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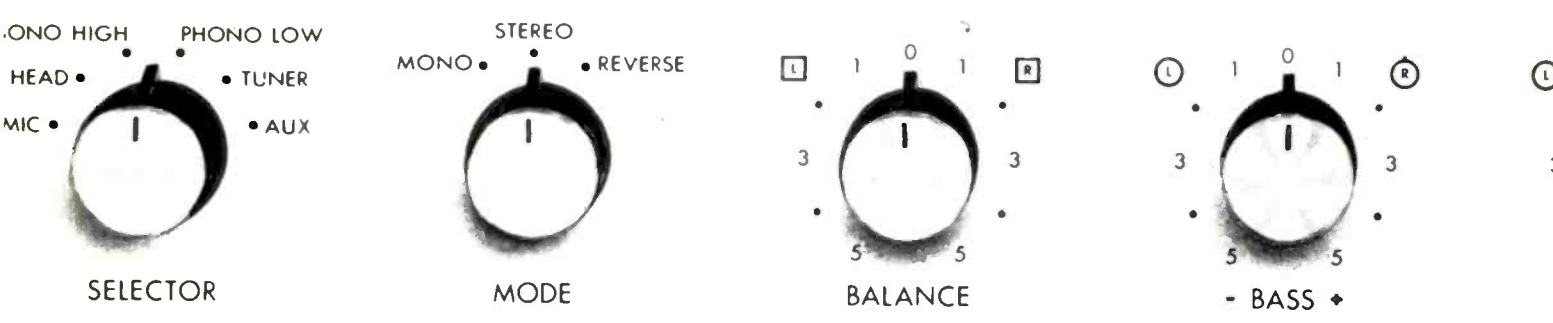
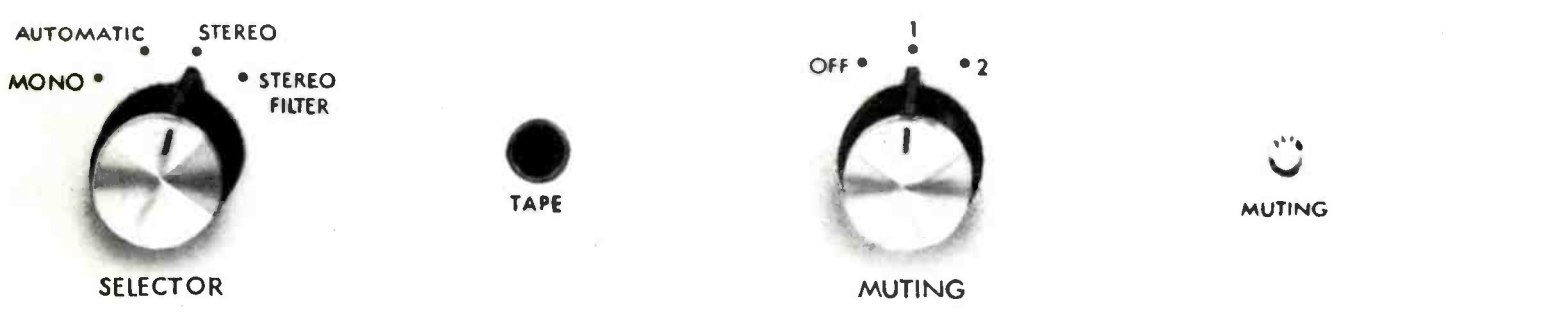
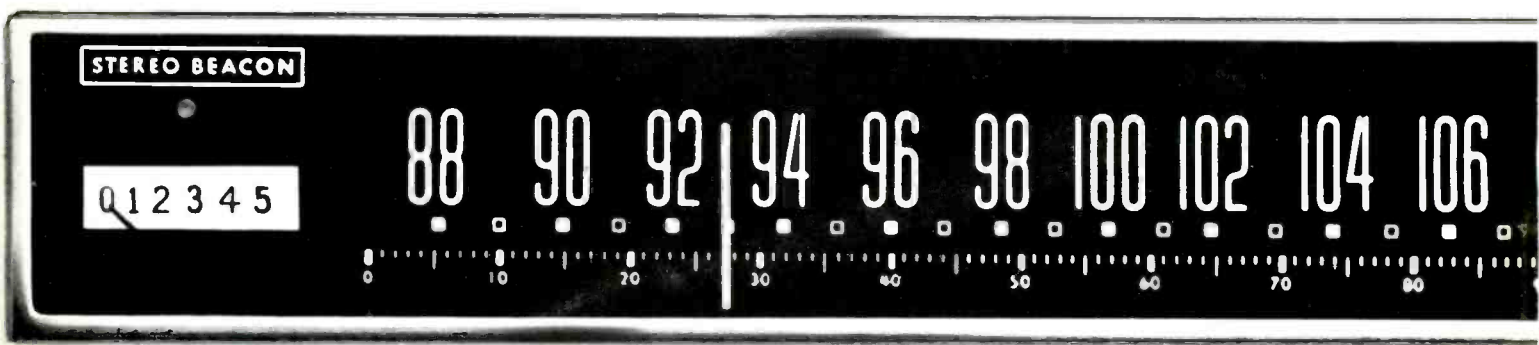
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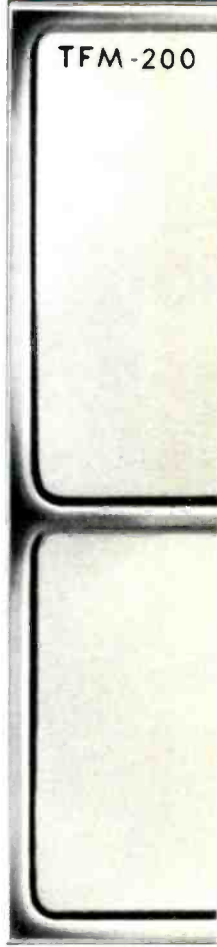
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HiFi/Stereo Review

NOVEMBER 1965 • VOLUME 15 • NUMBER 5

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EDITORIALLY SPEAKING

By William Anderson

WE ARE, I think, a nation of worriers, alternately deploring the decline of music in our homes, our schools, our concert halls, and whistling in the dark about the "cultural explosion," busily counting the rising number of symphony orchestras, totting up piano sales, and calling attention to outbreaks of teenage guitar mania to prove that all is musically well. We one moment lament the fact that "live" music, already a fugitive from the American home, is about to leave our concert halls, and in the next breath proudly cite the growth in classical record sales.

As Henry Pleasants points out in an article in this issue ("The Vanishing Recital," page 76), the solo recital, perhaps for want of effective musical personalities, seems to be losing its audiences in this country. And pianist Glenn Gould, who himself has forsaken the concert hall in exclusive favor of the recording studio, suggested in a recent interview that "Concerts as they are now known will not outlive the twentieth century." Although it would appear from current cultural and economic trends that these dire predictions may indeed come true, it is perhaps a little early to sound the knell for music itself as well.

When we think of the almost infinite storehouse of musical riches available at the drop of a stylus these days, it is easy to forget that the world's music, whether composed or played, has always been produced by a relatively small percentage of the population, and the rest of us have been only too happy to sit back and enjoy it. Great musical talent is of course a rarity, but these disproportionate percentages—composer, performer, and audience—suggest that perhaps *music itself*, and not *music making*, is the real end of it all. If this is true, then it cannot matter greatly, as long as music can still exercise its powers, just where it comes from.

We may be in the privileged historical position of being witnesses to a Significant Cultural Shift, on the spot when the balance finally moved irrevocably in favor of recorded music, but this should alarm no one. With the exception of vocal music, our music has always been produced in ingenious but undeniably outlandish ways, using materials better forgotten about if one wants to enjoy the sounds they make. The piano is a fine example of this, with its hammers made of bunny fur, its keys of elephant teeth. Or take the violin: strings of animal gut, bow of horse's hair. Electronic reproduction of music is at least one remove from these bizarre realities. The only difference is that an electronic contrivance has been added to the mechanical one, and if there is any loss of fidelity, it becomes less and less possible each year to detect it.

Some may argue that this electronic reproduction is too perfect, inhuman, and soulless, that the listener has lost the essential ingredient of concert going: the suspense of watching a performer dare the impossible—and succeed. But an audience raised more and more on recorded performances of music learns more and more to expect perfection (sometimes assured, it is true, by a talented tape editor), and a taste for the cliff-hanging concert-hall thrill of "will she make it?", never being exercised, never develops. The end, I believe, is still music, and if some miracle in the internal circuits of the universe were suddenly to turn on, with highest fidelity, the Muzak of the Spheres that the ancients used to conjecture about, all man-made efforts would promptly cease, and we would sit in perfect contentment into eternity, listening to the planets singing each to each.

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LETTERS TO THE EDITOR

The September Scandinavians

● I wish to express my warmest thanks to you for the excellent September issue of *HiFi/STEREO REVIEW*. Your publication is certainly one of the finest that I have thus far seen in its field. Please accept my sincere congratulations for the extremely nice job you and your staff have done with this "Scandinavian issue."

PAUL GUSTAFSSON
Consul General of Finland
New York, N.Y.

● May I congratulate you on the splendid Scandinavian issue of your excellent magazine, which I read with great interest.

As an American resident in Denmark, and as Executive Director of the Foundation that administers the Fulbright-Hays Program in this country, I am particularly conscious of the importance of this kind of contribution to what is officially known as "the furtherance of mutual understanding."

It was also pleasing to note that two former Fulbright grantees in Denmark, Mr. David Hall and Mr. William Livingstone, had a share in making this issue of *HiFi/STEREO REVIEW* possible.

KARIN FENNOW
U. S. Educational Foundation
Copenhagen, Denmark

● We send you our compliments on the fine tribute you have paid our great composer Carl Nielsen in your September issue. It is gratifying for us to see that Nielsen is gradually gaining the recognition which we as his compatriots think he so well deserves.

JETTE BARNARD
Danish Information Office
New York, N. Y.

● I wish to thank you and compliment your publication for the excellent coverage of Scandinavia, not least the fascinating story on Ole Bull and Jenny Lind as well as the opera quiz. I have also enjoyed reading David Hall's article on Jean Sibelius and Carl Nielsen.

It may interest you to know that the Norsemen's Federation, which is an international organization and which has several chapters in the United States, including a large one in New York, is working on establishing an Ole Bull Committee for the purpose of arranging an annual festival in the Ole Bull State Park in Pennsylvania, in cooperation with the State of Pennsylvania and the local citizens who still cherish the memory of Ole Bull. We may be able to start something already next year.

JON EMBRETSSEN, *Manager*
Norwegian Embassy Information Office
New York, N. Y.

● I would like to congratulate you for the penetrating article by David Hall reassessing the music of Sibelius and Nielsen.

My pleasure over your enterprise—which is in marked contrast to the neglect of these two composers' joint centennial this year by most other publications—is partly personal. But it is also related to my involvement with two new organizations, the creation of which might interest some of your readers. One of

these is the International Carl Nielsen Committee, organized this past June as an outgrowth of the centennial festivities in Denmark. Its purpose, at least initially, will be to serve as an agency to exchange information and extend initiative regarding activities on behalf of Nielsen's music. Its membership includes representation from Denmark, Italy, France, Canada, and Switzerland.

There is also to be a Carl Nielsen Society of America, which, it is hoped, will be officially brought into existence before the centennial year of 1965 is ended. For the purpose of promoting recognition in America of this composer's achievements, the Society will endeavor to encourage more frequent performance of his works and to make performance materials more readily available; to arrange or sponsor the publication of books in English by and about Nielsen; and to support, if not ultimately to produce, new recordings of his music.

I would be most eager to hear from any of your readers who might be interested in joining such a society.

JOHN W. BARKER
Department of History
University of Wisconsin
Madison, Wis. 53706

● Jenny Lind and Ole Bull may have spoken the American language well, but in his article on the two (September) Ray Ellsworth—as usual—speaks it perfectly. His clear prose style, which he uses to amuse and instruct rather than to impress, is in the best American tradition and reminds me of Mark Twain. Whenever I hear the name Ole Bull again, I will think of Mr. Ellsworth's remark: "Who ever heard of a forty-year flash in the pan!"

GEORGE MCAFEE
San Francisco, Calif.

● I have read with interest the September issue of *HiFi/STEREO REVIEW*. May I point out one error, however. A line in the article "Jenny Lind and Ole Bull in America" reads: "Denmark had ruled Scandinavia since the thirteenth century." There was a Scandinavian union between 1397 and 1523, when Sweden again became an independent kingdom; Norway continued in union with Denmark until 1814.

HELGE GROTH
Counselor of Press and Cultural Affairs
Norwegian Embassy
Washington, D.C.

● I must tell you how much I've enjoyed David Hall's contributions to *HiFi/STEREO REVIEW*—particularly those on Charles Ives (September 1964, July 1965) and Jean Sibelius (September 1965).

In reference to the latter, I certainly agree that there is no adequate recording of the great Fourth Symphony currently available. The most powerful account of this symphony was the old Columbia 78-rpm set featuring Rodzinski and the New York Philharmonic. Unfortunately, this taut, moving, tragic interpretation was never made available on LP.

And in reference to the Rodzinski per-

(Continued on page 8)

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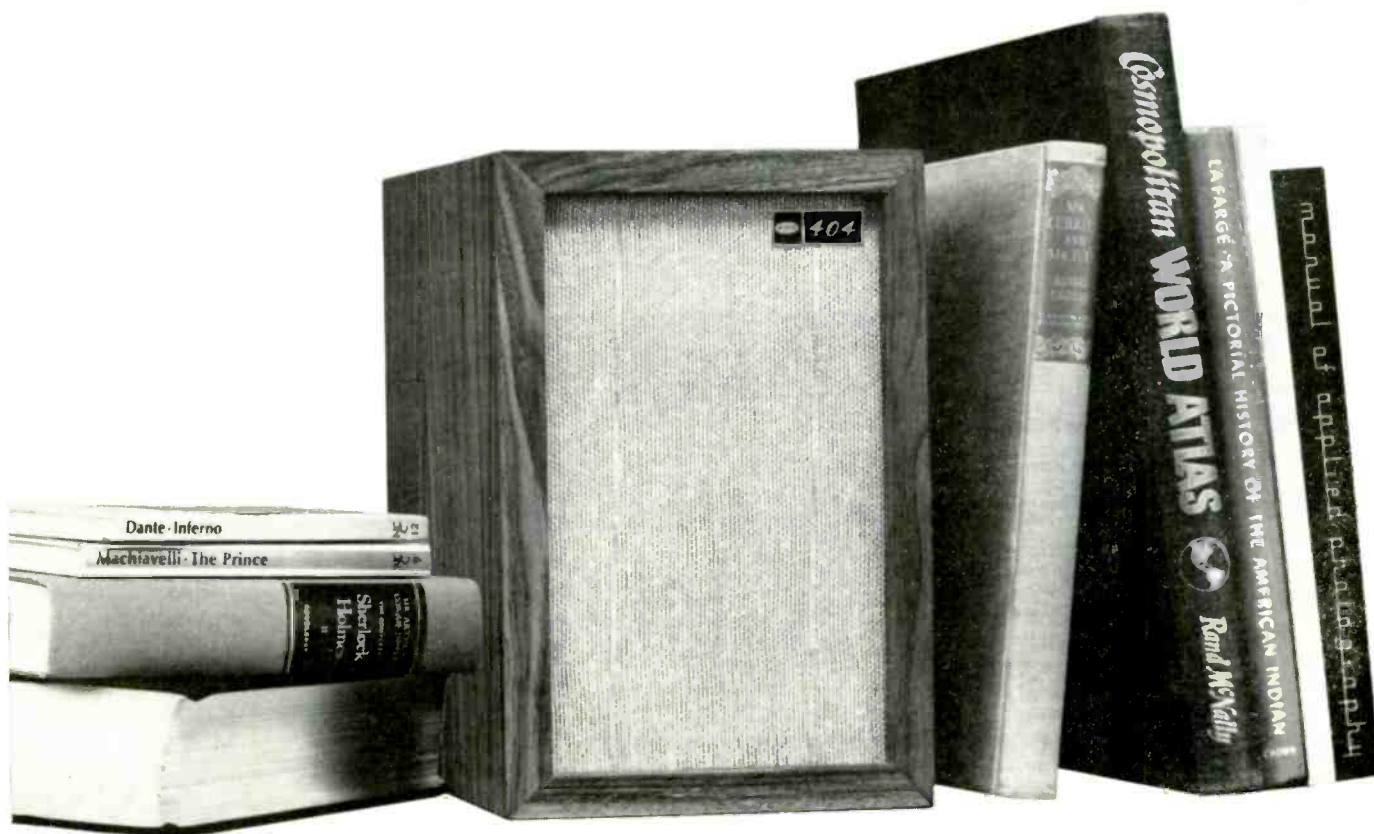
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formance, I wonder if David Hall can perhaps solve an ancient problem of mine? In the Associated Music score for the Fourth, the final movement calls for the Fourth, the final movement calls for the Fourth, the final movement calls for the Fourth. All conductors save Rodzinski have used the glockenspiel; Rodzinski used the tubular bells, which give the last movement a totally different atmosphere—icier, lonelier, and sadder. Which instrument is the one Sibelius intended to be used?

MARK PEARSON
Boston, Mass.

David Hall replies: "The question of tubular bells versus glockenspiel in the Fourth Symphony is a vexing one. Stokowski in the first recording ever made (with the Philadelphia Orchestra in the early Thirties) used glockenspiel in the quieter passages and bells in the climaxes. Ansermet in the very newest recording uses bells only. However, all the Finnish conductors I have heard play the work (including the composer's own son-in-law, Jussi Jalas) use glockenspiel only. This holds true also for the recording done recently on the Soviet MK label with Tauno Hannikainen conducting the USSR Radio Symphony Orchestra. Toscanini in his NBC Symphony performances likewise stuck to glockenspiel only. Under the circumstances, one must assume that the use of glockenspiel rather than bells had the sanction of the composer."

● In his September "Basic Repertoire" column, Martin Bookspan refers to the series of Sibelius symphonies recorded by Anthony Collins and the London Symphony Orchestra. All of this series, and two other orchestral works of Sibelius by the same forces, can be obtained from England on the Ace of Clubs label. (This label is comparable to our Richmond label, both in price—\$2.47 a disc—and in what is available in its catalog.) The Symphonies No. 1 and 2 are on ACL 170 and ACL 34, respectively. The Symphonies Nos. 3 and 7 share ACL 181. Symphony No. 5 fills both sides of a ten-inch English Decca record, BR 3068, which can be had for a slightly lower price (\$2.17). Symphony No. 4 is paired with *Pohjola's Daughter* on ACL 184, and finally, Symphony No. 6 is paired with the incidental music to *Pelleas and Melisande* on ACL 228.

I disagree with Mr. Bookspan's comment that the sound on the Collins Symphony No. 1 recording for Richmond is somewhat faded. It is my opinion, and that of acquaintances who have all or some of the above-mentioned records, that the sound is uniformly good, perhaps better than the average sound quality for up-to-date mono recordings. But I'll second the statement of Mr. Bookspan about the interpretive abilities of Collins when applied to Sibelius' music—it is beautifully displayed on these very reasonably priced recordings.

DAVID W. SMYTH
Minneapolis, Minn.

FM Tycoons

● One of our listeners brought Byron Wels' article "How to Start Your Own FM Station" (September) to the station for us to read, and we all enjoyed it. It is great. Of course, I could add several volumes to it, since I have been through it all.

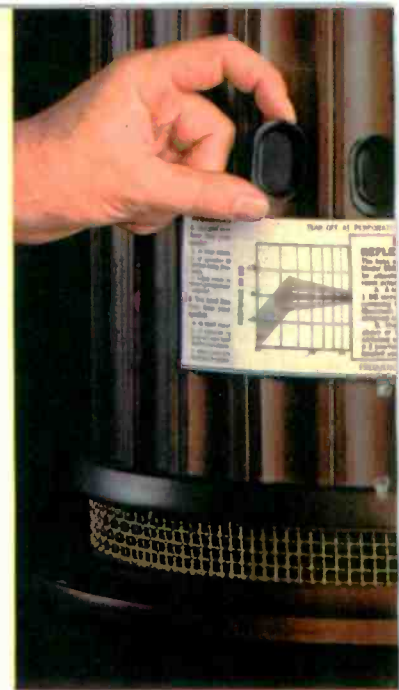
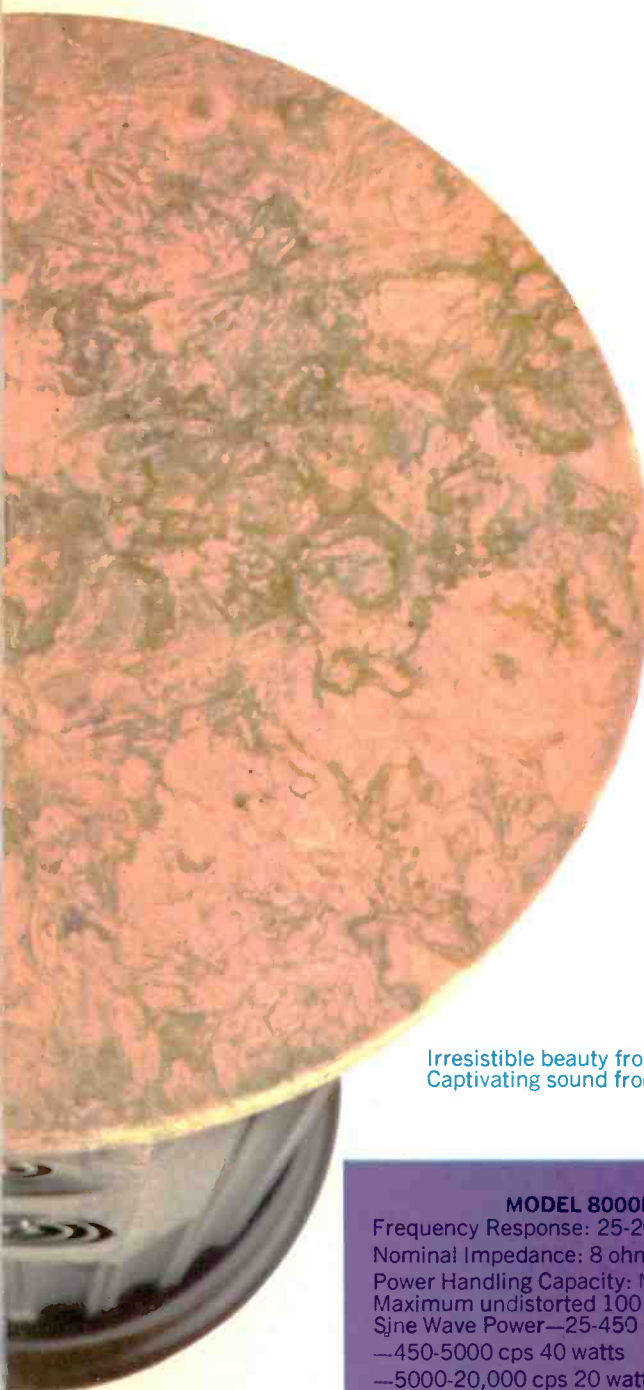
My experience was different in a few respects. I did make the application and build the complete station without lawyers (Continued on page 14)

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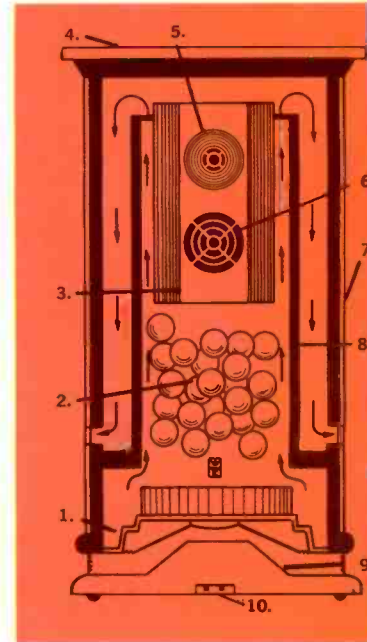


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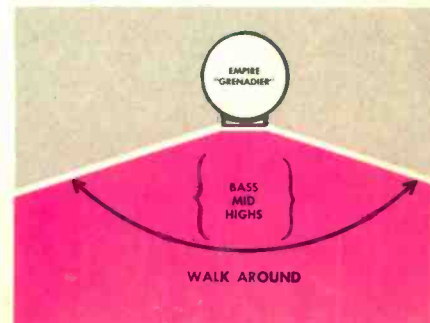
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No less perfect than the Grenadiers are the Incomparable Troubadors—complete record playback systems.



The famous Empire 398—outstanding! too perfectly engineered for even a whisper of distortion...to handsomely finished to hide behind cabinet doors.

The Empire 498—no larger than a record changer—tailor made for console or equipment cabinets.

The Troubadors consist of the Empire 3 speed professional "Silent" turntable... Empire 980 dynamically balanced arm with sensational dynamic lift...and the new Empire "Living" cartridge, featuring the exclusive magnetic cone stylus. No other cartridge can reproduce the entire musical range as precisely and with such clarity.



Hi Fidelity reports: "The Troubador represents a precision engineered product of the highest quality...the finest, handsomest, record player available."

Hearing it all—a little better than it was intended to be heard. You, too, can enter Empire's new world of sound.

Just go 'round to your Hi Fi dealer for a sound demonstration of the world's most perfect High Fidelity components.... Empire Grenadiers, Troubadors and "Living" Cartridges.

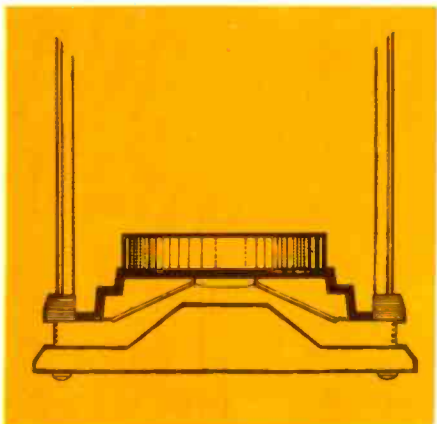
High Fidelity reports—"... and what a speaker!" ... voices sounded quite natural with no coloration evident; orchestral music was balanced and full; transients came through cleanly; the organ sounded authentic. Overall, the sonic presentation was excellent; the speaker did not favor one type of instrument or any one portion of the spectrum and it never sounded honky or boxy."

- OUTSTANDING FEATURES**
1. 12 inch mass loaded woofer with floating suspension, four inch voice coil and world's largest (18 lbs.) speaker ceramic magnet structure.
 2. Sound absorbent rear loading.
 3. Die-cast acoustic lens.
 4. Imported marble top.
 5. Ultra-Sonic domed tweeter
 6. Full presence mid range radiator.
 7. Damped enclosure.
 8. Dynamic Reflex Stop System.
 9. Front loaded horn.
 10. Complete symmetry of design with terminals concealed underneath.

Technical Specifications: (Model 9000)
 Frequency Response—20-20,000 cps.
 Nominal Impedance: 8 ohms.
 Power Handling Capacity—Music Power—Maximum undistorted—100 watts—Sine Wave Power—20-450 cps 60 watts—450-5000 cps 40 watts—5000-20,000 cps 20 watts
 Components:
 Woofer—15". High Compliance with 4-inch voice coil.
 Mid Range—Direct Radiator
 Tweeter—Ultra Sonic Domed Tweeter
 Both Coupled to Die-Cast Acoustic Lenses Infinite baffle system.
 Finish: Satin Walnut finish, hand rubbed.
 Overall Dimensions: Dia. 22". Ht. 29"
 Weight: 120 lbs. *List Price: \$285.00 with imported marble top. \$275.00 with hand rubbed walnut top.

The woofer faces downward, close to the reflecting floor, surface, feeds through a front loaded horn with full circle aperture throat. This provides 360° sound dispersion and prevents standing waves from developing in the room.

Decorator designed to complement any decor. Engineered to outperform any other speaker system. Truly the ultimate in sound and styling.



PHOTOGRAPHY ANNUAL 1966

A selection of the world's finest photographs compiled by the Editors of POPULAR PHOTOGRAPHY
\$1.25



*Announcing
the 1966 edition of the
world's most distinguished
photographic annual*

FOR ALMOST two decades *Popular Photography's* yearly Photography Annual has been the standard of excellence in the photographic publishing field. We believe the 1966 edition of the Photography Annual is the finest ever produced. Here, gathered together, are the year's most stimulating photographs, taken by the world's most accomplished photographers, and described in full technical detail.

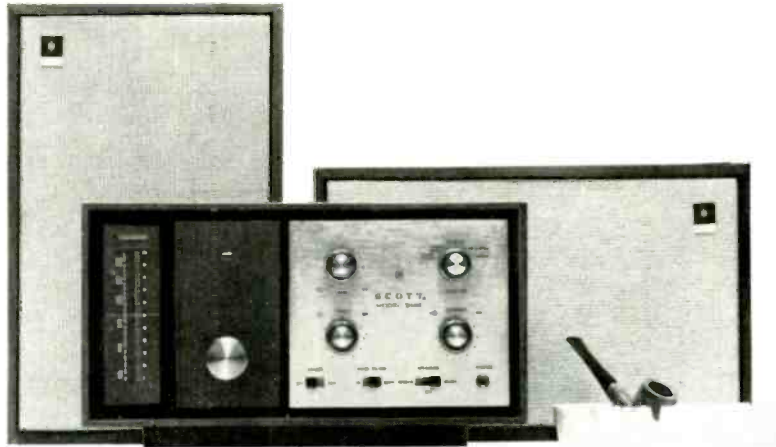
Over 200 exciting pages in all. Most of the photographs are printed by the photogravure process, to reproduce the widest possible range of tonal subtlety. The color selections, too, are printed by photo-

gravure, enabling the accurate reproduction of color photographs in rich, glowing color.

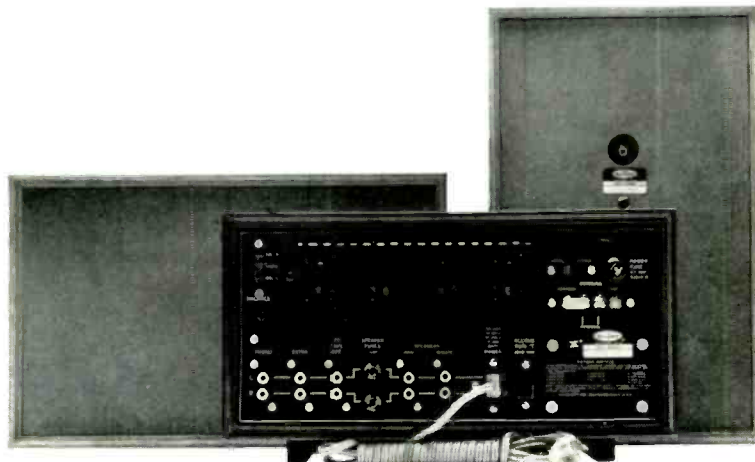
Internationally recognized for the scope, depth, and quality of its coverage, the Photography Annual is a best-seller throughout the world. (Last year's distribution of the Photography Annual exceeded 400,000 copies. 150,000 of these went overseas selling at an average newsstand price of \$2.70 per copy!) The 1966 Photography Annual is an essential addition to every photographer's library. Reserve your copy now, for shipment on approximately September 25 from first-off-the-press copies.

The 1966 Photography Annual is also available in a gold-embossed, Leatherflex-covered edition for \$3.00. Your copy can be ordered as indicated below:

Please send your order accompanied by payment to: Ziff-Davis Service Division, Dept. PA-1, 589 Broadway, New York, N.Y. 10012. Enclose \$1.25 plus 15¢ for postage and handling for the regular edition. (\$1.50 for orders outside the U.S.A.). Enclose \$3.00 for the Deluxe Leatherflex-Bound edition, postpaid. (\$3.75 for orders outside the U.S.A.). (Allow three additional weeks for delivery of the Leatherflex covered edition). Be sure to include your full name and address with all orders.



Amazingly Simple



Simply Amazing

Scott's daring new approach to component hi-fi

There's a lot more to Scott's new Stereo-master 2400 than immediately meets the eye. This is a solid state FM stereo receiver system, complete with two matching wide-range Scott speakers. On the back, you'll find phonograph inputs, stereo tape inputs and outputs, main and remote speaker outputs, a powered accessory outlet, Local/Distant switch, three-way balance switch . . . in short, every flexibility feature you'd expect to find in a fine Scott

component high fidelity system. That's exactly what the new Stereomaster 2400 is.

Why the unusual shape? Why not? . . . it looks good, it fits almost anywhere, and, quite frankly, it's designed for a very special kind of person . . . it's hi-fi for people who want none of the complexity usually associated with hi-fi. You get all of the sound, all of the features, Scott high quality, and none of the fuss.

Look at the front. Just a few clearly-

marked knobs and switches. But they do everything you'd expect of a professional component system . . . and they're easy enough for the proverbial child to operate . . . or his parents, for that matter. The sound? We'll stack it up against competing equipment at twice the price . . . and Scott guarantees performance, as well as parts, for two full years. The price? . . . under \$300 . . . including Scott stereo speakers in matching walnut cabinets.



A new Scott receiver system complete with matching Scott speakers . . . less than \$300*

*Optional changer of your choice, extra.



For more information, write to: H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. • Export: Scott International, Maynard, Mass. Price slightly higher west of Rockies. • Prices and specifications subject to change without notice.

WHAT IS THERE ABOUT THE NEW UHER 9000 TAPE DECK THAT ALLOWS IT TO CARRY ITS OWN PROOF OF PERFORMANCE?



The new Uher 9000 Tape Deck represents the ultimate in precision and craftsmanship. As documentary evidence of this quality, a test certificate and an original frequency response curve sheet accompany every Uher 9000 that leaves the factory.

For the complete immodest report on this great tape deck write for literature or judge for yourself by hearing a demonstration at your local Hi Fi dealer.

Sound begins and ends with a Uher Tape Recorder (pronounced U-ER).

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CIRCLE NO. 41 ON READER SERVICE CARD

FANTASTIC!

ENCHANTING VELVET SOUNDS OF THE GOLDEN HORN



ASK YOUR DEALER FOR A DEMONSTRATION
AVAILABLE IN FLOOR AND SHELF MODELS
5 YEAR GUARANTEE

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and without outside engineers, and with no help except to put up the antenna and to move heavy things. Also, the programming received a big "yea" from our listeners—our audience loves concert music. We have been on the air over a year now, and although we are not making money as yet, it looks good for the fall season.

HARRY PENNINGTON, JR.
Station KMFM
San Antonio, Texas

● "How to Start Your Own FM Station" was tremendous. This layman's view of a most technical subject was extremely enjoyable.

AL COHEN
Station WLAG
Lagrange, Georgia

Glazounov Centennial

● Your September number was worth a three-year subscription by any standards! David Hall's centennial review of the music of Sibelius and Nielsen is a magnificent *pièce de resistance*, and was long overdue.

Now, who is going to resuscitate another ignored and underrated great composer whose hundredth anniversary happens to fall in 1965 also: Alexander Glazounov? Why is the author of eight great symphonies, three ballets the equal of Tchaikovsky's, and several concertos, overtures, and tone poems kept in the shade? Is it because, in the twentieth century, he refused to write atonal, dissonant music? He was the master of Prokofiev, Miaskovsky, and Khachaturian, whose mistake was to write music *à la manière de* Mendelssohn and Brahms!

JEAN DE LA VERENDRYE
Minneapolis, Minn.

Folkum and the Folks

● I am a lover of real folk music, and I get exasperated over all the false and heartless commercializations they dump on us these days. No one has the courage to call this stuff what it is but Gene Lees, and I am going to borrow his word for it in the future: it is *folkum*, by phoney writers and phoney singers, and needs to be exposed for what it is.

EDWIN J. WHITTAKER
St. Louis, Mo.

● "Come writers and critics/Who prophesy with your pen,/And keep your eyes wide,/The chance won't come again,/And don't speak too soon/For the wheel's still in spin..." Bob Dylan's own words could serve as the best advice for your reviewer Gene Lees. In the August issue, in his review of "Bringing It All Back Home," he speaks of Dylan's songs as being opaque, not profound. Perhaps the opacity is in the eye of the beholder. He ruminates about his era, the Thirties, the era of depression, the era that ended in the biggest, bloodiest war the world has ever seen. Maybe with an eloquent man like Bob Dylan living in our own decade, a man to point out the "Bad Things" of our minds and world, and with the help of others like Dylan, maybe—just maybe—the Sixties will not have the same sad fate.

ALBERT SMITH
Cornwall, Ontario

● Your review of Bob Dylan's "Bringing It All Back Home" was not quite fair, and, I think, had a tone of adolescent impatience.
(Continued on page 18)

Major advance in FM from Scott!



New "Field-Effect" transistor circuitry lets you hear more stations . . . more clearly.

Scott announces a significant new engineering achievement in solid state circuit design . . . the first application of "Field-Effect" transistors to a consumer product! This entirely new Scott circuit, making its initial appearance in the new 388 100-watt AM/FM Receiver, virtually eliminates cross modulation . . . lets you hear weak or distant stations which are usually masked out when ghost signals from strong local stations appear at unwanted spots on the dial.

According to recent exhaustive tests conducted by Texas Instruments, Inc., "The H. H. Scott FM tuner front end . . . exhibited IHF sensitivities of 1.6 to 2 microvolts with cross modulation rejection of from 96 to 100 db. Two strong signals, equivalent to more than 50 mv per meter and separated by 800 kc, can be fed into the input without having any measurable intermodulation products generated. This performance

. . . is more than 20 db better than the best bipolar transistorized front ends."

This radical improvement in FM tuner front end design is but one of the features that make the 388 your best value in a powerful, sensitive, no-compromise receiver. The 388 incorporates direct-coupled output circuitry, utilizing costly silicon transistors, allowing instantaneous power for extreme music dynamics, and affording complete protection against speaker overload. Both output and driver transformers, major sources of distortion and diminished power, are thus eliminated from the design of the 388. Silicons are also used in the IF circuit for superior stability, selectivity, and wide bandwidth.

Other engineering features of the 388 include: heavy military-type heat sinks, scientifically designed for optimum heat dissipation; silver-plated

tuner front end for maximum sensitivity; and extensive protective circuitry to safeguard the receiver and associated equipment from such common problems as accidental shorting of speaker terminals, operating the amplifier section without a load, subjecting the input to a high level transient signal, or operation with capacitive loads, such as electrostatic loudspeakers. In addition, the 388 incorporates famous Scott wide-range AM for your increased listening enjoyment.

See and hear the Scott 388 AM/FM solid state stereo receiver, now at your Scott dealer's.

388 Specifications: Music power rating, 50 watts per channel at four ohms, 40 watts per channel at eight ohms; Frequency response, ± 1 db, 15-30,000 cps; Harmonic distortion, 0.8%; Capture ratio, 4 db; Selectivity, 45 db; Separation, 35 db. Price, East of the Rockies, less than \$500.



H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.
Export: Scott International, Maynard, Mass. Cable HIFI

CIRCLE NO. 100 ON READER SERVICE CARD

You can spend \$99.50 for the or \$129.50 for the even

(For the perfectionist, there are no other choices)

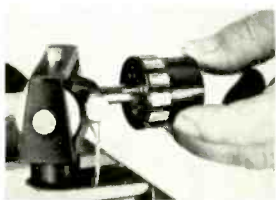
First, here's what the 1009 offers:

There's the advanced design, inspired engineering, superb performance and extraordinary reliability that closed the quality gap between the manual and the automatic turntable.

Then there's the confidence of owning the most highly acclaimed turntable in audio history . . . the first automatic ever awarded unqualified approval by high fidelity experts for use in even the finest music systems . . . including their own.

The very basis of this unprecedented critical approval is, of course, Dual precision performance. The kind that made possible flawless tracking at 1/2 gram, by an automatic tonearm that rivals the costliest manual arms . . . plus a host of engineering breakthroughs that raised every aspect of turntable performance to new heights . . . with demonstrable performance, not mere promise:

Precision Tonearm Balance



Lightweight tracking demands utmost perfection in tonearm balance. Dual achieves it with fine-thread adjust with nylon-braking, (no click stops) that takes full advantage of the virtually frictionless

tonearm pivot bearing (under 0.1 gram).

A further refinement: complete isolation of the counterbalance in rubber, reducing tonearm resonance below 8 cps.

Stylus Force Applied Directly at Pivot

Tracking force is induced with the same high degree of precision, by a long, multiple-coiled main-spring, regulated by direct-dial stylus force adjust. The numeral readings are accurate to within 0.1 gram. And because the tracking force is applied around the pivot, the tonearm maintains its perfect balance in all planes.



DUAL 1009
Auto/Professional
Turntable



DUAL 1019
Auto/Professional
Turntable

world-renowned Dual 1009... more advanced Dual 1019

6% Variable Pitch-Control for All 4 Speeds

A valuable feature to any music lover, especially owners of old classics and foreign discs recorded at different pitch, and for playing solo instruments to recorded accompaniment. Dual's exclusive design varies turntable speed with no effect on either the motor speed or power. And once set, speed remains constant and accurate within 0.1%, with one or ten records.



Automatic Start in Single Play and Changer Operation



A great convenience feature is the 1009's fully automatic start in both single play and changer operation. And, of course, there is unrestricted manual flexibility as well. During play, the tonearm is completely free-floating and may even be restrained at any time during cycling, without concern for possible malfunction or actual damage . . . thanks to Dual's exclusive slip clutch.

Other exclusive 1009 precision features include: Elevator-Action™ Changer spindle that gently lifts all records, separating the bottom one so that no weight rests on it when it lowers; advanced Continuous-Pole™ Motor that maintains speed accuracy within 0.1% even when line voltage varies $\pm 10\%$; feather touch slide switches for effortless operation; built-in anti-skating compensation for one-gram tracking; massive 7½ lb. dynamically balanced, non-ferrous turntable.

Now...why consider spending thirty dollars more for the 1019?

For still further Dual achievements of such significance that they enable the remarkable new Dual 1019 to close the gap with perfection itself. Many will feel that these advances are well worth the modest additional cost.

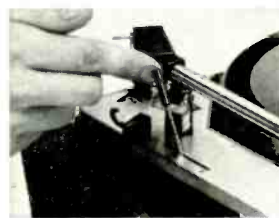
Direct Dial, Continuously Variable Anti-Skating Compensation

So accurate you can actually balance the stylus force in the groove: Result: complete elimination of distortion from unbalanced tracking at the program source itself. Even more important: an end to uneven wear, not only on the inner



groove of the record, but on the stylus itself! Anti-skating is applied to the tonearm around the pivot and in the horizontal plane, directly counter to the direction of skating. There is virtually no increase in bearing friction . . . a phenomenally low 0.04 gram in the horizontal plane. Compensation is dialed, just as one dials stylus force, so that numerals on both direct-reading scales correspond exactly.

Feather-Touch Cue Control for Manual and Automatic Play



Cueing as it should be . . . precise and convenient . . . dead-center on the exact groove intended. Just a flick of the Cue Control lowers the tonearm smoothly, without a trace of vibration, no side shift of stylus anywhere on the record. When you stop on a note, you start again on that self same note! What's more, Cue Control also operates with fully automatic start for a slower-than-normal descent, as may be desired with high compliance styli, and automatically disengages. And cueing height is variable over a ¾" range, to suit personal preference or to adjust for various cartridge heights.

Single Play Spindle Rotates with Record

The 1019's spindle actually locks into the platter and rotates with the record, exactly as with conventional single play turntables. Thus does Dual answer the purist's last remaining argument.



And there's even more! Cartridge holder adjusts for optimum stylus overhang; a "pause" position on the resting post for placing the tonearm without shutting off motor (very handy when flipping discs); concave platter mat to support records at their widest diameters (even badly warped discs won't slip), plus all the precision features of the 1009!

So . . . which Dual Auto/Professional turntable is for you? If you still can't decide for sure, we suggest you ask your authorized United Audio dealer to demonstrate both of these remarkable state-of-the-art instruments.

UNITED AUDIO Dual

535 MADISON AVE., NEW YORK, N.Y. 10022
DUAL'S THE FINEST . . . THE RECORD PROVES IT SINCE 1900

HARRY DAVIDSON
 ♥ **LOVES KOSS**
STEREOPHONES



Harry's a cliff dweller on Chicago's North Side. He loves his music at volume levels the neighbors wouldn't be happy about. With Koss Stereophones, he can hear the New York Philharmonic as loud as he pleases. Not only do the neighbors not hear, but he doesn't even disturb his family in the same room! That's because Koss Stereophones are for personal listening.

And sound? Well, just ask your dealer for a demonstration and you'll understand what we mean when we describe it as breathtaking.



NEARLY
EVERYBODY
LOVES KOSS
STEREOPHONES

KOSS · REK-O-KUT

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I don't think Dylan is all corrupted phony. He at least has taken part in building enthusiasm for things that most of us agree are fine. I don't think Dylan, who has been in Mississippi, can really be the shrewd, business-minded fake you make him out to be. It is a matter of degree. I think he is part fake, but I also think there is sincerity in what he does and what he writes. As a matter of fact, the imagery of his songs is sometimes good. I happen to like him, because he does his job as an entertainer.

"He had me fooled with his first album," is what I have said, and many others say. I think we are all a little angry because he has succeeded in putting one over on worthwhile people—and for myself (I am sixteen), this means he is "where the action is," or more simply, that he is putting it past all those wide-eyed, trusting girls. And the older generation is angry because he tells them to move aside and give the new generation room to fix the mistakes of the old.

JONATHAN KAPLAN
 Norristown, Pa.

● I must compliment you on your excellent critique of the new Bob Dylan album. I'm sure that if what you so vividly expressed in this critique could be comprehended by half of the young people—and adults—in this country, the grave problems we now face—and always have faced—would soon be solved.

Maybe there is still hope. You reached me, and I'm only twenty-four.

THOMAS J. MILLER
 Alexandria, Va.

● Gene Lees should stop kicking Bob Dylan. Lees himself writes some of the worst lyrics I've ever heard. From *The Song of the Jet*, for example: "Tiny sailboats far below dance a samba as they go." Boy! If the boats had such a motion it couldn't be seen from a jet anyway! As poetic imagery that line is quite a few cuts below Joyce Kilmer.

Dylan does much better, as witness: "Take me disappearing down the smoke rings of my mind." Now there's an image that suggests, and rather well, drifting down through isolated tenuous thoughts.

Dylan may indeed be a phony, but at least he has some talent.

FRANK PAPPEN
 Berkeley, Calif.

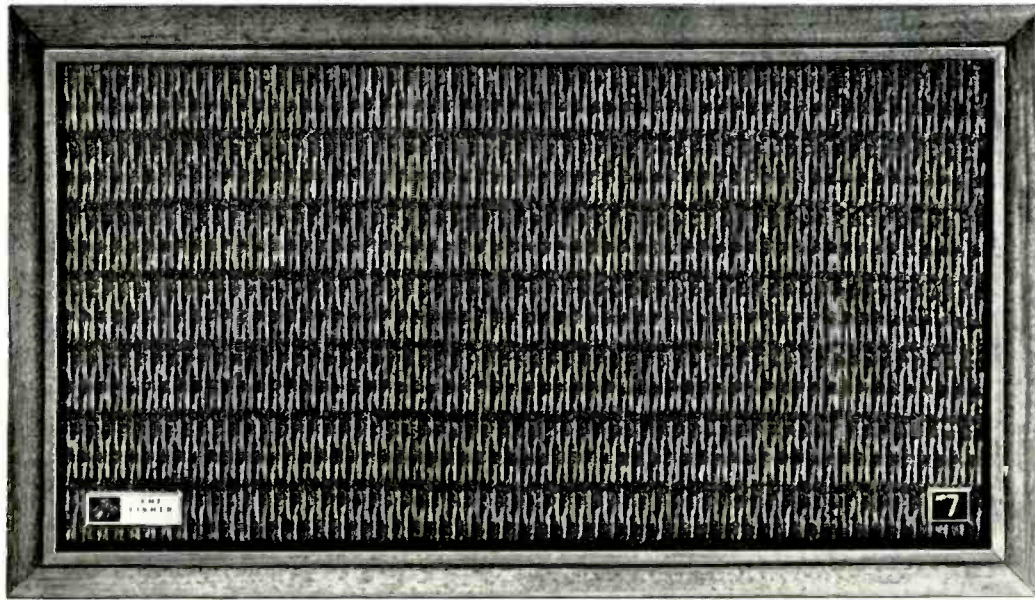
● I feel that the principal purpose of HIFI/STEREO REVIEW's record reviews is to be a guide to the prospective purchaser of records. As a listener of catholic interests, I await your reviews of the Beatles and Bob Dylan as eagerly as those of Bach. But lately I discover that many of your reviews of folk music are entirely worthless. Your Gene Lees has made it perfectly clear that he has no taste for folk music. Why, then, permit him to write his perfectly predictable reviews of folk music, the tendency of which culminated with his saying "The hell with it" to a disc of Peter, Paul and Mary?

DAVID J. WAKS
 Trenton, N.J.

● Gene Lees' September review of the newest Kingston Trio album was up to his low par. As usual, his criticism was bad sarcasm, immature ranting, and very biased. The phony quality of the Trio which he spoke

(Continued on page 20)

If you are ready to spend several hundred dollars on a fine loudspeaker, listen first to this \$139⁵⁰ Fisher.



Are you looking for clean, tight bass right down to the bottom tones of the double basses and the contrabassoon? A smooth mid-range that reveals the exact shades of difference between a high mezzo and a deep soprano? The kind of treble response that lets you hear every wire in the wire brush? Then you are probably not even considering loudspeakers under \$200—and you are wrong.

The new Fisher XP-7, at only \$139.50, is ranked among the very finest bookshelf speaker systems by all the experts who have heard it and tested it. It offers the kind of performance that critical audiophiles demand of loudspeakers costing twice as much—and more. The highs are remarkably smooth,

widely dispersed and peak-free, thanks to the unique Fisher soft-dome tweeter. Two specially designed 5-inch cone drivers carry more than three octaves of the mid-range, resulting in a much more natural sound than is possible with a narrow-band approach to mid-range design. The heavy 12-inch woofer goes all the way down to 30 cps without doubling.

The entire range of response is so smooth, uniform and well-balanced that the price advantage actually becomes irrelevant—the XP-7 is simply a great speaker at any price.

The moral is obvious: never judge a Fisher component by the sound of the cash register.



For your free copy of this 80-page book, use post card on magazine's cover flap.

The Fisher XP-7

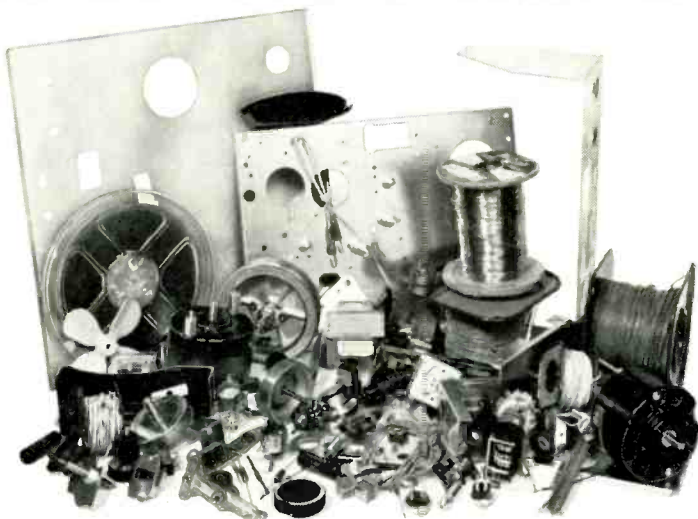
FISHER RADIO CORPORATION, 11-40 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS RESIDENTS WRITE TO FISHER RADIO INTERNATIONAL, INC., L. I. CITY, N.Y. 11101.

NOVEMBER 1965

CIRCLE NO. 27 ON READER SERVICE CARD

19

HOW TO BUILD YOUR OWN STEREO TAPE RECORDER...



Start out by engineering a mechanical transport to move tape from one reel to another, tracking accurately within 1/5000 inch over three hyperbolic heads at 3-3/4 and 7-1/2 ips. Tape must run very smooth to hold flutter and wow below 0.2%. Provide high speed-take-up and rewind with a dependable brake system to stop the tape instantly without snapping or stretching. Add tape lifters, counter, automatic stop, pause control, cueing. Connect a fool-proof record interlock to the amplifier section. Design separate amplifiers for recording and playback with a 30-18,000 cps frequency range and facilities to monitor the tape while recording. Provide a bias/erase frequency of 95KC, signal-to-noise ratio of 55DB with total harmonic distortion not to exceed 1%. Include calibrated VU meters, stereo-mono switch, AB monitor switch, high level inputs, mike inputs, amp outputs, monitor outputs and independent record/playback controls for each channel. Package the entire assembly into a compact enclosure no larger than 13 x 13 x 7", provide forced air cooling and cover with a decorator styled stainless steel panel.

IF YOU DON'T FEEL QUITE UP TO MAKING YOUR OWN TAPE RECORDER, ASK YOUR NEAREST VIKING DEALER ABOUT THE...

88 STEREO COMPACT



Hear the magnificent sound, see the smooth action, all set and ready to take home for less than \$340.00. Walnut base \$29.95 extra.



MADE BY SKILLED AMERICAN CRAFTSMEN AT
Viking OF MINNEAPOLIS®

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CENTRAL & SOUTH AMERICA: ManRep Corp., P.O. Box 429 N. Miami Beach, Florida, U.S.A.
OVERSEAS EXPORT: International Division Viking of Minneapolis, Inc., 9600 Aldrich Av. S., Minneapolis, Minn., U.S.A. Available in Canada.

about is emitted in his review of the disc. He must be a very complicated man. His writing is so hard to follow. I wish to hear his sayings more because they're so honey.

RODNEY LOW
San Diego, Calif.

Bouquets

● This is a long overdue fan letter. For several years I have been devouring HiFi/STEREO REVIEW, quoting it and talking it up to all my music-minded friends. Today one of them said, "If you're so high on that magazine, why don't you tell the editor? All editors could stand a kind word." (Incidentally, he's an editor.)

So here's the kind word. Thank you for publishing a magazine for the serious music lover. The reviews of new record releases and features such as those on Freni, Hanslick, and Schoenberg are excellent pieces of writing—and this is the opinion not only of this reader but of my musician friends who are too poor to buy their own copies and hanker after mine.

I even won a bet made on you with someone who thought the only music magazines left were *The Musical Leader* and the sometime *Guitar Review*. I salute you!

GLORYA BAKKEN
Chicago, Illinois

● I would like to express my approval and appreciation for the way your record and tape reviewers summarize their columns in the headings. The categories "Stereo Quality" for both discs and tape, as well as "Speed and Playing Time" for tapes. I find invaluable.

IRVING HOLZBERG
Geneva, N.Y.

Toscanini

● I read with great interest Igor Kipnis' review of the Toscanini-Serkin recording of Beethoven's Fourth Piano Concerto (August). I agree that it belongs on the shelf of every record collector. I weep for the fact that mine is the last generation to know Toscanini other than as a name. In my own small way I do everything I can, but I submit that it is the duty of Mr. Kipnis and his colleagues to keep the Toscanini name alive. It is of course important to review new recordings, but it is also important to keep reminding the public of the treasures of the past.

CHARLES S. LIPTON, M. D.
Philadelphia, Pa.

G.L., K.O.C.

● In regard to Gene Lees' review (August) of the new Beatles album, we at The Beatles Fans Commonwealth wish to express our gratitude for those heart-warming words. He has more than earned the highest Commonwealth honor: Knight of the Commonwealth. This honor entitles him to put the initials K.O.C. after his name. We know he probably won't do this, but we would be pleased if he did. And if any of his friends laugh, he can tell them that he shares the honor with Queen Elizabeth, Johnny Carson, Joey Bishop, the editors of *Billboard*, Les Crane, and Harold Wilson.

SERI JACKSON
Beatles Fans Commonwealth
Oklahoma City, Okla.

(Continued on page 22)

65 watts 1.8 microvolts \$279⁵⁰



**It's the buy in all-in-one receivers
...and it's by Fisher!**

The Fisher 400 stereo receiver is unquestionably the most economical way to own a professional-quality stereo installation. On a single space-saving chassis (only 17½" wide by 13" deep), the 400 accommodates the following advanced Fisher components:

A massive stereo power amplifier with a total IHF music power output of 65 watts (32½ watts per channel) at only 0.5% harmonic distortion.

A versatile stereo preamplifier with an unusually complete set of controls and conveniences.

A wide-band FM stereo tuner with

1.8 microvolts IHF sensitivity and the most advanced multiplex circuitry.

Simply connect a pair of good speakers to the 400 and you can enjoy stereo of Fisher caliber — in minimum space, at an irreducible minimum cost.

Of course, at \$279.50,* the Fisher 400 is still not an inexpensive piece of equipment. (And the cabinet will cost you \$24.95 more.) But you could easily pay twice as much for your complete stereo electronics without obtaining finer sound quality or better FM reception. When it comes to the price-quality equation, the solution is definitely 400.

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MODEL HA-660/PRO: \$60.00
MODEL HA-10: \$43.50
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Look for colorful Sharpe Headphone demonstration display at leading Hi-Fi stores. For specifications and the name of your nearest Sharpe dealer write:



CIRCLE NO. 69 ON READER SERVICE CARD

● About this fellow Gene Lees: the day you dismiss him will be the day I cancel my subscription. His reviews alone are worth the price of the subscription; even when I disagree with him, which I do on rare occasions, I enjoy his articles immensely. No doubt you get many letters from readers criticizing him for his strongly worded (but oh, so cleverly phrased) appraisals of such tripe as Bob Dylan, Elvis Presley, and the like. But you have a rare find in *G. L.* He has something to say, good reasons for saying it, ability to say it well, and, best of all, the guts to say it.

Well, Gene, keep it up, you magnificent rascal! I loved the way you demolished the "poet" Mason Williams, Bob Dylan's pseudofolk junk, and Peter, Paul and Mary.

C. LEO JORDAN
Kingsport, Tenn.

Stereo Demonstration Discs

● I for one would like to see you update annually and/or add regularly to the basic list of stereo demonstration records published in the July issue—in a manner similar to your "Basic Repertoire" list. I am sure I am not the only "glass shatterer"—one who spends a lot of time and money for a big hi-fi system—who reads your magazine!

B. E. URSIN
Corona del Mar, Calif.

Not So Bel Canto?

● I was shocked to read George Jellinek's review (July) praising a recording of Richard Tucker singing in the *bel canto* style. His pseudo-Italian style is an insult to the listener's intelligence. Those weepy explosions can never replace a true feeling for the music (not to mention the words).

I suppose that after more than twenty years in opera, it is too late for Tucker to get rid of these acquired mannerisms. But I ask him please not to afflict *bel canto* with them!

RICHARD CABRAL
Bell, Calif.

Ives and Stokowski

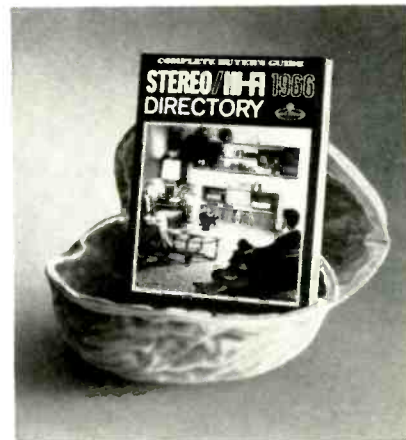
● Congratulations to David Hall for his most interesting article on Charles Ives' Fourth Symphony (July). May I support the keen audiophiles who want more recordings by Stokowski. I was privileged to attend his rehearsals prior to a concert in Houston in 1958, and was amazed at the way he was able to transform trite music into extraordinarily moving experiences by his uncanny ability to obtain exactly the response from the orchestra he desired. As he is the acknowledged master of orchestral tone, it would be a fitting tribute indeed to make available a recording of a Stokowski rehearsal similar to Bruno Walter's "Birth of a Performance" recording.

IVAN B. LUND
Hobart, Australia

● Thank you for the enlightening article on the Ives Fourth Symphony and for informing readers that a Stokowski recording of the work is in preparation. The Maestro's pioneering efforts on behalf of little-known composers and their compositions is legendary. Unfortunately, far too few of his efforts have been preserved for posterity by the recording industry. I hope that this letter will be but one among many urging a representative library of Stokowski recordings.

KENNETH D. SWARTZ
Scranton, Pa.

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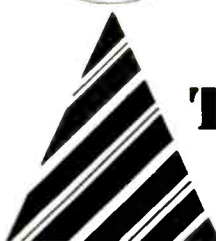


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CIRCLE NO. 68 ON READER SERVICE CARD

HI-FI

By Larry Klein



Transistor Microphones

Q. I understand that work has been done on designing a transistor microphone. How would such a microphone differ from the ones now in common use?

WILSON JARZIN
Anaheim, California

A. A transistor is a three-element device in which the current flowing through elements one and two is used to control the current flowing through elements two and three. The transistor microphone now under development sets up the transistor in a circuit with fixed currents through the transistor. The miniature diaphragm that picks up the sound vibrations is mechanically connected to one of the elements of the transistor. Variations in pressure induced by air vibrations flex the element and thereby cause the gain of the transistor to vary, which in turn produces a varying current flow at the transistor's output. When such a device is perfected, the entire active element of the microphone will be only a little larger than a pinhead. A transistorized mike should be inexpensive and rugged and have a very wide frequency response.

Headphone Extension Jacks

Q. I want to run a three-wire outdoor extension line of approximately 60 feet so that I can use my headphones at various locations on the patio. I intend to install waterproof phone-jack outlet boxes at 20, 40, and 60 feet. What is the correct way to connect the line to my McIntosh amplifier? The amplifier has a front-panel headphone jack that is internally connected via two 100-ohm resistors to the 16-ohm speaker output terminals; however, I don't want to use the front-panel jack for the extension line. Please tell me the preferred value of dropping resistors, the speaker-wire size, and the amplifier taps to be used.

ROBERT PEASE
Meadville, Pa.

A. As far as the wire size is concerned, its thickness (gauge) is not important because any losses through resistance of the wire can be compensated for in the series resistors. Ordinary three-conductor intercom wire intended for outdoor use should serve. I would suggest that you connect each "hot" wire of the cable in series with a 50-ohm resistor to each 16-ohm tap on the amplifier. This will provide a somewhat higher level of operation than is available at the headphone jack and will give you a wider

range of volume adjustment for the headphones. In any case, you can't go far wrong since none of the values or impedances are critical.

Since I assume that you prefer not having to return to your amplifier to change volume, I would suggest that you consider using one of the new headphones that have built-in volume controls. This would save you the cost of installing a dual level control in each junction box.

Cartridge Mounting and Tone-Arm Tracking

Q. I understand that a tone arm must be adjusted very carefully in order to minimize tracking error. Furthermore, the tone-arm adjustment differs from cartridge to cartridge. How, therefore, can an automatic turntable, or a turntable that comes with a built-in tone arm, have low tracking error on all cartridges?

DONALD PERETZ
Pasadena, Calif.

A. A number of integrated manual players and automatic turntables do have provisions for adjusting the cartridge for optimum tracking either by means of adjustable cartridge mounting in the tone-arm head or a variable adjustment in the tone arm itself. However, even those units that do not provide this adjustment are usually designed so that a cartridge with the now almost standard 3/8-inch distance between stylus and pickup mounting holes will have the lowest tracking error. You will encounter tracking difficulty only when a cartridge has non-standard mounting-hole spacing and the arm is not adjustable.

Record-Care Reference

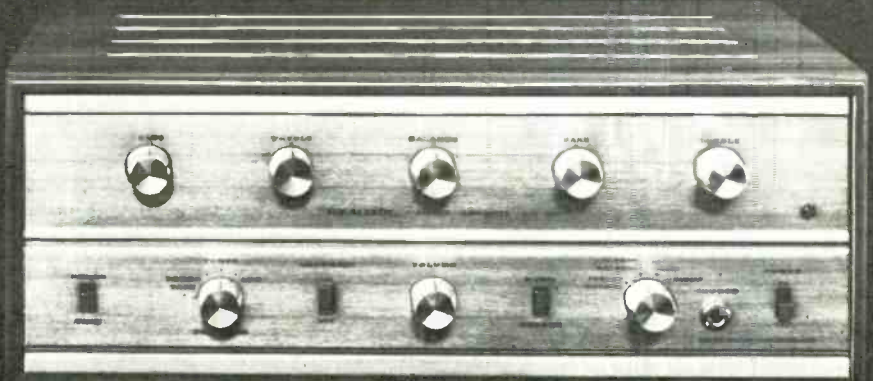
Q. Several times in HiFi/STEREO REVIEW there have been references to a Library of Congress study on record care. How can I get a copy of it?

CHARLES EDLEY
Portland, Oregon

A. The title of the publication is Preservation and Storage of Sound Recordings, and it is based on a study financed by a grant from the Rockefeller Foundation. The report covers the care of shellac, acetate, and vinyl discs and Mylar and acetate tapes. The publication can be ordered from the Superintendent of Documents, U.S. Printing Office, Washington, D.C. 20225, and the price is \$.45.

(Continued on page 28)

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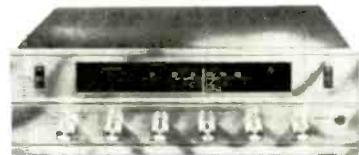
35-Watt Stereo Amplifier, SAF-24D, \$69.95



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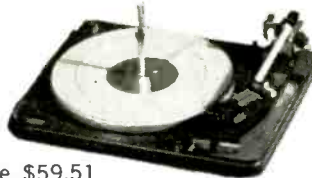
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CIRCLE NO. 62 ON READER SERVICE CARD

Hearing Tests

Q. In using the HiFi/STEREO REVIEW Stereo Test Record, Model 211, I was flabbergasted to find that I was unable to hear the warble tones above 4,000 cycles. I immediately assumed that my hi-fi equipment was at fault, but friends who were present at the time told me they had no difficulty hearing at least through 14,000 cps.

I have two questions. Since my observations rely entirely upon the use of your test record, could you suggest any other type of hearing test I could take? I would also appreciate your opinion on whether hearing loss is measured or evaluated in pitch (frequency) or loudness (decibels).

FRANK STANLEY
Bronx, New York

A. In reply to your first question, any professional audiologist can test your hearing response. Most large hospitals have an ear-nose-throat (ENT) clinic and are equipped to give you a hearing test.

Loss of hearing can take place in sensitivity to both frequency and loudness. Most people who suffer hearing loss do not lose their acuity linearly over the audible frequency range, but tend to show peaks and dips at certain frequencies. In general, the very high frequencies are lost first.

Two-Track to Four-Track

Q. I have a collection of two-track stereo tapes that I would like to convert to four-track stereo tapes by re-recording them on a four-track machine. Will there be much degradation caused by the duplication process?

R. M. WELSCH
Binghamton, N.Y.

A. The amount of degradation to be expected will depend entirely on the caliber of the machines used to play back and rerecord the tape. Although you can expect to lose a minimum of 3 db in the signal-to-noise ratio, if the noise level of both machines is reasonably low, little degradation will be heard.

Loadless Amplifiers

Q. I have heard conflicting stories about what happens when an amplifier is accidentally or purposely operated without a load at its speaker output terminals. Will loadless operation damage an amplifier?

BILL SELLER
Deal, New Jersey

A. The exaggeration of the perils of loadlessness is a holdover from the early days of high fidelity. A number of early hi-fi amplifiers did not have a negative feedback network across the output transformer, and when such an amplifier was operated without a speaker load, (Continued on page 32)

THE COMPLEAT AUDIOPHILE

The intrepid angler without a tackle box? The mighty hunter with no gun case? The philatelist without a stock book or stamp album? The artist without his taboret? The chef without a pantry? Never. Never. Never!

The fact is you enjoy an avocation more fully with the right accoutrements for the task at hand—and, inevitably,

this leads to the need for a place to store the many small and delicate items comprising your collection.

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the lack of restraining feedback resulted in the development of very high signal voltages by the output tubes. This could cause internal arcing in the tube or in the output transformer. In addition, some amplifiers that did have negative feedback were marginally unstable, and the absence of a load would send them into oscillation and possible breakdown. Except with some public-address amplifiers, problems of this sort are now rare.

If for some reason it is necessary to operate an amplifier without a speaker load for any long period of time, it would probably be best to switch in a 5- or 10-watt load resistor of two to three times the normal speaker impedance as a substitute load. However, if the problem is simply one of switching between speakers where one speaker is switched out before the other one is switched in, no special provisions for loading need be made.

Dynagroove and Elliptical Styli

Q. According to RCA's descriptions of the Dynagroove recording technique, one aspect of it involves modifying or "predistorting" the audio signal before it is fed to the disc-cutting head. This is intended to eliminate distortion due to pinch effect and the difference in shape between the cutting stylus and the reproducing stylus. Since the elliptical stylus is not subject to these distortions, will it not simply reproduce the predistortion that RCA has recorded on the disc?

PAUL THOMPSON
Ontario, Canada

A. *First of all, elliptical styli are subject to pinch effect, although to a lesser degree than the conical type. RCA's dynamic-correlator device is not intended to eliminate pinch effect. RCA states that it corrects for tracing distortion brought about by the dissimilarity between the plane-surface cutting stylus and spherical reproducing stylus. According to RCA engineers, there is a slight overcompensation when a record that was cut with the correlator is played with an elliptical stylus; however, if the correlator had not been used, a small amount of tracing distortion would still be present, and if an elliptical stylus is worn or improperly mounted, the fact that a correlator was used in recording reduces distortion.*

Note that the stylus correlator used as part of the Dynagroove technique has nothing to do with either the type of mixing or frequency compensation used.

● **Audio fans** in the New York area will be interested in a new high-fidelity forum to be presented every Thursday from 9:05 to 10 P.M. on radio station WABC-FM starting September 30. Technical experts from the world of audio will discuss hi-fi topics of current interest.



PROFESSIONAL PLAYMATES

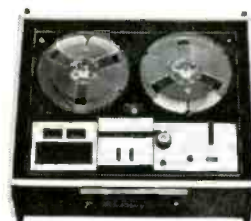


The new Sony Solid State 350 adds professional performance to home entertainment systems

Selecting the brilliant new Sony Solid State 350 to fulfill the stereo tape recording and playback functions of your professional component music system will also enduringly compliment your impeccable taste and passion for music at its finest. With an instant connection to your other stereo components, the versatile two-speed Sony 350 places at your pleasure a full array of professional features, including: 3 heads for tape and source monitoring. Vertical or horizontal operation. Belt-free, true capstan drive. Stereo recording amplifiers and playback

pre-amps. Dual V U meters. Automatic sentinel switch. Frequency response 50-15,000 cps \pm 2db. S.N. ratio plus 50db. Flutter and wow under 0.15%. Richly handsome gold and black decor with luxurious walnut grained low profile base. This remarkable instrument is yours at the equally remarkable price of less than \$199.50. Should you want to add portability to all this, there's the Model 350C, mounted in handsome dark gray and satin-chrome carrying case, at less than \$219.50. *For information write Superscope, Inc., Sun Valley, Calif.*

SONY **SUPERSCOPE** *The Tapeway to Stereo*®

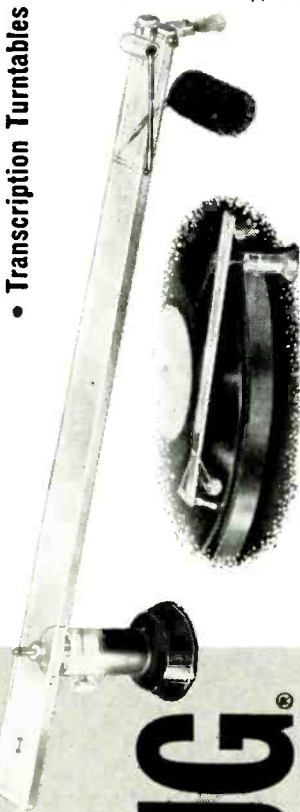


Portable Model 350C

This is the Cecil E. Watts

ORIGINAL
DUST BUG®

The Best Way to Clean Records Automatically for:
• Automatic Turntables During Single Play Operation



• Transcription Turntables

Carefully designed and pre-balanced for a minimum additional tracking force, the DUST BUG does not interfere with either turntable or tone arm operation. It cleans records before the stylus gets to the groove by tracking automatically across the record surface. It can be specifically suited to automatic turntables when used during single play operation. You can use it with any installation... has two pivot positions for 12" and 16" discs. The Watts DUST BUG fits standard and custom turntables without drilling holes or fastening screws.

Let the DUST BUG help you enjoy your record collection.

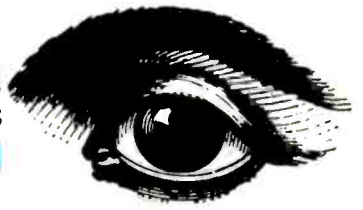
For additional information on "How to Clean, Maintain and Protect Records", send for the Cecil E. Watts booklet with the same title. Tells you how to care for your records the way the professionals do. Send 25c to: Dept. 112 HFS-11.



ELPA MARKETING INDUSTRIES, INC., New Hyde Park, N.Y.

JUST LOOKING

AT THE LATEST IN HI-FI COMPONENTS



● **Ampex** announces the 1100 series of three-speed (7½, 3¾ and 1⅞ ips), four-track, stereo tape recorders with automatic threading and reversing. The units are completely transistorized and have



tape lifters, automatic shutoff, and dual record-level meters. The walnut-encased unit, Model 1165, sells for \$469; a portable unit in a tan vinyl case sells for \$449. The tape-deck version (without the power amplifier) sells for \$399. An Ampex 2001 microphone comes with the 1160 and 1165 models. A number of separate Ampex speaker systems (ranging in price from \$29.95 to \$320) are available for use with the 1160 and 1165.

circle 181 on reader service card

● **Inter-Mark** has introduced several new transistorized Cipher tape recorders, including the Cipher II mono recorder with record-level meter, digital tape counter, and tone control. The Cipher II



has a built-in speaker and can be played vertically or horizontally. Price: \$109.95.

The Cipher 77 is a three-speed, four-track portable stereo recorder with detachable speakers. There are separate record-level meters and volume and tone controls for each channel. The 77 has sound-with-sound and public-address facilities and operates either vertically or horizontally. Price: \$299.95.

The Cipher 98 (shown above) is a three-speed, four-track portable stereo recorder with detachable speakers. It features three heads (one for off-the-tape monitoring), full-mixing facilities, plus public-address provisions, and it operates either vertically or horizontally. Each channel has separate playback and recording-level controls, large VU meters, and tone controls. Price: \$350.

circle 182 on reader service card

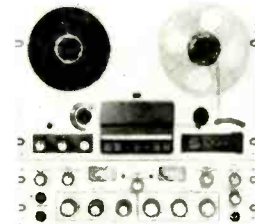
● **Lafayette's** new Criterion 1000B is a self-contained four-track stereo tape recorder with transistorized preamplifiers and tube power amplifiers that deliver 3 watts per channel. Two-speed operation provides a frequency response of 40 to 18,000 cps at 7½ ips and 40 to 12,000 cps at 3¾ ips. Wow and flutter are 0.2 per cent at 7½ ips. An automatic shut-off feature electrically and mechanically returns the recorder to neutral at the end of a tape reel. Two built-in 6 x 4 inch



speakers with adjustable wing panels deflect sound for proper stereo separation. Other features include: push-button transport controls, individual record-level meters and record-level/playback volume controls for each channel, digital tape counter, and a pause control. The 1000B comes with two dynamic microphones. It is housed in a teakwood cabinet measuring 17¼ x 7½ x 12¼ inches. Price: \$189.95.

circle 183 on reader service card

● **Magnecord's** models 1021, 1022, and 1024 tape recorders are now available with a new front panel constructed of brushed aluminum. The new decorative panels are available as an accessory



for the older models in the same series. Price: \$12.

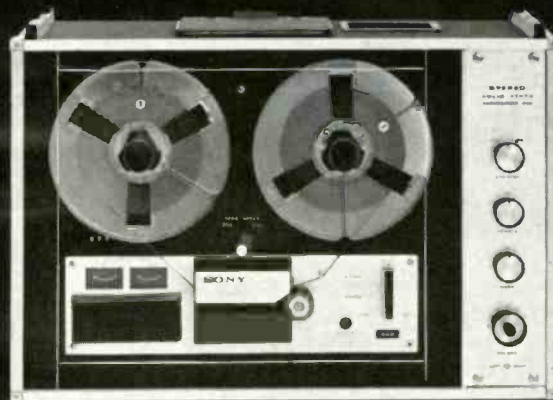
circle 184 on reader service card

● **Olson's** stereo AM/FM receiver, Model RA-665, has a stereo indicator that lights up to indicate stereo stations and a magic-bar tuning indicator for both FM and AM. Stereo separation is better than 35 db, and the 45-watt stereo amplifier has a frequency response of 20 to 20,000 cps. Harmonic distortion is less than 1 per cent. Output impedance is 4, 8, or 16 ohms. A stereo headphone jack

(Continued on page 36)



The majestic power of Sony sound



**The new Sony Sterecorder Model 260
with radial XL-2* sound projection!**

Listen to the soaring splendor of a Cathedral organ sounding Bach's magnificent *Hallelujah* through the sensational new Sony radial XL-2 sound projection speaker systems. From the highest treble piping to the volcanic power of the bass, you hear every breathtaking sound. **Look** — at the precise functional design of the *facia* panel, with finger-tip controls for maximum ease and efficiency. **Touch** — the concentric, computer-type knobs, responsive to the most sensitive adjustment. **Know** — that this superb instrument is from world-famous Sony, perfect for any recording or playback situation. A complete-in-one portable and home four track solid state stereo tape system, with microphones and Sony radial XL-2 stereo sound projection speakers: *All the best from Sony for less than \$249.50!* Other outstanding features of the **Sony Sterecorder 260** include: two professional V.U. meters, automatic shut-off sentinel switch, automatic tape lifters, bass and treble tone controls, vertical and horizontal operation, FM stereo recording inputs, two tape speeds, 20 watts of music power. *An exciting new concept in stereo separation! For nearest dealer write Superscope Inc., Dept. 18, Sun Valley, California.

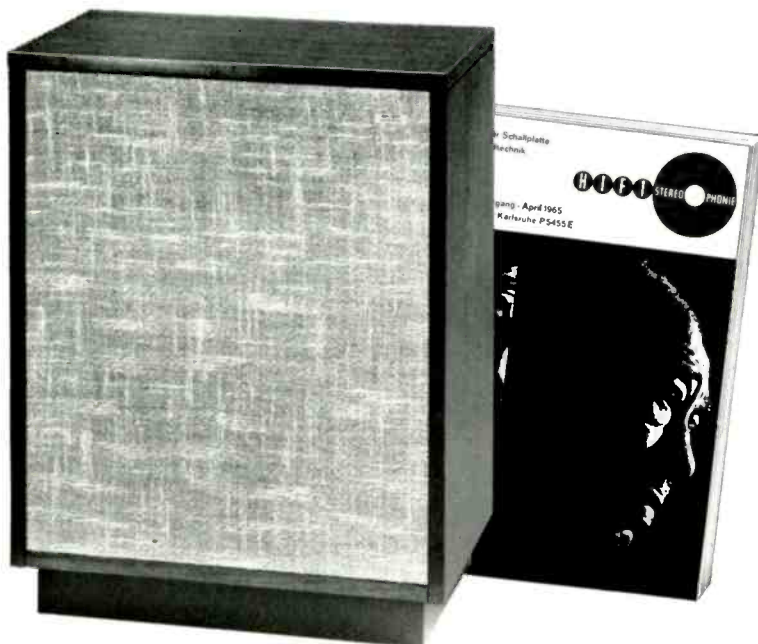
SONY **SUPERSCOPE** *The Tapeway to Stereo*

The Perspicacious Germans Rate It

Wunderschön

"That the JansZen Z-600 is in first place is, no doubt, due to its extremely pure reproduction over the whole—and by no means short—frequency range."

*Hifi-Stereophonie—
Competitive tests of 49 speaker systems*



Technical specs alone aren't what led a German Hi-fi journal to rate the Z-600 speaker system tops in its class. **Hifi-Stereophonie** also comparatively tested speakers from around the world on the basis of musical quality. The practiced ears of hi-fi experts, audio engineers, record critics, and musicians judged the Z-600 best in its price-size category (which included some of the best known American and European speakers).

The Z-600 performance that earned their votes starts with the unique twin element JansZen Model 130 Electrostatic radiator. Its clean, transparent mid-high range reproduction is perfectly complemented by the Model 350 dynamic woofer specifically designed to match the low-distortion characteristics of the Electrostatic. With its low-mass cone and flexible foam-treated suspension, the 350 does just as beautifully at 30 cps as the JansZen Electrostatic does at 22,000.

Just \$195.00 buys the speaker system that the discriminating Germans rated best. And a postcard gets you free literature plus a reprint of the full comparative test. See your dealer, or write:

NESHAMINY ELECTRONIC CORP.
JansZen FURLONG, PENNSYLVANIA

CIRCLE NO. 44 ON READER SERVICE CARD

is located on the front panel and tape-output jacks are provided on the rear panel. Size is 17 $\frac{3}{4}$ x 15 x 5 $\frac{1}{4}$ inches. The



unit comes with a brushed aluminum front panel and grey wrinkle-finish cabinet. Price: \$158.84.

circle 185 on reader service card

● **Reeves** is marketing colored leader tape, designed to protect tape recordings and provide easy identification of individual selections. Available in a variety of colors, the Mylar-based leader tape



comes in 150-foot reels for home use and in 1,200-foot lengths for professional and specialized applications such as language laboratories.

circle 186 on reader service card

● **Scott** has announced the introduction of Model 348, a new solid-state 100-watt stereo FM tuner-amplifier. The 348 incorporates all the control and performance features of both the 312 tuner and the 260 amplifier, plus many features not found in either unit. Front-panel features include: a headphone jack, rumble-



filter switch, scratch-filter switch, a tape-monitor switch, and a mode-selector switch with positions for balance left, balance right, mono, stereo, reverse stereo, left input, and right input. There are separate bass and treble controls for each channel, a balance control, adjustable interstation-noise muting control, and speaker slide switches that select main or remote speakers or turn off the speakers. FM sensitivity is 1.9 microvolts (IHF), signal-to-noise ratio is 65 db, harmonic distortion is 0.8 per cent, capture ratio is 2 db, and separation is 40 db. Music power per channel at 4 ohms is 50 watts; continuous power per channel at 4 ohms is 37.5 watts. Frequency response is 15 to 30,000 cps; hum and noise is -80 db. Since the 348 is only about 10 $\frac{1}{2}$ inches deep, it can be placed on a standard-size bookshelf. Price: under \$500.

circle 187 on reader service card

HIFI/STEREO REVIEW

This Sony has ESP*



Model 660 Solid State

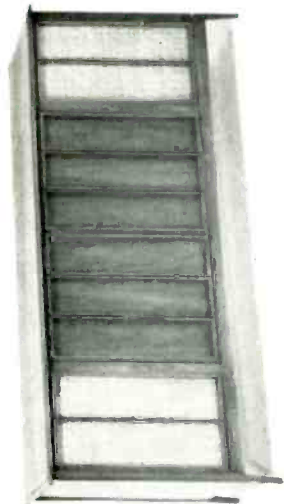
The world's first fully automatic tape reversing system

*Electronic Sensory Perception—an amazing Sony development. The ESP electronic brain constantly scans and automatically senses the voice or music modulations on your recorded tapes. Within 10 seconds after the sound has ended, the Electronic Sensory Perceptor *automatically reverses the tape direction!* Then, magically, the music resumes—every note flawlessly reproduced. You never touch the tape, you never touch the recorder—Sony ESP reverses the tape automatically. You never again bother about recording electronic reversing signals. Sony ESP tape reverse is activated solely by silence. Sony ESP automatic tape reverse works on

your old tapes and on your new tapes. The Sony 660 also records in both directions for making your own 4-track tapes.

And the Sony 660 adds a whole lot more. XL-4 Quadradial Speaker System surrounds you with a virtual curtain of stereophonic sound. 50 watts of pure music power per channel. Two professional V U meters. 3 motors. 3 speeds. Sound on sound. Separate bass and treble controls. FM stereo inputs. Push-button solenoid activation of all mechanical modes. For literature and address of dealer nearest you, write Superscope, Inc., Department 18, Sun Valley, California.

SONY **SUPERSCOPE** *The Tapeway to Stereo* ®



stunning all-in-one stereo component center MODEL 606-D

Our new collection is now available . . .

equipment cabinets • speaker enclosures • consoles • cabinets galore. Danish and Provincial styles in new decorator finishes.

see your dealer or write for free brochure



audio originals

546 S. Meridian • Indianapolis, Ind.



for the "bookshelf speaker" and components MODEL 303D



AMPLIFIER POWER

EVER SINCE the third century B. C., when Eratosthenes of Alexandria figured out the circumference of the earth from the positions of the sun, science has relied on roundabout ways for gauging phenomena that cannot be measured directly. In the area of audio phenomena, data must often be obtained indirectly because the sound of music, even in the form of electrical signals, is too inconstant to be readily measurable. Therefore, instead of music, special test tones are usually used to provide information about the ability of the equipment to reproduce complex, highly variable musical signals. Audio testing is therefore usually at least one step removed from musical reality, and this fact sometimes makes it difficult to extrapolate engineering results into musical effects. The next several columns will attempt to clarify the significance of various kinds of audio measurements in terms of the reproduction of music.

Amplifier power output is the most frequently cited audio measurement. Let us begin by squarely confronting the popular misconception that high wattage provides an extra-large output of sound. It doesn't. A 100-watt amplifier, for example, cannot play ten times louder than a 10-watt amplifier. The human ear doesn't translate output wattage into loudness in direct proportion. The audible difference in loudness between an amplifier producing 25 watts output and one producing 50 watts is only 3 db—a comparatively small increase. Why, then, pay a premium for those extra watts if you can hardly hear them? The answer is that mere loudness has little to do with fidelity in reproducing music. What you gain from the added wattage is not added volume, but clarity of sound in loud passages.

Amplifier power might be compared to horsepower in cars. You do not always drive your car with the gas pedal pressed down to the floor, extracting every bit of available power from the engine. Similarly, the amplifier rarely operates at full output. But there are moments in music—just as there are moments on the road—when ample power reserve helps you over a steep hill. In music, these "hills" are orchestral climaxes, crashing fortissimos, full chords struck forcefully on the piano, or the deep rolling tones of the double bass or the organ pedals. Such sounds represent tremendous concentrations of acoustical energy, and it is to maintain clarity of sound in these passages that an extra margin of amplifier power is needed.

Suppose you have a rather small amplifier that delivers about 8 watts per channel. Playing music at normal room volume with moderately efficient speakers would not overtax such an amplifier during the quieter passages. However, when the score calls for drums and trumpets fortissimo, the sound would be loud, but because of the insufficient power reserve available, the amplifier would momentarily veer into distortion. Without an adequate power reserve, the amplifier would "clip" the tops and bottoms of the waveforms that exceed its 8-watt rating. The clipping represents severe harmonic and intermodulation distortion. The musical climax then emerges muddled and harsh sounding, and its aesthetic effect is reduced. In contrast, an amplifier with a sufficient reserve of power glides smoothly over such tonal hills, thereby allowing crucial passages to come through undistorted, and reproducing faithfully the sound of the music as heard during the recording session.



**Capture the strength
and delicacy
of every sound**

with exclusive new Sony LUBRI-CUSHION[®] recording tape

A revolutionary process from the research laboratories of world-famous Sony has produced a recording tape with a silicone impregnated lubricant which cannot wear off! Intimate head-contact, so essential for full-range true fidelity, can now be maintained — and without excessive recorder head wear.* ■ Sony's new method of tape manufacture includes a special Sony slitting technique, Sony-permatizing, and an extra-heavy homogenized coating (Sony Oxi-Coat) on flexi-strength polyester, which assures a balanced full-frequency recording/playback with no 'drop-outs' of sound. ■ Truly, Sony PR-150 enables you to capture the strength and delicacy of every sound. Visit your dealer today — and *hear* the difference.

*Excessive recorder head wear is caused by inferior tape. Sony PR-150, a professional recording tape, has been developed to eliminate this problem. Send for our informative booklet by writing Sony/Superscope, Inc., Magnetic Tape Division, Sun Valley, California, Dept. 18.

SONY SUPERSCOPE *The Tapeway to Stereo* [®]



We just developed a sound tape so sensitive that

you can now cut recording speed by half, yet retain full fidelity. You can actually record twice the music per foot. Your budget will applaud.

Start savings with this new box. 

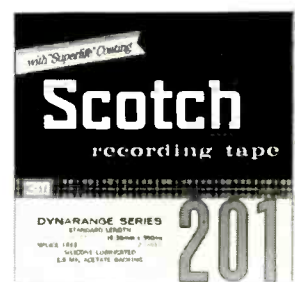
SCOTCH® Brand "Dynarange" Series Recording Tape is the name. And this one makes all music come clearer, particularly in the critical soprano range. Reason: This tape cuts background tape noise in half. With this result: You can now record at 3¾ ips all the finest fidelity that before now your recorder could only capture at 7½.

Your dealer has a demonstration tape that lets you hear the excellence of this new tape at slow speed. Costs a little more. But you need buy only half as much—and can save 25% or more in tape costs. Or, if you use this new tape at fast speed, you'll discover fidelity you didn't know your recorder had.

Other benefits of new "Dynarange" Tape: Ex-

ceedingly low rub-off keeps recorders clean.

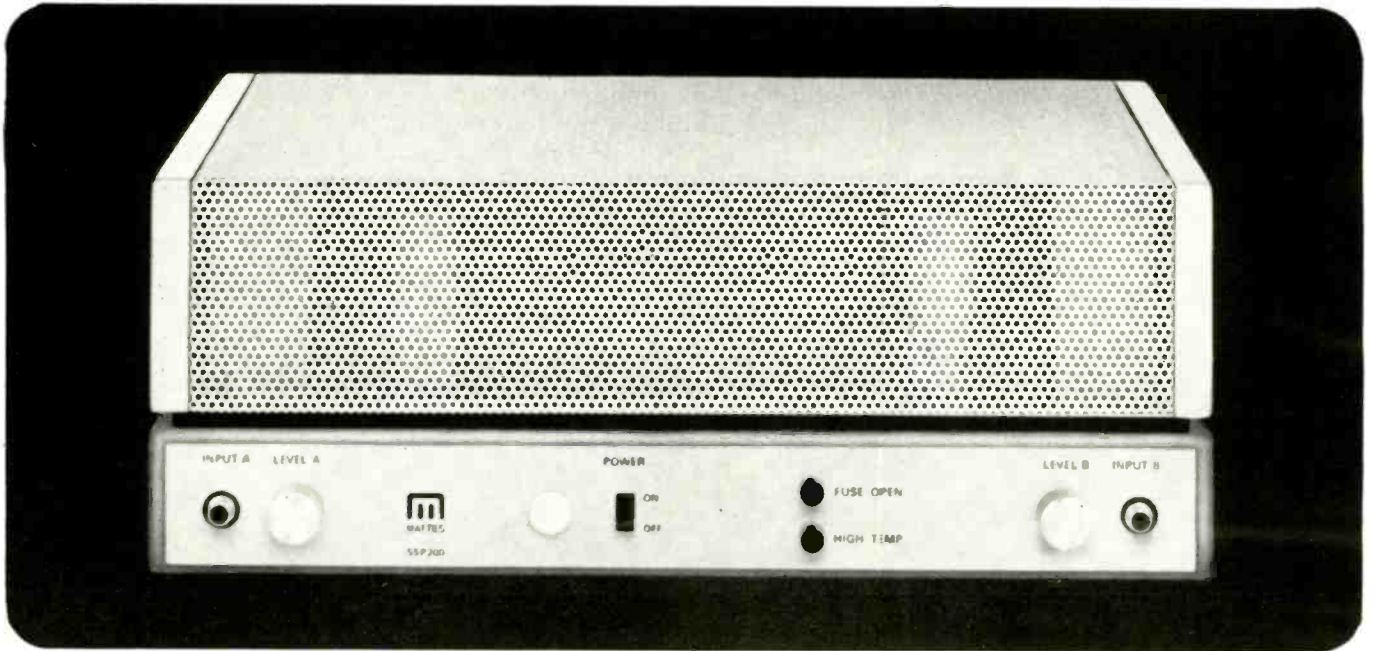
The "Superlife" coating extends wear-life 15 times over ordinary tapes. Lifetime Silicone lubrication assures smooth tape travel, protects against recording head wear and extends tape life. Comes in new sealed pack, so tape is untouched from factory to you. Reasons aplenty to see your dealer soon, hear a demonstration. Then try a roll on your own recorder.



"SCOTCH" AND THE PLAID DESIGN ARE REG. TMS. OF 3M CO., ST. PAUL, MINN. 55119 © 1965, 3M CO.

Magnetic Products Division 

Of the Finest Three Power Amplifiers, Only One Is Solid-State: The Mattes SSP/200



MODEL SSP/200 AS SHOWN, \$375. SLIGHTLY HIGHER IN FLORIDA AND THE WEST. OPTIONAL RACK MOUNTING AVAILABLE.

200 Watts RMS Total Power at 0.1% Distortion

Three high-fidelity power amplifiers are demonstrably superior to all others in design and performance. Of the three, two are vacuum-tube amplifiers: while they are similar, each has its partisans. The third amplifier—the Mattes SSP/200—utilizes a new circuit which transistors alone make possible. Because it is remarkably different in design from earlier solid-state amplifiers, the SSP/200 delivers more power at lower distortion than either of the tube amplifiers in the premium class, yet it costs less than either of them.

Readers familiar with older transistor amplifier circuits will readily recognize that conventional solid-state designs do not approach the level of performance of the SSP/200, even when the costliest silicon transistors are employed. Instead, the radically new Sharma Circuit*, developed at Mattes, is used in the SSP/200; rather than depending upon unusual transistors, the Sharma Circuit applies ordinary transistors in a surprising new way. Reprints of the technical articles describing the Sharma Circuit are available from Mattes Electronics; the salient features of the SSP/200 amplifier are as follows:

Power output is 100 watts per channel (rms) to 8-ohm or 4-ohm loads, delivered at any frequency between 20 and 20,000 cycles within 1 dB and with less than 0.5% total harmonic distortion. For those for whom it is meaningful, the "IHF Music Power" is 160 watts per

channel. Intermodulation distortion is well under 0.1% at full output, whether the test frequencies are the standard 60 and 7,000 cps or 20 and 20,000 cps. Accidental short-circuit of the output terminals does not disable the SSP/200. Its stability is unaffected by open-circuit operation or by playing each channel into a 0.5-microfarad capacitor—it is unexcelled as a signal source for electrostatic loudspeakers. The damping factor is greater than 200.

These unusual characteristics permit the SSP/200 to reproduce musical performances at their original acoustic level, even with inefficient loudspeaker systems. It can do this at extremely high levels with insignificant distortion.

All of this is accomplished in a small ($\frac{1}{3}$ cu. ft.), light (27 lbs.), cool unit incorporating such functional refinements as parallel inputs on front and rear panels, and binding-post output terminals spaced for General Radio plugs. A comprehensive description of the SSP/200 can be obtained by visiting a franchised Mattes dealer in your area, or by writing to Mattes Electronics.

Other Mattes advanced solid-state components are to be released shortly.

*U.S. and foreign patents pending. The Sharma Circuit is described in *Journal of the A.E.S.*, Vol. XIII, No. 3, July, 1965, and, in less detail, in *Electronics World*, Vol. 73, No. 3, March, 1965.



MATTES ELECTRONICS INC. 4937 WEST FULLERTON AVE., CHICAGO, ILLINOIS 60639
MANUFACTURING ENGINEERS/SOLID STATE CIRCUITRY

TECHNICAL TALK

By JULIAN D. HIRSCH



● **THOUGHTS ON TESTING:** It is now four years since "Technical Talk" first made its appearance in these pages. It occurs to me that many readers of this column may not know who I am, or the scope and ground rules of my equipment-testing activities, so I am taking this opportunity to re-introduce myself.

My entry into the world of high fidelity was via the audiophile, or hobbyist, route. Once exposed to the virus of good sound, I never fully recovered. Like many in my profession of electronic engineering, I combine a strong interest in the technical aspects of sound reproduction with an appreciation of good music.

The expanding high-fidelity component market of the early 1950's brought forth many purported advances in audio-equipment design. Curious about the validity of some of the claims made for this equipment, I took advantage of the facilities of the well-equipped laboratory at which I was employed, and measured the performance of tuners and amplifiers belonging to fellow employees, friends, and myself.

The results were eye-opening, to say the least. Although many products lived up to their promises in full measure, others were shockingly deficient. It was apparent that a non-technical enthusiast—or even an engineer, if he lacked facilities for testing hi-fi components—had no way of making sure he would get what he paid for.

The large consumer-testing organizations at that time did little in the way of covering the high-fidelity field. And much of what they did do was, in my opinion, misleading or inadequate for the needs of the high-fidelity hobbyist.

Accordingly, in 1954, together with three fellow engineers, I started publication of *The Audio League Report* newsletter. This was an ambitious, part-time activity, in which we all shared the work of testing, writing, publishing, and distributing. Again, we started with reports on equipment owned by ourselves, our fellow workers, and friends. We soon found that most manufacturers were glad to lend units for testing, and the scope of our work grew accordingly.

Having no particular axe to grind, and being unaffiliated with any organization in the high-fidelity industry, it was thus possible for us to be completely impartial,

as forthright and outspoken in our reports as the laws of libel would allow. By and large, I think we were quite successful. It was just the sort of reporting service that we would have liked to have someone do for us, and apparently many audio enthusiasts felt the same way. During the next three years, we increased our circulation to over 5,000 and found ourselves inundated with work.

It eventually became obvious that a job of this magnitude could not be conducted on a part-time basis. It was strictly a labor of love, but it also became an instrument of education for us as well as for our readers. Finally, the work load became so great that we regretfully disbanded The Audio League.

Two of us (Gladden Houck and myself) then formed Hirsch-Houck Laboratories in 1957, continued our testing and writing activities—still on a part-time basis—but leaving the headaches of publication and distribution to full-time professionals. In September, 1961, we joined forces with the Ziff-Davis Publishing Company, and since then have been supplying regular equipment reports to *HiFi/STEREO REVIEW* and to its more technical sister publication, *ELECTRONICS WORLD*.

In "Technical Talk" I have tried to cover a wide span of topics, including explanations of test methods and problems, discussions of trends in equipment design, and

my personal views on matters pertaining to this fascinating field. It is always difficult to deal with technical subjects in language that is comprehensible to the layman, and small compromises are sometimes necessary between technical accuracy and intelligibility. Perhaps I am not always successful in this,

but I do enjoy rising to the challenge. Letters from readers, containing criticism or questions, provide valuable feedback and are most helpful, although the press of business prevents me from replying to each letter.

Equipment testing is still a part-time activity for Gladden Houck and myself. Our "bread-and-butter" jobs are in the development of instrumentation for the communications, aircraft, and aero-space industries. Since we have no direct connection with the audio industry, we can therefore still take the more or less detached view that is necessary for objective reporting.

I have tried on several occasions to describe the pit-

REVIEWED THIS MONTH

●
Heath AR-13A Receiver Kit
Empire 888PE Cartridge
●

falls that lie in the way of accurate audio measurements, but in a monthly column I can do no more than scratch the surface of this complex subject. Future columns will cover some of these problems in more detail.

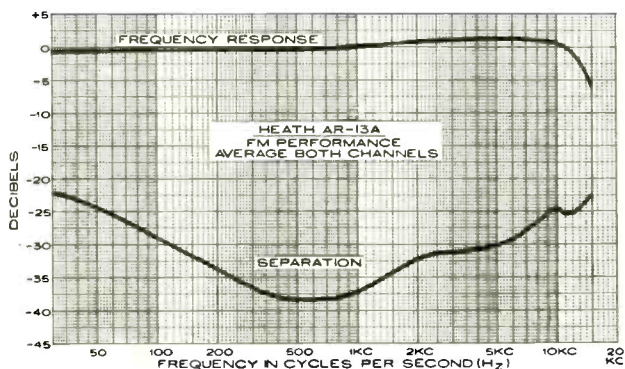
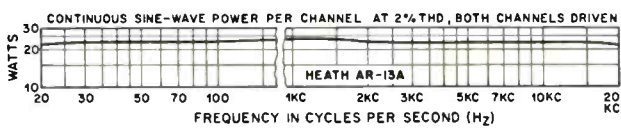
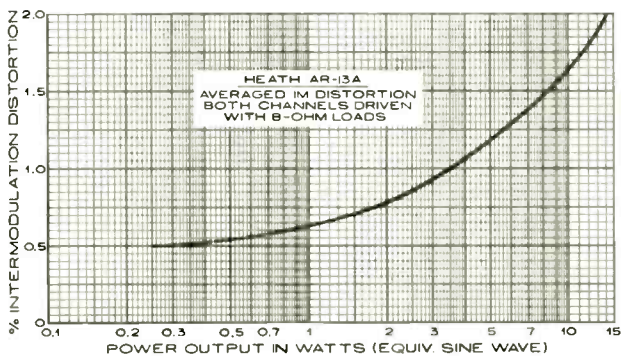
HEATH AR-13A RECEIVER KIT



● THE Heath AR-13A fully transistorized receiver kit consists essentially of an AA-22 amplifier (reviewed in the November, 1964 issue), an AJ-33 AM/FM stereo tuner, and a common power supply. The AR-13A uses a total of 46 transistors and 17 diodes.

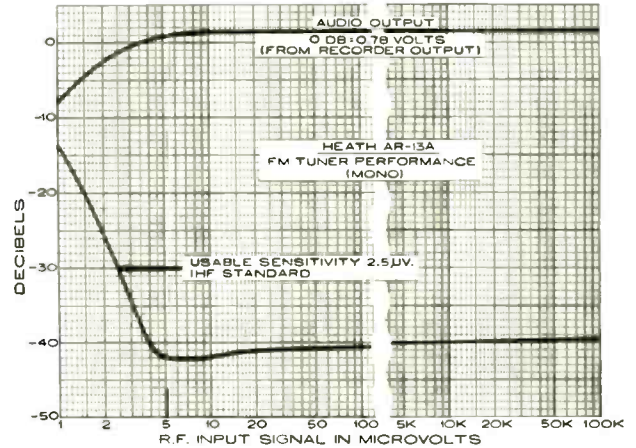
The AR-13A is an unusually flexible receiver, having most of the features of the finest manufactured receivers plus a few of its own. The bottom section of the front panel swings down to reveal a row of fifteen secondary controls, most of which need not be touched after an initial setting. These include individual level adjustments for the magnetic-phono and auxiliary high-level inputs; balance, separation, and phase adjustments for the FM-stereo circuits; an interstation FM squelch adjustment, and an audio-balance control. Slide switches control AFC, local/distant FM sensitivity, SCA filter, FM-noise filter, and speaker phasing.

With these seldom-used controls out of sight, the front panel of the AR-13A shows only the basic minimum



of control knobs. These include bass and treble tone control, a five-position source selector (magnetic phono, AM, FM stereo, and two high-level auxiliary inputs), and a mode selector (mono, stereo, and reversed-channel stereo). The separate AM and FM tuning dials form a horizontal line across the top of the panel, with a small tuning meter between them. A red pilot light on the FM dial glows when a stereo broadcast is being received, and switching from mono to stereo is automatic. Power is turned on by pulling out the treble tone-control knob.

On the rear of the chassis are the various input jacks, tape-output jacks, speaker terminals, antenna terminals, and a ferrite-rod antenna for AM reception. When a tape recorder is used, the recorder's playback amplifiers are connected to one of the AUX inputs. This does not permit



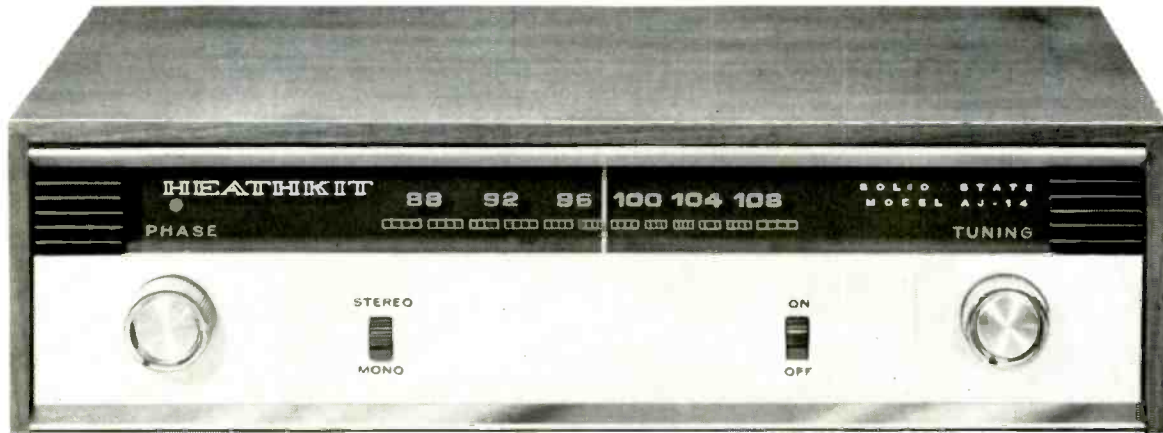
off-the-tape monitoring from a three-head recorder—one of the very few features lacking in this fine receiver.

Having previously tested a Heath AA-22 amplifier, I was curious to see how closely the similar audio section of the AR-13A would match the outstanding performance of the separate amplifier. It proved to have all the essential performance characteristics of the AA-22, the major difference being a slightly lower output. Even so, it delivered substantially more than its rated 20 watts (at 2 per cent harmonic distortion) over the entire audio range. I measured 24-watts output per channel at 1,000 cps, and 22 watts at 20 cps and 20,000 cps, both channels driven. In comparison to its 8-ohm rating, the AR-13A at 4 ohms puts out half power and at 16 ohms about two-thirds power. Like the AA-22, the AR-13A had a remarkably flat power response. The frequency response of the AR-13A was within ± 1 db from 20 to 20,000 cps, and its RIAA phono equalization was within ± 1.25 db of the ideal curve from 30 to 15,000 cps.

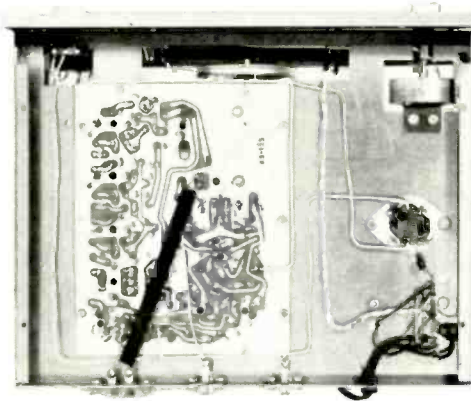
Unlike many transistor amplifiers, the AR-13A has low IM distortion at low power levels: under 1 per cent up to 4 watts, and rising gradually to about 2.5 per cent at 20 watts per channel output. Hum and noise were inaudible: -55 db on the magnetic-phono inputs and -70 db on the high-level inputs, referred to 10 watts output. The volume-control tracking was unusually close, within 1 db over its entire useful range. This means that the balance control, once set, need not be disturbed as the volume-control setting is changed.

(Continued on page 46)

NO KIT-BUILDING EXPERIENCE . . .



6 HOURS OR LESS . . . AND \$49⁹⁵



**That's all it takes
to build this new
Heathkit® All-Transistor
FM Stereo Tuner!**

Note the simplicity of the chassis of the new Heathkit AJ-14 FM Stereo Tuner. It's one of the reasons the AJ-14 is, undoubtedly, the easiest to build of all stereo/hi-fi kits. Just one simple circuit board on which to mount the parts. One factory assembled and aligned "front-end" to install. And a few miscellaneous parts that mount quickly on the chassis. All you need are a few simple tools. The famous Heathkit step-by-step instructions and leadership in kit design take it from there.

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And that price! Only \$49.95 (less cabinet). You won't find value like that anywhere in the solid-state market place. Surprised? We're not. Since 1949, we've been making stereo/hi-fi kits that perform

as well as factory-built models at savings of up to 50%.

But price and ease of assembly are only part of the good news. Only an engineer can find the difference in performance between this unit and tuners costing several times as much. Sensitivity is 5 uv; response 50 to 15,000 cps in stereo; distortion less than 1%.

The circuitry has a total of 14 transistors and 4 diodes to deliver a natural, transparent sound that's free of microphonics and heat. All the transistor traits that are causing the rapid switch to solid-state stereo.

To assure its high degree of performance, there's a 3-transistor front-end (containing an RF amplifier and separate local oscillator), and a 4-stage IF section.

We've made the AJ-14 easy to operate, too. Only 4 controls, all front-panel mounted. An Off-On switch, tuning knob, a Mono-Stereo switch, and a Stereo Phase

Control to provide maximum performance from any stereo station. You'll also like the convenience of the automatic stereo indicator light that signals whenever stereo is broadcast. Specially designed filters are incorporated to remove SCA interference and for easy, accurate tuning there's a flywheel and an edge-lighted slide-rule dial. What more can you find even on "professional" tuners?

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Get all the details in the new 1966 Heathkit catalog by mailing the coupon below. Or better yet, use the coupon to order your AJ-14 now.

Kit AJ-14, 6 lbs. . . . (less cab.) \$49.95
Model AE-35, 3 lbs. . . . beige metal cabinet . . . \$3.50
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HF-185

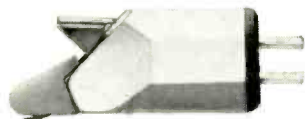
The FM tuner proved to be quite sensitive, with an IHF sensitivity of 2.5 microvolts and distortion less than 1 per cent for all signal strengths above 4 microvolts. Drift is negligible, and AFC is hardly needed, although it is provided. The tuner frequency response (measured at the tape output to avoid any effects from the tone-control circuits) was within ± 1.5 db from 30 to 12,000 cps, dropping off rapidly at higher frequencies to -5 db at 15,000 cps. The FM-stereo channel separation was excellent, exceeding 22 db from 30 to 10,000 cps, and 35 db from 250 to 2,000 cps. The FM tuner hum checked out at 54 db below 100 per cent modulation. I did not check the AM tuner except to listen to it. Its quality is satisfactory, and the sensitivity is adequate for most urban and suburban locations.

The Heath AR-13A is a fairly complex kit, and although its construction is simplified by the use of several printed-circuit boards and preassembled, prealigned FM r.f. and FM/AM i.f. sections, HiFi/STEREO REVIEW's kit builder reported about 40 hours' assembly time. He rated Heath's instruction manual as excellent in its completeness and attention to detail. (In addition to the very clear step-by-step construction section, there are fourteen pages devoted to the general theory and circuit description of the AR-13A.) None of the wiring or mechanical assembly was difficult, and the set worked well from the moment it was turned on. All alignment can be done with received signals and the tuning meter. Instrument alignment may improve performance slightly, but in most cases should not be necessary.

The Heath AR-13A receiver comes with a walnut cabinet and sells for \$184 in kit form. It is one of the finest integrated stereo receivers I have seen, comparable to many factory-wired tuners costing far more.

For more information, circle 188 on reader service card

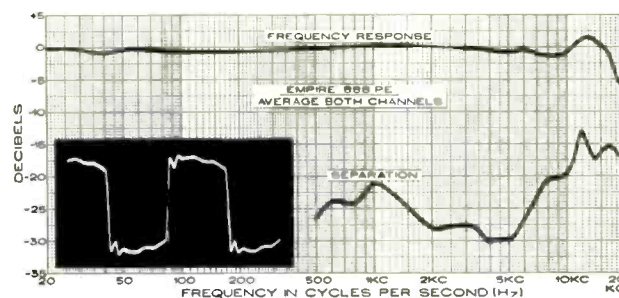
EMPIRE 888PE CARTRIDGE



● THE NEW Empire 888 series of stereo phono cartridges reflects two clear trends in cartridge design—a stylus with a 15-degree vertical-tracking angle, and a reduction in the size and mass of the cartridge.

The 15-degree vertical cutting angle is the standard generally adopted by recording companies in this country. Matching the vertical angle of the playback stylus to that of the recording stylus minimizes second-harmonic distortion. Although the improvement in sound is more easily measured than heard, the constant improvement of the recording art makes it desirable to minimize all known forms of distortion in the playback process.

The new 888 cartridges appear to be about half the size of their predecessors in the earlier 880 series. The new models have plug-in stylus assemblies in which the stylus cantilever is pivoted in a block of rubber-like material which supplies the compliance and restoring force for the stylus assembly, as well as some damping. The



stylus moves a tiny conical magnet that is attached to the lever near its fulcrum. Four coils in the cartridge body sense the motion of the magnetic field as the stylus moves, translating it into left- and right-channel output voltages proportional to stylus tip velocity.

The replaceable stylus assembly contains all the parts of the cartridge that are subject to damage, wear, or deterioration. Thus, replacing the stylus gives one, in effect, a new cartridge. The cartridge body is completely shielded in mu-metal to prevent hum pickup from power transformers or from external electromagnetic fields such as are produced by turntable motors. The cartridge had no external magnetic field to cause attraction to steel turntables.

The 888 series is available with several types of styli having different compliances, tip radii, and tracking-force requirements. Included in the comprehensive cartridge report in the July issue of HiFi/STEREO REVIEW was the 888P, which has a 0.6-mil conical stylus. For this report, I tested the 888PE, which has a 0.2- by 0.9-mil elliptical stylus and a rated compliance of 20×10^{-8} cm/dyne. The elliptical stylus makes possible superior tracing of very high-frequency groove modulations, as well as providing exceptionally fine reproduction of monophonic records.

The Empire 888PE had a very smooth, uniform response from the lowest frequencies to beyond 10,000 cps, rising slightly (about 2 db) in the 12,000 to 14,000 cps region. At 16,000 cps, its output was the same as at lower and middle frequencies. Channel separation averaged between 25 and 30 db between 1,500 and 6,500 cps. At 1,000 cps and at lower frequencies, separation was better than 20 db. From 10,000 to 20,000 cps, separation averaged between 10 and 15 db.

The 888PE tracked my most difficult test records at 1.5 grams, and at that force had exceptionally low intermodulation distortion at any velocity likely to be encountered on stereo records. Increasing the tracking force to its rated maximum of 3 grams reduced the distortion to lower values than I had believed to be on my test record (the RCA 12-5-39). In fact, at 3 grams this cartridge had less distortion (at any velocity up to the recorded maximum of 27.9 cm/sec) than any other cartridge I have tested.

The hum shielding was excellent. The square-wave response was very good, showing only a single cycle of ringing at about 12,000 cps. I compared the 888PE in A-B listening tests with some of the best cartridges I had previously tested. It was, as far as I could hear, the equal of any of them. Without doubt it is in the top rank of stereo cartridges. The Empire 888PE sells for \$32.95.

For more information, circle 189 on reader service card



Under this copy of HOUSE BEAUTIFUL
is our new combination of
a sensitive AM/FM stereo tuner
plus a powerful 50 watt stereo amplifier.

Beautiful.



It might strike you as just a fine decorator accessory. True, it is an asset anywhere in any room. But if you can tear yourself away from just looking at it, flick it on and you'll HEAR the true beauty it was invented for. Fifty watts of extraordinary stereo sound can't be seen, but you'll feel it completely filling your room. The receiver is all solid state. E-V has removed all the bulk, the heat, and the cost that mean nothing to your listening (and looking) enjoyment. Series 1100 units give you all the control you need to satisfy the most discerning musical taste. Peek at the features of the

amplifier and tuner. Everything said about those units has been combined in this receiver, and that's a lot in a package this size. All connections are recessed and hidden. Every model is complete with case including solid walnut end panels. There are the sound source lights, "spot of light" tuning dial, and FTS stereo broadcast indicator that works even when you're listening to records. It's almost as much fun to watch as to hear. At home in a bookshelf, on a table or cabinet. Just add a pair of Electro-Voice speakers for a completely satisfying high fidelity system.

E-V 1177 FIFTY WATT FM STEREO RECEIVER **E-V 1178 FIFTY WATT AM/FM STEREO RECEIVER**



Electro-Voice®

Careful! Here's an amplifier so small you may misplace it under a few decorator magazines. You'll never misplace the sound, of course — it's superb! But the size means you can really put the E-V 1144 anywhere. Whatever your sound source — tuner, turntable, tape — it has a place with this amplifier. And the unit shows you what's operating, because there's a color light bar, different for each source, glowing on the front panel. The amplifier is completely enclosed, of course, with a solid walnut panel at each end. Connections are hidden under the back. Solid!

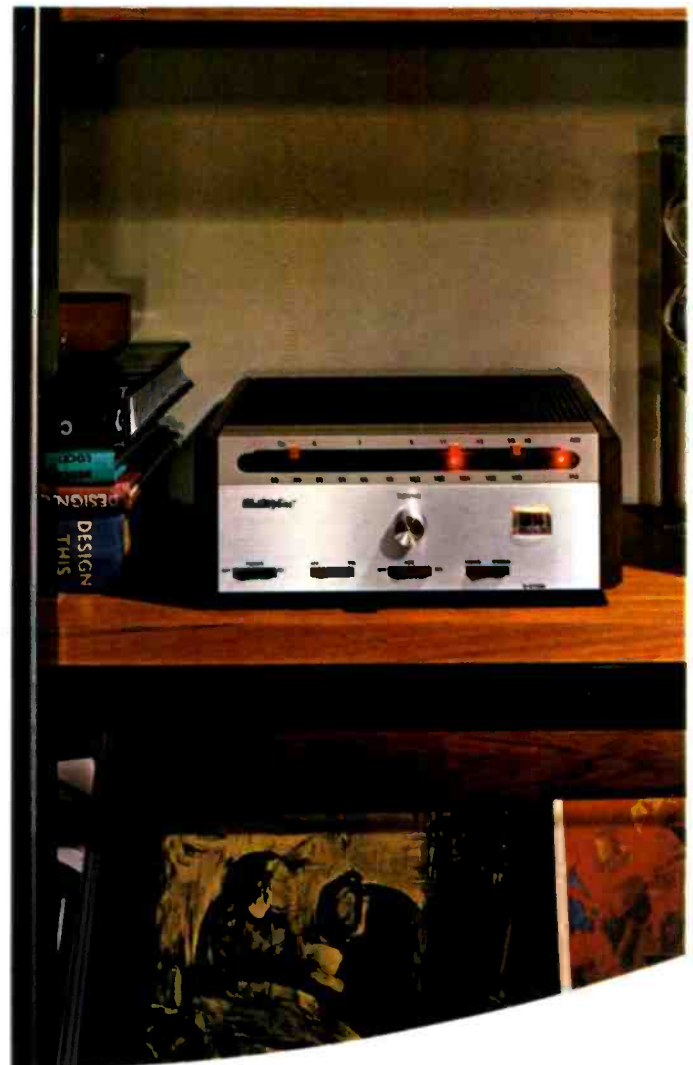
E-V 1144 FIFTY WATT STEREO CONTROL AMPLIFIER

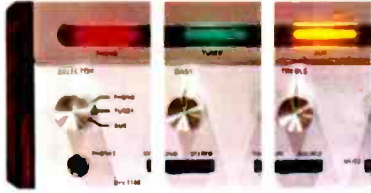


And for a perfect companion, the E-V tuner, matching the amplifier exactly. This all-solid-state unit just won't let you stray from optimum satisfaction. You tune, and the "spot of light" leads you along the dial. Your favorite stations can be marked by exclusive E-V movable locaters. If you wish, AFC locks in fm stations, and the illuminated meter shows when tuning is perfect. The FTS (full time stereo) light tells when stereo is there! Listen, it's simply great. After all, this is one tuner that's as sensitive as you are.


E-V 1155 FM STEREO TUNER

E-V 1156 AM/FM STEREO TUNER







COMPUTER-TYPE INDICATOR LIGHTS call out which audio source you are hearing — tuner, phono, or auxiliary. The lights are attractively color keyed for quick and easy identification.

 EXCLUSIVE STATION LOCATORS mark your favorite stations for quick, accurate tuning. Easily reset at any time.

 "SPOT OF LIGHT" DIAL INDICATOR, instead of hard to see pointer, pinpoints tuning day or night.

 "FTS" (full time stereo) INDICATOR LIGHT glows whenever you are tuned to a stereo broadcast even when listening to records or tape, or system is switched to mono. Automatic fm stereo switching.

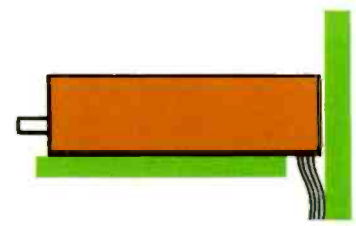
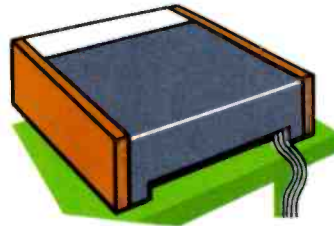
 ZERO-CENTER TUNING METER permits ultra-precise tuning of weakest signals. Illuminated for easy use.

Electro-Voice electronic components are warranted for two years from date of purchase against defects in materials and workmanship. Any unit showing evidence of such defect will be repaired or replaced without charge.

- E-V 1144 FIFTY WATT STEREO AMPLIFIER\$124.50
- E-V 1155 FM STEREO TUNER 160.00
- E-V 1156 AM/FM STEREO TUNER 195.00
- E-V 1177 FIFTY WATT FM STEREO RECEIVER .. 280.00
- E-V 1178 FIFTY WATT AM/FM STEREO RECEIVER 315.00



FIT ANY SPACE with E-V 1100 series solid state electronics. Tuner and amplifier units stack less than 6¹/₂" high. Case with solid walnut end panels is standard — nothing extra to buy.



NEAT INSTALLATION ANYWHERE is assured by recessed terminal panel at rear. All connections are out of sight. Wires can be wrapped together and run behind a table leg. Units can be placed flush against a wall if space is at a premium.

amplifier specifications / IHF music power output, 50 watts (into 8 ohms, output increases into lower impedances), 25 watts per channel / **Continuous sine wave output**, 18 watts per channel / **Frequency response**, ±1.5 db 20-20,000 cps at rated output, ±1.5 db 20-30,000 cps at 1 watt / **Harmonic Distortion**, less than 1.0% at rated output / **Hum and noise**, better than 70 db below rated output (magnetic phono input better than 60 db below rated output) / **Inputs**—phono (mag), tuner, aux, tape (high level). **tuner specifications: Sensitivity**, 2 uv IHF. **amplifier and tuner dimensions: 3³/₈" high, 8³/₈" wide, 10¹/₄" deep. / receiver dimensions: 3³/₈" high, 15⁷/₈" wide, 10¹/₄" deep.**

ELECTRO-VOICE, INCORPORATED BUCHANAN, MICHIGAN 49107

Setting courtesy of Herman Miller, Inc.

You can see and hear 1100 series components at your E-V high fidelity specialist's showroom.

Electro-Voice®

I WAS AN OVERAGE PIANO STUDENT

By ROSE MULA



IF A WOMAN of sixty goes back to college belatedly to get her degree and makes the cheerleading squad as well, the world applauds her ambition and vitality. If a grandmother of five takes up sky diving, her youthful spirit is envied by all. In fact, it would seem that whenever someone of mellow years plunges into any juvenile endeavor, the news photographers turn out in throngs to record the happy event, while the reporters grind out column after column of glowing praise.

However, let anyone over the ripe old age of eighteen decide to take piano lessons, and people look at them as though they have two heads. I know, because I tried it—and believe me, I could use two heads to answer all the sneering comments. Occasionally some kind soul will say, "Oh, you're taking piano lessons? Well, that's very nice, dear." Unfortunately, however, this line is always delivered in the sweet, patient tones usually reserved for humoring the demented.

But raised eyebrows aren't the only hazard in the path of a senior citizen's lately awakened musical interest. The main problem is finding a suitable teacher. I would have given up completely had it not been for the fact that I had impulsively invested a sizable sum in a spinet piano to blend with the living-room decor—even though I had long since forgotten all I had ever learned from the piano lessons I took in my first childhood. Having spent the money, I thought it would be nice if I could tickle the ivories just a little, so I shopped around for a teacher. Nothing but the best would do, and the best was the conservatory in a near-by city. I enrolled and dutifully reported for my first lesson to the instructor assigned me—a sweet little old lady with pince-nez glasses.

"Do you know how to read music?" she quavered, and was delighted when I answered, "Yes."

"Fine! That will save a lot of time. Let me explain our system of sight reading to you." Whereupon she pulled forth a sheaf of paper decorated with gaudily-colored birds which were perched on lines resembling a musical staff.

"Now, then—the canaries are eighth notes, the bluebirds are quarter notes, the green parakeets are half notes, and these big, fat robins are whole notes. Now let me see you try to play this lovely little song!"

Even if the big fat robins hadn't been in the process of eating big fat worms, I would have felt slightly ill. I looked at her closely. No—she wasn't kidding; she was quite serious. Apparently she simply had never taught anyone over the age of three and a half.

"Do you suppose," I asked gently, "that we could try it with regular music? I think I could manage."

She couldn't have looked more shocked if I had suggested blowing up the White House. "Heavens, no!" she said, very confused and bewildered. "We couldn't possibly—that's not our system!"

I managed to refrain from telling her that I thought their system was for the birds, and I never reported back for lesson two.

NEXT TIME I was more careful. I made extensive inquiries and learned that one of the home-town music schools had a wonderful reputation for efficient teaching and marvelous results, so I trotted myself down. I must say they were efficient, but the wonderful results they achieved were strictly financial, from the school's point of view. An alarm clock was set at the beginning of a half-hour lesson, and the teacher raced against it through the whole session. When the time was up, a bell went off shrilly; and if a hapless student had an arm raised at that moment, ready to crash down onto

(Continued on next page)

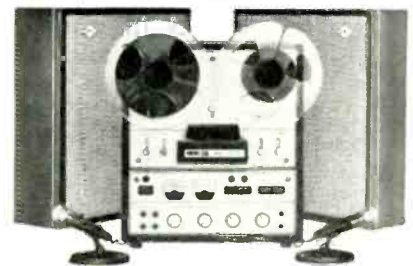
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Enjoy BIG wall to wall sound ear to ear



The only stereophones with
separate tweeters and woof-
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models from \$30 to \$50.

It's one thing to fill a whole room
with music. But getting to enjoy it at
the volume you want, anytime you
want, can be a problem.

That's where Superex stereophones
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They make listening a strictly per-
sonal pleasure. Whether it's Stereo,
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You don't bother anyone. No one
bothers you. Which is a good thing.

Because Superex are professional
quality all the way. They're for peo-
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SUPEREX ELECTRONICS, 1 RADFORD PLACE YONKERS, N.Y.

a resonant chord, the chord would re-
main unplayed, and the student's arm
would remain upraised until the next
week's lesson.

Though I had paid for six lessons in
advance—in accordance with the school's
play-safe terms—I couldn't take it any
more after two. The ticking of the alarm
clock competing with the clicking of the
metronome was making me a nervous
wreck. And when I found myself playing
Brahms' *Lullaby* in ragtime to finish be-
fore the bell, I knew I was licked.

At this point, I decided to put an ad
in the newspaper: "For Sale: one brand
new spinet piano, barely touched by hu-
man hands." But before the paper went
to press, I got a phone call from an old
friend who had heard about the funny
things that had happened to me on my
way to Carnegie Hall.

"Be of good cheer!" she said. "Your
search is over! I heard about a wonderful
teacher. He specializes in adults—and
what's more, he doesn't know how to
tell time!"

I HAD my doubts, but decided to give
it another go, as they say in the old coun-
try. My persistence paid off. This teacher
was a gem. He taught popular music by
a chord method and started his students
out with music written in letter form on
paper ruled off in squares. At least it
looked a bit more sophisticated than
colored birds, though it did confuse my
friends. They would invariably peer at
the strange-looking diagrams and ask,
"But how can you play algebra on the
piano?"

But it was effective. In three weeks my
teacher had me playing so well, he fig-
ured I was ready for my debut.

"What do you say?" he quipped. "I
can fix it so you can play at the grand
opening of that new supermarket down
the street."

After a moment's hesitation, though,
he changed his mind:

"On second thought, it may not be
such a good idea—too many fruits and
vegetables handy for the amateur critics
to throw. I think we should try a cock-
tail lounge, instead. We could start you
late in the evening when the customers
are so mellow anything would sound
good."

When I accused him of not having any
faith in my musical ability, he said,

"It's not that; you just need a little
more practice. In fact, I think you've got
real talent. Stick with me, kid—I need
the money."

That was two years ago, and I'm still
at it; and though I'm not yet ready for
my concert bow, with the repertoire of
jokes I've collected from my teacher, I
could pinch-hit for Bob Hope at a mo-
ment's notice. They still laugh when I
sit down at the piano, but who cares?
I understand Victor Borge has somewhat
the same trouble.

YOU DON'T HAVE TO TREAT YOUR AR TURNTABLE GENTLY.

We published this picture in our first ad for the AR turntable, to illustrate its mechanical stability. Equipment reviewers, in addition to reporting the lowest wow, flutter, rumble, and speed error of any turntable they had tested, raved about its insensitivity to mechanical shock and to acoustic feedback.*



But a few complaints of sensitivity to jarring trickled in. Investigation showed that under special conditions the complaints were justified; when a floor was exceptionally springy or when the AR turntable was placed on a shaky surface (factors introducing a horizontal shock component) the much-vaunted resistance to jarring disappeared. We advised the users who had this problem to place their turntables on sturdier pieces of furniture, and went back to the lab.

For more than a year now we have been using an improved suspension design. As before, when the turntable is placed on a solid surface you can pound directly on its base or stamp violently on the floor without making the needle jump grooves. The difference is that the newer model, designated by serial number prefix XA or TA,** will take considerable mechanical abuse when the mounting conditions are less favorable.

Literature on the AR turntable, plus a survey of the hi-fi equipment recommendations of four magazines (the AR turntable was the top choice of all four), is available on request.

*Reprints on request.

**The new suspension would not make any difference at all in most cases. However, if you are interested in converting your old AR turntable to the new XA model (cost \$15 plus freight), please write us for details.



\$7800 complete with arm, oiled walnut base,
and dust cover, 33 $\frac{1}{3}$ and 45 rpm

5% higher in the West and Deep South

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

At \$530, this Ampex Tape Recorder is a real buy. So,



buy it... and we'll include \$100 worth of stereo tapes!

THE AMPEX 2070 STEREO TAPE RECORDER is a completely automatic, easy-to-use, self-contained portable. It threads itself automatically; just drop the tape into the slot. It records 4 track stereo or mono, and plays back through its self-contained speakers. And, it reverses itself automatically at the end of the reel; allows up to 4 full hours of continuous hi-fi listening, without switching reels. (For the technically minded: this 3 speed, 4 track model features dual capstan drive, a hysteresis synchronous motor, die-cast aluminum construction... professional Ampex quality throughout.)

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from best-selling tapes like those listed below. When you mail in your warranty card, we'll send you an order blank listing 100 of the most popular of the 1300 titles in the Ampex Stereotape Catalog. Choose \$100 worth of Stereotape, return the order blank, receive your selections by return mail.

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- Knuckles O'Toole Plays Again
- Lawrence of Arabia, Sound Track
- Definitive Jazz Scene, Vol. I
- Best of Chad Mitchell Trio
- Hello Dolly—Louis Armstrong
- Irresponsible—Jack Jones
- Academy Award Winners—Roger Williams
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- Grand Canyon Suite—Black, London Festival Orchestra
- Ravel's Bolero, Polovtsian Dances—Black, London Festival Orchestra
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- Joan Sutherland—Operatic Recital
- Messiah Highlights w. Sutherland—London Symphony, Boult
- Let's Dance Again—David Carroll Orchestra
- Smothers Brothers—Curb Your Tongue, Knave
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- Rachmaninoff Piano Concerto No. 2—Janis, Minneapolis Symphony, Dorati
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Mozart's *Symphony No. 39*

WHAT prompted the thirty-two-year-old Mozart to turn out three symphonies in a six-week period during the summer of 1788? No one is certain. There is nothing in the composer's papers to suggest that the scores were written to order—indeed, opera being all the rage in the 1780's, it is hardly likely that a patron would have commissioned Mozart to write a symphony. Thus, with no extra-musical stimuli to account for their composition, we must conclude that the three—the Symphony No. 39 in E-flat, the Symphony No. 40 in G Minor, and the Symphony No. 41 in C, the "Jupiter"—were the fruits of an inner compulsion to create. Mozart seems to have had some time on his hands during the summer, and to have returned, for reasons of his own, to the form of the symphony—a form he had developed and ennobled

over the previous two decades. The resulting trio of works, his last symphonies, excite wonder even for a composer whose whole musical output is a creative miracle.

Mozart apparently took a casual attitude toward the three scores: he barely mentions them anywhere except in his personal catalog, and he does not seem to have tried to arrange performances of the works during the three years of life that remained to him. But we must remember that up to his time a symphony was generally considered to be a diverting musical exercise of no great consequence. Only with the work of Mozart and Haydn did it become the outlet for the most deeply felt personal emotions. Haydn pointed the way fairly early in his symphonies. By 1773, when Mozart produced his first really penetrating



Among the finest of the stereo-mono versions of Mozart's Symphony No. 39 are a Philips recording of the stylish reading by Colin Davis and the London Symphony, an Angel disc containing Otto Klemperer's imposing performance with the Philharmonia Orchestra, and a Columbia recording that preserves the late Bruno Walter's unique interpretation with the Columbia Symphony.

and intense piece of music in this form—Symphony No. 25, the “Little G Minor”—Haydn had already provided such noble and passionate models as “The Philosopher” (1764), the “Lamentatione” (1765), and the six “*Sturm und Drang*” symphonies (1772). But once Mozart committed himself to the idea of a symphony as a vehicle for profound musical thinking, he never deviated from it.

THE Symphony No. 39 in E-flat, the first of the great final trio, is for the most part a light-hearted score, full of abundant joy and ebullience. But the composer was anything but light-hearted at the time of its creation. On June 27, 1788, the day after Mozart finished the work, he wrote a letter to his friend and fellow Mason, the amateur musician Michael Puchberg, asking for money. In it he said, “I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply.”

The scoring of the E-flat Symphony represents something of a departure for Mozart. He had been growing increasingly interested in the clarinet—the great Clarinet Quintet was to be written the following year, and the Clarinet Concerto three years later, in 1791—and in place of the usual oboes, two clarinets are called for by the score of the E-flat Symphony. The characteristically liquid sound of the clarinet is heard throughout the work but to special effect in the trio of the minuet, in which the main melodic material is carried by the first clarinet while the second clarinet embellishes the line with arpeggios lying in its lower register.



More than a dozen performances of the Symphony No. 39 are listed in the current Schwann catalog, seven of them in alternate stereo or mono versions. The best of the latter group, it seems to me, are those by Colin Davis and the London Symphony Orchestra (Philips PHS 900036, PHM 500036); Klemperer and the Philharmonia Orchestra (Angel S 36129, 36129); Szell and the Cleveland Orchestra (Epic BC 1106, LC 3740); and Walter and the Columbia Symphony Orchestra (Columbia MS

6493, ML 5893). The Davis performance is a light-textured, attractive reading of the score, played with great style by the orchestra and well recorded by the engineers. Klemperer's performance is a more imposing one; this conductor sees the slow and solemn orchestral introduction as the key to the work, and he invests the whole symphony with solidity and an epic character. Here, too, the playing and the recording are both first-rate. Szell is more concerned than Davis or Klemperer with capturing the shifting, kaleidoscopic qualities of the music. A special feature of the Szell recording is the marvelous articulation of the string passages. Walter's performance is more personal than the other three: the late Austrian conductor did not hesitate to caress a passage that he found especially beautiful, and the varying tempos lend this performance a unique quality.

All four of these performances share a disc with another Mozart symphony, but no two couplings are identical. Davis' performance has Mozart's Symphony No. 40 in G Minor, performed by the same forces, on the reverse side; Klemperer's, the “Prague” Symphony, No. 38; Szell's, the “Haffner,” No. 35; and Walter's, the “Linz,” No. 36. The performances of all of these reflect the same qualities as the matching performances of the E-flat. Any one of the four discs will pay the listener continuing dividends in musical pleasure.

At present only one four-track stereo tape version of the E-flat Symphony is available—a performance by the Vienna Philharmonic Orchestra conducted by the young Hungarian István Kertész (London L 80135). Though the outlines of a fine reading can be heard here, Kertész does not deliver as completely convincing a performance as the four conductors whose discs I have considered. The other side of the Kertész tape, however, contains as fine a recorded performance of Mozart's Symphony No. 33 in B-flat as I have ever heard. The sound given both symphonies by the tape engineers is simply gorgeous—the mellow warmth of the Vienna Philharmonic comes across in irresistible fashion. But the tape buff should keep in mind the likelihood that one or more of the four recordings of the E-flat Symphony discussed above will soon appear on prerecorded tape.

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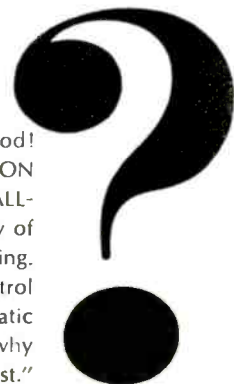
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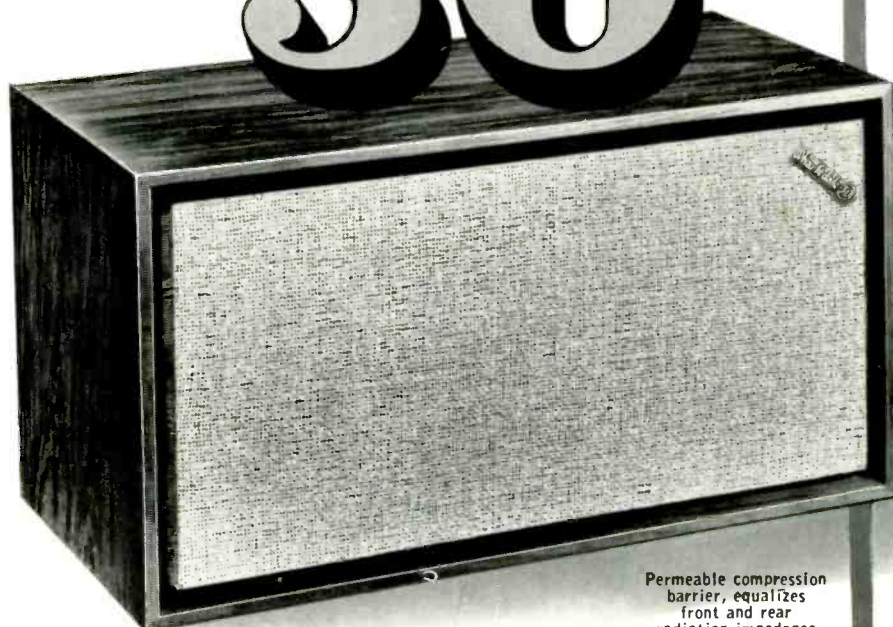
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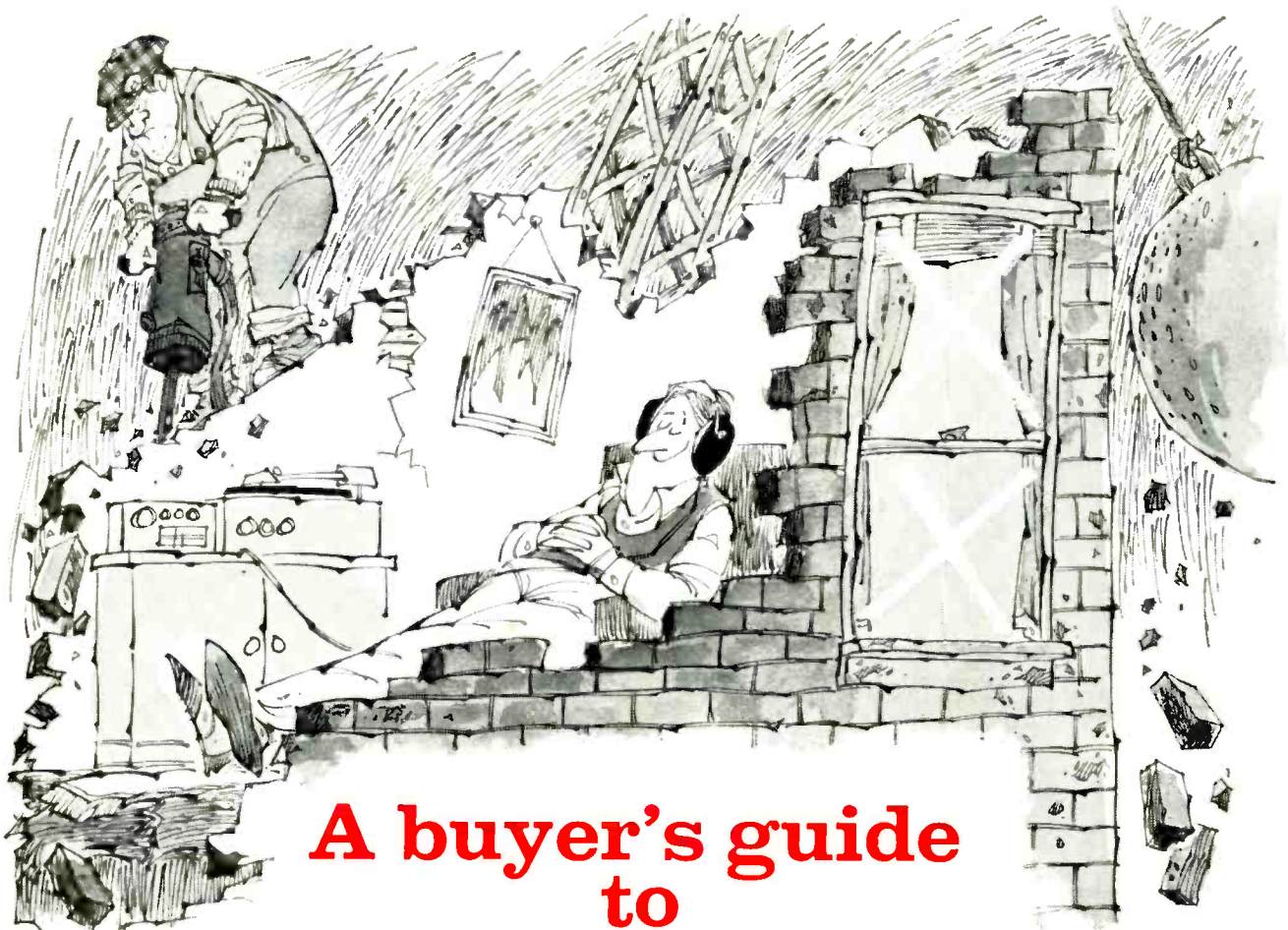
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A buyer's guide to **HEADPHONES**

AN EXAMINATION—COMPREHENSIVE BUT CONCISE—OF THE ADVANTAGES AND DISADVANTAGES OF HEADPHONES, PLUS EXPERT ADVICE ON WHAT TO LOOK FOR WHEN BUYING

By **BENNETT EVANS**



PERHAPS you haven't noticed, but most late-model component amplifiers—and even some console radio-phonographs—now include headphone-connection jacks and speaker shut-off switches to make headphone listening more convenient and comfortable. The prevalence of built-in headphone connection points on hi-fi equipment constitutes acknowledgement by manufacturers of the snowballing popularity of headphones, a popularity that has grown tremendously since the first stereo recordings and the first comfortable, wide-range stereo headsets reached the market.

Why should anyone wear headphones? Mainly because they offer privacy in two directions: in and out. With

headphones serving as an acoustic barrier between your inner ear and the noisy external world, you can ruminate contentedly over Beethoven's "Pastoral" Symphony while the more visually oriented members of the family view a frenetic *Shindig* or *Hullabaloo* on TV; or you can hold a private *Sacre du Printemps* at 4 A.M. without bothering either the neighbors or the baby.

Furthermore, even under ordinary listening conditions, headphones seal out the room noises that sometimes mask soft passages and overtones in all but the quietest surroundings, yet allow you to listen to the loudest passages without having to turn down the volume control for the sake of your lease or your neighbor's good will. Through



DAVID CLARK Model 100 \$39.95



FISHER HP-50 \$29.95



JENSEN HS-2 \$24.95



KNIGHT KN-876 \$19.95



KOSS PRO-4 \$45.00

headphones, you hear the entire dynamic range—from solo tootles to full orchestral *lullu*—that your audio system and your recordings have to offer. And room-acoustic problems—if they exist—are eliminated, since the listening room itself is eliminated.

If you have ever doubted that there is really a meaningful difference between mono and stereo, try listening through headphones as you switch your amplifier from one to the other: the sound balloons outward from a monophonic concentration point somewhere just behind the bridge of your nose to an airy, magical acoustic universe extending into stereo space all around you. Headphone stereo can be a thrilling experience—although, like other intensifications of our senses, a trifle unnatural. Still, in the expanded space that headphones provide, the separate voices of the music stand in relief from one another, and you are freed completely from extraneous sonic distractions.

Headphones are not, of course, everybody's dish of

tea. They do not take the place of speakers—nor are they intended to. Some critical listeners find that the change to headphone listening is not entirely for the better: in addition to finding the expanded-room stereo effect a bit unnatural, they may feel that the weight and pressure of the phones—however light—is bothersome, the cord an encumbrance, or the hisses, pops, and scratches in the music—no longer masked by room noise—obnoxiously obtrusive. And, acoustically isolated by the phones from the workaday world around them, they may miss a telephone call or two.

But considering that the average price of headphones is in the modest \$25 to \$35 price range, few other audio investments will change your hi-fi listening quite as much per dollar as headphones will, and many listeners who have sampled them have become instant converts. If you have been thus converted and are in the market for phones of your own, the best shopping tactics, just as in loudspeaker buying, all boil down to the most direct one:

listen. It is a good idea to have one or two of your best-sounding and most familiar records with you when you shop—this will give you known material with which to test the sound of the headphones.

It is best to start your listening by checking for every quality you would listen for in a good speaker—except high-frequency dispersion: obviously the phones will in all cases be directing the highs right into your ear. Turn up the volume to the highest level at which you would normally want to listen. Is the sound still clear and undistorted? Or does it shatter when the volume goes too high or the bass too low? Listen to a record containing sharp transients—piano or harpsichord, for example. Are the sounds crisp and clean as they would be in a good loudspeaker? Check also for a balanced frequency response. There should be neither a scratchy, peaked treble nor a boomy bass. Do voices and solo instruments seem to jump out at you unnaturally? If they do, the phones probably have an undesirable "presence" peak in the middle-frequency range. Other evidence of this may be heard as an obtrusive emphasis of record-surface or tape noise. After these checks with records and tape, switch to a radio broadcast on an FM tuner, listening in particular to the voice of a male announcer. Does his voice sound clear and natural, or chesty and boomy, as though he were speaking from the bottom of a plush-lined barrel? A set of phones that turns out to be satisfactory in all respects except for a rather rough-sounding treble can often be significantly improved by the installation of a thin wad of absorbent cotton in the cavity of each earpiece. Trial and error will tell you how much to use.

With satisfactory sound established, physical comfort is next in importance. Headphones are the only audio components you wear, and the pleasure you get from them depends to a surprising extent on how well they fit. Most aspects of a headphone's fit are adjustable—so let us start

with the ear cushion, which is not. Does it cover your ears completely (it should) without squashing a lobe or two? Does it form a good seal where it meets your head—and without undue pressure? If the seal is not a good one, you may sacrifice bass response. What about the cushion itself? Is it soft enough to feel comfortable over an extended listening period? Is it washable? (Some cushions can even be removed from the phones for more convenient washing—a useful feature.) Will the cushion's surface become slick or sticky under conditions of high humidity?

Next, the headband. It should fit comfortably around the head without digging in. It should also maintain sufficient tension on the earpieces to form a good seal—but without squeezing your skull to the migraine point. Since all heads are not alike, the distance between the crown of your head and the centers of the earpieces should be adjustable, and the earpieces themselves should be adjustable or rockable along both their vertical and horizontal axes. The shape of the headband should be such that it fits without hard pressure points (if not, it should be malleable enough that it can be bent into conformity), and the angle of the earpieces should be such that, when the headset is tilted so as best to fit the head, the long axis of the earpiece fits comfortably along the axis of the ear.

DESPITE the many adjustments built into modern phones, and despite the fact that most headbands can be bent or otherwise adjusted into configurations to fit almost any head, there will inevitably be some phones that you cannot wear in comfort—though your wife may find that the same phone fits her like a glove. If you buy dissimilar phones for the various members of the family—as you may have to—and if more than one person is likely to be listening through headphones at a time, make sure that the phones you select are of fairly equal efficiencies, so that the sound will be equally loud on all the phones in use,



not blasting in one headset and inaudible in the other. If necessary, however, you can use a control box with individual volume controls for two sets of phones such as the Heathkit AC-13 kit (\$9.95).

The early models of stereo headphones usually had separate wires running from each earpiece to meet in a cumbersome Y-connection under the wearer's chin. Today, however, almost all phones have only a single, combination cable coming out of one earpiece. This is a definite advantage, particularly if you want to remove the phones rapidly without also removing either your nose or your Adam's apple. The length of the connecting cord is a minor factor: if it is too long for your purpose, the entangling slack can be cut off and the phone plug resoldered to the new end; if too short, extension cords are available from audio dealers. Most connector cables terminate in a three-conductor phone plug, and the headphone sockets in all amplifiers and consoles (and most tape recorders also) are wired to match. If you have some applications in mind

for your phones other than these primary ones, appropriate adapters for fancier circuit configurations are available at radio-parts stores.

Stereo headphones come in about the same impedance range as speakers do. Matching the impedance to the amplifier, however, is not as critical, and there is no significant change in performance with mismatches of 10 to 1 or even greater. Headphones require very little power, and frequently even the output from a preamplifier or tuner can drive them to fairly high volume levels. Under these conditions, however, the impedances can become important, since a bad mismatch can result in bass loss or distortion. There are transformer-adapters available for matching low-impedance phones to high-impedance outputs, and most headphones are also available in high-impedance versions. Phones with a 600-ohm impedance can be used with many preamplifier output circuits as well as at the 4, 8, or 16-ohm speaker outputs on the power amplifier. (The terms "high" and "low" impedance as

 <p><i>PERMOFLUX BDHS-28</i> \$45.00</p>	 <p><i>PML D42</i> \$24.95</p>	 <p><i>ROBERTS Model 3850</i> \$29.95</p>
 <p><i>SHARPE HA-660/PRO</i> \$60.00</p>	 <p><i>SUPEREX ST-PRO</i> \$50.00</p>	 <p><i>TELEX Serenata</i> \$59.95</p>

used here may cause some confusion among those audiophiles accustomed to thinking of the output of a preamplifier as being of low impedance. The cathode follower or similar type of circuit used in the output stages of a preamplifier is low impedance, but it is simply not low enough to drive headphones properly in the 4- to 16-ohm range.)

If there is no headphone jack on your amplifier, a headphone connector of some kind will have to be used. Most phones are supplied with a small adapter which usually consists of a connector jack and a pair of attenuator resistors. The resistors are needed to cut down the sensitivity of the headphones and to lessen the danger of accidentally blowing out the phones with a signal that is too powerful for them. Beyond the simple jack-and-resistor combinations supplied with most headphones, there is a host of more complex accessories. The first is the junction box, a unit that usually incorporates the attenuating resistors mentioned above, outlets for two pairs of phones instead of one, right- and left-channel volume controls for stereo matching, and a switch to turn off the speakers while the headphones are in use.

The impedance-matching transformer adapters previously mentioned come in several variations. Koss, for example, makes an adapter containing two matching transformers, input jacks, and output jacks for two pairs of stereo headphones. Superex makes a similar unit, but with screw-terminal connectors instead of jacks. R-Columbia offers a variety of "Phone-mate" adapters with miniature transformers built into phone-plug adapter assemblies; these are available in a wide range of matching impedances and jack setups.

There are several amplifiers on the market designed to be used with headphones only. Koss has offered such a low-power amplifier to headphone enthusiasts for some time at \$29.95, and Shure has just brought out a transistorized version (\$45.00) that not only accepts tape, preamp, or tuner inputs, but (unlike the Koss) can be used with magnetic phono cartridges as well.

And there is even one junction box that compensates for the "expanded-room" effect that is typical of headphone listening: the Bauer "space-perspective" circuit, available in two versions from Jensen. The unprepossessing CFN-1 unit (\$24.75) is just a small grey box with one phone jack, screw-terminal connections for another set of phones, and more screw terminals for connections to the amplifier. The more elaborate Model CC-1 headphone control center has a speaker on-off switch; stereo balance and volume controls; a switch offering a choice of mono, stereo, or space-perspective listening; and another switch for normal or reversed stereo, or right or left channel only. It sells for \$52.00. Lafayette Radio is importing a similar unit, the Stereo-trol (\$24.95), that provides many of the same features.

The world and our private living space are becoming more and more crowded all the time. Few of us are for-



JENSEN CC-1 \$52.00

LAFAYETTE Stereo-Trol \$24.95

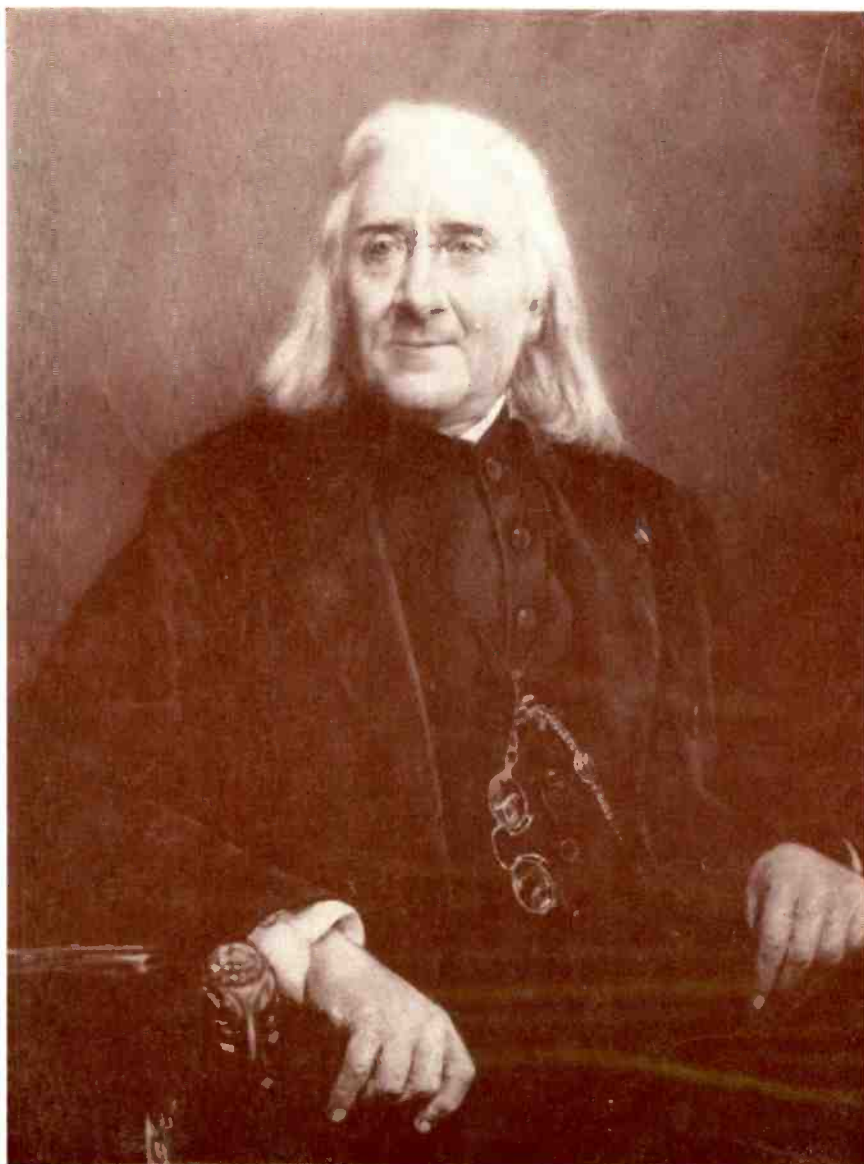
SHURE Solo-Phone \$45.00

R-COLUMBIA
Phone-Mate
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HEATHKIT AC-13 \$9.95

tunate enough—or insensitive enough—to be able to make all the noise or music we want without thought of the effect on our neighbors. And, conversely, few of us are able to escape completely when we wish to from the noise—and music—being generated around us. Headphones are therefore worth a try, one of the shrinking number of ways of getting away from it all, and one I can personally recommend. I am seriously thinking, as a matter of fact, of labelling my amplifier's stereo-headphone jack more appropriately: ESCAPE HATCH.

Bennett Evans is a young New York ad man whose five children have convinced him of the usefulness of his headphones.



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By **RAYMOND LEWENTHAL**

☞ Last season the American pianist Raymond Lewenthal made a deep impression on New York concert-goers with a sequence of recitals devoted to the Romantics, and particularly to the almost universally unplayed works of the forgotten French composer C. V. Alkan. Shortly thereafter, RCA Victor issued a Lewenthal album (reviewed in August HiFi/STEREO REVIEW) devoted entirely to the music of Alkan and G. Schirmer published Mr. Lewenthal's edition of selected and long-out-of-print works.

Mr. Lewenthal is currently engaged in presenting a cycle of three recitals (September 23, November 23, and

January 24) devoted to the more neglected works of Franz Liszt. These works are also scheduled for early recording by RCA Victor. He thus qualifies, in the space of two concert seasons, as the most vigorous proponent of the Romantic revival, a rather tenuous enterprise that now becomes, thanks to his persistence, something more than a rumor. The extraordinary labor of preparation expended on these projects by Mr. Lewenthal is already a legend in the profession, and the editors of HiFi/STEREO REVIEW have asked him to discuss this aspect of his program for our readers.

Robert Offergeld

IT MAY HELP to explain my long-range—and admittedly ambitious—musical program if I confess that music is my hobby as well as my profession. Very early I set myself the impossible task of knowing all music. Not only music for my own instrument, the piano, but all opera, all songs, all symphonies, all chamber music, all choral music: *all music*. . . In this impossible pursuit, I read through stacks of music weekly. But the music for the piano alone is so incredibly voluminous that one doesn't know where to start. And soon one finds that many of its areas are either uncharted, or that the maps are dated, out-worn, inaccurate, or downright heretical.

In any case, many years of browsing through the music of the nineteenth century brought me to the conclusion that C. V. Alkan was the most significant *totally* neglected composer (as distinct from other important composers of the era who have not been sufficiently played or understood but who never went into complete oblivion). Alkan's enigmatical character gradually unfolded to me as I acquired more and more of his music. Then, after acquiring intimate familiarity with his complete works, and through reading his letters and the critiques of his concerts (he was a great pianist in the *style sévère*), I was able to come to some conclusions about his personal style that could guide me in playing his music. It was an absolutely fascinating experience for me, a rare privilege, to come upon this completely unfamiliar music by a completely unfamiliar composer and to *reconstruct*, as it were, his proper style.

But it is not only music by completely unknown composers that needs research and revival. A great deal of music by famous composers is almost completely unknown, and one of the chief examples of this, oddly enough, is Franz Liszt. Everyone knows his name, but few are aware of the true scope of his work. Liszt has fascinated me all my life, and when I noted the interested public response to Alkan, I felt that Liszt should be the next step in what had by now become my "program": bringing the neglected music of the nineteenth century before the public.

I had already played a great deal of Liszt, particularly in Europe, and had even given a few all-Liszt concerts

in Italy. That was six years ago during a winter I spent in an icy villa on the Italian Riviera. Huddled in an alpaca coat near a wood-burning stove, I practiced Liszt eight hours a day, developing what my hosts and I jokingly referred to as *le style massif*—a certain way of playing chords that a pupil of Busoni had showed me. I also already had a large library of Liszt's music, including all of his most important works and many of the lesser ones, that I had collected over a period of years on three continents. But, in keeping with my general policy of ruthless thoroughness, I wanted to have all, or virtually all, of his music—and at least the complete piano works—before embarking on this project.

Amassing all of Liszt is no mean feat. His output was simply enormous: just the printed list of his works in *Grove's Dictionary of Music and Musicians* occupies forty-seven pages of small type. And a large number of the most interesting pieces (interesting either for performance or for what the musician and pianist can learn from them) are completely out of print and almost as scarce as those of Alkan. In order to fill in the unchecked places in my catalog of the complete works of Liszt, I went on a "dig," as the archaeologists say, in the Library of Congress. I spent days there sifting through musty cases of catalogued and uncatalogued Liszt and ordering microfilm copies. While there I found a lovely piece from Liszt's later years, *Sospiri*, that Liszt scholars knew had existed but believed long ago lost. I am giving the first performance of it in my cycle and am pleased to have been able to solve the mystery surrounding it.

AFTER the Library of Congress, I headed for the Columbia and Juilliard libraries, and for the better part of a week I trudged back and forth in the New York heat carting huge tomes over to Teachers' College for Xeroxing. Meanwhile, letters went out to libraries in London, Paris, Berlin, and Vienna to order copies of works that I had examined there some time ago and had not yet acquired. The acquisition of these Liszt scores has been for me both a very expensive and a very time-consuming procedure. But of course the real work began when I had the music in my possession—the studying and evaluating,

followed by the restudying and then the re-evaluating.

Liszt was a many-splendored man. He was one of the most astonishingly multifarious artists in the history of music: the greatest pianist of all time, who created both a whole new technique and a vast new repertoire for the instrument; a conductor who presented the first performances of many of the most significant works of his day; a teacher who taught most of the greatest pianists of the nineteenth century; the chief champion of his son-in-law Wagner, and of Berlioz, Schumann, and most of the other important composers of the era as well. One of the greatest of all improvisers, paradoxically he was incredibly precise in marking his music once he wrote it down. The more one studies his music the more one marvels at the infinite care that this busiest of men devoted to making clear the proper *enunciation* of his music. He even invented special signs to indicate what he wanted. No detail escaped his attention and no effort was too great for him if it would communicate his ideas more clearly. Not that his music is overrun with finicky markings. He gives the bare minimum necessary for obtaining the results he requires. As one of the greatest public performers, he knew how to project directly to his listener. As one of the greatest of teachers, he knew how to give directions which would enable others also to do this, to the best of their ability.

The player is not denied his freedom where freedom is allowable, but certain definite points of rhetoric, of declamation, *have* to be made, and Liszt was very definite in showing what these must be. His use of accents of all kinds is a study in itself. The declamatory aspect of much of his music, stemming as it does from Italian opera,

requires emphatic punctuation, and he was fastidious about marking what he wanted in this respect.

Liszt was also very careful about marking his pedal effects. He sometimes wanted blurred sounds for special reasons. (I remember once reading critical praise for the clear pedaling of a pianist in a passage in the *Dante Sonata* that Liszt specifically indicated was to be played in an *indistinct*, long-pedaled, impressionistic blur.)

In matters of fingering, Liszt was highly original and creative; he often found unique solutions to the problems of disposing the hands on the keys. To appreciate Liszt's ingenuity, however, one must examine the editions published under his supervision. Unfortunately, widely circulated editions have appeared since his death that almost completely obliterate his intentions. Usually little or no distinction is made between the ideas of the editor and those of the composer.

Thus Liszt's painstaking directions for phrasing, fingering, accentuation, and pedaling, full of his genius, are often altered wantonly, removed, or mixed with those of editors who are more anxious to show off their ideas than Liszt's. Some of the editors are men of no small stature as pianists and performers: artists such as Sauer, Joseffy, D'Albert, Cortot, and Klindworth are not to be sneezed at. And in truth, their ideas are often very subtle, intelligent and instructive—but clear differentiation should have been made as to whose ideas were whose.

The Russians have been doing valuable work in republishing Liszt. They are in the midst of putting out a complete edition of Liszt's opera paraphrases, most of which have been out of print for years. However, one serious drawback to this enterprise is that there are nu-

Liszt lived in Paris—then the center of world music—from 1823 to 1835, and this 1840 painting by Joseph Danhauser shows him surrounded by his friends (left to right): Alexandre Dumas (père), Victor Hugo, George Sand, Paganini, Rossini, and Madame d'Agoult.





BETTMANN ARCHIVE



Young Liszt's années de pèlerinage in the company of the Comtesse d'Agoult produced three children: Blandine, Cosima, and Daniel.

merous misprints, often of a kind that one could not detect without having the original score in hand. These publications are re-engraved. And every time one re-engraves there is a danger of new misprints slipping in. The only logical and foolproof way of presenting a composer's intentions is to reproduce photographically the original editions that appeared under his eye. Modern methods have made this a very simple thing to do, and are actually much cheaper than re-engraving. There are, of course, occasional misprints even in the first editions, but these can very easily be pointed out in footnotes by the editor. Anything added by the editor should either be given in footnotes or in light print and brackets in the body of the score.

The three programs making up my present Liszt cycle do not by any means include all of the music of Liszt that I consider worthy of performance. What I have tried to do is to maintain a balance between the extraordinary contradictions that Liszt was. As a connecting *leitmotiv* running through all the programs, I am starting each concert with one of the three volumes of *Années de pèlerinage* (*The Years of Wandering*).

The *Années de pèlerinage* have an interesting history, certain aspects of which may clarify for the reader how important it is for the performer to do his homework properly. The first two parts of the *Années*, the Swiss and the Italian years, appeared in numerous forms and permutations when Liszt, who was in his twenties, was traveling about those countries with the Comtesse d'Agoult. The definitive version appeared during that feverishly active twelve-year period when Liszt, now set-

tled in Weimar with the Princess Wittgenstein, produced most of his larger works. However, for the performer to understand properly the final versions of these works, he must be familiar with the earlier ones. And no more fascinating task can be imagined than comparing them. Liszt's early scores (written during his twenties and thirties) and his late ones (produced during his sixties and seventies) are the music least known to the public and to performers. It is chiefly the works of his middle years, or revisions of early works made during those years, that are known today. But it is the music of his early period, the period when he was creating an entirely new concept of piano playing, and indeed of piano music, that contains amazing flights of fancy and is full of special difficulties and innovations.

The problems of the works of Liszt that are in the standard repertoire have more or less been solved by many of our performers. But there are things in the unplayed music of Liszt, particularly from the early period, that would curl the hair of any pianist.

Au Bord d'une source, that exquisite water piece, the precursor of all French water music to come later in droplets and deluges from Debussy, Ravel, and others since, appeared in its first version in a completely different setting from the one we know and play now. Melody, harmony, and form are the same, but the pianistic setting is utterly, bewilderingly different—very difficult, full of extremely wide extensions between all the fingers. It is a splendid étude and it should certainly be played. It is not a matter of choosing between the two versions. The metamorphosis that the piece underwent from one ver-

sion to the other is scarcely less miraculous than the metamorphosis of caterpillar into butterfly. I don't propose to choose between caterpillars and butterflies.

Other pieces in the *Années* have undergone other types of metamorphosis. The delightful *Pastorale*, as short as any short Bagatelle by Beethoven—and fully as charming as many of those wonderful fragments—is, in the first version, a much larger piece. Liszt didn't scruple later to expurgate an entire middle section. What he wanted was a minute-and-a-half of change of key and mood between the ravishing *Au lac du Wallenstadt* (which, by the way, remains unchanged in the later version) and *Au Bord d'une source*. The resulting little whiff of clear mountain air makes slight sense by itself, but it is exactly right when the Swiss *Année* is played complete. Again, the early version of *Vallée d'Obermann* is very different from the later one. Its melodies are the same, but it is a younger Liszt singing here. The later version is more controlled, more mature. But here again, one need not choose between the two. Each is full of its own peculiar beauties and each should be heard. And there are marks of expression in the earlier version that are invaluable as a guide to performing the second version.

The *Mal du pays* is definitely a case where familiarity with the early versions (several different pieces that aren't even called *Mal du pays*) is invaluable to the player. I was always puzzled by the final version until I was able to study its ancestors. Then it was that the fragmentary wisps of melodies echoing back and forth, as if in the mountains, took on meaning and significance. The early version of *Cloches de Genève* is superb, full of symphonic development, very different from the second version, and again, very instructive.

Then what are we to say about the *Sonetti del Petrarca*, which many people feel are among Liszt's finest works? How many of these admirers of the final piano versions realize that there were earlier versions for piano—written, it seems, simultaneously with, or shortly after, vocal settings of the poems for a high tenor; and who realizes that these vocal versions themselves underwent metamorphoses many years later and became quite different songs for baritone? There is much to be learned from study of all these versions—things that can affect one's interpretation of any other version.

There are some instances where I find the earlier versions of Liszt's works to be greatly superior to the "definitive" ones. One example is the transcription of Paganini's Twenty-fourth Caprice. Liszt was completely overwhelmed by the appearance of Paganini in Paris in 1832. He was quick to realize that the technique of the piano could be vastly extended by applying to it some of the idioms of the violin—notably the wide-spaced double, triple, and quadruple stops, the spread-out arpeggios, and the leaps typical of violin technique. Chopin had heard Paganini a few years earlier in Warsaw, and influences

The image displays four musical staves, labeled (a) through (d), representing different versions of Liszt's *Sonetto del Petrarca 47*.
 (a) *First vocal version (tenor)*: Features a vocal line with lyrics "Be . ne . det . to sia' l' giorno, e' l' mese, e' l' an . no," and piano accompaniment. The tempo is marked "con anima".
 (b) *First piano version, 1839-1846*: Shows a piano arrangement with a tempo marking of "Andantino" and the instruction "il canto sempre espressivo".
 (c) *Second piano version, 1846-1858*: Includes piano accompaniment with markings "il canto espressivo e un poco marcato" and "sempre dolce".
 (d) *Second vocal version (baritone), 1861*: Shows a vocal line with lyrics "Sei ge . seg . net im . mer dar von al . len Ta . gen, Be . ne . det . to sia il gior . no, l' mese, e' l' an . no," and piano accompaniment. The tempo is marked "dolce".

Liszt's *Sonetto del Petrarca 47*: (a) first vocal version (tenor), c. 1838; (b) first piano version, 1839-1846; (c) second piano version, 1846-1858; (d) second vocal version (baritone), 1861.

of violin technique are certainly present in his *Là ci darem la mano* Variations and in works such as the E-flat Major Etude, Op. 10, with the wide-spread arpeggiated chords. Even the first Etude, Op. 10, which contains Chopin's pianistic credo of spread positions on the keyboard, could conceivably have developed from violin technique. But Liszt went much further in his passion for wide-spread chords.

The matter of large stretches is an extremely important one in Liszt as it is in most of the nineteenth-century composers for the piano. It is an interesting fact that most of the pianist-composers of that time had very large hands—not necessarily ham hands, but generally quite the contrary, with long thin fingers capable of wide extensions between adjacent ones and also between the thumb and fifth finger. Alkan, Chopin, Liszt, Henselt, Thalberg, Franck—all had hands of this type. Clara

Schumann had a very large span, and her husband made much use of this in his music. Anton Rubinstein's hand was very large but definitely of the ham variety. It has occasionally been said that Liszt could barely reach a tenth, but on the evidence of his music I strongly doubt the veracity of that statement, even though it comes from one or two contemporaries who should have known. His musical writing, particularly in his early period, is the writing of a man who glories in his large span, and much of it is properly playable only by a similar hand. He later modified this penchant, perhaps because some of his most important pupils, such as Bülow and Tausig, didn't have large hands and must have found some of his writing uncomfortable, to say the least.

The first versions of Liszt's six Paganini Etudes are more than intriguing in their demands on the pianist's resources—they are of transcendental difficulty. Liszt was moved to revise them in his saner Weimar years, but I really feel, in several instances, that he slapped much of the genius right out of these unruly early children. Certainly the second version is much easier to play, and to play lightly, with that kind of insouciance that Paganini's *diablerie* demands. But they have become oversimplified. Not that there is merit in difficulty *per se*, but Liszt is often most original when he is most difficult. I must emphasize, however, that technique is not everything with Liszt. Some of his most beautiful music is in his simplest pieces. His last period is overwhelming in its ability to evoke magic with the simplest—one might almost say, but wrongly, primitive—means. Nevertheless, in the transcription of Paganini's famous Twenty-fourth Caprice,

Var. 8.
con bravura

(a) sempre *ff* *marcato*

Var. 8.
Animato.

(b) *f*

Var. 8.

(c)

Paganini's Twenty-fourth Caprice: (a) Liszt's first transcription, 1838; (b) second version, 1851; and (c) Paganini's original.

I find the first version infinitely superior in every way, though far more expensive to perform. For while the second version is a quite playable and comfortable (but not very interesting) piece hardly worthy of Paganini or Liszt, the first version is hellish—a real *Hexen*-Etude, completely in the spirit of Paganini, and harder in many respects than Brahms' infamously difficult variations on the same theme.

The fact is that Liszt vastly expanded the possibilities of the piano and the pianist's hand precisely by making them do "un-pianistic" things (as did Alkan and

Brahms). He borrowed from the technique of the violin, the voice, the gypsies' cembalon, and the whole orchestra. Liszt's transcriptions for two pianos of his own *Faust* and *Dante* Symphonies and Tone Poems, and his transcriptions for one piano of the symphonies of Beethoven and Berlioz, Weber's overtures, Schubert's songs (not just the few of the latter that are still in print, but all fifty and more of them), and his fantasies on the operas of Bellini, Donizetti, Meyerbeer, and Wagner (to name some of the most important of the some fifty additional works of this type) belong to the highest school of piano playing, and this is by no means signifies merely "fast and loud." Certain of these works should be known to the public for their intrinsic beauty and sumptuous piano writing; *all* of them should be known to the pianist for what he can learn from them about piano playing in all its aspects. It is significant that almost all of this music is out of print.

LISZT'S Italian orientation is well known, and part of one's preparation for playing and understanding Liszt must be a feeling for Italian opera. This also holds true for Chopin, but whereas it is mainly the lyrical side of Italian opera that is felt in Chopin, Liszt is permeated also by the declamatory, dramatic, and pathetic aspects of this genre, and it is precisely these aspects that have been considered aesthetically suspect for a long time.

Busoni (probably Liszt's last great exponent) said that the person who was not moved by the B Major section of the *Norma* Fantasy of Liszt had not yet come to Liszt. I would be inclined to agree, and the pianistic and musical experience of playing *Norma* is tremendous. One feels as if one were a whole orchestra, with the stage full of gloriously singing Italians.

It seems hardly possible that the same man could have written the three volumes of the *Années de pèlerinage*, each so different from the others, nor does it seem credible that the same man could have written the sinister, stark, Bartókian *Csárdás macabre* and the exquisite *Wiegenlied*, the wild Third Mephisto Waltz, and the winged, Richard Strauss-like, F-sharp *Klavierstück*, the fiendish, never-played first version of the Paganini Twenty-fourth Caprice transcription, and the superbly grandiose *Norma* Fantasy—but Franz Liszt did.

So I have planned my cycle to cover many of these aspects of Liszt, from the poetic, virtuosic young years to the gloomy, grandly sad last ones, when the demon in the man could still suddenly rise up and roar. The best way to understand Liszt is to hear a *lot* of him, from all his periods and styles. And this is what I have tried to make possible with this cycle.

Raymond Lewenthal has an impeccable pedagogical lineage: three of his teachers studied with famous pupils of Franz Liszt, a fourth with C. V. Alkan's natural son, and another with Busoni.

INSTALLATION OF THE MONTH

SECOND SYSTEM STEREO



FOR Tony Janak, of West Hempstead, N.Y., extension speakers in his basement playroom were not the answer to his downstairs stereo problem. Mr. Janak, whose professional activities include a twenty-five-year stint as an engineer for Columbia Records, decided to make his a two-system family. He installed a complete second system in the playroom for increased convenience in listening to music downstairs, to guarantee spare listening facilities whenever he works on his more elaborate main system upstairs, and to give his two teen-age daughters independence in selecting their own music.

Although not pressed for space, Mr. Janak chose to organize his components in the compact wall-mounted arrangement shown above. The KLH Model Sixteen amplifier and Model Eighteen tuner are mounted in the wall through a framed photo-mural of the Duke Ellington group, taken in 1923 at New York's Kentucky Club. (The

components are supported in the rear by separate shelves.) The two-section tape recorder is mounted vertically; the deck is the Sony 263E with transistor playback preamplifiers, and the recording amplifier immediately above the deck is the matching Sony SRA-3 unit. A Rotron fan on a special rubber-belt suspension serves as a noise-free source of cooling air for the stacked transistorized components.

The record-playing equipment consists of an AR two-speed turntable, with a Grado cartridge, mounted on a metal platform attached to the wall. The relatively light weight of the turntable makes such a system practical and further enhances the turntable's already excellent built-in isolation from sources of external vibration and acoustic feedback. Two KLH Six speaker systems are mounted at ear level in bookshelves—the left-hand member of the pair is at the right of the other components above.

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BEL CANTO

ALTHOUGH WE ARE FAR FROM LOSING INTEREST IN THE VERISMO STYLE OF VERDI AND PUCCINI, THE RETURN TO POPULARITY OF THE WORKS OF BELLINI, ROSSINI, AND DONIZETTI BRINGS WITH IT AN INTEREST IN THE BEL CANTO SINGERS OF THE GOLDEN AGE OF OPERA

By RAY ELLSWORTH



THE human voice has been called the greatest of musical instruments. Direct as a whisper of love, personal as a touch, it has no rivals for expressing emotion, and its devotees feel that it always speaks "from the heart to the heart," to use Beethoven's famous phrase.

The literature for the voice is vast, encompassing not only opera and song, but mass, chorale, and oratorio. Yet, when we speak of "vocal music," most of us mean opera and song—the individual voice, the great aria, or the blending of celebrated voices in the set piece, the duet, the quartet, and so forth. In any case, the recorded legacy we have from the past is almost exclusively made up of operatic excerpts and songs, complete operas and massive oratorios having been ruled out by limitations of the medium until fairly recent years.

In mapping the history of opera, it is difficult to draw firm boundary lines between eras, and it is hazardous to make very many definite statements about vocal styles of a historical period. Yet the question of style always becomes paramount in any discussion of singing. It is generally agreed that most of the singers of the "Golden Age" of opera, which dates from the early 1890's to the early or middle 1920's, excelled in the style of *bel canto* (beautiful song). The operas of Bellini, Rossini, Donizetti, the early Verdi, and others called for vocal fireworks and sweetness of tone, and *bel canto* singers were deliberately bred to ideals of tonal beauty and vocal agility through rigorous training.

When, around the turn of the present century, tastes in opera changed and the music dramas of Wagner, the late Verdi, and the realistic, *verismo* operas of Mascagni, Leoncavallo, Puccini, and the rest became widely popular, these older singers (some of them) brought their disciplined voices and their ideals of beauty to bear on them. The results are still unsurpassed. The recordings made

then, despite the limitations of primitive equipment, have been treasured not only as examples of surpassingly great singing, but as precious mementos of an elegant past.

In compiling a list of essentials from this period, a few figures immediately come to mind, singers without whom such a list would be unthinkable. The Caruso and McCormack legends are far and away the most awesome. After naming the first indispensable few, however, personal taste takes over very quickly. It is almost impossible to get two *aficionados* of this music to agree on essentials, and even the critics are not unanimous. One learned expert's thrilling moment is another's biggest yawn. Therefore, this list of recommended recordings pays its respects to history in general and to my own taste in specifics.

ENRICO CARUSO (1873-1921): *The Best of Caruso*. Arias and ensembles from *Aida*, *La Forza del destino*, *Rigoletto*, *Il Trovatore*, *Otello*, *Xerxes*, *L'Elisir d'amore*, *Lucia di Lammermoor*, *La Bobème*, *La Gioconda*, *Pagliacci*, *Amadis*, *L'Africana*, *Carmen*, *Manon*, *Le Cid*, *La Juive*, *Martha*; and eight songs. Enrico Caruso (tenor) with Antonio Scotti, Amelita Galli-Curci, Louise Homer, Tita Ruffo, Geraldine Farrar, and others. RCA VICTOR LM 6056 two discs \$9.58.

A vocal collection that omitted Caruso would hardly be worthy of the name. A Golden Age collection that omitted him would indeed be unthinkable. One might even say that Caruso was *the* voice of the Golden Age—at least in the public mind and in many a critical mind also. After much juggling around with the Caruso legacy, RCA Victor in this set has come up with pretty much what the title promises: the best of Caruso. The engineers have also cleaned up the sound without ruining the singing, and eliminated (except for one song, Donaudy's *Vaghiissima Sembra*) the superimposed modern orchestra which caused so much controversy in the past. Not *all* of Caruso's best is here, but not all of it logically could be. Most of

the popular favorites—"Celeste Aïda," "La donna è mobile," "Vesti la giubba," the Flower Song, and others—are included in good "takes," along with some noble items perhaps not quite so familiar.

LILLI LEHMANN (1848-1929): *Recital.* Handel: *Joshua: O Had I Jubal's Lyre.* Mozart: *Così fan tutte: Prendero quel brunitino. Don Giovanni: Or sai chi l'onore. Marriage of Figaro: Cbe soave zefiretto; Porgi amor. Entführung aus dem Serail: Martern aller Arten; Ach ich liebte.* Bellini: *Norma: Casta Diva; Ah si, fa core.* Meyerbeer: *Robert le Diable: Gnadenarie. Les Huguenots: O beau pays de la Touraine.* Beethoven: *Fidelio: Komm Hoffnung.* Verdi: *La Traviata: Ah fors' è lui; Alfredo, Alfredo.* Lilli Lehmann (soprano) with Hedwig Helbig. SCALA 826 \$5.95.

Lilli Lehmann has serious claim to having been the greatest female singer in history. Even today, listening to her on primitive recordings made almost sixty years ago, connoisseurs of singing get a little hysterical. Lehmann was a great coloratura singer in the old *bel canto* operas and was an equally great dramatic singer in the Wagner operas, an especially great Isolde. According to the Boston critic William Apthorp, who heard her many times, she was a master of the "old, slow, dramatic coloratura, sung with the full voice and at moderate speed . . . full of emotional stress . . . the old grand style." Lehmann put feeling into those florid roulades. This may be why her "Martern aller Arten" from Mozart's *Abduction from the Seraglio* is actually moving and altogether unforgettable. Lehmann made no American recordings. Between 1905 and 1907, when she was nearing her sixties, she made the records by which we judge her today for the French Odeon label. Scala and Eterna have transferred to long-playing discs about half of what is available. Both collections are good, but the Scala has the better selection. Her singing of the air from Handel's *Joshua* (which she sings in German as she does all these selections except the Bellini and Verdi) is a magnificent performance, still sought after by 78-rpm collectors. Her "Casta Diva," though rushed a little toward the end, is a model of the *cantilena* style of seamless, sustained melody.

JOHN MCCORMACK (1884-1945). *Classical Arias and German Lieder.* Handel: *Atalanta: Come My Beloved. Semele: Where'er You Walk. Il pastor fido: Cavo Amor.* Pergolesi: *Tre giorni son che Nina.* Mozart: *An Chloë.* Donaudy: *Luoghi sereni e cari; O del mio amato ben.* Brahms: *Die Mainacht; In Waldeseinsamkeit.* Schubert: *Die Liebe hat gelogen.* R. Strauss: *Allerseelen.* Wolf: *Beberzigung; Ganymed: Auch kleine Dinge; Herr, was trägt: Schlafendes Jesuskind.* John McCormack (tenor); orchestra, Walter Goehr cond.; Edwin Schneider, Gerald Moore (piano). ANGEL COLH 123 \$5.79.

As an opera singer, McCormack ranked with his contemporaries Melba and Tetrzzini, but it was as recitalist and recording artist that he really came into his own. Like Caruso's, his voice was particularly suited to recording. He began making records for English Edison in 1905, for Victor in 1910, and made his last ones for HMV in 1942—quite a recording span. Altogether, McCormack made six hundred records. An overwhelming number of these were devoted to light (some would say trivial) music, his

beloved Irish songs and the sentimental ballads he himself had made so popular. When the music critics complained that the greatest Mozart singer of modern times was wasting himself on trifles, McCormack replied that he considered it merely a form of snobbery to downgrade his ballads in favor of classical music. It cannot be said, with real justification, that McCormack shirked his responsibilities to serious music. He spent seven years before the public as an opera singer, at Covent Garden, with Oscar Hammerstein's Manhattan Opera Company, in Boston and Chicago, and at the Metropolitan. He began all his recitals with something from Bach, Mozart, or Handel, and, toward the end of his life, made an assault on German lieder. He recorded from all these categories.

The outgoing Irishman had a deep artistic integrity, and lavished equal love and care on everything he sang. Critics, of course, wanted more Handel and less sentiment. As the recommended Angel disc demonstrates, they had a point. After listening to McCormack's *Where'er You Walk*, despite the frayed condition of his voice in 1936 when the original was made, one can't help but conclude that had the Handel operas been this well sung more often, they might never have died out.

MARCELLA SEMBRICH (1858-1935). **ERNESTINE SCHUMANN-HEINK (1861-1936):** *Columbia's 1903 Grand Opera Series.* Arias from *Ernani, La Traviata; J. Strauss' Voices of Spring.* Marcella Sembrich (soprano). Arias from *Le Prophète, Samson and Delilah, Lucrezia Borgia;* two songs. Ernestine Schumann-Heink (contralto). With other artists. COLUMBIA M2L 283 two discs \$9.58.

Though these two singers were members of the Metro-

Enrico Caruso, probably the most famous of all the singers of the Golden Age, with Gustave Charpentier, composer of Louise.



OPERA NEWS

politan Opera Company in the 1890's, they never sang together, Mme. Sembrich occupying the Italian wing, and Mme. Schumann-Heink the German wing. They do not sing together on any of the selections reissued in this set, either, but both of these supremely important Golden Age figures made their best recordings in this 1903 Columbia series of grand opera discs. Mme. Sembrich in particular is well represented on these Columbias. Her Victor recordings never matched her great renown. She was considered the quintessence of the *bel canto* style, especially famous for her *cantilena*, and although these qualities do come through often on the Victor records, her famous silvery tone and extraordinary suppleness in the upper register were missing. Despite the fierce surface noises on these vintage Columbia recordings, it is precisely the silvery tone and upper-register agility which come through miraculously. Her voice was not in pristine condition—she was forty-five at the time—but it was breathtaking enough to afford a window on what she must have been. Note the free-swinging embellishments on her "Ab, fors' è lui."

For those old enough to remember the enormous, motherly woman with the huge voice familiar on concert platforms in New York in the 1930's, it may come as a shock to learn that Mme. Schumann-Heink was once an elfin darling of American operetta in coloratura roles. This fantastic singer seemed actually to have two voices, one a contralto as powerful and as velvet-lined as any baritone, the other a girlish soprano, pure and true as the lark. That the voice had a break in the middle you could drive a

Lilli Lehmann, shown here in costume for Goldmark's The Queen of Sheba, had a repertoire of one hundred seventy roles.



OPERA NEWS

truck through never seemed to matter. Brangäne and Magdalena at the Met, *Love's Lottery* on Broadway, and both together on the concert stage. These Columbias are the first recordings she made of her already famous specialties, later recorded for Victor, of Schubert's *Death and the Maiden* and the *Trinklied* (Drinking Song) from Donizetti's *Lucrezia Borgia*, wherein the two voices have it out with sensational results.

MATTIA BATTISTINI (1856-1928): *Opera Arias.* Rossini: *Il Barbiere di Siviglia: Largo al factotum.* Rubinstein: *The Demon: No non plorar.* Tchaikovsky: *Eugene Onegin: Se dell'imen.* Verdi: *Un ballo in maschera: Eri tu; Ernani: Vieni meco; La Traviata: Di Provenza il mar; Don Carlo: Per me giunto; La Forza del destino: Urna fatale.* Donizetti: *La Favorita: A tanto amor; Vien Leonora.* Bellini: *I Puritani: Bel sogno.* Mattia Battistini (baritone). ANGEL COLH 116 \$5.79.

Battistini is almost as famous for his refusal to cross the Atlantic (because of his fear of seasickness) as he is for his singing—although he *did* cross once, to Buenos Aires. Doubtless once was enough. Battistini was a very elegant, aristocratic man, and elegance, smoothness, and beauty of tone were his great distinctions as a singer. He made his debut in Rome in 1878, sang a great deal of Russian opera in Russia, and made his recording debut in Warsaw in 1903 for the Gramophone Company of England. He was forty-seven at the time. He made his last record in 1923, at the age of sixty-seven. There is almost no loss in beauty of tone or in ability to drain every nuance from a melody. All the Battistini recordings are fabulous, wondrous examples of supple baritone coloratura and beautifully spun out *legato*.

Noted for beauty of tone and vocal agility, the Polish soprano Marcella Sembrich was a great exponent of the bel canto style.



BETMANN ARCHIVE



OPERA NEWS

Mattia Battistini, here costumed for Verdi's *Ernani*, had a remarkable gift for spinning out a long and unbroken singing line.

NELLIE MELBA (1861-1931): *Operatic and Song Recital.* Tosti: *Mattinata; La Serenata; Goodbye.* Bemberg: *Nymphes et Sylvains.* Arditi: *Se saran rose.* Donizetti: *Lucia di Lammermoor: Mad Scene.* Handel: *L'Allegro ed il Penseroso: Sweet Bird.* Verdi: *La Traviata: Ah fors' è lui; Rigoletto: Caro nome.* Thomas: *Hamlet: Mad Scene.* Puccini: *La Bobème: Donde lieta.* Bishop: *Lo! Here the Gentle Lark!* Gounod: *Roméo et Juliette: Valse; Faust: Jewel Song.* Lalo: *Le Roi d'Ys: Vainement, ma bien-aimée.* Nellie Melba (soprano). ANGEL COLH 125 \$5.79.

It used to be said of Melba (by whom, I have forgotten) that she had the soul as well as the voice of the lark—in a way, a lovely thought. It explains why her famous adventure into Wagner (as Brünnhilde in *Siegfried* with Jean de Reszke at the Met) was such a catastrophe. The great tenor said she had taken him wrong, he had her in mind for the Forest Bird. Melba was beautiful, intelligent, and musically, and she fiercely admired both De Reszke and Wagner, but she had been born with that unbelievable trill in her throat, and stayed a lark. Not a bad fate, surely. The world has need of larks. She made her first records (again for the Gramophone Company of England) in 1904 at forty-three, her last in the early electrical era. The thing about Melba's singing was its effortlessness—as someone has said, she had no attack, she simply opened her mouth and the tone was there. The voice of Melba in her forties was obviously not at its freshest, but it was still very beautiful. The Angel disc is her best and most representative recital.

FEODOR CHALIAPIN (1873-1938): *Russian Operatic Scenes and Arias.* Moussorgsky: *Boris Godounov: Coronation Scene; I Have Attained the Highest Power; I Am Suffocating!; Farewell, Prayer, and Death of Boris.* Glinka: *Ruslan and Ludmilla: Rondo*



OPERA NEWS

Recordings testify to the extraordinary purity of the voice of Australian soprano Nellie Melba, shown as *Marguerite* in *Faust*.

of Farlaf; Dargomizhsky: Rusalka: Miller's Aria; Mad Scene and Death of the Miller. Borodin: *Prince Igor: Aria of Khan Kontchak.* Rimsky-Korsakov: *Sadko: Song of the Viking Guest.* Feodor Chaliapin (bass); orchestra, various conductors. ANGEL COLH 100 \$5.79.

Chaliapin's great role was Boris, of course, in an opera not to everyone's taste, particularly if one prefers *bel canto* to *verismo*. A vocal collection, however, without precisely the Chaliapin recordings featured on this disc would hardly be a vocal collection. The *Boris* excerpts are monuments to the recording industry, a great singing actor caught in his prime—in fact, in one of these excerpts, the Farewell and Death of Boris, caught in actual performance. (It was recorded in England in 1928 during a regular performance of the opera on the stage of Covent Garden.) Though less famous, the excerpts from Dargomizhsky, Glinka, Borodin, and Rimsky-Korsakov are not less effective and moving. The records were made in the late Twenties and early Thirties when electrical recording was finding its feet, but they serve well enough.

MARY GARDEN (1877-), EMMA CALVÉ (1858-1942): *Recitals.* Arias from *Louise, Thaïs, Herodiade, Le Jongleur de Notre Dame, La Traviata, Pelléas et Mélisande,* and one song. Mary Garden (soprano). Arias from *Carmen, Norma, Sapho, La Pêricchole,* and two songs. Emma Calvé (soprano). SCALA 829 \$5.95.

Accidents of history and LP transfers have brought together on this one release historic recordings by these two not dissimilar singers, both of whom were in the forefront of the *verismo* assault on the Golden Age at its height, especially in New York. They now have coteries



The exceptional singing actress Mary Garden (shown as Manon) was a consistent champion of French opera in the United States.

of their own, and their recordings stand with those of the *bel canto* greats on collectors' shelves. Miss Garden was a kind of one-woman operatic movement and genre as champion of the "new" with Charpentier's *Louise*, Massenet's sensualities à la Anatole France, items such as the Erlanger *Aphrodite* based on Pierre Louÿs, and, of course, Debussy. The story of how she replaced an indisposed prima donna in the third act of *Louise* and became a sensation in the part is operatic legend. Emma Calvé, of course, is universally recognized as the all-time greatest Carmen.

Mary Garden made her first recordings for Pathé in Paris with Debussy as her accompanist: three of his *Ariettes Oubliées* and the song *Mes longs cheveux* from the tower scene in *Pelléas*. This and one of the songs, *Il pleur dans mon coeur*, appear on this disc. Transferred from wax cylinders, they are hardly more than curiosities. But what curiosities! Her subsequent recordings for Columbia display better her other famous roles. Her "*Depuis le jour*" from *Louise* is a great recording, probably her best ever. Her voice had no great range, but it was firm and full, and her *Traviata* excerpt (sung in French) is a revelation of how good Verdi's writing in this passage sounds *without* vocal fireworks.

BENIAMINO GIGLI (1890-1957): *Recital.* Verdi: *La Forza del destino: Solenne in quest'ora.* Puccini: *La Bohème: O Mimi, in più.* Bizet: *Les Pêcheurs de perles: Dal tempio al limitar.* Ponchielli: *La Gioconda: Enzo Grimaldo, Principe di Santafior.* Donizetti: *Lucia di Lammermoor: Tu che a Dio.* Meyerbeer: *L'Africana: O Paradiso.* Flotow: *Martha: M'appari.* Toselli: *Serenata.* Drigo: *Notturmo d'amore.* Gastaldon: *Musica proibita.*



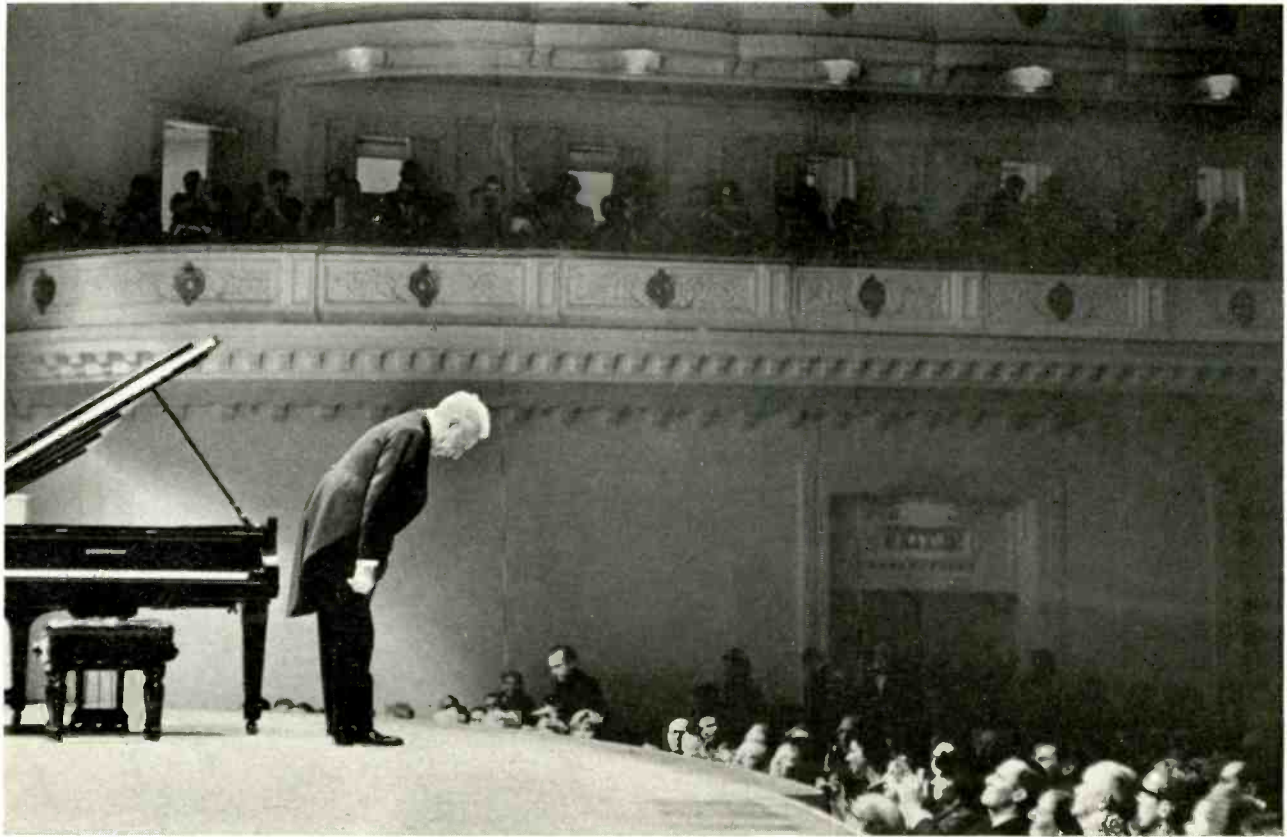
Beniamino Gigli, sometimes thought of as Caruso's successor, in one of his best known roles, *Edgar* in *Lucia di Lammermoor*.

Russo: *Mamma mia che vo' sape'.* De Crescenzo: *Quanno 'a femmena vo.* Beniamino Gigli (tenor); Giuseppe de Luca (baritone); Ezio Pinza (bass); orchestra. RCA VICTOR LM 2337 \$4.79.

The American critic W. J. Henderson said about Beniamino Gigli: "When the invisible lords of fate crept up to his cradle and slipped a priceless pair of vocal cords into his throat, they left their job but half done . . . He has a voice of the greatest beauty. He has a tone production almost flawless. He possesses a remarkable breath control. He has an exquisite *mezza voce*. He sings lyrically with a keen instinct for the musical line and it is always a joy to hear him. But those hasty gods did not make him poetical." I am sometimes thankful that so few (if any) music critics have tried to become tenors.

Gigli turned up at the Metropolitan in 1920, and soon was being hailed as the successor to Caruso. He wasn't, of course, but seemed nevertheless to have been cut from the same bolt of cloth. Caruso had more dignity, I think; Gigli was more theatrical, but nevertheless convincing. When Caruso sang Canio, for instance, in *I Pagliacci*, one felt the breath of Greek epic tragedy in the clown's predicament—the painted smile, the breaking heart. When Gigli sang Canio, there was no breath of Olympus, but one did not doubt that the clown was Italian and that his heart was breaking. This set is drawn from the tenor's first electrical period, 1925-30, "in his glorious prime," and consists of long-established favorites.

Ray Ellsworth has contributed many articles to these pages on various aspects of the history of music in the United States.



HICA VICTOR

I HAVE ventured to give a series of concerts all by myself, affecting the Louis XIV style, and saying cavalierly to the public, *'le concert. c'est moi!'* "

Thus wrote Franz Liszt to the Milanese Princess Belgiojoso on June 4, 1839. The announcement was a more portentous one than Liszt could then have foreseen. From it—if rather tenuously, as we shall see—dates the solo recital as an institution in Western musical life.

Sounds odd, doesn't it? The piano recital, the vocal recital, and the violin recital have become so integral a part of our musical seasons, are so abundantly represented in the record catalogs, that it comes as something of a shock to learn that they came upon the scene so late, and that probably seventy-five per cent of the music offered in them dates from a time when the solo recital did not even exist.

Actually, it's odder than that. Liszt may have been the first to dare an entire evening's music alone, but the sort of evening he dared was still far removed from the conventional recital program of today. The present format evolved slowly, and many years later, out of the programs of Anton Rubinstein and Hans von Bülow. And even those giants rarely played a true solo recital.

As late as the season of 1872-73, Rubinstein was accompanied and "assisted" on his travels in the United States by Henri Wieniawski, one of the greatest violinists of his time. His so-called "historical" solo recitals in New York, which so strongly influenced the evolution

of the recital program, were exceptions. And von Bülow, although he had been playing solo recitals in Europe from time to time since 1859, could still write during his American tour in 1876: "I return to New York to prepare myself for the most difficult task of the whole tour, a series of recitals *with no outside assistance.*" [Italics mine.]

Solo vocal and violin recitals came even later. All the great singers and violinists who toured America when von Bülow and Rubinstein were introducing the solo recital—with whatever temerity and whatever apprehension—travelled in groups or with assisting artists. And not just in America. When Lillian Nordica died in Java in 1913, it is said that she expired to strains played on the violin by the artist who had accompanied her on the Australia-New Zealand tour that was to end in shipwreck and tragedy.

On a typical Sunday in New York, in January of 1900, the *Times* listed one vocal and one piano recital, neither of them by big names. There was one big-name recital, by Ernestine Schumann-Heink, and she was appearing with—Nordica! As late as 1910 there was an announcement in the *Times* that Rachmaninoff "will be heard for the first time in solos." In February of that year there were only nine recitals listed in New York for the entire month. Among the recitalists were Fritz Kreisler, Ferruccio Busoni, and Mischa Elman. Not until 1920 do the music pages of the Sunday papers begin to reflect the

THE VANISHING RECITAL

LACKING, AS IT USUALLY DOES THESE DAYS, GREAT VIRTUOSO PERSONALITIES TO HOLD IT TOGETHER—BUT STILL POSSESSING AN ENORMOUS CAPACITY TO BORE ITS AUDIENCES—THE SOLO RECITAL SEEMS TO BE LOSING ITS GRIP ON OUR CONCERT STAGES

By HENRY PLEASANTS

solo-recital pattern with which we are familiar today.

The flavor of how things stood with the solo recital around the turn of the century is suggested in a rather casual observation by David Bispham, the American baritone, in his *A Quaker Singer's Recollections*, referring to his appearances in New York in 1898: "I gave three concerts of my own, still assisted, as in London, by other artists. . . . I was rapidly finding sufficient artistic poise for recitals alone, and before long I was able to dispense with any assistance but that of my accompanist." Bispham was then forty years old, and had been singing leading baritone roles in opera and oratorio in England and the United States for a decade.

THUS, to date the solo recital from Liszt in 1839 without explanatory qualifications would be misleading, and in more ways than one. Liszt played a Beethoven sonata or a Chopin étude from time to time, but mostly he played what other pianists of his generation were playing, *i.e.*, transcriptions and opera paraphrases of their own devising, calculated to set off their own particular abilities. He simply dispensed with the hitherto obligatory orchestra and assisting artists, and did it all himself.

A typical Liszt program would include a transcription (his own, of course) of the *William Tell* overture; a fantasy on themes from *I Puritani* or Pacini's *Niobe*, or some other popular opera; some original "studies and fragments"; and some improvizations. He would also do

transcriptions of the Beethoven symphonies, particularly the "Pastoral," and of Schubert songs—all pieces, in short, that no self-respecting undergraduate at Juilliard or Curtis would lower himself to play today, forgetting that even so severe an artist as Busoni was not above playing Liszt's *Rigoletto* paraphrase—and, as a matter of fact, even recording it!

Nor, having made the initial breakthrough, was Liszt above appearing with other artists, or even turning pages for them (playing everything from memory also came much later), as he did for Camilla Pleyel on at least one occasion. She was, to be sure, not only an excellent pianist but also a very pretty one. Again, one gets the flavor from a contemporary account. Schumann went to Dresden in 1840 to cover Liszt's concert there and reported back to his *Neue Zeitschrift für Musik*:

"He played the whole program alone, including the accompaniments for Mme. Schroeder-Devrient [*italics mine*]. They did the *Erlkönig* and a few smaller songs of Schubert. Mendelssohn once had the notion of composing a whole concert program, including an overture, vocal offerings and all the usual trappings. Liszt has something of the same idea. He gives his concerts *pretty much alone*." [*Italics mine.*]

Eduard Hanslick, the eminent Viennese critic, adds a bit to our understanding of the character of such occasions: "Liszt always gave an entire solo recital, without the incidental numbers—sung, fiddled or declaimed—

The solo recital as we know it developed in the second half of the nineteenth century from the concert programs of such virtuosos as pianist Hans von Bülow (left) and soprano Wilhelmine Schröder-Devrient (right). Pioneer recitalists in the United States were (left to right, opposite page) the American diva Lillian Nordica and the well-loved contralto Ernestine Schumann-Heink. And the dour individual at far right is not Ludwig von Beethoven, but famed American baritone David Bispham, who also gave recitations and impressions of the great in his concert programs.



BETTMANN ARCHIVE



CULVEIER PICTURES

previously regarded as indispensable. The space on the stage, usually reserved for the orchestra, was pressed into service to accommodate the inevitable overflow. There was always a wreath of handsome ladies around the piano of the 'incomparable,' himself a connoisseur never wanting in appreciation of such surroundings. He played the part of the distinguished and gracious man of the house, chatted with the ladies, greeted his friends and charmed everyone."

ALL THIS was obviously a far cry—possibly too far a cry—from the solo recital as we know it today. It was left to others, primarily Germans, of course, to put an end to this convivial, unrestrained atmosphere, this intimate and unexacting rapport between artist and audience, and to impose upon the solo recital the solemnity that suited the late nineteenth century's reverent attitude toward music. This attitude was born of Beethoven and propagated by Schumann and Wagner.

Not until some twenty years after Liszt's initiative do we get a suggestion of the solo recital in more or less its present guise. This first in a letter from von Bülow in 1859, referring to a scheduled concert, in which he says:

"I'm thinking of bearing the musical burden alone, without the assistance of outsiders—at most a female to vocalize in the intervals." And a singer did, indeed, assist on that occasion.

But a year later he played Beethoven's Sonata, Opus 106, Schumann's Sonata in F sharp, and Liszt's Sonata in B Minor—this time, apparently, without "assistance." In the same year (1860) he played a program comprising a Bach-Liszt organ fugue; Mozart's Fantasy in C Minor; Beethoven's Sonata Opus 27, No. 2; and Liszt transcriptions from *Tannhäuser* and *Lohengrin*—"without assistance, of course." Transcriptions are no longer in fashion, least of all from operas, even Wagner's. But otherwise this program would be admissible today, especially the historical-chronological format. The solo recital had arrived. And also the term. Liszt, for his solo excursions, normally employed the term "*soirée*." But when he played in London in 1840 an advertisement stated that "M. Liszt will give recitals on the pianoforte of the following pieces..."

From all this it is plain that the solo recital did not spring fully grown from the noble brow of Franz Liszt. What makes its historical pattern difficult to follow is the fact that its evolution was accomplished in ill-defined,



He appears with the smile of conscious superiority, tempered by the modesty of his garment (as *abbé*). Tremendous applause.



The first chord—R-r-r-rum!—Looking back, as if to say: "Attention—I now begin!"

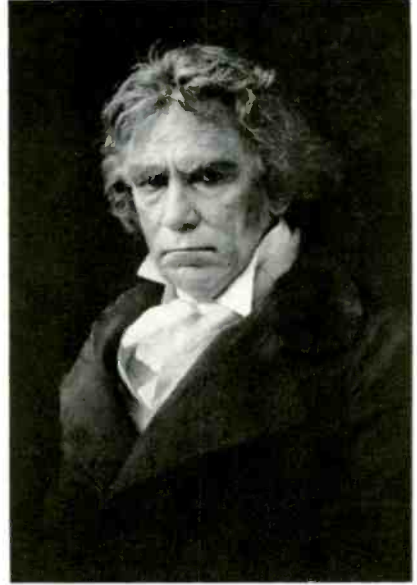


With eyes closed, as if playing only to himself. Festive vibration of the strings.



Pianissimo. Saint Assisi Liszt speaks to the birds. His face brightens with holy light.

BOHSENER - JANKO



overlapping phases. Contemporary accounts, moreover, as they are encountered either in history or in memoirs and letters, take the contemporary terminology for granted. Thus, reference to "a concert" by Thalberg or Liszt may mean one thing, and to "a concert" by von Bülow or Paderewski quite another.

The basic format for a public concert in the first half of the nineteenth century called for an orchestra with instrumental and vocal soloists. It is a format that can be traced almost to the present day in the programs of the Sunday night concerts at New York's Metropolitan Opera. Many artists in the second half of the century, when they spoke of solo concerts, meant merely that they were appearing without orchestra. It did not necessarily mean—and usually did not mean—that they were dispensing with assisting artists. Or they would interpolate a program of solo pieces into an appearance with orchestra. This was a procedure frequently followed by Anton Rubinstein, von Bülow and Clara Schumann.

At the same time, such artists as Schroeder-Devrient, Clara Schumann, Brahms, Joseph and Julie Joachim (a soprano), and Julius Stockhausen were taking the *Lied* and German chamber music out of the chamber and

onto the concert or recital platform. Schroeder-Devrient was one of the first to sing German *Lieder* in public concerts, probably because her vocal condition in the last years of her life permitted nothing else. But she died in 1860. The others appeared together in various combinations for the better part of the second half of the century, and probably did as much or more than von Bülow and Rubinstein to drive the specter of mere entertainment from the concert platform.

In the long run it was their example that prevailed. The ultimate format of the solo recital was a kind of chamber music—but confined to a single artist. The great virtuoso, who had formerly added a generous portion of solo pieces to his one or two concertos, now confined his solos to the solo recital. And the chamber musician, unless engaged in something specifically labelled chamber music, appeared as—a solo recitalist. When Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau join today in a performance of Hugo Wolf's *Italienisches Liederbuch*, it is a reminder of olden times—and a rare one. Normally such artists are giving solo recitals, and pretty severe ones.

During the first quarter of the present century and beyond, a number of artists of the first class were not above



Hamlet's broodings; Faust's struggles. Deep silence. The whisper becomes a sigh.



Chopin. George Sand. Reminiscence. Sweet Youth. Moonlight. Fragrance. and Love.



Dante's Inferno. Wailings of the condemned. Feverish excitement. The tempest closes the gates of Hell. Boom!



He has played—not only for us, but with us. Retiring, he bows with lofty humility. Deafening applause. Eviva!

giving their audiences what the general public wanted—at least part of the time. Kreisler could still play his *Caprice Viennois* and *Schön Rosmarin*; Rachmaninoff his Preludes in C-sharp Minor and G Minor; Paderewski his *Minuet*. John McCormack could put his Irish ballads on the same program with *O! Sleep, Why Dost Thou Leave Me?*; Reinald Werrenrath could sigh for the "little stars of Duna"; Lawrence Tibbett could sing of the *Green-Eyed Dragon* and John Charles Thomas could crown *The Lord's Prayer* with a becoming A-flat.

These were all artists who regarded their lay audiences with affection and relished their applause. They were not averse—or at least they did not betray it if they were—to playing their devoted listeners' favorite pieces, no matter how familiar or how hackneyed. But this condescension was flayed by the critics as pandering, or playing down to the audience. Younger artists tended to let the critics be their guides, and the result was the stereotyped, deadly solemn format that governs the solo recital today.

Despite its comparatively recent origin, there are many indications that the solo recital is already on the decline. Its stock on the American and European musical exchanges has been falling for at least a decade. Certain blue chips—Artur Schnabel, Sviatoslav Richter, Van Cliburn, Isaac Stern, Fischer-Dieskau, Serkin, Menuhin, Francescatti, etc.—and there are not many *et ceteras*—still yield handsomely, but for the most part it is a bearish market. The piano recital has barely held its own, which is not enough in view of the steadily expanding music audience and the rocketing number of good young pianists. But the vocal recital has plummeted, and the violin recital has all but disappeared.

For the past fifteen years the trend in booking has been toward group attractions—choirs, dance and folk music ensembles, itinerant orchestras, travelling opera groups, duo recitals, even jazz combos. In frequency of appearance, such groups now outnumber solo recitalists in the various celebrity series by three or four to one.

WHY? one wonders, especially since the itinerant ensemble (or "package," as it is called in the market) is obviously more expensive to maintain, move and administer. Recitalists contend that managements, who must keep their packages solidly booked to assure a reasonable profit and avoid catastrophe, work harder to sell the package than to sell the individual, who, if idle, costs the management nothing. And the managers concede that this is true. But still, there is no consistent booking where there is no demand. And the packages *are* booked, perhaps because they offer a better show. In view of the trepidation with which even the greatest artists of the nineteenth century approached the solo recital, and at a time when there was no competition from moving pictures, radio, television, or phonograph, it should not surprise us too greatly if today, entrusted to musicians who,

however good, are hardly unique, the solo recital often turns out to be an unrewarding evening.

For it is important to remember that the solo recital was dared initially only by individuals who were not only great artists but also great personalities and great showmen. It flourished in such hands—and still does, as Artur Schnabel demonstrates every time he plays, and as Vladimir Horowitz demonstrated in his triumphant return to the recital hall on May 9 in Carnegie Hall. Only such performers, combining the ultimate in artistry, virtuosity and the grandeur of an overwhelming personality, can presume to command the attention of the general public successfully for an hour and a half or two hours.

But most modern artists tend to eschew both simple showmanship and popular pieces, so that we have many a performer as stereotyped as the format and the program. Artists undertake to look and behave like plain folks, distinguished from their audiences in manners and deportment only by evening gown or white tie and tails. Young pianists, particularly, have a way of conducting themselves like accompanists thrust alone onto the stage and left suddenly to their own devices.

Nor is the recital well staged. There is something forbidding about that big black piano, placidly—or is it sullenly?—awaiting the next pounding while the audience assembles. And then the appalling routine of applause and bows after each number, the applauded entrances and exits, the inevitable recalls, and the dreadful encore routine. And the singer, composing his (or her) features in the bend of the piano, the sovereign surveillance of the assemblage, the nod to the featureless accompanist, the spell-breaking smile at the end. And the accompanist trailing on and trailing off stage, sometimes himself trailed by a page turner. All in all, a pretty grim show, and performers would be well advised to get together with their managers and see if something cannot yet be done to improve the recitalist's lot—and his show—possibly by working together in joint recitals or in groups, offering a variety of voices, of instruments, and of music.

It would not be too surprising if the results were to resemble some of those earlier "recitals." They had developed naturally as a reflection of what the lay public wanted as an evening of musical pleasure and what they were willing to pay for. The solo recitalist today must compete with the package—not to mention television and the phonograph—even if it means devising a competitive package of his own. Deploring audience taste and managerial cupidity will not help him. Neither he nor the manager is any longer the boss. The audience is. And the audience apparently wants more for its money than most solo recitalists have been providing lately.

Henry Pleasants' articles on music appear regularly in these pages, his most recent being the critical reappraisal of controversial Eduard Hanslick which was published in the June issue.

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



CLASSICAL

A MASTERWORK TAKES ITS RIGHTFUL PLACE

Ives' Fourth Symphony brilliantly realized by conductor Leopold Stokowski

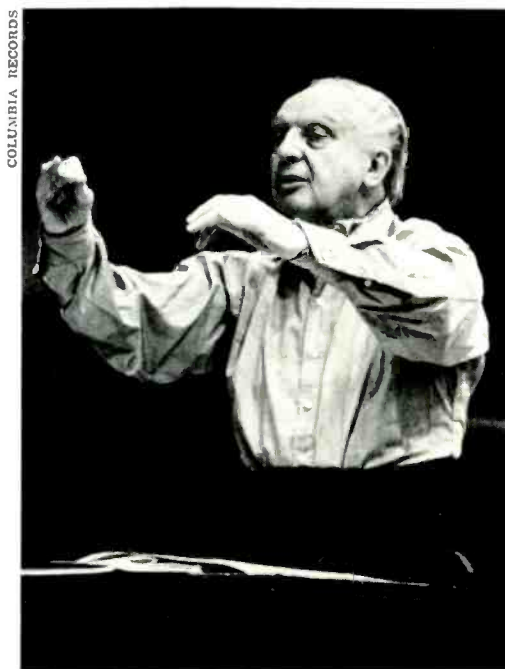
IN THE July issue of this magazine, I wrote at length about the first complete performance of Charles Ives' Fourth Symphony, given by Leopold Stokowski and the American Symphony Orchestra at New York's Carnegie Hall last April 26. Considering that recordings of this composer's *Concord Sonata* for Piano and his *New England Holidays* were not issued until ten years after the first concert performances of integral scores of these works, I think we can be thankful that Columbia recorded the Ives Fourth three days after the premiere and has now released the disc only a few months later.

Scored for an immense orchestra, with chorus and organ, and requiring assistant conductors in its second and fourth movements, Ives' Fourth is a summation, large-scale in conception and sonority, of the "What and Why which the spirit of man asks of life." The brief opening movement poses the question, so to speak, as the chorus intones the words and music of Lowell Mason's famous hymn-tune: "Watchman, tell us of the night, / What the signs of promise are. . . ." There follows the first of the proposed answers—an incredibly complex and dissonant Vanity Fair in sound. The literary roots may be in John Bunyan and in Hawthorne's sinister tale *The Celestial Railroad*, but the sonic equivalent would beggar the most macabre imaginings of James Joyce. As with Joyce, much of Ives' phantasmagoric effect stems from the use of familiar materials in the wildest juxtapositions

—in this instance, hymn-tunes, patriotic songs, bits of ragtime and barn-dance melody. The second proposed answer takes a form symbolic of order and conformity: a four-square fugue on Lowell Mason's *Missionary Hymn*, "From Greenland's icy mountains." The third, and apparently conclusive, answer comes in the final movement, in which Ives communicates magically and to profoundly moving effect something of the experience of the transcendental visionary—perhaps an idealized Emerson or Thoreau. Here the bald simplicities and the complex metrics of the preceding movements achieve a reconciliation of a sort. Following a grandiose dissonant organ-orchestral climax, built up over an almost imperceptible but relentless *ostinato* (the motion of the universe, perhaps?), the Symphony concludes

with a softly intoned wordless choral-orchestral epilogue, in which the harmonic skeleton of Mason's "Watchman" hymn becomes blended with fragments of "Nearer My God to Thee." This may sound corny on paper, but as heard in Carnegie Hall last April, and now on this new Columbia recording, it is ineffably poignant.

The immensely complex meters and textures of this remarkable work come through with astounding clarity, brilliance, and power in Columbia's stereo recording. In fact, it would be virtually impossible to hear in the concert hall what one hears coming from this recording, for the unaided human ear, however selective it may be, cannot be as mobile, so to speak, as a battery of modern condenser microphones. Maestro



COLUMBIA RECORDS

LEOPOLD STOKOWSKI

Translator of Ives' transcendental vision

Stokowski, his assisting conductors José Serebrier and David Katz, the choral group from the New York Schola Cantorum under Hugh Ross' direction, Columbia's engineering staff—all cover themselves with glory. They have honored a major masterwork of American creative art: they have given it the fullest sonic realization so that it may be apprehended and absorbed by musical scholar and layman alike. Ives once said, "You cannot put Art off in a corner and hope for it to have vitality and substance." There is reason to believe that a recording such as this one is the means by which Ives would have wanted this most ambitious of his completed symphonic works to achieve its permanent place in the creative legacy of Western culture. It is out of its corner at last.

David Hall

© ® IVES: *Symphony No. 4 (1910-1916)*. American Symphony Orchestra; members of the New York Schola Cantorum; David Katz and José Serebrier, associate conductors; Leopold Stokowski cond. COLUMBIA MS 6775 \$5.79, ML 6175* \$4.79.

VERDI'S *LUISA MILLER* EXCITINGLY PERFORMED

New RCA version under Fausto Cleva is a stylistically authoritative reading of a pivotal work

THE venturesome dawning years of the long-playing era brought with them an almost complete recorded catalog of Verdi's early operas—*Nabucco*, *I Lombardi*, *Ermani*, and the rest—but, though these are still obtainable on Cetra imports, their magic has faded as audio standards have improved. The appearance in stereo of *Luisa Miller* should, therefore, gladden the hearts of Verdi enthusiasts everywhere. That a company of the stature of RCA Victor should record a non-repertoire opera such as this one is itself an event of some magnitude. But it is made even more remarkable by the performance here, a performance so good that it may pave the way for a staged revival.

Luisa Miller, Verdi's fourteenth opera (1849), was composed between *Macbeth* (1847) and *Rigoletto* (1851). It represents, if not exactly a turning point in the composer's development, then surely a broadening of his artistic resources. This was the opera in which he first turned from vast Biblical and historical canvases such as *Nabucco* and *I Lombardi* to a more intimate scale and more identifiably human figures. In adapting the book from Schiller's cumbersome drama *Kabale und Liebe*, the librettist Cammarano created for the composer a taut framework of quick action and plausible motivation.

Musically, too, *Luisa Miller* signals a new and broader vision. Viewed with hindsight, in fact, this work can be seen to occupy a place of considerable importance in Verdi's musical development. There are many anticipations of *Rigoletto* and *Il Trovatore* in its musical fabric, and in the Act II scene in which Luisa is compelled by the sinister Wurm (now *there's* a name for a villain!) to write a letter of farewell to her beloved Rodolfo, a heart-breaking clarinet phrase rings out with a familiar sound—Violetta's "*Amami, Alfredo*" seems almost about to begin.

Perhaps appreciation of this opera is enhanced by a recognition of its position in Verdi's total development, but the fact is that *Luisa Miller* stands up quite impressively on its own too. Verdi's unerring genius for finding the right musical expression for each dramatic situation had not yet come into being—for example, he writes admirably appropriate music for the confrontation between Rodolfo and Federica (Act I, Scene 2), only to dissipate the effect with a strictly functional and unconvincing *cabaletta* cut to the Donizetti formula. On the other hand, the opera's overture is one of Verdi's best orchestral works, the tenor aria "*Quando le sere al placido*" is a masterpiece of elegiac expression, the music for Miller—Luisa's father—is perfectly suited to the character, and the final trio of the opera ranks with the composer's best ensemble inspirations. That Verdi surpassed his achievement here perhaps a dozen times in his career should not lessen our esteem for this opera.

ANNA MOFFO: a tasteful, musical, and expressive Luisa



The new RCA recording is, as I have said, a strong performance—convincing, exciting, idiomatic, entirely without weaknesses. Though the title role was once the property of dramatic sopranos such as Rosa Ponselle and Maria Caniglia, Anna Moffo here succeeds in creating the impression that she is perfectly cast. Her singing, unstinting in meeting the bravura demands, also has the required pathos; furthermore, it is tasteful, musical, and always expressive. As Rodolfo, Carlo Bergonzi is a perfect match for her: neither of them has a voice of overwhelming power, but both sing stirringly in the climaxes. And Bergonzi's elegantly phrased "*Quando le sere*" stops the show.

In supporting roles, this performance boasts Verdian stylists of absolute authority: Giorgio Tozzi (of Chicago), Ezio Flagello (of New York), and Cornell MacNeil (of Minneapolis). Flagello is cast as the despicable Wurm, and his emotion-packed but firmly controlled delivery sounds at times remarkably like that of the late Leonard Warren. MacNeil brings richness of tone and great expressive power to the role of Miller, the first in Verdi's great series of baritone-fathers. As Federica, Shirley Verrett does not yet possess the rare stylistic authority of the men, but her portrayal is dignified, and sung with opulence and grace as well.

Fausto Cleva's conducting is vigorous and full of romantic ardor. It comes as no surprise to learn from the accompanying notes that his association with *Luisa Miller* dates back to the last Metropolitan revival, in 1929. What

is surprising is that such an experienced and gifted conductor is so seldom called upon for recordings.

As for the engineering, the balance between voices and orchestra is excellent, and the stereo placement brilliant. I hope RCA Victor sells at least a hundred thousand sets of *Luisa Miller*, and thereupon embarks on a long-range Verdi project, beginning with *Ernani*, *Nabucco*, and *I Vespri Siciliani!* George Jellinek

© ® VERDI: *Luisa Miller*. Anna Moffo (soprano), Luisa; Carlo Bergonzi (tenor), Rodolfo; Cornell MacNeil (baritone), Miller; Shirley Verrett (mezzo-soprano), Federica; Giorgio Tozzi (bass), Count Walter; Ezio Flagello (bass), Wurm; Gabriella Carturan (mezzo-soprano), Laura; Piero de Palma (tenor), peasant. RCA Italiana Opera Orchestra and Chorus, Fausto Cleva cond. RCA VICTOR LSC 6168 three discs \$17.37, LM 6168* \$14.37.

RUBINSTEIN'S CHOPIN: AGELESS ARTISTRY

*New recordings of the polonaises and
impromptus are fresh musical experiences*

ARTUR RUBINSTEIN, like the proverbial Ol' Man River, just keeps rollin' along—and like the equally proverbial fine wine, he improves with age. Or so it

FAUSTO CLEVA: vigor and romantic ardor for an impressive non-repertoire work



would seem from this new and long-awaited RCA Victor recording of the Chopin Polonaises and Impromptus. For he has duplicated here his astounding feats of five years ago with the Ballades (RCA Victor LSC/LM 2370) and the Scherzos (LSC/LM 2368)—he has turned out performances of the most demanding virtuoso fare that crackle with pianistic vitality, dynamism, and rhythmic power.

I have long treasured Rubinstein's pre-war English recordings of the major Polonaises, now transferred to LP (Odeon QIM 6326), and—although I shall certainly not dispose of the 78's—these new performance are not one whit inferior to the old. On three sides of RCA's two-disc set are all eight of Chopin's significant works in the polonaise style (the three early and posthumously published pieces are justifiably omitted). Besides the "Military" in A Major and the ubiquitous "Heroic" in A-flat, there are some less familiar but even greater masterpieces among them—the somber Op. 40, No. 2, in C Minor, and the tremendous F-sharp Minor, Op. 44. To the familiar pieces, Rubinstein brings a freshness and sweep that make me feel I am hearing them for the first time. Even the celebrated *crescendo-ostinato* episode in the A-flat Polonaise grips me anew, because of the astounding tension and control that Rubinstein brings to it. The performances of the predominantly lyrical flights of the late "Fantaisie-Polonaise" and the youthful Andante Spianato and Grande Polonaise are just slightly less successful, but the fault would seem to lie not so much with Rubinstein as with the rather drily brilliant sound of the

piano used for this recording in New York's Carnegie Hall. This is, however, a minor flaw in the context of the recording as a whole. And, to their credit, the RCA engineers have done a superb job in capturing the enormous range of dynamics that Rubinstein employs in these readings.

For some, the remaining side containing the Chopin Impromptus may seem anticlimactic after hearing the Polonaises. But for this listener, these essentially lyrical and diverting pieces came as a welcome relief from the tensions of the first sides. Again, Rubinstein is in flawless form all the way. Because he adopts a pace for the "Fantaisie-Impromptu" that is a shade more deliberate than the usual, and combines this with a slightly greater phrase tension, he is able to make even that much-abused work a genuinely fresh musical experience.

Dare we hope that this album presages new Rubinstein recordings of the Chopin Preludes and the F Minor Fantaisie that will do as much justice to this pianist's remarkable and seemingly ageless artistry? *David Hall*

© ® CHOPIN: *Polonaises: No. 1, in C-sharp Minor, Op. 26, No. 1; No. 2, in E-flat Minor, Op. 26, No. 2; No. 3, in A Major, Op. 40, No. 1 ("Military"); No. 4, in C Minor, Op. 40, No. 2; No. 5, in F-sharp Minor, Op. 44; No. 6, in A-flat, Op. 53 ("Heroic"); No. 7, in A-flat, Op. 61 ("Fantaisie-Polonaise"). Andante Spianato and Grande Polonaise, in E-flat, Op. 22. Impromptus: No. 1, in A-flat, Op. 29; No. 2, in F-sharp, Op. 36; No. 3, in G-flat, Op. 51; No. 4, in C-sharp Minor, Op. 66 ("Fantaisie-Impromptu"). Artur Rubinstein (piano). RCA VICTOR LSC 7037 two discs \$11.58, LM 7037* \$9.58.*



ARTUR RUBINSTEIN
*Deliberate pacing for
controlled tension
and flawless form*



FRANK SINATRA
*Somehow, more depth
 and insight
 than ever*

ENTERTAINMENT

THE AUTOBIOGRAPHY OF FRANK SINATRA

*"September year" reflections by the best—
 and most influential—singer of them all*

WITH his new Reprise album, Frank Sinatra begins his autobiography. In recent months, this privacy-seeking celebrity has done several unusual public things—things that were bound to attract public attention. He directed his first motion picture—insurance against the time when he might no longer wish to perform. He wrote, or had written for him, a lengthy, self-revealing article for *Life*. He embarked upon a tour of one-nighters for the first time in several years, as if to give his fans a last (or perhaps a first) chance to see him in person. And he has been involved in a highly publicized romance with a girl thirty years younger than himself. Now he comes out with an album, the title of which seems to throw light on these about-faces of Sinatra's—"September of My Years."

To a man who was one of the greatest teen idols of all, the approach of his fiftieth birthday might well be cause for review and reevaluation. No one has ever grown old so gracefully in his profession. For Sinatra has managed to be far more than a teen idol—even more than a culture-hero. From the moment of his first Capitol album, just over ten years ago, he became what I'll call, if I may, the J. D. Salinger of popular singers. You

played his records and said, "*That's* how it's done." His attitude toward singing and songs became so pervasive that singers who did not imitate him nearly destroyed themselves trying to find a personal way to sing.

Now comes this series of what might be Sinatra's late-night reminiscences, probably his most personal collection since "In the Wee Small Hours." And despite a few inferior songs, and the sentimental Gordon Jenkins arrangements that occasionally work against the wistful, mocking courage that is the basis of Sinatra's style, he is still doing it gracefully.

He sings now with more depth and insight than ever. An associate of his once summed up Sinatra's impact by remarking incredulously that the singer *believed* the words. And it never seemed more so than it does here. The title track, the latest in a string of brilliant songs written especially for his discs, is a small masterpiece of uncloying nostalgia. *Don't Wait Too Long*, an old Sunny Skylar chestnut, takes on, in the light of the headlines about Sinatra, the quality of a beautiful personal letter made public. But best of all is *It Was a Very Good Year*, a song I've heard done only once before, by a folk group whose name I've forgotten. Here it is a very proud, direct, personal statement. "I made it," Sinatra seems to be saying. "In spite of all, I pulled it off." You bet he did!

Joe Goldberg

© © FRANK SINATRA: *September of My Years*. Frank Sinatra (vocals); orchestra, Gordon Jenkins cond. *I See It Now; Once Upon a Time; September Song; This Is All I Ask; It Gets Lonely Early; The Man in the Looking Glass; How Old Am I?; Hello, Young Lovers*; and five others. REPRISE FS 1014 \$5.79, F 1014 \$4.79.

Otto Klemperer conducts

"The stereo 'Messiah' to own and to live with."



Photo: G. Macdonald



"Dr. Klemperer has indeed given us a revelatory performance...true to the musical essence of what Handel wrote." *David Hall of HiFi/Stereo Review* has high praise for Angel's new "Messiah." Hall describes the soloists thus: Schwarzkopf ("striking"); Hoffman ("great beauty of tone"); Gedda ("wonderfully dramatic"); Hines ("imposing"). And of the Philharmonia Orchestra and Chorus *The Gramophone* says: "The great glory of these records lies in the choral singing..." Truly, this is a majestic "Messiah"—and a magnificent gift.



Elisabeth Schwarzkopf



Nicolai Gedda



Grace Hoffman



Jerome Hines



"Messiah" (SCL 3657): DeLuxe three-record set, with illustrated text booklet. Also on stereo tape at 3 3/4 i.p.s.



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS
 Guest Reviewer: ARTHUR COHN

Ⓢ Ⓜ ADAM: *Der Postillon von Longjumeau*. John van Kesteren (tenor), Chapelou; Stina-Britta Melander (soprano), Madeline; Ivan Sardi (bass), Bijou; Ernst Krukowski (baritone). Marquis; Fritz Hoppe (bass). Bourdon. RIAS Chorus and the Berlin Radio Symphony Orchestra. Reinhard Peters cond. EURODISC S 70101 XR two discs \$11.96, 70100XR* \$9.96.

Performance: Good effort
 Recording: Very good
 Stereo Quality: At times overdone

A single excerpt can sometimes immortalize an otherwise unknown opera—Handel's *Nerxes* and Režniček's *Donna Diana* are famous examples. What turned a similar trick for Adam's *Le Postillon de Longjumeau* is a jaunty tenor air in galloping rhythm and equipped with a climactic high D. It is seldom referred to by its original first line, "Mes amis, écoutez l'histoire," but rather as "Freunde, vernehmet die Geschichte," as a result of the admirable recordings by Helge Roswaenge and Joseph Schmidt, which have kept the aria alive while the opera itself has continued to languish unrevived. With the appearance of this nearly complete version (in German), history appears vindicated: the engaging tenor air's popularity is firmly justified and so is the obscurity that past generations have conferred on the rest of the opera.

I am willing to concede that this essentially Gallic work would fare better in its original language, in a performance more appropriate in style than the present, rather heavy-handed adaptation. But, based on the evidence at hand, *Postillon* is composed of cardboard characters, forgettable tunes, and assembly-line ensembles and choruses. This is unfortunate because it deals with a dramatically promising story: Chapelou, the *postillon*, is discovered—through his singing of the famous air—to be the possessor of a splendid tenor voice. He is persuaded to abandon his young bride to embark on the glorious career of an opera singer in Louis XV's court and is subsequently taught his lesson. The second act, in which the singers bemoan their trying and hazardous lot and generally carry on like . . . well, opera singers, cries out for the comic flair of a Rossini or a Sullivan, but perhaps I am doing Adam

and his librettists an injustice by judging the work on the basis of this uninspired adaptation.

In the light of the foregoing, this is a creditable performance. John van Kesteren's agreeable and malleable tenor has a freakish range to cope with the several high D's that are essential to the part, though what ought to be a clarion sound is more of a whitish bleat here. Miss Melander brings off her dual role—as the rustic Madeline and the aristocratic Madame Latour—with charm and relish, and sings generally well,

WESTMINSTER



JOHN VAN KESTEREN
 A fine, flexible tenor for the *Postillon*

though rather laboriously when the part makes virtuoso demands on her technique. The other singers are adequate. Chorus and orchestra also make valuable contributions, but in spite of the earnest individual efforts, the overall production just does not add up to a convincing whole.

For me, the most remarkable aspect of the performance is that it is the by-product of a television film. It is evident that in Germany (and Italy, as well) television is a resourceful and energizing factor in operatic life. Making the unavoidable comparisons with the conditions that prevail in our midst, I am filled with regret for having written such an ill-tempered review. A flawed *Postillon de Longjumeau* is, after all, a far more praiseworthy accomplishment than thirteen episodes of *Gilligan's Island* or *The Beverly Hillbillies*!

G. J.

Ⓢ Ⓜ BACH: *Brandenburg Concerti (complete)*. Reinhold Barchet (violin); Karl Arnold, Werner Büttner (flutes); Walter Gleissle (trumpet); Hermann Werdermann (harpsichord); Southwest German Chamber Orchestra, Pforzheim. Friedrich Tilegant cond. RCA VICTOR LSC 7038 two discs \$11.58, LM 7038 \$9.58.

Performance: Many good points
 Recording: Excellent
 Stereo Quality: First rate

Although one might not consider this set of *Brandenburgs* to be one of the best versions available (on a par, say, with Dart, Concentus Musicus, Baumgartner, or Menuhin), there is much here to enjoy. The chamber orchestra plays extremely well and alertly, and the conductor has an excellent sense of tempos. Most of the soloists are first class, notably the trumpeter, the violinist, both the flutes, and the horns. Of course, in No. 4 the instruments for which it was written, recorders, would have been preferable, and in No. 6, cellos are used here instead of gambas. Tilegant does almost nothing about the two-chord middle movement of No. 3 beyond having the harpsichord extend an arpeggio between the chords, nor does he always add necessary ornaments with consistency.

Yet, in spite of these detractions and others (the harpsichordist, for instance, is rather stolid and unimaginative in both his continuo playing and the more exciting portions of No. 5), the overall spirit of the performances is really very stimulating. The recording (with the exception of a few pre-echoes) is extremely successful, capturing the chamber music quality of these works almost perfectly. Stereo is used with great effectiveness. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Cantata No. 56. "Ich will den Kreuzstab gerne tragen."* STÖLZEL: *Cantata. "Aus der Tiefe rufe ich, Herr, zu Dir."* Dietrich Fischer-Dieskau (baritone); André Lardot (oboe); Chamber Chorus, Festival Strings Lucerne, Rudolf Baumgartner cond. PURCELL: *Fantasia "In Nomine."* GIBBONS: *Fantasia "In Nomine."* Festival Strings Lucerne, Rudolf Baumgartner cond. DEUTSCHE GRAMMOPHON SLPM 138969 \$5.79, LPM 18969* \$5.79.

Performance: Fabulous
 Recording: Excellent
 Stereo Quality: Very good

Dietrich Fischer-Dieskau's excursions into the more expanded low-voice repertoire have again yielded results that are wonderfully rewarding for the interested listener. There

Explanation of symbols:

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

is nothing rare, of course, about the Bach Cantata, which the baritone in fact has recorded once before. With Stölzel, however, it is another matter. Gottfried Heinrich Stölzel (1690-1749) was an almost exact contemporary of Bach. Organist, composer, and *Kapellmeister* at Breslau, in Italy, at Prague, and in Gotha. Stölzel wrote some twenty-two operas, as well as a fairly large quantity of concerti grossi, chamber music, and church cantatas. The present piece, though obviously not by Bach, runs a very close second to the fairly well-known Cantata No. 56 in this recording. It is a work very much in the sacred tradition of Bach, by turns heart-rending, fervent, and rhythmically fiery.

Much of the success in its performance here is due to Fischer-Dieskau, who projects the text in an incomparable manner. Stylistically, too, he must be commended, not only for his phrasing and ornaments, but also for discreetly embellishing the *da capos*. His performance in Cantata No. 56 is equally excellent, though here nothing happens in the *da capos* other than what Bach wrote.

The accompanying ensemble provides admirable support, but the organ continuo is not too audible. Also, the oboist who plays the obbligato in the central aria of the Bach would have been far more stylish had he copied Fischer-Dieskau's carefully articulated (*i.e.*, aspirated) running sixteenth notes instead of executing them in long lines. Finally, in the fillers, Baumgartner treats the two "*In Nomine*" fantasias, originally written for viol consort, quite sensitively. DGG's reproduction provides an excellent balance between voice and accompaniment, and the stereo pressing I heard seems very natural. Texts are included, but no notes on any of the music. L. K.

© BACH: *Prelude and Fugue, in E-flat (BWV 552, "St. Anne"); Pastorale, in F Major (BWV 590); Prelude and Fugue, in A Minor (BWV 543); Choral Prelude: Schmücke dich, O liebe Seele (BWV 654); Toccata, in F Major, from BWV 540.* E. Power Biggs (organ). COLUMBIA MS 6748 \$5.79. ML 6148* \$4.79.

Performance: Meticulous
Recording: Transparent
Stereo Quality: Excellent

As Mr. Biggs points out in his fascinating liner notes, the program on this particular disc was meant to cover most of the same repertoire that Felix Mendelssohn played at Bach's own Thomaskirche in Leipzig in August of 1840, when the name of J. S. Bach was not the byword that it is today. At the time of Mendelssohn's recital, the Thomaskirche instrument was substantially that used by Bach himself; and so, Mr. Biggs plays his program on the fine, classic tracker-action organ built by Flentrop for the Busch-Reisinger Museum in Cambridge, Mass.

The majestic "St. Anne" Prelude and Fugue and the delectable four-movement Pastorale are the highlights of the disc. Biggs observes double-dotting in his performance of the iambic meters of the Prelude, and to striking effect. His choice of registration throughout affords maximum transparency of texture—most notably in the complex triple fugue—together with a tonal warmth and body free from the shrill quality that is sometimes characteristic of modern classic organs. The Biggs registration technique is

even more effective in the Pastorale, where the flute stops sound as if blown and articulated by human, rather than mechanical, action.

The Choral Prelude is played with a fine feeling for its long lyrical line, but I would have appreciated a little more rhythmic lift and accent in the celebrated F Major Toccata and in the A Minor Fugue.

Columbia's recording captures every last "chiff" of the Flentrop organ from top to bottom of its registers, but there is ample room tone to lend its sound both body and brilliance. D. H.

© BACH: *The Well-Tempered Clavier—Book I (BWV 846/69).* Ralph Kirkpatrick (harpsichord). DEUTSCHE GRAM-



Next month in

Hi Fi/Stereo Review

Antonin Dvořák
in the
New World

•

Boy Choir Music
for Christmas

•

Zoltán Kodály
at Dartmouth

•

Volume Levels:
Live vs. Recorded



MOPHON SLPM 138844/45 two discs \$11.58, LPM 18844/45* \$11.58.

Performance: Precise and brilliant
Recording: Crisp and clear
Stereo Quality: Sufficient

Having already recorded Book I of *The Well-Tempered Clavier* on the intimately voiced clavichord (DGG Archive 73211/22, 3211/22), scholar-virtuoso Ralph Kirkpatrick has proceeded to do the same with the more assertive and varicolored harpsichord. Presumably Book II, containing the remaining preludes and fugues of "the forty-eight" will follow in due course.

Do not expect here any of the leavening of personalized poetry that the late Wanda Landowska brought to her recording of the series for RCA Victor. On the other hand, Kirkpatrick does bring to his readings of the more brilliant pieces the same stunning rhythmic vitality and fiery attack that have made his four-disc Columbia album of Scarlatti sonatas one of the monuments of disc literature. In general, however, Mr. Kirkpatrick seems to have been intent on giving the most meticulous and honest possible account of the music in accordance with everything currently known about performance practice current in Bach's own time, particularly as

regards ornamentation. Both tempos and registration are generally conservative, and there is little or no attempt to "wow" the listener through the use of octave coupling.

What the end result may lack in sheer expressive quality, it gains in terms of allowing the general listener—and in particular the serious student—a completely clear and objective view of the substance and structure of what Bach wrote "for the use and service of young musicians desirous of learning, and for the enjoyment of those who are already masters of this study. . . ."

The DGG recording is a model of clarity, and the pressing is utterly noiseless. D. H.

© BARTÓK: *Songs for Chorus.* The Zoltán Kodály Choir of the Teacher's Training College, Budapest. Ilona Andor cond. QUALITON LPX 2507 \$4.98.

Performance: Excellent
Recording: Fair

The twenty-seven songs on this disc make up a whole Bartók opus created for this medium (songs in two or three parts, for children's or women's choir). They were completed in 1935 and have not appeared, prior to this release, in integral form, though three of them are included in a collection by the Budapest Madrigal Ensemble on Monitor MC 2054.

Characteristically, while Bartók's music is rooted in the national idiom, his settings of these traditional texts did not grow from folk-music sources—as is often the case with Zoltán Kodály—but from the composer's inspiration. In his treatment of this material, whatever Bartók's indebtedness may have been to Monteverdi and Bach, he broke new ground in Hungarian music. There is a great deal of variety within even the simplest framework—no two songs are entirely similar. The harmonic idiom ranges from the smooth consonances of the more obviously folkloric *Do Not Leave Me* and *Complaint* to the astringent harmonies of the closing *Canon*. Nowhere does the composer strive for the "big effect." The songs are short, the dynamic range restricted; tensions and climaxes are created by subdued, harmonic means and by manipulation of inner voices and characteristic Hungarian rhythms.

It goes without saying that these songs are difficult to perform, though one would hardly get such an impression from this seemingly effortless performance. The diction, intonation, and general discipline of this unheralded student choir are truly remarkable—an honor to the name they bear. The recording, however, is not up to current standards; it is restricted in range and not free of distortion. Another serious drawback is the absence of texts. G. J.

© BEETHOVEN: *Piano Concerto No. 4, in G Major, Op. 58.* Rudolf Serkin (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6745* \$5.79, ML 6145 \$4.79.

Performance: Virile
Recording: Full and brilliant

The Beethoven G Major Concerto, like Schumann's in A Minor, is an elusive piece for even the most skilled and sensitive interpreter to make entirely his own. Both works are intensely virile, but the soul of each resides in the essential lyrical content. The (Continued on page 90)

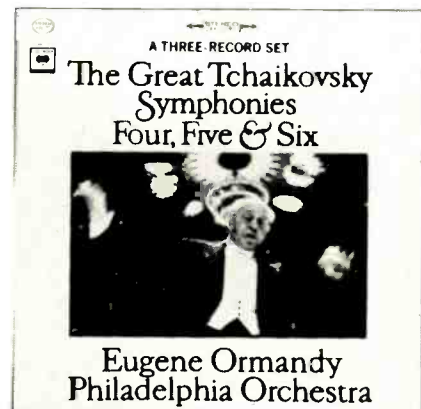
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you've known these Symphonies since childhood, you'll now find new depth and new beauty in every movement. Now all three Symphonies performed by Eugene Ormandy and the Philadelphia Orchestra are available at a special reduced price in a deluxe, three-LP Columbia Masterworks set.

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*Stereo

chief dangers for the interpreter lie, on the one hand, in losing the lyrical essence through overconcentration on virility, and on the other, in diluting the strength and thrust of the music by allowing a lyrical approach to lapse into sentimentality. Thus far the late Artur Schnabel (Angel) and Leon Fleisher (Epic) seem to have negotiated this Scylla and Charybdis situation most successfully on disc.

Counting the recent release on RCA Victor of his 1944 broadcast with Arturo Toscanini, this new Columbia disc of Mr. Serkin's marks his third try on records with the Beethoven G Major Concerto. His second was with Ormandy and the Philadelphia Orchestra a decade ago, and it was issued on a single side coupled with the Beethoven B-flat Concerto. That Serkin has eased up his tempo somewhat is indicated in this new recording by the spread of the music over two sides totaling 34½ minutes.

Despite more moderate pacing, the new Serkin performance fails to reveal any notable gain in lyrical flow. Throughout the first movement we have a firm and deliberate rhythmic pulse and brilliantly articulated passagework, which add up to a somewhat angular and muscle-bound musical result. The opening of the celebrated dialogue slow movement comes as almost a literal shock, so loud is the initial orchestral entrance. Was this intended, or was there a miscalculation of volume level in the tape-to-disc transfer? Only in the finale do Messrs. Serkin and Ormandy seem to settle down, turning out a performance full of zest and sparkle.

Perhaps it is the recording situation that provokes the curiously nervous and muscle-bound quality which sometimes afflicts Serkin's playing; for I note that the critics commented at length on the lyrical beauty of his performance of this same concerto with Erich Leinsdorf at Tanglewood this past summer. At any rate, I found the new recorded performance disappointing in terms of my own views on the music. Columbia's sound is brilliant and full-bodied, tending, in fact, to accentuate rather than soften the assertive and nervous quality of the performance as a whole. *D. H.*

Ⓜ BRAHMS: *Violin Sonata No. 3, in D Minor, Op. 108.* SINDING: *Suite, in A Minor, Op. 10.* RAVEL: *Tzigane.* Jascha Heifetz (violin); William Kapell (piano); Los Angeles Philharmonic Orchestra. Alfred Wallenstein cond. RCA VICTOR LM 2836 \$4.79.

Performance: High-strung Brahms; Heifetzian Sinding/Ravel
Recording: Excellent in Brahms; dead-studio Sinding/Ravel

The high-voltage virtuoso combination of Jascha Heifetz and the lamented William Kapell resulted in a 1951 performance of the Brahms D Minor Sonata even more highly charged than that of Henryk Szeryng and Artur Schnabel issued by RCA Victor a dozen years later. As a souvenir of a collaboration cut short by the tragic plane crash that ended Kapell's life in 1953, this recording stands as a splendid document. However, there are those who will find the performance stylistically more suitable for Bartók than Brahms. On its own terms, it packs excitement and enormous brilliance, and the recorded sound still stands up well.

While the Brahms recording was issued



ANTON BRUCKNER

Full justice for his problem symphony

originally as a 10-inch disc, the Sinding-Ravel side was paired in its original 1955 release with an English-made Heifetz taping of the Tchaikovsky Concerto. The Norwegian composer Christian Sinding's violin-and-orchestra Suite recorded here is most effective in the brilliant opening *Presto*, but as a whole the music has little striking personal style. The Ravel *Tzigane* (1924) is a fabulous stylization of gypsy music and a surefire virtuoso encore for any violin recital. The Heifetz performances of both the Sinding and Ravel are the very last word in elegance and sparkle; however, Mr. Wallenstein's orchestra is not only kept too much in the background, but its sound is decidedly muffled by the dead-studio recording favored in Hollywood during the 1950's and before. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BRUCKNER: *Symphony No. 6, in A Major.* New Philharmonia Orchestra. Otto Klemperer cond. ANGEL S 36271 \$5.79, 36271* \$4.79.

Performance: Powerful and revealing
Recording: First-rate
Stereo Quality: Good

HENRY COWELL

Colorful avant-garde keyboard miniatures



Admirers of Bruckner can rejoice over the fact that the orphan child among the master's mature symphonies has at last been done justice in recorded form—that is to say, with a great conductor in charge of a still great orchestra, which continues to function admirably despite being cast adrift from its official EMI affiliation some months ago.

Because the A Major Symphony lacks the apocalyptic grandeur of the Fifth, Eighth, and Ninth symphonies, as well as the free-flowing lyricism of the Fourth and Seventh, it has remained something of a problem for both interpreters and listeners; and we can be grateful to liner annotator Bryan Fairfax for the manner in which he emphasizes the element of rhythmic unity that binds the entire work together. Klemperer in his reading both stresses this rhythmic unity and makes it clear that this work was Bruckner's major attempt to produce a symphony that would fall comfortably within the time scale of a work like Schubert's "Great" C Major Symphony, as opposed to the one-hour-plus of his usual works in this form. While the familiar Bruckner pauses are fully in evidence, the Bruckner introductory tremolos are oddly absent, save at the beginning of the final movement.

Whether judged in post-Schubert terms or in mature-Bruckner terms, the musical substance of this piece still strikes me as something of a mixed bag—as though Bruckner were not wholly sure in his own mind whether he wanted to write a modest piece or a heroic one. For me, the Scherzo with its "Eroica"-like horn episodes is the most effective part of the work.

Personal opinions notwithstanding, this music as here properly recorded and beautifully performed offers a fascinating insight into Bruckner's creative processes, as well as more than a few moments of ingratiating listening. The recorded sound is A-1 all the way. *D. H.*

CHAUSSON: *Poème for Violin and Orchestra* (see PROKOFIEV)

CHOPIN: *Polonaises* (see Best of the Month, page 83)

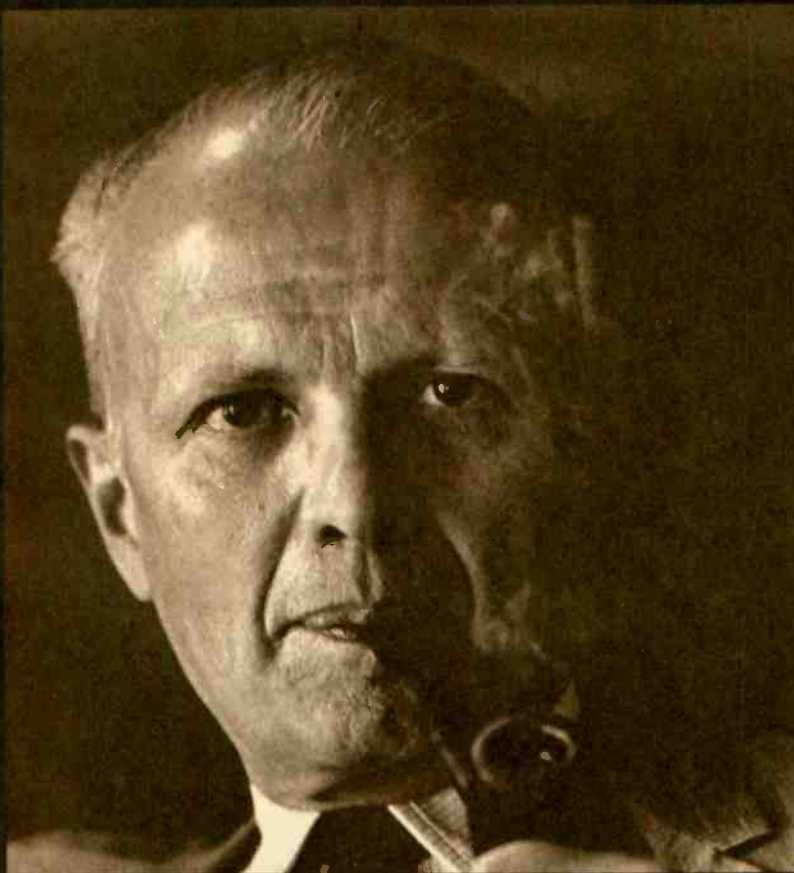
COUPERIN: *Pièces en concert* (see VIVALDI)

Ⓢ HENRY COWELL: *The Piano Music of Henry Cowell.* Henry Cowell (piano). FOLKWAYS FM 3349 \$5.79.

Performance: Documentary impact
Recording: Adequate

This is a fascinating assortment drawn from Cowell's vast number (well over three hundred) of piano compositions. Every one of the twenty pieces has intriguing subject matter (examples: *The Trumpet of Angus Og*, *Sinister Resonance*), and each is colorful: coldly objective forms are absent. The persuasiveness of most of this music is enhanced by techniques that expand the "normal" resources of the keyboard instrument. At one time considered daring innovations (and, by many, sheer madness), today these techniques have been absorbed into the vocabulary of the avant-garde. Most prominent is the pugilistic tone cluster (Cowell may not have invented the device, but it is his copyright), played by side of hand, palm, fist, or entire forearm. These varving masses of secundal
(Continued on page 99)

USEFUL FOR "A PROBLEM OF CONDUCT"



"A friend of mine tells me that a Beethoven symphony can solve for him a problem of conduct. I've no doubt that it does so simply by giving him a sense of the tragedy and the greatness of human destiny, which makes his personal anxieties seem small, which throws them into a new proportion."

Joyce Cary

What Joyce Cary (one of my favorite modern writers) says about a Beethoven symphony is applicable to almost all music. And such music, music which may be useful for "a problem of conduct," music great or merely entertaining, is offered to you on these pages. We are proud of these recordings; we think they are beautiful, artistically and technically. We hope you will enjoy them.

George R. Marek
Vice President and
General Manager
RCA Victor Record Division



**"AN AMAZING MAN,
RUBINSTEIN"**

The American Record Guide

Rubinstein, in my view, is the nearest thing to a Renaissance man. He could have been a Medici. The breadth of his culture, the kaleidoscopic quality of his interest, the depth of his musical knowledge—and perhaps most important, his love of life—all express themselves in his playing. Two of his new recordings: Beethoven's Fourth Piano Concerto with Leinsdorf and the Boston Symphony Orchestra, a Chopin album containing eight Polonaises and four Impromptus.



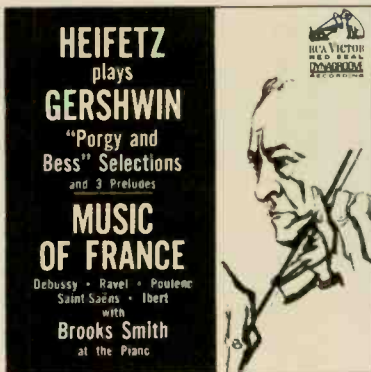
**LOS ANGELES
PHILHARMONIC-ZUBIN
MEHTA – RECORDED
AT THE NEW
MUSIC PAVILION**

This is the first recording made in the acoustically marvelous Los Angeles Music Pavilion (and in Dynagroove). Zubin Mehta does exciting things with Strauss' Don Juan and Respighi's Roman Festivals. The album itself is quite a festival!



HEIFETZ-GERSHWIN—AN OLD AFFECTION

Heifetz has long been fond of Gershwin's music. He made his own transcriptions of famous Gershwin melodies and recorded them once before. The new version is better than the old because Heifetz is as fine an artist as he was—and we are better technicians. We believe that this record stands as the most important reminder of Gershwin's art since the composer's death.



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**FUN WITH ARTHUR,
PETER AND GEORGE**

Quite a combination—Fiedler, Peter Nero, the Boston Pops and George Gershwin. That includes the Rhapsody in Blue. Too many recordings available of that rhapsody? No doubt, but wait till you hear Peter play it. He has also made his own arrangements of Gershwin tunes. "Some punklins," as they say in Texas!

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Copland: Dance Symphony

Chicago Symphony Orch.
Morton Gould conducting



"SALOME—I'LL NEVER SING IT ON THE STAGE"

Leontyne Price

"Never" is a long word, particularly when uttered by a prima donna. In the meantime, you can hear this marvelous final scene as I think Strauss wanted it heard. He wanted Salome sung, not shrieked. Leinsdorf and the Boston Symphony also play Salome's Dance and the seldom-heard Monologue from The Egyptian Helen. It is a feeble opera, but this Monologue appears "to have been written in one breathless sentence, a single act of inspiration."

(William Mann's "Richard Strauss: A Critical Study of the Operas.")



I LOVE LUISA

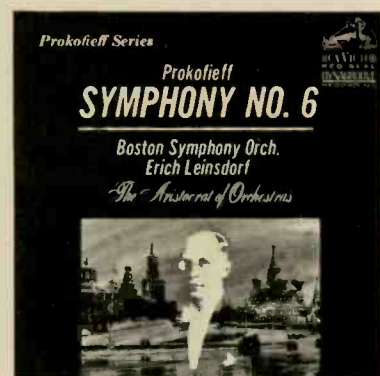
An unusual opportunity to hear the opera by Verdi which preceded Rigoletto by two years. I quite agree with Francis Toye, one of Verdi's biographers, that Luisa Miller is "one of the most lovable of Verdi's operas," and that Verdi here gives us "a first taste of that perfect blend of supple vocal writing and orchestral virtuosity which is to be found in Falstaff." We have assembled a very fine cast: Anna Moffo as Luisa, Carlo Bergonzi, Shirley Verrett, Cornell MacNeil, Ezio Flagello and Giorgio Tozzi. Conducted by Fausto Cleva. Recorded in our Rome studios.





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SIXTH—BOSTON SYMPHONY,
ERICH LEINSDORF**

Prokofieff has been called the last of the great composers. We hope that "last" is not true—but a superb composer he was. His Sixth Symphony is a "big" work in more ways than one, and only modern technology can capture it on records. We believe that this is one of the best recordings we have yet made in Boston. Dynagroove helps.



DEBUT OF PETER SERKIN

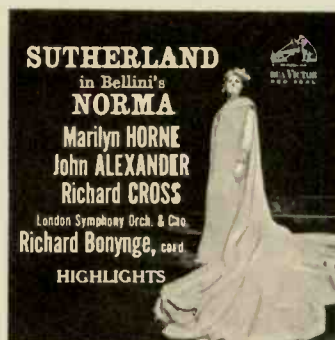
Artur Rubinstein said that he is "astounded and flabbergasted" by Peter Serkin. Eugene Ormandy writes, "I have never seen an all-embracing musical curiosity such as Peter's." The son of Rudolf Serkin (a great artist who unfortunately does not record for us), Peter makes his debut in an exciting performance of Bach's Goldberg Variations.



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(OR A LOT OF OPERAS A LITTLE)
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Bizet/"CARMEN"/Price, Corelli, Merrill — Karajan



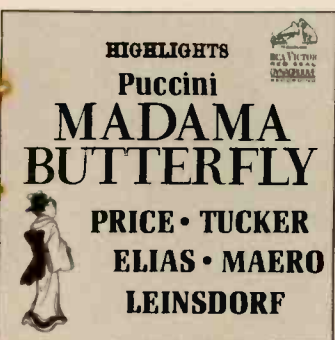
Puccini/"TOSCA"/Price, Di Stefano, Taddei — Karajan



Wagner/"THE FLYING DUTCHMAN"/Rysanek, Liebl, London — Dorati



Verdi/"OTELLO"/Rysanek, Vickers, Gobbi — Serafin



Puccini/"MADAMA BUTTERFLY"/Price, Tucker, Elias — Leinsdorf



Wagner/"DIE MEISTERSINGER VON NÜRNBERG"/Watson, Thomas, Wiener — Keilberth



Mozart/"THE MARRIAGE OF FIGARO"/Della Casa, Peters, Elias, London, Corena — Leinsdorf



Mozart/"DON GIOVANNI"/Price, Nilsson, Valletti, Corena, Siepi — Leinsdorf



MUCH, MUCH ADO ABOUT NOTHING

If you enjoyed the recording of Shakespeare's *Othello* with Olivier, you will enjoy this production of *Much Ado About Nothing* by the same company. Zeffirelli directed it, Maggie Smith—a charmer if ever there was one—plays Beatrice; Robert Stephens, Benedick; and Albert Finney, Don Pedro. Shakespeare's verbal wit sounds like music.

You have just read descriptions of a select few recordings. They are representative of all the many superb albums which bear RCA Victor's Red Seal. The fame of this label is chiefly due to "the world's greatest artists."

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harmony are used simply for color or to reinforce the overtones of simple chords. So much for the keyboard. The inner parts of the piano are also brought into play: strings are plucked for a special brand of pizzicato, or rubbed to obtain a glissando that is much better and much more evocative than the glides developed a half century later by electronic research. Harmonics and muted sonorities are also obtained by damping the bases of the strings with one hand and playing on the keys with the other.

Delighting the ear with freshets of diatonic or pentatonic tunes, these miniatures always sustain interest. Among the best are *The Tides of Manaunau* (probably the most often performed Cowell piano work), consisting of a folksy tune embedded with tone clusters that put the melody in perspective; *The Banshee*, played directly on the piano strings, with an assistant holding down the damper pedal; *Lilt of the Reel*, in which clusters again frame the melody; and *Aeolian Harp*, a haunting simulation of this instrument done by plucking the strings.

The disc is a reissue of a previous recording Cowell made for the old Circle label. The composer speaks in the final portion of the record, discussing the music.

Two other matters: Disregard the contents list on the back of the album cover; the correct designations can be found only on the label copy. Six of the works heard on this recording may also be heard on CRI 109, also played by the composer. *Arthur Cobu*

COWELL: *Symphony No. 5* (see THOMPSON)

© ® **DEBUSSY:** *Quartet in G, Op. 10*; **RAVEL:** *Quartet in F*. The Fine Arts Quartet. CONCERT-DISC CS 253 \$4.79, M 1253* \$4.79.

Performance: Satisfactory
Recording: Sonorous
Stereo Quality: Good

These two string quartets should be discussed together not only because they are often coupled in recordings, but because of the frequently heard contention that Ravel borrowed from and patterned his sole quartet on Debussy's similarly single example. (Although Debussy designated his work as "Première," no second quartet was ever written—or, if sketched, it was never found.)

There are general similarities between the two quartets. There is a hint of cyclic cell-work in both, both feature pizzicato color in the second movement, and both call for mutes in the third movement. There is also unanimous critical agreement that both are weakest in the last movements. Yet the two quartets are as dissimilar as the *Nocturnes* of Debussy and the *Bolero* of Ravel. Why, then, the constant accusation that Ravel used his older colleague's work as a formal springboard? Can one accuse a composer of being derivative because he happens to use plucked strings and string mutes in the same places? The Debussy and Ravel quartets have the same affinities as a Haydn and a Mozart quartet, or as a Brahms and a Beethoven symphony. On the strength of their quartets, which have validity, purpose, and singular individuality, Debussy and Ravel, if judged separately, will both be recognized as superb creators.

Despite the thicker textures of the Ravel piece (resulting from active line writing),



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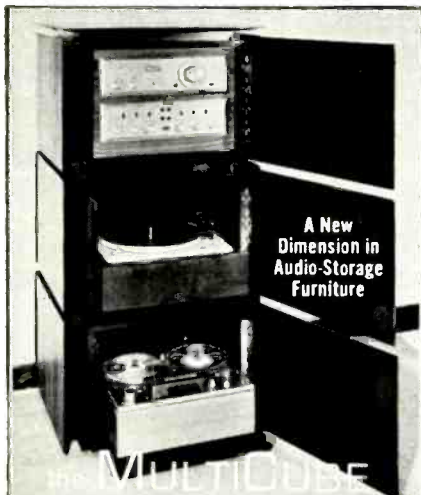
Finding Cambridge records is getting easier, but finding better Scarlatti performers than Fuller, Fauré singers than Curtin, or trumpet soloists than Ghitalla isn't. Other "naturals" are not too numerous (to mention in our new catalog).

Further word is that, among our new recordings for next year, there will be firsts by John Lewis, Gunther Schuller, Wm. Smith, Louis Couperin, Claudio Monteverdi and Wm. Lawes.

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the Fine Arts team play it more sensitively than they do the Debussy, neatly blending its many color washes, especially in the inner voices. Though the hairpin-style crescendos of the opening movement are spread a bit more than one might wish and its delicate sheen is a little less pastel than might be desired, the interpretation of the work as a whole is quite satisfactory. The somewhat nervous finale often appears disjointed in performance, but here it is cohesive, properly rhapsodic in mood and coloration.

The Debussy suffers in the opening movement from overindulgence in rubato. In the slow movement the playing is too top-surface and placid. This music has the contour of a funeral chant and deeper meanings than are heard in this instance, but the Fine Arts four-some plays it with a warmly robust, full-blooded tone. No prissy *flautando* bowing style is to be noted. The players deserve a large, fat credit for this—and an equally large debit for the brusque sonority of the finale.

Arthur Cohn

GIBBONS: Fantasia, "In Nomine" (see BACH, Cantata No. 56)

⑤ ⑥ **HANDEL: Twelve Concerti Grossi, Op. 6.** Ulrich Grehling, Wolfgang Neinger (violins); Hannelore Müller (cello); Eduard Müller (harpsichord); Schola Cantorum Basiliensis, August Wenzinger cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73246/7/8 three discs \$17.37. ARC 3246 /7/8* \$17.37.

Performance: Favored version
Recording: Excellent
Stereo Quality: Fine

Of past recordings of the Handel Op. 6 Concerti Grossi, I have particularly enjoyed the old Boyd Neel performances on London (with Thurston Dart making his first big splash on discs as an unparalleled continuo harpsichordist); a very stylishly conceived interpretation on Vox by Kurt Redel, that was marred, however, by some rough playing and rather cavernous recording; and the most recent set, conducted by Menuhin. The last of these had the advantage of clear, up-to-date recording as well as a conception that was both Handelian in spirit and suitably stylish in respect to eighteenth-century performing conventions. Menuhin, nevertheless, did not go quite far enough; his treatment of some typical *ad libitum* sections, for example, was distinctly conservative.

The new Archive version (which replaces an older mono recording on the same label by Fritz Lehmann) does much to remedy the situation. The recorded sound is admirable, the execution very much *à la mode* (the word "scholarly" is apt to create the impression of mustiness, which these performances certainly don't have). Almost all cadential points and *ad lib* sections are suitably embroidered; dotted sections are properly double-dotted; a good deal of *notes inégales* technique is applied; two harpsichords, one for the concertino, the other for the ripieno, are used; additional ornaments are added where necessary, and all ornaments are correctly executed; and, finally, in Concertos 1, 2, 5, and 6, oboes are added (Handel originally intended oboes to double the *tutti* violin parts).

Wenzinger, whose Swiss-based Baroque orchestra is one of the best of its kind today, directs performances that are always lively

and also lyrical, where required. If the accent in the accompanying booklet is on scholarship, this does not mean that the playing of these twelve masterpieces cannot be enjoyed strictly for the music itself, and I certainly would recommend this set over any previous contenders. At the same time, I would not give up the recording of Op. 6, Nos. 4 and 6 (L'Oiseau-Lyre S-276/276 and 60045/50214, respectively) made by The Academy of St. Martin-in-the-Fields, for the spirit of playing heard on those two discs (coupled with slightly crisper articulation and more pointed phrasing) is even more effective than that heard in this excellent DGG version.

I. K.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **HAYDN: The Creation.** Judith Raskin (soprano), John McCollum (tenor), Chester Watson (bass); Musica Aeterna



DECCA RECORDS

FREDERIC WALDMAN

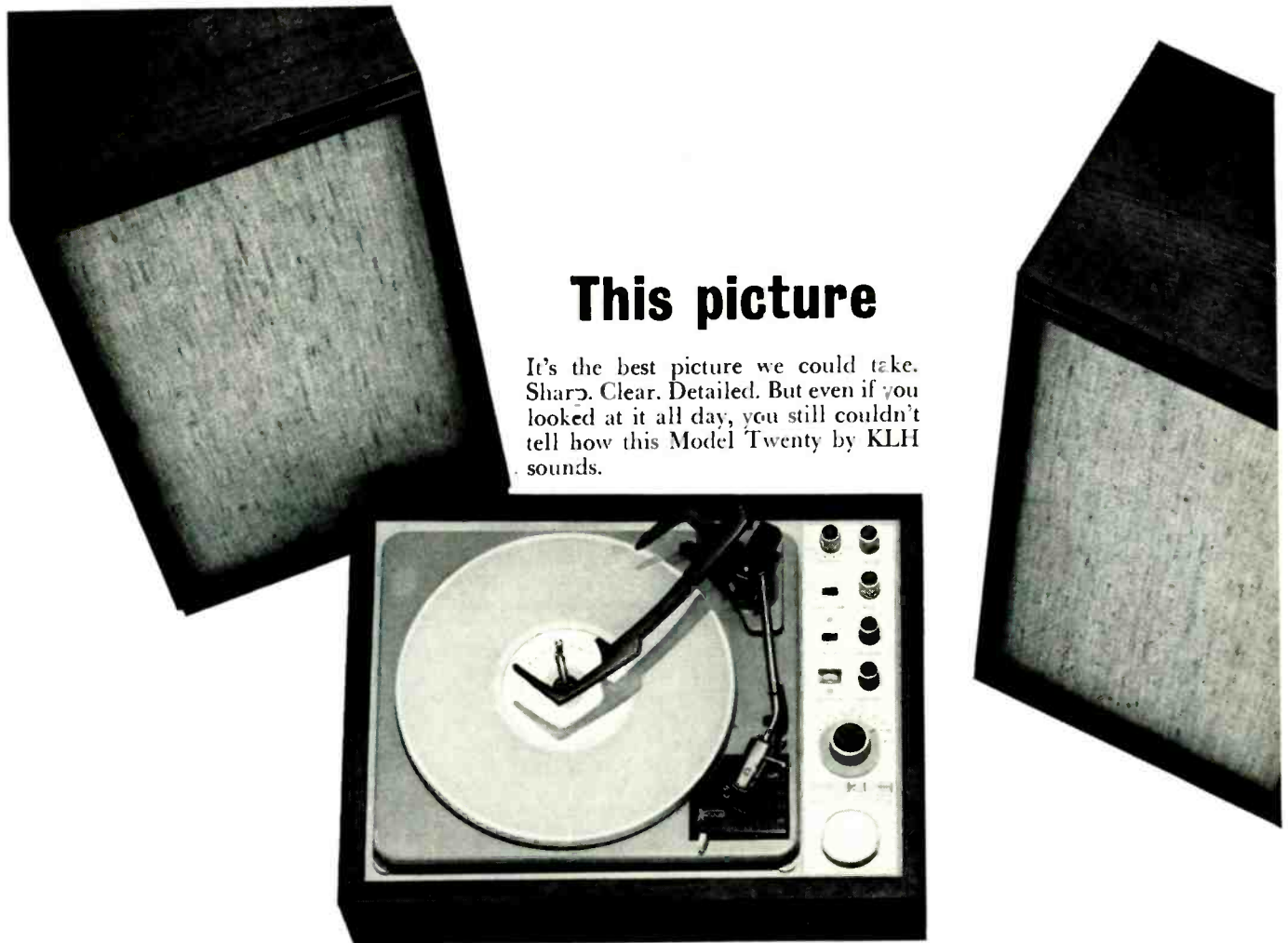
Brisk and precise in Haydn's Creation

Orchestra and Chorus, Frederic Waldman cond. DECCA DXSA 7191 two discs \$11.58, DXA 191 \$9.58.

Performance: Sung in English
Recording: Transparent
Stereo Quality: Well balanced

It seems appropriate that a review of what appears to be the first complete recording in English of *The Creation* should start, like the work itself, at the Very Beginning. It was during one of his journeys in England that Haydn first conceived the idea of writing an oratorio modeled on the Handelian style. Salomon, his impresario, suggested an English text by a certain Linley or Lidley (whose exact identity remains among musicology's secrets) based on a passage of Milton's *Paradise Lost*. Haydn may have toyed with the idea of setting his music to the English text, but finally decided to use a German libretto which was prepared by the Freiherr van Swieten—an amateur composer and a generous and dedicated patron of music. When the score was first published in 1800 (as disclosed in Joseph Braunstein's detailed annotations that accompany the Decca set), it contained both texts side by side.

Viewed in the light of this bilingual (Continued on page 102)



This picture

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background, *The Creation* in English is eminently justifiable. The fact that Haydn shaped his music to German speech patterns and inflections cannot, of course, be ignored; the work is more effective when sung to the German text, but this slight drawback will be overlooked by listeners for whom a familiar language will assure immediacy of communication. And, thanks to the clear enunciation of Decca's singers, such is the case here.

Judith Raskin brings to her dual role (the angel Gabriel and Eve) a bracing freshness of tone and her customary limpid phrasing, achieving particularly ingratiating results in Gabriel's "In shining splendour." If her singing cannot quite match the astonishing technical ease of Teresa Stich-Randall (Vanguard SRV 130), it is decidedly warmer, livelier, and more appropriately joyous. John McCollum and Chester Watson are more severely taxed by the technical demands of their music (the latter sings the part of Adam as well as that of the angel Raphael), and the kind of vocal virtuosity required here is not fully met by their performance. Nevertheless, both are sensitive musicians and admirable oratorio stylists, rendering self-effacing but rewarding service to music that has a glitter of its own.

Chief honors, however, go to Frederic Waldman and his excellent Musica Aeterna group. Theirs is a performance of relatively intimate dimensions, with a moderate-sized chorus and a reduced complement of strings. Within this framework, everything is meticulously balanced and clearly articulated—an important point in a score that is replete with delightful descriptive and coloristic touches. Waldman's tempos are rather brisk, but never hurried. His reading brings incisiveness to the great "The heavens are telling" chorus and the tenor aria "In native worth," and a caressing lyricism to the idyllic duets of Adam and Eve. The important *secco* recitatives are accompanied by a solo harpsichord without the low strings that complete the usual *continuo*. Whatever the merits of this solution may be in terms of historical authenticity, Albert Fuller's accompaniments are a distinct and tasteful asset.

The Decca and Vanguard sets both offer good sound. The felicities of Haydn's scoring are particularly clear in stereo, and this gives Decca an aural edge over the Vanguard set (in German), which still does not show its age. Good notes and attractive packaging add to Decca's presentation. G. J.

© HAYDN: *Die Jahreszeiten (The Seasons)*. Edith Mathis (soprano), Nicolai Gedda (tenor), Franz Crass (bass). The South German Madrigal Choir, Orchestra of the Bavarian State Opera, Munich, Wolfgang Gönnerwein cond. ODEON 91 388/89/90 three discs \$17.98.

Performance: Correct but unexciting
Recording: Good
Stereo Quality: Restrained

This German import fills the gap that was created when Sir Thomas Beecham's animated if somewhat individualistic stereo version of *The Seasons* (Capitol 7184, in English) was deleted from the catalog. The new set is not likely to arouse a musicological controversy—something the late baronet uncannily managed to do whenever he laid his hands on the classics. It is a carefully

studied, diligently presented effort on behalf of a work that greatly benefits from thorough preparation. Nevertheless, some of that Beecham spark would have been most welcome, for Mr. Gönnerwein's fastidious interpretation suffers from a lack of vitality and imagination.

The conductor's leisurely approach unavoidably takes its toll on the singing despite a trio of highly gifted interpreters. Outstanding among them is the young Swiss soprano Edith Mathis (a relatively little-known artist here), whose secure musicianship, freshness of timbre, and lovely tone quality make for a delightful aural treat. This artist must now be ranked with such top oratorio specialists as Maria Stader and Teresa Stich-Randall. Another fast-rising singer, Franz Crass, impresses the listener with his firm and powerful tones, but reveals a four-square style that is particularly disappointing in the jaunty air "*Schon eilet froh der Ackersmann,*" the



HORST MAACK

EDITH MATHIS

Secure musicianship, lovely tone

best known solo in this oratorio. Nicolai Gedda hardly ever gives a disappointing performance. The present instance is no exception, but neither is it anywhere near his top level. The choral and orchestral accomplishments are first rate, but the continuo work of cembalist Walter Thoene rather conforms to the unadventurous manner of the whole enterprise.

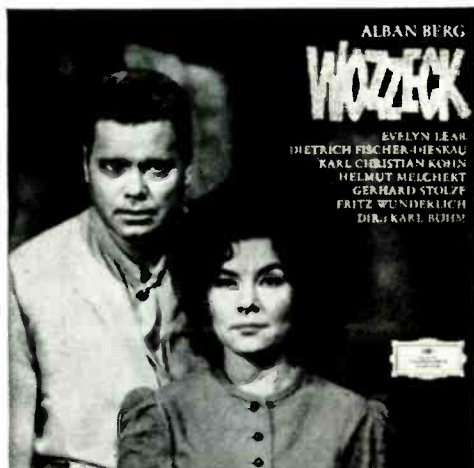
The Seasons is, of course, no match for the magnificent *The Creation*, and Haydn himself left no doubt that he found its pastoral subject rather banal and uninspiring after the earlier oratorio's lofty concept and grand poetry derived from Milton. Still, *The Seasons* is by no means an undistinguished work. The choruses are all beautiful, and the aforementioned bass air (No. 5), the Mozart-like duet "*Ihr Schönen aus der Stadt*" (No. 27), and much of the Autumn section can be counted among Haydn's most inspired pages. While this performance is not ideal, it offers a satisfactory representation in up-to-date sound, particularly since another version may not be forthcoming for several seasons. G. J.

© HAYDN: *Piano Concerto, in D Major, Op. 21*. MOZART: *Piano Con-*
(Continued on page 104)

"... I demand that from the moment the curtain rises till the moment it falls, no one in the audience shall be conscious of this diversity of fugues, inventions, suite forms and sonata forms, variations, and passacaglias—no one, I repeat, be filled with anything but the idea of the opera, which far transcends the individual fortunes of Wozzeck."
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CIRCLE NO. 93 ON READER SERVICE CARD
104

certo No. 12, in A Major (K. 414). Vasso Devetzi (piano); Moscow Chamber Orchestra, Rudolf Barshai cond. ANGEL S 36238 \$5.79, 36238* \$4.79.

Performance: Crystal clear
Recording: Equally clear
Stereo Quality: Good

Both of these concertos, composed in the early 1780's, are filled with rococo glitter in their end movements, but show genuine expressive depth in the slow movements. This is especially true of the Mozart. The crystalline purity of Miss Devetzi's pianism reflects her French training and also communicates with particular effectiveness the rococo-virtuosic aspects of both works. Those who want more lyric feeling in these concertos may prefer Demus on DGG for the Haydn or Serkin on Columbia (mono only) for the Mozart. But if it's dry champagne sparkle you want, Greek-born Miss Devetzi supplies it in ample measure. Rudolf Barshai's Moscow players provide elegant accompaniment, and the entire collaboration is recorded with the utmost transparency. *D. H.*

© ® HAYDN: *Symphony No. 78, in C Minor; Symphony No. 22, in E-flat ("The Philosopher")*. Vienna Radio Orchestra, Laszlo Somogyi cond. WESTMINSTER WST 17095 \$4.79, XWN 19095 \$4.79.

Performance: Vigorous
Recording: Full-bodied
Stereo Quality: Good

Unless the late Max Goberman recorded it for the Library of Recorded Masterpieces subscription series, Westminster has given us the first recording of the virile and brilliant Haydn Symphony No. 78 since the Concert Hall disc of 1950. For good measure they have coupled it with the "Philosopher" Symphony, whose opening movement with its grave chorale for two English horns remains a unique tour de force of its kind.

Mr. Somogyi's Haydn readings are not as polished and highly styled as some; but they are virile and full-bodied, and they thoroughly communicate the music's essential substance. By the way, I was particularly struck by the kinship between the opening theme of the first movement of the C Minor and the corresponding motive in Mozart's C Minor Piano Concerto, which was composed four years later.

If simply because this disc contains the only currently available version of one of the finest and most dramatic symphonies of Haydn's middle period, this release is a "must buy" item. *D. H.*

© IVES: *The Short Piano Pieces. The Anti-Abolitionist Riots; In the Inn; Varied Air with Protests; Three Page Sonata; 22; Some Southpaw Pitching*. James Sykes (piano). FOLKWAYS FM 3348 \$5.79.

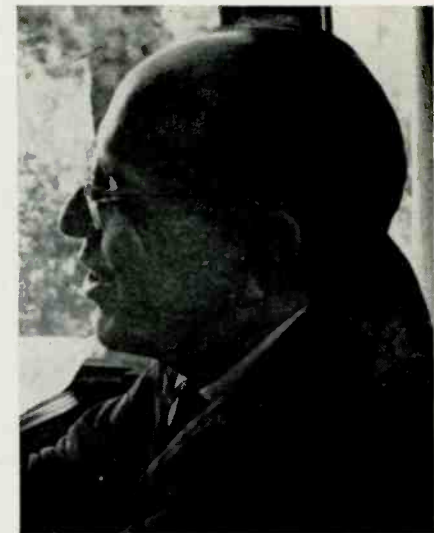
Performance: Most impressive
Recording: Lacks depth

As I listened to this recital I thought of the pianists with whom I have discussed Ives' piano music—and the very few who even knew of its existence. Those who did condemned it with the curt dismissal that it wasn't "pianistic." Thank God it isn't. The panoramic lines, salty ragtime, craggy harmony, complex cross rhythms, and severe polyphony do not fit the diatonically nurtured fingers of academically trained performers.

Little wonder that Ives' music is absent from our concert halls.

But the pianists' loss is ours as well, for the man's music represents healthy, extrovert art. And it has plenty of humor. Listen to the final flow of the *Three Page Sonata*, with its sudden tonal shift. Ives' comment on his manuscript tells all: "Doh! Chord Right Tonick! Good N' Shirt." There are other moments that bring grins, including the final cadence of *Some Southpaw Pitching*. This produces the same sort of yak as the surprise ending of *Hallowe'en* (C major after the previous sparring in five different keys).

Ives' athleticism (in the *Riots, Some Southpaw Pitching*, and 22) is of a nervous kind, but it is not unsteady, despite the structural freedom. The musical slang of his day (it is just as appropriate now) is heard in *In the Inn* by way of piquant chromaticism, cross rhythms, gliding melody, and a rather spastic pulse. It's all good for listenin' if one



JAMES SYKES

A four-star rating for his Ives recital

doesn't have the ears of "Rollo" (Ives' generic name for all reactionaries). His heterodox formulas naturally demanded going beyond the traditional confines of an instrument and form. The sonata (called "three page" because it occupied that length in manuscript) skillfully telescopes a full-span sonata design into one movement. The *Varied Air with Protests* is an example of a different type of integration. Soloist Sykes here combines a theme and variation (unpublished) with three short *Protests* (published), the latter becoming the second, third, and fourth variations. The hybrid is given validity because the *Protests* are built in general on the same tones as the theme. But the combination is awkward, and the music as a whole does not have the selectivity of the other pieces performed.

There can be no quibbling about the playing of the soloist. His surety and clarity deserve four-star ratings, and he has done an artistic good deed in making this rare music available. The sound does not match the skill of the performance, however, and the recording lacks depth. *Arthur Cohn*

RECORDING OF SPECIAL MERIT

© IVES: *The Sonatas for Violin and Piano, Volume 1: Sonata No. 1 (1903-)* (Continued on page 106)

HIFI/STEREO REVIEW

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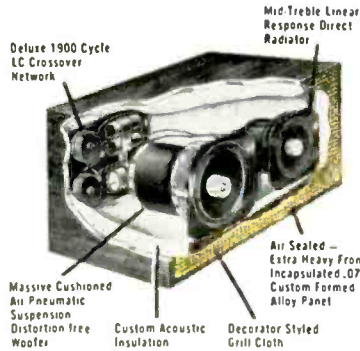
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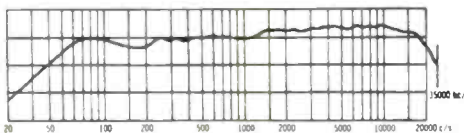
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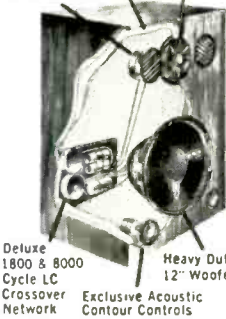
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CIRCLE NO. 38 ON READER SERVICE CARD
106

1908); *Sonata No. 2* (1903-1910). Paul Zukofsky (violin). Gilbert Kalish (piano). FOLKWAYS FM 3346 \$5.79.

© IVES: *The Sonatas for Violin and Piano, Volume 2: Sonata No. 3* (1902-1914); *Sonata No. 4, "Children's Day at the Camp Meeting"* (1905-1914). Paul Zukofsky (violin), Gilbert Kalish (piano). FOLKWAYS FM 3347 \$5.79.

Performance: Marvelous
Recording: Folkways' best

The pioneer status of Charles Ives has been fully covered in the fairly considerable number of published articles about the man and his work, but aside from the book by Henry and Sidney Cowell, no study in depth has appeared—and one is sorely needed. More emphasis should be given to Ives' potent musicality, expressed by way of a beautifully consented, free discipline. A plethora of technique is to be found in Ives' scores, yet there is a remarkable unity within the vivid assortment. However, to paraphrase a remark Ives' father once made to him, if too much attention is given to technique, then one misses the music. And it is music containing a continual series of moments of vivid truth, colored by native thematic backdrops, that is heard in these four violin and piano sonatas.

In the initial sonata, tonality stays rooted for only a fraction of time and then takes off on a ride of unhinged rhapsody. There is no pretense of specific dissonant arrangement in the music; the tonal tensions and the rhythms intermingle, developing into a fresco of solid power. Sacred swatches (hymn-contoured) are stitched to popular materials (ragtime-outlined). This expressive kaleidoscope of design within the second sonata (completed fifty-five years ago) is most significant: it is surely one of the great American works for the violin and piano combination. Without giving way to any but his own natural expressions and qualities, Ives in this sonata is just a little less adventurous than in many of his other works. In the second movement ("In the Barn") there is a snapping pulse and much sonic sport. There are recollections of the whining tone, the dips and scrapes, and the improvising of the typical country-dance fiddler. And here also is my only criticism of Zukofsky's playing. He prefers to re-create the music with tonal polish and impeccable bow artistry, whereas, for stylistic truth, it is preferable to be a *fiddler* rather than a *violinist* in the projection of this portion of the sonata. It is genuine fun to listen to and identify the quotes as they are tossed about athletically in this Ivesian gambol: quadrille rhythm, a snippet of a horn-pipe. *Till Eulenspiegel* as a counterpoint, a terse quote from *Pagliacci*, a maze of syncopation, two-step dance snatches of *Old Zip Coon*, *Dixie*, and *Marching through Georgia*. But everything is treated with careful stylistic consideration. These clippings are all in place, not pasted on, and it is just such treatment that makes Ives' folk quotations so enchanting. In direct contrast, the finale ("The Revival") is in a contemplative frame, building slowly, finally exhorting, and the close is touchingly beautiful. In its simplicity, it is superbly finished art.

The seriousness of the second sonata carries over to the opening and closing movements of the third sonata, fashioned in long lines transported and transmuted from the classic-Romantic heritage. Here the harmony

is for the greater part triadic and modal, polyharmonized and polymodalized, creased and joined to heady, zig-zag rhythm. Contrast is neatly made in the middle movement where ragtime is the governing order. The source of the fourth sonata is hymnody, plunged into a bath of salty tonal brine of polyrhythmic and polytonal substances. It reveals a composer considerate of the sacred but just as cognizant of being free of dogma.

Aside from the one point mentioned above, the performances of Zukofsky and Kalish are positively superb. The element of phrasing in compositions such as these is especially difficult. Ives' thoughts are far from four-square, and the agogic punctuation necessary to define all the subtle meanings within the music demands musicians of high order; Zukofsky and Kalish are such musicians.

Arthur Cohn

IVES: *Symphony No. 4* (see Best of the Month, page 81)

© KODÁLY: *Háry János Suite*; STRAVINSKY: *Petrouchka Suite*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6746 \$5.79, ML 6146* \$4.79.

Performance: Average
Recording: Very good
Stereo Quality: Deep and directional

The suite Kodály fashioned from his opera "in four adventures, with a prologue and an epilogue" (practically all of the important music in *Háry János* was utilized, some very incidental portions were snipped) is little concerned with virtuosic posturing of the full orchestra. More pertinent are specialized timbres and orchestrational picture-painting: the instrumental simulation of a sneeze, clock imitations, *secco* military music, the rarely heard cimbalom (once favored by Stravinsky, who employed it in *Renard* and in *Ragtime*), a healthy quota of percussion, and an enlarged brass section (three cornets as well as three trumpets in the finale, though I defy anyone to hear the difference in the way these closely allied instruments are employed).

The balances of this score are built-in, and a conductor need only be careful that, in the heavier *tutti* sections, the glitter is not obscured by bombast. For the most part, Ormandy meets all the requirements here. His realization isn't as silky smooth as Kempe's interpretation with the Vienna Philharmonic (Angel S35975, 35975), nor is it as exciting as it could be, because of some overdeliberate tempos. In addition, the interlocking of the cimbalom with the strings is blurred, and the dimensional effect Kodály wished is distorted.

Cautious tempos also rob Stravinsky's work of impact and needed tension. In many places this performance reminds one of Monteux's recording with the Boston Symphony (RCA Victor LM/LSC 2376). However, Monteux's conception was based on a balletic consideration of the music, whereas Ormandy is not so oriented—nor does he obtain the preciseness of detail that can be heard in Monteux's rendition. Lacking also is the quality of leading a line to a climax that smacks into a listener's ears. In short, this is a professional exposition but not an exceptional one. *Petrouchka* is made to order for stereo, and Columbia's engineers have not overlooked this advantage.

Arthur Cohn

(Continued on page 108)

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CIRCLE NO. 28 ON READER SERVICE CARD

⑤ ⑥ MILHAUD: *Choral Symphony: Pacem in Terris*. Florence Kopleff (contralto); Louis Quilico (baritone); University of Utah Choruses, Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 71134 \$5.79, VRS 1134 \$4.79.

Performance: All that is required
Recording: Very good
Stereo Quality: Excellent and effective

Darius Milhaud's choral symphony of imposing length has for its text portions of the famous and deeply moving encyclical of Pope John XXIII, a plea for reason, racial equality, and peace in this worrisome nuclear age. If the Pope's message is to have proper impact in its musical version, the choice of Latin was a poor one. It is one thing to use a dead language where the music is to hold full supremacy, but quite another when the text is meant to be its equal, meaningful partner. Only by following a translation can one sense the heroic force and expressive power of the Pope's historical document. (This is possible in Vanguard's production, since a full translation is part of the liner copy, but it is not so in the darkness of concert halls.)

Although Milhaud's music has some effective moments (the tonal conclusion at the end of part two, the pithy orchestral section that introduces part three, the silvery, *sopranino* orchestration contrasted to muddy, black growls in parts of section five, and the bittersweet final section), there is a flat surface monotony to the greater part of the score. The mixed-key contrapuntalism displays the impersonality that has characterized most of Milhaud's music for the past two decades—music that only sharpens the meaning and emphasizes the individuality of the earlier works. The text has been treated with respect, and the setting shows Milhaud's usual ability to make melodic lines sing and flow. However, the text's precision of accent, its evocative power of meaning, and its nobility are absent from the score. The artificially determined style suffocates the music. It is a polite work of settled mannerisms, technically polished but for all that musically dull.

Perhaps this is a result of Milhaud's amazing facility—he is the most productive composer of the century. *Pacem in Terris* was completed in a few months in 1963, and its première followed very quickly (as usual with Milhaud) in December of the same year. Though I realize that productivity is an essential part of Milhaud's creative gifts, it also has been his stumbling block. Time often makes fools of critics, but one should not undervalue the impact of a first impression. In this case I did not experience that special flash of recognition of an important work.

This negative report does not apply to the performance and recording here. There is no doubt that the conception is definitive (Milhaud was present during the recording sessions), and in all respects the singing and playing are musically brilliant and beautifully proportioned. The recording is clean and vibrant. *Arthur Cohn*

MOZART: *Piano Concerto No. 12, in A Major* (see HAYDN, *Piano Concerto*)

⑤ ⑥ MOZART: *Symphony No. 30, in D Major* (K. 202); *Symphony No. 31, in D Major* (K. 297, "Paris"). Philadelphia

Orchestra. Eugene Ormandy cond. COLUMBIA MS 6722 \$5.79, ML 6122 \$4.79.

Performance: No. 30 elegant, No. 31 a bit forced
Recording: Good
Stereo Quality: Effective

There was an interval of four years between the composition of Symphony No. 30 and Symphony No. 31. Consequently, these works show the difference between Mozart the supremely gifted adolescent, and Mozart in the full bloom of young manhood, completely sure of his art and his craft. The earlier piece is music of naive, spring-like charm; the latter is a frankly virtuoso piece, designed to show off the Paris orchestra's celebrated "initial downstroke of the bow" (*premier coup d'archet*).

Ormandy does a really elegant job of conveying the effortless flow and transparent textures of Symphony No. 30; but No. 31 sounds to me just a trifle hard-driven—not



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so much in terms of tempo, but in terms of the tension that Ormandy brings to the end movements. In the first movement, particularly, the music seems to have no chance to "breathe." The recorded sound is full and brilliant on both sides. *D. H.*

⑤ ⑥ NIELSEN: *Symphony No. 4, Op. 29* ("The Inextinguishable"). Hallé Orchestra, Sir John Barbirolli cond. VANGUARD SRV 179 SD \$1.98, SRV 179 \$1.98.

Performance: Brave effort
Recording: Heavy in the brass
Stereo Quality: Effective localization

"Music is life, and like life, inextinguishable"—so runs the motto appended to this symphony composed by the Danish master Carl Nielsen fifty years ago, at a time when the nations of Europe were engaged in mutual slaughter.

An atmosphere of conflict and turmoil dominates the first of the music's four interconnected movements; but a tender, yet virile, motto theme in thirds "speaks for humanity" even here. There follows a bucolic, intermezzo-like *Poco allegretto*, then an intense and powerful slow movement. The finale is introduced by a brilliant violin cadenza akin to that in Beethoven's *Leonore* Overture No. 3, and then there is a titanic

conflict between the forces of chaos (represented in part by two sets of timpani at either end of the stage) and those of life and humanity (represented by the motto theme heard first in the opening pages of the Symphony).

The tonal architecture of Nielsen's music here has the strength of Brahms and Beethoven: it is relentless in its momentum of phrase and rhythm, yet intensely gripping in its passages of lyrical beauty. The gigantic timpani duel in the finale is spectacular to the very highest degree, especially in stereo.

Yet, like Nielsen's Third Symphony ("Expansiva") and the Fifth Symphony, the Fourth presents formidable challenges to the interpreter, not only because of its complex and sharply varied elements, but because of the need to achieve a just balance among the various instrumental choirs without weakening the fabric of the score as a whole. The Danish conductor Launy Grøndahl accomplished this splendidly in his 1951 mono recording with the Danish State Radio Symphony Orchestra (Odeon MOAK 6); but that group has a larger string body than Sir John Barbirolli's Hallé Orchestra of Manchester, England, and can therefore offset effectively the very heavy brass scoring in the climaxes of the first and last movements. Even stereo does not seem to be of any help to Sir John with this problem, and the end result on this disc is a powerful but instrumentally ill-balanced account of a great and complex score.

For the present, the old Grøndahl disc, despite the lack of the important stereo element, remains the preferred currently available reading. Perhaps this situation would be changed, however, should an American company choose to issue the newly recorded stereo version done for the Danish Fona label by Igor Markevitch and the Royal Danish Orchestra. For the present, we can at least be grateful to Vanguard for making a major Nielsen masterpiece readily available at the very modest Everyman Series price. *D. H.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ PROKOFIEV: *Violin Concerto No. 1, in D Major, Op. 19*; CHAUSSON: *Poème*; RAVEL: *Tzigane*. David Oistrakh (violin); State Radio Orchestra (in the Prokofiev), Moscow State Orchestra, Kiril Kondrashin cond. MONITOR MCS 2073* \$1.98, MC 2073 \$1.98.

Performance: Superb
Recording: Excellent

Many violinists have all the necessary technical equipment; few have the special spark to make it function for deep musical values. One of these is David Oistrakh, who offers the rare quality of special artistry, a product of taste and intelligence partnered with skill.

While releases of Oistrakh performing all three of these pieces have been plentiful, few have had the richness and depth of conception displayed here. The dynamic palette is minutely proportioned—the differences displayed in the *piano*, *mezzo piano*, and *mezzo forte* planes within the Chausson, for example, illustrate how a master performer maintains control of the running commentary within a musical line. Chausson's piece can be oversweetened if care is not taken with its intertwined modulations. Oistrakh offers ample emotional sensuousness, but stops

(Continued on page 110)

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short of sentimentality, an ever-present danger in this music of chromatic coalescences.

Prokofiev's concerto is heard as a huge *cantilena* in its end movements; the lyricism is emphasized, and, as a result, the difficulties seem to evaporate. With this approach the mordancies of the inner movement are lessened and the grotesquerie turns into enjoyable whimsicality. Ravel's unabridged concept of fiddle pyrotechnics is fun-and-games for Oistrakh; the glitter and purity of the harmonics are a special delight. The *Tzigane* (published for violin and piano or with orchestral accompaniment) is listed by some writers as chamber music in the first version. It was never so intended. It is a frank piece of virtuoso exhibitionism, flawlessly presented by Oistrakh. Kondrashin is an excellent collaborator in this program,

which is accorded a very nicely balanced reproduction. *Arthur Cobu*

PURCELL: *Fantasia, "In Nomine"* (see BACH, *Cantata No. 56*)

RAVEL: *Tzigane* (see BRAHMS; see PROKOFIEV); *Quartet in F* (see DEBUSSY)

RECORDING OF SPECIAL MERIT

© ROSSINI: *The Barber of Seville*. Manuel Ausensi (baritone), Figaro; Ugo Benelli (tenor), Count Almaviva; Teresa Berganza (mezzo-soprano), Rosina; Fernando Corena (bass), Dr. Bartolo; Nicolai Ghiaurov (bass), Don Basilio; Stefania Malagù (mezzo-soprano), Berta; Dino Maniovani (baritone), Fiorello and Officer. Or-

chestra e Coro Rossini di Napoli, Silvio Varviso cond. LONDON OSA 1381 three discs \$17.37, A 4381* \$14.37.

Performance: Mostly excellent
Recording: Excellent
Stereo Quality: Ideal

The first side of this new *Barber* is disappointing: a routine and not very polished overture is followed by an indifferent "*Largo al factotum*" and a generally uninspiring and at times unsteady choral ensemble. But then Teresa Berganza sails into her "*Una voce poco fa*," and things begin to improve all around. In the end, one is left contented—this may not be the best of all *Barbers*, but it has mighty attractions.

Completeness is one of them. All of Rossini's music is here (except a few repetitious and expendable measures in Bartolo's aria), and the recitatives, if not entirely complete, are amply representative. Among the set's many competitors, only RCA Victor LSC 6143 offers more, but the difference is negligible. Both versions, of course, contain delightful pages that are never (or hardly ever!) presented on stage.

Teresa Berganza embodies the ideal "coloratura mezzo" for whom the part of Rosina was written. The sensuous darkness of her tone, the evenness of her scale, the agility and accuracy of her *foriture* are qualities she lavishly revealed in her recital disc of Rossini arias. Here, the characterization is rounded out by an enchanting conception of a girlish yet determined and combustible Rosina, a masterful way with recitatives, and generous gifts of humor, temperament, and timing. Almost as remarkable is Ugo Benelli, a true *tenore di grazia*, who uses his smallish but agreeable voice with virtuosic agility, taste, elegance, and a Schipa-like control of dynamics. How this young tenor would sound in a large theater is yet to be tested, but his performance here amounts to a textbook on the *bel canto* style.

I doubt very much that any other basso today could equal Nicolai Ghiaurov's sonorous, steady, and flamboyant Basilio. As for Fernando Corena, each recorded appearance confirms the waning of his vocal resources, but his Bartolo is still impressive with its natural sense of comedy, meaningful inflections, and general command of the situation. In the small but rewarding role of Berta, Stefania Malagù is exceptionally adept.

Manuel Ausensi would make an acceptable Figaro in any other context; here he cannot measure up. Obviously an experienced singer, he does his best, but his throaty sound and insufficient agility are conspicuous—almost cruelly so in the "*Dunque io son*" duet, where he must match phrases with Berganza. The casting of the title role is thus a serious weakness, hardly compensated for—as Erik Smith's otherwise admirable annotations seem to suggest—by the artist's Spanish ancestry.

The orchestral performance is somewhat uneven. Varviso has some excellent ideas about tempos (although the ensemble "*La testa vi gira*" is rather uncomfortably fast). He maintains good balances and clear textures, and handles his singers considerably. Nevertheless, his conducting lacks dash and crispness, often sounds humorless and mechanical, and at times reveals unsteadiness in rhythm. And while the Rossini Orchestra conjures up an image of enviable authority,

(Continued on page 114)

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"TREASURY OF GREAT MUSIC"

By Martin Bookspan

INDUSTRIAL diversification has been one of the most interesting phenomena in the economic growth and development of the United States over the past couple of decades. We have seen shipbuilders go into automobile manufacturing, electronics concerns become kitchen-appliance makers, and radio and television networks become owner-operators of major-league baseball teams.

In a sense this whole idea of industrial diversification was anticipated a good many years ago by the publishing and recording industries. Many leading publishers, including Doubleday and Simon and Shuster, have had very successful subsidiary recording businesses for years, and some record companies, including Vanguard and Folkways, operate prosperous publishing ventures. In the magazine field, Time, Inc. maintains a separate staff for the development and carrying out of recording projects.

But one of the most ambitious of such ventures has been developed by *The Reader's Digest*. Until a few years ago *The Reader's Digest* was the administrative and executive force for the RCA Victor Record Club. All the affairs of the Club were handled by the *Digest*, which brought to bear upon the operation the savvy and know-how it had developed in its own mail-order businesses over many years. And along with running the record club, *The Reader's Digest* began to produce some record packages of its own. These multiple-disc albums carry such descriptive titles as "The World's Greatest Waltzes," "The Best of Gilbert and Sullivan," "Festival of Light Classical Music," and "Treasury of Great Operettas." A few years ago, too, the *Digest* produced a seven-record set of the nine Beethoven Symphonies, with René Leibowitz conducting the Royal Philharmonic Orchestra.

By far the most interesting and provocative recording activity undertaken so far by *The Reader's Digest* is this new twelve-disc set (thirteen really, for another disc is included as a "bonus") called, not inappropriately, "Treasury of Great Music." This is a collection of twenty-four of the greatest masterpieces of the symphonic literature, all of them performed by Britain's Royal Philharmonic Orchestra, but with a dozen conductors taking turns at the helm. The repertoire ranges from Mozart's "Haffner" and Haydn's "London" Symphonies, conducted by Josef Krips, to Stravinsky's *Petrouchka* and the Suite from Prokofiev's opera *The Love for Three Oranges*, conducted by Oscar Danon. The album is available in either stereo or mono, and carries the very low price tag of \$19.96 (stereo) and \$16.96 (mono), plus postage and handling charges.

In addition to the works and conductors already mentioned, the "Treasury of Great Music" includes Strauss' *Don Juan* and Respighi's *Pines of Rome* conducted

by Rudolf Kempe; the Bizet Symphony in C and Tchaikovsky's *Francesca da Rimini* conducted by Charles Munch; the Tchaikovsky B-flat Minor Piano Concerto played by Earl Wild, with Anatole Fistoulari conducting; Brahms' Fourth Symphony conducted by Fritz Reiner; Wagner's Overture to *The Flying Dutchman*, *A Siegfried Idyll*, and the Venusberg Music from *Tannhäuser* with the Beecham Choral Society, all conducted by Jascha Horenstein; the Grieg Piano Concerto, played by Earl Wild, and the Mendelssohn E Minor Violin Concerto, played by Hyman Bress, both conducted



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by René Leibowitz; the Dance of the Seven Veils from Strauss' *Salome* and the three familiar orchestral excerpts from Berlioz' *Romeo and Juliet* (*Romeo's Reverie and Feast of the Capulets*, the *Love Scene*, and the *Queen Mab Scherzo*) conducted by Antal Dorati; Sibelius' Second Symphony with Sir John Barbirolli conducting; *Nuages and Fêtes* from Debussy's *Nocturnes*, "Psyche and Eros" from Franck's *Psyche*, and the Second Suite from Ravel's Ballet *Daphnis and Chloë*, again with the Beecham Choral Society, all conducted by Georges Prêtre; and the Chopin E Minor and Liszt E-flat ("Triangle") Piano Concertos with Earl Wild as soloist and Sir Malcolm Sargent conducting. The bonus record offers Leibowitz-conducted performances of Beethoven's *Ermont* Overture, Schumann's *Mansfred* Overture, the Overture to Weber's opera *Der Freischütz*, and the conductor's own orchestral version of Bach's Passacaglia and Fugue in C Minor.

All the performances were recorded in London's acoustically famed Walthamstow Town Hall over a period of nearly two years. The producer of the series was Charles Gerhardt of the musical staff of RCA Victor.

Naturally, in an undertaking of this magnitude, some of the performances are more successful than others, but all of

them—without exception—are worthy additions to the recorded literature. The sound throughout is of a uniformly excellent quality, up to the best contemporary sonic standards. Indeed, the set displays Dynagroove sound at its finest.

It is impossible to speak of all the performances in the space available to me, but some demand attention because of special excellences. First of all, the Reiner performance of Brahms' Fourth Symphony is one of the greatest performances of the work I have ever heard. The recording was made in the last few months of Reiner's life; when he heard the test pressings in his Connecticut home a month before he died, he is reported to have remarked, "I think this is the most beautiful record I have ever made." Beautiful it most certainly is, and noble and epic in its grandeur as well. The power and passion of the concluding passacaglia movement are unmatched by any other recording I know.

The Munch performances are unusually successful also. For one thing, there is a very real sense of spontaneous music-making to them. The conductor recorded Tchaikovsky's *Francesca da Rimini* for RCA Victor about ten years ago with the Boston Symphony Orchestra, but that performance is completely outclassed by the present one, which, incidentally, was done in one "take," without a single splice in it—an amazing accomplishment in a work nearly twenty-five minutes long. The Bizet Symphony, strangely, has never before been recorded by Munch. Here his justly admired performance of the score moves like quicksilver.

Earl Wild performs superbly in every one of his assignments. Especially successful are the recordings of the Grieg and Liszt Concertos. Here is an artist of extraordinary abilities who has not received the acclaim to which he is entitled.

And finally I should like to single out the Barbirolli performance of the Sibelius Second Symphony. This disc is the conductor's third time around with this score (his first two recordings were with the New York Philharmonic and the Hallé Orchestra of Manchester); the present reading represents the fully matured conception of a conductor who long ago demonstrated an unusual kinship with the mood of this symphony.

The "Treasury of Great Music" anthology is one of the most successful efforts of its kind, and with the Christmas season almost upon us, I can think of no more richly rewarding gift item of the standard symphonic literature on records.

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TREASURY OF GREAT MUSIC. Contents as listed above. The Royal Philharmonic Orchestra, various cond. Available from The Reader's Digest Association, Pleasantville, New York. \$19.96 stereo or \$16.96 mono, plus 70¢ postage and handling charges.



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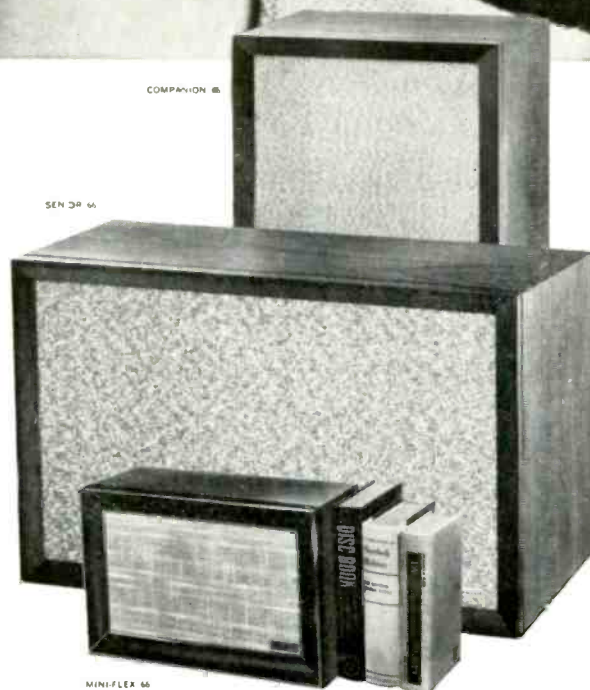
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© ® ROSSINI: *Stabat Mater*. Martina Arroyo (soprano), Beverly Wolff (mezzo-soprano), Tito del Bianco (tenor), Justino Díaz (bass); the Camerata Singers. Abraham Kaplan dir.; New York Philharmonic, Thomas Schippers cond. COLUMBIA MS 6742 \$5.79, ML 6142* \$4.79.

Performance: Intensely dramatic
Recording: Very good
Stereo Quality: Very good

It is a well-known fact that Rossini ceased his operatic activity, with *Guillaume Tell* (1829), at the age of thirty-eight. What opera lost by this still puzzling phenomenon is best revealed by his *Stabat Mater*, a sacred work for voices and orchestra, which was completed thirteen years after Rossini's last opera, and which attests to the undimmed genius of his dramatic inspiration. There is, to be sure, little inherent religiosity in Rossini's musical setting of Jacopone di Todi's famous liturgical text—its style is essentially operatic. But the eloquence, power, and moving sincerity of this music—to say nothing of its melodic richness—reached a peak in Italian music that only Verdi was to surpass. As for Verdi's own indebtedness to Rossini, one needs to hear only the soprano aria "Inflammatum et accensum" to discover the source of the younger composer's inspiration for the convent scenes of *La Forza del destino*.

Since no amount of soul-searching can make a truly *devotional* work out of this passionate music, Schippers' approach, emphasizing its dramatic intensity, is unquestionably valid. He pursues this aim with relentless vigor and with the admirable control characteristic of his work. The results are undeniably effective, though I think that Mr. Schippers' furious dynamism frequently overstates the case. It is hard to reconcile the gentle resignation of the text in the mezzo aria "Fac ut portem" with this kind of musical performance, and, even more glaringly, the conductor's tempo for "Cujus animam" seems excessively and unreasonably rushed.

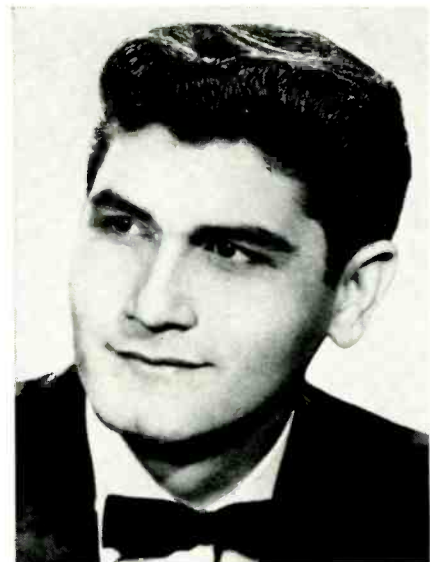
The singers lend robust support to the conductor's conception. Justino Díaz delivers a fiery and admirably sonorous "Pro peccatis," but I am convinced that, in a different conception and in a more serene context, his singing would be equally impressive. What a brilliant future lies ahead for this young basso—if he follows a wise and gradual course! Tenor Tito del Bianco hurls forth some powerful tones that are reminiscent of Del Monaco, and except for some unwanted sobbiness in the quartet "Sancta Mater, istud agas," his performance is quite strong. However, his somewhat hard tone occasionally stands out too much in the ensembles. The voices of Miss Arroyo and Miss Wolff blend very handsomely. Both are competent singers long on musicianship, short on striking individual qualities.

Orchestra and chorus are excellent, though the latter—and Martina Arroyo—could brush up on their Latin enunciation. The disc has no real competition in the domestic catalogue—magnificent music, effective performance, and brilliant sound add up to an attractive package indeed. G. J.

© ® SCHOENBERG: *Gurre-Lieder*. Herbert Schachtschneider (tenor), Inge Borkh (soprano), Hertha Töpfer (alto), Kieth Engen (bass), Lorenz Fehenberger (tenor), Hans Herbert Fiedler (speaker), Chorus and Orchestra of the Bavarian Radio, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPM 138984/5 two discs \$11.58, LPM 18984/5* \$11.58.

Performance: Beautifully styled
Recording: Proportioned sensitively
Stereo Quality: Natural

Schoenberg's *Gurre-Lieder* was composed when lush, overblown orchestration was in



HANS J. HOFFMANN

JUSTINO DÍAZ

Admirable sonority in *Stabat Mater*

fashion in Germany, and the work is a hot-house of instrumentation. A colossal array is required: twenty-five woodwinds, twenty-five brass, four harps, celesta, a large assortment of percussion (including the oft-mentioned large iron chains), and an amplified body of strings. With this orchestration there are five solo voices, no less than three four-part male choruses, an eight-part mixed chorus, and a speaker whose part anticipates the *Sprechstimme* technique that Schoenberg employed in *Pierrot Lunaire*. Listening to this score one realizes that, regardless of the beauty of color that can be obtained from chordal masses that are not split into different timbres but are stated as an entity, the means are somewhat disproportionate to the result. The division of strings into twenty-two parts, for example, looks fascinating in the score, but it just does not register aurally. There is too much of a muchness.

The *Gurre-Lieder*, written to a text by the Dane Jens Peter Jacobsen, who based his lines on an old folk legend, describes the love of Waldemar for Tove, her death, Waldemar's rejection of God, followed by a theme of transfiguration and sublimity. Hot-blooded harmony and swollen counterpoint predominate, though there are pages

(Continued on page 116)



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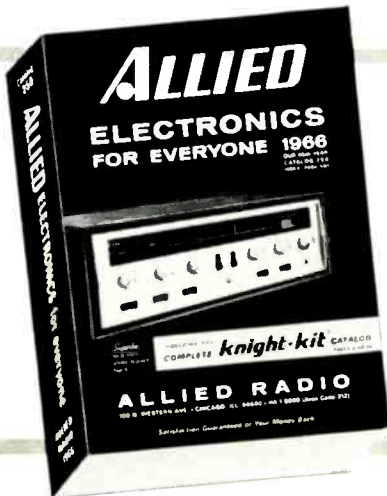


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of exquisite musical poetry in the score. Unfortunately, these are few and far between. One is the section in which the wood dove tells of Tove's death and of Waldemar's despair. The poignancy within this music is extremely moving, and it is given a beautiful rendition by Hertha Töpfer. Otherwise, this document of Gargantuan chromaticism taxes the attention, simply because the tensions become cancelled by the incessant line movement. The effect crowds the ear, and there is nothing visual for relief. In 1965 a performance of *Gurre-Lieder* has a documentary value, but one that is far less than a viable artistic experience.

The only other complete recording of *Gurre-Lieder* that is currently available is the Vox three-disc set (VBX 204); it is conducted by the Schoenberg disciple René Leibowitz. Although the solo voices are good, the performance is generally poor, with commonplace orchestral quality and wishy-washy choral singing. Attention to detail and proper dynamic contrasts was extremely lax.

This new Deutsche Grammophon release is a vast improvement. Kubelik is master of this music and he is also an honest conductor. No alterations of tempo, no freak accentuations are superimposed on Schoenberg's score. Some slight modifications of dynamics are debits that can be noted but simultaneously excused. The orchestra is excellent and so is the chorus. Schachtschneider walks off with the honors among the vocalists, displaying a voice of strong effectiveness, stylistically fitting. His portrayal of Waldemar has vital passion, depth, and incisive authority. Borkh's singing is far less appropriate. Most of her high notes are strident and her enunciation is inferior to the others in the cast. Fehenger's voice is properly light and flexible for covering the wide contours of the Klaus-Narr part, and Engen is excellent as the peasant, projecting the quality of fear required by his role. The speaker is robust but not over-theatrical—Fiedler does well with a ringingly clear projection. The sound of the recording is consistently clear and well-balanced. As in all the previous recordings, the famous chains are not clearly reproduced.

Arthur Cohn

© ① SCHUBERT: *Thirty-six Waltzes, Op. 9 (D. 365); Sixteen German Dances, Op. 33 (D. 783); Valses nobles, Op. 77 (D. 969)*. Walter Hautzig (piano). TURN-ABOUT TV 34006S \$2.50, TV 4006 \$2.50.

Performance: Somewhat mannered
Recording: Slightly hard
Stereo Quality: Good enough

The idea of packaging the cream of Schubert's dance music for piano on one disc is a fine one, and the music is performed here by Walter Hautzig, who did a similar disc for the Haydn Society some years ago.

Commentary on waltz interpretation—especially of the Viennese variety—boils down to a matter of taste. For my taste these Hautzig performances are rather nerve-racking: (a) in their abundance of Chopin-style *rubato* (as opposed to the easier Viennese manner); (b) in excessive contrast in dynamics and accentuation between the energetic and lyrical pieces; and (c) in the somewhat hard middle register of the piano in this recording. I will admit to having been conditioned by the pre-war performances of

this music by Lili Kraus and Artur Schnabel, which perhaps disqualifies me as a style critic for the present disc. The music is wholly delectable; but I feel its performance should soothe the soul, not jangle the nerves!
D. H.

SINDING: *Suite, in A Minor, Op. 10* (see BRAHMS)

STÖLZEL: *Cantata, "Aus der Tiefe rufe ich, Herr, zu Dir"* (see BACH *Cantata 56*)

© ① STRAVINSKY: *Orpheus; Apollo (Apollon Musagète)*. Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 6646 \$5.79, ML 6046* \$4.79.

Performance: Definitive
Recording: Everything desired
Stereo Quality: Excellent

A heretofore annoying gap in the Stravinsky recorded literature is now filled with the appearance of these two ballet scores. *Apollo* was the result of a commission by the Coolidge Foundation for the 1928 Festival of Chamber Music at the Library of Congress. Stravinsky sets the facts straight in his liner notes, noting that the commission specified the instrumentation was to be "appropriate to a small hall." (Tansman's biography states that a string orchestra had been requested.)

Stravinsky chose stringed instruments in order to produce a classical *ballet blanc*, the scoring to underline the monochromatic order of the music. He subtly strengthens the string gamut at its extremes, calling for sextuple division of the group into first and second violins, violas, first and second cellos, and double basses. *Apollo* is planned as a ballet minus intensive narrative intent (Stravinsky again: "*Apollo and the Muses* suggested to me not so much a plot as a signature."). The story is accordingly slight; *Apollo's* birth, his association with the Muses, and, finally, *Apollo* leading the Muses to Parnassus.

Orpheus was composed nineteen years later and was premiered in the spring of 1948 by the Ballet Society of New York. Its three scenes follow fairly closely the Orpheus and Eurydice tale. The warm melancholy of the score is entrancing and bears out Stravinsky's characterization of much of the work as "mimed song."

Apollo and *Orpheus* are sharply different from the opulent, programmatic, overwhelmingly sonorous music of Stravinsky's early ballets. Both the *Firebird* and *Petrouchka* represent the viewpoint of a post-Romantic concerned with nineteenth-century nationalism. The melodies of those pieces are posted on Russian folk-style billboards. But the territory inhabited by *Apollo* and *Orpheus* is in a much colder climate. The scale of these ballets is pithy, formally pertinent, minus any programmatic slant. All the architectonics are minutely telescopic, representing the attitude of an antiromantic—a fully neoclassic product. The barbaric splendor that Stravinsky showed in his works dealing with Russian paganism is not lost because his style changed. Potency exists, but it is nimble, not heavy; it is not only within, but without.

Some critics have felt that Stravinsky wanted to be freed of any concern for timbre in his neoclassic ballets. But what strikes the ear is the special intensity of the orchestration of these works. *Apollo* has the autumn
(Continued on page 118)

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nal sheen of an orchestration purely for strings. Within this body of sound, textural flexibility is obtained through contrasts of mass and solo voices. The pedals and doublings that glue *Sacre du printemps* and *Petrouchka* together are unnecessary in this music of equal surfaces, and the unity of timbre does not negate richness. In *Orpheus* the orchestra is full-sized in woodwind, brass, and strings (minus only the tuba and any percussion additional to the timpani), yet the same chamber-music quality found in *Apollo* is evident. Despite its sonorous tranquility, nothing is hermetic in *Apollo* and, save for some abrasive combinations in the *Pas d'action* in Scene II, the instrumentation for *Orpheus* is likewise restrained. Even the fast-tempoed *Pas des Furies* that opens the second scene is softly treated.

The performances are beautifully realized, and the clarity in the string work is precise, properly dramatic, and sensitively phrased under Stravinsky's command. The soft radiance of *Orpheus* comes through most poignantly. There are pros and cons about Stravinsky's ability as a conductor of his own music, but I personally have no patience with this critical ambivalence. The combination is exciting, and Columbia has here given a dimension to the sound that is beyond criticism. *Arthur Cobu*

STRAVINSKY: *Petrouchka Suite* (see KODÁLY); *Suite Italienne after Pergolesi, Chanson Russe* (see VIVALDI)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TCHAIKOVSKY: *Piano Concerto No. 2, in G Major, Op. 44; Piano Concerto No. 3, in E-flat, Op. 75*. Gary Graffman (piano); Philadelphia Orchestra. Eugene Ormandy cond. COLUMBIA MS 6755 \$5.79, ML 6155* \$4.79.

Performance: **Stunning!**
Recording: **Brilliant!**
Stereo Quality: **Excellent**

The "other" Tchaikovsky piano concerto has been essayed a half-dozen times on records, usually in the simplified Siloti edition that makes the music seem duller than it is. And make no mistake, the end movements as originally composed are rough going for all but the super-technicians of the pianistic trade.

Gary Graffman has chosen to take on the original end movements, using the Siloti version of the middle movement chiefly because it gives the piano more to do than in the original, which divides the solo writing more evenly between piano and first-desk violin and cello. With Eugene Ormandy and the Philadelphia Orchestra as collaborators, we finally get a recorded performance of this music that is excitement all the way—most particularly in the twenty-minute first movement, which is of almost Brahmsian monumentality and elaboration.

Although the music dates from the end of the hectic period that produced the Fourth Symphony, *Eugene Onegin*, and *Swan Lake*, the G Major Piano Concerto displays little of the near-hysterical emotionality that highlights these better-known works. Instead, it anticipates the "objective-heroic" manner that Tchaikovsky used to good effect in the *Sleeping Beauty* ballet. If the music as a whole lacks something of the white-hot inspiration of the composer's more popular

COLUMBIA RECORDS



GARY GRAFFMAN

Brilliant in Tchaikovsky's second concerto

masterpieces, it still possesses considerable vitality and substance, especially when performed and recorded in such stunningly brilliant fashion as on this Columbia disc.

The so-called Third Piano Concerto that fills out the record is something of a comedown—considerable sound and fury, signifying not very much. It is actually a single fifteen-minute movement that began life as a symphony before the composer jettisoned it in favor of the truly inspired "*Pathétique*." An Andante and Finale were salvaged and arranged for orchestra after Tchaikovsky's death by Taniev; and then, in the 1960's, the whole business was juggled around by a Soviet musician and presented to the world as a "Seventh Symphony"—which Mr. Ormandy himself recorded for Columbia (MS 6348, ML 5749). In all instances, it would have been better to respect the composer's original judgment and let the corpse of the attempted symphony rest in peace.

In any event, we can be most grateful to Gary Graffman and to Eugene Ormandy for doing brilliant, if belated, justice to the Tchaikovsky G Major Concerto. The record-

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ing, I might add, is in every respect up to the high level of the performance. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ TELEMANN: *Musique de Table (First Production)*. Michel Piguet (oboe); Hans Martin Linde, Joseph Bopp (flutes); Thomas Brandis, Ulrich Strauss (violins); August Wenzinger, Ernst Strauss, Hannelore Müller (cellos); Eduard Müller (harpsichord); Schola Cantorum Basiliensis, August Wenzinger cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73234/5 two discs \$11.58, ARC 3234/5* \$11.58.

Performance: **Virtually ideal**
Recording: **Very good**
Stereo Quality: **Fine**

Hardly do the catalogs announce a first complete recording of the three Telemann *Musique de Table* productions on Telefunken, performed by a group of Amsterdam instrumentalists under the direction of Frans Brüggen, than we are given the same thing from Archive. The first two productions, or sections, in the Telefunken series have already been reviewed in these pages, and I was extremely enthusiastic about their performance. I am similarly delighted by the playing of Wenzinger's splendid team. In every one of the pieces contained in the first production (an Overture-Suite; a Quartet for flute, oboe, violin, and continuo; a Concerto for flute, violin, and orchestra; a Trio for two violins and continuo; a Sonata for flute and continuo; and, finally, a Conclusion for orchestra), the quality of playing, as well as of stylistic awareness, is on the highest level.

I would not like to have to choose between the two versions, but in one respect, at least, the Archive performance has an interesting historical point in its favor: the use only of instruments of the seventeenth and eighteenth centuries or of carefully built reconstructions. Thus, for example, the flutist Hans Martin Linde, who incidentally is one of the keenest stylists in Baroque music today, performs on a one-keyed eighteenth-century instrument, and the tone, though less brilliant in timbre, is both marvelously warm and also amazingly stable in intonation. In regard to embellishment of solo parts, especially in repeats, the Wenzinger soloists are particularly outstanding, but Brüggen's players, though sometimes more conservative on this point, do wonders with another aspect of interpretation, the *galant* approach. Archive's recording is very full bodied, and instruments are well placed for stereo location, but I was slightly disappointed over the rather close-up treatment of the solo instruments in relation to the orchestra. *I. K.*

Ⓢ Ⓜ THOMPSON: *Symphony No. 2*. COWELL: *Symphony No. 5*. Vienna Symphony Orchestra, Dean Dixon cond. DESTO DST 6406 \$5.79, D 406* \$4.79.

Performance: **Lackluster**
Recording: **Shallow**
Stereo Quality: **Tolerably revamped**

Like a good part of his work, Randall Thompson's *Symphony No. 2* brings to mind such words as "disarming," "modest," or—worst of all—"honest." Completed in 1931, the work makes such a fetish of lack of affectation or fashion that the very lack be-
(Continued on page 120)

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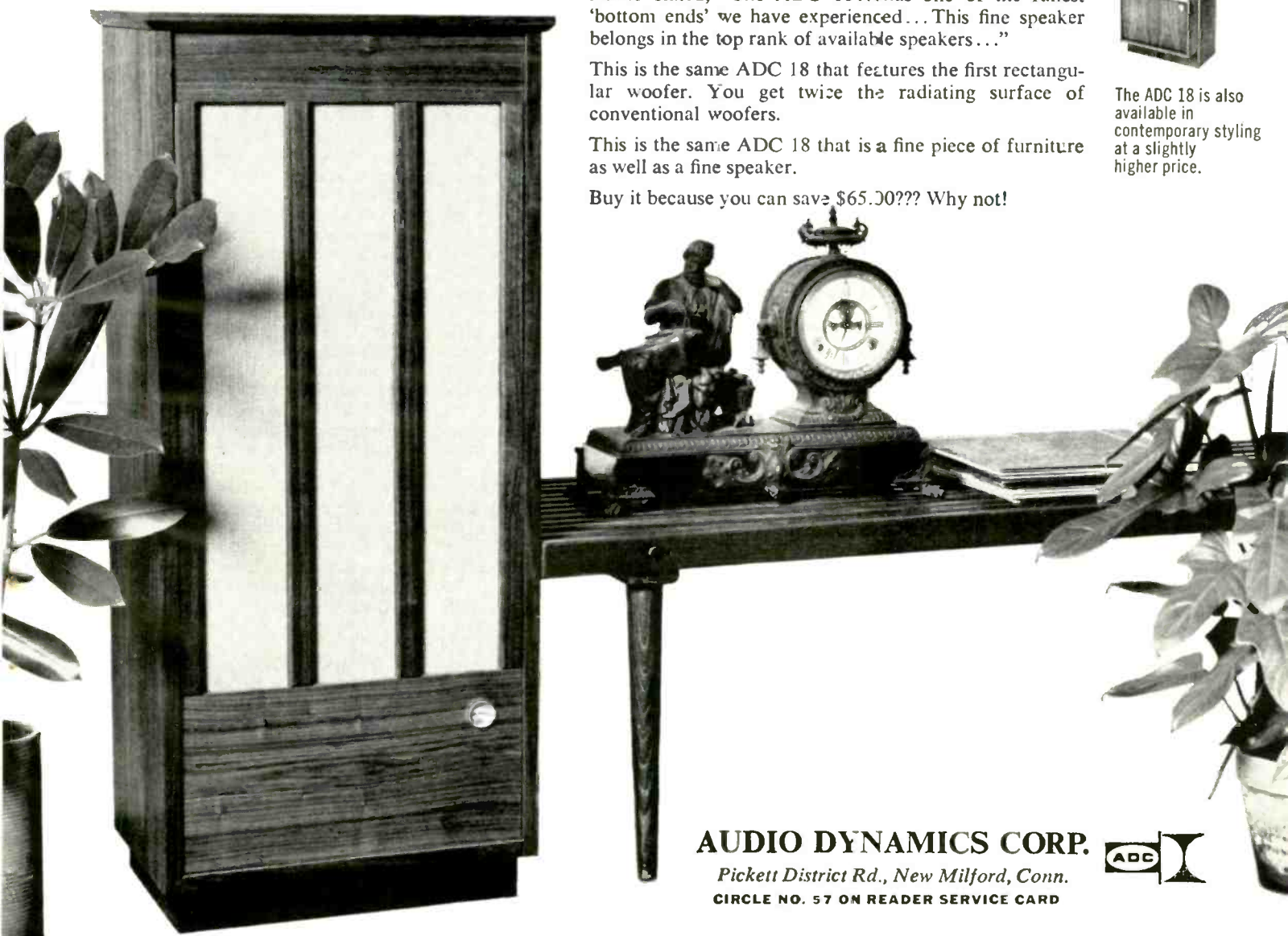
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comes its own sort of affectation. Its musical elements are vaguely popularistic, its construction is clean to the point of simple-mindedness, and its complete detachment from the prevailing stylistic trends of the day makes it sound curiously removed from time and place, a floating anachronism, as it were. It's pleasant enough to listen to, I suppose, but you'll be unlikely to hear anything in it a second time that isn't more than apparent the first. But this Desto reissue of an American Recording Society monophonic recording is the only available disc containing the piece.

I can't tell one Henry Cowell work—much less a Henry Cowell symphony—from the other unless I sit down, listen, learn, and think about it a lot. The Fifth Symphony, completed in 1958, is put together with the composer's bland expertise. It works as musical structure, and it will doubtless give pleasure to the composer's many fans.

Dean Dixon's performances seem shallow, perfunctory, and lackluster. This is not one of Desto's better revampings of old recorded material in either mono or "reprocessed" stereo. But again, neither work exists in any other form in the present Schwann catalog, and the documentation is worthy. *W. F.*

⑤ ⑥ VERACINI: *12 Sonatas for Violin and Continuo, Op. 1*. Hyman Bress (violin), Jean Schrick (viola da gamba), Olivier Alain (harpichord). LYRICHORD LIST 7138/39/40 three 12-inch discs \$5.95 each, LL 138/39/40* \$4.98 each.

Performance: Competent
Recording: Good
Stereo Quality: Fine

Francesco Maria Veracini (1690-c. 1750) was one of the most accomplished violinists of his day. He was active in some of the greatest musical centers of Europe, including Frankfurt, London, Dresden, and Prague. His output, which includes some twenty-four violin sonatas and five operas, was not especially large. Opus 1, published in 1721, and recorded here complete for the first time, certainly can be considered more than just another routine set of twelve Baroque violin sonatas. Melodically and harmonically, these are extremely impressive pieces, making use of both Italian and French styles. One wonders not only why so few of these works are ever played, but why they have not been recorded before.

Hyman Bress plays very capably, though not without an occasional problem with intonation. His tone is not soupy or thick, and his general approach leans toward the brilliant. Stylistically, there is much to commend, even if the results are more on the conservative side with regard to added embellishments or cadenza elaborations. Much of his good work, however, is brought to nothing because of the sometimes dreadfully out-of-tune and dynamically unsubtle playing of the gamba. Similarly, the harpsichordist is not at all stimulating in his realizations. Thus, one has here a dozen violin sonatas that are well worth investigating, although these performances are passable only in part. The sound, with commendable stereo spread, is satisfactory except for some rather abrupt cut-offs at the ends of certain movements. *I. K.*

VERDI: *Luisa Miller* (see Best of the Month, page 82)

⑤ ⑥ VIVALDI: *Concerto for Violoncello, String Orchestra, and Continuo in E Minor*; COUPERIN: *Pièces en concert*; STRAVINSKY: *Suite Italienne after Pergolesi*; *Chanson Russe*. Pierre Fournier (cello); Ernest Lush (piano); Festival Strings Lucerne, Rudolf Baumgartner cond. DEUTSCHE GRAMMOPHON SLPM 138986 \$5.79, LPM 18986* \$5.79.

Performance: Fair
Recording: Adequate
Stereo Quality: Appropriate

Fournier's program here consists solely of transcriptions. The Vivaldi piece is one of a group of concertos that Vincent d'Indy expanded and Paul Bazelaire edited. Bazelaire also is responsible for the Couperin miscellany. And the *Suite Italienne* represents a transcription of a transcription. Stravinsky had drawn two separate works (containing some duplication) from his *Pulcinella* ballet and set them for violin and piano. One had the very formal title of *Suite for Violin and Piano—d'après des thèmes, fragments et morceaux de Giambattista Pergolesi*; the other is the suite heard here. In turn, Gregor Piatigorsky translated Stravinsky's version. If we include Pergolesi, authorship of this work properly deserves three-ply billing. The short *Chanson Russe* is, according to the liner notes, a transcription "authorized by Stravinsky," but gives no clue as to the arranger.

The Vivaldi piece has a serenity that is enhanced by its dark tonality. However, d'Indy's scoring is monotonous: the cello remains anchored in the bass zone and the accompanying voices constantly float above. The Couperin suite is comfortable-sounding, relaxed music—never deep, but always charming. Bazelaire has tended to the music most carefully, and there is no interference with the spirit of the original conceptions.

The important composition in this album, however, is the Stravinsky Suite. When Stravinsky transcribes his own music, the work takes on a new cast. He is not content merely to reset the notes; a fresh spirit sweeps through the music and results in something bordering on original production. Stravinsky becomes a different personality in the re-creation of his own work in terms of new texture, color, and instrumental capacity. Especially important are the frictions—not on the surface, but integral—created by the placement of dynamics, the arrangement of chords, the spacing of sounds.

Fournier's intonation and technique cannot be faulted, but his tone, dynamic range, and style can. The first is too thin and is not helped any by a rather choked dynamic scale. More important, there should have been at least minimal stylistic differences between the four pieces—the neutrality is numbing. In a number of places the string orchestra is subdued to the point of haziness, and the piano sound is often wiry.

Arthur Cobn

⑤ ⑥ VIVALDI: *La stravaganza, Op. 4*. Felix Ayo, Walter Gallozzi (violins); Enzo Altobelli (cello); Maria Teresa Garatti (organ and harpsichord); I Musici. PHILIPS PHS2 940 two 12-inch discs \$11.58, PHM2 540* \$9.58.

Performance: Typical I Musici
Recording: Good
Stereo Quality: Excellent

(Continued on page 122)

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HANS WILD

WILLIAM WALTON

Masterfully executed tribute to Hindemith

This first stereo recording of Vivaldi's Opus 4, a set of twelve violin concertos published with the fanciful title of *La stravaganza* (the flight of fancy), shows both the best and worst characteristics of the renowned Italian chamber orchestra. I Musici. The group plays with an admirable vitality and precision—this kind of fiery music-making is splendid for Italian Baroque. Stylistically, however, these instrumentalists live in another era. They make no effort to conform to seventeenth-century stylistic practices, such as the embellishment of the solo line in slow movements, or the correct execution of trills and other ornaments. Nor, with the exception of fast-moving passages, does one hear much in the way of detailed phrasing and articulation—only long lines.

Interestingly enough, the continuo keyboard instrument used in all but the eighth concerto is an organ, an effect that is historically quite reasonable. (Both harpsichord and organ were undoubtedly used individually or together by Vivaldi at the Pietà, where most of these concertos were first heard. Unfortunately, while the sound of the instrument, presumably a portable, is ideal for the task, the continuo player does not bother to play when the violin has its solo passages supported only by the cello. The result is a hole in the middle and is stylistically indefensible. Philips' sound is on the bright side and not of the smoothest caliber, though reproduction is never less than good.

I. K.

Ⓢ Ⓜ WALTON: *Variations on a Theme by Hindemith; Symphony No. 2*. Cleveland Orchestra, George Szell cond. COLUMBIA MS 6736 \$5.98. ML 6136 \$4.98.

Performance: "Flawless"
Recording: Superb
Stereo Quality: Excellent

William Walton's *Variations on a Theme of Hindemith* (1963) is a set of masterfully executed variations on the opening thirty-six bars of Hindemith's Cello Concerto of 1940. It is a work whose expressive content seems pretty much a reflection of Walton's admiration for his late German contemporary's musical aesthetics—right down to quotes from *Mathis der Maler* and an overall Hinde-

mithian "sound." This is rather like Ravel's *Tombeau de Couperin*, but with the significant difference that the Ravel piece emerges pure Ravel. Whether by the nature of the thematic material itself, by intent, or simply by the power of suggestion, a good deal of Walton's eclectic but recognizable musical identity is submerged in Hindemithian stylistic gesture.

But the piece is dazzlingly well made, effective as an orchestral vehicle, and as listenable for me as anything the distinguished British composer has come up with in a good while.

In point of fact, I like it rather better than the uncommonly lucid, clean, but essentially rather cold-fish neo-Romanticism of Walton's Second Symphony (1960). Again, this piece is arrestingly listenable—if for no other reason than the smoothness and expertise of its mechanical function—but it leaves me, as it has on previous listenings, quite unmoved. I say this in spite of its shapely lyricism and Walton's go at a second-movement tenderness that is oddly without warmth, more gesture than expressive substance.

The performances by Szell and his orchestra are good enough to have elicited a personal statement about the "flawless-in-every-respect" perfection of the Hindemith variations from Walton himself (quoted in the sleeve annotation). The recorded sound is better than excellent—full-bodied and yet etched in rich detail—and the stereo treatment is effective.

W. F.

COLLECTIONS

Ⓢ Ⓜ AN AMERICAN TRIPTYCH. Copland: *In the Beginning*; Schuman: *Carols of Death*; Barber: *Reincarnations*. The Gregg Smith Singers. EVEREST SDBR 3129 \$4.79, LPBR 6129* \$4.79.

Performance: Top drawer
Recording: Adequate
Stereo Quality: Nothing special

This triptych of unaccompanied choral music by three of America's most important composers is perceptively interpreted. William Schuman's carols are settings of lines by Walt Whitman, the same poet he chose for his successful *Pioneers!* and *A Free Song*. The contrapuntal rhythmic of the second of the carols, *The Unknown Region*, are especially exciting, and they are neatly contrasted by the minor-keyed modality of the concluding *To All, To Each*. The latter has a semi-static harmonic plan, but the rhythmic manipulation creates a sensitive, "senza misura" quality. Barber's *Reincarnations* is highlighted by the central portion (*Anthony O Daly*), a lamentation which moves to an ecstatic conclusion. Always traditionalistic and romantic, Barber's music, whatever one thinks of it, never slips into dull pedantry. Copland's *In the Beginning* is an extended piece for solo mezzo-soprano (sung here by Marjorie McKay) with chorus. It is constructed in a sectional fashion to express the atmosphere of each day's creation, with a *ritornel* serving to define the chronology. I consider this opus absolutely sacred music with the same concert values as a Bach cantata. The work is a most significant addition to American choral literature.

Everest's production is sloppy. Barber's piece is listed on cover, liner notes (more concerned with the performers than the music), and label as "Reincarnation," and

it is not identified as Opus 16. Further, the third movement of this work is listed incorrectly as "The Cooling," instead of "The Coolin." Subtitles are given for the Schuman on the label (although here the second one does not agree with that given in the liner notes), yet none are indicated for the Barber piece. A final criticism is the lack of bands separating the various movements within the Barber and Schuman works. The sound is clean but not very rich in presence.

The singing of the Gregg Smith group can only be described as magnificent. Their intonation is impeccable, and the chordal balances are beautiful. I prefer more substance to a mezzo-soprano than Miss McKay provides—her voice is a bit pinched and in some spots even nasal.

Arthur Cobu

Ⓜ ALESSANDRO BONCI: *Recital*. Gluck: *Paride ed Elena: Spiagge amate*. Donizetti: *Don Pasquale: Prender moglie...* *Sogno soave* (with Ferruccio Corradetti, baritone); *Cercherò lontana terra*. *Favorita: Spirto gentil*. Boito: *Mefistofele: Giunto sul passo*. Ponchielli: *Gioconda: Cielo e mar*. Meyerbeer: *L'Africana: O Paradiso*. Bizet: *Pescatori di Perle: Mi par d'udir ancor*. *Carmen: Il fior che avevi*. Massenet: *Werther: Ah, non mi rivederai*. Leoncavallo: *Zazà: Mai più Zazà*; three others. Alessandro Bonci (tenor); orchestral and piano accompaniment. ROCOCO R 42 \$5.95.

Performance: Free-wheeling
Recording: Acoustical

These familiar tenor arias as sung by Alessandro Bonci (1870-1940) will reveal many unfamiliar details. Bonci was one of the last representatives of a vanishing style of singing—in a sense he closed one phase of singing history while Enrico Caruso, only three years Bonci's junior, opened another. By the standards of that "modern" school Bonci was a willful singer, capricious about tempos, indifferent about his accompaniments, and forever bent on "improving" the printed page by adding embellishments, interpolated high notes, or a calculated and controlled vibrato. He had technique to burn—as the many trills, swells, *diminuendi*, and

(Continued on page 126)

ALESSANDRO BONCI
An elegant stylist from a vanished age



OPERA NEWS



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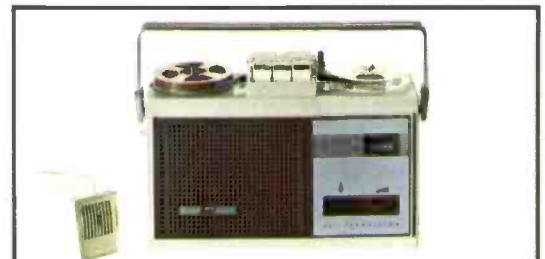
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DATA

⑤ ④ **POULENC:** *Sonata for Clarinet and Piano; Sonata for Oboe and Piano; Aubade: Choreographic Poem for Piano and Eighteen Instruments.* André Boutard (clarinet); Pierre Pierlot (oboe); Jacques Février (piano); Concerts Lamoureux Orchestra, Serge Baudo cond. NONESUCH H 71033 \$2.50, H 1033* \$2.50.

⑤ ④ **ROUSSEL:** *Bacchus et Ariane Suite.* **RAVEL:** *Daphnis and Chloë Suite No. 2.* Chicago Symphony Orchestra, Jean Martinon cond. RCA VICTOR LSC 2806 \$5.79, LM 2806* \$4.79.

⑤ ④ **WAGNER:** *Der fliegende Holländer (highlights).* Evelyn Lear (soprano), Senta; Thomas Stewart (baritone), Dutchman; James King (tenor), Erik; Kim Borg (bass), Daland; Johannes Elteste (tenor). Steuermann; Chorus of the Deutsche Oper, Berlin; Bamberg Symphony Orchestra, Hans Lowlein cond. DEUTSCHE GRAMMOPHON SLPEM 136425 \$5.79, LPEM 19425* \$5.79.

⑤ ④ **WEBER:** *Piano Sonatas: No. 3, in D Minor; No. 4, in E Minor.* Annie d'Arco (piano). L'OISEAU-LYRE SOL 271 \$5.79, OL 271 \$5.79.

⑤ ④ **ECHO CONCERTOS:** **Haydn:** *Divertimento in E-flat Major ("The Echo").* **Mozart:** *Divertimento in B-flat Major (K. 137).* **Roman: Sinfonia No. 20, in E Minor.** **Vivaldi:** *Concerto, in A Major, for Two Violins and Orchestra ("Echo," P. 222).* Walter Prystawski and Herbert Höver (violins); Lucerne Festival Strings, Rudolf Baumgartner cond. DEUTSCHE GRAMMOPHON SLPM 138947 \$5.79, LPM 18947* \$5.79.

⑤ ④ **FOUR AMERICAN LANDSCAPES.** Copland: *Quiet City.* Cowell: *Ancient Desert Drone.* Ives: *The Housatonic at Stockbridge (No. 3, Three Places in New England).* Gilbert: *Dance in the Place Congo.* Los Angeles Symphony, Werner Janssen cond. EVEREST S 3118 \$4.79, 6118* \$3.79.

COMMENTARY

Poulenc was a lyricist, of course, and in both the sonatas he spins out lovely, quasi-popular tunes with boundless invention. *Aubade* is a good deal more ambitious. Satie's influence is more in the foreground, and so is Stravinsky's neoclassicism. The performances seem clean and accurate, but, as with the recorded sound, there is a sameness of dynamics and color that makes the music seem even more ingenuous than it is. *W. F.*

Martinon's *Daphnis and Chloë Suite* is a little water-logged and opaque when it isn't just marking time. Similarly, the harmonic astringency that is all but Rousset's trademark is minimized here in order, presumably, to make the pieces complement one another. Still, the orchestra plays well, and it's nice to have both suites on one disc. The recorded sound is good, the stereo effect busy. *W. F.*

All of the predictable highlights are included in this generous sampling of Wagner's fascinating early opera. The three principal roles are sung by Americans: Thomas Stewart, whose *Heldenbariton* voice is warm and attractive, but not always fully controlled here; Evelyn Lear, whose lovely lyric soprano is quite wrong for Senta's music; and James King, whose portrayal is better than average. The conducting is occasionally exciting, but uneven. Good sound, despite some microphoning inconsistencies. *G. J.*

This disc offers the last two of Weber's four piano sonatas—the D Minor, which is of a strongly operatic cast, and the E Minor, which is considerably more sophisticated and more interesting. Miss D'Arco is an excellent technician and interpreter, but she is betrayed here by pitch fluctuation and flutter in the recording. *D. H.*

The title of this collection applies accurately only to the Haydn and Vivaldi pieces—there are no echo effects or backstage orchestras in either the Mozart divertimento or the charming Roman sinfonia. Of the two echo pieces, Vivaldi's is the better. (It is also recorded in a DGG Archive performance that is a little less slick and more careful on stylistic points than this one.) The recording here makes good use of the effects of distance, but does not fully exploit the possibilities of stereo placement. *I. K.*

Unless I am mistaken, this is a sonically updated reissue of a disc that was available a good ten years ago on another label. The sound revamping has been more successfully accomplished than most such ventures, the performances are sensitive, and—best of all—the program is an utterly delightful and appealing collection. *W. F.*



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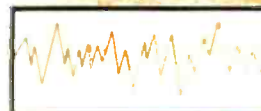


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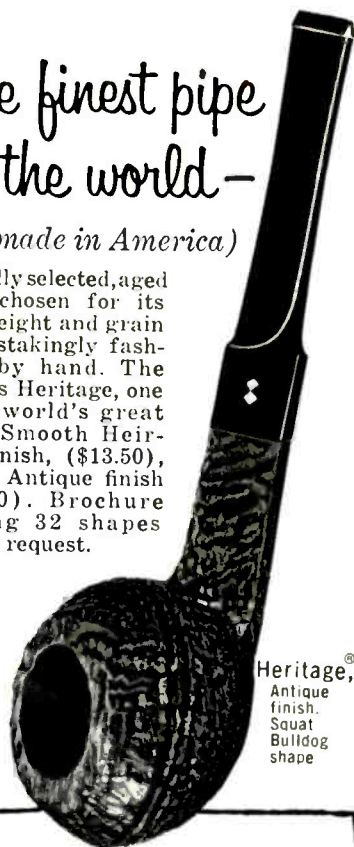
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the like on this record will demonstrate—along with an elegant sense of phrasing and a range that ascended to an effortless C. Frankly, I've always taken a rather dim view of the style of singing embodied by Bonci and, consequently, I find much of his program unappealing. Nevertheless, he was an awesomely gifted artist, and his "O Paradiso" and "Ab non mi ridesta" would stand out in any company. This is, then, a very fine documentation of an important artist, and it includes re-recordings of several very elusive collector's items. Recommended to historical collectors only. G. J.

Ⓢ GERHARD HÜSCH: *Recital*. Schubert: *Gesänge des Harfners* 1-3. Hugo Wolf: *Gesegnet sei, durch den die Welt entstand; Dass doch gemalt all deine Reize wären*. Kilpinen: *Venezianisches Intermezzo* Op. 79, No. 4. Graener: *Philantropisch; Palmström*. Handel: *Dank sei dir, Herr*. Mozart: *Le nozze di Figaro: Der Prozess schon gewonnen. Die Zauberflöte: Der Vogelfänger bin ich ja; Bei Männern, welche Liebe fühlen*. Humperdinck: *Hänsel und Gretel: Ralalala, beissa Mutter*. Richard Strauss: *Arabella: Und du wirst mein Gebieter sein*. Gerhard Hüsch (baritone); Tiana Lemnitz (soprano); Hanns-Udo Müller (piano); orchestras. ODEON 83 393 \$5.98.

Performance: Masterly
Recording: From fair to good

Gerhard Hüsch (b. 1901) ranked very high among pre-war German singers, with a reputation that earned him the honor of being the first interpreter to record the complete Schubert song cycles. Rumors of a Nazi taint may account for his relative obscurity during the post-war years. After teaching in Japan, he now again resides in Germany, where his justly celebrated interpretations have been reissued on long-playing discs.

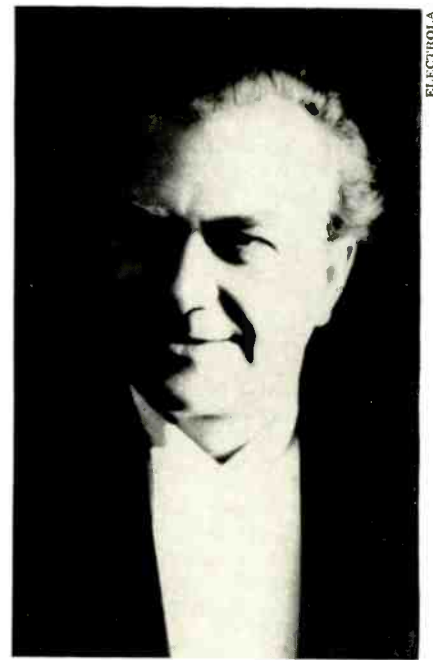
This recital—another of Odeon's *Die Goldene Stimme* releases—presents Hüsch in both lieder and opera. As an interpreter of songs, he achieved telling dramatic effects with remarkable economy of means, relying on the subtle expressive powers of a rich and exceptionally warm-hued baritone voice. Perhaps most characteristic of his consummate art is Wolf's *Gesegnet sei*, a brief but emotion-laden song that slowly builds to a pianissimo climax. With Schubert's three *Gesänge des Harfners* we can compare the Hüsch interpretations with those of Fischer-Dieskau (DGG 18617): velvety voice and great restraint in the former, maximum use of expressive and dynamic nuances to enhance less impressive vocal equipment in the latter.

The operatic side includes two excerpts from the great Beecham recording of *Zauberflöte*, in which the Hüsch portrayal of Papageno established the international gold standard for times to come. His German-language rendition of Almaviva's revenge aria, however, is no less remarkable for style and insight. Smooth legato distinguishes the Handel *arioso*, while in the *Arabella* excerpt Hüsch emerges as an ideal Mandryka—a lyrical *Heldenbariton*.

In his narrated introduction to both recorded sides, the artist strikes a professional pose that makes me wish this valuable space had been devoted to more singing. Sonically, these 1935-1939 recordings are variable, and the more recent items are not necessarily superior. This is a rewarding disc for spe-

cialized collectors, who will also value the worthwhile esoterica by Yrjö Kilpinen and Paul Graener. G. J.

Ⓢ Ⓢ ORGAN MUSIC OF THE BACH FAMILY. C. P. E. Bach: *Prelude in D Major: Sonata No. 1, in D Major; Adagio in D Minor*. J. B. Bach: *Chorale Partita, "Du Friedefürst, Herr Jesu Christ."* J. M. Bach: *Chorale Prelude, "Wenn mein Stündlein vorhanden ist."* J. Christoph Bach: *Prelude and Fugue in E Major; Chorale Prelude, "Warum betrübst du dich mein Herz."* W. F. Bach: *Fughetta in G Minor; Fugue in D Minor; Fugue in F Major*. J. S. Bach: *Chorale Prelude, "An wasserflüssen Babylon"* (BWV 653b). Carl Weinrich (organ). RCA VICTOR LSC 2793 \$5.79, LM 2793* \$4.79.



GERHARD HÜSCH
Justly celebrated in lieder

Performance: Consistently interesting
Recording: Superior
Stereo Quality: First-rate

This is a well-thought-out, well-produced organ collection, which shows that while Johann Sebastian cannot be rivalled, there is much music by others in the Bach clan which can be heard with equal pleasure. Included here are pieces by the two sons, Carl Philipp Emanuel and Wilhelm Friedemann; Johann Bernhard, a second cousin; and two first cousins of Johann Sebastian's father—Johann Michael (whose daughter was J. S.'s first wife) and Johann Christoph. Since these works are for practical Lutheran use, there is much emphasis on the chorale, especially with the older generation of Bachs. But with C. P. E. one notices immediately that a new era is at hand.

Interestingly, Johann Sebastian is represented by only one brief work, an earlier, more intricate version of a chorale prelude that was later revised for the collection of Eighteen Great Chorales. Mr. Weinrich does excellently with this program. His registration on the fine Baroque-style Holtkamp organ of the General Theological Seminary in New York City is exceptionally well gauged for these pieces, and the reproduction, which

(Continued on page 128)

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⑤ ⑥ THE SAXOPHONE IN CONCERT: Bach: *Bourrée from Orchestral Suite No. 1*. Bozza: *Avia*. Ibert: *Bajo la mesa from Histories*. Lantier: *Sicilienne*. Tcherépnin: *Sonatine sportive*. Milhaud: *Brasileira from Scaramouche Suite*. Granados: *Intermezzo from Goyescas*. Debussy: *Syrinx*. Rungis (arr. Meurice): *Scherzo*. Meurice: *Tableaux de Provence*. Paul Brodie (saxophone), George Brough (piano). CAPITOL SW 6066 \$5.79, W 6066 \$4.79.

Performance: Capable
Recording: Adequate
Stereo Quality: Okay

Here is an odd-ball collection of pleasantly innocuous saxophone music, largely French in origin, plus a few transcriptions, played by the Canadian concert saxophonist Paul Brodie. The fact that Mr. Brodie was a pupil of the famed French virtuoso Marcel Mule probably explains the predominantly post-impressionist Gallic flavor of the disc. The most vital item, however, is the little *Sonatine* by the Russian-American Alexander Tcherépnin.

Brodie and his keyboard partner, George Brough, give us neatly turned performances, recorded in a rather close acoustic environment, save for the touch of echo added to the Debussy. D. H.

⑤ ⑥ JANOS STARKER: *Cello Recital*. Bartók: *Rhapsody No. 1 for Cello and Piano*. Mendelssohn: *Variations Concertantes*. Martinu: *Variations on a Theme of Rossini*. Debussy: *Sonata No. 1 in D Minor*. Chopin: *Polonaise Brillante, Op. 3*. Weiner: *Hungarian Wedding Dance*. Janos Starker (cello), Gyorgy Sebok (piano). MERCURY SR 90405 \$5.79, MG 50405 \$4.79.

Performance: Eloquent and virtuosic
Recording: Excellent
Stereo Quality: Unusually good

If you're in the market for a superb cello recital, you can't go wrong with this disc if the music represented is at all to your liking. The program covers a wide stylistic range, and except for the Weiner *Wedding Dance*, which is a sort of encore crowd-pleaser, the music is of substance and puts a nice emphasis on the twentieth century.

If Starker's playing is essentially romantic in character, it is nonetheless firmly disciplined—as the difference in his playing of the Chopin or Mendelssohn and the Bartók or Martinu so nicely demonstrates. And he manages to make Debussy's late Sonata (1914) sound like the essentially modernistic and innovative work that it is, while playing it with a nicely understated expressivity.

The playing is shapely, elegant, and telling. Gyorgy Sebok, who plays the piano parts, is with Starker all the way, and he knows when to defer and when not to. Mercury has produced the recital in splendidly sonorous, vital recorded sound. W. F.

⑤ ⑥ SHIRLEY VERRETT: *Carnegie Hall Recital, January 30, 1965*. Schubert: *An die Musik; An Schwager Kronos; Ständchen; Die Allmacht*. Tchaikovsky: *Was I not a blade of grass?; Again, as before, I am alone*. Rachmaninoff: *O thou billowy harvest field; Spring Waters*. Copland: *Zion's Walls; At the River*. Arr. Niles: *He's*

goin' away. Arr. Johnson: *Honor, honor; Oh! Glory; Witness*. Mozart: *Alleluia from Exsultate, Jubilate, K.165*. Shirley Verrett (mezzo-soprano); Charles Wadsworth (piano). RCA VICTOR LSC 2835 \$5.79, LM 2835* \$4.79.

Performance: Lively and winning
Recording: Very good
Stereo Quality: Natural sound

This "on stage" recital adds new dimensions to the previous recorded achievements (De Falla and Verdi, among others) of an artist who is as enjoyable to hear as she is delightful to behold. The sometimes unwittingly condescending tone one finds in reading about the work of "promising" artists can be safely dispensed with—Shirley Verrett is young, to be sure, but her great natural gifts are already controlled by refinement and firm musicality.

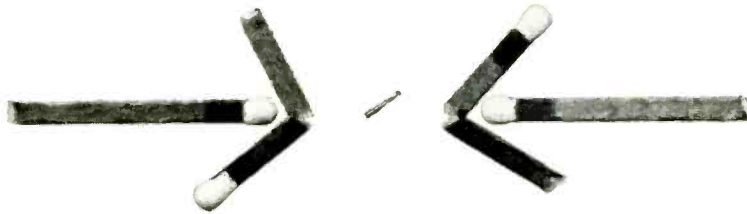
An intensely dramatic performer, she finds the Tchaikovsky and Rachmaninoff songs particularly congenial, and she brings to them more passionate expression than does Netania Davrath (*Vanguard 1115*), though a preference between these two equally engaging approaches is surely a matter of taste. In the Schubert group, Miss Verrett is most effective with the impulsive *An Schwager Kronos*. The others are sung with glowing tone and meaningful expression, if not with all the poise and dignity she will probably impart to *An die Musik* and *Die Allmacht* in years to come.

The Niles and Johnson arrangements of folk songs and spirituals are simple and unaffected. The two Copland songs are very much in the same folk groove, though spiced with a few chords that are required to establish the composer's avant-garde status. The entire attractive group is performed with enchanting liveliness and conviction, and with a clear projection of the words, which is characteristic of Miss Verrett's work throughout.

Charles Wadsworth offers capable support, though he should have been more assertive in the Russian songs. The engineering is excellent; in fact, the singer's tone is warmer, particularly in her middle and lower range, than it has been in previous recordings.

While the increasing number of "on the scene" recordings can be amply endorsed on artistic grounds, the trend is not without its drawbacks. The applause that follows each song, no matter how natural it may sound in the concert hall, is bound to annoy the home listener. Annoyance is further aggravated when (as in this recording) the applause is fortified by lusty shouts of *brava!*, very often destroying the song endings. Here they all apparently originate with the same irrepressible (or purposeful) enthusiast. Obviously, Shirley Verrett is far too gifted an artist to need claque-inspired enthusiasm, and she cannot be required to control misguided efforts of this kind. Yet some control is needed. It would be desirable, therefore, that record companies undertaking "on location" recordings inform the audience (by way of program notes or even announcements) of this fact. Both the singer and the record company are entitled to protect the artistic effort from such vulgar intrusions. The presence of ball-park manners in a concert hall is offensive enough, but why accord these offenders the permanence of a recording? G. J.

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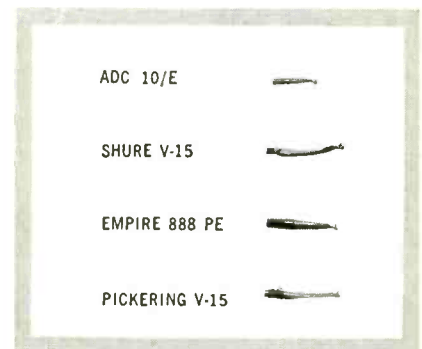
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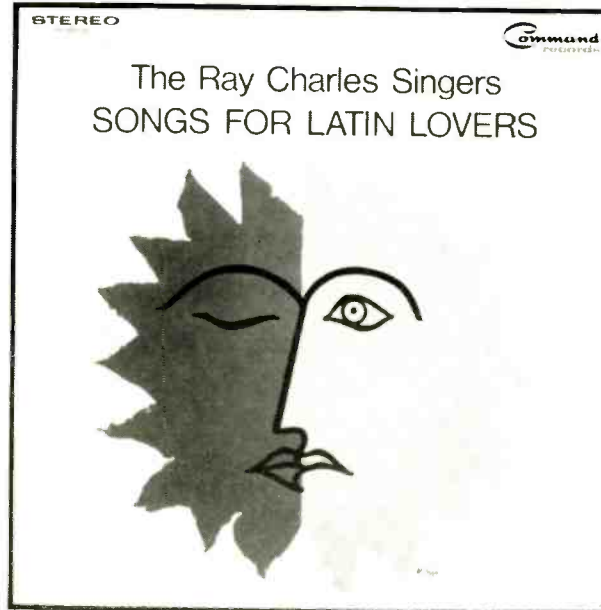
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It is the rhythm that first springs to Ray Charles' mind when he considers this whole area of music.

"The Latin rhythms are all more active than non-Latin rhythms," he points out. "We Americans do a fox trot or a slow ballad and it's always strictly one-two-three-four. But Latin music is full of mutations and cross rhythms — one-two-and-three-four, things like that — and this adds all kinds of variety to their songs.

"Take the bossa nova, for example. That gives us a beat that lets you sing a ballad with a real propulsion underneath it. In a bossa nova, things are going on all the time — Something's always

moving."

Ray has used the term "Latin" in this set in a broad sense for he has included songs from Brazil, Mexico, and Italy, an American song that sounds Mexican and even a Latin song (or a song that is partially in Latin) which he wrote especially for this album.

The connection between all these songs is rather loose. Basically, the only tie is the fact that the lyrics are (or were, originally) in one or another of the Romance languages. The songs themselves and the people from whom they stem are full of differences.

Take the Brazilian songs — the new wave of bossa nova by which Brazil is represented here. They are extremely complicated with both melodically and harmonically.

"They ramble," Ray said. "They don't stay in the 32 bar mold that most American songs stick to. That's one of the beauties of these Brazilian songs — they get away from what we're used to. And they are so inventive harmonically. It's not hard to fake your way through an American song. But you have to hear a Brazilian song many times before you can fake it successfully."

Mexican songs, he said, have a beautiful simplicity, the kind of purity that comes from directness.

The Italian songs fall somewhere in between the Brazilian and Mexican — they are less complex than the Brazilian but they flourish a bravura that the Mexican songs do not.

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

Ⓢ Ⓜ BURT BACHARACH: *Burt Bacharach Plays the Burt Bacharach Hits*. Orchestra and chorus, Burt Bacharach cond. *Don't Make Me Over*; *Walk On By*; *Blue on Blue*; and nine others. KAPP KS 3428* \$4.79, KL 1428 \$3.79.

Performance: Raw commerce
Recording: Harsh

Values in today's music business are so corrupt that "money-making" and "good" are used as synonymous terms. Burt Bacharach is considered a very good popular composer. I have listened hard to this album, and with an open mind, for evidence that this is so, and I can't find it. I must conclude that he is respected because he makes money.

If Bacharach is a trained musician (the liner notes say he studied with Darius Milhaud), then he is either (a) untalented, or (b) musically unprincipled. No other theory will explain this collection of his songs, orchestrated by himself. It's trash, with the exception of *Wives and Lovers*, the only Bacharach tune I respect—but I have no respect for Hal David's lyric, which fits the music awkwardly and sounds like a rewrite of one of those idiotic *McCall's* articles on how to keep your husband.

Bacharach is said to be a good arranger, too. But these arrangements feature a good deal of crude doubling of parts, some unimaginative writing for unison strings, and market-oriented screech choral work. What's more, the orchestra plays badly. It is sloppy, particularly the string players, whose sound is harsh and grating.

To top it all off, the album isn't well recorded. It is overequalized in the highs, so that a hissy sound results. This delights the ear in about the same way as a shovel hitting a rock, and exaggerates every intake of the singers' breath, making the chorus sound as though it's suffering from group asthma.

Bacharach, it must be said, has done this much for rock-and-roll: he has introduced some gen-yoo-wine chord changes, in place of the crushingly redious subdominant-dominant- tonic chord movement on which this kind of music pivoted for more than ten years. Maybe he's lifted the dismal taste of adolescents by a hair. This, in fact, may explain the respect he commands in the

music business. Rock-and-roll being what it is, Burt Bacharach stands out like a short man in a field of midgets. G. L.

Ⓢ Ⓜ PETULA CLARK: *I Know a Place*. Petula Clark (vocals); orchestra, Tony Hatch cond. *Dancing in the Streets*; *Heart*; *Call Me*; and nine others. WARNER BROTHERS WS 1598 \$4.79, W 1598* \$3.79.

Performance: Strong
Recording: Excellent
Stereo Quality: Powerful

The phenomenon of one form of popular

CAPITOL RECORDS



KING CURTIS

Swaggering sentiment for Sam Cooke's hits

music affecting another is an old and continuing one. Spade Cooley's western swing of a few years ago amounted to country-and-western music influenced by jazz. Country-and-western has bled over into rock-and-roll, and of late standard popular music has leaked into r-and-r with salutary results.

What Petula Clark does obviously arises out of rock-and-roll, but it actually is closer to standard pops. I suspect she doesn't consider herself a rock-and-roll singer. Some of the rhythmic underpinning of her arrangements is drawn from r-and-r, but that's about it. Her first hit in this country, *Downtown*, is an excellent song by any standards, and its format does not permit its classification as r-and-r—only the rhythmic background does.

The material in this album is similar. One of the songs, in fact, *A Foggy Day*, is a Gershwin classic. It opens with r-and-r

rhythm. But here's the point: even within that format, arranger Tony Hatch, using a large orchestra—huge, in fact—has created a weird, moody feeling of suspension that is absolutely appropriate to the tune, and a churning, disturbed, emotional undertone. Toward the end, he throws out the r-and-r rhythm and brings in a rising passage in strings over a bass pedal point, and the effect is like sunlight breaking through fog, which is the song's subject matter. This is intelligent writing, and I can't bring myself to call it rock-and-roll.

Hatch has been given a good deal of the credit for Miss Clark's success, and it seems to me deserved. He has lifted the standards of market-place arranging. His writing on *Call Me* is particularly good. He has also written some good songs for Miss Clark.

Miss Clark, a wife and mother who looks to me to be in her early thirties, goes against the pattern of teen-aged matinee heroes and heroines. She sings well, too, and with clear enunciation. This isn't a disc I'd want to hear too often—it's too laboriously commercial. But it does what it does at a high level of professionalism and taste, and that I can respect. G. L.

Ⓢ Ⓜ KING CURTIS: *Plays the Hits Made Famous by Sam Cooke*. King Curtis (tenor saxophone) and orchestra. *Ain't That Good News*; *You Send Me*; *Chain Gang*; *Shake*; and eight others. CAPITOL ST 2341 \$4.79, T 2341* \$3.79.

Performance: A warm, vigorous tribute
Recording: Live but a bit shrill
Stereo Quality: Excellent

King Curtis, who made several tours with the late Sam Cooke (an exceptional pop singer with a gospel background), plays a dozen songs identified with Cooke. Supporting him is an orchestra, sometimes including strings, in uncluttered, functional arrangements. Curtis' big, gusty sound and powerful beat suit the material and the style of the man to whom he pays tribute. The tenor saxophonist, moreover, is expert in a particular Cooke hallmark—swaggering sentimentality. Unfortunately, however, Curtis coasts in terms of inventive development, and accordingly, the album does not sustain total interest. A more rewarding idea might have been a small combo jazz date with Curtis in charge, since Cooke had much potential as a jazz singer. N. H.

Ⓢ Ⓜ JUDY GARLAND AND LIZA MINNELLI: *Judy Garland and Liza Minnelli "Live" at the London Palladium*. Judy Garland, Liza Minnelli (vocals); orchestra,

Explanation of symbols:

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

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Harry Robinson cond. *The Man that Got Away; Gypsy in My Soul; Together; After You're Gone;* and twenty-seven others. CAP-ITOL SWBO 2295* two discs \$11.59, WBO 2295 \$9.59.

Performance: **Disastrous**
Recording: **Murky**

The phenomenon of the faded singer who insists on continuing to perform is, sadly, a common one. It is perhaps even more common in classical than popular music, but no one will have trouble citing cases in either field of music. The current melancholy spectacle of this kind is Judy Garland. That Miss Garland has been through a great deal of personal anguish can generate only sympathy—though it would generate more of it if she had not suffered with the aid of so much press-agency. But such travails take a toll on a voice, and in her cases they've taken a terrible one. When one sees a re-run of *The Wizard of Oz*, one is forcefully reminded of how phenomenally talented she was. When one listens to this album, one hears what ravages time and an emotionally supercharged private life have wrought on that once-sweet voice.

What makes a singer continue to perform when the voice is shot? One factor is vanity: it is hard to surrender the limelight once you're used to it. Another is the venality of promoters, publishers, and recording executives, none of whom give a damn whether they humiliate the star so long as the star's name makes the product "marketable." This two-disc album is an embarrassment to Miss Garland, a disgrace to the owners of the London Palladium (where this travesty was recorded during a "live" performance), and a blush for anyone who ever admired Miss Garland.

The practice of presenting over-the-hill singers has always been aesthetically indefensible, but it is even more so now that recorded evidence of past glory is preserved for comparison. Though the programs become smaller and smaller and the performer retreats farther and farther into a tiny range left over from a couple of octaves, the inevitable finally happens—total, utter, complete disaster, right there in front of hundreds, thousands, maybe even millions of witnesses. This album is such a disaster.

Liza Minnelli, Miss Garland's daughter, sings badly; but her mother is worse. One thing they have in common is bad intonation. Many of Miss Minnelli's notes are abominably flat. Her mother's are quaky, and slurred, and slushy. Anyone who knows anything at all about the voice can, on hearing this album, predict that Miss Minnelli is going to wreck hers the way her mother did. The girl just sings wrong. If she keeps pushing her voice beyond its capacities, as she does in these performances, as screechy as chalk on a blackboard, it, too, will become unsteady and tattered and old-before-its-time.

The Palladium orchestra is sloppy. The brass and reeds haven't got it together, and the rhythm section is hippopotamus-heavy. The recorded sound is as soggy as a badly-made steak-and-kidney pie. Finally, there's the silly-goopy mother-and-daughter business, which I find repellent. Judy sings *Hello Liza for Hello Dolly*, and then Liza sings about how great Mama still is. They're nauseatingly cute, and all is affection and nostalgia and show-biz and razz-a-ma-tazz. Hogwash. Cheap hogwash, at that. It isn't enough to say

that this album is bad. It's raucously, arrogantly, rottenly, miserably, ear-tearingly bad. It is aimed at the "Brave Little Judy" fans. Well, it's time Miss Garland became really brave, and got off that microphone. G. L.

© © NANCY HOLLOWAY: *Nancy Holloway in Paris.* Nancy Holloway (vocals), orchestra, chorus. *Qui, c'est moi; Dernier baiser; Je suis bien;* and nine others. LONDON SW 99377 \$4.79, W 99377* \$3.79.

Performance: **Competent enough**
Recording: **Harsh**
Stereo Quality: **Uneven**

If you want to hear American rock-and-roll hits sung in French by an expatriate American whose pronunciation of the language is good, but not perfect, that's what this album offers. Only three of the tunes are French; one of these, *Je suis bien*, isn't done with rock-and-roll accoutrements, but with jazz



LENA HORNE

A fiery approach for some recent hits

backing. This is the track that suggests Miss Holloway has real possibilities as a singer.

The album is overqualified in the highs—a fault London falls into every so often, and the company also continues to give us some of the most miserably uninformative liner notes in the world. Some biographical data on Miss Holloway would have been in order, but it isn't there. G. L.

© © LENA HORNE: *Feelin' Good.* Lena Horne (vocals); orchestra, Ray Ellis cond. *Take the Moment; I Wanna Be Around; And I Love Him;* and nine others. UNITED ARTISTS UAS 6433 \$4.79, UA 6433* \$3.79.

Performance: **Electric**
Recording: **Excellent**
Stereo Quality: **Clean**

Lena Horne has, to me at least, always been a performer who has to be seen to be appreciated. Despite occasional exciting recordings, she seemed unable to communicate in recording what she did on a night-club floor. Much of her work on records sounded mannered and affected in a way that wouldn't, perhaps, be disturbing in a live performance.

This fault has been disappearing in her recent albums, and this—her first for United

(Continued on page 134)

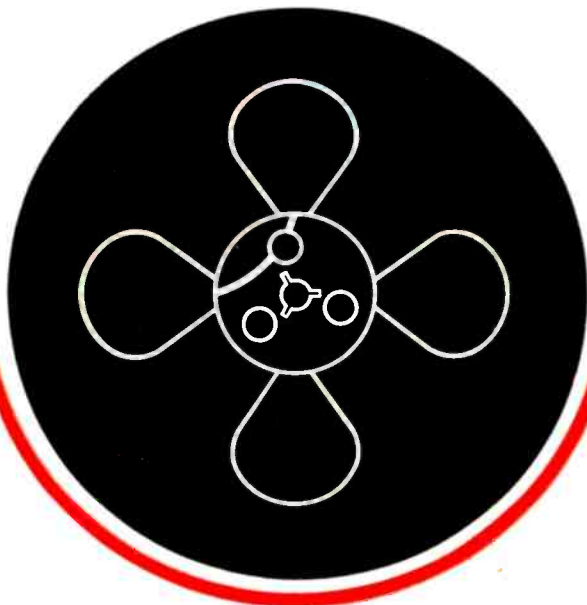
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Artists—is one of her best. Her gutsy, fiery approach comes across beautifully. The songs are contemporary: excepting the Rodgers and Hammerstein *Hello Young Lovers*, all of them have been current on the radio and juke boxes within the last year. And they're all good. G. L.

© M JERRY KENNEDY: *From Nashville to Soulville*. Jerry Kennedy (guitar), orchestra, and chorus. *Stand by Me; Bring It on Home to Me; Amen; Shotgun*; and eight others. SMASH SRS 67066 \$4.79, MGS 27066* \$3.79.

Performance: Mechanical
Recording: Strident guitar sound
Stereo Quality: Very good

Jerry Kennedy is a ubiquitous sideman in the recording studios of Nashville, where hit singles are ceaselessly pursued and sometimes achieved. While Kennedy may be effective in a supporting role, he is unable here to sustain an entire album as its principal soloist. His idiom in this set is what used to be called rockabilly—a blend of commercialized country-and-western music and the blues. The mixture can be lustily entertaining, but not when it is as lumbering and mechanized as it is in this album.

Kennedy's own playing is marred by a gnawing whiny sound and utterly predictable ideas. The accompaniment, both instrumental and choral, is banal, and the rhythm section seems to be composed of somnambulists. Occasionally a tenor saxophone soloist materializes out of the characterless ensemble, but he has no identity either. N. H.

© M THE LETTERMEN: *The Hit Sounds of the Lettermen*. The Lettermen (vocals); orchestra. Jimmie Haskell cond. *Sealed with a Kiss; Summer Song; If Ever I Would Leave You*, and eight others. CAPITOL ST 2359 \$4.79, T 2359* \$3.79.

Performance: Good
Recording: Good
Stereo Quality: Good

The Lettermen, one of the more musical of the current pop vocal groups, are heard here in a collection of mostly recent songs. Despite those damn rock-and-roll piano-chord triplets and similar devices in Jimmie Haskell's generally good arrangements, the album is pleasant. The Lettermen sing well, collectively and individually—all three get solo slots in this album. Their style is based on a close-miked and somewhat breathy unison, occasionally spreading into simple harmony. They're in tune, and they blend well. They're a long way from being the HiLo's, to be sure, but if this were the lowest level of our popular music, I wouldn't complain. G. L.

© M DEAN MARTIN: *Southern Style*. Dean Martin (vocals); orchestra, Dick Stabile cond. *Just a Little Bit South of North Carolina; Mississippi Mud; Basin Street Blues*; and nine others. CAPITOL DT 2333 \$4.79, T 2333* \$3.79.

Performance: Amiable
Recording: Very good
Stereo Quality: Good

The stereo reprocessing of monophonic discs—Capitol calls it their Duophonic process—is usually a waste of time, and certainly a waste of the record-buyer's extra dollar. But

this one is surprisingly good. The illusion of depth that has been added is quite striking.

The album, originally called *Swingin' Down Yonder*, is a pleasant, lazy Martin ramble through a bunch of tunes about the South. G. L.

© M ROGER MILLER: *The Third Time Around*. Roger Miller (vocals), unidentified accompaniments. *This Town; Water Dog; Big Harlan Taylor; Engine, Engine #9*; and eight others. SMASH SRS 67068 \$4.79, MGS 27068* \$3.79.

© M ROGER MILLER: *The One and Only Roger Miller*. Roger Miller (vocals), unidentified accompaniment. *I Catch Myself Crying; I'll Be Somewhere; If You Want Me To*; and seven others. CAMDEN CAS 903 \$2.39, CAL 903* \$1.89.

Performance: Unique
Recordings: Good
Stereo Quality: Good



GEORGE SHEARING
Good mood music from a master pianist

Roger Miller, who is probably best known for his composition and performance of *King of the Road*, is the most unusual thing that has happened to country music since Johnny Cash. He is, in a way, a Sixties version of Cash. He does standard country love songs, the Jim Reeves, sentimental kind of thing, but he is capable of much more. His best work, both musically and in lyrics, has a sly, mocking wit that is unusually refreshing. Sometimes that wit turns inward on the whole country-music complex, as in an earlier song *You Don't Want My Love (In the Summertime)*. He also comes up with some of the most audacious rhymes and rhyme schemes you will ever hear. He can mock urban sophistication, as in *The Last Word in Lonesome is Me*, but *Kansas City Star*, which I urge you to hear, is enough to prove that Miller isn't exactly what you would call a country boy, either.

Of the two records, the Smash is newer and more assured, but both show Miller at his best. If you don't believe the pop scene can uncover unique, iconoclastic talents, listen to these. J. G.

© M JAN PEARCE: *Pop Goes Pearce*. Jan Pearce (vocals); orchestra, Gus Levine cond. *Hi; Al-Di-La; Because You're Mine*;

With These Hands; If I Ruled the World; and six others. UNITED ARTISTS UAS 6431 \$4.79, UA 3431* \$3.79.

Performance: Often inappropriate
Recording: Good
Stereo Quality: Okay

I have always been puzzled by the great pleasure that a good number of people seem to take in hearing a brilliant, trained voice sing popular songs. The practice always seems to lend the songs a formality they were never supposed to have. *Old Man River* has probably suffered more than any other song in this way, and the man who probably made the biggest success turning overblown pops into second-rate arias was Mario Lanza.

Now we have Jan Peerce, a universally praised singer, in an updated Lanza-type repertoire. He even includes *And I Love Her*, a Spanish-style number by John Lennon and Paul McCartney. Every song here is an all-stops-out production number, and the only one I liked, because it is a lovely song I hadn't heard before, is Frank Loesser's *Ab, To Be Home Again*.

I should say, though, that people who are fond of this approach will probably enjoy Mr. Peerce's album immensely. J. G.

© M GEORGE SHEARING: *Here and Now*. George Shearing (piano); vibes, guitar, bass drums, and twenty strings. Julian Lee cond. *Call Me Irresponsible; Days of Wine and Roses; What Kind of Fool Am I?* and eight others. CAPITOL ST 2372 \$4.79, T 2372* \$3.79.

Performance: Glossy
Recording: Excellent
Stereo Quality: Lucid

It's fashionable to dismiss George Shearing with a sniff. I have myself let fly the occasional barb at his music-by-formula. But the darts would be more accurately aimed at the complex inter-relationship of record companies, radio stations, and a passive public.

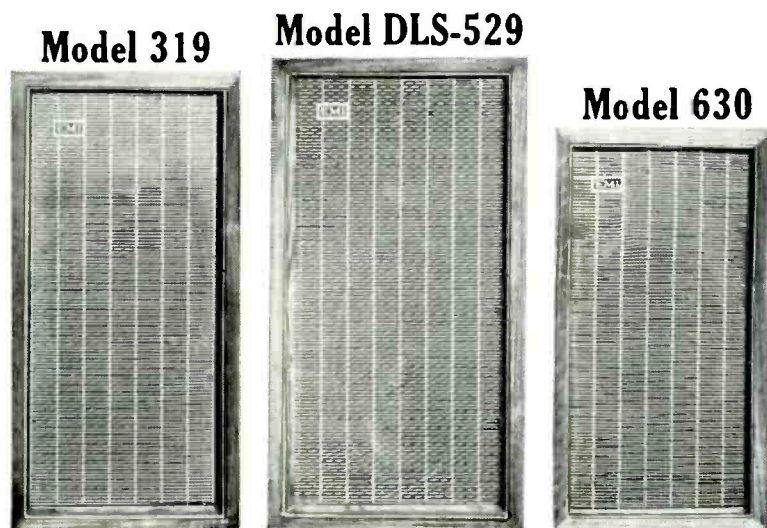
When you stumble on a device that catches on with listeners—for Shearing, it was a voicing of piano, guitar, and vibraharp—you are almost compelled to stick to it. Your gimmick is what the public wants you for. You disregard their wish at your peril. This tendency to stasis in American light music horrifies me, but I'm not sure anything can be done to break it—though I hope so.

All this being so, it is possible to see that Shearing is as much sinned against as sinning. A man of his enormous musicianship—and never underestimate Shearing—must long to break out of the mold. For whatever reasons, he has decided to go with the tide. It is, after all, his decision to make.

Whatever freshness Shearing achieves has to be within the formula that has served him so well financially. In this album, there is some freshness. It comes from an arranger named Julian Lee, whose name I'd never heard before. He wrote eleven superb string charts for this album, utilizing twelve violins, four violas, and four cellos—a small section by symphony standards, a large one for a pop music album. He assembled what sounds like the cream of Hollywood string players, including a first violinist who is, as musicians would say, a bitch. (In this context that's a compliment.) The rich cohesiveness with which this twenty-man section plays has been captured with loving

(Continued on page 136)

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fidelity by an anonymous recording engineer.

Shearing, a master pianist still, isn't asked to do much—run down the melody choruses with vibes and guitar, or sometimes alone, and toss off an occasional light solo. But Lee has integrated his style of playing and his quintet sound with the string-playing sensitively and well.

A certain element among listeners will snort, on hearing this, "That's not jazz." Quite correct. It isn't. But there is a great deal of bad jazz on the market these days, and I'd rather hear good mood music than bad jazz any time. This is one of the best mood music albums of the year. **G. L.**

FRANK SINATRA: *September of My Years* (see Best of the Month, page 85)

Ⓜ **JOHN WALLOWITCH: *The Other Side of John Wallowitch***. John Wallowitch (piano). *Lazy Afternoon*; *New York Impressions: Cracked Cups*; and six others. SERENUS SEP 2006 \$3.98.

Performance: Skilled
Recording: Good

The cover of this album looks suspiciously as if the whole thing were a put-on. What is the first side of John Wallowitch? The back cover consists of fifty-six photos by Andy Warhol of John Wallowitch's chin: the front cover proclaims that John Wallowitch might be a fictitious pianist. Perhaps somebody made him up, the way Steve Allen invented the three-handed blues pianist Buck Hammer a few years ago, successfully tripping up some of the critics, who reviewed Buck seriously. So I checked John Wallowitch out in the American Federation of Musicians' New York directory. He exists.

If this album is typical of his playing, then he is a sort of Don Shirley with better technique. Shirley, whose tinkly-winkly arpeggios and quack Debussysisms once drove me out of a restaurant in the midst of a perfectly good steak, is a pianist with a furry technique. Wallowitch also plays juiced-up popular music full of classical devices, but he plays much cleaner than Shirley. There's also a quality of wit in his playing that I don't find in Shirley's.

I still suspect that this album is a leg-pull of some kind, but whether it is putting on Shirley or the public I can't say. In either case, I don't find it that funny. For myself, thank you, I'll go on listening to Bill Evans, who has not only mastered impressionist harmonies and classical techniques ranging from Chopin through to Ravel and Poulenc, but has made them part of a personal and valid and deeply serious musical style. **G. L.**

Ⓢ Ⓜ **NANCY WILSON: *Gentle is My Love***. Nancy Wilson (vocals); orchestra. Sid Feller cond. *If Love is Good To Me*; *Funnier Than Finny*; *Gentle is My Love*; *At Long Last Love*; *Time After Time*; and six others. CAPITOL ST 2351 \$4.79, T 2351* \$3.79.

Performance: Mannered
Recording: Excellent
Stereo Quality: Good

Miss Nancy Wilson is highly regarded as a singer in many circles. She is certainly an extremely pretty one. Since she first began recording she has improved considerably, and now is occasionally moving.

In the main, though, she seems little more than a supper-club version of blues-influenced singers like Dinah Washington, gussied up and toned down a bit for the carriage trade. She embodies a whole anthology of influences, which she is only now beginning to assimilate into her own style.

She sings a very good, slightly off-beat program here, but she is not at all helped by Sid Feller, whose arrangements are every bit as dull as some of the things he has done for Ray Charles. There are a few miscalculations, like singing *More* as a very slow, moody ballad—almost the Barbra Streisand *Happy Days* ploy. Miss Wilson can take it, but *More* can't.

Despite what I've said, this is a superior pop set, but mainly by default. Miss Wilson does have talent and sensitivity, and not too many singers do. **J. G.**



NANCY WILSON
A talented, sensitive, carriage-trade singer

JAZZ

Ⓢ Ⓜ **CANNONBALL ADDERLEY/JOHN COLTRANE: *Cannonball and Coltrane***. Julian "Cannonball" Adderley (alto saxophone), John Coltrane (tenor saxophone), Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums). *Linehouse Blues*; *Stars Fell on Alabama*; *Wabash*; *Grand Central*; and two others. LIME-LIGHT LS 86009 \$5.79, L 82009* \$4.79.

Performance: Coltrane excels
Recording: Very good
Stereo Quality: Good

This is a reissue, handsomely repackaged, of a Mercury album recorded in 1959. It was performed by the Miles Davis sextet of the time—without the leader. For most of the session, it is Coltrane's horn which provides the most arresting and challenging improvisation. Adderley, on up tempos, is more impressive digitally than imaginatively. His technique is polished and flowing, but he seldom has very much to say, since he rarely reveals any new dimensions in a piece or strongly personal emotions of his own. He is particularly attractive—in an extension of the Benny Carter ballad style—in *Stars Fell* (Continued on page 138)

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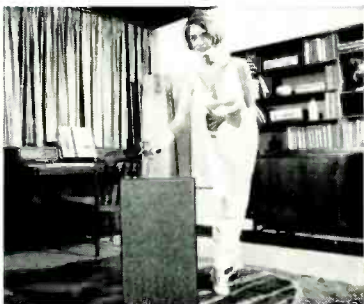
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on *Alabama*. And he is a robust if rather slick blues soloist in *The Sleeper*. Coltrane, in contrast, is a much freer and more exploratory jazzman than Adderley on all counts—rhythm, harmony, and melodic development.

The notes by critic-musician Don Heckman provide useful analyses of the stylistic differences between the two hornmen although Heckman is more generous to Adderley than Adderley's performances here warrant.

Besides the standards, there is intriguing original material. Adderley's *Wabash*, based on swing-era roots with hop chords, is a jaunty original, and I'm surprised it hasn't taken hold in other groups' repertoires. Coltrane's *Grand Central* and *The Sleeper* are also provocative bases for improvisation. On all the tracks, the rhythm section is firm, but pliant, and expert at sustaining a thoroughly alive beat—somewhat like that of an unusually sophisticated bouncing ball in the movie community-sings of many years ago. *N. H.*

Ⓢ Ⓜ ANDRÉ BENICHO: *Jazz Guitar Bach*. André Benichou (guitar), rhythm section. *Minuet in D Minor, BWV Anh. 132; Prelude in A Minor, BWV 942; Gavotte 1 from the English Suite No. 3, in G Minor, BWV 808*; and eleven others. NONESUCH H 71069 \$2.50, H 1069 \$2.50.

Performance: Stern
Recording: Good
Stereo Quality: Hole-in-the-middle

The fascination of jazzmen with Bach dates back several years. In the period of the "cool school," when their interest in counterpoint became intensified, the interest in Bach similarly grew stronger. But the idea of jazz people playing Bach only caught the public's fancy a couple of years ago, with the issue of a vocal-group-plus-rhythm-section album of Bach selections. Since then, Bach-and-rhythm has become a vogue of sorts here and in Europe. In France a group called Play Bach (a pun on the borrowed English recording term "playback") seems to be enjoying some success.

Guitarist André Benichou in this album plays Bach as written, and adds a rhythm section—the rules of this new game are that you must not change Bach, simply add rhythm. The liner notes by Edward Tatnall Canby go on interminably in unnecessary justification of transcribing Bach works for a jazz group and omit such basic information as: Benichou's nationality (presumably French, perhaps Belgian), the personnel of the group; whether the second guitarist is Benichou overdubbed or someone else; and who, for that matter, Benichou is.

Canby argues, Why *not* add a jazz rhythm section to Bach? I ask, Why bother? It doesn't make him swing harder—and make no mistake about it, Bach's music swings if played properly—and in fact a drummer producing a gratuitous chicka-ding on a ride cymbal actually gets in the way of the swing. In the Swingle Singers' album, the one thing that bugged me was the drummer. Jazz swings on two and four, Bach on one and three. In fact, if you want to hear Bach in all his full glorious rhythmic power, don't go to jazzmen, who tend to be over-reverent in approaching him—go to Glenn Gould, who not only knows that he swings, but knows how and why he swings.

This isn't to say that Benichou's is a bad record. It is simply unnecessary. Benichou

has adjusted the knobs on his guitar and amplifier to approximate the sound of a harpsichord. But I'd rather hear this stuff played on a true harpsichord: the articulation would be crisper. The Swingle Singers' Bach album had the virtue of being fun. This one is so slavishly careful that it isn't even that. And, of course, it adds nothing to one's understanding and appreciation of Bach.

I suppose one could argue that this album may get a few teenagers interested in Bach. And maybe it will. For anybody already interested in Bach, it will have little appeal.

G. L.

Ⓢ Ⓜ HANK CRAWFORD: *Dig These Blues*. Hank Crawford (alto saxophone or piano), various accompanists. *These Tears; New Blues; The Crazy Saloon; Hollywood Blues*; and five others. ATLANTIC S 1436 \$5.79, 1436* \$4.79.



ATLANTIC RECORDS

HANK CRAWFORD
Fine, unadorned contemporary blues

Performance: Guttly
Recording: Good
Stereo Quality: Okay

Hank Crawford, who spends most of his time working with Ray Charles, also makes albums for Atlantic. In these, his style is descended from the little blues bands that Louis Jordan used to have, and even from the small groups that Charles himself started out with. That is the format here. The other players are not listed because the album was recorded at three different sessions, and there would have been a full page of names.

The blues are the subject under discussion. Some of the tracks skirt the edge of the banal, especially when Crawford plays piano, which he does only adequately. But *Don't Get Around Much Anymore* is direct and moving, both in Crawford's alto solo and the arrangement. *H. C. Blues* has a fine Dukish flavor; *Baby, Won't You Please Come Home* is a sensitive resurrection of an old song; and *These Tears* is an excellent approximation of the Ray Charles country-and-western style. For the most part, a fine, unadorned contemporary blues date.

J. G.

(Continued on page 140)



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© ① JON HENDRICKS: *Jon Hendricks Recorded in Person at the Trident*. Jon Hendricks (vocals), Noel Jewkes (tenor saxophone), Flip Nunez (piano), Fred Marshall (bass), Jerry Granelli (drums). *Watermelon Man*; *Gimme That Wine*; *Shiny Silk Stockings*; *Jon's Mumbles*; and seven others. SMASH SRS 67069 \$4.79, MGS 27069* \$3.79.

Performance: Buoyant, swinging
Recording: First-rate
Stereo Quality: Well balanced

Since the dissolution of the Lambert-Hendricks-Bavan trio and its short-lived successor, Jon Hendricks has turned from vocal trio to solo flights. Judging from this session, recorded at a night club in Sausalito, California, Hendricks should prosper because his

style is entertaining for both jazz partisans and the larger night club audience. In itself, his voice is unremarkable, but he uses it with such flexibility, wit, and gusto that he is almost always ingratiating.

Hendricks is also a crackling swinger, and his rhythmic strength is further buttressed by a brisk rhythm section and the big-toned, hotly pulsating tenor saxophone of Noel Jewkes. As is usual with Hendricks, most of the tracks here consist of songs that began as jazz instrumental pieces to which he has added his own lyrics. The lyrics, while idiomatic, are seldom memorable, but he is able to add his own vibrant musical personality to these pieces without distorting their original character.

Hendricks ranges from the contagious élan of *Watermelon Man* through a wistful

Old Folks to a sizzling, scat-singing detonation of *Cloudburst*. A surprise is the affecting revival—with the seldom-heard verse—of *I Wonder What's Become of Sally*. A major problem with the vocal trios Hendricks organized was their tendency to become mechanical. By himself, he has more room for spontaneity and unpredictability—as this set demonstrates. N. H.

© ① ANDREW HILL: *Point of Departure*. Andrew Hill (piano), Kenny Dorham (trumpet), Eric Dolphy (alto saxophone, bass clarinet, flute), Joe Henderson (tenor saxophone), Richard Davis (bass), Anthony Williams (drums). *Refuge*; *New Monastery*; *Spectrum*; *Flight 19*; *Dedication*. BLUE NOTE ST 84167 \$5.79, 4167* \$4.79.

Performance: Complex and fascinating
Recording: Good
Stereo Quality: Okay

Andrew Hill is a formidably talented young pianist-composer. His most obvious debts are to Thelonious Monk and Cecil Taylor, whose influences show up in his playing and writing. Monk is, of course, acknowledged in the title of *New Monastery*, but *Spectrum* sounds to me like an updated version of Monk's *Hackensack*.

Hill has surrounded himself, for the most part, with excellent players. Kenny Dorham plays in a slightly older style, which is jarring in this context—he had a similar effect on a Cecil Taylor-John Coltrane record date some years back. The late Eric Dolphy still seems to me to display mannerism more than to play music. But bassist Richard Davis and drummer Tony Williams are both superb, and I continue to think that the powerfully emotional Joe Henderson will become a major tenor player.

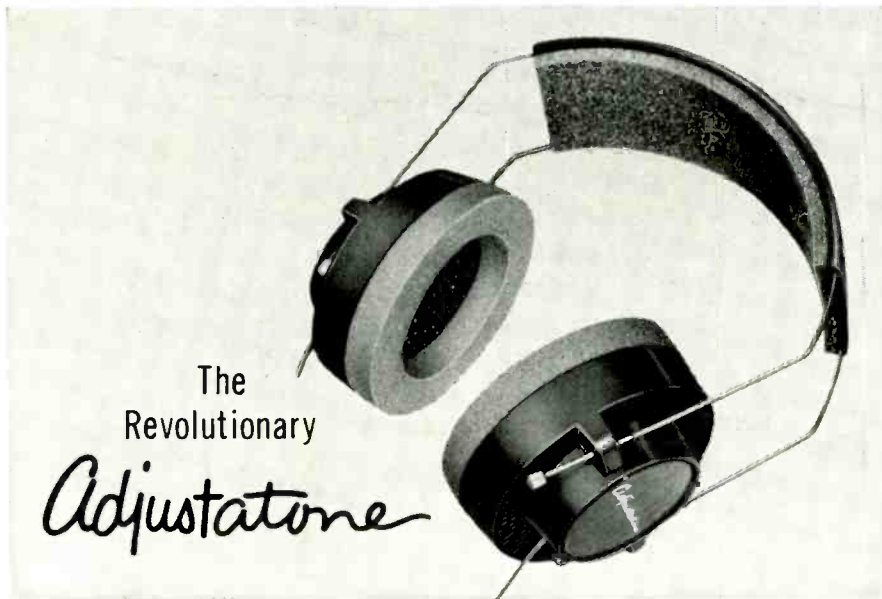
The record is complex, but remarkably unified and cohesive, especially when one considers the short rehearsal time generally available for such sessions. Hill is not yet quite original, but he probably will be very soon. Then he'll really be something. J. G.

© ① MARVIN JENKINS: *Big City*. Marvin Jenkins (vocals, piano, celeste); Charles Kynard, Richard "Groove" Holmes (organ); Buddy Collette, Clifford Scott (flute, tenor saxophone); Carmell Jones, Fred Hill (trumpet); Frank Severino, Donald Dean (drums); Lewis Large, Al McKibbon (bass); Hank Crawford, John Gray (guitar). *I'm Always Drunk in San Francisco*; *Kansas City*; *Autumn in New York*; *Small Town*; and eight others. PALOMAR GS 34001 \$4.79, G 24001* \$3.79.

Performance: Artfully, insinuatingly unpretentious
Recording: Good
Stereo Quality: Very good

Marvin Jenkins, long based on the West Coast, has previously recorded as a leader for Reprise, and this album should further establish his qualifications as a jazz-tinged entertainer of uncommon sense and sensibility. His singing style is intimate without being coy, and he deepens the meaning of lyrics through an intelligence that is powered by a sinuous, compelling beat. In a way, Jenkins sounds like an earthier Nat Cole. He is convincing both as an urbane observer (*Autumn in New York*) and as a celebrant (*Kansas City* and *Memphis Tennessee*). Jenkins (Continued on page 143)

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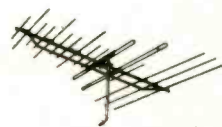
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kins is skilled in the use of understatement, dynamics, and the selection of provocative tunes.

The background arrangements are functional and as lithely swinging as Jenkins' own piano. Mr. Jenkins is the kind of entertainer who draws repeat visitors to intimate bars, and fortunately this recording catches the aura of that kind of performer in that kind of room. *N. H.*

Ⓢ Ⓜ **BILLY LARKIN:** *And The Delegates*. Billy Larkin (organ). Hank Swann (guitar). Mel Brown (drums). *Pigmy; Hainty; Ice Water; Old Country*; and six others. AURA 23002* \$4.79, 3002 \$3.79.

Performance: Heavy-footed
Recording: Good

This is the first album by an organ trio originally from Portland, Oregon. Despite the exuberance of the liner notes, Mr. Larkin and the Delegates sound like most other run-of-the-frenzy organ trios. The beat is fervent, but it chugs rather than flows. Neither Larkin nor guitarist Swann has fresh ideas, so that while they project a certain power, the actual musical content of their work is extremely limited. Only two pieces are of interest. Duke Pearson's *Cristo Redentor* is—when played well—a darkly evocative composition. Here, however, there is more bathos and melodrama than the kind of stark intensity the composition requires. More effective is the only successful track on the album—the late Carl Perkins' *Grooveyard*, which, as played by the trio, is both ominous and enticing. *N. H.*

Ⓢ Ⓜ **ROD LEVITT:** *Insight*. Rod Levitt (trombone); Rolf Ericson (trumpet, fluegelhorn); Buzz Renn (alto saxophone, clarinet, flute); George Marge (tenor saxophone, clarinet, piccolo, flute, alto flute); Gene Allen (baritone saxophone, bass clarinet); Cy Johnson (piano); John Beal (bass); Ronnie Bedford (drums). *Vera Cruz; The Mayor of Vermont Village; Ob. You Beautiful Doll; Holler No. 3*; and five others. RCA VICTOR LSP 3372 \$4.79, LPM 3372 \$3.79.

Performance: Polished but shallow
Recording: Superior
Stereo Quality: Excellent

Trombonist Rod Levitt has arranged all the tracks in this album and has contributed five originals. The scoring is tidy; the textual colorings indicate an idiomatic knowledge of all the instruments involved; and Levitt is particularly knowledgeable in the use of somewhat more intricate dynamics than are customary in jazz orchestral albums. His original themes are pleasant but hardly distinctive. The playing is expert and seamlessly blended in the section passages; the soloists are good, but never outstanding.

The entire production gives me the sense of men working out musical exercises with skill and enthusiasm. But the writing is too often clever rather than committed to any urgent expression of feeling or of ideas. These are highly professional players who have been given scores that challenge their musicianship but not the whole men behind the horns. In this setting, the men do not transcend their technique. *N. H.*

Ⓢ Ⓜ **DAVID MACK:** *New Directions/ Essays for Jazz Band*. David Mack (director); Ralph Bruce (soprano saxophone);

Al Baum (alto saxophone); Gordon Lewin (tenor saxophone, clarinet); Jim Easton (baritone saxophone); Shake Keane (trumpet, fluegelhorn); Joe Gibbons (drums); Eric Allen (xylophone, glockenspiel); Don Lowes (piano); Coleridge Goode (bass). *Johnnie's Door; Cameo; Tonette; Ralph's Mead*; and five others. SERENUS SRS 12009 \$4.98, SRE 1009* \$3.98.

Performance: Arid, static
Recording: Good
Stereo Quality: Very good

This brittle album's only interest is its illustration of an international cultural lag. In the liner notes David Mack, a British musician with classical training, makes much of using serial technique in some of these jazz pieces. And there are other classical

devices, including a fugue. In this country, we have been through the stage of trying to graft classical forms onto jazz. It happened primarily in the "West Coast jazz" movement of the 1950's. There was a later period of "third stream" jazz which attempted to make a new music out of an equal mixture of elements from both jazz and classical music. That approach is now dormant, if not dead.

Mr. Mack's melodies—he wrote all the tunes—are mildly attractive, but the arranging is badly dated, particularly by contrast with the genuinely original jazz explorations of such Americans as Cecil Taylor, George Russell, and Ornette Coleman. Not only is the writing static, but the playing too is anemic, except for the frustratingly brief appearances of trumpeter Shake Keane. And





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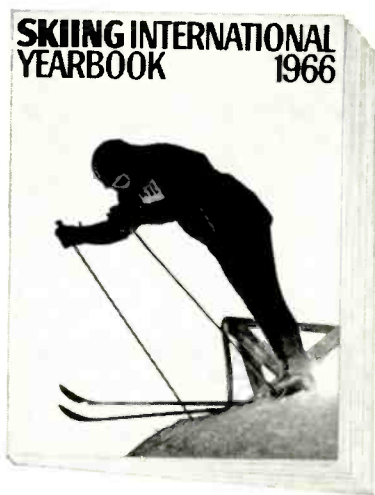
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the rhythm section is limp. So far this is the most expendable jazz album of the year.

N. H.

© ④ HANK MOBLEY: *The Turnaround*. Hank Mobley (tenor saxophone), Freddie Hubbard (trumpet), Barry Harris (piano), Paul Chambers (bass), Billy Higgins (drums). *East of the Village*; *Straight Ahead*; *My Sin*; *Pat 'n' Chat*; and two others. BLUE NOTE ST 84186 \$5.79, 4186* \$4.79.

Performance: One of Mobley's best

Recording: Excellent

Stereo Quality: First-rate

Although he has been on the jazz scene for fifteen years and although his credits include a stint with Miles Davis, Hank Mobley has achieved only modest renown. One reason is that he has not been a style-setter, and his playing, while consistently skillful, has often lacked seizing emotional power. He has, however, steadily matured, and this album marks a further stage in his growth as both soloist and composer.

Throughout this album, Mobley's work is characterized by authority, economy, lucidity, and (as annotator Del Shields points out) more bite than has often been evident in his previous recordings. The greater sense of organic order in his improvisations together with the added emotional drive should lead to an increase in his stature.

Mobley's colleagues are also at the top of their form. Freddie Hubbard's trumpet is directly emotional, incisive and vivid in tone. The rhythm section is superb, with the generally underestimated Billy Higgins providing a crisp, attentive beat. Paul Chambers is rock-solid on bass, and Billy Harris is a crystalline pianist with firm ease in constructing solos that build with unerring unity of ideas.

Mobley wrote five of the six tunes here. The best are: *Turnaround*, an inviting blues; *East of the Village*, an intriguingly heterogeneous mixture of blues, Latin influence, and straightaway swing; and a caressing ballad, *My Sin*. By temperament as well as by skill, Mobley proves here that he is a ballad player of substance as well as a robust swinger.

N. H.

© ④ GRASSELLA OLIPHANT: *The Grass Roots*. Grassella Oliphant (drums), Harold Ousley (tenor saxophone), Bobby Hutcherson (vibes), Ray McKinney (bass). *One for the Masses*; *Mrs. O*; *Shiny Stockings*; *Mood Indigo*; and six others. ATLANTIC SD 1438 \$5.79, 1438* \$4.79.

Performance: Competent, unremarkable

Recording: Good

Stereo Quality: Very good

Grassella Oliphant, a jazz drummer of wide experience (with Sarah Vaughan, Ahmad Jamal, Benny Green, etc.), now heads his own quartet. The material in this first album includes four originals by tenor saxophonist Harold Ousley, but only one—the brooding *Uptown Hours*—has distinction. Particularly intriguing among the other songs are *Grandfather's Waltz* by Lasse Farnlof and Gene Lees and *Step Lightly*, a slow, supple original by jazzman Joe Henderson.

The most original and consistently creative soloist is Bobby Hutcherson, who has developed an unusually attractive, crystalline sound on the vibes. On ballads, Hutcherson is at once shimmering and precise in

his articulation. Ousley is a solid tenor saxophonist without singularity of ideas or tone, although he is compellingly lyrical in *Star-dust*. The rhythm section is relaxed, flowing, and sensitive. *The Grass Roots* is an unpretentious album that will set no new directions, but it should be a durable companion for those moods in which the listener wants to be soothed rather than challenged.

N. H.

© ④ WAYNE SHORTER: *Juju*. Wayne Shorter (tenor saxophone), McCoy Tyner (piano), Reginald Workman (bass), Elvin Jones (drums). *Juju*; *Deluge*; *House of Jade*; *Mabjong*; and two others. BLUE NOTE ST 84182 \$5.79, 4182* \$4.79.

Performance: Imitative

Recording: Good

Stereo Quality: Okay

Wayne Shorter is a talented tenor saxophonist who may be expected to get even better.



BLUE NOTE

HANK MOBLEY

Jazz with authority, lucidity, and bite

He has the cachet of having worked with two of the more demanding contemporary leaders, Art Blakey and Miles Davis.

He has recorded this album with one past and two present members of John Coltrane's rhythm section. And I would defy anyone casually listening to this disc to distinguish it from a Coltrane album. Shorter is a bit more formally organized than his model. He has scaled down the Coltrane intensity a bit and has written a nice Coltrane-type blues, *Twelve More Bars To Go*.

But imitation is imitation, and I see no way out of calling this album just that. This is a phase most young players go through, and it is probably necessary. But is it necessary to record this way, compounding the resemblance by getting the model's sidemen in to react the same way they usually do? It seems to be a disservice to all concerned, and unless Shorter really wants to be Coltrane, as say, Jack Elliott started out to be Woody Guthrie. I can see no reason for him to record in this way.

J. G.

© ④ PAUL SMITH: *He Sells Jazz by the Sea Shore*. Paul Smith (piano); Wilfred Middlebrooks (bass); Frank Capp (drums). *Swanee River*; *Satin Doll*; *Tangerine*; *That's*
(Continued on page 146)



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Performance: Polished but shallow
Recording: First-rate
Stereo Quality: Excellent

Once a big band pianist (with Tommy Dorsey), Paul Smith has worked as pianist-conductor for Ella Fitzgerald and Pat Boone in recent years, in addition to many studio assignments in Hollywood. This session was recorded live at the Hunting Horn, a Los Angeles club. Smith here is the very model of a technically proficient pianist with nothing of jazz interest to say. His beat is brittle without any of the looseness and elasticity of full-scale jazz pulsation. Most of his improvisations consist of a string of fragmentary motifs, indicating very thin thematic imagination.

On ballads, Smith substitutes sentimental flourishes for lyricism, and when he tries a song like *Satin Doll*, he misses the sly wit at the core of this Ellington sketch. Smith is fond of building to climaxes and then spiraling on, but they all sound manufactured. In sum, the pianist sounds as if he had been programmed by a computer. N. H.

FOLK

Ⓢ Ⓜ CANTOR ABRAHAM BRUN: *Songs of the Ghetto*. Abraham Brun (vocals), unidentified guitar. *No Raisins and No Almonds*; *Little Jew Brothers*; *Moments of Confidence*; *Do Not Become Extinguished*; and ten others. FOLKWAYS FW 8739 \$5.79.

Performance: Burningly intense
Recording: Good

One of the few survivors of the Lodz ghetto in Poland, where he used to sing the music in this album, Cantor Abraham Brun was imprisoned by the Germans and later liberated by the Americans. He migrated to Israel and in 1948 took his present position as cantor of Temple Bethel in Long Beach, New York. His resonant tenor must be penetratingly compelling in Jewish liturgical music. It is certainly an instrument of dramatic force in these secular songs of ghettos, labor camps, and death camps.

The recurring motif of many of the songs is the Jewish will to survive ("Let the hangmen make merry and carouse—the Jew knows how to suffer and endure.") There are also vignettes of Eastern European Jewish life—the first, frightening day in the tightly disciplined religious school; the Talmudic student distracted from his studies by the image of the butcher's daughter. In addition, Brun sings lullabies, some comforting, some chilling. And finally, out of the most acute period of despair in the ghetto, there is music of defiant prophecy ("Let us find comfort, forget our woes, we will live on while the worms eat Hitler.") N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JACKIE WASHINGTON: *At Club 47*. Jackie Washington (vocals, guitar). *Freedom School*; *Sugaree*; *Everyday Dirt*; *Sweet Potato*; and eleven others. VANGUARD VSD 79172 \$5.79, VRS 9172* \$4.79.

Performance: Washington's best
Recording: Fine presence
Stereo Quality: Excellent



CANTOR ABRAHAM BRUN
In a resonant tenor, the ghetto's joy and woe

The greatest challenge for most city-bred singers of folk songs is to find and deepen their own styles. Some try to imagine themselves country folk of forty years ago. Others try to adapt themselves to what is currently negotiable in night clubs. A very few are easily, impregnably themselves. Jackie Washington is a superb example of the latter, select group in this, his most recent Vanguard album.

Of Negro and Puerto Rican parentage, living in the predominantly Negro section of Roxbury in Boston, the slight, soft-voiced Washington has gone far beyond eclecticism. Although he does select material from diverse sources, everything he chooses to add to his repertory is transmuted into personal imperatives. Furthermore, although he is often a tart social commentator in his music, he is never only a polemicist. His anger is transformed into musical terms and is leavened by his wit. Essentially, Washington is a lyrical singer, and his lyricism is unforced, as natural to him as breathing.

He takes Malvina Reynolds' *It Isn't Nice*, for example, and instead of italicizing its

JACKIE WASHINGTON
Wit and a lyricism as natural as breathing



irony, he makes it all the more effective by his casual self-assurance. Describing his summer in Mississippi, he first skewers Governor Wallace with an acid impersonation and then moves into a lovely, lilting fusion of an arithmetic and history lesson in *Freedom School*. And he goes on to bring honest passion to Len Chandler's *Father's Grave*, a poignantly personal freedom song.

When Washington moves into traditional material—a play-party song, a spiritual, a children's song—he both respects the heritage of each tradition and makes it his own by adding *his* way of feeling and phrasing the experience, as Joan Baez does at her best. In other cultures—the tender Peruvian *Yaravi*, the wistful West Indian *Bamboo*—Washington is not a tourist, but rather a cosmopolitan of the emotions.

The songs Washington writes come out of what he lives. In addition to *Freedom School!*, there is the smoldering *Song for Ben Chaney*, which he wrote after meeting the eleven-year-old brother of the murdered Mississippi civil rights worker, James Chaney. And when Washington, unaccompanied, sings a series of freedom songs from the South, he sounds as if he could have written them too, so much a part of himself does he make them.

There are flaws in a Jackie Washington performance. His intonation is not always exact, and he could learn to vary his guitar accompaniments much more than he does. But what does come through is the uncategorizable Jackie Washington, a singer who is not indulging in wishful nostalgia or in chic protest. He has grown a great deal since his first two Vanguard albums, and because he knows who he is and is secure enough in that knowledge to stay open to all kinds of experience, he should continue growing. N. H.

Ⓢ Ⓜ THE WEAVERS: *Reunion at Carnegie Hall, Part 2*. Pete Seeger, Lee Hays, Ronnie Gilbert, Fred Hellerman, Erik Darling, Frank Hamilton, Bernard Krause (vocals and instrumental accompaniment). *Sinner Man*; *Roll On, Columbia*; *Miner's Life*; *Old Smoky*; and thirteen others. VANGUARD VSD 79161 \$5.79, VRS 9161 \$4.79.

Performance: Congenial folk-partying
Recording: Excellent
Stereo Quality: First-rate

Composed mainly of performances from their Carnegie Hall reunion concerts of May 2 and 3, 1963, this is the last album made by the now unraveled Weavers. The set is characteristic—both in terms of the Weavers' strengths and of their weaknesses.

Through their various personnel changes, the Weavers were always an honest troupe. Their approach to folk music and their adaptations of it were not contrived. They were entertainers who also respected their material, and they had a resourceful command of collective story-telling, avoiding both coyness and bathetic melodrama. The basis of their appeal was their spirit—buoyant, often wry, never pompous.

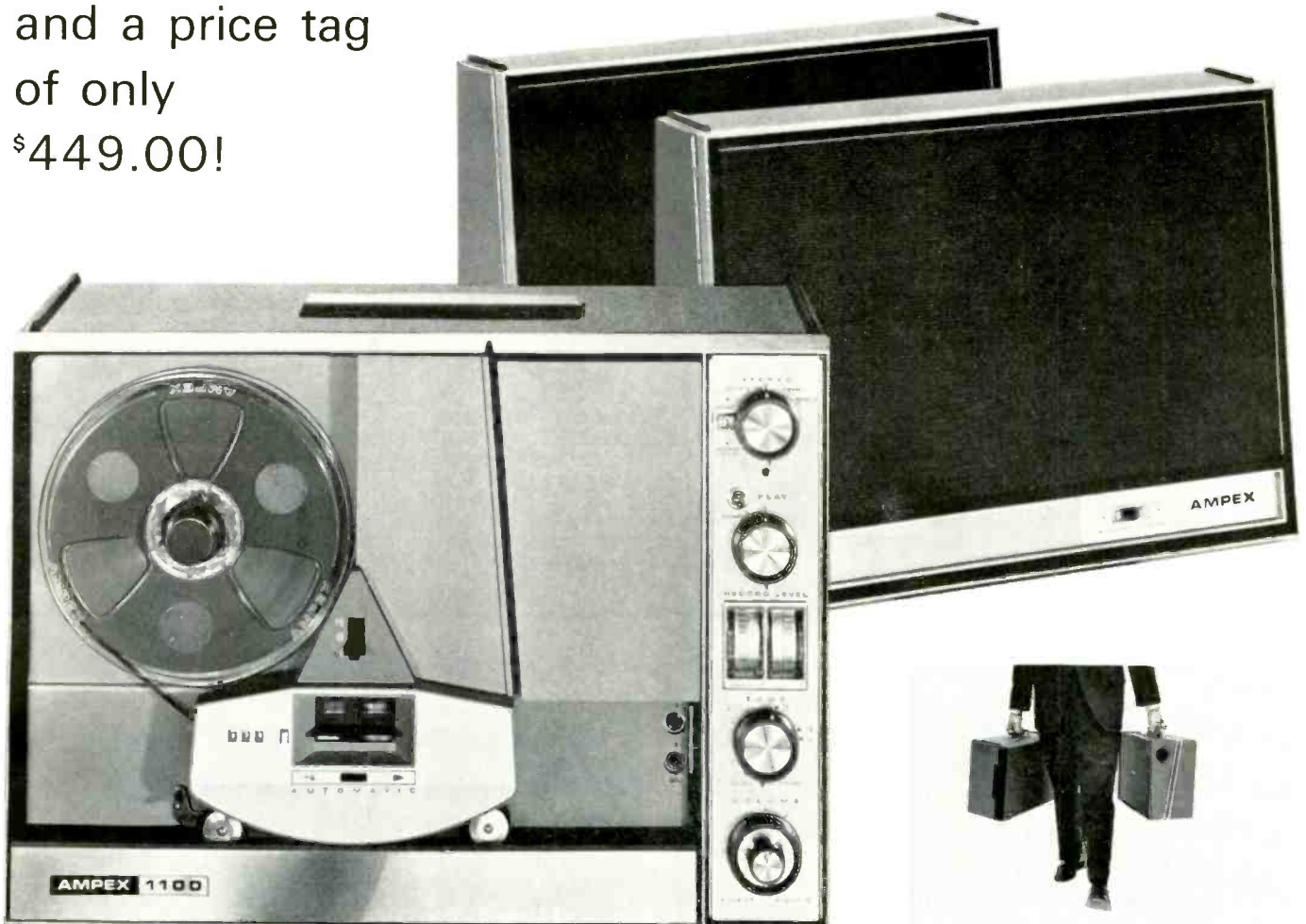
The weaknesses were mostly concerned with lack of interpretive depth. Too frequently, the Weavers missed the emotional essence of the songs they chose. When, as here, they sing *Rock Island Line*, they fail to persuade one that it is anything like a work song. There was also the problem of

(Continued on page 150)

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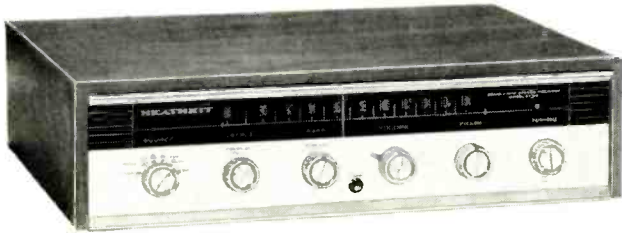
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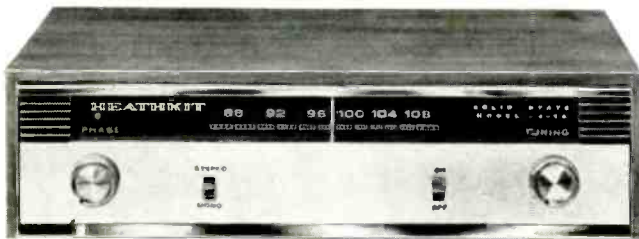


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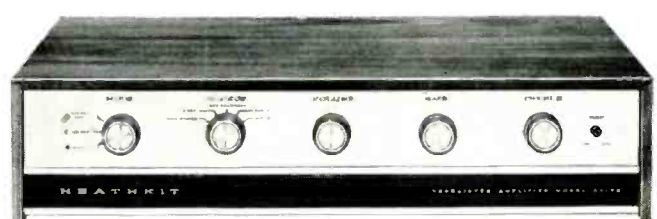
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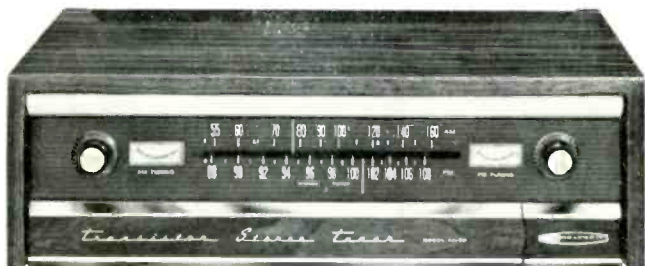
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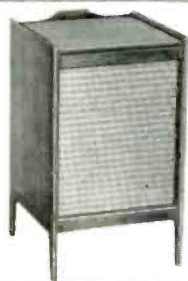
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disparate styles. Lee Hays came closest of all to an easy and powerful command of idiomatic folk singing. But there is too little of him in this set. Pete Seeger was the next most convincing of the soloists. The others—except for a few particular songs—were not strongly personal enough or close enough to the folk ethos.

Nonetheless, the Weavers will be missed because they did demonstrate that a group could be commercial without selling out. Musically, however, they were rather pale predecessors of such later, more individualistically involved urban folk performers as Bob Dylan and Joan Baez. I will grant that no later eclectic folk-like group has surpassed the Weavers, and I expect the reason is that the major contributions in the urban folk renaissance will continue to be made by solo performers. It is hard enough for a city singer to shape his own style. A group effort almost always lowers the common denominator of personal authenticity. N. H.

FILM MUSIC

RECORDING OF SPECIAL MERIT

© ® THE KNACK (John Barry). Original sound-track recording. Orchestra, John Barry cond. UNITED ARTISTS UAS 5129 \$5.79, UA 5129* \$4.79.

Performance: Powerful
Recording: Excellent
Stereo Quality: Spacious

John Barry of England, like Henry Mancini and Johnny Mandel of America, is a movie composer with roots in dance music and jazz. Barry caught the public imagination with his scores for two James Bond films. *From Russia with Love* and *Goldfinger*. Both were broad parodies and Barry's scores, perhaps necessarily, were somewhat heavy-handed in their satire. *The Knack* is a different breed of comedy, and Barry's score for it is the best writing I've heard from him to date.

All his scores have revealed a gift for strong melodies that grab the ear and won't let go. Like Johnny Mandel in *The Sandpiper*, Barry in *The Knack* sets up one melody, a rich and suave and muscular jazz waltz, and then milks it through various tempos and orchestral settings. Again like Mandel in *The Sandpiper*, Barry extensively uses a tightly Harmon-muted trumpet in the style of Miles Davis. He also uses a bluesy organist named Alan Haven, who contributes conspicuously to the power of the score. There are witty touches in the score that make it sound somehow French.

Without having seen *The Knack* or even knowing what it's about, I found this album interesting listening. Barry is a very, very good writer. G. L.

© ® THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (Ron Goodwin). Sound-track album. Chorus, orchestra, Ron Goodwin cond. 20TH CENTURY FOX TFS 4174 \$4.79, TF 4174* \$3.79.

Performance: Humorous
Recording: Superb
Stereo Quality: Impeccable

I saw and enjoyed *Those Magnificent Men in Their Flying Machines*, an amusing film about the early days of aviation. The music by Ron Goodwin contributed considerably

to the levity of the picture. but it is one of those highly functional scores that haven't much body or substance when divorced from the films. To minimize this shortcoming, scraps of dialogue are included on the disc. Their purpose is to point up the reason for particular humorous musical passages, but dialogue wasn't the film's chief claim to fame, and these scraps fall pretty flat. Other than the title tune, which is sung by a male chorus, this score shouldn't have been issued on a record. G. L.

© ® THE SANDPIPER (Johnny Mandel). Original sound-track album. Orchestra Johnny Mandel cond. MERCURY SR 61032 \$4.79, MG 21032* \$3.79.

Performance: Moody
Recording: Excellent
Stereo Quality: Good

Johnny Mandel's use of jazz materials in film scores dates back to the picture *I Want to Live*. In that film, he scattered fresh melodies all through his score. In this one, he is more sparing: he establishes one exquisite tune and uses it in various settings throughout the picture. Fitted with fairly good lyrics by Paul Francis Webster and titled *The Shadow of Your Smile*, it is sung by a chorus over the film's closing titles.

There is in this score some excellent orchestration. One can hear debts to Gil Evans in certain passages, but Mandel is his own man, and he uses jazz elements in his own way. The burden of the score falls on Jack Sheldon, the gifted West Coast trumpeter whose talents may soon be lost to music because of his growing success as a professional comedian. Sheldon plays the main melody repeatedly, muted and open-horn, and gets different effects each time. The basic style he uses here is that of Miles Davis—a style in which Sheldon normally does not play these days. To get the effect he wanted, Mandel marked Sheldon's part simply "Miles."

There is a good deal of lovely flute work in the score, too—unmistakably Harry Klee, though he is not identified on the jacket. The sensitive guitar is, I believe, that of Howard Roberts.

The repetition of one melody throughout the album makes it risky for me to recommend it. I liked it very much, and found much fascination in the various ways Mandel used it. Others may find it monotonous. One point: the picture, as everyone by now knows, is a monstrosity, one of the worst pieces of cinematic tripe in years. The score is not in the same class. It is haunting, sad, and—unlike the picture—never maudlin or overstated. G. L.

SPOKEN WORD

© ® BILL COSBY: "I Started Out as a Child." Bill Cosby (performer). WARNER BROS. W 1567 \$3.98.

Performance: Mildly amusing
Recording: Adequate

Our comedians these days often indulge in autobiography, and Mr. Cosby has evidently succumbed to the fashion. I found his childhood memories—street football, corduroy pants, the art of wearing sneakers, and his father's terrifying way of snoring—funny at times, but too familiar. I liked Cosby better
(Continued on page 152)

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Scott	348	499.95	100	5.00	No
Sherwood	S-8000 IV	312.50	80	3.92	Tube
Kenwood	TK 80	339.95	80	4.22	No
Kenwood	KT 10	269.95	40	6.74	No
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here when he described the Lone Ranger, his great horse Silver, and his sidekick Tonto (especially the moment when Silver tells the Masked Cowboy, "Get off my back!").

The vignette about medics in the army is amusing, in the manner of those takeoffs on war movies that were popular for a while. "Rigor Mortis," which takes a leaf out of Jessica Mitford's *The American Way of Death*, is a really funny spoof of funeral practices. But the record as a whole is unsuccessful. Most comedians don't know when to stop, but Cosby's trouble, I believe, is that he doesn't know when to go on. Instead of developing his comic ideas, he abandons them almost as soon as they are born. P. K.

Ⓜ E. E. CUMMINGS: *Six Nonlectures*. CAEDMON TC 1186-1191 six discs (available separately) \$5.95 each.

Performance: Non-boring
Recording: Distinct

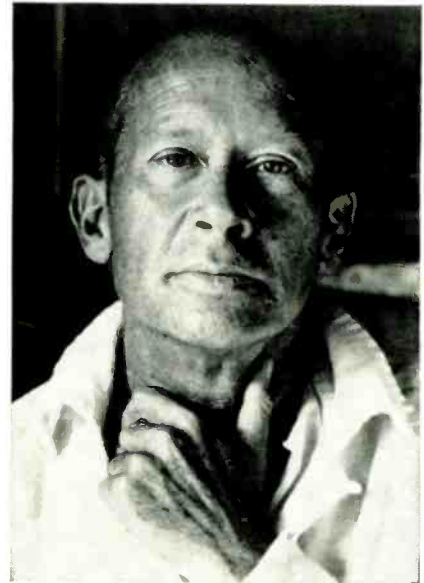
The late Mr. Cummings went back to the scenes of his youth to deliver this series of Charles Eliot Norton Lectures at the Sanders Theatre in Cambridge in 1952-1953 before a highly responsive audience of Harvard students. He decided characteristically to call them "nonlectures" and proposed, "Since I can't tell you what I don't know, I will tell you who I am."

Cummings was a great deal more than an eccentric versifier who insisted on having his name and poems printed in lower case. While retracing the incidents of his proper New England upbringing (which he recalled with much affection), telling of his experiences in a Russian concentration camp, in Paris, and Greenwich Village, reading excerpts from his books, scenes from his plays, and poems by himself and others, he provides the listener with a key to the contents of his poetry and a frame of reference for all he wrote. In measured, distinct, full tones Cummings in the first lecture ("i & my parents") explains a pride in his Brahmin origins which is quite surprising in one associated with so many radical causes in life and literature. He also reads two of his own poems and a long ode by Wordsworth—the first in a series of selections that reveal Cummings' tastes in the work of others to be bewilderingly conventional and old-fashioned.

Lecture Two ("i & their son") continues in an autobiographical vein, interspersed with much clowning and entertainment. Here he pursues his favorite themes—the importance of privacy, individuality, humor, joy, and gentleness—all in a lingo composed of words like "non-being," "un-love," and "soi-disant" (self-styled), a prefix he puts before almost any noun describing some quality of human arrogance or pretension. The "nonlectures" that follow are increasingly entertaining, anecdotal, and withering in their scorn for all that is automaton-like in American mass behavior. They are enlivened by exactly appropriate readings from his own vivid poetic condemnations of militarism, political oppression, and empty jingoism, as well as the most delicate lyrics in praise of nature, spring, and the fresh exuberance of children.

There are illuminating excerpts from his books *Eimi* and *The Enormous Room*, from the plays *him* and *Santa Claus*, as well as the poems (for which printed texts are provided). The readings in Latin, German, and

Greek, however, come off as mere ostentation; the quotations from the Bible, Dante, and Robert Burns suffer from a dogged slowness and sameness of emphasis; and the politics sound naive and dated today. And when (in "nonlecture 5") he undertakes a whole scene from *Antony and Cleopatra* on his own, the whole enterprise threatens to bog down in unintentional absurdity—the solid Mr. Cummings was never meant to be cast as the fiery Serpent of the Nile. All is redeemed on the final disc, though, as he sums up his philosophy—his distress that "we are so full of knowledge that we are empty of understanding" and his dream of a world "so blurred that its inhabitants are one another," yet where every man's individuality is exalted and respected. Love is supreme, and one should not attempt to understand life's mysteries: "Art is a mystery, and all mysteries have their source in the mystery which is love." The recordings are



CAEDMON

E. E. CUMMINGS

His Six Nonlectures tell us who he was

clear, though occasionally interspersed with readings that must have been taped on other occasions, making for a few jarring moments due to sudden changes in acoustical quality. P. K.

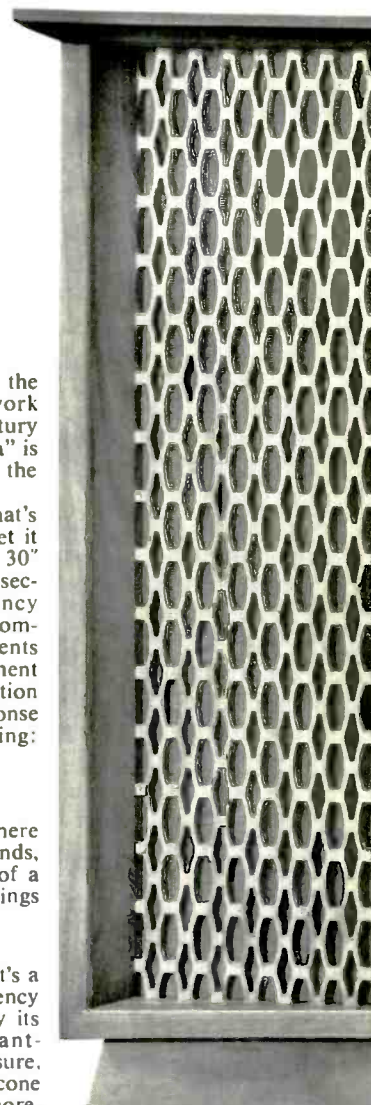
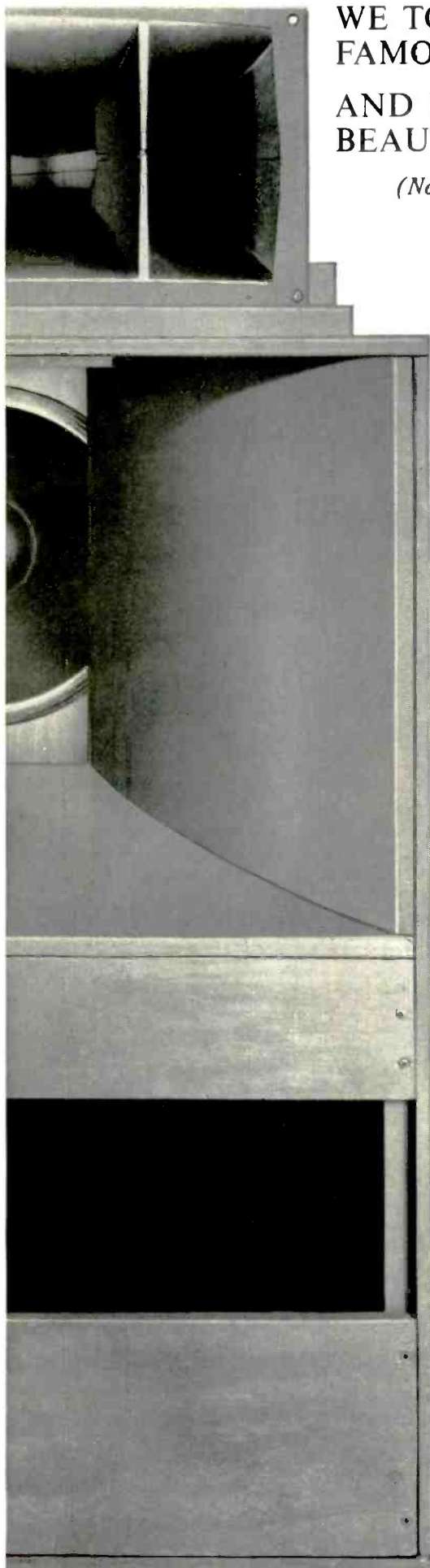
Ⓜ FIVE BRITISH SCULPTORS TALK. Henry Moore, Barbara Hepworth, Reg Butler, Kenneth Armitage, Lynn Chadwick, Warren Forma, producer. CAEDMON 1181 \$5.95.

Performance: Cozy
Recording: Good

With a tape recorder and a couple of cameras, author-producer Warren Forma set out for England to pin down the views of five famous sculptors. He came back with a book and an interesting phonograph record. Barbara Hepworth, talking in her garden among her roses and stone sculptures, explains why even the blind can enjoy sculpture "through touching." Reg Butler emphasizes the element of play in the approach of the artist to creation. Henry Moore, heard amid the chirping of sparrows after an English rain, emphasizes the streak of practicality needed to transform dream-shapes into solid sculpture. Kenneth Armitage talks of the rela-
(Continued on page 156)

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THE NEWPORT FOLK FESTIVAL 1964

IN 1964, the Newport Folk Festival reached its apogee and its fulfillment. In consistent effectiveness of performance and in the diversity of singing and playing styles, it eclipsed all previous folk-music gatherings in this country. The seven new Vanguard releases that preserve the musical events of July 23 through 26, 1964, are therefore assured a durable place in the folk-music discography. I know of no better way for an apprentice listener to reach an understanding of the major contemporary currents of serious folk-music activity in the United States than to hear and absorb the contents of these recordings.

In 1964, along with the evening concerts that are the standard fare at Newport festivals, there were afternoon workshops, each devoted to a particular tradition. The first two of the Vanguard albums were made during the blues "seminars." Both are valuable, but the second has the edge—it includes the gentle, wry Mississippi John Hurt; Skip James, whose keening style becomes eerie at times; the soft but compelling voice of Elizabeth Cotton; and the acutely melancholic Willie Doss. The first part of the set shares this variety of approach: Fred MacDowell is insistent and plaintive; Sleepy John Estes, accompanied by a spry, pungent combo, is prickly; Doc Reese, a Texas preacher, booms with bold confidence; and Robert Williams, who has served a lot of prison time, broods and still suffers.

The next two sets, cross-sections of traditional music at Newport, are stunning introductions to the richness and complexity of the American folk heritage. Among the assets of the first part are the urgent but strongly disciplined vocal and instrumental performances of Hobart Smith; the power and searing polyphony of the Moving Star Hall Singers of Johns Island (off the coast of South Carolina); the lusty Cajun Band; the primitive, delicate high-spirited panpipe playing of

sixty-seven-year-old Joe Patterson of Alabama, who was making his first public appearance; the blazing splendor of the Sacred Harp Singers; and the lovely, Balinese-like hammer dulcimer playing of Chet Parker and Elgia Hicock.

The second part of the traditional-music set is equally substantial: sizzling fiddle playing by Clayton McMichen from Kentucky; the vigorous but serene music-making of the Phipps Family; the lilting "scat" singing and the luminous *uilleann* pipe improvising by Seamus Ennis, the Irish folklorist who was making his initial American appearance; the sinewy, penetrating ballad-singing of Frank Proffitt; the drawling, rueful cowboy songs of Glenn Ohrlin (who should have the opportunity to make a disc of his own); the skill and lucidity of Jean Ritchie; the understated force of Almeda Riddle, a major traditional ballad-singer; and the robust religious music of the Reverend Robert Wilkins of Mississippi.

The three albums of evening concerts are more heterogeneous than the blues and traditional-music sets because they include a number of the younger, urban-bred folk artists. In Volume One, in addition to Pete Seeger, there are José Feliciano, a Puerto Rican boy raised in New York, whose singing is full of vitality; the fiery Afro-Cuban music of the Rodriguez Brothers; the singer-writer of satirical topical songs Phil Ochs, whose vocal style is not yet as personal and accomplished as the best of his lyrics; and the rambunctiously nostalgic jug-band music of Jim Kweskin (who unaccountably gets three tracks to the Rodriguez Brothers' one).

The second, and most rewarding, of the three evening albums begins with a dramatic contrast. The close, craggy harmonies of the white Phipps Family are followed by the ominous rhythms and haunting, spiralling cries of the Staple Singers, the peerless Negro gospel group. Also in Volume Two are Joan Baez, at

her most vibrant; Jesse Fuller, who re-animates the Negro vaudeville tradition; Theodore Bikel in the two musical areas in which he excels, Jewish and Russian gypsy music; the taut, passionate music of Hamza El Din, an oud player and singer from Nubia; and the Greenbriar Boys, who have proved that city folk can make a contribution to the Bluegrass instrumental lineage.

Except for two lapses, Volume Three, the final album from the evening concerts, is almost as absorbing. Predictably, Doc Watson is flawless, a rollicking instrumentalist and an uncommonly evocative singer. Hedy West has matured remarkably in recent years, and her two vinegary performances are among the most seizing in the collection—particularly her *Auger in the Land*, a harsh tale of lynching. There are also the Swan Silvertones' gospel songs, with their irresistible beat and soaring climaxes; and the engaging, unpretentious Tom Paxton, whose *That Was the Last Thing on My Mind* is one of the most convincing love laments to have come out of the urban folk movement. The first lapse from this high standard is the appearance of Dave Koerner, Dave Ray, and Tony Glover. These white youngsters are honestly committed to the archaic Negro blues styles, but despite their honorable intentions, they sound as if they were doing blackface numbers. Also below the Festival's general level is Judy Broderick, a city girl who sings with passion but has no individuality of style. Nor is she yet wise in her choice of material. Even if Billie Holiday hadn't made the definitive recording of *Mr. Brown to You*, Miss Broderick's version would be a total disaster.

Bringing the volumes to a brisk close is the Cajun Band from the Louisiana bayou country. As before, I find it inexplicable that the eclectic Judy Broderick gets three tracks to the Cajun Band's one. That one, *Bosco Stromp*, crackles with en-

ergy and wit, and the effect is heightened by spoons (*les cuillères*) in the percussion section.

In 1965, the Newport Folk Festival was again a success in terms of attendance (more than 76,000 to the 70,000 of 1964). But this year fissures were beginning to appear in the unity of purpose that characterized the previous year's Festival. Cliques and power blocs were emerging, and although there was again much music of spontaneous power and grace, particularly in the workshop sessions, there were periods of blandness. I hope the egalitarian, selfless spirit of the 1964 Festival can be restored in 1966. The Newport Folk Festival has been the envy of many jazz musicians, whose own festivals are, by and large, simply an extension of the ordinary booking wheel. Especially in 1964, the Folk Festival's care and taste in selecting and programming musicians, its direction by performers themselves, its provision that everyone get the same fee—these elements were responsible for setting new standards for the music-festival concept. And it is no accident that the Festival's music that summer—as these recordings at their best demonstrate—was the full-strength distillation of a singing country.

Nat Hentoff

© ① FRED MACDOWELL/SLEEPY JOHN ESTES/OTHERS: *The Blues at Newport/1964, Part 1. Highway 61; Old Hannah; Oh My Lord*; and thirteen others. VANGUARD VSD 79180 \$5.79, VRS 9180 \$4.79.

© ① MISSISSIPPI JOHN HURT/SKIP JAMES/OTHERS: *The Blues at Newport/1964, Part 2. Sliding Delta; The Prodigal Son; Hobo Blues*; and ten others. VANGUARD VSD 79181 \$5.79, VRS 9181 \$4.79.

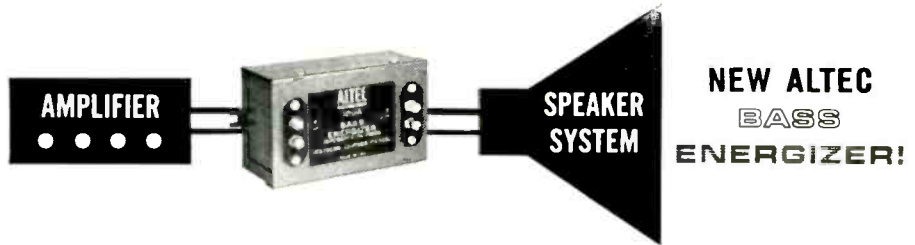
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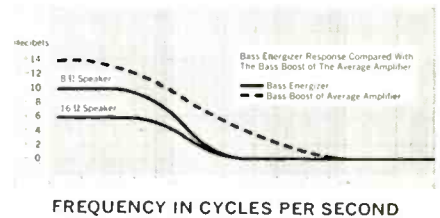
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tionship between conscious and unconscious realms of the mind in that process. Lynn Chadwick tells how he "constructs" new works of parts rather than working to shape one great lump of stone or plaster. All share a subdued, conversational, lucid approach to discussing their work. They are remarkably free of that tendency to mouth inchoate gobbledeygook which so frequently afflicts artists invited to explain themselves in words.
P. K.

Ⓜ NATHANIEL HAWTHORNE: *The Scarlet Letter* (Chapter One); *The Great Stone Face*. Basil Rathbone (reader); Howard Sackler, director. CAEDMON TC 1197 \$5.95.

Performance: Dramatic
Recording: Clear

Despite the thin patina of mustiness that dulls their sometimes too stately prose. Hawthorne's romantic, Gothic tales shine through and are worth our attention still. Hawthorne sought in his prose "a natural ground where the Actual and the Imaginary might meet," and at his best he was able to bring that meeting off convincingly. *The Scarlet Letter* was the first of his five novels. It made him famous, and he never wrote a better one. Its almost operatic plot opens with a bustling, panoramic description of the Puritan New England town where Hester Prynne, walking to the scaffold to be displayed and shamed before the populace, first confronts her accusers. Surrounded by malicious, narrow-minded neighbors, she seems a singularly contemporary figure as she tries to conceal with the body of her illegitimate child the "A" for adultery pinned to her dress. Her secret lover, the Reverend Dimmesdale, and her vindictive husband, Roger, have not yet entered the scene, but one can almost sense them waiting in the wings, as the author summons his descriptive powers to evoke the period and locale in painstakingly embroidered detail.

Basil Rathbone, who offered vivid readings of two Hawthorne tales, *The Minister's Black Veil* and *Young Goodman Brown*, on an earlier Caedmon release (TC 1120) is at his insinuating best in this recital. *The Great Stone Face*, with its textbook sermon about the virtues of humility and its succession of stock figures of statesmen, generals, and wise, kindly old poets, comes off less well despite the actor's efforts to pump life into its predictable progress.
P. K.

Ⓜ SHAKESPEARE: *All's Well That Ends Well*. Claire Bloom, Dame Flora Robson, Eric Portman, John Stride, Robert Stephens. Jack MacGowran. Howard Sackler, director. CAEDMON SHAKESPEARE RECORDING SOCIETY 212 three discs stereo and mono \$17.85.

Performance: Civilized
Recording: Ingenious
Stereo Quality: Resourceful

The story of Helena and her ingenious efforts to capture Count Bertram of Rousillon by wit and wile prompts memories of those Hollywood films of about 1940 in which Rosalind Russell or Bette Davis would pursue some startled male quarry in a firm, emancipated fashion, eventually steering him to the altar with a wink and a final wisecrack. Helena, a kind of Portia in doctor's clothing, cures the ailing King of France

with a prescription handed down by her father and asks for the hand of Bertram as a reward. This proper young Englishman is so shocked by her tactics that he flees to Florence to get away from her and enters a regiment fighting in a limited war of the period. The brainy Helena, however, schemes her way to Italy and wins him at last.

In the course of these developments, the play offers a full crop of wise old courtiers, witty clowns, noble lords, and an exceptionally interesting knave named Parolles, a coward in the regiment who, when he thinks he is captured by the enemy, is willing to betray his last friend to save his neck. Disguised as Italians, his compatriots trick him into full revelation of his dishonesty and disgrace him. Parolles' neck is saved anyhow by a forgiving king, and all does indeed end well in tidy operetta fashion.

Despite the creaky mechanisms of its plot, *All's Well* is an uncommonly civilized and



CLAIRE BLOOM
Clever and appealing as Helena

subtle exercise, borne along by bright badinage and illuminated by bursts of wisdom. Mr. Sackler has chosen to present the work in a low-keyed fashion, and performed in such a tone, it is far more agreeable experience than in the rather high-flown, eloquent version turned out on the London label by the Marlowe Society. The earlier recording had the considerable advantage of Max Adrian's facile portrait of the sophisticated Lord Lafew, but Mr. Sackler has assembled an all-star cast and fused their various strengths into a single style of great charm.

Claire Bloom projects not only Helena's cleverness, but a kind of appeal that makes her almost bearable as she pursues Bertram. Flora Robson is an entirely credible, subdued Countess of Rousillon. Eric Portman's king is a tidy cameo, John Stride a quietly indignant Bertram, Jack MacGowran a literate, non-Cockney clown, and Robert Stephens resists the temptation to overplay the snivelling Parolles. Particularly satisfying and ingenious is the use of stereo to convey the tight, tense, soft-spoken questioning of Parolles by the colleagues who wish to reveal his cowardice. This recording should help to remove the stigma of failure from a comedy that has many merits and much to say to moderns.
P. K.

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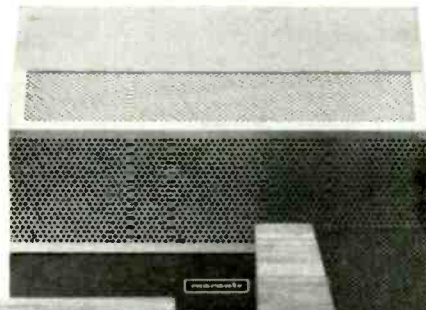
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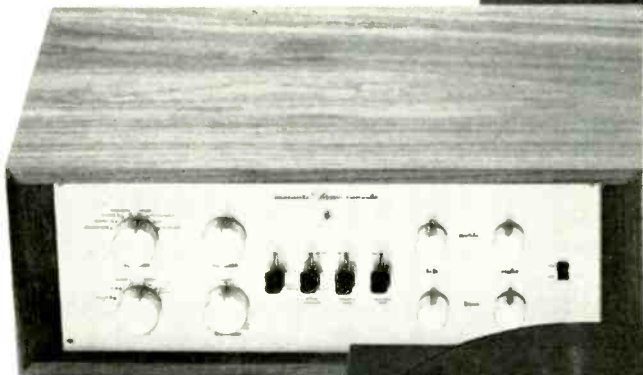
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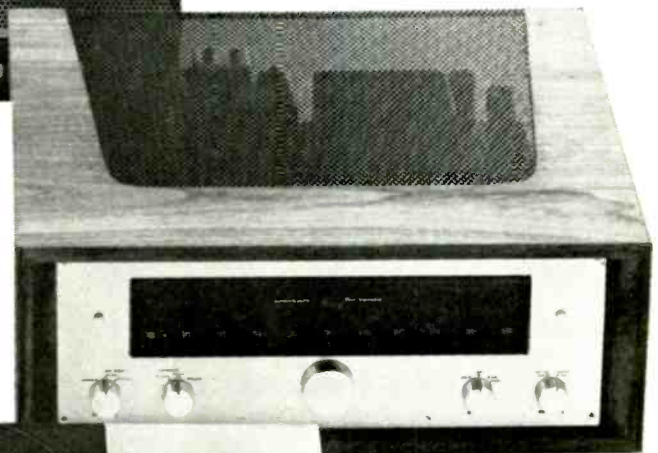
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS STEREO TAPE

Reviewed by DAVID HALL • IGOR KIPNIS • GENE LEES

Ⓢ BERLIOZ: *Symphonie fantastique*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON DGC 8964 \$7.95.

Performance: Uncanny control
Recording: Superior
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 52'

The most apparent characteristic of this performance is Herbert von Karajan's amazing control over his orchestra. This is not to imply that the interpretation is rigid—only that one cannot help being impressed by the enormous precision and discipline of the players. Karajan's reading of this score is thoroughly exciting, although he does not attempt to make the faster sections super-brilliant through mere speed. From the standpoint of atmospheric content, Munch's competing performance with the Boston Symphony Orchestra is in a niche all its own. But so far as virtuosity is concerned, the present tape can be considered among the very best available, and the recorded sound (even more spectacular on tape than in the disc form) is quite astonishing. Because of the sequence of movements, side one contains some eleven minutes of blank tape. I. K.

Ⓢ BIZET: *The Pearl Fishers*. Janine Micheau (soprano), Leïla; Nicolai Gedda (tenor), Nadir; Ernest Blanc (baritone), Zurga; Jacques Mars (bass), Nourabad; Paris Opéra-Comique Chorus and Orchestra, Pierre Dervaux cond. ANGEL Y2S 3603 \$11.98.

Performance: Routine
Recording: Good
Stereo Quality: Pronounced localization
Speed and Playing Time: 3¾ ips; 104'34"

The twenty-five-year-old Bizet who completed *The Pearl Fishers* in 1863 is recognizably the same composer who created the great masterpiece *Carmen* eleven years later at least in terms of sensitive instrumentation, a flair for the tastefully exotic, and a fine sense of formal balance. Unfortunately, this opera of love and vengeance among Ceylonese pearl fishermen still contains a good bit of undigested earlier influence, most notably that of Gounod, whose *Faust* had been produced four years earlier. Only the very finest singers for the three chief roles can make *The Pearl Fishers* come alive.

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

Unhappily, Gedda, normally an expert stylist and dependable vocalist, is off form here, and most noticeably in the crucial "*Je crois entendre encore*" solo, which together with the earlier duet with Zurga constitutes the finest music of Act 1. The strain imposed by the *tessitura* of the solo aria is all too evident here. Likewise, the role of Leïla should be sung by a fresh-voiced young soprano, which Janine Micheau is not here, however fine her command of French vocal dramatic style. Indeed, what we get here from all the singers is expert style, but very little urgency

RCA VICTOR



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and freshness. Under Pierre Dervaux's direction the orchestra and chorus do better in this respect. The recorded sound of this 1962 performance is generally first-rate and free of the overload distortion that occasionally afflicts climaxes on 3¾-ips tape. All things considered, I'd say that this tape is for Bizet fanciers only. D. H.

BRUCH: *Violin Concerto No. 1, in G Minor* (see SIBELIUS)

Ⓢ LISZT: *Piano Sonata, in B Minor*. SCHUBERT: *Piano Sonata, in A Minor, Op. 143 (D. 784)*. Emil Gilels (piano). RCA VICTOR FTC 2200 \$7.95.

Performance: Spectacular Liszt; cool Schubert
Recording: Clear and close
Stereo Quality: Good enough
Speed and Playing Time: 7½ ips; 51' 03"

The Gilels version of the great Liszt B Minor Sonata combines the finest attributes of a famous historical performance (Horowitz's) with the finest of today's recorded sound. With hair-raising tension in phrasing and rhythm, Gilels achieves a realization of this music that brings to startling life both its satanic and uninhibitedly romantic aspects.

But Gilels' temperament, essentially rhetorical, does not quite match the inner-directed turmoil and more tender passion of Schubert's lovely Sonata (it dates from the period of the "Unfinished" Symphony and the A Minor Quartet). However, this is its first and only taping to date. The best alternate disc versions—both mono—are by Solomon on imported Odeon and by Friedrich Wührer. (The latter is in a 3-record Vox Box, which also contains three of the finest later sonatas.) D. H.

RECORDING OF SPECIAL MERIT

Ⓢ MAHLER: *Kindertotenlieder: Four Rückert-Lieder: Um Mitternacht hab' ich gewacht; Ich atme' einen linden Duft; Blicke mir nicht in die Lieder; Ich bin der Welt abhanden gekommen*. Dietrich Fischer-Dieskau (baritone); Berlin Philharmonic Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON C8879 \$7.95.

Performance: Superb
Recording: Superior
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 43'

Of all Dietrich Fischer-Dieskau's incredibly numerous recordings, this one of the Mahler *Songs on the Death of Children* and four of the five songs on poems by Friedrich Rückert is, in my opinion, close to the loveliest. The singer is in marvelous voice here, but, perhaps more important, his interpretation is so finely wrought, so affectingly sensitive, that one cannot help being overwhelmed by the pervasive mood of these basically despondent songs. In care and detail, Böhm matches his soloist ideally, and the whole has been recorded exceptionally well. Tone is full bodied, instruments are sharply etched—in short, performance and reproduction are as nearly perfect as one could ever hope for. The disc version of this coupling was particularly impressive sonically, and the tape (except for a few moments of flutter at the outset of the first sequence in my copy) is just as splendid. I. K.

SCHUBERT: *Piano Sonata, in A Minor, Op. 143* (see LISZT)

(Continued on next page)



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© SIBELIUS: *Violin Concerto, in D Minor, Op. 47*. BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26*. Zino Francescatti (violin); New York Philharmonic, Leonard Bernstein and Thomas Schippers cond. COLUMBIA MQ 722 \$7.95.

Performance: Unconvincing Sibelius, fine Bruch

Recording: Better balance in Bruch

Stereo Quality: Okay

Speed and Playing Time: 7½ ips; 50' 54"

Both of these performances are up against strong competition on tape. The Sibelius is available from London with Ricci and the Norwegian conductor Øivin Fjeldstad and from Everest with Spivakovsky and the Finnish conductor Tauno Hannikainen, and the Bruch can be had in excellent readings by Heifetz (RCA Victor) and by Ricci (London).

If the Sibelius is your main interest, then I would suggest the Everest tape because it includes the only tape version of the Finnish master's last and greatest tone poem, *Tapiola*. Francescatti and Bernstein make rather hectic and not always convincing going of the first movement, and they pull out all the sentimental stops in the slow movement. The finale comes out as a splendid virtuoso fiesta, but this is not enough to make for a truly well-integrated interpretation.

The Bruch, with Schippers conducting, turns out to be a much more consistent affair, particularly in the orchestral playing; and the balance between soloist and orchestra seems more just. In stereo playback the orchestra sounds somewhat constricted in the Sibelius, but here it is more spread out. However, if I were to buy a four-track tape version of the Bruch G Minor Concerto, I would be happier with the Mendelssohn E Minor as a companion piece rather than the Bernstein-conducted Sibelius. For this reason, I'd suggest Ruggiero Ricci with Pierino Gamba conducting on London as the most satisfactory tape buy of the Bruch Concerto. The Heifetz performance for RCA is also excellent. It is paired with the only tape version of the Mozart D Major Concerto.

D. H.

© R. STRAUSS: *Der Rosenkavalier*. Marianne Schech (soprano), Feldmarschallin; Kurt Böhme (bass), Baron Ochs; Irmgard Seefried (soprano), Octavian; Dietrich Fischer-Dieskau (baritone), Faninal; Rita Streich (soprano), Sophie; other soloists: Dresden State Opera Chorus; Saxon State Orchestra, Dresden, Karl Böhm cond. DEUTSCHE GRAMMOPHON R8040 two reels \$23.95.

Performance: First-class

Recording: Very good

Stereo Quality: Excellent

Speed and Playing Time: 7½ ips; 187'

Although it appears now for the first time on tape, this *Rosenkavalier*, recorded originally at the end of 1958, was released in disc form six years ago to commemorate the tenth anniversary of the composer's death. The overall quality of the performance, the standard of singing, and the authority of Böhm as conductor assure this version of the opera a high place among the several excellent presentations available on disc, notably those of Kleiber and Karajan. On tape there is surprisingly no competition, and in a field

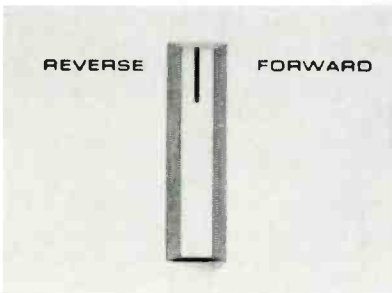
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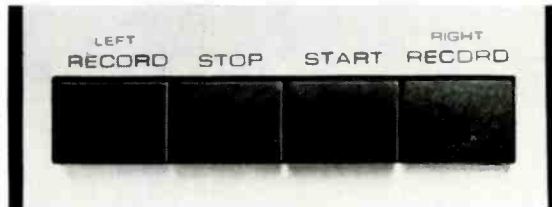
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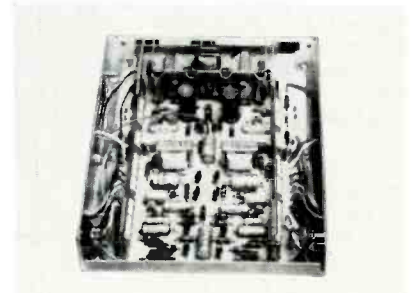
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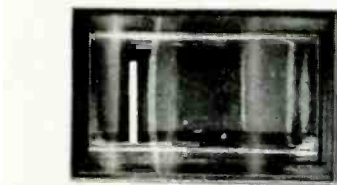
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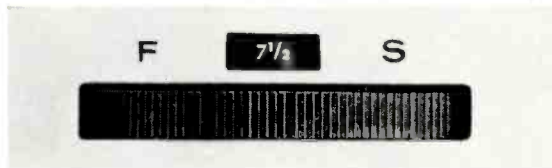
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where anything more than a few years old is considered to be obsolete, this set of reels completely belies its original date of recording. DGG's sound is exceptionally clean and transparent, and, except for a rather too far forward placement of the singers in relation to the orchestral accompaniment, the reproduction leaves little to be desired. The reel package includes a libretto. I. K.

Ⓢ **WAGNER: Parsifal.** Jess Thomas (tenor), Parsifal; George London (baritone), Amfortas; Martti Talvela (bass), Titurel; Hans Hotter (bass), Gurnemanz; Gustav Neidlinger (bass), Klingsor; Irene Dalis (soprano), Kundry; other soloists; Chorus and Orchestra of the Bayreuth Festival, Hans Knappertsbusch cond. PHILIPS PTY 950 three reels \$33.95.

Performance: **Splendid**
Recording: **Live-performance atmosphere**
Stereo Quality: **First-rate**
Speed and Playing Time: **7½ ips; 248'**

Tape is a medium particularly well suited to an opera such as *Parsifal*, for the interruptions are kept to an absolute minimum, and the listener is able to experience this work almost as he would in the opera house. This particular performance, of course, is taken from live presentation (presumably more than just one) at the 1962 Bayreuth Festival. The effect is amazingly atmospheric, just as was the only previously complete *Parsifal*, also a Bayreuth production under Knappertsbusch, which has been available for several years on London discs, mono only.

It would be difficult to imagine a better cast of singers performing today than those who are heard here, although the careful preparation of a studio-made recording, such as the recent *Götterdämmerung*, would undoubtedly have resulted in a state of perfection impossible under the conditions imposed here. This *Parsifal* is an enormously impressive achievement, particularly for the conducting of the veteran Wagnerian Hans Knappertsbusch. The tempos here are less slow than one might have expected from this conductor—everything is made to move along, although the fervent spirit of the music and text is always foremost.

The balances between soloists and orchestra are extremely good, and the recorded sound is remarkably clear but not always as rich (especially in orchestral tone) as it might have been under studio conditions. Those who have been waiting for a complete *Parsifal* in stereo should, however, not hesitate to obtain this set, for it is unlikely to be superseded for some time to come. A libretto, commendably, is included. I. K.

ENTERTAINMENT

Ⓢ **PETULA CLARK: DOWNTOWN.** Petula Clark (vocals); orchestra, Tony Hatch cond. *Downtown; You Belong to Me; Music;* and nine others. LONDON WSTX 1890 \$7.98.

Performance: **Spirited**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **3¾ ips; 31'**

At least half of Petula Clark's success can be attributed to Tony Hatch, the producer, arranger, and songwriter. He wrote the title tune of this album, her first hit in this country, and all its arrangements. Hatch works



HANS KNAPPERTSBUSCH
Superb Parsifal from a veteran Wagnerian

in the commercial pop idiom of the current period, but his scoring is intelligent and, in such songs as *Now That You've Gone*, quite sensitive.

Miss Clark and Hatch touch all bases. Some tunes are strictly for the teen market, but some are done at a higher musical level, and she sings all of them well. His *Downtown* is by no means run-of-the-jukebox rock-and-roll; it's on its way to becoming a standard, and deservedly so. G. L.

Ⓢ **ROBERT DE CORMIER FOLK SINGERS: Heritage.** Chorus, instrumental accompaniment, Robert De Cormier cond. *In the Good Old Colony Days; Mad Anthony Wayne; When I First Came to This Land;* and ten others. COMMAND RS 4T 884 \$7.98.

Performance: **Highly professional**
Recording: **Excellent**
Stereo Quality: **Excellent**
Speed and Playing Time: **7½ ips; 34'**

Robert De Cormier is a well-known arranger of "folk" music, highly respected and successful in the New York centers of this now-fading business empire. But he should not be confused with the incompetents who often sing and bang out the whack-a-hack sounds of contemporary folkum. In fact, it is pre-

ROBERT DE CORMIER
Fine musicianship for American folk songs



cisely the musicianship of men like De Cormier and Milt Okun that saves many folk groups from sounding as musically ignorant as they are.

Here, De Cormier works not with a collection of scratch-voiced phonies but with a chorus of trained singers—probably New York studio singers, a breed whose musicianship never ceases to astonish me. Whoever they are, they're very, very good, and this collection of American songs from the period 1750-1840 is well-scored by De Cormier and beautifully sung by his chorus. *Yankee Doodle* is inevitably and properly included, but of the songs about the Revolutionary War, I like *Mad Anthony Wayne* best of those included here. G. L.

Ⓢ **HERBIE MANN: My Kinda Groove.** Herbie Mann (flute, bass flute), Dave Pike (vibraphone), Attila Zoller (guitar), Don Friedman (piano), Jack Six (bass), Willie Bobo and Carlos "Potato" Valdez (Latin percussion), Bobby Thomas (drums). *Blues in the Closet; Vikki; Spanish Griis;* and four others. ATLANTIC ALC 1932 \$7.98.

Performance: **Generally good**
Recording: **Uneven**
Stereo Quality: **Uneven**
Speed and Playing Time: **7½ ips; 33'**

How you evaluate a record by Herbie Mann depends in part on whether you seek in it the values of jazz or those of good popular music, which are somewhat different. As jazz, his playing is not as inventive as it might be, though sidemen Dave Pike and Attila Zoller add a good deal. As popular music, it offers attractive statements of melody over interesting Latin percussion with some nice embellishment.

There are some arresting tracks in this album—Oscar Pettiford's *Blues in the Closet*, wittily played by Mann on the flute over Latin rhythm figures, and Mann's own *Morning After the Carnival*, a haunting thing built on a major and minor chord and inspired by Brazil's street sambas. Mann plays it on a bass flute, and Pike solos on what sounds like a marimba.

The best items, for my taste, are those by Mann's sextet, with good solos by Zoller and Pike (whose habit of singing what he plays is annoying). Three tracks feature a big band and arrangements by Oliver Nelson. Though the writing is good, I found these tracks generally heavy. This may be due to recording. One of the big-band tracks, *Saudade de Bahia*, is poorly recorded indeed. It is deficient in highs (I had to boost my treble controls to the maximum to get some kind of sound out of it), and it's muffled in a way that makes it difficult to hear Nelson's voicings. Finally, it's unbalanced. The pianist comping behind solos sounds as if he's in another room.

This is an uneven album, but its good moments are very good. G. L.

Ⓢ **ANNA MOFFO: One Night of Love.** Anna Moffo (vocals); orchestra, Skitch Henderson cond. *Falling in Love with Love; If I Loved You; Kiss Me Again;* and nine others. RCA VICTOR FTC 2199 \$7.95.

Performance: **Stiff**
Recording: **Good**
Stereo Quality: **Good**
Speed and Playing Time: **7½ ips; 37'**

(Continued on page 165)

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Gee, I didn't think anybody made recordings of the *Italian Street Song* from *Naughty Marietta* nowadays. Evidently they do, and this album is about evenly divided between songs I seem to have heard for the first time in Nelson Eddy-Jeanette MacDonald movies and "big" numbers from Broadway musicals.

The highly-trained operatic voice almost invariably sounds silly when applied to light material. On occasion, Eileen Farrell does a pop song rather well—she seems to have enough sense to know that it is a different idiom, requiring a different approach—though of all the opera singers who have essayed light music, Dorothy Kirsten embarrasses me least. Miss Moffo makes me want to crawl under a carpet and blush for her. Those marble-pure (and marble-cold) high notes sound so fiercely out of place in the Rodgers and Hart *Lover* that I'd rather hear small-voiced, smoky-throated Peggy Lee do it any day.

Like almost all opera singers, Miss Moffo has a rigid time feeling—or rather, a total lack of personal rhythmic conviction. You put the notes on paper, and, by George, she'll sing what's there and *exactly* what's there. What she doesn't realize is that a wide latitude of note placement in time is not only permitted in popular music, but expected. It's necessary for the sake of interpretation. And interpretation in this field depends as much (at times more) on the structure of the verbal phrases as on the melodic phrases. To shape such phrases properly you have to be very free and possess convictions of your own about the music; Miss Moffo is not free, and she has no convictions about this kind of material.

Another thing: Miss Moffo, like most opera singers chewing up popular music, overarticulates her words and at times distorts them to the point that they become unrecognizable. This is particularly evident in Fritz Kreisler's *Stars in My Eyes*. As it happens, I don't know the lyrics of this lovely melody, and I'd like to: I've listened to Miss Moffo's reading of it repeatedly, and I'm *damned* if I can understand what she's saying in the verse.

If Miss Moffo and other opera singers continue to have the aberrant urge to go slumming in popular music, there are two things they should do: (1) Take some humility lessons from Eileen Farrell before embarking into a medium that has subtleties of aesthetics they do not understand, and (2) Go to Frank Sinatra for enunciation lessons.

G. L.

THEATER

© **THE KING AND I** (Richard Rodgers-Oscar Hammerstein II). Original-cast album. Gertrude Lawrence. Yul Brynner. Doretta Morrow, and Larry Douglas (vocals); orchestra and chorus. Frederick Dvornch cond. *I Whistle a Happy Tune: My Lord and Master: A Puzzlement*; and eight others. DECCA ST74 9008. \$7.95.

Performance: Very good
Recording: Not bad
Stereo Quality: Good illusion
Speed and Playing Time: 7½ ips; 38'

© **CAROUSEL** (Richard Rodgers-Oscar Hammerstein II). Original-cast album. John Raitt. Jan Clayton. Jean Darling. Christine Johnson. Eric Maunson (vocals); orchestra,

chorus. *Mister Snow: Soliloquy: This Was a Real Nice Clambake*; and ten others. DECCA ST74 9020 \$7.95.

Performance: Stiff
Recording: Not bad
Stereo Quality: Good illusion
Speed and Playing Time: 7½ ips; 45'

For "original cast" collectors, this issuing of two Rodgers and Hammerstein productions will be a boon. There are, of course, so many "original-cast" versions of any given show these days—the original Broadway version, the original movie version, the original revival version, the original Lincoln Center version, and so on—that confusion may arise in the mind of the buyer. Be assured: these two Decca albums are by the casts who first did these shows on Broadway.

The originals (that word does get tiresome, doesn't it?) were, of course, recorded



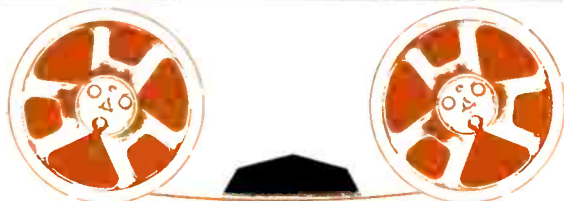
DORETTA MORROW
Lovely singing, clear and feminine

monophonically. These are reprocessings, but rather well done. If you try playing them monophonically, a considerable loss of clarity can be noted.

The King and I is the Rodgers and Hammerstein show I like best. The appalling folksiness that dominated so many of their shows is hardly in evidence, though cuteness, alas, isn't absent. I like the singing in this version, largely because of the presence in the cast of Doretta Morrow, who does *We Kiss in a Shadow, I Have Dreamed*, and *My Lord and Master*. Miss Morrow (where is she nowadays, by the way?) is the only Broadway performer whose singing has ever knocked me out. What a lovely sound, what clarity, what utterly sensual femininity.

John Raitt, who sings the role of Billy in *Carousel*, illustrates, as well as anyone I can think of, the shortcomings of Broadway singing. His voice is good—well-trained. But he sings with a stiff operatic time feeling and a shallow grasp of the lyrics. Here he does the famous *Soliloquy*—maybe the best song Rodgers and Hammerstein ever wrote. Frank Sinatra did this a few years ago, and Raitt's version just isn't in the same class. Sinatra caught and projected the poignancy; Raitt sounds as if he's reading the lines in a try-out for the role.

G. L.



TAPE HORIZONS

By DRUMMOND McINNIS

MOST TAPE-RECORDER users sooner or later get around to making up anthologies of their favorite popular tunes, operatic arias, or other short works—a sort of home-grown Muzak. This is done by taping from each pop album or recital disc only those selections they will want to hear often, building up a program tailored to their tastes and containing no dull spots. But tapes with many short selections on them present one little problem: How to catalog? Mr. Harold Bradford, of Dallas, Texas, has written to me to share his tape-cataloging experiences with other readers. Mr. Bradford suggests typing the contents of each reel on a sheet of standard typing paper cut down from 8½ x 11 to 6 x 11 inches. Folded over, this makes a 5½ x 6-inch folio that fits neatly into a tape box.

The next step is to number your tapes and make an index. It is possible to keep a satisfactory index in a loose-leaf notebook, but I prefer a card file because I find it more flexible and easier to keep up to date as my collection grows. Enter each selection in the index by composer, type of composition, performer, or whatever category will be most useful to you. I generally list classical works by composer, popular songs by title, and show tunes by the title of the show. Cataloging all the conductors and performers in my collection would make the index far too unwieldy, but I do make a card for each of my favorite singers and instrumentalists and list the works they perform and the tapes they are on. Cross references, by the way, are usually a waste of time; it's simpler to put the proper tape number or numbers on every card in the file.

For speed in locating a particular tape, each box should be labelled clearly. If you stick with one brand of tape, all the boxes will be uniform in color and design and will look better in a row—but then you must differentiate somehow between the boxes. Mr. Bradford suggests numbering the edges of the boxes with Artype numbers, which are available from art supply stores. I use a Dymo label gun and different colors of label tape for different categories of music. You can also get colored adhesive polka dots in stationery stores, and use both the color and the position of the dots to make up a classification system that can be understood from several feet away.

Technical editor Larry Klein suggests that you can use spray paint to make the backs of all your tape boxes uniform in color. First remove the tapes, of course, stack the boxes, mask areas not to be painted, and then spray away. The paint dries within a few minutes, and if applied in two or three light coats, it will not harm the box. On the spine of this magazine there is a diagonal red stripe—if you stack a year's issues together, the diagonal indicates at once whether any issues are out of place or missing. Using colored tape or markers, you can apply the same principle to any group or series of your tapes that should be filed consecutively.

Once classified, your tapes will have to be stored. You should store them—especially the acetate tapes—in a cool (but not cold) place with moderately steady humidity. Keep them away from magnetic fields, including power transformers in equipment and loudspeaker magnets. Tape boxes should be filed on edge, not stacked flat. Open shelves are fine, though closed cabinets that keep dust away are better.

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