais. Renee Doria (soprano), Thais; Robert Massard (baritone), Athanael; Michel Sénéchal (tenor), Nicia; Gerard Serkayan (bass), Palémon; Janine Collard (mezzo-soprano), Albine; others. Orchestra and Chorus, Jesus Echeverry cond. WESTMINSTER WST 236 two 12-inch discs $9.58, XWN 2236 $9.58.

Performance: Tasteful and expert
Recording: Clear but unspectacular
Stereo Quality: Understated

Massenet’s Thais may possibly achieve once again the popularity it used to enjoy in this country—thanks first to Mary Garden and then to Maria Jeritza—but the chances seem remote at this point. And yet, another soprano with compelling dramatic powers may bring it back into the repertoire some day, for given a plausible presentation, Massenet’s sensuous, delicately proportioned music will assure the opera’s success.

The work has been adequately represented on records for the past dozen years or so by a production of the Paris Opéra (Urania (Continued on page 86))
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CIRCLE NO. 46 ON READER SERVICE CARD
in both the opening and closing choruses. The performance is similar to others by this conductor in sacred music of the French Baroque: reasonably stylish and full-blooded (though I deplore the tiresome practice of treating almost all ornaments with deliberate slowness). Diction from all except the bass, unfortunately, is extremely poor. Music Guild should also re-do their notes, which incorrectly describe the piece as being part of the Christmas Liturgy (it is not), and which provide the wrong text and translation, giving that for Psalm 97 (in the Vulgate; 98 in King James) instead of 149 upon which this particular Cantate Domino is based. The reproduction is good, though not outstanding.

I.K.

RECORDING OF SPECIAL MERIT

© © MONTEVERDI: The Sixth Book of Madrigals: Lamento d'Arianna; Zefiro torna;
Nino Antonellini
Shapely ensemble sound for Monteverdi
Una donna fra l'adire; A Dio Florida bella; Lagrime d'amante al sepolcro dell'amata; Ome il bel viso; Qui vito, o Tirsi; Misero Alceo; Batio, qui piano, Pieno un fume tranquillo. Riccardo Casugnone (clavicembalo); Giuseppe Marracono (cello); Polyphonic Ensemble of Rome. Nino Antonellini cond. RCA VICTOR LSC 7035, two 12-inch
Performance: Excellent
Stereo Quality: Subdued
Monteverdi's Madrigals are well represented on records, but nearly always in collections containing parts of various volumes. In contrast, the present set offers his Sixth Book of Madrigals in its entirety. This volume was published in 1614. Monteverdi's first year as musical director of St. Mark's in Venice. Its best known portion is the justly celebrated Lamento d'Arianna, a polyphonic treatment of an extended aria, unfortunately the only surviving excerpt from Monteverdi's second opera Arianna.
The other well-known selection here is Lagrime d'amante al sepolcro dell'amata, very similar to Arianna's lament in its mood of inconsolable grief as well as in its rich polyphonic invention. Both works are

compared, as are two shorter madrigals, Zefiro torna and Ome il bel viso, settings of Petrarch sonnets. The six other madrigals which comprise Book VI are accompanied by a continuo of harpsichord and cello; these six are settings of poems by Giambattista Marini, dealing mainly with the joys and sorrows of pastoral love.
The Polyphonic Ensemble of Rome is a smooth and homogeneous chorus of twenty-two voices. Monteverdi's madrigals are often sung by smaller groups—each part of the five-voiced texture being carried by one singer. This creates a feeling of intimacy and generally results in greater clarity of the texts. I am nevertheless partial to the sound of the larger ensemble, which offers richer sonorities and a wider range of color and dynamics, as well as a more faithful reproduction of Monteverdi's virtuoso command of his medium. The Roman group seems to be just right in size, and it is composed of excellent voices. Antonellini shapes their sound with great skill and obtains some beautiful pianissimi and subtle dramatic contrasts from them.
The recording is faultlessly processed, with a minimum of natural resonance in the voices. I find the stereo treatment rather conservative—the obvious dialogue effect in A Dio Florida bella is understated—but perhaps that is in keeping with the elegant and tasteful nature of the entire production. G. J.

MOZART: Exsultate, Jubilate; Laudamus Te, from Mass in C Minor (see HANDEL)
MOZART: Sona a for Bassoon and Cello, K. 292 (see BEETHOVEN)

Performance: Mostly very satisfying
Recording: Mostly good
Stereo Quality: Good
With the release of these two discs, Otto Klemperer now has in the domestic catalog a stereo recording of each of the last six Mozart symphonies—a distinction he shares with the late Bruno Walter. The "Haffner" is new to Klemperer's recorded repertoire, but his reading of the "Linz" was previously recorded by Vox in Vienna during the early days of microgroove recording and is still available. (These Angel recordings were actually made three years ago and have been available in England since 1962.) In general, the new Klemperer performances of No. 38 and No. 39 are broader than those of the 1957 Angel mono discs; for this reason, the first-movement repeat of the "Prague" is omitted here, though the repeats in the last movement are retained. The sound in the new No. 39 seems a bit shrill when compared with the generally mellow and spacious sonics elsewhere.
The "Haffner" Symphony comes through with an amply extravedted quality, though not

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

New price: $600—no excise tax.
with the degree of rhythmic precision that one heard from Toscanini in his New York Philharmonic days. The end movements of the "Linz" are full of energy and brilliance, but more middletomovement seem small in proportion. The disc of No. 38 and No. 39 seems to me a thorough success.

As to a final choice between Walter and Klemperer for an integral version of the Mozart "big six," I'd call it a stand-off. Klemperer, I think, is more brooding and heroic, Walter more humanly lyrical, even at times a shade sentimental; and both sets offer good if rather different types of sound—appropriate, in fact, to the types of interpretation. Personally, I intend to retain both sets in my library, as well as the older Klemperer mono versions.

D. H.

CARL NIELSEN'S SINFONIA ESPANSIVA

IT WAS owing to his brilliantly dramatic readings with the New York Philharmonic of Carl Nielsen's Fifth Symphony, in concert and on records (Columbia MS 6414, ML 5814), that Leonard Bernstein was invited to Denmark last May to receive the Sonning Prize, an award that is part of Denmark's Nielsen centennial celebration. In Copenhagen, Bernstein returned the compliment with a performance (and, subsequently, this recording for Columbia) of the Symphony No. 3, the Sinfonia espansiva, with the Royal Danish Orchestra—the orchestra Nielsen himself led between 1908 and 1914, and with which he presented this symphony's premiere performance on February 28, 1912. Bernstein's reading of the Third won rapturous acclaim from the ultracritical Danish press, particularly for his treatment of the finale, which under most conductors becomes anti-climactic.

There have been two previous recordings of the Espansiva, both by the Danish State Radio Orchestra, one led by the late Erik Tuxen for London and the other by John Forslund for Epic, but neither disc is listed as currently available in the domestic catalog. Both set forth the music's heroic dimensions to fine effect, but neither displays anything like the dramatic intensity, or reveals the wealth of detail, that this new recording by Bernstein does.

But with due regard for Bernstein's unique qualities as an interpreter, it should nonetheless be pointed out that the nature of the Royal Danish Orchestra and the conditions of the recording play a special role in the image of the Sinfonia espansiva that is projected here. For one thing, the Royal Danish Orchestra is considerably smaller than the State Radio Orchestra—probably because of the limitations of the pit at the Copenhagen Royal Theater, where the orchestra plays for the opera and ballet. For another, the recording locale, Copenhagen's Oddfellows Palace hall—chosen because it was the site of the premiere—is a converted Baroque-style ballroom, smaller in size and brighter in sound than the State Radio's concert hall-studio where the earlier recordings were done. I suspect that, for the new recording, this combination of circumstances necessitated a multi-microphone setup as opposed to that usually employed in the State Radio studio, where the number of mikes is limited to one per recording or broadcast channel. Yet even with this multi-miking, there is some tendency for the Royal Danish Orchestra's brass and woodwinds to overpower the violins in the climactic passages of the first movement, and, in the quieter episodes, to swell the soprano and baritone voices (as sung by Ruth Goldack and Niels Moller) in this latter movement are well handled here, save for an occasional tendency for the orchestra to swamp the soprano.

For me, the high point of this performance is the Scherzo, which Nielsen himself regarded as the "heartbeat" of the Symphony. As with the opening movement of the Second Violin Sonata, composed shortly after the Third Symphony, this scherzo works its way through a series of menacing, almost satanic expressions by means of figato texture and flach-like figurations. The special Nielsen style appoggiature, dotted figures, and trills are employed in profusion all the way. Even the imitations of bird-calls, in themselves innocuous, are metamorphosed into something sinister.

After reading the Danish critiques of Bernstein's performance, I was more than a little curious to see what the conductor would do with the finale. I noticed first that he does not treat the opening theme as a cheerful march, as do most other interpreters, but rather as a heroic song. This stressing of the theme's singing quality is the major element in Bernstein's interpretation. Then, too, as might be expected, he works wonders with the subsidiary developments that build from the last six notes of the theme. A slight speed-up of the tempo at the very end of the movement serves to create the sense of final climax that Nielsen sought here. Is this a definitive reading of the Espansiva? As with Nielsen's Fourth and Fifth Symphonies, the scope and complexity of the work virtually preclude such an accomplishment—and this is one of the many factors that place these works in the great symphonic line of Beethoven and Brahms. There can therefore be quite a number of "right" interpretations of such masterpieces, and Bernstein's reading of Nielsen's Third Symphony is one of them—extraordinarily vital and full of new insights. The orchestral playing throughout is of the highest quality. The recorded sound is slightly lacking in spaciousness, but is remarkable for its brilliance, its transparency of texture, and its instrumental presence. 

David Halli

NIELSEN: Symphony No. 3, Op. 27 (Sinfonia espansiva). The Royal Danish Orchestra, Copenhagen, Leonard Bernstein cond. COLUMBIA MS 6769 $5.79, ML 6169 $4.79.

Performance: Sensitive and musically
Stereo Quality: Evenly spread

There is a good deal to be said in behalf of Szigeti's reading of the Prokofiev First Violin (Continued on page 90)
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Concerto. It is exquisitely phrased and eloquently subdued at moments when others make too much of it. It has, as a matter of fact, a general inclination toward understatement and classical sharpness that I personally find endearing.

Yet Szegeti has stiff competition from Isaac Stern's recent recording with Ormandy and the Philadelphia Orchestra, mostly on account of the comparatively faceted orchestral accompaniment that has been provided for him by Herbert Menges and the London Symphony Orchestra. And furthermore, though Mercury's sound and stereo are generally excellent, even that they are a cut inferior to the brilliance that Columbia brought to the Stern-Ormandy version.

There is eloquent aplomb, and even a rhetorical flair to Szegeti's performance of Stravinsky's Duo Concertant, which fills out the second side of Mercury's release. But the work, which dates from 1931, is an especially moving specimen of Stravinsky's neo-classic manner, and it wants understatement rather than rhapsody. So far as sound and stereo go, Szegeti's reading is the best available. But my own heart still belongs to Decca's old mono version with Joseph Fuchs and Leo Smit, in which the work has been projected to a perfect stylistic turn. So the choice here is clearly one of recorded sound over more idiomatic performance. Incidentally, Szegeti's accompanist, Roy Bogas, is able enough, but by no means an expert at producing the idiomatic performance. Incidentally, Szigeti's virtuosity and dramatic intensity by mezzo-soprano Regina Sarfaty. The ever-so-delicate Herzgewächse is still more topically eloquently phrased and exquisitely realized, and in spite of a certain contrapuntal dexterity, I find little of interest in it.

The Kol Nidre is another strange opus—it dates from 1938—and is clearly in the key of G-sharp Minor, even though Schoenberg had completely developed his twelve-tone theories by then. The work has a certain dramatic power, but its materials seem to me quite lacking in distinction, although the workmanship is masterfully, heaven knows.

Dramatic Tastend Jahre, Op. 50a, is one of Schoenberg's last three compositions, all of which have religious texts, though nothing else in common. The work is a fairly austere number for a capella chorus—solemn, even severe, yet remarkably well conceived for voices. The Chamber Symphony No. 2, which follows it, is also surprisingly tonal in its feeling, and one is struck by a certain neo-classical principle here. The work is that of a master composer at a moment of high achievement, make no mistake about it.

Paul Olefsky
Warm lyricism for cello sonatas

The record is filled out with Schoenberg's transcriptions of Bach's Prelude and Fugue in E-flat Major, two chorale Preludes, and finally a recorded interview with the composer himself conducted by Halsey Stevens. The performances are generally conscientious, but the recorded sound—though clear enough—seems to lack depth at times.

SCARLATTI, A.: Concerto No. 3, in F Major (see GEMINIANI)


Performance: Workmanlike
Recording: Generally good
Stereo Quality: Effective

Volume III of the Columbia project to commit the complete works of Arnold Schoenberg to discs covers an extraordinary variety of the Viennese master's works, and I'm not entirely certain that it makes complete sense as record programming. True, there are the Five Pieces for Orchestra, Op. 16—one of Schoenberg's more vivid and colorful creations and the one most likely to enter the standard repertoire one day. And there are also the rather brutal, but powerful, Four Orchestral Songs, Op. 22, sung with great virtuosity and dramatic intensity by mezzo-soprano Regina Sarfaty. The ever-so-delicately scored, extraordinarily concentrated and lyrical Herzgewächse is still more top priority Schoenberg, even though it is scarcely more than a miniature.

But the early Chamber Symphony No. 1, Op. 9 seems a little out of place in this classy company—its interest is more musico-logical, I think, than musical. It hulks along quite gracelessly (it couldn't be more tonal), and in spite of a certain contrapuntal dexterity, I find little of interest in it.

The Grieg Sonata, a product of the Norwegian master's prime, has been unavailable on discs since Columbia's deletion of the Leonard Rose-Leonard Hambro version of the middle Fifties. Simply as music (at least in its opening and slow movements), it is most welcome in this warm reading by Olefsky and Hautzig. Unfortunately, though, cello and piano are heard in quite different stereo perspectives—the cello apparently very near the microphone, the piano at a great distance. This is wrong for a piece such as this one, in which the two instruments are closely interrelated. The treatment of sound is more satisfactory in the Schubert Sonata (written for the long-extinct "guitar-cello" known as the arpeggione and nowadays played on the cello). Here piano and cello are evenly balanced and musically the performance stands up well against existing versions—though competition is sparse. (There are only the mono disc of Aldo Parroti and Leopold Mittman and the stereo-mono RCA Victor issue by Soviet cellist Daniel Shifman with Lydia Pecherskaya at the piano.)

The performances are generally conscientious, but the recorded sound—though clear enough—seems to lack depth at times.
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especially) Lipatti. The same bravura qualities, both pianistic and orchestral, that mark the Concerto are also apparent in the brief Koussevitzky emphases lyricism and introspection as well as brilliant technique. Nevertheless, the Serkin performances are enjoyable, and the reproduction of piano and orchestra is outstanding.

I. K.


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very rapid clip, so that the movement as a whole becomes a kind of accelerando study. I question not only its effectiveness, but its truth relative to the composer’s intent.

The austere, almost naive simplicity of the slow movement receives quite a bit of sweetening here. Some of this effect being the result of the very distinctive, almost saccharine, tone characteristic of the Berlin Philharmonic’s soloist. But here, too, Karajan probed a rather unexpected burst of speed toward the end.

The celebrated finale gets a generally standard treatment, but with extreme contrast between pianissimo and forte dynamics, notably in the recapitulation. This last would be virtually inaudible were it not for the extreme quietness of DG’s pressing.

Tapiola is handled also in a rather mannered way, extreme contrast between the relatively static and the more dynamic episodes being the order of the day. There are times, indeed, when the music seems about to lose its motion altogether. In general, Karajan seems more intent on converting this piece from an evocation of “the Northland’s mighty forests” into a subjectively brooding Teutonic tone poem.

The recorded sound and the orchestral playing as such are very fine, but I can find very little to recommend here stylistically. Of the currently available stereo recordings of these works, I prefer the inexpensive Vanguard disc of the Fifth Symphony with Sir John Barbirolli, while there are three good versions of Tapiola—Antennet on London, Hannikainen on Everest, or the late Sir Thomas Beecham on English Decca. D. H.

**RECORDING OF SPECIAL MERIT**

• STRAVINSKY: Symphony in Three Movements; Pulcinella Suite. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36248 $7.79, 36248 $4.79.

Performance: full-blooded
Recording: Striking
Stereo Quality: Excellent

Stravinsky’s Symphony in Three Movements dates from the mid-Forties, and I can still recall how the Faithful Followers were puzzled by it. To begin with, it hearkened back to the Tartar-like rhythmic dynamism of *The Rite of Spring*, and it possessed a certain richness of texture and full-bloodedness that seemed completely at odds with the thinning out of texture and the spatial experiments that had been occupying the composer during the Forties (which, of course, the Faithful Followers were dutifully imitating). All one has to do is to compare it with the earlier, intensely classical Symphony in C to understand its bafflement.

Yet, willy-nilly, it has always seemed to me to be one of his most striking works of the period, and it is good to have it in this extraordinary vivid performance by Otto Klemperer. For Klemperer makes no attempt to modify the work’s full-blown symphonic qualities; he simply turns loose all its wild-eyed vigor, giving a performance that I certainly prefer to Stravinsky’s own “re-evaluation” on Columbia.

If you’re looking for Stravinsky’s more Apollonian style, it can be found on side two in the charming *Pulcinella Suite*, which

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was composed in 1919 and is derived from operatic fragments, chamber music and other elements from Pergolesi. The work is all charm and a mile wide, and Klemperer and his orchestra play it with great sensitivity.

The sound of the record is wonderfully clear — every contrapuntal detail of the symphony emerges with breathtaking clarity — and the stereo treatment is both apt and detailed.

W. F.


Whether you like the work itself or not, the communicative substance of Tchaikovsky's Fourth Symphony — completed only two years after the superbly brilliant Third — is infinitely more convincing, especially in matters of form. Self-dramatization and all this music, when well played and forcefully (not exaggeratedly) interpreted, remains a memorable listening experience.

Lorin Maazel and the Vienna Philharmonic offer one of the best executed and impeccably recorded performances of this music currently available, but for all this it seems to me to have more tension than genuine passion. For the most convincing and moving combination of both, I would still suggest the bargain-priced Barbirolli performance on Vanguard.

D. H.

TELEMANN: Fantasias for Unaccompanied Flute (see C.P.E. BACH)


This disc contains the final dozen of Telemann's fairly easy keyboard Fantasias, the previous twenty-four having been released on Dover HCR 5230 and 5236. The present ones are predominantly in the Italian style; as with the others, Helma Elsner plies them with a good variety of registrations, though in a somewhat stolid, Germanic manner. She seems more at home stylistically here than in the middle set of Fantasias, those in the French style, which I reviewed some months ago.

In the latter part she misses the gracefulness of the galant slow ones. Dover's reproduction of the mid-Fifties original is clean. P. S.

TELEMANN: Violin Concerto, in A Minor (see GEMINIANI)


(Continued on page 96)
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CIRCLE NO. 5 ON READER SERVICE CARD
The Flemish composer and theoretician, Johannes Tinctoris (c. 1456-1511), is better known for his writings (he was responsible for the first dictionary of musical terms ever printed) than for his own music, which is considered by authorities on the Renaissance to be of less than major quality. During his lifetime, a great part of which was spent in service to Ferdinand of Aragon, King of Naples, he turned out eleven treatises on all aspects of music, composers, compositional styles, and instruments; yet his own musical output was fairly small. Of his four Masses, the present one for three voices (low male range plus counter tenor) is the only recorded example of his work. It is a learned work in construction, as one might expect, but its intricacy does not always make up for the overextension of some of its ideas. It is also a long work, stylistically old-fashioned, and, because of its low scoring, it also creates a rather somber mood—but this may be one of its particular attractions. The performance, which should be welcomed because of its historical interest, is generally a good one, although Blanchard's vocalists are not ideally true in pitch. The conductor, too, might have varied his pacing more, especially in the cadences, which tend to move forward without much break. Finally, rhythmic tension is rather glossed over. The sound is clear and atmospheric.

(Continued on page 990)

The singing in the new Angel release is quite good. Although Giulietta Simionato's tones have become luscious with age, they are still capable of reproducing with definition the many subtleties of a learned work in its unsteady tone and strenuous delivery of the admittedly difficult "Di quella paura." Though minor pitch uncertainties continue to plague the tenor, subsequent scenes find him more at ease vocally, and the chorus provides sufficient reasons to keep this set out of the running for top Tannhäuser honors.

Although Wagner festivals are the most talked-about event during the 1961 and 1962 Bayreuth seasons for reasons that had nothing to do with music—she was the first Negro to participate in the Wagner festival. But the evidence here amply justifies her success on musical grounds, for her singing is richly textured, always secure, and projected with a surprising amount of conviction considering her relative lack of experience at the time. Eberhard Wächter is a virile and forceful Wolfram—a welcome touch in a character that often emerges noble to the point of emptiness. Stolze and Grass project strong personalities in their brief but important roles.

If the total effort appears to be somewhat less than the sum of these auspicious parts, the conductor is, of course, partly responsible. The Bayreuth chorus and orchestra perform creditably but not impeccably. Although some imperfections can be ascribed to the hazards of the occasion, the overall sound is nevertheless very good under the circumstances, with good definition and much realism.

This Bayreuth performance retains the Bachcanale from the opera's Paris version (1861), but afterwards reverts to the original (see GEMINIANI).
score, while Angel remains faithful throughout to the original Dresden edition (1845). The Angel set, which is uncut, takes eight sides, but Philips manages to get the opera onto six tightly grooved sides, omitting part of the duet "Gepriesen sei die Stunde" (Act II, Scene 2).

**COLLECTIONS**

**RECORDING OF SPECIAL MERIT**


- Performance: Outstanding
- Recording: Excellent
- Stereo Quality: Superior

Those who have not yet made the acquaintance of that elegant British chamber orchestra, the Academy of St. Martin-in-the-Fields, have yet another opportunity in the present collection devoted chiefly to Baroque works. The one Renaissance item, the Gabrieli canzona, would most likely have been played by viol (or other Renaissance instruments) rather than by modern strings, but the performance here is so stylishly conceived and so full of rhythmic verve that one cannot possibly object to the treatment. As for the rest, the playing is characterized by the same vitality, clarity, and tonal beauty heard in this ensemble's previous recordings. If not all of the music can be described as masterpieces (the Telemann is a typical Baroque piece, good but not great, while the Handel is not one of the very greatest of Op. 6), the quality of performance is rare indeed. The best piece on the disc is the Vivaldi Concerto for Four Violins, which can only be declared sensational in this performance, an interpretation immeasurably superior to any the work has previously received. Reproduction, if leaning slightly to edgy upper string tone, is excellent, notably in the spatial effects of the Gabrieli.


- Performance: Historic
- Recording: Possible

On April 13th, 1940, Béla Bartók and Joseph Szigeti gave a concert under the auspices of the Elizabeth Sprague Coolidge Foundation at the Library of Congress in Washington. Preserved on acetate discs in the archives of the library, the entire recital has now been made available on Vanguard. In spite of sound that is less than satisfactory—but far more satisfactory than it might have been—the release has a good deal to rec...
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A HERMANN JADLOWKER: Recital.
G. J. Jadlowker (1877-1953) was one of the most celebrated European tenors dur-
ing the years preceding and following World War I. He is best remembered in America as
the tenor opposite Geraldine Farrar in the Metropolitan premiere (1910) of Humper-
dinck’s Königskinder (he also appeared in a few other roles at the Metropolitan during
two sessions). In Europe, however, his repertoire was virtually limitless, ranging from
Mozart to Wagner and from early Rossini to late Verdi.

Jadlowker was a bel canto-oriented singer, gifted with remarkable vocal agility. The
Idomeneo and Barberie arias, which are this disc's primary and rather unique attractions,
reveal a command of embellishments, extended runs, and trills seldom if ever matched
by a male artist on record. While Jadlowker's voice, as revealed here, does not suggest an
instrument of sensuous beauty, his musicality and intelligence are everywhere evident.
There are several unusual program choices
here, as well as noteworthy elements in the performance: uncut and accurate Rossini, idiomatic Gluck, meticulous appoggiaturas in Mozart. On the minus side one must note some dragging tempos, especially in the French arias, and a great deal of disturbing surface noise. Vocal connoisseurs and veteran collectors will find this an unusually interesting item.

G. J.

RECORDING OF SPECIAL MERIT


Performance: Prodigious
Recording: Good average

It seems that the traditional division of female singing voices into sopranos, mezzo-sopranos, and contraltos exists only in textbooks nowadays. A clear separation between mezzo-sopranos and contraltos has long been difficult, because of the virtual disappearance in our times of the Schumann-Heink or Marian Anderson kind of true contralto voice. To make matters still more complicated, even mezzo-sopranos are not what they used to be. Recently some of the best "mezzo" singing has been done by artists whose lower-range credentials are open to question: Marilyn Horne, Shirley Verrett, and Maria Callas.

And this brings us to Christa Ludwig, perhaps the most spectacular representative of vocal ambidexterity. Soprano or mezzo, she has been an undauntingly fine interpreter in a variety of demanding assignments ranging from the roles of Adalgisa, Waltraute, and Leonore-Fidelio to Mahler's Kindertotenlieder. Although her voice is basically mezzo in quality, her command of the high soprano register is nothing short of brilliant—a point amply illustrated by her Liebestod (Angel 35923).

In the light of her previous recordings, then, what Miss Ludwig has undertaken here is not surprising. She begins the program with a lengthy excerpt from Ariadne that extends from Ariadne's first monologue to the end of the ineffably beautiful aria, "Es gibt ein Reich." The aria—which is Strauss at his most demanding and rewarding—includes a treacherous descent into the contralto range, which Miss Ludwig negotiates with striking success. I cannot say that traces of effort are entirely absent from her handling of the high end of the vocal spectrum, but she sings with affecting warmth throughout, conveying the sense of muted passion and suffering that lies at the core of this music.

The aria from Iphigenie in Aulis, the only entry in this virtuoso program which does not call for a two-octave range, is performed with a fine classical poise.

The heroic demands of the Immolation Scene, which occupies an entire side of the disc, are carried off with equal conviction. The singing is not as overwhelming as Birgit Nilsson's and, particularly in the closing pages, one is aware of an all-out effort, of all reserves committed to action. But there is no lack of intensity or strength of projection, and the voice never loses its roundness.

The orchestral backgrounds are never less than satisfactory. Despite instances of ragged orchestral attacks, Hollreiser is most impressive in the Wagner excerpt. The overall sound is acceptable. Texts are not enclosed with the disc, and the notes are inadequate.

G. J.


Performance: Vital, often exciting
Recording: Outstanding
Stereo Quality: Excellent

Here, for once, is a record title that understates the case: more than operatic duets in the usual recital style: these are four complete scenes calling for dramatic presentation. Fortunately, this gifted husband-and-wife team rises to the occasion. Aided by excellent orchestral support and magnificent recorded sound, they create a vivid dramatic illusion in at least three of the four scenes. The disappoinment is Otello, where Miss Warfield labors creditably, but with little success, to make her rich mezzo sound like the lyric soprano required for Desdemona. One of the

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HIFI/STEREO REVIEW
104

Recordings of Special Merit

The Artistry of Arturo Benedetti Michelangeli

Beethoven: Piano Sonata No. 33 in C Minor, Op. 111, Galuppi: Sonata No. 5 in C Major

Scarlatti: Sonatas: C Major (L. 352), C Major (L. 104), A Major (L. 483), Arturo Benedetti Michelangeli (piano), LONDON CS 6446 $5.79, CM 9446 $4.79.

Performance: Superbly disciplined
Recording: Good
Stereo Quality: Okay

Arturo Benedetti Michelangeli is in a sense an Italian counterpart to Horowitz—the Horowitz of the 1940's, which is to say that he offers a combination of absolutely dazzling technique and supremely calculated, sometimes willful music-making. Like Horowitz he has returned to the concert stage in the past year after a long period of retirement.

The Michelangeli performances of Galuppi and Scarlatti are elegance itself and of such Swiss-watch precision that one begins to wonder what a Ravel disc containing his versions of such gems as Gastrard de la nuit and Feux d'eau would sound like. As a matter of fact, the Ravelli Piano Concerto is included on the only other currently available Michelangeli recording made during the era of long-playing discs (Angel 35567 mono/stereo).

Those expecting Germanic intimacy from Michelangeli in Beethoven's Op. 111 will find they have come to the wrong recording. What we do have is a superbly intelligent and beautifully articulated performance of the stormy first movement and an ethereal and unsentimental treatment of the slow variation finale. The celebrated trills toward the end have never been done more beautifully, to my recollection. The recorded sound is excellent.

D. J.

Music from the Chapel of Charles V: Gombert, "Je suis d'erediti" Crecquillon: Casostris auspitia magni: Ernani vieni oris: Salve evrux noctae

Performance: Effective
Recording: Good
Stereo Quality: Satisfactory

Both Nicolas Gombert (c. 1500-c. 1556), a pupil of Josquin des Prez, and Thomas Crecquillon (died c. 1557) were musicians in the service of Emperor Charles V. Gombert, in his position as master of the choirmen, traveled with the emperor and his chapel staff throughout Italy, Germany, and Spain. Today he is considered one of the most important composers of the Flemish school to follow Josquin. Gombert's music makes great use of imitation devices and the present mass reflects this characteristic. Incidentally, this is a first recording, and it is an important one since little Gombert is available on discs.

The slightly later Crecquillon, who was director of the chapel of Charles V, is represented here by three highly expressive motets, an equally important addition to the catalogs. Unlike his songs, this composer's sacred music has not, to my knowledge, been issued on records before.

In addition to these sacred vocal works there are two instrumental pieces by the German organist, Arnold Schlick (c. 1445-c. 1525). One is a learned but quite interesting set of variations which the composer (not a member of Charles V's entourage) offered to the emperor. The other is the well-known setting of the Christmas song Maria zara.

The disposition of the vocal material is more than satisfactory—one person per part (instrumental doubling might have been even more authentic). Blanchard's sense of style cannot be faulted; the only disappointment is in the rather unsatisfactory delivery of the singers themselves, especially the women.

The organ pieces are beautifully executed on the Schnitger organ at Alkmaar by the late Pierre Froidehisie. He makes imaginative use of the registration available on that excellent instrument, his choice tending toward receds. The sound of the record is good, and Edward Tallman Canby has supplied a comprehensive set of notes. There are no texts.

I. K.

(Continued on page 108)
## MORE CLASSICAL REVIEWS

### IN BRIEF

<table>
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<th>DATA</th>
<th>COMMENTARY</th>
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<tr>
<td>BACH: Motets, Jesu, meine Freude, BWV 227; Komm, Jesu, komm, BWV 229; Der Geist hilft nur Scherzhafheit auf, BWV 226. Norddeutscher Singkreis and instrumentalists, Gottfried Wolters cond. Nonesuch H 71060 $2.50, H 1060$ $2.50.</td>
<td>This complete set of Locatelli’s Opus 1, first published in 1721, was originally issued by Vox Records in 1956. The performances are quite competent, but lacking in proper stylistic care. This Dover reissue has a reprint of the elaborate analytical notes of the original set. The sound, while a bit boxy, is certainly adequate. G. J.</td>
</tr>
<tr>
<td>MOZART: Mass in C Major (&quot;Coronation,&quot; K. 317); Vesperae Solennes de Confessore (K. 339). Teresa Stich-tenart cond. Vanguard Box D (HCR 5233/4/5) three 12-inch discs $6.00 ($2.00 each).</td>
<td>Both of these works are fine examples of Mozart’s writing in this form, though they do not equal his masterpieces of the years in which they were composed—1779 and 1780, respectively. Ristenpart infuses them with admirable spirit, vitality, and sensitivity. Chorus, orchestra, and soloists are all good. Though obviously studio-made, the recording has the flat frequency characteristics of a radio broadcast. I. K.</td>
</tr>
<tr>
<td>SCHUBERT: Quintet in A Major, Op. 114 (&quot;Trout&quot;). Denis Matthews (piano); Members of the Vienna Konzerthaus Quartet. Vanguard Everyman SRV 151 SD $1.98, SRV 151 SD $1.98.</td>
<td>Of the well over a dozen currently available recordings of the delectable “Trout” Quintet, I would be very happy to live with this Vanguard Everyman reissue, which has Denis Matthews’ elegant pianism and the Vienna group’s warmly idiomatic string playing. Though the original master dates back to 1959, or so, the sound has stood up very well. D. H.</td>
</tr>
<tr>
<td>TCHAIKOVSKY: Violin Concerto in D Major, Op. 35. Leonid Kogan (violin); State Radio Orchestra, Vassili Nebolsin cond. Monitor MC 2065 $1.98.</td>
<td>While I am partial to more dramatic conceptions of this work, Kogan’s playing is secure, suave and singing. The violin tone is adequately reproduced, but the orchestra is too far back, and there is muddiness and distortion in the sound. G. J.</td>
</tr>
<tr>
<td>THOMSON: The River —Suite. Vienna Symphony Orchestra, Walter Hendl cond. Warner Symphony No. 1, Vienna Symphony Orchestra, Dean Dixon cond. Destiny DST 6405 $5.79, D 405$ $4.79.</td>
<td>Thomson’s background score for Pare Lorentz’s documentary film The River is one of the scores that put serious American film music on the international map. Destro’s “bi-sonic stereo” re-release of the Ditson-fund-sponsored American Recording Society disc is no great shakes as recorded sound, and the performance is just a shade blunt. So it is that of Robert Ward’s symphony, a post-Romantic, rather Hanson-dominated work. W. F.</td>
</tr>
</tbody>
</table>

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A Cornucopia of American Music from Desto and Mercury

A lot of American music turns up on a reviewer's desk these days. Many of the recordings are in excellent stereo, reprocessed from monaural tapes, and contain works by American masters; many others are not so hot on the mechanical side and involve works that are not likely to be missed from the catalogs by anyone much interested than the composers themselves.

Mercury's release of "The Music of Samuel Barber" is certainly among the more desirable items. Taking us from the Overture to The School for Scandal, the Sibelius-like Symphony No. 1, and the Adagio for Strings—all works of the composer's youth—to the more ambitious score that Barber created for Martha Graham's Medea back in 1946, Howard Hanson and the Eastman-Rochester Orchestra play all this music with extreme sensitivity and musicality. And one is reminded again how well, in spite of their extreme conservatism, Barber's early scores hold up.

Hardly less valuable is an extremely well-played Hanson-Mercury release consisting of Walter Piston's The Incredible Flutist—an early ballet score that loses none of its capacity to impress with its evidence of sheer talent as the years pass—and Roger Sessions' Suite from his early ballet The Black Masks. It also is a work by an incredibly gifted young composer that loses none of its capacity to impress with its evidence of sheer talent as the years pass by.

The release also contains Hanson's own suite from his opera Merry Mount. In spite of its compulsively epocalic climaxes, the suite offends less now than it did a decade or so ago, and it can be enjoyed for the intensity of its natural musicality and the wonderful resemblance that the love music bears to Limehouse Blues. Alan Hovhaness' thoroughly characteristic Prelude and Quadruple Fugue completes the disc.

The sound on both of these records, revamped or no, is remarkably satisfactory and can be heard with pleasure on good equipment. And Hanson and his men play it all extremely well, as they do MacDowell's Indian Suite No. 2 and a batch of short work by Griffes (including The Pleasure Dome of Kubla Khan, The White Peacock, Barcarolle, and Poem for Flute and Orchestra) on still a third of Mercury's revamped releases.

Desto has been about the business of re-releasing the old American Recording Society-Dixon Fund recordings of American music and the results here are less gratifying on the whole, both as to recorded sound, musical performance, and, for that matter, musical content. Jerome Moross' The Scandalous Life of Frankie and Johnny (Desto 6408) is a dance score, with interpolated vocal interludes, based on the Frankie and Johnny legend—and even though the work has a thirtyish, semi-popular dated quality to it—it has a certain raucous harmonic and instrumental charm. On side two we have MacDowell's Second Indian Suite again, in a far less satisfactory performance by Dean Dixon and the Vienna Symphony Orchestra.

Desto 6409 brings us Ernest Bloch's highly colored, characteristically Hebraic Three Jewish Poems; along with John Powell's rather old-fashioned, patronizing Rapsodie Nègre for Piano and Orchestra, and Daniel Gregory Mason's disarmingly pret Chanticleer Overture. This time we have not only Dean Dixon and the men from Vienna, but also Walter Hendl, who conducts the Bloch, the performances are in general barely more than satisfactory, although the Bloch is a cut above the rest.

More sustained musical quality can be heard on Desto 6410, which includes both Walter Piston's neatly structured, elegantly crafted and surprisingly lyrical Second Symphony, along with Quincy Porter's well-made, idiomatic Concerto for Viola and Orchestra. The program is a distinguished one, but the performances again—Dean Dixon and Max Schoenherr conducting the Vienna Symphony—hardly come up to snuff.

Norman Dello Joio's Serenade, coupled rather madly with Horatio Parker's wildly dated and hopelessly inferior Hora Novissima, turns up on Desto 6413. It is a somberly lyrical work, the Dello Joio, dating from the Forties when he did some of his best composing—Martha Graham, as a matter of fact, saw fit to use it as music for her dance work Diversion of Angels. It is decently enough performed by Hans Swarowsky and the Vienna Symphony, while William Strickland does most service on Hora Novissima with the same orchestra.

Ernest Bacon's Ford's Theatre (Desto 6414), a sprawling program piece about the Civil War and Lincoln's assassination, has moments of lyric grace and a certain rather corny integrity. Bernard Wagoner's Symphony No. 4, however, is an essentially academic excursion—over-extended, rather cumbersome, but musical invention, but competent enough in its conservatory way. I don't feel that either the Bacon (under Schoenherr), or the Wagenaar (under Herbert Haefner)—both with the Vienna Symphony—has been given a performance of the ultimate sympathy.

It should be added that the sound on most of these recordings was pretty dated even for its day, and that Desto's pseudo-stereo updating changes the matter but slightly. William Flanagan
GREAT NEW ALBUMS FROM RCA "VICTROLA"

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None of the four men is an immaculate vocalist—spread tones and a pronounced vibrato, characteristic earmarks of Russian singers, are everywhere evident, in varying degrees. Gmirya is the most polished artist among them, gifted with a subtly controlled voice and a refined sense of dynamics and a rare sensitivn of phrasing. His handling of Rubinstein's familiar M yummy is rather unfocused in tone, but otherwise his work is extremely impressive. Petrov, known from some complete opera recordings, has a rich and resonant basso, which he uses with smoothness, but his intonation is occasionally cloudy. The baritone Skobtsov is somewhat less gifted, but he is a natural interpreter of songs and has a vital, compelling style. Krivchenya, a typically shky Russian basso, simply is not in the same class as his colleagues here.

Helpful liner notes are provided with the disc, but they are no substitute for the sorely needed texts. The stereo "reprocessing" is of doubtful value. Balances are good, and the voices are in strong focus, but the piano sound is sometimes fuzzy, and pre- and post-echoes are rather prominent.


Recording: Satisfactory

Performance: Highly individual

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Eddy Arnold has a relaxed authority that is almost unmatched in country music. His smooth, casual style makes him something of a country Perry Como. Most of these songs, tied to an "easy" philosophy of love and life, are pop-country. Taking a Chance on Love, of course, is a pop standard.

Arnold shows an affinity for Johnny Cash, using Cash's background style on The Easy Way and singing his Understand Your Man, which is strikingly similar to Bob Dylan's Don't Think Twice. Perhaps the only error in programming judgment is Hell-Hot Ya. This song is associated with the late Jim Reeves, who negotiated its wide range and big jumps with more smooth ease than even Arnold can manage. But the album is more than worth hearing. In his own field, Arnold is as much a genuine pro as anyone around.

Charles Aznavour is one of the most popular singers in France. The idea of this release was to have English lyrics written for some of his most famous songs in order to capitalize on his ballooning reputation here and in Britain. It might have been better had they remained in the original. Like the work of the Brazilian bossa nova writers, something of these chansons is lost in translation; even if you don't understand the original language, you can respond completely to the mood.

Further, some of the new lyrics are unfortunately banal. Far Mama is a morose counterpart of Oh, Mere Papa; There is a Time is one more gloss on Ecclesiastes. And some of Sy Oliver's arrangements match these lyrics. Enough of the Aznavour personality comes through to make one wish to exchange this record for one in the artist's own language.

Pearl Bailey exchanges this record for one in the artist's own language.

Shirley Bassey is the girl who sang Goldfinger during the credits of the film. She has a voice with a curious quality. It seems high, yet its texture is rather fibrous and almost masculine. She uses a rapid vibrato. The overall effect is one of great intensity, but after a while, you realize that intensity doesn't equal depth. She sings everything—ballads, humorous tunes, rhythm tunes—in the same fashion, and it grows a little tiresome. She flats rather often in some tracks. She is able to grab attention instantly, but she loses it by keeping everyone up at the same emotional pitch. Kay Starr, whose singing Miss Bassey's somewhat resembles, does this sort of thing much better and with a superb feeling for variation and pacing.

The record has been mastered at so low a level that I had to play it with the volume knob turned almost all the way up to get any kind of sound out of the grooves.

Singing about music are always a little embarrassing. You know the sort of thing when the announcer speaks coyly of the joys of a particular kind of music—what a gas it is to listen to or dance to and why lyricists keep using it. She's putting us all on, and to be put on by Pearl Bailey is one of the luxuries of the mid-twentieth century.

This record is no more and no less than other Pearl Bailey discs. Her approach hasn't changed—men and their foibles are her subjects. She half-talks, half-sings her way through a collection of irrelevant tunes, tossing in her constant interjections. I love this lady. What more can I tell you? G. L.


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spirituals and work songs have great potential. The De Paur Chorus’ second album for Mercury is concerned with Creole tunes. Negro spirituals, and work songs have great potential to move and shake both participant and listeners. This chorus, however, shows more technical skill than emotional involvement in the material. The performances are precise, musically, and nearly passionless. The work songs lack the anguish as well as the prickly stubbornness of the originals. The spirituals reflect little of the desperate and sometimes joyful faith that is basic to this tradition. Once in a while—as in sections of Take Me Another Home—there are stirrings of real commitment. But for the most part, these songs have been frozen into attractive but sterile designs.

The songs are an odd collection. Want to hear Puff the Magic Dragon in German? It’s gentleness, experienced and secure. It doesn’t here. It comes across as a remarkable affectation. According bad. And her lazy delivery always strikes me as an unamusing affectation. The performances are precise, musically, and nearly passionless. The work songs lack the anguish as well as the prickly stubbornness of the originals. The spirituals reflect little of the desperate and sometimes joyful faith that is basic to this tradition. Once in a while—as in sections of Take Me Another Home—there are stirrings of real commitment. But for the most part, these songs have been frozen into attractive but sterile designs.

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RECORDING OF SPECIAL MERIT

MARLENE DIETRICH: Marlene. Marlene Dietrich (vocals), orchestra. Der Trommelmann: Wenn die Soldaten; Auf der Mondhimmels: and eight others. CAPITOL ST 10397 $4.79, T 10397* $3.79.

Performance: Gracious
Recording: Excellent
Stereo Quality: Excellent

Lest anyone think the handstands I’m about to do represent the exuberance of one of those Dietrich fans, let me make clear that I’ve never been a Dietrich buff. Her looks have never impressed me—the face seems artificial, like that of a department store window dummy—and her acting hasn’t either. Excepting Judgment at Nuremberg, she has been type-cast in every one of her films I’ve seen, so that I really don’t know whether she can act or not.

But this record knocks me out. It is a rare thing when a singer can communicate emotion through the barrier of language, and Dietrich can. I know just about enough German to follow directions on the Autobahn, and I dislike the sound of the language. Yet she can act or not.

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I’d heard some of the old Dietrich records—the arrangements stiff and dated, the recording bad. And her lazy delivery always struck me as an unamusing affectation. It doesn’t here. It comes across as a remarkable gentleness, experienced and secure.

The songs are an odd collection. Want to hear Puff the Magic Dragon in German? It’s here. So is Blown in the Wind. But these hits of folk music have been so totally digested by Dietrich and the arranger that they sound German. So, incredibly, does A Little on the Lonely Side, which comes out Wenn der Sommer wieder einzieht, which I presume means when the summer does something or other. The number I like best is Scht ...kleines Baby, which most people will recognize as Hush Little Baby. Dietrich infuses it with an astonishing degree of maternal warmth—and you need not know a word of German. Dietrich’s well-known anti-war sentiments are expressed in several of the other songs.

It is unfortunate that the arranger who

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it's a little late in her life and my own for me to be discovering Dietrich, but this album made me an instant fan.

There is a slight suggestion that the occasional excitement of the beat, as on 'I'M All Smiles,' might qualify his combo as the Harmonicats — two Ray Charles tunes are included. He lets the standard gospel and blues forms he is working over to give it an appeal wider than his own. So this release by Bobby Emmons raises a peculiar question: can a pop form have wider appeal. So this release by Bobby Emmons raises a peculiar question: can a pop form have an appeal for people who are not interested in Negro lounges. If one puts it on the standard gospel and blues forms he is working over to give it an appeal wider than his own, can a pop form have wider appeal?

There are moments when I find the Kingston Trio not too difficult to take, and a few of them occur in this album. They are at their most annoying in up-tempo material, which is performed with an enthusiasm that is transparently phony, and they communicate a little too much gee-whiz for my taste. On slower songs, however, they can be appealing. One of the latter is 'Rain in the Rain,' which I find the best song in the album. It was written by Rod McKuen. McKuen's work in the past has been marked by imaginative imagery but careless craftsmanship. If this is a new song, his work is growing tighter and more disciplined. The melody is appealing, though the overall meaning of the song is a little fuzzy.

The album notes are by Mason Williams, who wrote several of the songs. He is identified as 'poet, songwriter, brilliant instrumentalist, and performer.' He opens the notes describing his plane trip to San Francisco to meet the Kingsons. The melody is appealing, though the overall meaning of the song is a little fuzzy.

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A few years ago, Steve Lawrence was heir-apparent to Sinatra. Since then, Tony Bennett has actually taken the mantle, Jack Jones is warming up in the wings, and Steve Lawrence has regretfully slipped, musically at least.

This album is a demonstration of how good Lawrence used to be. Though United Artists tries deliberately to create the impression in the liner notes ("Steve Lawrence did conquer Broadway and in this album . . . he shows why") that the disc is new, it is at least four years old. Lawrence went to Columbia Records, where he often records trash, in 1961, and his singing now isn't as good as that you'll find on this disc. When he made this album, he had beautiful control and taste in the use of it. The way he could slide effortlessly from one phrase into the next was thrilling. The voice itself had (it still has, actually) a rich texture, especially in its lower register.

No arranger credits are given for the album, but the writing is top-drawer. G. L.

PEGGY LEE: Pass Me By. Peggy Lee (vocals); Lou Levy (piano); orchestra. Sneakin' Up on You; Bewitched; Dear Heart; and eight others.

Performance: Subtle
Recording: Very good
Stereo Quality: Very good

Within the limited dynamic scale of her soft voice, Peggy Lee is a striking vocal actress. She does successfully in a whisper what Barbara Streisand attempts unsuccessfully at a shout. I am constantly amazed at the subtleties of adjustment Miss Lee makes to her various songs: the alteration of vocal color, almost imperceptible shifts of tone and attack, and countless other details of which she herself may not be totally aware. Also she knows something most singers never grasp: a good song is written from a viewpoint, and implies a characterization—and she is incredibly good at projecting characterizations. This means going a good deal deeper into a story than the average vocalist. For You) and The Party's Over, he just


Performance: Numbing
Recording: Fair
Stereo Quality: Clean

Those who take organ combos as a staple of their musical diet have picked Jimmy McGriff as a comer. Less of a virtuoso and more in the gutter than Jimmy Smith. If you are interested enough to try to discover why, you might listen to his latest release. I cannot see what makes him different from anyone else. Except for a few numbers like Turn Blue (quite similar to Ray Charles' A Fool For You) and The Party's Over, he just plays blues choruses after blues choruses, with that beat, of course, but over and over until it becomes numbing and ceases to have any impact at all. Then, that might be the point—background music for forgetting everything by.

RECORDING OF SPECIAL MERIT

JOE MOONEY: The Happiness of Joe Mooney. Joe Mooney (vocals, organ, accordion, and piano); Mundell Lowe, Kenny Burrel (guitar); George Duvivier, Milton Hinton (bass); Jerry Dodgion, Andy Fingers, Harold (flute); Joe Venuto (vibes); Ed Shaughnessy, Mousey Alexander (drums). Gate; This Is the Life; Honeyeytickle Rose; and nine others. COLUMBIA CS 9145 $4.79. CL 2345 $3.79.

Performance: Splendid
Recording: Warm and accurate
Stereo Quality: Clean

There are certain singers who are known as "singer's singers." Joe Mooney is one. His fans include Frank Sinatra and Tony Bennett. But the trouble with labels like "singer's singer" is that they suggest that one must bring special expertise to the performance to enjoy it. This isn't so in Mooney's case. You need bring only a pair of ears. In fact, one ear would probably do it.

Mooney's second album for Columbia, after
several years away from recording, can't be called better than its predecessor, for Mooney is totally consistent: his work is never anything less than superb. His appealing and oddly youthful voice (he's fifty) is supported here by his gently muscular organ and accordion playing. Sometimes, thanks to overdubbing, he plays both instruments at once. On Emily, which he does as bossa nova, he plays soft-toned, luminous piano. Emily is my favorite track of the album, but that's a preference, not a judgment of quality. Mooney manages in every track to fuse subtlety and intensity in a unique way.

There is some wonderful and seldom-done material in this album: Happiness Is You, You Irritate Me So, She's Not for You, When the World Is at Rest, and the great Mercer-Arlen song I Wonder What Became of Me. Mooney phrases them all in that individual way of his, adding power to each lyric by understatement. No one in the business can throw lines away more skilfully than Mooney.

Two different small groups back Mooney here. The arrangements (not credited in the liner notes) are by guitarist Mundell Lowe, an old friend and collaborator of Mooney's. They effectively heighten the intimacy of Mooney's performance. Mooney once said, 'Music is a language. I think it is meant to be spoken conversationally. I'm tired of speeches.' This album is a living illustration of what he meant.

Incidentally, it's irksome to have to stop a record on the turntable to find out who wrote a song that has caught your fancy. Composers should be named in the liner-note listing of the song titles, as well as on the label copy. At that, label copy itself is often incomplete. In this case, Emily is listed as written by 'J. Mandel'—they mean Johnny Mandel—and lyricist Johnny Mercer's name is omitted altogether. This sort of sloppiness in identification isn't limited to Columbia.

That has nothing to do with the quality of this album, which I think is one of the best pop discs of the year. Mooney's singing is warm, wise, kind, gentle, human—everything that is good. Please listen to it.

G. L.

Peter and Gordon: I Go to Pieces. Peter and Gordon (vocals and guitar), rhythm section. I Go to Pieces, Sleepless Nights; Tears Don't Stop; and eight others. Capitol ST 2324 $4.79, T 2324 $3.79.

Performance: Good
Recording: Good
Stereo Quality: Good

This highly musical pair is one of our more fortunate imports from England. Peter is a confirmed jazz fan (he also plays bass) whose knowledge of jazz, both modern and traditional, exceeds that of some young jazz players. Gordon has little interest in jazz—he's more interested in American blues singers. But it is apparent that the two have done their homework well, which is why they may be able to survive when the current fad for British vocal groups passes.

This record is in the vein of their two previous Capitol releases—with more variety of tempo, rhythm, and color than in most American and British rock-and-roll-derived performers. And their voices blend well. However, the material in their previous album was more interesting than what is included in this one, and the appeal of the new disc may thus be limited to teenagers.

G. L.

Sebastian Temple: Africa Belongs to the Lion. Sebastian Temple (vocals); orchestra, Bob Klimes cond. Find a Girl; Drowned; Chicheau Talk; Mr. Tocotinio; and eight others. Capitol ST 2303 $4.79, T 2303 $3.79.

Performance: Good
Recording: Good
Stereo Quality: Good

Sebastian Temple comes from the Transvaal in South Africa, and has recorded his first disc for Capitol, a company which seems to be enormously excited about him, to judge from the record jacket. He is something of a cross between Harry Belafonte and Marais and Miranda, and appears to divide his work into two simple categories. The first consists of pleasant, well-contrasted little song-pictures of his country. The second, which makes his album ultimately so depressing, is standard-packaged, sugar-coated protest. He has all the "nice" ideas. He is against—as indeed you may be—the atomic bomb, war, and walls between people. After listening to Mr. Temple sing about these things in his charming big voice over his charming little background, one is ready, just for variety, to hear an ugly, stupid song advocating child labor or the eighty-hour work week.

G. L.

Sara Vaughan: Sings the Manzini Songbook. Sara Vaughan (vocals); orchestra, various conductors. Capitol ST 2322 $4.79, T 2322 $3.79.

Performance: Good
Recording: Good
Stereo Quality: Good

Sarah Vaughan (vocals) ; orchestra, various conductors. How Soon:
Nine others. MERCURY SR 61009 $4.79, MG 21009 $3.79.

Performance: Skilled
Recording: Varied
Stereo Quality: Good

Hearing an all-vocal album of Mancini makes one wonder how just how good a songwriter he is—and just how carelessly lyrics have been attached to his tunes. Only those written by Johnny Mercer (far and away our most literate lyricist, though sometimes he is merely clever) really add flavor. There are four of these in the album—Days of Wine and Roses, Charade, Moon River, and It Had Better Be Tonight—and the last of these is not a very good lyric.

Jay Livingston and Ray Evans have written lyrics for the Peter Gunn theme. Mancini is quoted in the liner as saying, "I never felt this tune should have bugged Mancini about it, because as a vocal it is absolutely dreadful—one of those tortured workouts for the voice which can be done by someone as skilled as Miss Vaughan, but shouldn’t be. If I may paraphrase Hamlick’s comment on the Tchaikovsky Violin Concerto, this is a song not for the voice but against it. A horrible lapse of taste. Mancini’s original feeling about the tune should have been heeded.

Various arrangers—Robert Farnon, Frank Foster, Bob James, Billy Byers—wrote the album. The two tracks by Farnon are extracted from a previous album called “Vaugan and Voices”; the one Foster arrangement (Mr. Lucky) is from the disc “Viva Vaughan.” Coming from so many sources, arrangers, and lyricists, the album seems too eclectic. Its virtues are Mancini’s lovely melodies and Miss Vaughan’s magnificent voice. There’s too much working against them, however, to make this a really satisfying package. The one great track: Slow Hot Wind.

Jazz

® CANNONBALL ADDERLEY: Domination. Cannonball Adderley (alto saxophone); Nat Adderley (tenor and trumpet); unidentified orchestra; Oliver Nelson cond. Cyclops; Introduce: Mysterious; and five others. CAPITOL ST 2203 $4.79, T 2203 $3.79.

Performance: Enthusiastic
Recording: Good
Stereo Quality: Good

Since he began recording for Capitol, Cannonball Adderley has been involved in a series of unusual projects. The latest of these is this big band album, arranged and conducted by the ubiquitous Oliver Nelson. Except for one lovely Cole Porter tune, 1 Wish You (unfamiliar to me), all the pieces are by jazz musicians: the Adderleys, Ray Bryant, J. J. Johnson, Joe Zawinul, and Victor Feldman. Of these, the most interesting are the title track, with its suggestion of a George Russell influence, and Nat Adderley’s Cyclops, with a powerful A gospel-blues attack on pop material, The two tracks by Farnon are extracted from a previous album called “Vaugan and Voices”; the one Foster arrangement (Mr. Lucky) is from the disc “Viva Vaughan.” Coming from so many sources, arrangers, and lyricists, the album seems too eclectic. Its virtues are Mancini’s lovely melodies and Miss Vaughan’s magnificent voice. There’s too much working against them, however, to make this a really satisfying package. The one great track: Slow Hot Wind.

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° MONTY ALEXANDER: Alexander the Great. Monty Alexander (piano), Victor Gaskin (bass), Paul Humphrey (drums).

John Brown, Bud's Body, Fifteenth Waltz, Autumn Leaves, and five others. PACIFIC JAZZ
S8 $4.79.

Performance: Facile Recoding: Good

Monty Alexander is the newest example of a style I think I will call West Coast cocktail-funky, for lack of a better term. He comes recommended on the jacket by such disparate authorities as Quincy Jones, Frank Sinatra, and Godfrey Cambridge.

What impresses me about Monty Alexander is that where most piano players who work West Coast lounges sound exactly like their idols—Ahmad Jamal, Red Garland, et al.—Alexander has gotten all the sources so blended together that there is no obvious provenance. That, in its way, is an achieve-

ment. He combines this with a strong beat and a good many classical quotations, and there you have it: the new genius.

The album is interesting primarily because it was recorded at a concert, and the audience reaction is fascinating: it must be very difficult at these sessions to know just when to applaud—a bit before the others, or in the middle of a solo, and you can impress your girl; a bit too late, and you might just as well not have applauded. It would be easier, I think, not to go.

° HERB ELLIS/CHARLIE BYRD:
Guitar/Guitar. Herb Ellis, Charlie Byrd (guitars); Gene Byrd, Keeter Betts (bass); Bill Reichenbach (drums) ChunK King; Take Care of Yourself; Jazz 'n' Samba; Bluesette, and seven others. COLUMBIA CS
9130 $4.79, CL 2330* $3.79.

Performance: Superior dialogue Recording: First-rate Stereo Quality: Exceptional

Charlie Byrd plays the classical guitar with concert technique (finger-style) and with his own particular kind of lyrical jazz feeling. Herb Ellis is a hard-swinging, blues-rooted jazzman with overtones of country music. He plays the electric guitar (with a plectrum) concert technique (finger-style) and with his old leader, Miles Davis; he takes different roles, depending on the strengths and weak-

nesses of his associates. He became more assertive after the late Scott LaFaro was re-

placed by Chuck Israels, now Israels is a better bassist than before, and Evans has a new drummer. So Evans has gone back into his old introspective ways.

Evans' music is often glancing and—pun partially intended—evanescent. Now, with a new disc half made up of songs he has re-

The album is often glancing and—pun was recorded before, he seems to be involved in introspection once removed: navel-gazing as seen through a mirror. If he were always as good as he can be, he would really be quite astonishing.

° FRIEDRICH GULDA: Ineffable. Friedrich Gulda (piano), Bob Cranshaw (bass), Albert "Tootle" Heath (drums). Riverbed; Lament; Quartet; Prelude; I'll Re-
nember April; and four others. VERVE
9146 $4.79, CL 2346* $3.79.

Performance: Unique Recording: Good Stereo Quality: Good

Friedrich Gulda is the Viennese pianist who alternates between classical music and jazz and generally manages to be controversial at both. He also, just to keep things confused, plays the baritone sax on occasion.

This new jazz release is unusual even for Gulda. For the first time, he has done with-

out the help of other soloists—his previous releases were with either a sextet or a big band—and here he records with only bass and drums. These are played, respectively, by Bob Cranshaw and Albert Heath, who, to give you some idea of their orientation, once worked together for Sonny Rollins.

FRIEDRICH GULDA
Jazz or classical, a controversial pianist

° BILL EVANS: Trio '65. Bill Evans (piano), Chuck Israels (bass), Larry Bunker (drums). Israel; Elia; 'Round Midnight; Who Can I Turn To; and four others. VERVE
V 8613 $5.79, V 8613* $4.79.

Performance: Subtle, quiet Recording: Good Stereo Quality: Okay

More than most small groups, the Bill Evans Trio changes character with changing personnel. Evans is not a strong leader like his old leader, Miles Davis; he takes different roles, depending on the strengths and weak-

战胜 the mono because it sets in relief the dis-
tinuity once removed: navel-gazing as seen through a mirror. If he were always as good as he can be, he would really be quite astonishing.
The Jazz Crusaders are essentially a combo and are played unaccompanied, the most successful and is played unaccompanied, is the most successful and is played unaccompanied, the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played unaccompanied, is the most successful and is played 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of Gunther Schuller. It is a powerful, brooding, complex piece, one of the best fusions of jazz and classic techniques I have heard. The major soloists are Mingus himself, who is at his best, and the excellent cellist Charles McCracken. If you missed this release, as I did, when it first came out, you should certainly get it now.

J. G.

8. OSCAR PETERSON: Canadiana Suite. Oscar Peterson (piano), Ray Brown (bass), Edmond Thigpen (drums). London -- WRW 34. The album bears a family resemblance to Dave Brubeck's "Jazz Impressions of . . ." series. I disqualify myself from attempting any estimate of the programmatic content, but the tunes, in general, are agreeably reminiscent of John Lewis' album. The one called "Wheel of Love" is especially good.

For the most part, the album reveals a subdued Peterson. Perhaps because of his feeling for the content, he is less involved than usual with flashy decoration, and therefore he becomes more satisfying as a musician. Drummer Ed Thigpen is unobtrusive, and bassist Ray Brown is superb.

J. G.

9. BILLY TAYLOR: Midnight Piano. Billy Taylor (piano); Ben Tucker (bass); Grady Tate (drums); orchestra, Oliver Nelson cond. My Romance; A Secret; This Is All I Ask; Love For Sale; You Tempt Me; and seven others. Capitol ST 2302. $4.79.

Performance: Professional
Recording: Clear and sharp
Stereo Quality: Good

If we ever get computer art, it might very well sound something like this. Both pianist Billy Taylor and arranger Oliver Nelson are about as professional as it is possible to get, but it seems that this professionalism has completely smothered personal comment—neither man any longer has the identifiable stamp that he used to.

One can still hear the real Billy Taylor in occasional flashes of technical brilliance. One can hear Oliver Nelson in the expert writing for strings and in the affectionate references to Ellington that mark the title track. But aside from those brief moments, the piano and orchestra might have been created by IBM. It will be fine for your party—it won’t upset anyone or cause people to listen too far to Ellington that mark the title track. But for strings and in the affectionate references can hear Oliver Nelson in the expert writing occasional flashes of technical brilliance. One can hear Oliver Nelson in the expert writing for strings and in the affectionate references to Ellington that mark the title track. But for strings and in the affectionate references can hear Oliver Nelson in the expert writing occasional flashes of technical brilliance. One can hear Oliver Nelson in the expert writing for strings and in the affectionate references to Ellington that mark the title track.

J. G.

JAZZ COLLECTIONS

10. GREAT JAZZ PIANISTS OF OUR TIME. Oscar Peterson, Erroll Garner. Art Tatum (piano); unidentified rhythm sections. J. G.

This is a reissue of 1945 performances by Art Tatum and Erroll Garner together with some performances that Oscar Peterson recorded in 1945 and 1947. Garner is a romantic player who depends on clumps, dramatic shifts in dynamics and tempo, and irresistible swinging thrust to make his impact. The young Garner was less coy and less predictably dependent on his trademark devices than is the Garner of today. Although he later achieved a much more secure command of his instrument, in these recordings there is a sense of Garner’s actually surprising himself—this contrasts with the narrow scope of his present style of improvising.

Peterson too has become more technically expert in the past two decades and is now a more thoroughly accomplished pianist than any of his jazz contemporaries. He has not, however, conquered the major deficiency evident in these earlier recordings—a lack of originality and emotional depth. Art Tatum is the only one of the three to merit the word ‘great’ in the album’s title. In his performances—most notably Cherokee—there are the extraordinary harmonic sophistication and the unparalleled flexibility of rhythm that are the despair of so many other jazz pianists. Tatum was not a master melodist as an improviser nor a vitally moving jazzman, but his musicianship in the areas of harmony, rhythm, and sheer pianistic facility was so extraordinary that his place in the jazz pantheon is probably assured. Garner is charming and Peterson is nimbly eclectic, but they are simply not in Tatum’s league. The album has been “electronically reprocessed” to provide an ersatz stereo which thins out the original sound and adds nothing.

N. H.
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FOLK

* * IAN AND SYLVIA: Early Morning Rain. Ian Tyson (vocals, guitar, twelve-string guitar), Sylvia Fickler (vocals and autoharp), Monte Dunn (guitar), Russ Savakus (bass), Darcy Favreau, Nancy Whiskey, Come In, Stranger, Travelling Drummer, and eight others. Vanguard VSD 79175 $5.79, VRS 9175 $4.79.

Performance: Excellent
Recording: Good
Stereo Quality: Adds depth

Ian and Sylvia are getting better all the time. Part of this may be simply because they are more successful. I find their latest recordings less mannered, more natural than their earlier ones. This could be a result of increased confidence, or it could be a result of their increasing country-and-western orientation—those style can't accommodate grand display.

For me, they are now so good that the only critical consideration that remains is their choice of material. Some of it is too special for my taste—old doesn't always mean good. But when they sing songs I enjoy, they are wonderful. The best on this release is by Ian, in collaboration with a Toronto journalist, Pete Gwozski. It is called Song for Canada, and it is about the hostility between the French-Canadians and English descendants there—the same topic that dominates Edmund Wilson's new book, O Canada. The song sounds, probably appropriately, like the haunted plea of a tormented lover. The sound has greater depth in stereo than it does in mono.

* * BLIND WILLIE JOHNSON: Blind Willie Johnson (vocals and guitar), various accompaniments. God Don't Never Change, Trouble Soon Be Over, Jesus is Coming Soon, Jesus Make Up My Dying Bed; and nine others. Folkways RF 10 $5.79.

Performance: Rough, committed
Recording: Fair
Stereo Quality: Not distinctive

Sam Charters, the indefatigable chronicler of the blues, has edited an album of music recorded by the Texas religious singer Blind Willie Johnson between 1927-1930. His music is neither gospel nor blues, and the closest contemporary equivalent would be the music of Reverend Gary Davis. Johnson was a harsh, guttural singer, and often one cannot understand what he is singing, especially when he is backed by a chorus. But his guitar playing is powerful and personal, with enormous stylistic impact.

These are personal, uncompromising recordings, and they demand work and attention from the listener. But the result is more than worth the effort—those interested can get a good idea of the scope of Johnson's influence on those who have come after him.

* * DR. ISAIAH ROSS: Call The Doctor. Isaiah Ross (vocal, guitar, drums, harmonica). Blues and Trouble, Mama Blues, Chicago Breakdown, Fox Chase; and fourteen others. Testament T 2288 $4.98 postpaid, Testament Records, P.O. Box 1813, Chicago, Illinois 60690.

Performance: Resourceful
Recording: Very good

Born in Mississippi forty years ago, Isaiah Ross now lives in Flint, Michigan. The acrid sound and plunging beat of country blues still pervade his work. What makes him unique is that he is a one-man band—distinct from other one-man bands such as Jesse Fuller and Paul Blackman, who come out of the tradition of medicine shows and minstrelsy. Ross (called "Doctor" by his friends because of his avocational absorption in books on medicine) is a passionate but not distinctive blues singer. He is most penetrating on the harmonica, which he plays with much of the gusto and speech-like phrasing of Sonny Terry.

When he plays all his instruments simultaneously there is occasionally a wearying surfet of relentless background accompaniment. There is welcome and fascinating relief on those tracks (Good Morning, Little School Girl and Blues in the Night) on which there are only harmonica and voice in intricate in-

terplay. Ross is also intensely expressive in such animated vignettes as Freight Train and Fox Chase as well as in such charming dance tunes as Chicago Breakdown. While not a major blues discovery, Ross does have much that is substantially his own to sing and play, and this album is all the more valuable because of the rapid disappearance of the one-man band—in both its blues and medicine show varieties.


Performance: Unconvincing blues
Recording: First-rate
Stereo Quality: Excellent

Osborne Smith is an actor, poet, composer, and musician. On the basis of this album, however, he is not "a powerful new blues voice." He has some of the equipment—a powerful sound and ability to imitate the sur-

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face features of traditional approaches to the blues and religious standards that make up most of his program. (It is intriguing, incidentally, to note that Smith is listed as the composer of such venerable numbers as Careless Love, Twelve Gates into the City, Keys to the Highway, and Midnight Special. I doubt that the slightly altered Smith "versions" of these songs will last beyond this record).

What Smith lacks is flexibility. He does not adapt his singing to the different individual requirements of these songs with enough sensitivity and knowledge of their particular backgrounds. He doesn't sound as if he had lived through the experiences the songs distill—he sings of wanderings and love and loss as though from the outside, much like an actor who knows his lines perfectly but cannot make you forget he is an actor. Contrasted with Sleepy John Estes, Lightnin' Hopkins, or John Lee Hooker, Smith is only the shell of a blues singer. He shows what one jazz musician, speaking of callow younger players, calls "experiential gaps." The backgrounds are moderately effective, and trumpeter Thad Jones is much more than that, but his idiomatic instrumental voice is wasted in the artificial surroundings he has here.

N. H.

**BIG JOE WILLIAMS: Back to the Country.** Big Joe Williams (vocals, guitar), Jimmy Brown (violin, guitar), Willie Lee Harris (harmonica). Ain't Gonna Be Your Lowdown Dog; I Got My Ticket; Shake Your Boogie; Down the Line; and fifteen others. TESTAMENT S 2205, $4.98 postpaid from Testament Records, P. O. Box 1813, Chicago, Illinois 60690.

Performance: Rugged country blues  
Recording: Good

This disc is an attempt to re-create the sounds and the communal feeling of back-country dances and parties in Negro Mississippi. The basic moving force is Big Joe Williams, but much tart spice is added by Jimmy Brown and Willie Lee Harris. The latter two, originally from Mississippi, have long been based in St. Louis, and Williams' most frequent home these days is Chicago. It is remarkable that there is comparatively little urban gloss in the singing and playing of all three musicians, even though they have been away from Mississippi for some time. Their performances are much closer in style to the Southern field recordings of Harold Courlander and Alan Lomax than to the work of the present-day Muddy Waters, for example, who also began in Mississippi.

The singing is raw and often violent in its impact. Big Joe Williams is the most powerful of the three, but Jimmy Brown's My Black Woman indicates the strength of Brown's personalized use of tradition. And Willie Lee Harris also communicates intense individuality. On their respective instruments, all are expert in what might be called the idiomatic vocalization of non-vocal lines—the instinctive transfer of prosodic inflection to instrumental performance. Of particular interest is the bittersweet fiddle of Jimmy Brown, by turns tautly aggressive and achingly sad.

The songs include dance tunes and celebrations of pleasure, but mainly tell of loneliness, wandering, and the illusion of change. In its future series of country blues singers, by the way, Testament would do most of us
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MUSIC DOWN HOME—An Introduction to Negro Folk Music, U.S.A. (see Best of the Month, page 71)

FOLK COLLECTIONS

CAN'T KEEP FROM CRYING/TOPICAL BLUES ON THE DEATH OF PRESIDENT KENNEDY. Big Joe Williams, James and Fannie Brewer, John Lee Granderson, Otis Spann, Mary Ross, Bill Jackson, Johnny Young, Avery Brady, Jimmy Brown (vocals and various instrumental accompaniment). Sad Day in Texas; The 22nd Day of November; Why Did He Have to Go?; He Was Loved by All the People; and several others. Testament $9.58, E 4289-2 OC $9.58.

Performance: Convincing grief
Recording: Good
Stereo Quality: Okay

PETE WELDING has devoted his Testament label to recording—while there is still time—surviving stylists of city and country blues. This is his most unusual production so far. Recorded mostly in Chicago in the weeks following the assassination of John F. Kennedy, the album is a series of tributes by blues singers on that tragedy. Some—Big Joe Williams and Otis Spann—are relatively well known. The majority will be new to collectors. None of these topical blues sound manufactured; each has been deeply felt and very personally shaped.

"Big Joe Williams' contribution, A Man Amongst Men, is particularly impressive in terms of the speech-like mourning of his guitar (although his vocal is also harshly penetrating). Among the other witnesses are the brooding Avery Bracy of Mississippi; the warm, rich shouter, Otis Spann; and the passionate, controlled Mary Ross ("There's only one way to be born," she sings, "but there are so many ways to go"). Most stunning of all is Jimmy Brown, accompanying himself on the violin, in an eerily jagged keening that has echoes of the first field hollers. This is an extraordinary document—both as a transmutation of grief through a musical tradition born in sorrow and as one of the last topical responses of this tradition to a nation-shaking event, for these old forms of the blues are dying.

N. H.

THEATER

THE CRADLE WILL ROCK (Marc Blitzstein). Original cast album of the 1964 Theatre Four production. Lauri Peters, Rita Gardner, Gordon B. Clarke, Nancy Andrews, Jerry Orbach, and others (vocals); Gershon Kingsley (piano); Mail's Song; The Freedom of the Press; Art for Art's Sake; Nickel Under the Foot; and fourteen others. MGM SE 4289-2 OC two 12-inch discs $9.58, E 4289-2 OC $9.58.

Performance: Spirited
Recording: First-rate
Stereo Quality: Superb

Written in 1937 for the WPA Federal Theatre Project, Marc Blitzstein's The Cradle Will Rock had its most recent revival in November, 1964, at Theatre Four in New York. As Richard Gilman observed in Newsweek, it made "most Broadway musicals seem old and tired by comparison." Admittedly the characters are stereotypes, and the conflict between evil monopoly capital (Mr. Mister) and insurgent labor (Larry Foreman) is drawn in the starkest black and white. Yet Blitzstein's savage passion still comes through, and he was able to shape that passion into a natural, idiomtic flow of speech and song that showed the
possibility of creating an indigenous American musical theater that was socially relevant and artistically whole.

From the perspective of 1965, with labor part of the Establishment and corporate power having become much more faceless, complex, and infinitely more sophisticated than the heavy hand of Mr. Mister, the confrontation in The Cradle Will Rock takes on the look of a primitive period piece. But the music, opposite as it was to the play, has achieved an existence of its own. Blitzstein's spare, sinewy melodies and bold, restless street rhythms still speak to current frustrations and aspirations even though the present stereotypes are so different and so much less open to simplistic attack.

As Paul Goodman and other contemporary social theorists keep pointing out, the basic problem is the same—how to become a whole person in an increasingly rationalized, technologically determined society. Therefore, the aloneness of Moll's Song and the desperation of Nickel Under the Foot still seize the emotions. And the contempt for pliable conformity in Art for Art's Sake and Honolula is vividly pertinent to the present.

The performances, directed by Howard Da Silva, are generally excellent, although Jerry Orbach's Larry Foreman could have more steel. The villains—Nancy Andrews (Mrs Mister) and Gordon B. Clarke (Mr. Mister)—have the strongest impact; but then, Blitzstein gave more bite to the forces of evil than to the virtuous. A particularly skillful performance in a minor role is Dean Dittman's slippery Editor Daily. George Avakian, who was associated with the Theatre Four production, saw this recording project through with persistence and energy, and it is to his credit—and MGM's—that the 1964 revival has not been lost.

N. H.

© FLORA, THE RED MENACE
(John Kander-Fred Ebb). Original cast recording. Liza Minnelli, Bob Dishy, others (vocals); orchestra and chorus, Hal Hastings cond. RCA Victor LSO 1111 $5.79, LOC 1111 $4.79.

Performance: Eager Recording: Shiny Stereo Quality: Conspicuous

Flora, The Red Menace is a rose-colored look at the depression of the 1930's. It is so riddled with cuteness that even left-wing politics are used as the occasion for prettiness and innocuous lampoons. The total package is patent a pre-fabricated item assembled to show off the much-discussed talents of Judy Garland's daughter Liza Minnelli, who won the Tony award for her performance in the title role. Miss Minnelli and Bob Dishy (as an aspiring young party orator who stutters) struggle mightily with indifferent tunes and glib lyrics. The results are easy to take and utterly forgettable. All that remains is the echo of a hard-driven voice with something of the emotional 'Judy quality' and something, indeed, of its own—a sort of vulnerable urgency. When she is truly given a chance to sing, as in Sing Happy and the entertaining You Are You, Miss Minnelli's appeal is evident, but most of the songs peter out in a clutter of words and pseudo-Bernstein musical constructions.

Mr. Dishy, a comic in the Alan Arkin, un-derdog tradition, tackles his share of the singing chores in dentlized New Yorkers, and he is amusing at times. Mary Louise
Wilson, as Comrade Ada, pumps life into a cell-meeting number called The Flame. Most of the time, though, the slick, uninvective, “poetry can be fun” synthsetics of this enterprise are deadening. P. K.

HALF A SIXPENCE: Original-cast album (see Best of the Month, page 70)

SPOKEN WORD


Performance: Too good for kids
Recording: Wide-awake

Four irresistible, bewilderingly talented parents (who have entertained their own and other people’s children with two previous collections of songs, ballads, games, and improvisations) unite in this sequel for another round of vocal refreshment.

The ubiquitous Arkin is heard in a session of rhymes, piano-playing, and singing from tapes made over the years with his son Adam. Looby Lu gets a roller-coaster treatment that should delight infant hearts and lift aging ones. Indian songs, Welsh ballads with new lyrics, spirituals, lullabies, and “open-end numbers” for listener participation fill out a menu of twenty generous treats.

Technical comments buried amid the album notes include the useful warning that “the young experimenters in every family should be told that the application of jam and peanut butter to the grooves of this disc has already been tried, and it definitely does not improve the sound.” P. K.


Performance: Elegant
Recording: Superior
Stereo Quality: Okay

This first tragedy attributed to Shakespeare is a grand Guignol epic of bloody deeds in ancient Rome. There is scarcely a moment when somebody isn’t being tortured, maimed, or murdered. Titus Andronicus returns to Rome from victorious campaigns against the Goths and turns the empire over to a blood-thirsty young man named Saturninus. Saturninus marries Tamora, the captured queen of the Goths who encourages her sons Demetrius and Chiron to carry off Titus’ daughter Lavinia and rape her. Afterwards the boys cut off her hands and cut out her tongue. Tamora and her secret lover, a Moor named Aaron, arrange meanwhile for the sons of Titus to be arrested on a trumped-up charge. Aaron has them killed and sends their heads to Titus. In a final bloody battle Titus cuts the throats of the boys who disfigured his daughter and arranges for their heads to be served as the pièce de résistance at a banquet for the emperor and his mother the empress. After dinner, Titus stabs the empress, stabs his own daughter, and is stabbed by the emperor. Several minor characters die horrible deaths, and the wicked Aaron ends up buried up to his nose.

The Marlowe Society players perform all this in their elegant British accents and style, declaiming valiantly, with the tongueless La- vinia emitting genteel moans and Peter Orr making of Aaron, the wicked Moor, a kind of Anglicized Othello. But in the later scenes of the play, where Titus pours out his woes with an eloquence foreshadowing King Lear’s, William Devlin manages to turn the king into a towering tragic figure.

S. Eliot called Titus Andronicus the stupidest play ever written, and thought it forged. P. K.

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although the singing and playing were for
alized as Klemperer's or as strangely individ-
performances of the Passions. He does, how-
changes,
ning a total of three and a quarter hours
uninvolved and somewhat unmoved by
the most part very enjoyable,
ualistic as Scherchen's. Yet, for some reason,
required to the
in a degree of sentiment into the
termination that characterize Richter's
terpreters—one misses the intensity and feel-
the fault of the conductor).
plodding manner do but little service to the
and Eva HOlderlin (one of the two organ-
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Koch, whose gamba playing in No. 66 (about
is not so polished a group as Karl Richter's
rate with only two exceptions:
was also in the Archive St. John Passion,
comes with the discs.
explained of the elaborate text booklet which
in only a few places, such as where the
massed choruses threaten to overwhelm the
 grooves ("Barabbas," for instance); other-
wise either version is extremely good soni-
ically, with very clear-cut separation and at-
mospheric acoustics. The tape box commend-
ably includes a photographically reduced ver-
sion of the elaborate text booklet which
comes with the discs.
SEPTEMBER 1965
133

Explanation of symbols:
 = stereophonic recording
 = monophonic recording

if it is not the ideal performance. The tape
reproduction is slightly superior to the discs
in only a few places, such as where the
massed choruses threaten to overwhelm the
grooves ("Barabbas," for instance); other-
wise either version is extremely good soni-
ically, with very clear-cut separation and at-
mospheric acoustics. The tape box commend-
ably includes a photographically reduced ver-
sion of the elaborate text booklet which
comes with the discs.
I. K.

© BACH: St. Matthew Passion. Peter
Pears (tenor), Evangelist; Hermann Prey
(baritone), Jesus; Elly Ameling (soprano),
First Maid, Pilate's Wife, and soprano arias;
Marga Holfgren (contralto), Second Maid
and contralto arias; Fritz Wunderlich
(tenor), Tom Krause (bass); Heinz Blank-
enburg (baritone), Peter, High Priest, and
Pilate; August Meesshailer (bass), Judas; in-
strumental soloists, the Stuttgart Hymnus
Boys' Choir; the Stuttgart Chamber Orches-
tra, Karl Münchinger cond. LONDON LOV
90097 two reels $25.95.

Performance: Worthy
Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 7 1/2 ips; 195'
On the whole, Münchinger's performance of
the St. Matthew Passion, released to com-
memorate the twentieth anniversary of the
founding of the Stuttgart Chamber Orches-
tra, is a very good one. Its best features are
the vocal soloists, notably the always sensi-
tive Pears, an excellent soprano, and several
fine male voices. Prey, a little aloof, as he
was also in the Archive St. John Passion,
is nevertheless effective as Jesus. The all-male
does its work very well indeed, though
it is not so polished a group as Karl Richter's
chorus. The instrumental soloists are first
rate with only two exceptions: Johannes
Koch, whose gamba playing in No. 66 (about
the carrying of the Cross) makes that bass
aria even rougher going than it should be,
and Eva Hülshoff (one of the two organ-
ists), whose dull, unrehearsed registration
and plodding manner do but little service to the
recitatives (although this may very well be the
fault of the conductor).

Münchinger is not the most dramatic of in-
terpreters—one misses the intensity and feel-
ning of inevitability that characterize Richter's
performances of the Passions. He does, how-
ever, infuse a degree of sentiment into the
score, one that is not so Romantically person-

carries with it a pleasing youthful brio, but
inadequate vocal weight and dynamic ur-
gency. The Oroveso of John Cross is dis-
appointing—it lacks authoritative delivery,
and the intonation here is somewhat wobbly.
Chorul and orchestral execution is splendid,
however, and the stereo sound is full, im-
pressively broad in spread, and transparent
in texture.
The finest recorded Norma is still the 1951
Maria Callas Angel album, now a collector's
item.
D. H.

RECORDINGS OF SPECIAL MERIT

© BRAHMS: German Requiem; Varia-
tions on a Theme of Haydn, Op. 56a.
Gundula Janowitz (soprano); Eberhard Waech-
ter (baritone); Wiener Singverein; Berlin
Philharmonic Orchestra, Herbert von Karajan
cond. DEUTSCHE GRAMMOPHON DGP
8928 $11.95.

Performance: Magnificent
Recording: Excellent
Stereo Quality: Well realized
Speed and Playing Time: 7 1/2 ips; 76' 18"'

© BRAHMS: German Requiem, Elisabeth
Schwarzkopf (soprano); Dietrich Fischer-
Dieskau (baritone); Philharmonia Chorus
and Orchestra, Otto Klemperer cond. ANGEL
ZB 3624 $15.98.

Performance: Equally magnificent
Recording: Very good
Stereo Quality: Adequate
Speed and Playing Time: 7 1/2 ips; 69'

Neither the Klemperer German Requiem, re-
corded in England in 1962, nor the more
recently made version by Karajan is likely to
be superseded for some time to come. Each
in its own way is a magnificent reading,
though, of course, the two interpretations are
very different. Interestingly, the normally
slower Klemperer presents the faster per-
formance by some seven minutes; but Karajan
does not seem slow nor Klemperer rushed.
To characterize the Angel performance as
solid and architectural and the DGG version
as warm and dynamic is only to make a super-
ficial comparison, yet this might be the most
obvious comment. Of the two, Karajan is the
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MORE EXCITING AND more exciting, and he elicits the widest dy-

namic range (his opening is virtually inaudi-

ble—a remarkable effort that he builds up in the ensuing passage). He creates, in spite of a basically more austere reading, brings to

the music considerable grandeur and drama (note, for example, the "last judgment" ef-

fect of the pointed horn calls of "Deus alles fliessen")

Each team of soloists is splendid, but as with the choras are concerned. Karajan's

Wiener Singverein (with whom he made his first superlative in the late Forties) should be awarded the prize for singing that is

meltingly beautiful.

Angel's sound is very good indeed, though stereo separation is not very pronounced; DGG's sound is truly exceptional, particu-

larly in regard to fine points of detail. Both tape versions are slightly superior to their

disc counterparts in tonal matters, although the DGG disc is not the most sensitive packe-

aged that could conceivably hold two reels). Whereas Angel invites the pur-

chaser to send for the full-sized record-album booklet at no charge.

I. K.

PROKOFIEV: Symphony No. 3; Suite from Le Pas d'acier. Utah Symphony Or-


Performance: Vigorous
Recording: Generally good
Stereo Quality: Wide spread
Speed and Playing Time: 7% ips; 47° 30".

This is an altogether invaluable coupling of two works that we rarely hear—either on records or in the concert hall. The

works that date from Prokofiev's "revolutionary" period, pre-dating his repatriation to Russia (and the attendant aesthetic restrictions gov-

erning the artist's life in the Soviet Union).

The Symphony No. 3, in C Minor, a work made up of materials derived from Proko-

iev's opera, The Flaming Angel (1919-27), was composed in 1928, and one sees it in retrospect as very different in some ways

yet very much the same as the more recently composed music that has won him a place of

such high favor with the general public.

Texturally, the music of the Third Symphony is distinctly polytonal but quite as lyrical and clas
c
dically structured as, say, the more pop-

ular Fifth Symphony. However, its mood is
darker by many shades. Its expressive con-
tent is somber and it probably will not suc-

cceed with those who look for prettiness alone. It requires careful listening, this work, and
tested listening. But, so far as its essential technical devices go, so far as the

mastery of stylistic identity itself goes, it differs from the composer's later "popular-

ized" manner far less than meets the ear.

The ballet Le Pas d'acier was com-

missioned in 1925, during Prokofiev's Paris

years, by Sergei Diaghilev for his celebrated

Russian ballet company. The score is a sort of

stylistic cousin to The Scythian Suite, full of

orchestral apings of the sounds of the ma-

chinery age. It simply and effectively lacks the di-

rect impact of the earlier work, it compens-

ates for this lack by occasional lyrical flights that foreshadow the emphasis that Prokofiev put on pure instrumental song in later years.

The performances by the Utah Symphony and Maurice Abravanel are vigorous, heavy-

weight (as they indeed should be), and

chock-full of cheerfully earsplitting massed

sonorities. The sound is spacious and hand-

some, although I suspect that the engineers have somewhat overweighted the brass.

"F. E."

PUCCINI: Torca. Maria Callas (soprano), Tosca; Carlo Bergonzi (tenor), Cavaradossi; Tito Gobbi (baritone), Scarpia; Leonardo Monti (bass), Angelotti; and Maurice Esteloni (spollet); Ugo Trama (bass), Sciarone; David Sellar (treble), Shepherd Bay. Paris Conservatory Orchestra and Chorus. Georges Piré cond. Angel Y25 3655 $11.98.

Performance: High tension
Recording: Generally good
Stereo Quality: Effective
Speed and Playing Time: 3 3/4 ips; 112".

The distressingly variable factor that currently affects Ms. Callas' singing is still evident in parts of this Tosca performance, but less

painfully so than in her recent Carmen (on Angel ZC 3650).

Compared with the well-nurtured 1953 recording (also with Gobbi as Scarpia, but with the redoubtable Victor de Sabata con-

ducting) this production reminds one of a hardboiled TV drama or of West Side Story.

The earlier performance was truly hock-

ey and Italianate to the point of trashi-

ness; the current version crackles with tension but is curiously lacking in genuine passion. The Leontyne Price (RCA Victor) and Renata

Tebaldi (London) tapings of Tosca offer substantial musical and dramatic competition, though at decidedly higher prices.

The spine-chilling Scarpia of Gobbi is the principal attraction here. Bergonzi also brings the fire to the role of Cavaradossi. The

choral and orchestral work have ample power and precision under Piré's direction, which is taut and no-nonsense. The sound on 33 1/2-

ips tape compares well with the 7 1/2 ips product, except for a somewhat more noticeable

scatter of print-through and near-overload. While a tape priced at the same level as a disc

is taut and no-nonsense. The sound on 33 1/2-

ips is curiously deficient on 3 1/2 ips.

D. H.

RAVEL: Daphnis and Chloe, Suite No. 2. ROUSSEL: Bacchus et Ariane, Suite No. 2. Chicago Symphony Orchestra, Jean Martinon cond. RCA Victor FTC 2196 $7.95.

Performance: Sensitive
Recording: Very good
Stereo Quality: Natural
Speed and Playing Time: 7 1/2 ips; 35° 45".

The Chicago Symphony Orchestra, under its

French conductor Jean Martinon, has come up with performances of Ravel's Daphnis and Chloe Suite No. 2, and the Second Suite from Roussel's Bacchus et Ariane that are models of French elegance and attention to detail. These are among the most arresting versions of both works to be found on tape.

Answers to the Scandinavian Opera Quiz

(pages 64 and 65)

1. Lauritz Melchior (Denmark) as Parsifal.
2. Aksel Schiötz (Denmark) as Don Giovanni.
4. Ingrid Bjoner (Norway) as Elsa in Lohengrin.
5. Elizabeth Söderström (Sweden) as Octavian in Der Rosenkavalier.
6. Kim Borg (Finland) as Don Giovanni.
7. Tom Krause (Finland) as Malatesta in Don Pasquale.
8. Anita Villikka (Finland) as Brunnhilde in Die Walküre.
9. Jussi Bjorling (Sweden) as Rodolfo in La Sonnambula.
10. Birgit Nilsson (Sweden) as Turandot.
11. Nicolai Gedda (Sweden) as Antonio in La Traviata.
12. Ettore Amechi (Italy) as Ophelia in Hamlet.
13. Helge Rosvaenge (Denmark) as Radames in Aida.
Refinement is the key word here, and there is also evident a particularly acute sense of the music's orchestral coloration. Neither piece is driven or played with the emphasis on virtuosity that most American orchestras strive for, particularly in the case of the Ravel. The result is an X-ray penetration into the fabric of the musical texture itself as well as some of the prettiest orchestral coloring imaginable.

One looks forward to more from the Chicago organization on tape. For this performance, Victor's engineers have produced recorded sound that is altogether first-rate.

- **STRAVINSKY: L'Histoire du soldat**
  Jean Cocteau (narrator), Peter Ustinov (Devil), Jean-Marie Perrey (Soldier), Manoug Parkian (violin), Ulysses Delecluse, and Henri Helaerts (bassoon), Maurice André (trumpet), Roland Schnork (trombone), Joachim Gut (double-bass), Charles Peschier (percussion). Igor Markevich cond. PHILIPS 900046 $7.95.

- **TCHAIKOVSKY: Symphonies: No. 3, in D Major, Op. 29; No. 4, in F Minor, Op. 60**
  Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON LOE 900161, $11.95.

  Performance: Brilliant
  Recording: First-class
  Stereo Quality: The best
  Speed and Playing Time: 7 1/2 ips; 84'

  The tautness of Maazel's approach seems more appropriate to the balletic five-movement "Polish" Symphony than to the passionate F Minor. However, of the tape versions that I have heard, this one is by far the most impressive sonically and the most exciting from the standpoint of orchestral playing. This release makes the Third Symphony available for the first time on tape.

  The tape is the equivalent of two complete discs, and therefore as sheer value it is a first-rate buy. Incidentally, it comes in one of those odd slipcases with loose outside illustrative covers that Ampex is supplying for its "double-play" releases. I don't like them, and if I were one of Ampex's clients, I'd yell to high heaven for a return to the regular hinged box.

**RECORDING OF SPECIAL MERIT**

- **WAGNER: Die Götterdämmerung**
  Birgit Nilsson (soprano), Brunnhilde; Wolfgang Windgassen (tenor), Siegfried; Gustav Neidlinger (baritone), Alberich; Gottlob Frick (bass), Hagen; Claire Watson (soprano), Gutrune; Dietrich Fischer-Dieskau (baritone), Gunther, Christa Ludwig (mezzo-soprano), Waltraute; Lucia Popp (soprano), Woglinde; Gwyneth Jones (mezzo-soprano), Wellgunde; Maureen Guy (contralto), Flosshilde; Helen Watts (contralto), first Norn; Grace Hoffman (mezzo-soprano), second Norn; Anita Välikki (soprano), third Norn; Vienna Philharmonic Orchestra and Vienna State Opera Chorus, Georg Solti cond. LONDON LOE 90098 three reels $36.95.

  Performance: A landmark
  Recording: Superior
  Stereo Quality: Superior
  Speed and Playing Time: 7 1/2 ips; 265'

  London's recording of the final opera in the Ring cycle is nothing less than a triumph. As a technical achievement it outclasses that company's previous spectacular, Das Rheingold, while from the standpoint of interpretation this is one of the most stunning recorded productions of an opera that one could ever imagine.

  Vocally, the casting is virtually ideal. Windgassen, who sang the title role in the earlier Siegfried on London, is not a Helden-tenor of the caliber of Melchior, but he is a sensitive artist. There certainly is no other Siegfried singing today who could turn in a better job. As for Nilsson, I don't believe she has ever sounded quite as magnificent as here—her Immolation Scene is shattering. The other principals, major and minor, are exceptional—Christa Ludwig, subtle and dramatically convincing as Waltraute, and Dietrich Fischer-Dieskau, a far more human Gunther than one ever finds in the theater, are particularly outstanding.

  Solti achieves a truly heroic level of play.
The restoration of American popular music to its former standards of excellence will not come about through the elimination of rock-and-roll and country-and-western music and similar trash. It will come about through their improvement. The process, fortunately, is already under way. The Beatles and Petula Clark (both English, but workers in an American tradition) are cases in point. Johnny Cash is another.

But the most interesting example of the evolution of country-and-western into something that actually can be called music is provided by Roger Miller. Miller's "King of the Road" (which is contained in this album) and "Dang Me" (which isn't have been big hits. He is a brilliant songwriter whose lyrics have some of the same kind of sane insanity that Victor Borge's comedy does.

Though he works in a cracker accent, both the songs Miller writes and the way he sings them are deeply sophisticated. Under his humor, there's an odd corner-of-the-eye perceptiveness. Though I doubt that he intended it to be, his "You Can't Roll A Stone in a Buffalo Herd" is a wonderful put-on and put-down of those idiotic you-can-be-happy-no-matter-how-gray-the-skies songs that Walt Disney uses to marshmallow up his movies.

Miller does curious and interesting things with the English language. "Atta Boy Girl" is an example: the very title is funny. But a gem is this line: "Fall yourself in love and get your teeth kicked in." By turning "fall" into a transitive verb (or more precisely, a reflexive) he gets a really fresh effect.

Miller's singing cracks me up as much as his songs do. He has a hilarious trick of as his songs do. He has a hilarious trick of reflexive) he gets a really fresh effect.

I was concerned, and he gives this album a value it sorely needs. G. L.

RECORDING OF SPECIAL MERIT

@ ROGER MILLER: The Return of Roger Miller. Roger Miller (vocals and guitar), plus rhythm section. Atta Boy Girl; Love Is Not For Me; In the Summertime; and ten others. SMASH STC 67061 $7.95.

Performance: Original
Recordings: Very good
Stereo Quality: Brisk
Speed and Playing Time: 71/2 ips; 26"

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FEW OF US, I suppose, will ever get a crack at recording a real live circus, but sometimes it is possible to get a pretty good approximation of one right in your own home. What I mean, of course, is a children's birthday party. If you are going to try taping one of these free-wheeling events, just remember that there is bound to be a lot of noise in the room once the party gets rolling; a directional cardioid-pattern microphone is therefore a must, since it will enable you to focus your recording on one part of the party at a time. Children's games will sometimes provide good focal points to help in this. But don't forget the standard set-pieces: the group singing of Happy Birthday and especially the guest of honor's verbal reaction to the gifts—with the very young, particularly, these remarks can sometimes be hilariously candid.

As long as you have a roomful of captive performers, you might also interview them on any subject that comes to your mind—or theirs. You can even make the tape recorder the basis for simple games, recording the guests and playing back their voices. Impromptu plays, recitations, and story telling are also good bets.

You can use a recorder for fun and games at adult parties, too, of course. One old party game that lends itself well to taping is the "To Be Continued" story, of which there are several variants. The first player makes up a story that runs for several minutes and leaves his hero in an impossible predicament. The second player has to get the hero out of trouble, then put him back in again for the third player to rescue, and so on. Another variant of this is to take each player into another room and tape his part of the story for some fixed amount of time—two minutes or so is usually enough. At the end of the time period, cut him off short, roll back the tape 10 to 15 seconds worth, and invite the next player in. He must continue the story on the basis of the last few moments of the previous player's installment, which is all he is allowed to hear. When you have taped everybody's contribution, play the whole story back to the group. You can play the game with poetry, too. Have each player improvise three or four lines, then play back only the last line to give the next player the rhythm and rhyme scheme.

I RECENTLY used my tape recorder to solve an aesthetic problem. When Moussorgsky wrote Boris Godunov, he followed Boris' death with another scene set in a forest. The latter scene (and the opera, in the composer's original version) ends with the Fool crying out into the forest: "Woe and sorrow always, lament, Russian folk, poor hungry folk." It is a very poignant ending, and it throws the tragic emphasis of the opera onto the whole Russian people rather than just onto Tsar Boris. But in most live and recorded productions of this opera, the last two scenes are reversed, and the death of Boris follows the forest scene. Most critics seem to prefer this order. I don't. The Boris Godunov album I bought had this reversed order, so I made a tape copy and spliced up the last act to conform to the composer's original intention. And while I was at it, I made up a "highlights" tape from this same album; it saves hunting through the whole tape for my favorite passages, and what's more, it contains my favorite highlights, which are not all the same choices made for the commercial highlights version.
**HIFI/STEREO REVIEW C. CLASSIFIED**

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### REVIEW

Singing "scat" breaks, providing with his guitar parallel lines in sixths, fifths, or thirds. The breaks always end up on some note of wild musical irrelevancy, and they always have a lopsided quality. This is pure clowning, and it's delightful.

Roger Miller is a wonderfully fresh voice in American light music, one that shouldn't be dismissed as another commercial phenomenon set up by the record industry purely for profit. He has something to say, and this album is a good place to start hearing him say it.

**G. L.**

© PETER, PAUL AND MARY: A Song Will Rise. Peter, Paul, and Mary (vocals and accompaniment). When the Ship Comes In; Wasn't That a Time; and ten others. WARNER BROTHERS C 1589 $7.95.

Performance: Folknik Recording: Quite good Stereo Quality: Okay

Speed and Playing Time: 7½ ips; 3½ "

Peter, Paul and Mary drag me a little less than most folkies. Sometimes I get the feeling their musicality is in them. I don't trust it, though. They simply don't have the musical competence to qualify as artists. Everything about them smacks of money-seeking, including the cluttered and gushing liner notes by John Court, who sounds like a true admirer but actually is one of their managers. The musical director is Milt Okun, an arranger noted for his ability to manufacture big "folk music" money-makers.

I suppose if you dig this kind of vaguely musical mumbling, the album is all right. I say it's spinach, and I say the hell with it.

**G. L.**

© CAL TJADER: Soul Sauce. Cal Tjader (vibes, soprano sax, trumpet), Ronnie Hewitt (piano), John Hilliard (bass), Johnny Rae (drums), Armindo Perez and Alberto Valdes (Latin percussion). Afro-Blue; Pantaos; Spring Is Here; and six others. VERVE VSTC 326 $7.98.

Performance: Excellent Recording: Excellent Stereo Quality: Excellent

Speed and Playing Time: 7½ ips; 36" 45" 45

Although the album's title suggests an adventure in neo-funk, this is a Latin collection and a good one. Tjader can take on this kind of job as well as jazz engagements, and thus has managed to keep his group working when others wither on the vine. But it is not simply money that has put Tjader on this road—his fascination with Latin rhythms is an honest one. He hires good Latin percussionists and has become quite adept at working in (or over, if you prefer) the rhythms they set up. And since he is a tasteful musician, he doesn't fall into monotony.

Heath; and guitarist Kenny Burrell. With Gary McFarland's simple but effective arrangement, this is (for my taste at least) the most interesting track of the album.

The general presentation—with the silly album title and rather garish cover—is misleading. It may increase sales among those who think gold thread is the last word in chic, but it might lose them among those who know better.

**G. L.**
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