

HiFi/Stereo Review

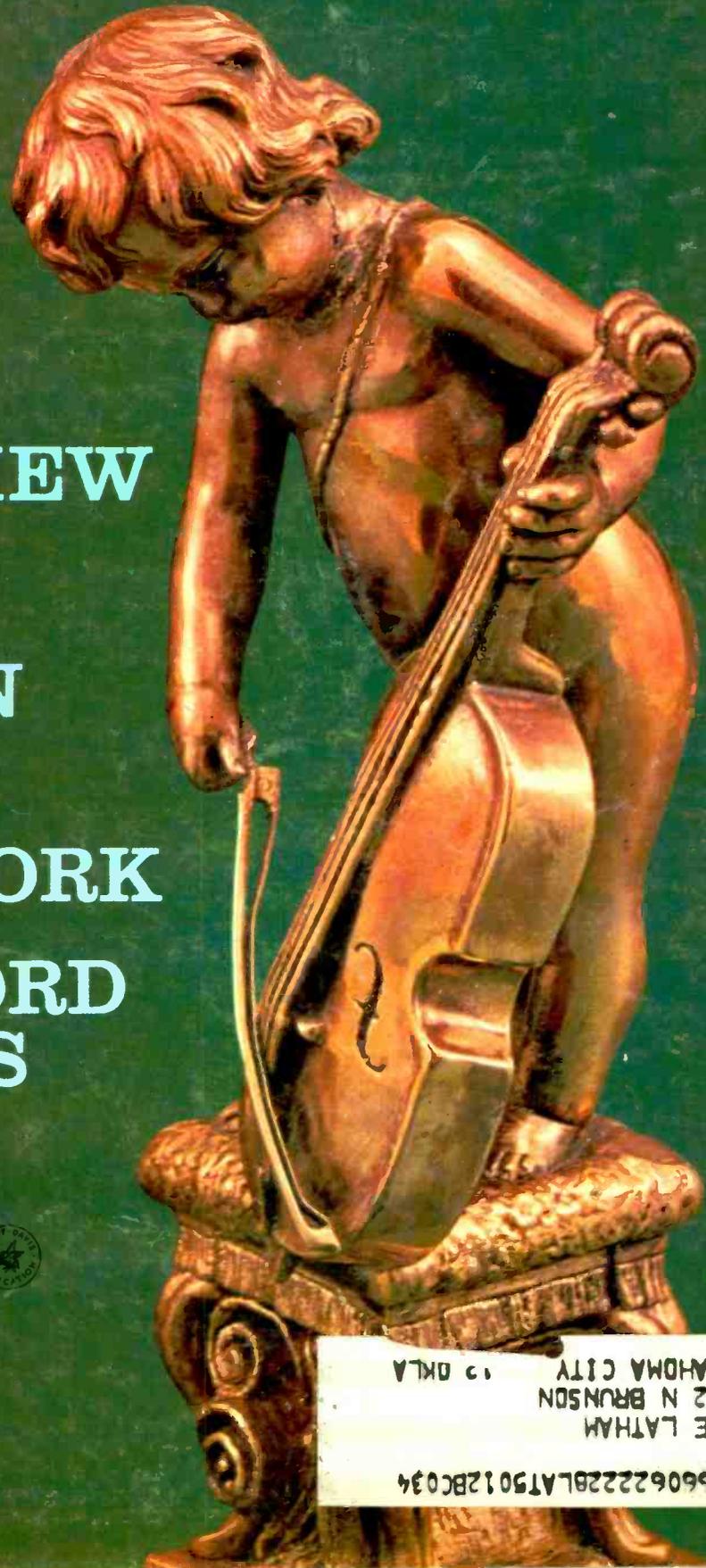
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HiFi/Stereo Review

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EDITORIALLY SPEAKING

by FURMAN HEBB

WHAT WITH all the publicity that last year was given the Government's decision to eliminate various excise taxes, it is something of a surprise to learn that the U.S. Internal Revenue Service is threatening to impose new excise taxes on hi-fi components. These taxes would have to be passed on to the consumer in the form of higher prices. The problem is complicated from every point of view: whether the tax would be based on wholesale or retail prices; whether it would cover retailers as well as manufacturers; and whether it would be retroactive—and if so, for what period of time. No one, apparently, knows the answers to these questions because each district office of the IRS operates pretty much on its own, interpreting the law as it sees fit. In the meantime, many manufacturers are nervously trying to decide if they should go ahead and pay the tax rather than take the chance of losing a prolonged legal battle and then having to pay retroactive taxes. All of this goes on—as I stated above—at a time when the Government is otherwise making a genuine effort to remove precisely this type of obstacle to trade.

* * *

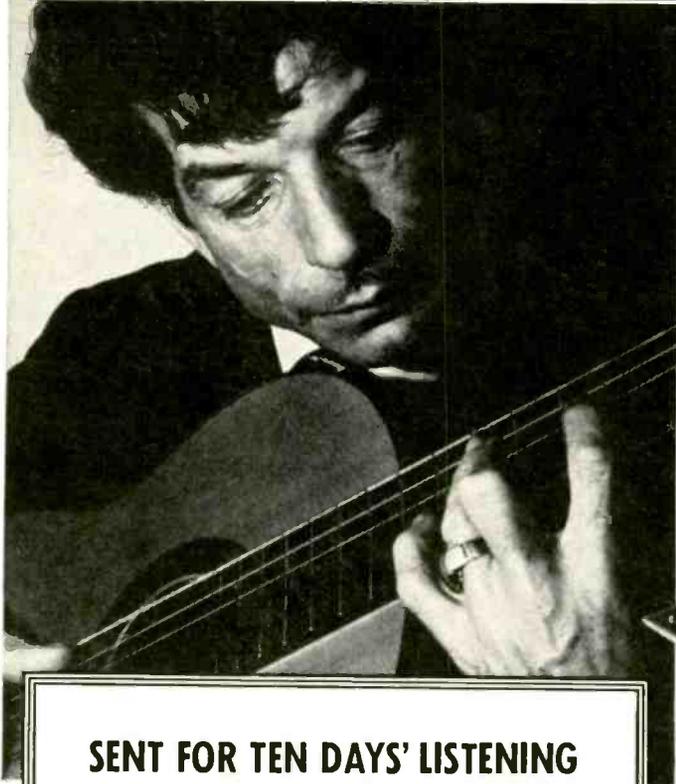
And now, after four and a half years as editor of this magazine, it is time for me to take my leave. I am happy to say that I will still be working for the Ziff-Davis Company, the publisher of this magazine, but in a different capacity. Succeeding me is William Anderson, who has been our managing editor for the past two years.

Perhaps this is a fitting occasion to outline the editorial approach shared by all of us at HiFi/STEREO REVIEW. Most important, we love music. We are *moved* by music. At the same time, we don't think music is something to be forever solemn and long-faced about. Music is not only Beethoven and Mahler and Berg. It is also a French folk song, a Sousa march, a Neapolitan love song, a Strauss waltz, and a thousand other things that make you feel good to be alive. We think all music—the sublime and the not-so-sublime—should be written about in simple, straightforward English, without any airs and without any attempts at trying to impress anyone. This is not to say we think every idea can be explained in a nutshell; in fact, we devote a large amount of space to subjects that cannot be discussed in a nutshell. But our aim is always the same: to present useful information as simply, clearly, and interestingly as possible. Other magazines, if they like, can point their noses to the air and maintain a music-is-for-aesthetes-only posture. But our purpose is to open doors, not to keep them locked.

In the area of hi-fi equipment, our objective is exactly the same: to explain, in the clearest, most nontechnical way feasible, the workings of various types of hi-fi gear. Engineeringese, or technical jargon, is held to an absolute minimum. We feel that a reader should not have to be a graduate of M.I.T. to understand our technical articles.

All of these editorial attitudes are of course shared by William Anderson. I couldn't imagine anyone better qualified to take over the direction of HiFi/STEREO REVIEW. For me, it has been a constantly exhilarating, occasionally exhausting, and altogether unforgettable time, and I want to thank you most sincerely for your support.

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For almost ten years, all recording offers were refused by Manitas. When he finally agreed to record, it was thought best to bring him to New York but his response was rather frustrating: He was willing to come if he did not have to travel by boat or plane! As a result, three-quarters of a ton of recording equipment had to be transported to France, and in an intensive session lasting 24 hours these remarkable performances were recorded in a tiny medieval chapel near the city of Arles.

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—NAT HENTOFF, *HiFi/Stereo Review*

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LETTERS TO THE EDITOR



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Correction

● Many thanks for your review of our recent Columbia recording "Music of Jubilee" (January 1965). This note is to correct a small point of fact concerning the movement from the *Birthday Cantata* No. 208 preceding "Sheep may safely graze."

Reviewer David Hall states that this is "wrongly called" an instrumental trio. The identification is, however, quite correct, as can be seen by reference to the Bach Gesellschaft, or from the comments of Schweitzer and others on the cantata.

Bach used the same bass in at least three ways, for the instrumental trio and for two arias. Thus all three versions are equally authentic and original.

E. POWER BIGGS
Cambridge, Mass.

Mr. Hall replies: "Mr. Biggs is one hundred per cent right as to the authenticity of the instrumental trio version, which is listed in the Wolfgang Schmieder Bach Werke Verzeichnis as Instrumental Movement in F Major (BWV 1040). My apologies for any implication that the instrumental trio was an arrangement by a band other than Bach's. I am sure, however, that Mr. Biggs will agree that the album's liner-note identification of the piece as an excerpt from the Cantata is ambiguous, if not downright misleading. The record label itself calls the piece, quite correctly, Instrumental Trio—though omitting the key signature and BWV number."

Two Mozarts?

● Could there have been two Mozarts? I ask this because the house represented as "Mozart's Geburtshaus" in Fritz A.

Kuttner's fine article in the January issue is different from the Mozart's Birthhouse I saw in Salzburg a few years back. Perhaps Mozart was born in two places, making him an even greater genius than we think!

BARRY LEVINE
Brooklyn, N.Y.

Reader Levine has a right to be confused, because the photograph supplied to us (of the building in which Mozart was born) was taken before the building was restored in the style of Mozart's lifetime. For views of the building before and after restoration, see below.

Viewing the Reviewers

● David Hall is quite mistaken when he says (Best of the Month, January 1965) that Eugene Ormandy's 1935 recording of the Mahler Second Symphony was the first one to be made. The first recording of this work was actually made some ten years earlier (it is first mentioned in the February 1925 issue of *The Gramophone*) by Oskar Fried and the Berlin Opera House Orchestra, and acoustically to boot. It was released on the Polydor label, but apparently received limited distribution in this country. The performance is of unsurpassed beauty and intensity of expression, and has never been matched by present-day performers.

A truly surprising characteristic of this recording is the fact that, even with its very limited frequency spectrum and dynamic range, its coverage of orchestral detail is more nearly complete than any of the electrical recordings that have subsequently been released. I wish that

(Continued on page 8)



"Mozart's Birthhouse" before (left) and after (right) restoration.

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AARON Z. SNYDER
Martinsburg, W. Va.

Mr. Hall replies: "My congratulations to Mr. Snyder either for a very long and accurate memory and/or conscientious research into back issues of The Gramophone, for I have come across no other reference to the Oskar Fried recording—none in such standard reference works as R. D. Darrell's Gramophone Shop Encyclopedia of Recorded Music or the Clough and Cumming World Encyclopedia of Recorded Music (1952-57). I do cherish, however, vivid memories of some of the early electrical Oskar Fried (1871-1941) recordings, in particular that of the Tchaikovsky "Pathétique" Symphony with the Royal Philharmonic Orchestra, issued in this country on the Columbia Royal Blue label as M 119."

More on Gene Lees

● Re your man in entertainment, Gene Lees: there is an age-old saying that "Those who can, do . . . and those who can't, criticize."

Perhaps if Mr. Lees would be more specific and make fewer attempts at humor in his reviews, he would be serving his purpose better. I have always been under the impression that along with the task of critic should go the responsibility of relating the whys of the critic's dislikes and the hows of correcting that which is criticized. Lees would, it seems, rather be infamous than informative.

CHARLES E. FOLEY
Station WGBF
Evansville, Ind.

● Gene Lees is the best asset your magazine has. A sensitive and perceptive person can have revealing ideas about a recording, but if he cannot put them down in a way we can understand them, the whole project is a waste of time and effort. And this is Mr. Lees' strong point. He writes to be understood.

Why do most magazines permit the majority of their review space to be taken up with the dull and the obscure—the kind of review that numbs you after the first two or three sentences and leaves you asking yourself what it is all about? Why so much padding in record reviews? Why this shifting from one foot to the other? I have always held the opinion that most record reviews were noncommittal, because of editorial insistence on protecting advertising, but since you have started publishing Mr. Lees' work, my opinion has changed. Lees is not always right, but he has the guts to say what he thinks. Someone suggested in your November issue that he be given the opportunity to review "more substantial mu-

sic." I cannot agree. We need someone to expose the real trash, and to inform us about the worthwhile developments in light music. Gene Lees is that man.

ROBERT G. OXLEY
Program Director
Station CHNS-FM
Halifax, Canada

● Seldom do I feel the impulse to write to the editor of a magazine, and when I do, I just lie down until the idea goes away—but this time I've got to follow through.

After reading Gene Lees' February paean to the Reprise discs based upon Broadway musicals, I'm beginning to wonder if there are any standards for artistic judgment.

Mr. Lees says, "That marble-throated crowd on Broadway has little idea of how to extract the essence of a melody." After studying this incredible sentence for some time, I am still not certain what "marble-throated" means—presumably it's a slighting reference to the fact that any Broadway singer can be heard with minimal microphoning. And please, Mr. Lees, what is "the essence of a melody"?

"The orchestrations are head and shoulders above the originals." Well, they may involve a larger orchestra—Broadway shows run on a tight budget, a consideration of less importance in a recording studio, where there are no expenses for scenery, lighting, costuming, etc. But, Mr. Lees, you say, "the originals were scored for the weaknesses of singers with ears for the harmony of 1895. As often as not in Broadway shows, the orchestra will play unison with the melody of the singer, who otherwise couldn't find his way through the tune." The rest of the paragraph continues in the same vein.

Mr. Lees, please put on the original recordings of *The Most Happy Fella*, or *Porgy and Bess*, or *Kean*. Find me some 1895 harmony. Find some "stiff phrasing, sharp and flat notes, and utter absence of swing." But first, show that the presence of "swing" is necessary and/or desirable.

Obviously, Mr. Lees prefers the vocal embellishments of a crooner to a legitimate performance of a demanding score. The glossy technical perfection of Hollywood is his standard for artistic merit. Presumably his taste in art runs to Kresge reproductions of gaudy sunsets and vine-covered cottages.

WILL RICHTER
Brooklyn, N.Y.

● I want to thank Gene Lees for his review of the "new" Morgana King recording (Ascot ALS 16014) in your February issue. His condemnation of Ascot Records for representing these seven-year-old tracks as new performances is to be commended.

Before I read Mr. Lees' review, unfortunately, I had already bought the
(Continued on page 12)



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"... a quite fantastic catholicity of aesthetics..."

American Record Guide

The music is recorded by Columbia Record Productions, and is interpreted as the composer intended, on 12-inch, long-playing Hi-Fi Records.

Music connoisseurs all over the free world subscribe to First Edition Records — and Dmitri Shostakovich said recently that they are also well-known in Russia. This is undoubtedly true, since they are frequently programed for fine-music hours by the Voice of America, Radio Free Europe and U. S. I. A. to demonstrate America's cultural achievements.

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for ONLY \$9.86 (until April 30, 1965)**

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- 644 NED ROREM: Eleven Studies for Eleven Players. WILLIAM SYDEMAN: Orchestral Abstractions.
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- 646 WALLINGFORD RIEGGER: Symphony No. 4. ROBERTO GERHARD: Alegrias, Ballet Suite.

Richard Wangerin, Manager, Louisville Philharmonic Society
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Please enroll me as a subscriber to First Edition Records, and send me the 6 records listed above, postpaid. You may bill me a total of \$9.86.

I agree to purchase the next 6 new Louisville releases (one on each alternate month for one year) at \$9.86 each, postpaid. I understand that I may discontinue this subscription at any time after purchasing 6 new releases at \$9.86 each. However, if I do not wish to cancel at the end of the first year, I will receive one bonus record, free, for each two new releases I receive thereafter.

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I prefer STEREO recordings I prefer MONAURAL recordings

Please mail this coupon before midnight April 30

APRIL 1965

CIRCLE NO. 31 ON READER SERVICE CARD

9



Cambridge, Mass.

matching of cartridge to amplifier to speakers. These qualities don't show in pictures. But actually, there's never been anything like the KLH Model 20 before.

You can't call it a component system. You can't call it a console. It's something new. In a class by itself. A high performance, stereophonic music system that's compact, tasteful, flexible, designed so that every part is in complete balance with every other.

It's a new breed. Make no mistake about that. Five years from now all high performance stereo systems will be following in the Model 20's footsteps.

But don't look at the picture; don't listen to what we say. There's only one way to experience the thrill of your listening life. Go to your dealer. Ask to see the KLH Model 20. And just listen.

It's the new sound in stereo. The KLH Model 20—at a price that's half of what you'd expect it to be.

Suggested retail price \$399.95.

CIRCLE NO. 71 ON READER SERVICE CARD

This is only a picture of the Model 20.



And you can't hear it this way.

You can't hear the power. And the fidelity. And the superb sensitivity. And the clarity.

Nor can you look inside and see all the industry firsts: how we've made full



DUAL PERSONALITY

The Fujica Auto-M camera gives you a choice. You can simply aim and shoot . . . or . . . you can pre-select a professional effect. Either way your pictures will be correctly exposed every time . . . because the Fujica is the world's only camera with a double programming shutter. It shifts its speeds faster or slower automatically. It is patented.

This double programming shutter works with a computer electric eye. It automatically seeks, selects and sets the best shutter speed and best lens opening combination for perfect exposure in any light situation. This is ideal for simply aiming and shooting. Very handy when the picture situation requires instant action.

Creating professional effects is equally simple. A dial turn does it. You can actually direct the automatic operation for greatest depth of field or the fastest action.

. . . and if the light is too dim for a perfect shot after the Auto-M has programmed itself to the slowest speed and the largest lens opening, the camera locks, won't fire. Signals you to use flash . . . and the Auto-M is fully synchronized right up to 1/5000th second.

. . . or you can switch to manual control and make any combination of settings you wish. Complete with a Fujinon f/2.8 lens for less than \$100.

Like to see the versatility and ease of operation? Just ask your favorite camera dealer or write for **FREE** booklet today.

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Fully Automatic Auto-M 35

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CIRCLE NO. 56 ON READER SERVICE CARD

14

HI-FI

By Larry Klein



Tone-Arm Tilt

Q. I recently purchased a used turntable-tone arm combination. I notice that when the cartridge is resting on a record and viewed end-on, it appears to be tilted. I plan to shim up one side of the tone arm to correct this. Will this be okay?

JERRY PRICE
Rockville, Md.

A. Shimming up one side of the tone arm base would solve the cartridge-tilt problem, but it would also generate others, particularly if your arm is of a balanced design. The place to add the shims is under the cartridge. Simply put washers or even small bits of cardboard under one side of the cartridge until the stylus meets the record at the proper vertical angle.

Overdamped Speaker Systems

Q. I recently modified two speaker cabinets to conform with the plans you printed in the August 1964 issue of *HiFi/STEREO REVIEW*. One cabinet houses a 12-inch Beam-Stentorian speaker with a 5½-pound magnet, and the other a Stephens coaxial speaker with a 10½-pound magnet. With the cabinets tuned according to your instructions, there seems to be much less bass than there was before. Why should this be?

WILLIAM C. DAY
Cincinnati, Ohio

A. If you mount speakers that are highly damped magnetically in a cabinet that is highly damped acoustically, it is quite possible to end up with an overdamped bass-shy speaker system. The bass can be restored by omitting one or both of the layers of burlap around the rear of the speakers. Trial and error should enable you to adjust the bass response of the system to your taste.

Hi-Fi Tube Testing

Q. I have heard various conflicting opinions on how often the tubes in high-fidelity components should be checked. Is there any rule about this? And how accurate are tube testers?

EDWARD GREENE
Bakersfield, Calif.

A. To answer the last part of your question first: tube testers are far from perfect. They can be separated into two general types: the emission tester, and the dynamic, or mutual-conductance, tester. The emission tester connects together all the internal elements of the

tube (except the cathode) and then measures the amount of cathode current the tube can provide. This is an effective test for the quality of a rectifier tube, but it is less effective for a power-output tube, and can be misleading with most other tubes. Almost all of the test-it-yourself tube checkers in drugstores are emission types.

The dynamic type of tube tester attempts to simulate the conditions under which most tubes normally operate. However, even the simulated circuits in the dynamic tube tester do not reproduce the special conditions encountered in hi-fi circuits well enough to produce a test that is 100 per cent reliable. Minute amounts of internal leakage, unbalance between the different sections of multi-section tubes, gas, or other minor defects may pass unnoticed by the tube tester—but they can be sufficient to cause hum and distortion in sensitive high-fidelity amplifier circuits.

It is a good idea to keep a small stock of replacement amplifier tubes handy. Since stereo amplifiers usually have the same tube types in the right and left channels (and since there is also a duplication of tube types in the various stages), a half-dozen or fewer tubes may cover all the types used in your amplifier. If you suspect that some tube is causing trouble, simply substitute the known good tubes, one at a time, to locate the bad one. The tube-substitution technique will work—within limits—on tuners also, but chances are that a complete realignment will be needed to put it back into perfect condition.

For a number of reasons, it is always best to replace output tubes in pairs when one of them is bad.

Sic Transit Rumble Filters

Q. In pre-stereo days most preamplifiers offered a choice of at least one and sometimes several degrees of rumble filtering. Now, despite stereo's sensitivity to vertical rumble, I find that many preamplifiers offer no rumble filter at all. Is there some technical reason for the omission of the rumble filter that I am not aware of?

JOHN J. HANER
Galesburg, Ill.

A. The reason is simply that turntable design has improved so tremendously (probably because of the special demands of stereo you mention) that rumble filters are now almost superfluous. This is not to say that every record

(Continued on page 16)

The price tag went on last



KLH Model Seventeen

The quality went in first. The kind of quality you can hear. Quality in the Seventeen's smooth, flawless response. Quality that gives the Seventeen the lowest harmonic distortion in the bass of any speaker in its price range. KLH quality in a handsome new oiled walnut enclosure. In the ingenious grillecloth that can be changed in a snap.

And while the quality was going in, the waste was coming out. All the waste that inflates the cost of speakers. The waste of rejects and varying quality in stock components from outside suppliers. (KLH builds, tests, and rigidly controls the quality of every component that affects the musical performance of a speaker.) The waste of obsolete design and engineering. Of inefficient and outdated manufacturing techniques. Of gingerbread 'features'

that add nothing to musical performance.

When we finally had a speaker that was all quality and no waste, we put the price tag on. And you won't find a trace of puff in the price.

This is the Model Seventeen. A speaker that brings a whole new level of sound quality — a new distinction to speakers costing under \$100.

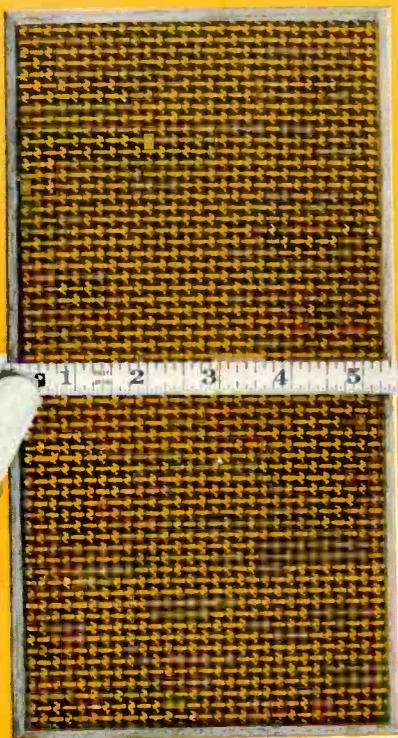
But no description can tell you how the Seventeen sounds. You've got to hear it. Only then will you be able to understand what an unusual achievement the Seventeen is in high performance at low cost. See the Seventeen at your KLH dealer now. Listen to it. *Then* look at the price tag. We think you'll agree that nothing touches the Seventeen for honest sound at an honest price.

**Suggested retail for eastern U.S. Slightly higher in the West.*



KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

some people judge
speakers by square feet
instead of sound...



Does that make sense?

No! Now it's different. Now you can get the deep, rich bass and the crisp, clean treble, and all the tones in between, in an enclosure that measures a mere 10½" x 5½" x 7¼".

How did it happen? Not by compromising. After four years of research, a new principle of speaker design was perfected, called Cushioned Air Pneumatic Suspension (CAPS®). To make possible such solid performance in a compact enclosure, research into diaphragm behavior and electro-magnetic control characteristics were essential.

Now, you can find the CAPS® principle in only one line of speakers — the MAXIMUS SERIES by UTC Sound. Maximus 1, for example, is a multi Speaker System with a magnet structure of over 3½ lbs. capable of driving cones 3 to 4 times its size...but designed for maximum critical damping in a miniature enclosure. This enclosure with an easily replaceable grille cloth, is finished in Oiled Walnut on 6 sides and can thus be used standing upright or on its side.

We're strictly specialists in sound . . . and we invite you to hear superlative sound, in a sensible enclosure, especially appealing to the ladies, but designed as well for space-starved audiophiles. The Maximus 1 at \$59.50, is one third to one quarter the size of other fine systems.

See your high fidelity dealer for a demonstration of the entire Fabulous MAXIMUS Series or write for full details: UTC SOUND DIVISION, 809 Stewart Avenue, Garden City, New York.



MAXIMUS 1



player on the market is rumble-free. But it is a safe bet that just about any record player advertised in a hi-fi magazine (such as this one) can be used even in the widest-range stereo system.

Harmonic Distortion

Q. Harmonic-distortion specifications are occasionally given as "x per cent total harmonic distortion," sometimes abbreviated as THD. How does the THD specification differ from the more commonly seen harmonic-distortion (HD) figure?

ARNOLD QUINN
Santa Ana, Calif.

A. Almost all distortion specifications are actually total harmonic distortion. To understand the difference between THD and HD, one must refer to the instruments used to make the measurements. To make a distortion measurement using a standard HD analyzer, an appropriate load resistor is connected to the speaker terminals of the amplifier under test. A low-distortion sine-wave generator is connected to the input of the amplifier and set to the desired test frequency. The generator's output is turned up until the amplifier is delivering the power output at which the harmonic-distortion measurement is to be made. The HD analyzer is connected across the load resistor and adjusted so that the amplifier's output causes full-scale deflection of the analyzer's distortion-indicating meter. The HD analyzer is then adjusted to cancel the output from the amplifier at the frequency of the test signal. The signal that remains after this cancellation consists of spurious harmonics—the second, third, fourth, fifth, and so forth—and noise. The HD analyzer then shows the total amount of harmonic distortion as a percentage of the original output signal. It is from this that we get a distortion figure of one per cent, two per cent, and so forth.

The instrument used to determine the amount of the output at the individual harmonic frequencies is known as a wave analyzer. The wave analyzer is tedious to operate, but it can measure the percentage of each of the spurious harmonics in an amplifier's output signal. This is very important, because at the lower frequencies (100 cps and below), for example, third-harmonic distortion is about five times as irritating as second-harmonic distortion. In other words, although a signal with five per cent third-harmonic distortion will "read" the same on a standard HD meter as a signal with five per cent second-harmonic distortion, the one with third-harmonic distortion will be much more unpleasant aurally. Wave-analyzer distortion figures are seldom specified, however, because they are quite difficult for the layman to interpret—although they can be very meaningful to the professional.

HOBSON'S CHOICE? NEVER AGAIN!

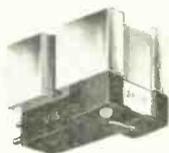
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES . . .

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low . . . cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs . . . makes the stylus scratch-proof . . . ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist . . . the perfectionist whose entire system *must* be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you . . . particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00) . . . with almost universal application. Can be used with any changer. Very rugged.

SHURE *Stereo Dynetic*®

HIGH FIDELITY PHONO CARTRIDGES . . . WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT

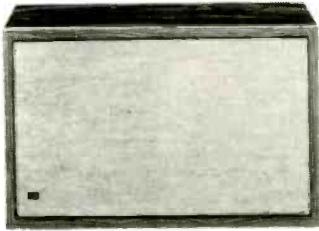
Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

JUST LOOKING

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



● **Bozak** announces three new bookshelf speaker systems, all of which use full-size Bozak components. The Sonata II (Model B-211, pictured) is the smallest of the new systems, measuring $23\frac{1}{8}$ x $11\frac{1}{4}$ x $11\frac{1}{2}$ inches. It has one B-199A



bass speaker and a single B-200Y treble unit. Frequency range is 50 to 16,000 cps. Price: \$97.50.

The Concerto II and Concerto III (Models B-312 and B-313, respectively) use a cabinet measuring $24\frac{1}{2}$ x $17\frac{1}{4}$ x $12\frac{1}{2}$ inches. The Concerto II is a two-way system based on the B-207A coaxial speaker and has a response of 45 to 16,000 cps. The Concerto III employs a B-207A, a B-209B mid-range speaker, and an N-10102A crossover network. This three-way system covers a frequency range of 45 to 16,000 cps and has a 6 db per octave crossover at 800 and 2,500 cps. Price of the B-312 is \$147.50; of the B-313, \$197.50.

The impedance of all three systems is 8 ohms, and recommended amplifier power is 20 watts (r.m.s.) or more. All cabinets are of matte-finish walnut, have a natural-linen grille cloth, and can be installed either horizontally or vertically.

circle 181 on reader service card

● **Harvard Electronics** announces the Futterman H-3, a vacuum-tube stereo

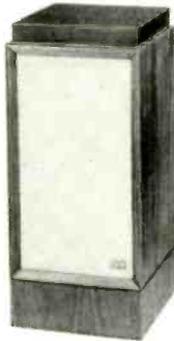


power amplifier without output transformers. The Model H-3 is rated at 50 watts per channel with a 15- or 16-ohm load and has a frequency response of +0, -0.5 db from 5 to 90,000 cps. The signal-to-noise level is better than 90 db below 50 watts. Intermodulation distortion is less than 0.05 per cent at 50 watts; harmonic distortion is less than 0.2 per cent at 50 watts (rms) output. The H-3 is unconditionally stable with any type of load, which makes it ideal for driving

electrostatic speakers. The H-3 (except for tubes) is backed by an unconditional two-year warranty. Its dimensions are 17 x $10\frac{1}{4}$ x $7\frac{1}{2}$ inches. Weight: 29 pounds. Price (including cage): \$288.

circle 182 on reader service card

● **KSC** introduces the Model KSC-3, a 3-way loudspeaker system that provides full-range 360-degree radiation in mono or stereo installations. The KSC system consists of a 10-inch woofer, a 6-inch mid-range, and a $3\frac{1}{2}$ -inch tweeter, plus a complete half-section three-way crossover network. Two controls on the rear of the enclosure make it possible to balance the output of the mid- and high-frequency speakers. Each speaker system is sold



with a special recording that contains complete explanations for adjusting and matching the performance of the speakers. The high-efficiency KSC-3 speaker system has an impedance of 8 ohms. Its power-handling capacity is 30 watts, and its frequency range is 30 to 20,000 cps. The oiled walnut cabinet measures 13 x $13\frac{1}{2}$ x $29\frac{3}{4}$ inches. Price: \$185.

circle 183 on reader service card

● **R-Columbia Products** is producing the Phone-Mate, an adaptor plug that converts any standard low-impedance 8-ohm stereophonic headphone into a high-impedance unit. This makes it possible to use low-impedance phones at the cathode-follower outputs of preamplifiers, tape recorders, and tuners. The



headphone is converted to high impedance simply by plugging it into the rear of the Phone-Mate. The Phone-Mate is constructed of solid brass and contains two shielded miniature matching transformers. Dimensions of the unit are $2\frac{3}{4}$ inches long and $\frac{3}{4}$ inch in diameter. It

(Continued on page 22)

RAVE REVIEWS ON SONY 600



Radio-Electronics Magazine

June, 1964 says:

"This recorder has some very good specifications and, although its price is above the 'cheap' range, one does not readily believe such excellent specs for a 4-track machine until they prove out. This machine fulfilled its promise. With it, you can tape your stereo discs and play them back without being able to detect any difference, which is saying something. The physical design of this unit is good, for either permanent installation or the most complete portability.

"The footage indicator is a footage indicator, not merely a place spotter, and it keeps its count with all normal tape movements. Independent control of left and right channels, so one can be operated in record, while the other is in playback, enables the unit to be used for an endless variety of 'special' effects.

"Playback and record functions are completely separate, so that a recorded program can be monitored immediately. Microphone and auxiliary inputs can be mixed for combination and re-record effects. First stage amplification uses transistors, while the main amplification uses tubes—a good marriage in this particular design.

Norman H. Crowhurst

HiFi/STEREO REVIEW, Feb. '65 Says:

To my surprise, program material recorded at 3 $\frac{3}{4}$ ips was also almost indistinguishable from the original. In fact, I would say that the Sony 600 sounded better at 3 $\frac{3}{4}$ ips than a lot of home machines sound at 7 $\frac{1}{2}$ ips. Over-all, the machine's performance and operating features are close enough to professional performance standards to make it suitable for use by the most discriminating amateur recordist.

For further information, or complete copy of the above test reports, write Superscope, Inc. 600 Test Report C, Sun Valley, Calif.



The commanding presence of Sony sound



Now enter the world of the professional. With the Sony Sterecorder 600, a superbly engineered instrument with 3-head design, you are master of the most exacting stereophonic tape recording techniques.

Professional in every detail, from its modular circuitry to its 3-head design, this superb 4-track stereophonic and monophonic recording and playback unit provides such versatile features as: ■ vertical and horizontal operating positions ■ sound on sound ■ tape and source monitor switch ■ full 7" reel capacity ■ microphone and line mixing ■ magnetic phono and FM stereo inputs ■ 2 V.U. meters ■ hysteresis-synchronous drive motors ■ dynamically balanced capstan flywheel ■ automatic shut off ■ pause control and digital tape counter—all indispensable to the discriminating recording enthusiast. Less than \$450,* complete with carrying case and two Sony F-87 cardioid dynamic microphones.

SONY

SUPERSCOPE

The Tapeway to Stereo

Multiplex Ready!

* Yes, less than \$450!

Sony tape recorders, the most complete line of quality recording equipment in the world, start at less than \$79.50.

For literature or name of nearest dealer, write Superscope, Inc., Dept. 18, Sun Valley, Calif. In New York, visit the Sony Salon, 585 Fifth Avenue.



"The speakers' measured performance is outstanding."



"Live warm sound, without that anaesthetized characteristic . . . clean reproduction at any and every dynamic and harmonic level."



"Remarkable transient response. . . . one of the smoothest speaker systems I have ever tested."



"I listen to records as much as 12 hours a day, and with the LEAKS I have experienced no 'listening fatigue' even after the most extended stretches."



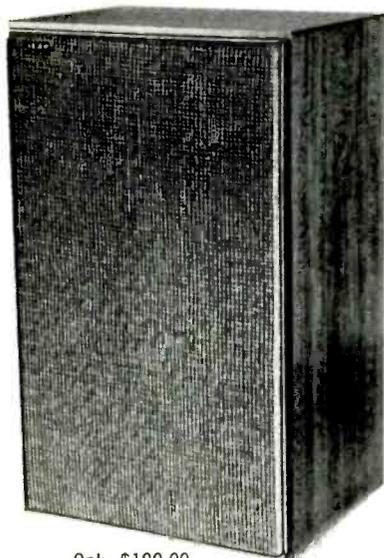
"Exceptionally flat and free of peaks or holes . . . exceptionally good performance."



Published report by Julian D. Hirsch noted Audio Engineer



Unpublished report by one of America's leading Music Critics



Only \$199.00

An Engineer's or Music Critic's dream of the ultimate speaker system?

NO!

They're just two of the many experts' reports on the sensational **NEW**

LEAK MARK II
Piston-Action Sandwich

It's the NEW SOUND . . . exciting sound . . . alive and natural. Perfect sound—at any and every dynamic and harmonic level. Sound made possible *only* by the exclusive, patented "sandwich" principle — a major breakthrough in the "art of sound" — which completely eliminates cone-breakup and distortion.

That's why the new LEAK MARK II has received such a triumphant reception by both audio engineer and music critic.

Now! you too, can evaluate its sound . . . like a professional music critic. — Visit your nearest Leak Franchised Specialist — ask for your copy of the LEAK REPORT FILE. It contains a well-known music critic's listening techniques. . . . the methods of an expert who "listens" to music up to 12 hours a day! The LEAK REPORT FILE also includes technical performance data by such respected audio engineers as Julian D. Hirsch. . . . it's yours for the asking.

Insist on hearing the New LEAK MARK II Piston-Action Sandwich Speaker System. . . . a *naturally* sound idea!



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HFS-4

is available in impedances from 100 to 10,000 ohms. Price: \$9.95.

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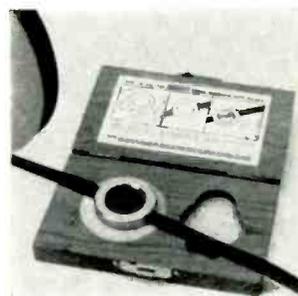
● **H. H. Scott** has introduced the LK-48B, a 48-watt stereo amplifier kit with a front-panel stereo-headphone jack and speaker switch, separate bass and treble controls for each channel, a powered cen-



ter-channel output (for extension or center-channel speakers), and a special speaker-balancing circuit. Provided are a full-color instruction book, prestripped wires, and premounted terminal boards and tube sockets. Price: under \$130.

circle 185 on reader service card

● **3M's** Scotch Viewer No. 600 makes the recorded tracks on magnetic tape visible without the use of chemicals and without damaging the tape. In use, the viewer is placed on top of the tape. Min-



ute magnetic particles inside the viewer conform to the tape's magnetic pattern and are viewed through a magnifying lens. Track spacing, drop-out areas, and alignment effects are readily visible. The device can also determine whether tape heads are magnetized. Price: \$50.

circle 186 on reader service card

● **United Audio** now has available the DCB-1, an integrated base and cover combination for all Dual record players. The DCB-1 cover is constructed of rigid



smoke-tinted Plexiglas with oiled walnut side panels. The cover can be lifted off the base or left raised. Price: \$29.50.

circle 187 on reader service card

Only Scott has the 10 vital features you need in a solid state amplifier

After an exhaustive analysis of solid state design, Scott engineers have found ten vital design features which determine the performance of solid state amplifiers. Only the new Scott 260 80-watt solid state amplifier successfully incorporates all ten vital features resulting from this re-

search. Now, as before, your choice of Scott assures you of superior performance, long-term value, and unfailing reliability. For detailed information on this amazing solid state amplifier, write: H. H. Scott, Inc., Dept. 245-04, 111 Powdermill Road, Maynard, Mass. *Less than \$260.*

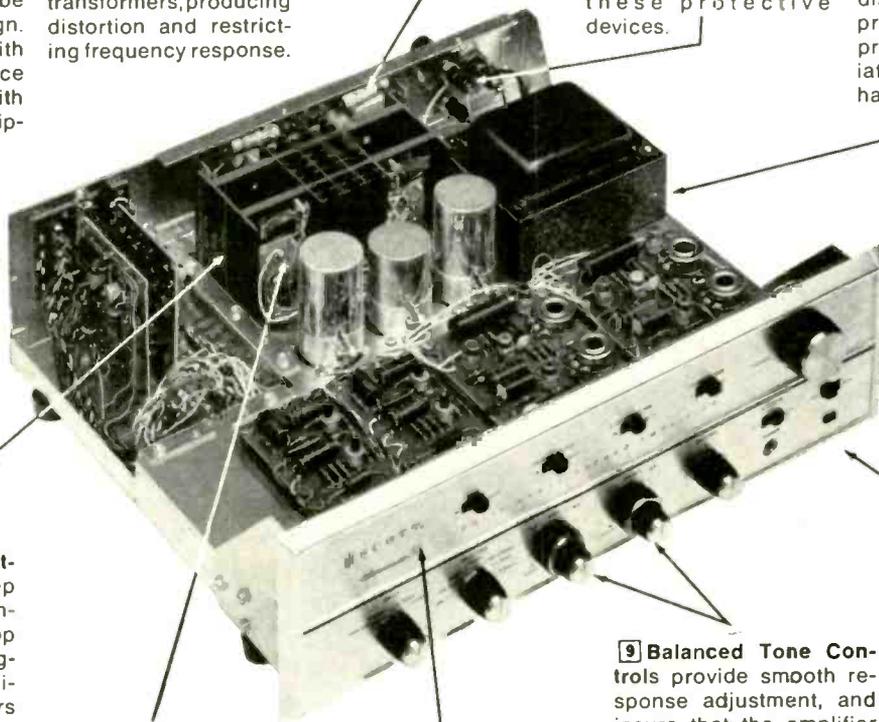
1 High Input Impedance permits use with any tuner or tape recorder, whether of tube or transistor design. Other amplifiers with low input impedance can not be used with subsidiary tube equipment.

2 Direct Coupled Circuitry using no transformers, assures widest possible power bandwidth and lowest possible distortion. Other amplifiers use driver transformers, producing distortion and restricting frequency response.

3 Output Coupling Capacitors prevent direct current from flowing to your speakers. Other amplifiers pass direct current into the output signal, resulting in degraded performance, or even destruction of the voice coils.

4 Fused Output Stage prevents damage to valuable loudspeakers. Special fuses stand guard should there be a chance overload. Other amplifiers do not use these protective devices.

5 Zener-Controlled Power Supply assures top performance and lowest distortion in the critical preamp circuits by suppressing line voltage variations. Other amplifiers have no such provision.



6 Massive instrument-type Heat Sinks keep output transistors running cool, assuring top performance and longer life under all conditions. Other amplifiers use the chassis as a heat sink, making outputs far more vulnerable to breakdown.

7 Rugged Silicon output transistors assure long operating life and far superior high frequency performance. Other amplifiers use low-performance germanium transistors that are far less rugged.

8 Full control complement includes BOTH Scratch and Rumble filters; 3-position pickup sensitivity switch; remote speaker provisions AND outlet for private stereo headphone listening; complete facilities for tape recording and monitoring.

9 Balanced Tone Controls provide smooth response adjustment, and insure that the amplifier operates "flat" when controls are center-set. Other amplifiers use controls which change the entire frequency response as well as that portion over which control is desired.

10 FM Stereo Tuner matches the amplifier. Scott's famous solid state 312 stereo tuner perfectly matches the amplifier in looks AND performance. (Audio Magazine said of the 312: "... one of the finest tuners anywhere.")

260/SOLID STATE BY

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H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.

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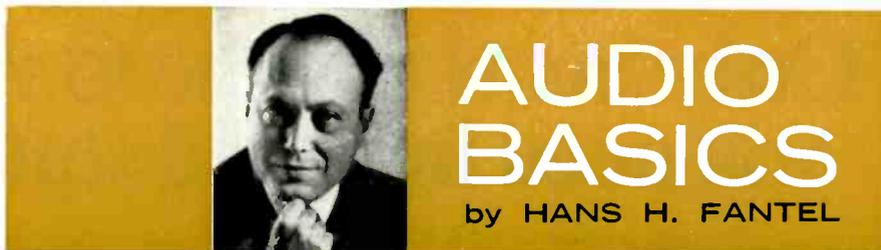
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"STEREO" AND "HI-FI"

IS STEREO better than hi-fi? This question keeps popping up wherever audio equipment is sold, showing that a lot of people are still confused about the meaning of stereo. In January, I discussed one aspect of the subject: the natural stereo effect in two-eared listening. Now, perhaps we should explore the relation of stereo to high fidelity.

First of all, I think I should make one more effort to dispose of the popular misconception that "hi-fi" means mono. Hi-fi means "high-fidelity," or music reproduced with as much faithfulness to the original sounds as the present state of electronic ingenuity can make it. You can therefore have either hi-fi stereo or hi-fi mono.

Nowadays you can walk into most drug stores—and some supermarkets—and take home something called "a stereo." But if you understand the label "stereo" to be an indication of sound-reproduction quality, you would soon discover a sad fact: low-quality phonographs sound like low-quality phonographs whether they are stereo or not. The stereo perspective may be there, all right (assuming that it is possible to set up the speakers with adequate distance between them), but the details are fuzzy and the tonal color is off. The music coming from the two speakers does give you some sense of depth and directionality. And the mere fact that there are *two* speakers and *two* amplifiers at work does make for some audible improvement over a comparable-quality mono set. But stereo alone can't make up for other shortcomings in inferior equipment. With low-fi stereo there is usually no bass to lend the music any fullness or warmth—or else the bass has a barrel-like boomy quality. The highs may be missing or distorted, the middle frequencies raucous, and the over-all character of the instruments falsified and blurred. The sound can be all this—and stereo, too. For stereo, after all, signifies only that two separate sound channels are being employed. The term indicates nothing whatsoever about the *quality* of the equipment—or of the recording, for that matter.

I recite these horrific facts about the kind of stereo equipment now being widely sold in nonspecialized stores not merely to repeat the cry of *caveat emptor*. I want to make it crystal-clear that *stereo is no substitute for high fidelity*. To do justice to the original musical sounds, stereo must first meet basic high-fidelity standards. Stereo, important as it is in making reproduced music more realistic, is merely a "plus" factor—something added to high fidelity.

This raises the question, "What, then, is high fidelity?" While there has never been a precise delineation of any single point at which fidelity changes from "low" to "high," one can list three interrelated general requirements for faithful sound reproduction:

1. *Wide-range, uniform frequency response.* In plain language, this simply means that the unit must reproduce the whole range of musical sound from the lowest to the highest notes, giving all their proper due without unnaturally suppressing or emphasizing any of them.

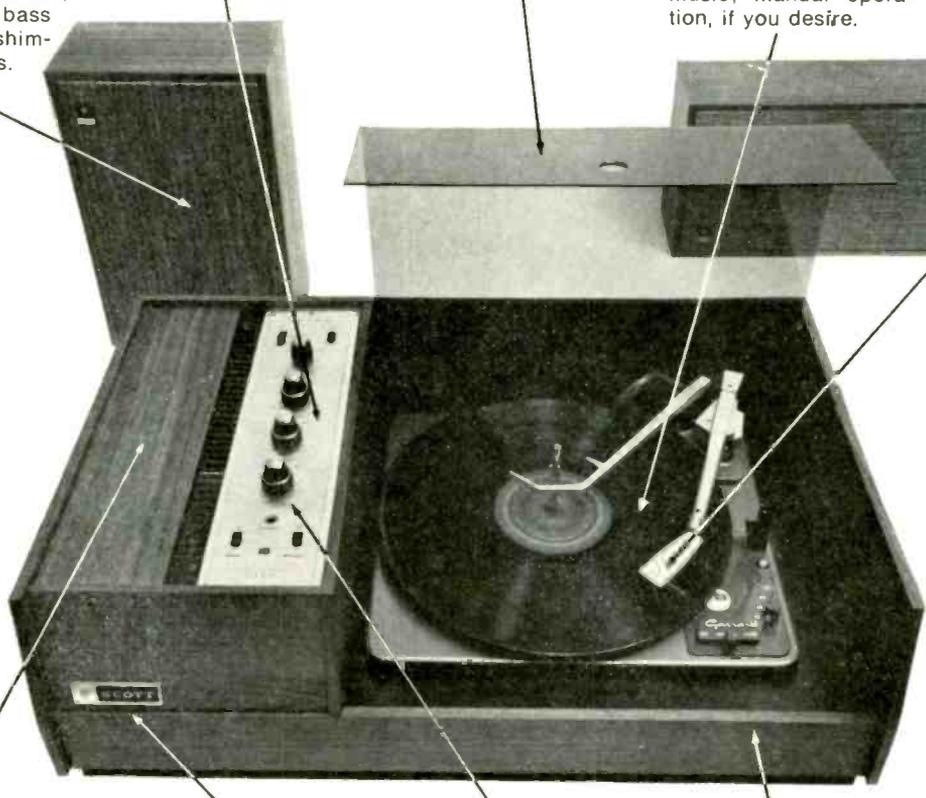
2. *Low distortion.* That is, the sound should not have any gritty, fuzzy, unclear quality.

3. *Low noise.* There should be no audible hum or background rumbling. Only to the degree that these three basic requirements of high fidelity are met can stereo be musically—and technically—valid.

10 reasons you can proudly recommend the Scott Stereo Compact to a friend

With advanced solid state miniaturization, Scott engineers have achieved a tour de force in home entertainment value . . . the Scott Stereo Compact. It's a real beauty, it sounds great, and it's a tremendous buy. See it, hear it, and you'll recommend the Scott Stereo Compact enthusiastically.

But here's advance warning . . . you may not be able to resist this little jewel yourself. It's only \$299.95 complete. Optional drop-in FM stereo tuner, \$129.95. For even more information, write: H. H. Scott, Inc., Dept. 245-04, 111 Powdermill Road, Maynard, Mass.

- 
- 1 **Wide Range Speaker Systems**, with separate woofers and tweeters and superb Scott cross-over networks, assures perfect reproduction, from thunderous bass to the highest shimmering overtones.
 - 2 **Powerful Solid State Amplifier** uses advanced design techniques for flexible, distortion-free performance.
 - 3 **Beautiful Smoky Gray-Green Plexiglas Cover** provides protection for your records, enhances the Stereo Compact's smart contemporary appearance.
 - 4 **Automatic Turntable**, chosen by Scott engineers for reliability and convenience, lets you enjoy many hours of continuous music; manual operation, if you desire.
 - 5 **Highly Compliant Magnetic Cartridge**, with precision diamond stylus, prolongs the life of treasured records, brings out every subtle musical detail.
 - 6 **Space for drop-in FM Stereo Tuner**. Superb solid state Scott tuner pulls in even the weakest FM signals with amazing clarity and realism. (Tuner optional)
 - 7 **The Scott Name** assures you that this quality home music system is backed by the company which prides itself on leadership in every aspect of high fidelity performance.
 - 8 **Full Complement of Controls** includes separate bass and treble controls for both channels, exclusive balancing controls, and switched headphone output for completely private stereo listening.
 - 9 **Handsome Styling . . . Superb Cabinetry** constructed of select oiled walnut, to please a wife, to grace a fine home.
 - 10 **Scott's Two-Year Guarantee**, identical to that on Scott's finest separate stereo components, plus Scott's continuing interest in your complete satisfaction, assures you of years of trouble-free enjoyment.

2300/SOLID STATE BY

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(Edward Tatnall Canby, AUDIO, December, originated the term to describe many of today's best-known speakers.)

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University is made for those who listen—who demand the full-bodied dynamic quality that is truly high fidelity. University sound is alive and unrepressed, a true re-creation of the original performance as it was meant to be. It is whole sound, the sweet and the bitter — the calm and the storm — vibrant, pulsating and uncommonly real! So... if you really care, if you truly want the real sound — stand aloof from the common "sound-alikes" — listen to University for a refreshing difference. There is a University for everyone, for every size room and budget, for every style of home decor. Shown here are only three (we have nine more). Send for the new illustrated catalog of the world's largest (and liveliest) selection of high fidelity speakers and systems. It's FREE, and we'll also include the all new Guide to Component Stereo High-Fidelity.



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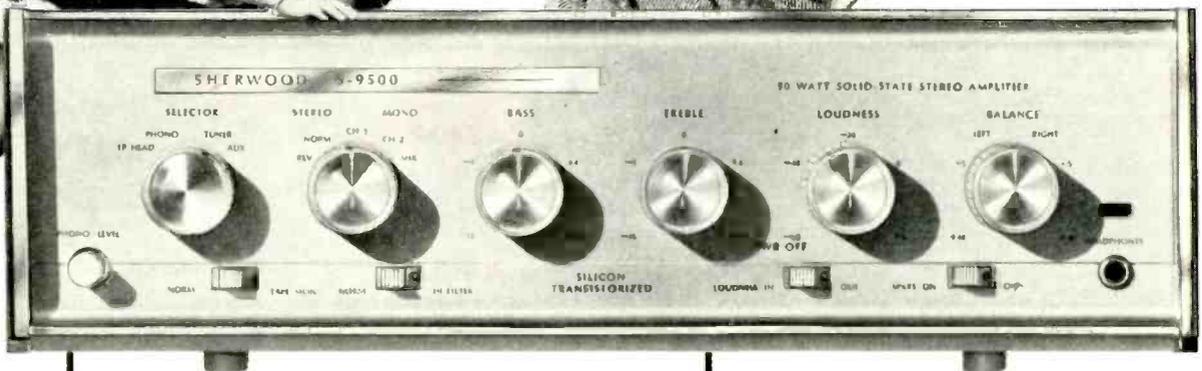
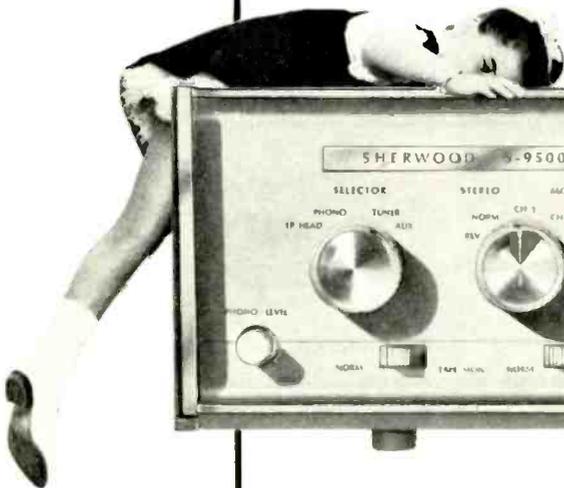
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 IHF music power: 50 watts at 1% I.M. distortion. Continuous
 sine-wave power output (two channels): 36 watts at 1% distortion.
 Power bandwidth: 12-35,000 cps. at 1% distortion.
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 Silicon Solid-State amplifier, S-9000, \$299.50



Sherwood S-9500 Solid-State 50-watt Amplifier \$179.50

Well, it should be... if only to show you how very lucky you'd be to own the Silicon transistorized circuitry of the S-9500. We wish you could *SEE* the difference which costs us 50% more than the usual Germanium way of transistorizing your circuit; you will *HEAR* the difference. Furthermore, this 50-watt Sherwood integrated amplifier-preamplifier can be squeezed into the tightest custom installation, with no heat problems either. Perhaps, you are wondering if these transistors will really stand up. Just perfectly, because the new Sherwood all-Silicon circuitry virtually eliminates transistor failure caused by shorted speaker terminals or other improper operation. And all this for only \$179.50.

Write now for our latest catalog detailing this remarkable amplifier as well as Sherwood's world-famous FM tuners and speaker systems. Dept. 4R.

Sherwood

Sherwood Electronic Laboratories, Inc.,
 4300 North California Ave., Chicago 18, Illinois



● **AMPLIFIER TESTING:** Of all audio components, amplifiers are the easiest to test: the test methods are reasonably well defined, and, when proper precautions are taken, good agreement can be expected between measurements made on the same amplifier by different laboratories. The key phrase above is "proper precautions." For if one is careless in his procedures, it is easy to make large errors in power and distortion measurements, or even in frequency-response measurements.

Before making any tests, one must first of all make sure that the meters and test instruments to be used are accurate. The only way to do this is to check their calibrations against known accurate laboratory standards. There are other difficulties to be anticipated as well. For example, it is not generally appreciated that the setting of the volume control, or any level control in a sound system, can have an appreciable effect on its high-frequency response. I am referring here to an electrical high-frequency loss, not to the Fletcher-Munson effect. In a poorly designed amplifier, there can be a loss of many decibels at the highest frequencies. In my testing I check the effect of the volume-control setting on high-frequency response by feeding a square-wave test signal through the amplifier and observing its waveform on an oscilloscope. A high-frequency square-wave is a very sensitive indicator of an amplifier's high-frequency performance. Incidentally, transistor amplifiers, because of their low-impedance circuits, rarely suffer from volume-control frequency discrimination.

An amplifier power measurement can be no more accurate than the load resistor across which it is made. The wirewound resistors designed to handle large amounts of power usually have wide tolerances (10 or 20 per cent), so it is necessary to select resistors carefully, matching them on a bridge to within 1 per cent of the desired value. I make all amplifier measurements with 8-ohm loads, since most speakers are rated at that impedance. Transistor amplifiers are also checked for power output with 4- and 16-ohm loads. The inherent inductance of a wirewound resistor causes its impedance to rise at high frequencies. Since I find that this effect is negligible below 20,000 cps, however, I ignore the load inductance. On the other hand, if power or response measurements are made at higher frequencies

(such as several hundred kilocycles), a noninductive load would be essential.

No matter what its power rating, a load resistor gets very hot when dissipating many watts of power. Since resistance usually rises with temperature, a power measurement made with a hot load resistor will result in an incorrect power rating. To maintain the load resistance reasonably constant, I use 20-watt resistors immersed in a water bath. They can be operated at 60 watts or more for extended periods. The water may boil, but the resistance changes only by 1 or 2 per cent.

One major ambiguity in amplifier-power ratings is the specification of a.c. line voltage. Most manufacturers design their amplifiers to operate from line voltages in the 105- to 125-volt range. However, few state the voltage at which their power ratings are determined. This is not a trivial matter, as the graph (next page) shows. I measured the 1,000-cps power output, at 2 per cent harmonic distortion, of two amplifiers, one a tube model and the other a transistor design. The measurements were made with line voltages from 100 to 125 volts. Notice that a 5 per cent change in line voltage causes a 10 per cent change in power output. The two transistor and tube amplifiers I checked behaved quite similarly in this respect.

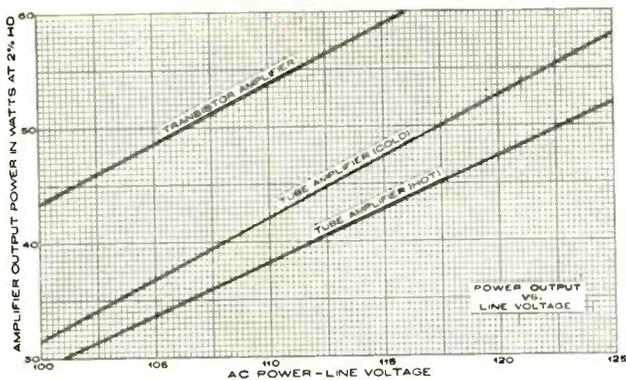
Obviously, if the manufacturer of the transistor amplifier were conservative, he could rate it at 115 volts and call it a 55-watt amplifier (actually, he is even more conservative, and calls it a 40-watt amplifier). On the other hand, he could call it a 65-watt amplifier at 120 volts, or a 70-watt amplifier at 125 volts. All would be equally valid, but only if the

line voltage were stated. Both the IHF and the RETMA (EIA) standards call for a 117-volt line, and I do all my testing at this voltage. I monitor line voltage with a good-quality, 0.75 per cent accurate a.c. meter. Ordinary voltohmmeters, with their 3 to 5 per cent accuracy for a.c. measurements, obviously can introduce a large error into power measurements.

Another little-appreciated pitfall is the effect of heat on power output. As the windings of the power transformer and output transformers heat up (either internally or because of their proximity to hot power tubes), their resistance increases. This causes a drop in operating volt-

REVIEWED THIS MONTH

●
Scott 260 Amplifier
Magnecord 1024 Tape Recorder
●



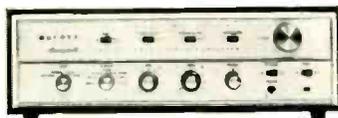
How heat and line voltage affects the output of two amplifiers.

age and a significant reduction in power output. RETMA and IHF standards both require one hour of operation

(at low power) before power measurements can be made. I generally run an amplifier for at least an hour to let it reach full temperature before testing it. Transistor amplifiers, having no output transformers and little internal heat, are relatively immune to the effects of heat on power output.

The accompanying graph illustrates what happens to a tube amplifier's output when it is hot. The "cold" curve was taken immediately after the amplifier was turned on, the "hot" curve after thirty minutes of operation at 40 watts output. Notice that the output dropped 10 per cent when the amplifier was hot. Manufacturers seldom define all their test conditions, which accounts for discrepancies—sometimes of as much as 10 or 20 per cent—between my measurements and theirs.

SCOTT 260 AMPLIFIER

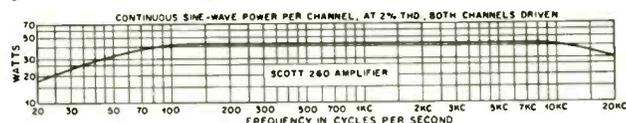


● THE Scott 260 integrated stereo amplifier is similar in styling, size, and control functions to several other amplifiers in the Scott line. Beneath the skin, however, it is an all-new transistor design with impressive specifications and even more impressive performance.

The Scott 260 is rated for 30 watts continuous (r.m.s.) power output per channel (or 40 watts IHF music power) into 8-ohm loads. The service bulletin accompanying the amplifier provided for testing listed almost thirty detailed performance specifications. In my testing, I was happy to find that the Scott 260 met or exceeded—often by a healthy margin—every one of the specifications I checked.

The front panel of the Scott 260 has all the usual controls, including rumble and scratch filters, loudness-compensation switch, tone controls, balance control, tape-monitor switch, and a four-position input-selector switch that includes a tape-head position. The selector, as on other Scott amplifiers, has BAL L and BAL R positions, through which the combined signal can be fed to one speaker at a time. This is an excellent, foolproof method of balancing speaker levels with a minimum of guesswork. In addition, there are positions for mono, stereo, reversed-channel stereo, and either left or right inputs through both speakers. There is a stereo-headphone jack on the front panel, plus a switch to cut off the speakers.

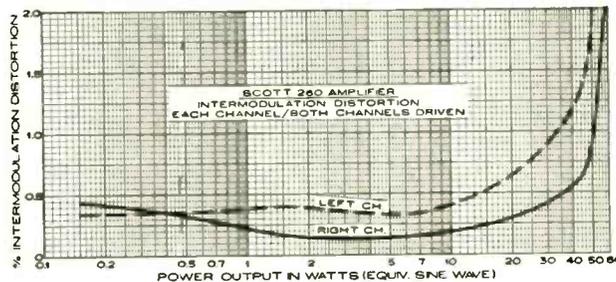
On the rear of the amplifier are switches for matching speakers with 4-, 8-, or 16-ohm impedances. Each speaker line is protected with a fast-acting 2-ampere fuse. A three-position phono-sensitivity switch makes it possible to match the playback level of a phono cartridge to that of a tuner, thus avoiding volume changes when switching inputs. In its three positions, the switch will handle input



levels of 20, 30, or 50 millivolts, and it is therefore also helpful in preventing phono preamplifier overload.

I measured the continuous-power output of the Scott 260 into 8-ohm loads (at 2 per cent distortion) as well over 40 watts from 90 to 12,000 cps. The power fell off to the rated 30 watts at 45 and 20,000 cps. At 20 cps, the output was 18.5 watts. These powers are per channel, with both channels driven. At mid-frequencies, the output was over 40 watts even at 0.5 per cent distortion. With 16-ohm loads, the available power was cut in half, though this is of little practical importance, since 16-ohm speakers are usually more efficient than the lower-impedance types. On the other hand, any low-efficiency 4-ohm speaker will be driven easily, since the amplifier will deliver up to 50 watts (on a short-term basis) into a 4-ohm load.

The Scott 260 has a distortion-*vs.*-power output characteristic that rivals some of the better tube amplifiers, and



is another demonstration that transistor amplifiers do *not* have to show a rise in distortion at low power levels. The averaged IM distortion of the 260 was below 0.4 per cent up to about 16 watts output, rising to 1 per cent at about 40 watts and 2 per cent at about 55 watts per channel (equivalent sine-wave power).

The frequency response was extremely flat, and phono and tape-head equalization were practically perfect (± 0.7 db from 30 to 15,000 cps for the RIAA phono characteristic). The rumble filter was moderately effective, but started to cut off the lows at 150 cps, which is rather too high for the purpose. The scratch filter had a 4 db-per-octave slope starting at 5,000 cps, which is too mild to be

(Continued on page 32)

After two months of what *Popular Science* described as "the most extensive listening tests ever made by any magazine," a panel of experts chose components for stereo systems in several price categories. The components in the highest rated system were to be the best available no matter what the price.* "Where there was a more expensive component that produced a detectable improvement in sound," stated *Popular Science* authors Gilmore and Lockett, "it was chosen."

AR-3 speakers and the AR turntable were the choices for *Popular Science's* top system.

The *Popular Science* panel was not alone in its findings. Two other magazines — *Bravo!* and *Hi-Fi Tape Systems* — selected components for the best possible stereo system; AR-3 speakers and

THE AR-3's WERE CHOSEN AS BEST.

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Two of *Popular Science's* five-member panel check speakers.

the AR turntable were the choices in each case. *Gentlemen's Quarterly* chose the AR turntable for its top (\$3,824) system, but relegated AR-3's to its "medium-cost" (\$1,273) system. (The complete lists of selected components, as they appeared in these four magazines, are available on request.)

The AR turntable by itself has been reviewed by leading authorities as the best in the entire field regardless of price.

Yet you can spend many times the price of these AR components. AR-3 speakers are \$203 to \$225 each, depending on finish (other models from \$51), and the two-speed AR turntable is \$78 including arm, base, and dust cover.

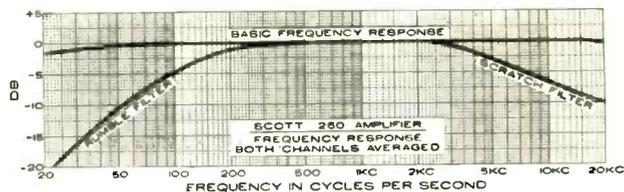
*Speakers limited to "compacts" for reasons of practicality in the home.

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

CIRCLE NO. 51 ON READER SERVICE CARD

truly effective. The loudness compensation was also mild, but quite pleasing in its effect. Hum and crosstalk were inaudibly low on all inputs, and there was no trace of the hiss that troubles some transistor equipment.

In a sense, there is little to say about the sound of the Scott 260 since, like other fine amplifiers, it has no "sound" of its own—the listener hears the music, not the amplifier. The 260 will reproduce any signal that is fed into it with well-nigh perfect exactness, and without adding any sonic coloration of its own. More noteworthy are some of the things it does *not* have. There are no clicks or thumps when inputs are switched. The unit appears to be immune to radio-frequency interference. There is vir-



tually no heat generated in the amplifier (which consumes only 25 watts of power at normal listening levels). In short, the 260 does exactly what it is supposed to do—deliver large amounts of clean power to the speakers, faithfully duplicating the input signal. The price of the Scott 260 is \$259.95.

For more information, circle 188 on reader service card

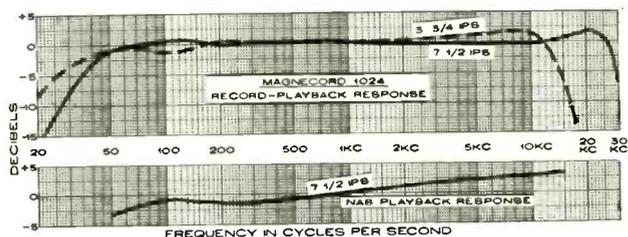
MAGNECORD 1024 TAPE RECORDER



● THE Magnecord 1024 is a rugged, semiprofessional tape recorder built in two sections—a tape transport and an electronics section. Each is 19 inches wide, with slotted edges that facilitate installation in a standard relay rack or equipment cabinet. Separate portable carrying cases are also available. The transport section is 10½ inches high, 7⅛ inches deep, and weighs 33 pounds, while the electronics section is 5¼ inches high, 12⅛ inches deep, and weighs 14 pounds (both weights exclude the weight of the cases).

The transport mechanism is mounted on a heavy, die-cast aluminum-alloy plate. The capstan is driven through a belt system by a large, two-speed hysteresis-synchronous motor. A massive flywheel, which also serves as a ventilating fan, is mounted on the motor shaft, while another heavy flywheel is on the capstan shaft.

The tape take-up and supply reels are each driven by a separate motor, and have individual stainless-steel band



brakes. Both brakes are activated by a single solenoid that will halt the tape without spillage in the event of a power failure. The tape gate and pressure pads are also solenoid-operated.

The Magnecord 1024 will accept tape reels up to 8 inches in diameter, and operates at 7½ or 3¾ ips. The

tape path carries the tape over a separate inertial-stabilizing flywheel and compliance arm, which minimizes flutter and shuts off the transport when the tape runs out. Another compliance arm is located between the capstan and the take-up reel.

Transport action is controlled by a row of interlocked push buttons. In addition to the usual controls, there is a CUE button that removes the brakes and applies enough torque to the reel motors to keep the tape taut against the heads. This makes the location of cues on the tape a one-handed operation. The transport also has provisions for remote electrical switching between record and playback functions.

The 1024 is normally supplied with three quarter-track heads: erase, record, and playback. Space is provided for a half-track playback head (\$25 additional) whose wiring and switching is already installed in the transport. A lever above the tape-head cover switches from quarter-track to half-track playback.

The electronic section is fully transistorized, and all circuits are constructed on plug-in modules. Each channel has its own record and playback amplifiers, which are individually switched. This makes it possible to copy one channel onto the other, monitor one channel while recording on the other, and so forth.

There are four empty spaces in the electronics assembly that are reserved for future accessories. Magnecord plans to produce a slide-projector synchronizer, a signal-operated switch, a sequence cuer, and monitor power amplifiers. When available, these can be installed by a Magnecord dealer in the spaces provided for them.

On the front panel of the electronics section are two input jacks for high-impedance microphones, with concentric gain controls. Another pair of concentric gain controls is provided for the high-level line inputs located in the rear. In addition, a master record-gain control affects all inputs on both channels once the balance between the inputs has been achieved with the individual input-gain controls. For playback, there are separate gain controls for the two channels, plus a master playback gain control. The playback line outputs are in the rear, but a jack for stereo monitor headphones is on the front panel, together with

(Continued on page 34)

SOMEDAY, THERE MAY BE OTHER FULLY AUTOMATIC TAPE RECORDERS LIKE THE NEW CONCORD 994



(WHY WAIT?)

The 994 gives you automatic programming. Plays or records automatically three different ways. Stops by itself where you want it to. Threads itself automatically. And, the 994 is available now!

With the transistorized 994, Concord introduces a new dimension to tape recording. Some might call it modernization, some might call it automation. We think of it as *convenience*—in playing, in recording, in starting and stopping, in threading, in hours of uninterrupted listening. You can't compare it to anything because the 994 is as different from the conventional stereo recorder as the old crank-type Gramophone is from the modern record changer.



AUTOMATIC PROGRAMMING. You can program the 994 to play or record one side of a tape from beginning to end and stop automatically. Or, to play/record first one side of the tape, reverse, play the other side, then stop automatically. Or, to play/record forward and back, forward and

back, continuously, as long as you like—an hour, six hours, or all day. You may change direction of tape any time you like by merely pressing the direction change buttons. These same lighted buttons automatically show you direction of tape travel.

PUSH-BUTTON KEYBOARD. The operating controls are literally at your fingertips. This is the one recorder you can operate without arm waving, and with one hand! As far as threading, that's even simpler—the 994 threads itself automatically.



After all this, we didn't just stop in designing the 994. We kept going. As a result, the 994 offers superb performance and every conceivable feature required for your listening and recording pleasure. Here's a brief sample: three speeds with automatic equalization, four professional heads, two VU meters, digital tape counter, cue control, sound-on-sound, exclusive Concord Trans-A-Track recording, 15-watt stereo amplifier, professional record/monitoring system. The 994 may also be used as a portable PA system, with or without simultaneous taping.



TWO-WAY STEREO SPEAKERS. The split lid of the 994 houses a pair of true two-way speaker systems, each containing a tweeter, woofer, and crossover network. A pair of highly sensitive dynamic microphones is included.



The 994 is priced under \$450.* An identical recorder, Model 990 comes without speakers or microphones and is priced under \$400.* Both are at your dealer's now. So why wait? Drop in for a demonstration and find out for yourself what *fully automatic tape recording by Concord* is all about! Or, for complete information, write Dept. SR-4.

For Connoisseurs of Sound

Other Concord models from \$50 to \$800.

CONCORD 994

CONCORD ELECTRONICS CORPORATION, 1935 Armacost Avenue, Los Angeles, California 90025
IN CANADA: Magnasonic Industries, Ltd., Toronto/Montreal

*Prices slightly higher in Canada.

THE SIGNATURE OF QUALITY ■ Tape Recorders/Industrial Sound Equipment/Dictation Systems/Communications Devices/Closed Circuit Television

a switch that makes it possible to monitor either channel alone or both simultaneously.

The two large, illuminated VU meters can be individually switched to read bias current, input signal level, or playback-amplifier output level. The record-selector switch, which operates red indicator lights, permits recording on either or both channels.

The instruction manual furnished with the Magnecord 1024 is unquestionably the finest I have ever seen for a consumer product. In completeness and detail, which includes exploded views, parts lists, photographic details, and maintenance procedures, it is the equal of a manual for a military- or laboratory-grade electronic instrument.

I measured the 7½-ips record-playback response of the 1024 as ± 1.5 db from 50 to 27,000 cps. Of course, the response at the highest frequencies would be affected by the type of tape used (I used Scotch 111) and by the bias adjustment. The noteworthy point is that this recorder goes almost a full octave higher than most other home tape recorders. At 3¾ ips, the response was +1.5, -3 db from 40 to 13,000 cps, comparing very favorably with the rated +2, -3 db from 35 to 10,000 cps. The 7½-ips playback response, with an Ampex NAB ¼-track test tape, was within ± 3 db from 50 to 15,000 cps.

Wow and flutter were 0.02 per cent and 0.09 per cent at 7½ ips, well within the rated 0.2 per cent combined wow and flutter. Tape speeds were exact, and the fast-forward and rewind speeds handled 1,200 feet of tape in 77 seconds.

To me, the most remarkable feature of the Magnecord 1024 was its exceedingly low distortion. Most home tape recorders have enough unsteadiness and low-frequency "bounce" in their outputs (because of subsonic flutter) to obscure low-level distortion readings. I therefore do not as a rule comment on this characteristic except subjectively. The 1024, however, had such a steady test-signal output that it resembled the output from an audio generator. I was able to determine that its distortion was under 1 per cent up to the machine's 0-db recording level, and reached 2 per cent only at +5 db (which is 2 db above

full-scale deflection of the VU meter). This margin of safety means that, as long as the VU meters remain on scale, distortion will be negligible, and in fact the meters can be driven considerably above scale without producing audible distortion. In terms of signal-to-noise ratio, the 1024's rating was 43 db, based on the unit's 0-db level (which, as noted, corresponded to 1 per cent distortion). However, converting the 0-db level to the more commonly used 3 per cent standard results in a signal-to-noise ratio of approximately 50 db.

As far as its sound was concerned, the reproduction from the recorder's monitor head was indistinguishable from the original program. Even at 3¾ ips, it sounded better than most recorders do at 7½ ips. The transport mechanism operated flawlessly, and I found it impossible to break or spill tape, or to make an accidental erasure.

There are few other home tape recorders whose frequency response can approach that of the Magnecord 1024. And as far as I know, none of them can record and reproduce such a steady, unwavering, and undistorted signal. The 1024 does require external patch cables for sound-on-sound recording, but I would hardly consider that a limitation. It is as nearly a professional-caliber tape recorder as I have seen offered for home use. The chief differences between it and some of the lower-price "pro" machines are its inability to handle 10½-inch reels and the absence of low-impedance microphone inputs.

By comparison with other good home tape recorders, the two cases of the Magnecord 1024 appear to be rather heavy, bulky, and awkward to handle; and setting it up requires connecting several back-panel cables between the two units. On the other hand, by avoiding needless compactness, its designers have made it a remarkably serviceable machine.

When I first saw the machine I guessed its price would be in the \$800 to \$900 range, and I was genuinely surprised to learn that it sells for only \$595 (less cases). Without a doubt, the Magnecord 1024 is an outstanding value in a quality tape recorder.

For more information, circle 189 on reader service card



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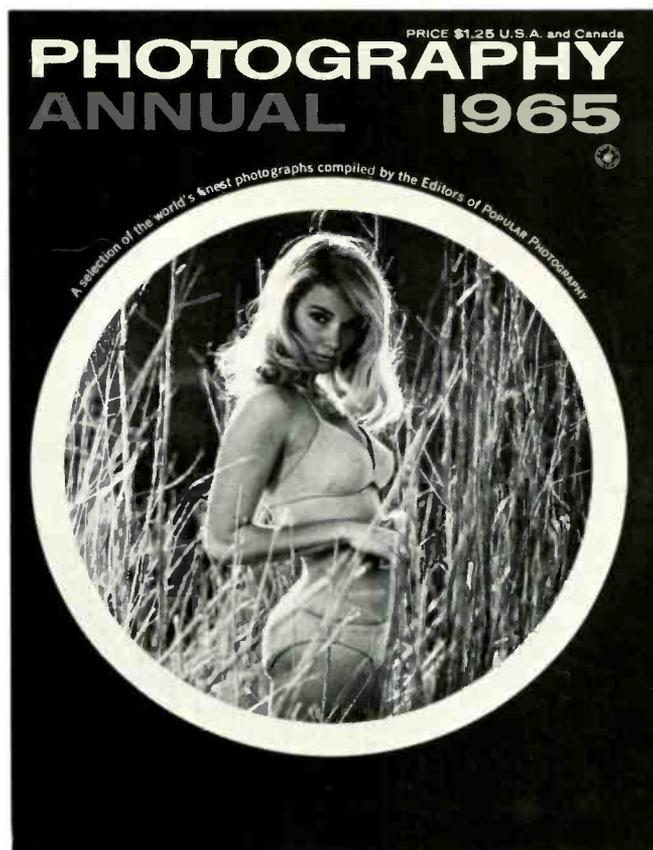
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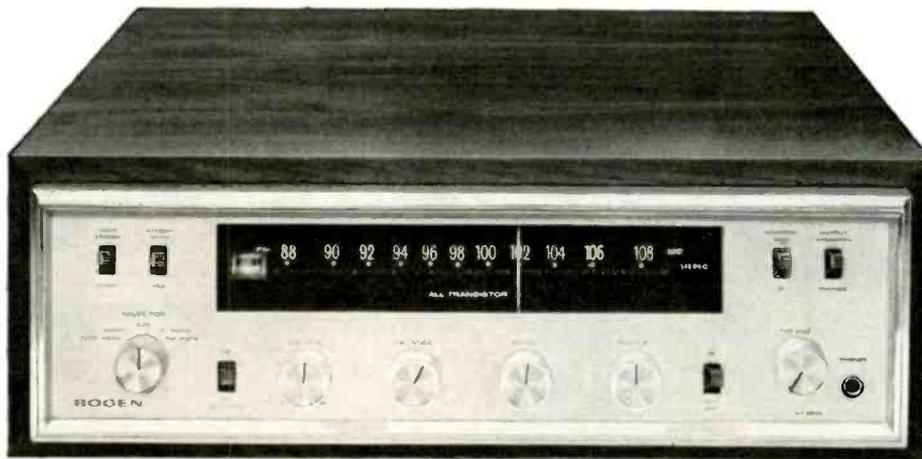
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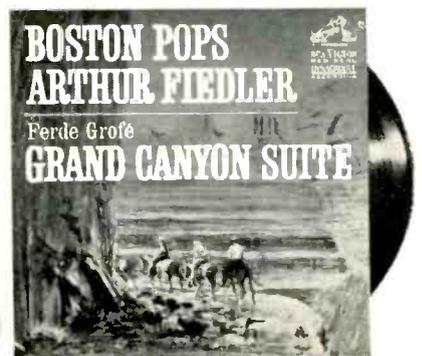
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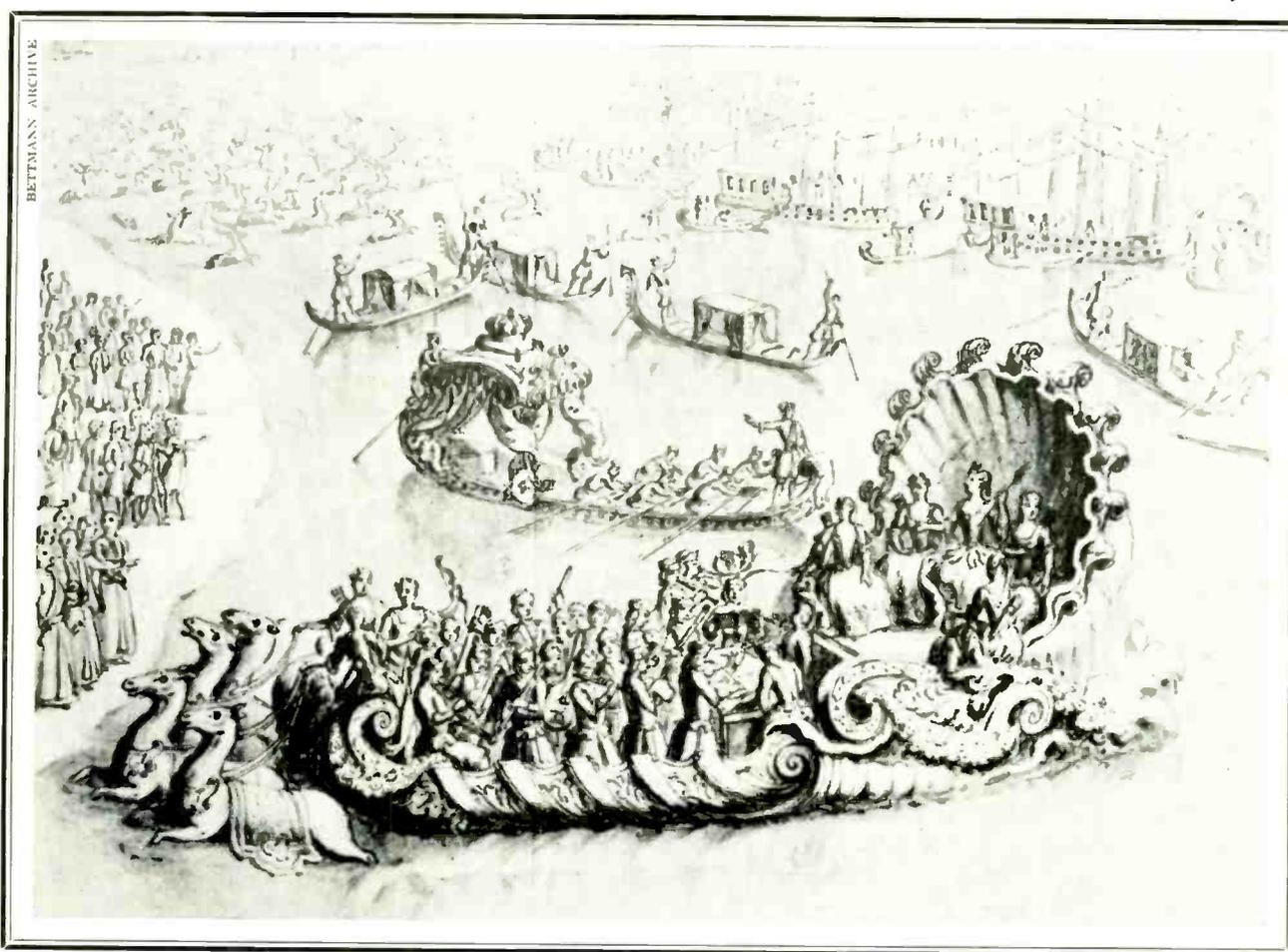


New! Grofé's musical portrait of the Grand Canyon painted in full-color Dynagroove by the Boston Pops under Arthur Fiedler

Donning their ten-gallon hats and high-heeled boots, the Boston Pops and the Maestro take us on a tour of the Grand Canyon—and what a tour it is! Their new recording of Grofé's perennial favorite is even more colorful than ever. This score might well have been written specifically for the Pops, so brilliantly do they play it. Thanks to superb Dynagroove sound, the orchestra is heard at its glorious best—clouds burst, the sun sets the dazzling colors of the Canyon ablaze and is even-

tually engulfed by the star-filled silence of the desert night. Not a whisper of wind passes unheard... the whole melodic structure has never been better served. This great new album also includes the sparkling overture to Bernstein's *Candide* and two Pops favorites, Jack Mason's *Odalisque* and Jacques Press' *Prelude and Fugue*, in *Jazz*. Enjoy this delightful new RCA Victor Red Seal **RCA Victor** album soon.  The most trusted name in sound 





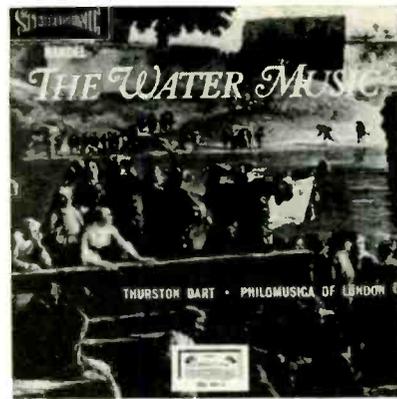
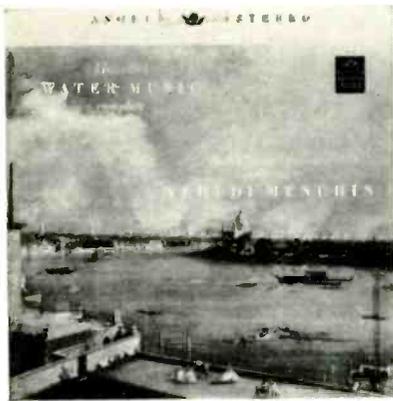
Handel's WATER MUSIC

UNDER the date August 23, 1662, Samuel Pepys wrote the following in his diary, the most quoted of its kind in the English language: "To the top of the new Banqueting House over the Thames, which was a most pleasant place as any I could have got; and all the show consisted chiefly in the number of boats and barges; and two pageants, one of a King, and another of a Queen. . . . Anon come the King and Queen in a barge under a canopy, with 1000 barges and boats I know, for we could see no water for them, nor discern the King nor Queen. And so they landed at White Hall Bridge, and the great guns on the other side went off."

Pepys' description of this grand pleasure fleet is evidence that the Thames played diverse roles in the English life of the seventeenth and eighteenth centuries, for in addition to being one of London's main commercial highways, it was one of British royalty's favorite spots for a social gathering. It is in the latter role that it figures in the legend, now viewed as of doubtful authenticity, that has long surrounded the creation of that series of short instrumental pieces by George Friderick Handel known as *The Water Music*. True or apocryphal, the legend is now so much a part of our musical lore that it warrants retelling.

In 1712 Handel obtained leave to visit England from his employer, the Elector of Hanover, whom he was serving as *Kapellmeister*. So flattered was Handel by his treatment by Britain's Queen Anne that he overstayed his leave. Further complicating his situation was the fact that there was little love lost between Queen Anne and Georg Ludwig, the Elector of Hanover. It was during this period that Handel composed his *Ode for the Birthday of Queen Anne*, and his *Te Deum* and *Jubilate* for the Peace of Utrecht of 1713.

Queen Anne died in 1714, and because of the complicated intertwining of royal European blood lines, her successor on the British throne turned out to be Georg Ludwig, who was crowned as King George I of England. Notwithstanding Handel's honor and fame in England, the composer suddenly found himself in precarious circumstances. At first he was snubbed by his late employer, but his friends were ready to do whatever they tactfully could to bring about a reconciliation of the two. One such friend, we are told by Mainwaring, Handel's first biographer—he wrote in 1760, one year after Handel's death—was the Baron Kielmansegge, Royal Master of the King's Horse. According to Mainwaring, Kielmansegge took advantage of the opportunity offered by a



The recording of Handel's complete *Water Music* by Yehudi Menuhin and the Bath Festival Orchestra for Angel is the best available combination of performance and sound. Close to it in quality are the discs by Hermann Scherchen and the Vienna State Opera Orchestra (Westminster), and Thurston Dart and the Philomusica Orchestra (L'Oiseau-Lyre).

Thames water-party for the King and his retinue in August of 1715, and without the King's knowledge arranged for Handel to compose and conduct the music for the occasion. This music was performed by instrumentalists gathered on a barge within the hearing but out of sight of the King. So pleased was George with the music that drifted to him across the water that he asked the name of the composer. When he was told, the King immediately summoned Handel from the nearby barge, and the reconciliation was effected on the spot.

The now more generally accepted account of the creation of *The Water Music* assigns it to the year 1717. The *Daily Courant* of July 17, 1717, carried a report of a royal barge party on the Thames. It read in part: "Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played . . . the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning." Herbert Weinstock, in his modern biography of Handel, attempts to resolve the conflict between the two stories by speculating that Handel may have composed a first suite in 1715, and then have written fresh music two years later on the strength of his first success.

IN 1785, Samuel Arnold began the first complete and authoritative edition of the works of Handel, and a suite of twenty movements was published bearing the title *The Water Music*. Since Handel's original autograph and parts had been lost, Arnold had to make educated guesses about many aspects of the music, including its proper instrumentation, the correct order of the movements, and so forth. So wisely did Arnold do his work that his edition has served as the model for most modern realizations of the full score.

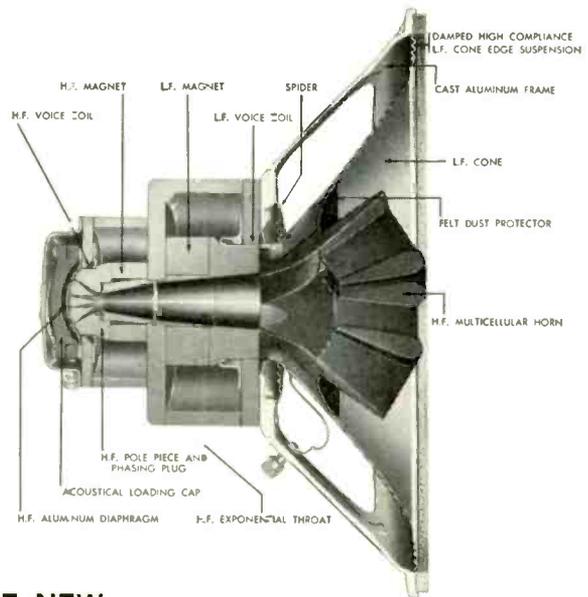
The next major event chronologically in the history of *The Water Music* is one that may have laid the foundation for its present popularity. About fifty years ago the distinguished Irish composer and conductor Sir Hamilton Harty took six movements from the complete score and arranged them for a typical orchestra of post-Wag-

nerian proportions. The Harty Suite is a masterpiece of its kind, and is the form of the music with which many of us grew up. Of the dozen or so recorded versions of the Harty Suite currently available, the performances conducted by Steinberg (Capitol SL/L 9201) and Szell (London CS 6236, CM 9305) seem to me to be the most stylish. Those in search of polished performance and opulent recorded sound are directed to the Ormandy (Columbia MS 6095, ML 5417) and Sargent (Capitol SG/G 7202) recordings. (Leopold Stokowski has recorded a Suite of his own devising, on RCA Victor LSC/LM 2612, that is overinflated yet uniquely satisfying in its own way.)

Amazingly enough, there are nine recordings of the full score, an indication of the sophistication that prevails today with respect to the Baroque musical literature. Five of these recordings are available in stereo as well as mono. One, the performance by Richard Schulze and the Telemann Society (Vox STPL 514040, PL 14040), is rather out of the running. Its four superior rivals are the discs by Thurston Dart and the Philomusica Orchestra of London (L'Oiseau-Lyre 60010, 50178), Rafael Kubelik and the Berlin Philharmonic Orchestra (Deutsche Grammophon 138799, 18799), Yehudi Menuhin and the Bath Festival Orchestra (Angel S 36173, 36173), and Hermann Scherchen and the Vienna State Opera Orchestra (Westminster WST 14142, XWN 18961). Scherchen and Kubelik use the Arnold edition of the score; Dart and Menuhin employ modern editions prepared respectively by Brian Priestman and N. D. Boyling, eminent Handel scholars both.

Though the Kubelik performance does not quite have the measure of inspired imagination the other three do, it is nevertheless a highly worthy, stylish performance. Of the other three, I am hard put to recommend any one more than the others. Menuhin's is probably the best combination of superb playing, excellent reproduction, and stylistic rightness. But Dart's version has many distinctions, not the least of which is the improvised ornamentation. And Scherchen's account has moments of inimitable joy and spontaneity.

REPRINTS of a review of the complete "Basic Repertoire" are available without charge. Circle number 176 on reader service card.



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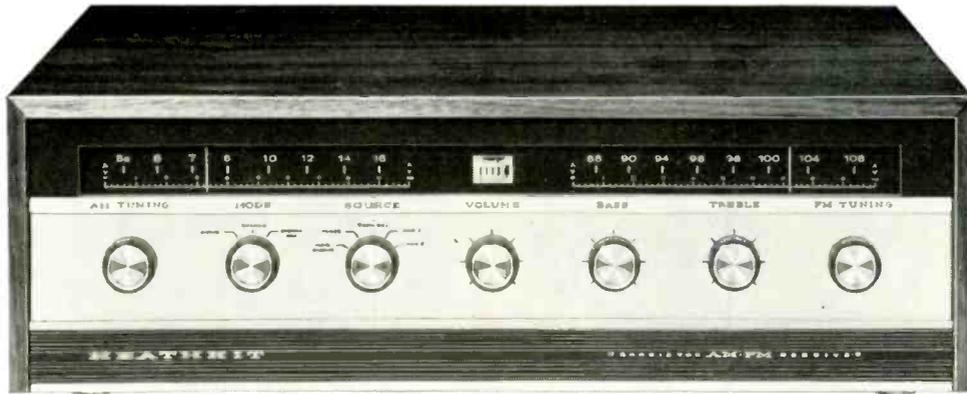


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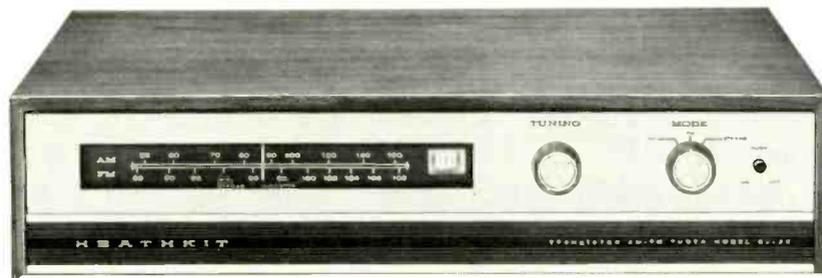
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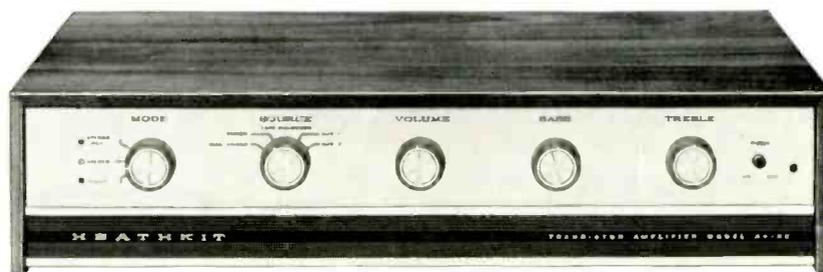
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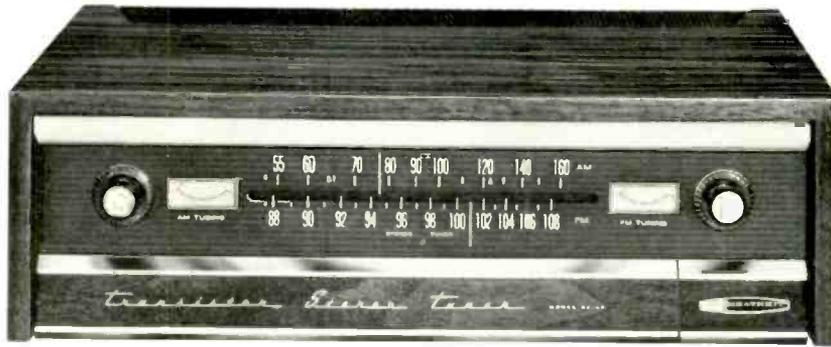


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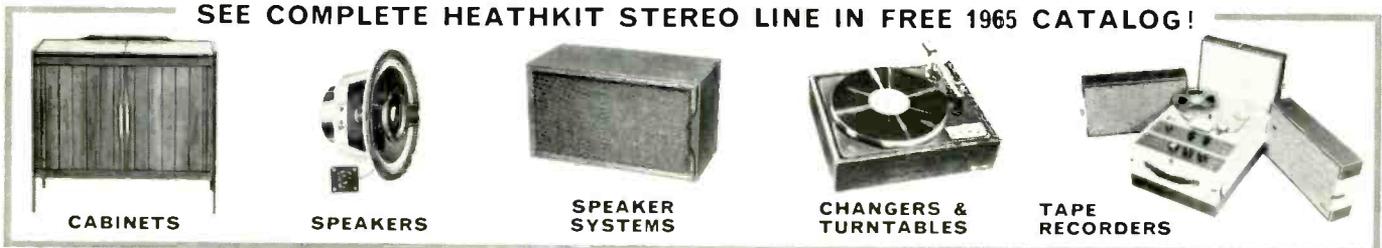


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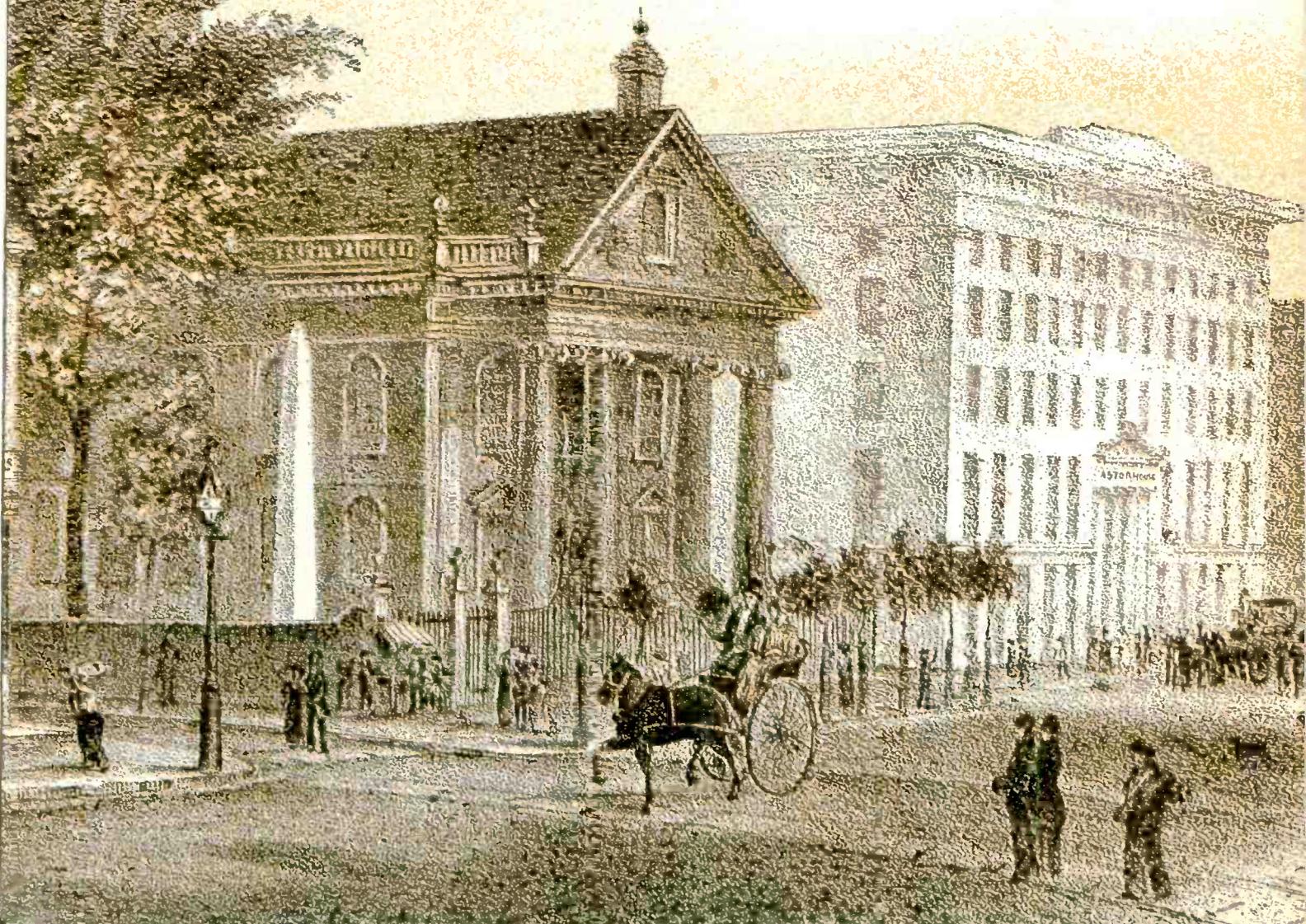
Lower Broadway, New York, in 1847.
Stone engraving by J. H. Bufford
(courtesy the Solomon Collection).



RICHARD GRANT WHITE AND MUSIC IN OLD NEW YORK

By RAY ELLSWORTH

“THE average New Yorker lacks roots, has no sense of history... This ignorance of the past is upon no subject more complete and self-satisfied than upon music. New Yorkers look back to the building of the Academy of Music (if they can see so far) as the beginning of opera in the United States, and regard Steinway Hall as the cradle of our orchestral music...”
So wrote Richard Grant White in *The Century Magazine* in 1882. Substitute the Metropolitan for the Academy of Music and Carnegie Hall for Steinway Hall, and it becomes clear how little New Yorkers—and Americans in general—have changed. And a hundred years or so from today, memory will probably go no further back than Lincoln Center. But Grant White, knowing the city as he did, would probably not be surprised to find himself a victim of this historical myopia. If his name is mentioned at all today, it is in connection with his son, architect Stanford





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Critic Richard Grant White (1822-1885) in his mid-forties.

White.* A few people might remember that the elder White was a much-admired Shakespearean scholar, still quoted with respect in reference books. Fewer still will know that he was also one of the finest music and theater critics we ever had. His musical commentary is particularly valuable for the decade or so before the Civil War, when New York was becoming not only the financial capital of America, but the musical and theatrical one as well.

Before the Civil War! What time-bleached valentines there are to be dusted off from that primeval era! Shades of Junius Booth and Edwin Forrest, creaking melodrama and gas light, walrus mustaches and crinoline! But there was more, especially in New York. There was a certain atmosphere, a spring-time feeling that the country was new and prosperous, and a confidence that tomorrow would be even better.

Grant White's active career as a music critic began in the year 1846. To people who know the New York of today—massive, mechanized, gaiety-shriveling—the New York of 1846 sounds a little like the Garden of Eden. A cluster of low buildings at the foot of Manhattan Island, rows of neat red and white brick houses, Broad-Way gay with stylish shops and brilliantly striped awnings, graceful clipper ships sailing across the bay, and everything within a few minutes walk, the city was nevertheless populous and cosmopolitan. There were six or seven theaters—three major ones, the Park and the Bowery, both large and elegant, and the Olympic, "a tiny show-box," as visitor Charles Dickens called it—plus recital halls and hotel ball-rooms for the fashionable, and popular summer gardens. Visitors came and invariably sent home the same report: New York was a perpetual round of "elegant entertainment." Not just entertainment—other cities had that—but *elegant* entertainment.

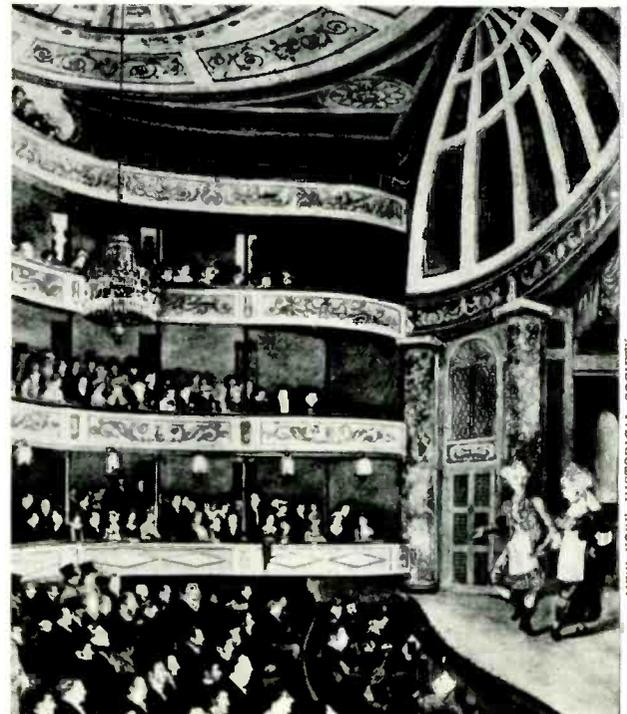
Young Grant White, handsome, well-born, cultivated, fitted right into the New York of the 1840's. He did not,

however—fortunately for us—fit into it perfectly. He was born into a family of the lesser aristocracy, his father a prosperous South Street merchant ("in the days," says an old account, "before the decay of American shipping"). He grew up in Brooklyn, taking the ferry to Manhattan every morning to school, and pursued the usual path for a son of the growing mercantile elite of the city—college, then entrance into one of the professions (in his case, the law), followed by marriage.

But there were two things about Grant White that marked him off from the other young men about town of his day. One was his admiration for his grandfather, the Reverend Calvin White, the most unbending Tory in America. Grandfather White never performed any act that recognized the lawfulness of the new government in Washington, always keeping his eyes and his heart on the only sovereign he recognized, the one in England. Grant White greatly respected the old man's simplicity, grace, and courtliness of manner, and in many respects modelled himself upon him. The other thing about White that was different was his passion for music.

As a boy he had learned the mysteries of musical notation while singing in Trinity Church choir, and he had gone on by himself to the point where he could follow an orchestral score by Beethoven. To the horror of his family, he acquired a fiddle and learned to play it. He organized a string quartet, even wrote some music, and began a remarkable, life-long love affair with the double-bass. His house, friends reported in awe, was full of double-basses from cellar to attic, in all stages of disrepair, for White obsessively took them apart and rebuilt them, seeking new sonorities. One of the familiar New York sights of White's later life was that of the courtly critic struggling

The Park Theatre saw the Barber of Seville's first American performance in 1819—three years before this picture was made.



NEW YORK HISTORICAL SOCIETY

*Stanford White, a noted architect of the early 1900's, designed Grand Central Station, the Washington Square Arch, and other New York buildings. In 1906, he was shot to death by millionaire Harry K. Thaw as he sat at dinner on the luxurious roof of the old Madison Square Garden (which he had also designed). The shooting was inspired by White's indelicate remarks about Thaw's new wife, a former chorus girl named Evelyn Nesbit—who has gone down in history as "The Girl in the Red Velvet Swing." After a sensational murder trial, Thaw was committed to a mental institution. Released in 1924, he lived until 1947.



The style and elegance of New York during Grant White's days as a music critic are suggested by this 1849 fashion illustration.

through horsedrawn traffic with one double-bass after another, on the way to the Bowery, where there was a repair shop for stringed instruments. At the end of his life, he remarked somewhat ruefully to a friend that he had found only two really beautiful things in life: double-basses and women. In his day there was a certain similarity.

Grant White wrote his musical criticism for the *New York Courier and Enquirer*. The paper's editor, when White began, was Henry J. Raymond, who would found the *New York Times* five years later. It was one of the old mercantile sheets, full of shipping news and personal politics, printed on pages big enough to sleep under. In 1845 White began to do music reviews for the paper on a part-time basis. The following year, his father speculated himself into temporary bankruptcy, and Grant White joined the paper's staff as an editorial writer as well as music critic. Thereafter, music and literature, particularly Shakespearean studies, would be his life.

CULTIVATED men who had a real knowledge of music coupled with a writing gift, men who could set standards rather than simply report, were not common in New York at the time. There were a few, but musical commentary was not a settled occupation then, and the good critics, along with the bad, tended to come and go. Grant White spent all his days in New York, except for a three-months tour of England, and his daily criticism on the *Courier and Enquirer* from 1846 to 1860, and his subsequent magazine articles of reminiscence and commentary, form the link between the city's musical beginnings before the Civil War and the "golden age" after it. A handsome man, over six feet tall, lean and impressive in fashionable mutton-chop whiskers, always impeccably dressed (in England they said he spoke like an Oxford man and looked like a Guardsman), he haunted the city's theaters like a baleful conscience, socializing little, speaking less, reporting his findings in a curiously knobby prose that evokes that distant day occasionally with cold brilliance and always with competence.

What was going on in New York in the decade and a half before the Civil War? More than one would at first

think. Violinist Henri Vieuxtemps had played in the city when White was a young man, making listeners believe, finally, all they had earlier heard about Paganini. Norway's Ole Bull, another great violin virtuoso, had come, too, and in the 1850's would become a part of the city's musical life to the extent of becoming an impresario and a champion of American opera. Leopold de Meyer, the enormous Austrian pianist with the wild blonde hair, was an early visitor, and there were many local artists also. The New York Philharmonic came along in 1842, founded by Ureli Hill and later led by Theodore Eisfeld, a first-class German-American conductor. The 1850's were also graced by the concerts of the sensational Jenny Lind, who made her debut in America on September 2, 1850, with a recital at Castle Garden.

The really elegant entertainment was opera, and it was in the operatic sphere that New York had its richest musical beginnings. At first, English opera reigned supreme. Even when the operas were not of English origin, as in the case of Rossini's *Barber of Seville*, which was played at the Park Theatre in 1819—it was the first non-English opera in New York—they were sung in English. Most of the presentations were more like musical plays than operas. White was little amused by these feeble works, preferring the theater to them. And little wonder: it was a time when more Shakespeare was played in New York in a week than is played today in five years.

The major story of music in New York—and to an extent in America—prior to the Civil War is the struggle for the public's acceptance of Italian opera. It is a story written in extravagance, broken dreams, sensational success, and bankruptcy. Italian opera was brought to New York in 1825 by the famous Garcia family. Manuel, a great tenor, had created the role of Almaviva in Rossini's *Barber of Seville*. His daughters, Maria Malibran and Pauline Viardot-Garcia, made operatic history. New York's reaction to the Garcia family's presentations of Italian operas was astonishment. "Until it is seen," wrote a reviewer in the *New York Mirror*, "it will never be believed that a play can be conducted in recitative or singing and yet be nearly as natural as the ordinary drama."



Niblo's Garden was a favorite New York center of entertainment for half a century—a place of "careless fun and easy jollity."

Rossini's *Semiramide* and *La Cenerentola* and Mozart's *Don Giovanni* were among the operas given. The Garcia visit ended in 1827.

For all the rave notices, however, the Garcia family productions, apart from the work of the principals, were not good ones. The texts had been slashed to ribbons, and the orchestra played badly. The first complete Italian operas given in New York were at the Richmond Hill Theatre, at the corner of Varick and Charleton Streets, on the site of Aaron Burr's villa. A tenor named Montessoro had organized a company out of remnants of the Garcia company, and opened on October 6, 1832 with Rossini's *Cenerentola*. But the venture lasted only one season (largely because, according to White, ladies hesitated to be seen in the neighborhood).

The next step in the progress of Italian opera in America involved no other than Lorenzo da Ponte, Mozart's librettist for *Don Giovanni*, *Così fan tutte*, and *Figaro*. Da Ponte burned with a passion to convince New Yorkers of the glories of Italian operas, particularly his own. He had even had a hand in Garcia's visit and in the formation of the Montessoro company. He persuaded himself—

and some wealthy friends—that if Italian opera was produced in a lavish theater, New Yorkers would support it out of snobbery, and in time would learn to like the music. Accordingly, an expensive and richly decorated theater was built at Church and Leonard Streets.

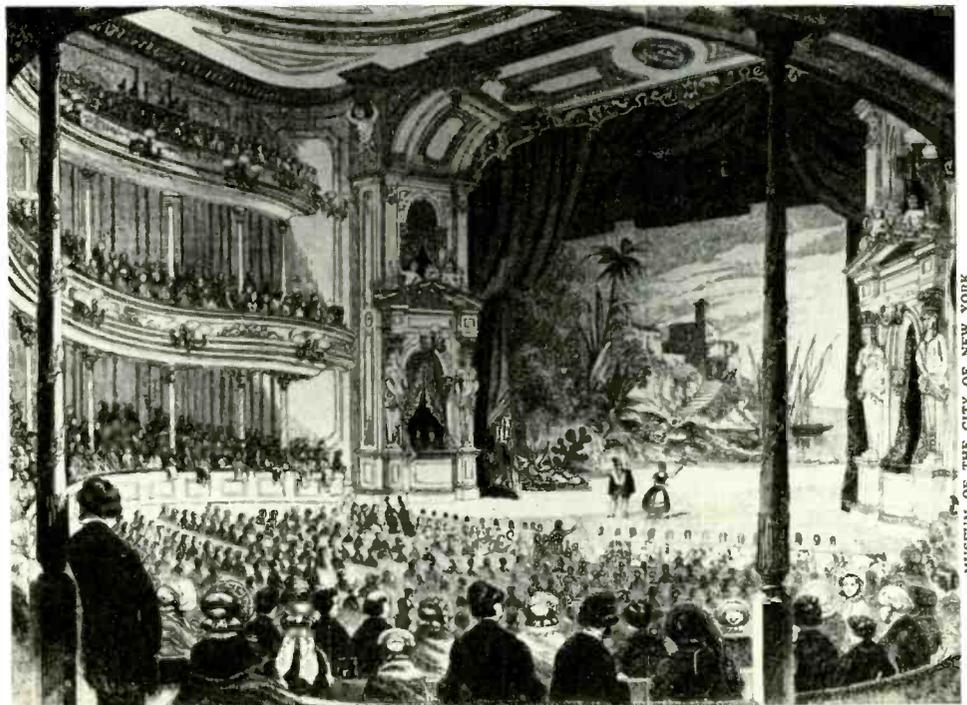
The opening was November 18, 1833, with Rossini's *La Gazza Ladra* and a "glittering" audience. But alas! Rivafinoli, Da Ponte's manager, absconded with the proceeds at the end of the season, and "the splendid opera house with its dome and its chandelier," wrote White, "and its row of private boxes in awful splendor . . . costing six thousand dollars cash down . . . stands empty, gaping awhile, and then is put to base uses."

And for the next ten years—English opera again.

Not a wholly barren period for the young critic-to-be, however. Granting that Balfe's *Siege of Rochelle* or Rooke's *Amilie or the Love Test* might not measure up to *The Barber of Seville* or *Don Giovanni*, there were other diversions. Especially the concerts given in the City Hotel, which stood just above Trinity Church between Thames and Cedar Streets, where a large room was given over to exclusive concerts. "Here the last remnant of New York's acknowledged aristocracy might be seen," White wrote, "at assembly or concert (from which it was 'not the thing' to be absent) in its dying days. Here appeared the last man who, in evening dress, wore a sword as a mark of his position as a gentleman—the elegant Beverly Robinson."

For those of less advanced social position, there was Niblo's. This famed entertainment center was a New York institution in its day, "perhaps," White wrote in a mellow mood, "the greatest and most beneficent one of its sort that New York has ever known." It had an opera house, a small indoor recital hall, an outdoor theater, water fountains, green-lined walks, and facilities for serving food and drink. The price of admission was fifty cents (to the opera house a dollar), and no seats reserved. It stood at

Niblo's Garden included an outdoor theater, a small recital hall, and an opera house, with the entrance fee to the opera house being one dollar.



MUSEUM OF THE CITY OF NEW YORK

the corner of Broadway and Prince Street. "There," said White, "were careless fun and easy jollity; there whole families would go at a moment's warning to hear this or that singer. . . . The singers were not always great, but they sang good operas in a wholesome style. The consequence was that they diffused a taste for opera widely through the general public."

THE great New York theatrical landmark in this period was the Park Theatre, on Park Row. It was the city's most famous, most ancient theater, first built in 1798, almost completely destroyed by fire in 1821, and rebuilt the same year. Both opera and drama were given there, featuring, between the years 1820 and 1840, a dazzling array of stars: Kean, Macready, Junius Booth, Fanny Kemble, Malibran, Forrest, Ellen Tree, Fanny Elssler, Charlotte Cushman. Many praised the old theater extravagantly, but not White. "No public building not indecently dirty or unhealthily exposed could be less suited to the assemblage of elegant people for elegant pleasure than the Park," he fumed. Yet he admitted that "there is usually good and sometimes great acting and singing there. . . ." Scarcely a celebrity visited New York without attending the Park, and both Washington Irving and James Fenimore Cooper, when in the city, were faithful patrons.

In 1844, when Grant White was still working at law, Italian opera had another chance in New York, and this time almost made it. Ferdinand Palmo, "a little Italian with a long nose and a sharp chin," according to White, and a Broadway *restauranteur* "of the higher class," dreamed of establishing his native masterworks in the hearts of New Yorkers. He leased a building on Chambers Street between Broadway and Center Street, which became Palmo's Opera House. Although the seating arrangements were crude, "rarely, if ever," wrote White, "has there been a keener enjoyment of Italian opera in New York than in this humble lyric shrine." Palmo's Opera House lasted three seasons, two seasons longer than any had before. Palmo was, more than anything else, monumentally unlucky. Balfe's *Bohemian Girl* became the rage at the Park during Palmo's first season and stole some of his thunder—all New York was singing *I Dreamt I Dwelt in Marble Halls*. On top of this, a first-class opera company began coming up from Havana in the summer. Its management, as Palmo's luck would have it, was not so much concerned with making money as with keeping the company together during the fever season in Cuba, so prices were moderate and performances (at the Park) were lavish. This company, too, was devoted to Italian opera, and faced with such competition, Palmo traveled the road of other impresarios of Italian opera in New York—bankruptcy.

Nevertheless, something of Lorenzo da Ponte's idea that Italian opera and elegance went together lingered in the air, and the fight to establish it went on. A subscrip-

tion opera association was formed "among the wealthy aspirers to fashion," and a new opera house was built. This was the Astor Place Opera House, on the eastern end of the triangle formed by Astor Place, Eighth Street, and Broadway. It was an opera house to warm the not easily warmed heart of Grant White: "An opera house so admirable in design, so well adapted to its musical purpose, so beautiful and so skillfully contrived for the exhibition of its audiences as well as its artists, that not only traveled Americans, but foreigners of extended acquaintance with the capitals and elegant gayeties of Europe pronounced it the most beautiful theater of its kind in the world."



The Astor Place Opera House was the backdrop of the 1849 Astor Place Riot between fans of Edwin Forrest and W. C. Macready.

It was owing as much to White's efforts as to anyone else's that opera—especially Italian opera—developed that special aura that was to attract the affluent patrons of the post-Civil War era and prepare the way for the operatic golden age of Campanini, De Reszke, and Caruso. In a way, the Astor Place Opera House was a kind of apogee, a peak reached in this aspect of the form, despite the glitter attached to opera in later decades. The repertoire, for one thing, was gorgeously unreal—Rossini, Bellini, Donizetti, Mercadante, early Verdi. Choruses might be ragged, the acting minimal, the sets made of pasteboard, but nobody cared. The focus of all attention was on the great singers. When Malibran, slender, dark-haired, with sad eyes like great black pools, seated herself with her little harp in the final act of Rossini's *Otello* and sang her last pathetic song, "Seated beneath a willow tree, lost in sorrow," the orchestra accompanying her softly, *pizzicato*, like a gigantic guitar, it was an event never to be forgotten.

Attending the opera was a ritual. Opera hat, cane and gloves, hansom cab, the clomp of horse's hooves on cobblestones, flickering gaslight, the murmur of conversation in the glittering lobby, the cozy tête-à-têtes in the lounge chairs while the orchestra tuned up. "At this time," White wrote nostalgically in 1847, the year of the Astor Place Opera House's glory, "the common enjoyment of a great and refined pleasure made the opera at Astor Place a very delightful form of society." This was the atmosphere the later Academy of Music attempted to recapture—and,

still later, the cavernous Metropolitan. Not that White looked upon the opera primarily as a social affair. He indeed had contempt for the pretense that surrounded so much of the art patronage of his day. But, ah! That soothing touch of elegance!

The work that opened the Astor Place Opera was Verdi's *Ernani*. For those accustomed to Bellini and Donizetti, Verdi was not necessarily an improvement. Odd as it may seem to us now, early Verdi—certainly a far cry from his later *verismo* style—was thought to be harsh and strident. "You have to scream a little to sing Verdi," a soprano told White, "and I haven't studied screaming." White predicted that singing Verdi would ruin voices because of the strain put on them. It is perhaps just as well that no one then dreamed there would be a Wagner in their future.

With all its beauties, the Italian opera company at Astor Place lasted only the one season, 1847-1848, the "wealthy aspirers to fashion" abandoning it as soon as they found out how unprofitable it was. The theater was given over to miscellaneous enterprises, becoming the scene, in May of 1849, of the famous Astor Place riot between the admirers of the American tragedian Edwin Forrest and



NEW YORK PUBLIC LIBRARY

Castle Garden, originally built as a fort prior to the War of 1812, became New York's most fashionable theater in the 1850's.

the English actor W. C. Macready, in which twenty-two people were killed.

For a while after the demise of the Astor Place company, visiting troupes such as the Havana company rattled around in search of a suitable home (the old Park Theater burned to the ground in 1848, ending an era), playing at Niblo's, the Astor Place, and even the "dingy old Bowery" before settling on Castle Garden, originally built as a fort in 1808. Castle Garden was a vast, wrought-iron barn of a place, "a red wart on Manhattan's face," as one writer said, set on an island off the Battery and reached by a foot-bridge. It became New York's most fashionable haunt for a time. Lower Broad-Way and the Bowery had long been a favorite promenade, "the great walk being thronged on fair afternoons by elegant folk who took the air and gossiped."

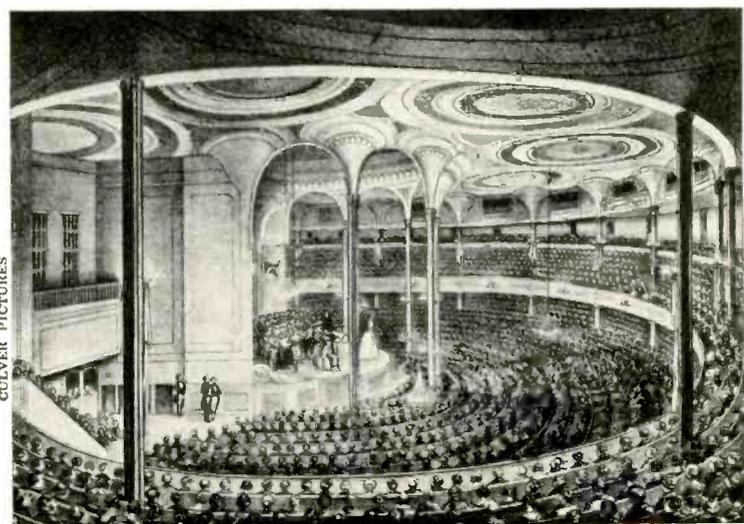
With all Castle Garden's faults—it had miserable acoustics—even Grant White could become lyrical in his

praise of the place. In the evening, one could lounge on the open terrace, smoke, enjoy the salt air, watch the lights scattered over the bay, and still take in the performance. It played to the "mob," and White grumbled about the noise such throngs made, and about their lack of appreciation for the music's finer points, but he consoled himself with the thought that perhaps Castle Garden was spreading culture. Beethoven's Ninth Symphony had its American premiere there in 1849. With the movement of fashion and wealth ever northwards on Manhattan, the long trip to the Battery became an inconvenience, and agitation began for the building of a "proper" opera house. The result was the Academy of Music, built at 14th Street and Irving Place in 1854.

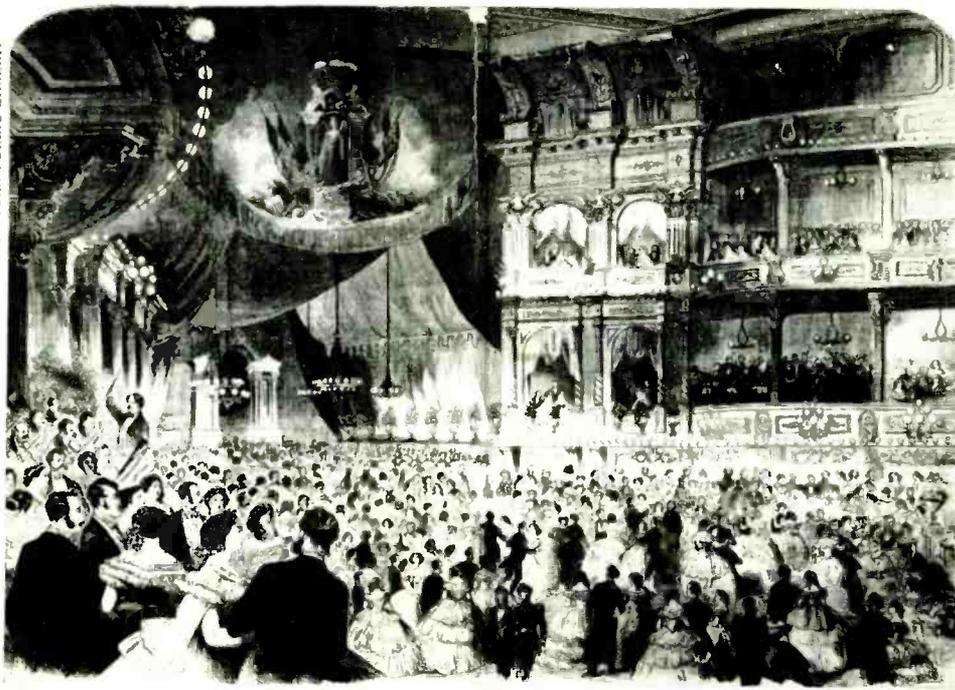
IN 1851, Henry J. Raymond founded the *New York Times*, and invited White to come with him. But White, after some soul-searching, elected to stay with *The Courier*. Though its circulation was small and its pace slow, it was accounted an influential paper, and doubtless its leisurely atmosphere suited White. He continued to report on the bustling "fabulous fifties" at his own speed, refusing to be stampeded into anything. He balked at worshipping Jenny Lind, for instance, insisting that there were better singers on the boards during the Lind hysteria. Somewhat perversely, he embarked on a sniping campaign against Lind, accusing her of shrillness of tone, poor articulation, and note-tampering, among other crimes. His reports bristle with other names, mostly forgotten today: Angelina Bosio; Signore Badiali; Caterina Barlic-Patti, mother of Adelina; Marietta Alboni, pupil of Rossini, "the greatest singer since Malibran"; and, of course, the great and unforgotten Henrietta Sontag, with whom he dined the night before her fatal trip (she contracted cholera) to Mexico.

The appearance of Marietta Alboni in 1852 was a big event. A dramatic contralto, she had sung in London with Grisi and Tamburini. "Her audiences were always large, and composed almost exclusively of the most earnest and most cultivated lovers of music." This Queen of Contral-

Jenny Lind, "The Swedish Nightingale," began her conquest of America at Castle Garden on the evening of September 11, 1850.



CULVER PICTURES



The Academy of Music, built in 1854, was the musical center of New York for thirty years. The scene here is of the grand ball given in honor of the Prince of Wales on October 12, 1860.

tos, enormously fat, "a connected system of globes and ellipses," hungered after such roles as *The Daughter of the Regiment* and *Norma*. "As she appeared with her kepi and her canteen, one could not but think of a young Falstaff in short petticoats."

But the most important event of the 1850's was the building of the Academy of Music. This great gilt and white palace of a theater (said to be the first in America, incidentally, to have individual seating) was to give grand opera (and much else) a home in New York for the next thirty years—until the building of the Metropolitan in 1883. The New York Philharmonic played there after 1856, deserting the old Apollo Rooms on Broadway, and there, on Thanksgiving Day 1859, in Donizetti's *Lucia*, Adelina Patti made her sensational debut. Grant White had dandled the child Adelina on his knee as a backstage visitor to her mother. Unimpressed with Adelina, he continued to extol her mother. "I heard Caterina sing Romeo in one of the old Italian operas. Phoebus, how she could make love! And such legs! I shall never forget it." White thought both the Patti sisters (Carlotta was the other), even in later years, too light of voice for operatic careers. "These girls got their voices from their father, a piping tenor," he wrote. White was a little bit in love—from a distance—with their mother, and had not thought much of Salvatore, their father.

THE fabulous decade of the 1850's, full of growth, violence, and politics, saw as many as four opera companies playing in the city at one time. If there had been no slavery issue, and no war over it, something momentous might have come out of this time musically, for the seeds were being sown. But the issue did exist, the war did come, and after it a new atmosphere in which concentrated wealth and the desire for instant prestige sent cultural affairs—at least in music—down new paths.

White did not survive the war as a daily critic. The *Courier and Enquirer* was merged with the *World* in 1861, and White accepted an appointment as Chief Clerk of the Marine Revenue Bureau at the New York Custom House, where he remained until his retirement in 1878, continuing to write magazine articles and books.

By this time, White was a considerable personage in the city, a striking figure with his tall, erect carriage, his white hair, and his courtly manners. As New York grew into something of a young monster, full of the clangor for the battle for wealth, he came to hate it. He called it a kind of mining camp, the resort of adventurers seeking their fortunes. He walked in Gramercy Park because its quiet houses and chestnut trees reminded him of England. He enjoyed afternoons devoted to playing Mozart and Schubert quartets with his cronies from Wall Street days, using a different cello for each movement of the quartet. Of all composers, he loved Mozart best, Beethoven second. Wagner, he said, suffered from a want of rhythm. Most of the rest of his musical life, until his death in 1885, was spent being amused at the antic efforts of various impresarios to fill the Academy of Music with enough opera lovers to pay the bills.

It is not easy to sum up Grant White's contribution to New York's (and America's) musical life. He was not a crusader, not really a reformer of taste. He was not passionate about any particular cause, such as "The American Composer," German classicism, or even Italian opera. But he did leave a valuable record as the only critic of the daily press to stick to his post throughout this early era. It was a sound record, and expressed a point of view unclouded by the Victorian sentimentality that disfigures the work of his contemporaries. As a gentleman and a scholar, as an honest and conscientious chronicler of "the great and refined pleasure" without which, as he believed, man is hardly civilized, we must salute him.

*These three revealing photos
of conductor Scherchen
at work were taken
during a New York rehearsal.*



AN INTERVIEW WITH **HERMANN**
SCHERCHEN

*THE LAST OF THE GREAT GERMAN PHILOSOPHER-MUSICIANS
DISCUSSES THE FUTURE OF MUSIC—AND WHETHER, INDEED,
THERE WILL BE ANY MUSIC OF THE FUTURE*

By HANS H. FANTEL

AL. GIESE



"WHERE philosophy ends, music begins." This epigram by Hermann Hesse, arguably the greatest living writer in the German language, expresses in five words the traditional German attitude toward music. An Italian, a Frenchman, or an Englishman may think of music—however noble and serious—basically as entertainment. To the German mind, however, music is an exercise of the spirit in search of illumination.

Ideologically, this notion was central to the orientation and artistic development of German musicians, both composers and performers, from the period of the Reformation to the year 1933, when Adolf Hitler became Chancellor of Germany. The chain being thus broken, there are, in the present generation, no inheritors of the tradition of those German philosopher-musicians once so widely esteemed in the conservatories and on the concert stages of Europe. All the greater, therefore, is the cultural significance of one surviving member of that great fraternity who regarded music as a higher form of thought: Hermann Scherchen.

Last fall, at the age of seventy-three, Scherchen made his American debut. Audiences in Philadelphia and New York had their first opportunity to hear in person a conductor whose more than ninety LP recordings—most of them in the Baroque and avant-garde repertoires—have made his name a household word among record collectors. For his managers, Scherchen's U. S. appearance represented a triumph: American impresarios had been trying to get him to the United States since 1927. And for me, Scherchen's visit provided the opportunity of renewing a friendship that began eight years ago when I spent some days with him at his mountain home in Switzerland and later attended some of his concerts and recording sessions in Vienna.

I met Scherchen again at a New York rehearsal, where he was whipping into shape an orchestra especially assembled for his New York concert series. Physically, he had changed little in the intervening years: broad-chested, vigorous, with a bright shock of white hair. As he stood before the orchestra, his attitude was one of self-absorption rather than command. He believes in a minimum of time-beating, preferring to leave both hands free for more vital kinds of communication with the orchestra—molding a phrase, marking a subtle accent, or shading a chord to just the right instrumental balance. Often he would turn his back on a musician about to make an important entrance—a neat trick for keeping players on their toes.

No matter where Scherchen conducts, he takes pride in talking to the musicians in their own language. On such occasions he switches—and unwittingly mixes—German, French, English, and Italian. During the rehearsal of *L' Histoire du soldat*, when the solo violin seemed a little too polite in its portrayal of Stravinsky's rough-hewn soldier, Scherchen suggested, "Not so *parfumé*." The fiddler looked blank. "Less *parfumé*," Scherchen repeated,

to no effect. A tense silence fell. Finally, another musician said to the perplexed violinist: "He means play it rough." The fiddler happily brought down his bow with a scrape.

It was nearly midnight when I drove Scherchen from the rehearsal studio to the Mayflower Hotel. The volumes heaped on the night table of his room included works on social theory, physics, and several musical biographies. The biggest stack was on *Kulturgeschichte*—cultural history, one of Scherchen's most ardent pursuits.

Scherchen had been up since 6:30 in the morning, going over scores. Rehearsals had lasted seven hours that day. Physically he seemed tired. But his mind had been stimulated by the music, by his first experience of New York, a city whose vitality seemed to excite him, and by his contact with American musicians and audiences.

"In American audiences I sense a kind of enthusiasm, a generosity of response that has been largely lost in Europe—even in Italy. America still has naïveté. Naïveté doesn't mean stupidity. It means unspoiltness—an unjaded, unprejudiced, and direct response to experience. I believe this attitude is characteristically American in all phases of life, including art. Art, after all, is human relations—nothing else—human relations in their highest and finest form."

He recalled how for nearly forty years he had parried attempts to bring him to America, partly, I gathered, because he felt diffident about venturing outside the European sphere, in which he feels emotionally and intellectually rooted. But the American impresario George F. Schutz went to Scherchen's home in Switzerland last year, and during a walk in the mountain meadows proposed a concert series that would cover the history of music from the Baroque masters to the atonalists. Taken all together, the programs would give Scherchen a chance to present a statement of his whole musical philosophy. This was the kind of challenge Scherchen couldn't resist.

OUR talk turned to American composers and their position in musical history. "Americans, by and large," said Scherchen, "have never been in a position of leadership in modern music. They have simply joined—some thirty years later—the musical trends that had sprung up in Europe at the time of the First World War. But I would single out two American composers as original creative minds: Charles Ives and Wallingford Riegger. I gave the first European performances of several of their major works. Their music is still not widely enough known."

Scherchen is pessimistic about the possible development of a typically American idiom in concert music—as distinct from jazz. He is familiar with the work of Aaron Copland and Roy Harris, once considered a kernel from which a distinctively American style of composition might grow. But this possibility, Scherchen believes, has been "swept away by the universal stream of a new conformity—the emerging international style in music." Not only

does Scherchen expect that national idioms will be eroded by the new internationalism: "It seems doubtful that the music—or any other art—of the future can allow much latitude for individual expression," he speculates. "The art of music nowadays is subject to a new technical condition: instant dissemination to the entire world—through radio and records. Even the artist's personal contact with the audience is no longer confined to a given cultural sphere, because of air travel. The world is no longer divided—artistically, at least—into separate cultural spheres, each with its own idiom.

"Electronics has an influence not only in the dissemination of music. It also now figures in the creation of musical sound—although so far the methods of electronically produced music have been too cumbersome to permit composition in major musical forms. The most significant trend of our time is the domination of the creative imagination by science. Mathematics now governs musical conception—in contrast to prior periods when art derived chiefly from a humanistic context.

"The history of music as we know it is at an end. The old premises of musical creation no longer apply. That is why we grasp so desperately at every new technological means to revitalize the art. Critics have said that modern music has worked itself into a cul-de-sac. I believe that misrepresents the problem. The question facing us today is a far greater one. We must find out whether it is possible to go on making music at all."

As if disapproving of his own thoughts, Scherchen slowly shook his head. "In the past, there has been a profound necessity for music. The entire intellectual culture of the West has been mirrored and to some degree guided by its music. Now the question is whether the necessity of music continues in human society."

Scherchen strives for the evolutionary view, the synoptic comprehension: "The problem of modern music is not the question of tonality *vs.* atonality. True, when tonality was exhausted and abandoned at the end of the last cen-

tury, we lost the common denominator that made music accessible to anyone within the total European culture. But that is merely a matter of style. The far greater problem is that we are now at a technological dividing line in human culture—at the beginning of an even greater change, perhaps, than that produced by the invention of agriculture."

Scherchen compares the present state of music to the predicaments of modern physics, where traditional concepts no longer apply. "I believe that music suitable to the new age will aim at a type of psychological stimulation entirely different from the stimulation of fantasy that traditional art provides. But if a new musical aesthetic is to grow from our time, I cannot yet discern its shape. Certainly, the 'new music' that the critics used to speak of in the Twenties has not materialized. We are still experimenting. Ours is an age of seeking."

SCHERCHEN has devoted his life to this search for a new music, and he still leads the vanguard. High in an Alpine valley above the Lake of Lugano, Scherchen's home and laboratory at Gravesano is a focal point for research in an unnamed specialty that might be called electro-aesthetics. This includes not only the techniques of sound recording and reproduction and electronically generated music. It also concerns itself with principles of composition as they are affected by this new technology, the design of studios and concert halls, and the relation of music to the new forms of drama now being developed for television in Europe. The laboratory gets nominal support from UNESCO, but it is an open secret that it is sustained by Scherchen's own funds and inexhaustible energy. He regards the laboratory's work in electronic music and allied areas as part of the search for artistic forms that will be viable under the new technological conditions. "The most important thing for me right now is to gain mastery in handling the new creative and expressive possibilities arising from electronics," he declares. "I want to make a pass-

Hermann Scherchen's Alpine home also serves as a research laboratory in electro-aesthetics. Near the ancient fieldstone house is the mountain meadow in which the conductor takes his afternoon walks.



HANS H. FANTEL

able bridge from the old music I have known and loved toward the new music that is to come. And I want to see if we can infuse into the new forms something akin to what we have traditionally received through the arts."

In his youth, Scherchen served his musical apprenticeship—after several years as a café fiddler—by playing the viola in the Berlin Philharmonic, where he had the opportunity to observe at close range such conductors as Artur Nikisch, Kark Muck, and Richard Strauss. Even then, his penchant for experiment led him to the musical revolutionists of the time: Schoenberg and his circle. In the 1920's, he rose to prominence as a champion of the moderns. Hindemith, Shostakovich, Prokofiev, Křenek, and Alban Berg entrusted him with important premieres. "It was an incredibly exciting era in Germany," recalls Scherchen. But in 1933 modern music was made officially *verboten* as an "excrescence of Jewish-Bolshevist decadence." Scherchen's own racial background was impeccably Aryan, and he could have profited from the vacancies left by departing Jews. Not only did Scherchen decline to do so; he greeted his orchestra at rehearsals with a cheery "good morning" instead of the prescribed "Heil Hitler!" His position eventually became untenable, and in 1936 he emigrated to Switzerland, where he served for many years as the conductor of the excellent orchestra of Radio Zurich.

Scherchen's experience in broadcasting convinced him that most music would henceforth issue from loudspeakers rather than from concert halls. His reaction was typical: the famous conductor enrolled as a beginning student of electronic engineering at the Polytechnical Institute of Zurich. His technical studies brought him an unexpected dividend. A young graduate assistant, assigned to him as a tutor in higher mathematics, became Frau Scherchen. Scherchen and his wife Pia now have five children—Herpi, Piher, Manna, Namann, and Hera—all the names being anagrams on the syllables in "Hermann" and "Pia." The youngest is five. (Scherchen's first son,

by a previous marriage, is fifty and a professor at Cambridge University.)

Scherchen's move to Gravesano, in 1954, was regarded by his friends as a sort of retirement. "We expected him to take it easy," a former associate recalls. "After all, he had made enough musical history." But soon Scherchen was busier than ever. His big fieldstone house, which had stood among the Tessin mountains for half a millenium, was quickly filled with the latest electronic gadgets. Even the sprawling wine cellars were turned into echo chambers. Before long, Scherchen and a handful of devoted assistants had created in the tiny Swiss village a center of electro-musical research. Composers, engineers, and the originators of new film and television concepts were wending their way to the little Alpine town to attend Scherchen's seminars on the creative union of musical art and electronic science.

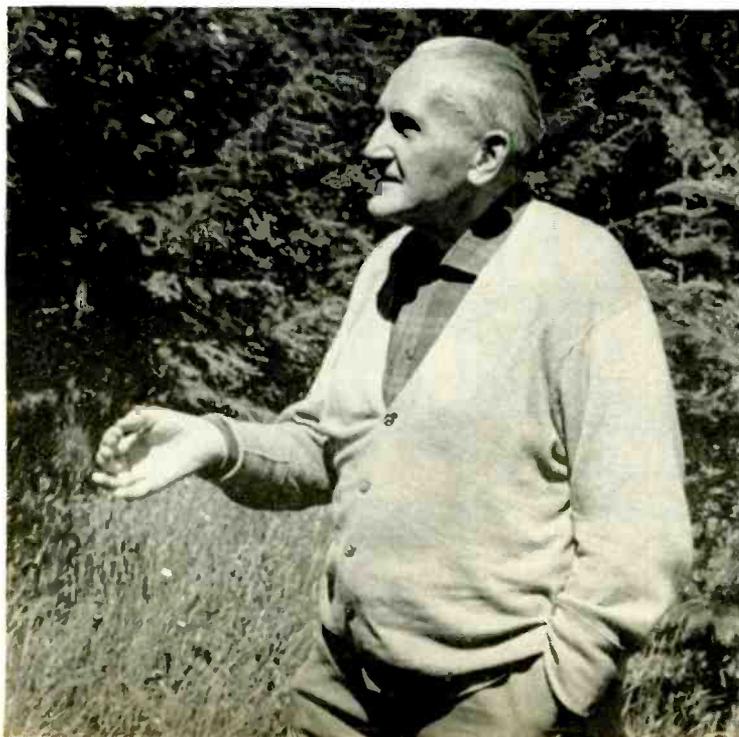
ASIDE from this research and a busy conducting schedule in the major cities of Europe, Scherchen still finds time to write extensively. His *Handbook of Conducting* has been a classic for many years, and he edits the *Gravesaner Blätter*, a journal published by his laboratory in German and English.

None of this, however, distracts Scherchen from what must always be a conductor's abiding concern: basic musical interpretation. He is fanatical in the pursuit of *Urtexts*—composers' original manuscripts, untouched by editors' hands—and will go to great lengths to secure photostats of such documents.

"Take the case of Beethoven's Seventh," he explains. "The second movement. When Richard Strauss conducted it, he made it a little dance. Nikisch thought it was a funeral march. Karl Muck played it like a regimental band. Nobody seemed to care that Beethoven had marked the tempo on the original score at 88 to the quarter note. Even the manner of bowing was indicated."

Phrasing, tonal duration, and dynamics—factors not precisely defined in musical notation—can also be clarified by systematic study, Scherchen believes. He delves into the history of instrument building to get some idea of just what manner of playing was feasible or likely in a given composer's time. And despite the distinctly individual cast of his own music-making, he insists that "one cannot simply follow one's emotional whim in musical interpretation. One must look for internal clues within the musical architecture of a composition that will reveal how slow or how fast a tempo is permissible. One must be attuned to the total *Gestalt* of a composition as well as its purely instrumental necessities."

He stopped for a moment, searching for words. Then his pale-blue eyes lit up: "But a conductor should not think about music. The music—as it were—must think itself into the conductor. *I* cannot illuminate the *music*. *I* am dumber than the music. *It* must illuminate *me*!"



JACOBA GRUNFELD

HOW TO PRODUCE A SMASH FLOP

IT ISN'T EASY TO MAKE A POP SINGLE THAT WON'T SELL.
HEREIN THE GREATEST FLOP-MAKER OF OUR TIMES REVEALS SOME OF HIS TRADE SECRETS.

By **JORDAN RAMIN**



A LIST of million-record sellers can be pretty boring: Elvis, the Beatles, Chubby Checker, Alan Sherman, *My Fair Lady*. Hits day after day, week after week, year after year. Everyone and his brother makes hit records. But what about the record the public never hears about? Do you know that for every ten hit singles there is one fantastic flop? Think of that: one flop for every ten hits.

Making a smash flop is not easy. Unlike a hit record, which comes out of nowhere and zooms up on the best-seller charts, a flop recording not only fails to make any chart, it never even gets played by a disc jockey. And a true smash flop will not be handled by any record distributor and will not be stocked by any record stores.

How are successful flop records made? Exactly like hits—by accident. No matter how lousy the singers, how bad the songs, how bumbling the engineers, you've got to be lucky to have a flop. I don't want to give the impression of bragging, but I will stake my claim to having the most successful run of flop records any producer has ever had.

Timing is of extreme importance in making flop records. Any fool can come out with a record at the beginning of a fad, such as mambo, or calypso, or cha-cha-cha, and so forth. Years ago Perry Como's *Papa Loves Mambo* was a big hit because it was first. It began the mambo fad. Good timing. But timing is of equal importance for a smash flop. I waited patiently for the mambo rage to end, and just as it petered out, I released, on my own Thunderbird label, a single called *I Remember Mambo*. I couldn't help but smile three weeks later, when I realized I had achieved my first solid flop record. It sold sixty copies throughout the country and cost \$4,500 to produce. I used eighteen musicians, including some of the best instrumentalists of our time: Toots Mondello, Marty Gold, Terry Snyder, Chris Griffin, Will Bradley, to name a few. I used the Ray Charles vocal group and a fine broth of a singer named Jack Haskell. The arrangements were done by my brother Sid, who later renounced nepotism and went on and prostituted himself by winning an Oscar for scoring *West Side Story* and making tons of money. Like every other fool, he wanted to be a winner.

For myself, I kept my artistic integrity intact, and went on to my second record, entitled *Goo-ahm-bah*. The lyrics were by Sylvia Dee, who had previously written smash hits like *Too Young* and *Chickery Chick Chi-la, Chi-la*. But I had a strong intuition that, if it was handled carefully, *Goo-ahm-bah* could be a great flop. The lyrics seemed right to me. Here's the first verse:

Goo-ahm-bah, goo-ahm-bah,
Moon-y moon-y gin-gah
Moon-y moon-y gun-gah
Cheek-a boo-cah cheek-a boo-cah
Cheek-a boo-cah chay.*

*Permission to use lyrics granted by me. I also have a publishing company specializing in smash flops.

I was not disappointed. I sold absolutely none. Perhaps I should explain that although I had sold sixty copies of my first release, there had been extenuating circumstances. Out of the sixty, I bought twenty-five myself. You see, when a new pop recording comes out, most stores only stock maybe two or three records, preferring to wait and see if it becomes a hit before ordering more. Most professionals send their friends down to the store to buy up the two or three discs so the store owner will think he has a hit and will order a box of twenty-five the next time around. But in my case, I bought up all the records I could find in order that the public wouldn't have the opportunity of turning the record into a hit. But then my investors in the Thunderbird company bought another twenty-five, making fifty. They thought that because they put up \$4,500, they were entitled to have a chance of coming up with a hit. Six more records were bought by my parents, and the remaining four were purchased by complete strangers. Probably professional do-gooders.

WITH two solid flops (four songs) safely under my belt, I honestly wondered if I could make it three in a row. I decided to plunge ahead and do my first long-playing album. By then, my brother and other assorted helpers had disassociated themselves from me, and I was finally on my own. I decided to do a take-off on Erroll Garner. Norman Granz had put out an album called "The Best of Irving Garner," which was just a fair flop. I called mine "The Worst of Morris Garner." Immediately everything went wrong.

Let me explain something: if you're going to satirize any great musician, you don't just hire a good, competent musician and tell him to satirize so-and-so. Lord knows, many pianists imitate Garner, but to satirize him is something else. A good musician can goof up a tune only by design and planning, and it doesn't come off. So, in order to satirize Garner, I had to get an amateur pianist who really dug him, and would honestly try to imitate him and let the goofs land where they may. Obviously, it had to be me. I hired two fine musicians, drummer Don Lamond and bassist Trigger Alpert, along with Columbia Records' recording studio. Garner was with Columbia then, and I wanted to do it up right.

When I walked into the studio, I froze when I realized Don Lamond had played with Woody Herman and there was little me going to play right along with Don. So, in order to imitate and satirize Erroll I had to get drunk but quick. I purchased a pint of Southern Comfort (I didn't know about Scotch) and gulped it down like a coke. Before long I was but completely stoned and playing all over the place.

To my utter consternation the record got rave reviews. *Billboard* hailed it as the "musical joke of the season." I was in trouble. Distributors were calling me. Disc jockeys were bugging me. I didn't know which way to turn.

Luckily, *Variety* rescued me. When they reviewed the album, they said, "Morris, unlike 'Irving,' doesn't sound like a joke. He sounds exactly like Erroll. In fact, it could very well be Erroll and Erroll ought to look into the matter because either somebody is kidding at his expense or there's an expert keyboard mime at large."

My first reaction was plain infantile joy! I couldn't even play the piano, and I was Erroll Garner! It was like I was playing a softball game and a beautiful chick saw me at bat and remarked loudly, "Why, he's Ted Williams!" I rushed over to the piano in my office and started plunking the eighty-eights. My mind was filled with thoughts of conquests of girls who had previously rejected me.

Then the phone rang. The real Erroll Garner had read the *Variety* review and there was hell to pay. I was cursed, cajoled, threatened, blasted, and everything else by Erroll's people. At first I was in despair because my idol had shown me feet of clay. Since Erroll was at Columbia, Columbia asked me to cease and desist with this album. Little me had stirred the mighty empire of Columbia Records! My greatest flop! For a while I savored my joy, but I wasn't satisfied to rest on my laurels.

Many people had been in touch with me about my smash flop, and I was proud when John S. Wilson, the jazz critic, included Morris Garner—that's *me*, Ruthie Green, now see what you lost!—in a jazz discography book. And Nat Hentoff sent me a postcard questioning the "ethical impropriety" of my devoting an entire album to Erroll. But Nat, I had loved Erroll, and he rejected me!

SO I WAS on my way, one hit flop after another. In 1961 I produced my now classic flop album called "Morris Grants Presents J.U.N.K.," a take-off on Norman Granz' jazz-record productions. I played almost all the instruments, wrote the liner notes, etc. This recording further solidified my rating as a top flop maker. No disc jockey in New York City, except Mort Fega, would play the album. Renowned people like Gunther Schuller and Ornette Coleman's manager got in touch with Mort and explained why they disliked this record. Sales were nil on the album, and I decided to tackle the current hit at that time, *Midnight in Moscow*. I turned out *Midnight in Canaveral*, dedicating it to our astronauts. I was a little scared that the record might do well because of the patriotic angle, but luckily no distributor or disc jockey would touch it. I was home free when I got a letter from Walter Cronkite's lawyer asking me to stop with the record. You see, I had a cute introduction with a guy saying "This is Walter Bronkrite." He does the countdown in rhythm. Ten, a-nine, an-eight, a-seven, six, five, and so on, with the band playing a Dixie riff. Not one record sold.

I must admit that by this time my ego was swelling. Everything I touched became an automatic flop. I was something of a celebrity in the field, and I couldn't help

feeling good about it. I recorded a couple of rock-and-roll songs, and Decca released them on the Brunswick label. I got a royalty check for four cents when somebody goofed and sold two records.

Last year I made my greatest flop. I planned it with my arranger, pianist Derek Smith, for weeks and weeks. We hired musicians like Barry Galbraith and Mousie Alexander. We would write a song for the New York Mets, to the tune of *When the Saints Go Marching In*, and have the greatest flop record ever made. We worked for hours on the song and finally came up with the key verse, to wit:

Oh, When the Mets Begin To Win,
Oh, When the Mets Begin To Win,
All the losers will sing "Hallelujah"
When The Mets Begin To Win.

I knew I had a good one when, at the recording session, I overheard guitarist Galbraith mutter to Derek, "You must be kidding. I got to get out of here." Derek replied, "Oh, boy, is this a bad one!" I felt like Mantle belting one into the upper deck at Yankee Stadium.

My hopes were confirmed when the tape was turned down by thirty-five record companies. I was at the pinnacle. Not one trade paper would review the record. Even the Mets refused to be associated with it. And if the losingest team in baseball history turned it down, I had to have the greatest flop ever made.

But I'm not about to let my great failures turn my head. I'd like to say it was pure luck, but hard work has to go into it as well. Sure, I may be sitting on the bottom of the world now, but some young punk kid is sure to come along and try to take over the reins. There's always someone waiting for you to rise up from the bottom. But I still got a lot of flops left inside of me. It's going to be a long while before anybody takes my crown away.

Right now, I'm working on a song that could be the biggest dud ever. You will probably never hear it—at least I hope not, or else I'm in trouble. I'm taking the tune to *Frankie and Johnny* and putting a new lyric to it called *Tarzan and Cheetah*. Just dig this first verse:

Tarzan and Cheetah were buddies,
The best friends the world ever knew,
They swung thru' the trees in the jungle.
Wailing a chorus or two.
They were having a ball,
Until a chick goofed it all.

And it's going to be recorded by a new folk group called Sydney, Sol and Rachel. Yes sir, it will be awhile before anyone usurps my title of being the greatest flop-maker of our times.

So the next time you buy one of those hit records that are being put out every day, remember that for every ten hits, there's a flop you will never hear or see. And don't feel sorry for those hit producers. They're honestly doing their best, and who knows, someday they too may reach the bottom with a flop.



A GUIDE TO STEREO RECEIVERS

STEREO RECEIVERS—OR TUNER-AMPLIFIERS—ARE AVAILABLE AT PRICES RANGING FROM \$70 TO \$597. HERE IS WHAT YOU CAN EXPECT IN TERMS OF QUALITY AND CONVENIENCE IN EACH OF FOUR PRICE CATEGORIES.

By BERNARD NEWMAN



THE PAST few years have witnessed the emergence of the stereo receiver as one of the most popular types of high-fidelity components. The reasons for this are easy to discover. The stereo receiver provides almost all the performance advantages and sonic virtues of separate components, and with a minimum of technical complexity. Although the stereo receiver is not meant to satisfy the seasoned audiophile in pursuit of the ultimate in flexibility and sonic excellence, for most of the music-listening public it is an ideal instrument around which to build a compact, economical, and easy-to-operate home music system. For radio listening, all that is needed in addition to it is a pair of speakers. Of course, to play records you must in addition have a record player, and a tape recorder can also be hooked into the system at any time.

Stereo receivers are sometimes called tuner-amplifiers, and the latter term is the more descriptive one. A stereo receiver contains, on one chassis, a tuner section for picking up radio broadcasts and a full-fledged stereo amplifier section. In effect, the modern stereo receiver offers practically all the fine qualities of separate components and has the advantages of being easier to install and operate.

Virtually every audio manufacturer has one or more models of stereo receivers for sale, and the chart on page 63 lists more than forty different units from which the prospective buyer can choose. They range in price from

Olson Radio's modest RA-677 (\$69.98) to such an impressive luxury item as Altec Lansing's Astro 708A, priced at \$597.

Faced by the sheer number of units available, an interested person may understandably find it rather difficult to know how to begin to choose a stereo receiver. The problem is further compounded by the complex nature of the stereo receiver and the many factors to be considered before any intelligent selection can be made. As a starting point, it might be helpful to divide stereo receivers into four somewhat arbitrary price categories and see what is available in each group. The categories are:

Bottom Dollar: under \$200
Bargain Buy: \$200-\$300
Solid Middle Class: \$300-\$400
Upper Bracket: \$400 and up

Bottom Dollar receivers are available, for the most part, as "private-brand" items from the large electronics-supply mail-order companies. Allied Radio offers two stereo receivers below \$200, as does Burstein-Applebee. Lafayette has three, Radio Shack has one, and Olson has four (Olson even has two units priced *under* \$100). The only under-\$200 stereo receiver that is not a private-brand unit is the Kenwood KW-44, priced at \$189.95.

In evaluating Bottom Dollar receivers, one must look at their limitations as well as their obvious price advantage.



Sansui 1000A



Kenwood KT-10



Bogen RT6000



Altec Lansing Astro 708A



Sherwood S-8000IV



Electro-Voice EV-88

The amplifier power output of these units is relatively low, requiring the use of high-efficiency speakers. In addition, the FM tuner sections are usually of moderate to low sensitivity (averaging 5 to 6 microvolts), and are likely to give best stereo results only in relatively strong signal areas. However, if these limitations are understood, Bottom Dollar stereo receivers can provide listening quality superior to that produced by most commercially available consoles—and at a lower price.

When we begin to compare Bargain Buy receivers—units in the \$200-\$300 price range—with Bottom Dollar models, we note some significant changes. Tube-operated units in this class have larger output transformers, which means more output power, particularly in the bass. And their tuner sections are more elaborate: in addition to having more convenience features—such as tuning indicators, stereo-broadcast indicators, and perhaps automatic switching (to stereo when a stereo station is tuned in)—Bargain Buy receivers have greater sensitivity (enabling them to receive distant stations) and are less likely to pick up static. Among the stereo receivers in the Bargain Buy class are the Electro-Voice E-V 77 (\$299), the Grommes C502 (\$249.95), the Harman-Kardon SR 300 (\$279), the Fisher 400 (\$299.50), the Bogen RF 35 (\$234.95), and the Kenwood KT-10 (\$299.95).

Above the Bargain Buy category is the Solid Middle Class. Receivers in this group are capable of a level of performance that is adequate to almost any need. The FM-tuner sections boast sensitivities in the neighborhood of two microvolts (which is about as good as you can get) and have excellent capture ratios, stereo separation, and selectivity. The amplifier sections have low distortion and ample power reserves at both high and low frequencies, and can drive virtually any type of speaker system. The control facilities, and the inputs and outputs, are sufficient to satisfy the needs of the most elaborate system. In addition, all of the receivers in this class offer such conveniences as automatic stereo FM switching and front-panel headphone jacks. Some representative examples of Solid Middle Class stereo receivers are the Eico 3566 (\$349.95), the Fisher 500C (\$389.50), the Sherwood S-8000IV (\$329.50), the Bogen RT6000 (\$399.95), the Scott 340B (\$399.95), and the Electro-Voice EV-88 (\$397).

Upper Bracket receivers benefit from the latest advances in electronics technology. In general, their specifications compare favorably with those of the finest individual components. The receivers in this category are all transistor designs, and as can be seen from their price tags, they do not come cheap. For several reasons, both technical and economic, transistor units cost more than comparable tube receivers. However, transistors have certain characteristics that tubes do not. Because transistors run cool, they offer potentially longer trouble-free life, not only for themselves but for all the components in the receiver. In the

STEREO RECEIVERS — 1965

(All specifications supplied by the manufacturers)

COMPANY	MODEL	OUT-PUT ¹	IHF FM ²	CAP. RAT. ³	TUN. IND. ⁴	ST. SW. ⁵	AM	OP. ⁶	PRICE	CASE		CHASSIS SIZE		
										WOOD	METAL	H.	W.	D.
ALLIED RADIO (KNIGHT)	KN-370	35.0	2.5 ^a	4	eye	yes	yes	tubes	\$279.95	\$23.95	\$12.95	5¼	16	15
	KN-345	22.5	2.0 ^a	4	eye	yes	yes	tubes	199.95	19.95	8.95	4½	16¾	15½
	KN-330	7.5	2.0 ^a	5	eye	yes	yes	tubes	159.95	16.95	7.95	4¾	14½	13½
ALTEC LANSING	711	27.5	1.8	2.0	meter	yes	no	trans.	449.50	24.00	—	5	16¾	11
	708A	27.5	2.0	^b	eye	yes	yes	^k	597.00	—	^l	5½	15	14¼
BELL (TRW)	1000	40	1.6	2	meter	yes	no	trans.	499.95	29.95	—	7	17¼	16¾
	900	40	1.8	3	meter	yes	no	trans.	469.95	29.95	—	7	17¼	16¾
BOGEN	RT 6000	30.0	2.0	3	meter	yes	no	trans.	399.95	29.95	14.95	4¾	16	14
	RP 60	30.0	2.5	3	eye	no	yes	tubes	314.95	29.95	12.95	5¼	16	15
	RF 35	17.5	3.0	4	eye	no	no	tubes	234.95	29.95	14.95	5¼	16	15
	RP 230	15.0	3.0	4	eye	no	yes	tubes	249.95	29.95	12.95	5¼	16	15
BURSTEIN-APPLEBEE	Starlite	15	7 ^u	3	none	no	yes	tubes	119.50	^v	—	5½	14½	10
	300S-5	15 ^d	2 ^c	3	eye	no	yes	tubes	179.95	14.95	8.95	6¾	15	13
	700S-5	35	1 ^c	3	eye	no	yes	tubes	219.95	12.95	—	5¼	16	14
EICO	3566	56.0 ^g	2	4.5	meter	yes	no	trans.	Kit: 229.95	11.95	—	5	16½	13¼
		37.5 ^h							Wired: 349.95	^l	—			
	2536	18.0	3	3.0	eye	no	no	tubes	Kit: 154.95	19.95	7.50	5¾	15¾	13¾
									Wired: 209.95	19.95	7.50			
ELECTRO-VOICE	E-V 88	40	3	3	meter	yes	no	trans.	397.00	22.00	—	7½	13¾	9¾
	E-V 77	20	3	3	meter	yes	no	trans.	299.00	22.00	—	7½	13¾	9¾
ERIC	SR-500	25 ^d	2.5	^b	meter	no	no	trans.	399.00	^l	—	4½	16	13
	5763	15	2.0 ^a	^b	eye	no	no	ⁱ	239.95	^l	—	4¾	16	12
	5761MX	30	1.5 ^u	^b	eye	no	yes	^l	299.95	^l	—	5½	16	14½
FISHER	400	32.5	1.8	2.5	eye	no	no	tubes	299.50	24.95	—	6¾	17½	13
	500-C	37.5	1.8	2.5	meter	yes	no	tubes	389.50	24.95	—	5¾	17½	13½
	800-C	37.5	1.8	2.5	meter	yes	yes	tubes	449.50	24.95	—	5¾	17½	13½
	600-T	55.0	1.8	2.0	meter	yes	no	trans.	499.50	24.95	—	5½	16¾	11¾
HARMAN-KARDON	SR 900	37.5 ^u	1.85	2.0	meter	yes	no	trans.	469.00	24.95	—	5	16¼	11¾
	SR 600	25.0 ^u	1.95	2.0	meter	yes	no	trans.	389.00	24.95	—	5	16¼	11¾
	SR 400	18.0 ^u	2.90	2.5	meter	yes	yes	trans.	309.00	24.95	—	4½	14½	9¾
	SR 300	18.0 ^u	2.90	2.5	meter	yes	no	trans.	279.00	24.95	—	4½	14½	9¾
HEATH	AR-13A ^j	33 ^h	3.5	3	meter	no	yes	trans.	195.00	^l	—	5½	17	14¾
KENWOOD	KW-55A	20	1.8	2.5	meter	yes	yes	tubes	239.95	—	^l	5½	17¾	14
	KW-44	14	2.0 ^u	2.5	meter	no	yes	tubes	189.95	—	^l	5¾	16½	14
	KT-10	20	1.9 ^u	2.0	meter	yes	yes	trans.	299.95	—	^l	5½	17¾	14
LAFAYETTE	LR-800	35	1.5 ^u	^b	eye	no	yes	tubes	199.50	—	^l	5¾	17	14
	LR-400	30	2.5 ^u	^b	eye	no	yes	tubes	169.50	—	^l	5¾	17	12¼
	LA-215A	6	3.0 ^u	^b	meter	no	yes	tubes	109.50	—	^l	5½	16½	11½
OLSON	RA-655	22.5	2.0 ^a	^b	eye	no	yes	tubes	169.98	—	^l	5¾	16¾	13
	RA-664	10.0	10.0 ^a	^b	meter	no	no	tubes	109.98	—	^l	4¾	16	11¾
	RA-677	3.5	7.0 ^u	^b	meter	no	no	tubes	69.98	—	^l	4¾ ¹⁶	9½	13½
	RA-720	30.0	1.8 ^a	^b	none	no	no	^k	99.98	—	^l	4¼	12½	9½
RADIO SHACK	STA-50Y	25	2	^b	meter	no	yes	tubes	179.95	—	^l	5½	17½	13¾
PRECISION ELECTRONICS (GROMMES)	C-502	15	4	^v	eye	no	yes	tubes	249.95	^l	—	6½	14¾	13¼
	C-500	35	2	^b	eye	no	yes	tubes	349.95	^l	—	6¾	17	14¾
	5000	35	2	^b	meter	yes	yes	^l	449.95	^l	—	6¾	17	14¾
SANSUI	500	23	1.7	3	eye	no	yes	^l	^b	—	^l	6½	18½	14¼
	1000A	50	1.8	3	meter	no	yes	^l	^b	—	^l	5½	18	14½
SCOTT	340B	35	2.2	6	meter	yes	no	tubes	399.95	29.95	—	6	17	16
	344	25 ^h	2.2	6	meter	yes	no	trans.	429.95	24.50	—	5	15	14
	345	32	2.3	6	eye	no	yes	tubes	364.95	29.95	—	6	17	16
	380	35	2.2	6	meter	yes	no	tubes	469.95	29.95	—	6	17	16
SHERWOOD	S8000IV	40	1.8	2.4	meter	no	no	tubes	329.50	29.50	9.50	4	16¼	14
	S7700III	40	1.8	2.4	meter	no	yes	tubes	374.50	29.50	9.50	4	16¼	14

¹ IHF music-power, watts per channel
² FM sensitivity (IHF), microvolts
³ Capture ratio, decibels

⁴ Type of tuning indicator
⁵ Automatic stereo switching
⁶ Mode of operation, tubes or transistors
^a Rated at 20 db quieting

^b Not available
^c Rating standard not given
^d RMS per channel
^e Case not available
^f Case included in price

^g Driving 4-ohm speakers
^h Driving 8-ohm speakers
ⁱ Available in kit form only
^k Tube tuner section, transistor amplifier
^l Transistor preamplifier, tubes in tuner and amplifier



Eico 3566



Scott 340B



Fisher 400



Harman-Kardon SR300



Heath AR-13A

tuner section this could mean optimum performance over a long period without the need for periodic tube replacement and realignment. Further, transistor amplifiers do not require output transformers, thus eliminating what some designers consider to be one of the prime impediments to distortion-free amplifier response. In this promised land of fidelity, we find such units as the Fisher 600T (\$499.50), the Harman-Kardon SR900 (\$469), the Scott 344 (\$429.95), the Bell 1000 (\$499.95), the Grommes

5000 (\$449.95), and the Altec Lansing Astro 708A (\$597).

Installing a stereo receiver is in general a much easier task than installing separate components. However, certain precautions are necessary. All components with tubes, particularly amplifiers, generate heat. A stereo receiver that uses tubes runs especially warm because of the necessarily large number of tubes. Further, the greater its power output, the hotter the unit is likely to get. It is highly recommended, therefore, that stereo receivers (and, for that matter, any other component that uses tubes) never be installed in an enclosed place. If a receiver is to be installed in a cabinet, be careful to make provision for proper ventilation. In those instances where the physical dimensions of the cabinet are small, it is good practice to install a fan (such as the Rotron Whisper Fan) to insure a steady flow of cooling air.

Since stereo receivers vary in power-output capabilities, some amount of thought should be given to matching the receiver to the speakers. Some speakers are less efficient than others—that is, they require more amplifier power to produce a specified sound volume. Be sure, therefore, to select speakers that will not overtax the receiver's power capabilities. By the same token, do not use speakers whose quality is not up to that of the receiver. If low-grade speakers are connected to a high-quality stereo receiver, the full potential of the receiver will not be realized.

RECEIVER KITS

A SMALL number of stereo receivers are available in kit form. These are, as of this writing, the Eico 2536K, which has an amplifier that puts out 18 watts per channel (wpc), priced at \$154.95; the 33-wpc Heath AR-13A for \$195; and the 33-wpc Eico 3566K for \$229.95. It is safe to say that each of these would cost at least \$100 more in factory-wired form (in fact, the Eico 3566 costs \$349.95 factory-wired). But there are some very important factors to consider before you buy a kit. Because a stereo receiver incorporates the functions of a tuner and an amplifier, the assembly of a receiver kit is fairly complicated. Although kit manufacturers have expended a great deal of time and ingenuity toward simplifying and clarifying kit construction, the receiver-kit builder still faces a lengthy project. A receiver kit will require anywhere from thirty to fifty hours of assembly time, depending upon the complexity of the kit and the skill of the builder. As indicated, however, a considerable sum of money can be saved by building a kit, and the buyer thus has a choice of saving money or saving time.

STEREO RECEIVER SPECIFICATIONS

AS AN AID to understanding manufacturers' literature, the terms most frequently encountered in dealing with stereo receivers are defined below.

Power Output: Among the various ways of measuring the wattage of an amplifier, the most rigorous is *continuous power*—sometimes also called *sine-wave power* or *rms power*. This tells the amount of audio output the amplifier can produce continuously. However, unless some distortion level is specified at which the power is attained, even these figures are not comparable. A number of manufacturers feel that allowance should be made for the fact that amplifiers are able to exceed their continuous-power rating for brief bursts of loud sound—such as drumbeats, cymbal crashes, and the like. To express the amplifier's power reserve for such musical contingencies, the IHF *music-power* rating was devised. For any given amplifier, the music-power rating will therefore be a higher figure than the continuous-power rating. To add to the confusion, some advertisements list a third standard of power measurement, called *peak power*, which is usually twice the continuous power.

When stating the power capabilities of a stereo receiver, it is more or less customary to add the output of the two channels. A receiver that delivers 25 watts per channel is thus billed as a 50-watt receiver. Because of the variety of rating systems in use, the same receiver might be listed as a 20-watt unit (delivering 20 watts per channel continuous power), and also as an 80-watt unit (40 watts per channel peak power). In the chart on page 63, the IHF power is listed.

Frequency Response: All statements of frequency range should be followed by a plus-or-minus (\pm) db figure. To state that the frequency response is 20 to 20,000 cps is meaningless, since nothing is said about the all-important *uniformity* of response. But if the statement reads "20 to 20,000 cps ± 1 db," you know that at no point in the whole frequency range does the response deviate any more than one decibel from a uniformly "flat" characteristic.

Distortion: As with frequency response, make sure that you know at what output level the specified distortion measurements are taken. A manufacturer may claim that the distortion of his amplifier is so low as to be "unmeasurable." Yes, but maybe the amplifier volume was so low that it was also unheard. Normally, distortion figures should be stated for full rated output. However, particularly in transistor amplifiers, it is also useful to know distortion measurements at low listening levels—say, 1 to 5 watts. There are two types of distortion: intermodulation (IM) and harmonic (HD). The IM figure will generally be higher if both are given.

Controls: The arrangement and variety of controls differ between otherwise similar receivers. Whether you prefer the versatility of many controls or the simplicity of few controls is largely a matter of personal taste. Make sure, however, that all the controls necessary to your intended use are provided. For instance, if your system is to

include a tape recorder, a tape-monitor switch or a tape-head input on the receiver may be among your requirements. Or if you plan to place loudspeakers at widely separated locations, a powered center-channel output may be essential. A master volume control (acting on both channels) and a separate balance control are preferred to two interlocked volume controls (one for each channel) because the separate balance control makes it simpler to keep speakers accurately balanced regardless of volume level.

IHF FM Tuner Sensitivity: The IHF sensitivity rating is a standard means of specifying a tuner's ability to pick up weak or distant stations. Technically, it is the amount of input signal a tuner requires to achieve an audio output with a signal-to-noise ratio of 30 db. The lower the figure in microvolts, the greater the tuner's sensitivity. With non-IHF ratings, such as "20-db quieting," the sensitivity figure given may have to be doubled to convert it to the IHF standard. In other words, a tuner that is rated at 2 microvolts for 20 db quieting and another that is rated at 4 microvolts IHF (30 db quieting) may be identical in actual sensitivity. Sensitivity, incidentally, has long been the most overstressed FM specification. Minor differences in sensitivity specifications (of one microvolt or less) will make little or no practical performance difference, and should be disregarded.

Selectivity: Selectivity is a measure of the tuner section's ability to separate stations that are close together on the dial. The FCC tries to allocate station frequencies so that stations covering the same geographical area will be on alternate—not adjacent—channels. A figure of 50 db or more for adjacent-channel rejection is good, and anything below 40 db is considered poor.

Multiplex: Multiplex is a method of broadcasting in which two or more programs are transmitted simultaneously on the same frequency and from the same FM transmitter. This technique forms the basis of stereo broadcasting, as it makes it possible for one station to send out both the left and the right channel of a stereo program.

Capture ratio: The tuner's ability to sort out two stations on the same frequency, and to suppress the weaker station, is called its capture ratio. The lower the numerical figure, the better the tuner's capture ratio.

Stereo Separation: This is a measure of the degree of isolation, in decibels, between left and right channels—there should be a minimum amount of interaction or leakage between the two channels. In general, the greater the separation, the more pronounced the stereo effect will be.

Stereo Indicators: Almost all recent receivers have some method of indicating the reception of an FM stereo signal. Usually, this is accomplished by a signal light that comes on during stereo broadcasts. Other receivers may use an audible tone to signal the presence of stereo; still others may use a modified squelch circuit, which will cut off all stations except those transmitting stereo.

Boston harpsichord-maker
William Dowd produces this
modern version of an English
instrument of the 1770's.



The Hazards —and Mysteries— of Harpsichords

A PIANO IS A PIANO IS A PIANO—IF ONLY A HARPSICHORD WERE A HARPSICHORD!

by Henry Pleasants

I WAS at first tempted to title this article "I Married a Harpsichordist," but that wouldn't have been strictly true. My wife, Virginia, was still playing the piano when we were married, and the harpsichord was a new, and later, personality added to our household. And one much more troublesome than any child or pet—adorable when all goes well, but difficult to live with and all but impossible to travel with.

Whereas everybody knows about children and pets, very few people know anything about harpsichords—an astonishing number don't even know what they are. And small wonder, for with the harpsichord all is confusion and disorder, beginning with its name.

In English-speaking countries it is generally known as the harpsichord (derived from the Italian *arpicordo*), but instruments operating on the same principle have also been known as spinets and virginals. The term *arpicordo* is no longer used in Italy, where the instrument is called a *gravicembalo*, or *clavicembalo*, the latter now more common. It also used to be called a *spinetta* (from which the English word *spinet* is derived), but no one knows

whether the name is from *spina*, meaning thorn, and referring to the plectrum, or from the name of Giovanni Spinetti, who made such instruments in Italy in the sixteenth century—by which time they were already over a hundred years old.

In the German-speaking world the harpsichord is referred to by the Italian word *cembalo*, although there is also a perfectly good German word for it—*Kielfluegel*. The French call it a *clavecin*—but then there is also *epinette*, the French equivalent of *spinet*.

It is not surprising, then, that the itinerant harpsichordist must devote a great deal of conversational time to explaining what his instrument is—or isn't. One of the things it isn't, by the way, is a *clavichord*, on which the strings are struck by hammer-like metal tangents. On the harpsichord, the strings are plucked by small bits of quill or stiffened leather (plectra). These are mounted on "jacks" which respond when the keyboard is touched.

Would that confusion stopped with terminology. That is actually the least of it. Pianists play an instrument known the world over as a *pianoforte*, and so standard-

ized in its structure and performance that any pianist can play any piano anywhere. He may prefer one to another, but he can play them all. Not so the poor harpsichordist!

The strange instrument confronting the itinerant recitalist may have one or two keyboards (usually called manuals) and anywhere from one to four separate racks of jacks (called registers). The registers are designated, following organ terminology, as 4-foot, 8-foot, and 16-foot (they originally referred to the lengths of organ pipes). While these are not the measurements of any part of the harpsichord, they do indicate the tonal range of the register—high (4-foot), medium (8-foot), and low (16-foot). Additionally, the instrument may or may not have, for even more sonic variety, positions for lute-like and nasal tones. (In England, to confuse matters further, the lute is known as a buff and the nasal as a lute.) Moreover, the different registers may be switched in and out either by pedals or by hand “stops.”

ON SOME pedal instruments the registers are engaged by depressing the pedal, on others by releasing it. The pedals may be arranged in any order from left to right, and may lock to the right or to the left. Some have half-hitches (a “halfway” position of a given register) for the production of a softer tone. And on two-manual instruments the manuals may be coupled by a pedal, a hand stop, or a knee-controlled lever, so that all registers can be played at once from the lower keyboard.

Everything about the harpsichord is more or less paradoxical, and one of the most baffling paradoxes is that this wilderness of structural variety is largely of contemporary origin. Contrary to popular assumption, harpsichordists rarely play on old instruments, because most surviving old instruments are in unplayable condition. They play on modern instruments, of which an astonishing number is now being made. Production in Germany alone is well above 2,000 harpsichords a year, and France, England, and the United States add considerably to the total.

What caused the trouble was that, with the revival of interest in the instrument—stimulated largely by Wanda Landowska—a number of makers in a number of countries all began to build harpsichords at about the same time, each choosing a different objective. Pleyel in France, guided by Landowska, built an instrument with one 16-foot, two 8-foot, and one 4-foot register, the strings being strung on a metal frame (earlier harpsichords used wood). The 4-foot register was on the lower manual, and each register was engaged by releasing a pedal that was normally in the depressed position.

In Germany, the Neupert family built a similar instrument, but with a wood frame and, in deference to organists, with the 4-foot register on the upper manual, the registers being engaged by *depressing* a pedal. This type of instrument, also produced in large numbers by the Sperrhake firm in Passau, is now standard in Central Europe.

A generally similar but more elaborate instrument is made by Tom Goff in London, with metal frame, half-hitches, and other accessories.

Subsequent builders, particularly in the United States, influenced by the emphasis on authenticity so characteristic of contemporary enthusiasm for Baroque music, noted that both the Pleyel and Neupert instruments were—historically speaking—of dubious authenticity, particularly in their use of the 16-foot register. This register made its appearance in the eighteenth century, just at the time the harpsichord was being driven from the field by the piano-forte, and very few surviving old instruments have it. Even on some of the survivors, the 16-foot register appears to have been added subsequent to the instrument's original manufacture.

The 16-foot register, however, offers important advantages to the modern player both in volume of sound and in variety of tonal color, and this, doubtless, influenced Landowska in proposing it to Pleyel. Her argument may have been that Bach and Handel would have welcomed it if they had had it available, and this contention could be somewhat supported by an enthusiastic letter of Mozart, in which he indicates that he had played on such an instrument. But there is no doubt that the purists are correct in maintaining that the 16-foot—granting some rare and late exceptions—was not used in the Baroque music that constitutes at least ninety per cent of the contemporary harpsichordist's repertoire.

THE dissimilarities among harpsichords do not especially trouble the player who specializes in ensemble playing, accompanying, and continuo, since this type of music usually calls for fairly straightforward performance.

This harpsichord, built by Pascal Tashin, dates from the 1780's.





Author Henry Pleasants performs some last-minute adjustments on a harpsichord shortly before his wife is to give a recital.

But for the recitalist, intent on exploiting the full potential of the various registers in order to present a wide range of colors and dynamics, the variations in design can be very bothersome—and occasionally disastrous.

An artist may prepare a piece of music on one instrument, planning and organizing a particular registration sequence for the coloristic effects he wants (4-foot here, 8-foot there, etc.), and then suddenly be called upon to play all this on another instrument—one, perhaps, on which all the register shifts are made with hand controls rather than with pedals. Switching suddenly from a three-register instrument to a four-register one, for example, may be compared to a “reorchestration” of a work that had already been carefully worked out with other effects in mind. And changing from a 4-foot on the upper manual to a 4-foot on the lower, or vice versa, can require a week of mental adjustment and manual reorientation.

In view of this, it is hardly surprising that some harpsichordists refuse to play on any instrument other than the type to which they are accustomed, and others even refuse to play on any instrument but their own. There is something to be said for this, especially if you can afford to move your instrument about or are content to restrict your area of activity. But, then again, moving the instrument is not only expensive, but hazardous as well. For example, Fernando Valenti has had one instrument totally destroyed in the moving process. Albert Fuller once lost an instrument in the Boston freightyards (it was ultimately found), and on another occasion his instrument was mistakenly shipped from Europe by air freight—a slight but expensive error. Paul Wolfe has intrepidly carted his instrument about Europe in an Italian station wagon, a foot of it protruding behind. Ralph Kirkpatrick, when touring in America, travels with two instruments. While he is playing on one, the other is being moved to the next recital.

Other players—my wife among them—feel that being prepared to play *any* harpsichord, or at least any of what might be called the “regional standards” (*i.e.*, Neupert

and Sperrhake in Germany, Pleyel in France, Goff in England, and Dowd, Hubbard, Herz, or Challis in America) is part of the professional’s job. But here, too, there are many dangers.

When my wife first played in Paris she gave herself four days to accustom herself to the reverse pedal mechanism of the Pleyel (the registers *disengage* when the pedals are depressed) and to work out the necessary re-registration. The program was to open with Handel’s Chaconne in G Major, beginning with the full instrument (all registers in). She had, unfortunately, opened many previous recitals with this piece on German instruments, and as she composed herself at the instrument her feet automatically did their accustomed work of depressing all the pedals. The opening chord was one of the resounding silences in performing history.

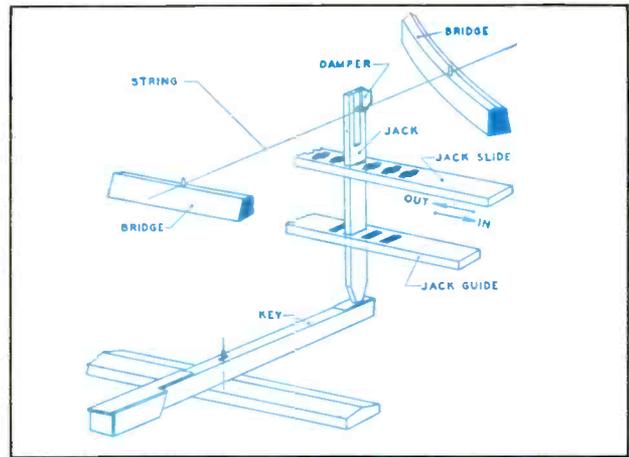
Her New York debut was not easy, either, as the only available instrument was a Challis. Most American instruments are modelled on those of Taskin, and have the classical 8-foot, 4-foot, 8-foot arrangement of registers (called the instrument’s “disposition”), with the 4-foot on the lower manual. The Challis instrument, however, has 16-foot, 8-foot, and 4-foot registers on the lower manual and an 8-foot on the upper, with a lute stop activated by pedal and the coupler pedal placed at the extreme right (instead of in the middle, as on German instruments). Practicing time was limited, and had it not been for the generosity of Fernando Valenti, who invited her to practice on his Challis, she would have been on thin ice indeed at the performance.

AND then there are the problems common to all harpsichords, whether you remain faithful to one instrument or not. The first thing you learn about a harpsichord is that wood, no matter how well seasoned, is a living thing. In damp, hot weather the wood swells, the strings are stretched, and the pitch rises. In dry weather, and particularly with winter’s central heating, the wood contracts, the strings relax, and the pitch drops. So you put a hygrometer beside your thermometer, have a hot plate ready to boil water when the humidity falls below 50, and learn to regard the tuning key as a basic tool of housekeeping.

My wife’s instrument, a Neupert, has a four-register disposition—16-foot and 8-foot on the lower manual and 8-foot and 4-foot on the upper, with a coupler by which both manuals may be played from the lower keyboard. There are 61 keys on each manual (here again, the number varies from instrument to instrument), or 122 keys in all, activating 244 wooden jacks (sometimes they are made of plastic) and sounding 244 strings. Each string is individually tuned, and each jack individually adjusted. The adjustable parts of a jack are the plectrum (leather or plastic), the tongue, the damper, the spring, and a screw at the bottom which determines the jack’s length. Five essential parts—and each a potential source of trouble!

Tuning, once you have learned to tune a tempered scale, is a routine matter. Voicing (adjusting each jack so that it produces the same sound volume and quality from its string as do the others), on the other hand, is never routine, nor ever really finished. Strong and weak key actions are determined by adjusting the plectrum in relation to the string. The closer the string to the tip of the plectrum, the lighter the action, and vice versa. If the plectrum is backed off too far, it passes the string without touching it, and there is no tone at all. If it projects too far forward beneath the string, the resistance becomes so great that the plectrum will not pass over the string—or, having passed, will hang up on the string on the way back. The ideal position, obviously, lies somewhere between, but just where depends upon the taste, habits, and strength of the player. It must also be remembered that what is not too heavy on one register alone may be much too heavy when multiplied by four, as happens when the player is playing the full instrument from the lower manual. The action should, of course, be even throughout all four registers. And there you have that number 244 again!

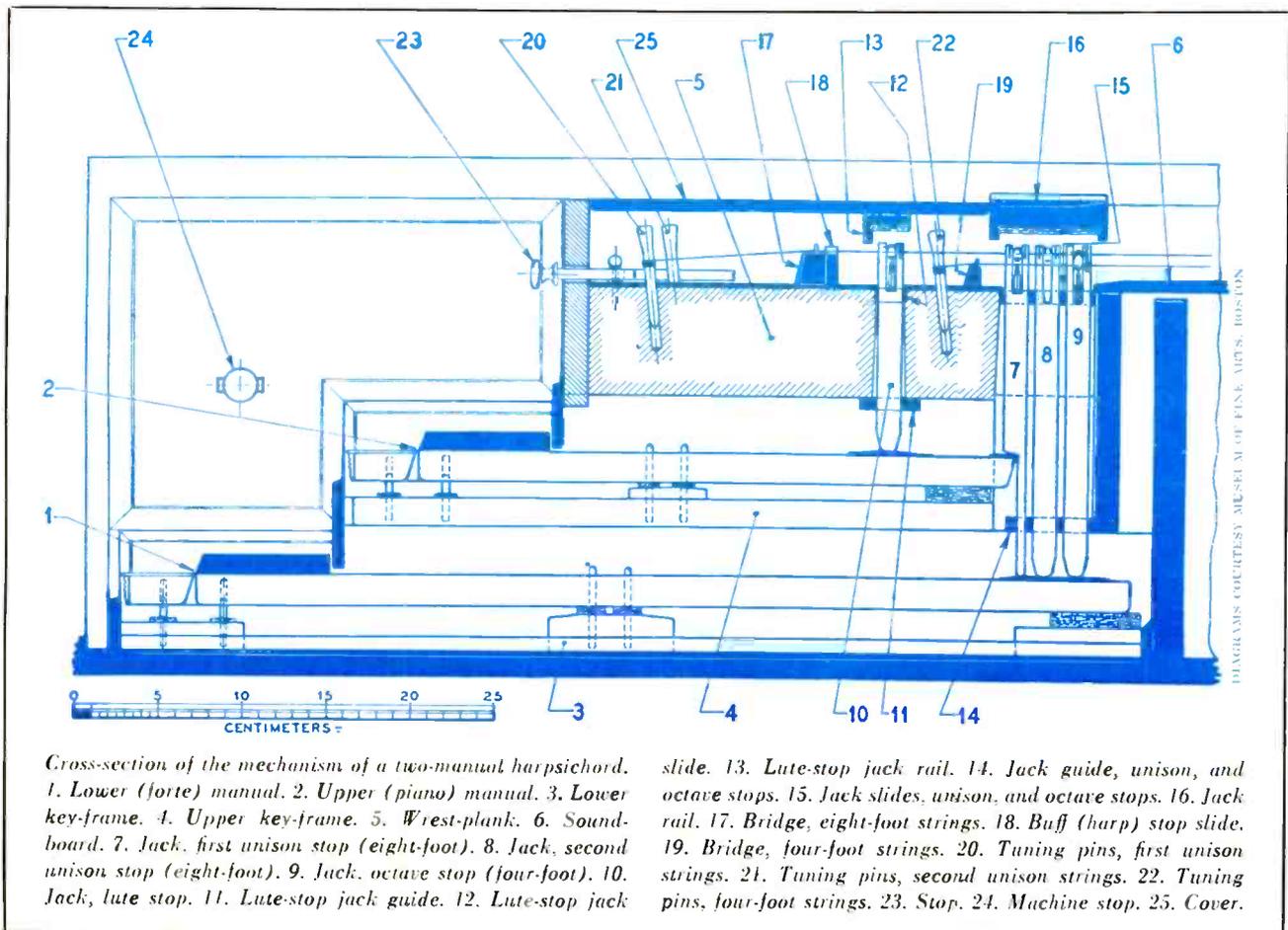
Problems become doubly acute, of course, when they turn up on a strange instrument an hour or so before a recital, as happened to us one evening in Holland when we



A simplified view of the harpsichord's basic mechanism for plucking a single string. See diagram below for a more detailed view.

found an instrument hopelessly out of adjustment and a technician hopelessly incapable of adjusting it. That's where the artist's husband came in handy—and also why most harpsichordists are more or less do-it-yourselfers.

And so, most people will go right on playing the piano. On the other hand, once you have become accustomed to the magical sound of a harpsichord, well maintained and well played, you may never want to hear a piano again.



Cross-section of the mechanism of a two-manual harpsichord. 1. Lower (forte) manual. 2. Upper (piano) manual. 3. Lower key-frame. 4. Upper key-frame. 5. Wrist-plank. 6. Sound-board. 7. Jack, first unison stop (eight-foot). 8. Jack, second unison stop (eight-foot). 9. Jack, octave stop (four-foot). 10. Jack, lute stop. 11. Lute-stop jack guide. 12. Lute-stop jack

slide. 13. Lute-stop jack rail. 14. Jack guide, unison, and octave stops. 15. Jack slides, unison, and octave stops. 16. Jack rail. 17. Bridge, eight-foot strings. 18. Buff (harp) stop slide. 19. Bridge, four-foot strings. 20. Tuning pins, first unison strings. 21. Tuning pins, second unison strings. 22. Tuning pins, four-foot strings. 23. Stop. 24. Machine stop. 25. Cover.



INSTALLATION OF THE MONTH

STAND-UP STEREO

THE HI-FI set-up of Philadelphia's Joseph C. Burgess is a goldmine of ideas for anyone contemplating installing a system in a playroom, den, or finished basement. The equipment is built into a false wall and is so arranged that all operating controls are approximately at eye level. The power amplifier is down low—out of the way, but readily accessible for adjustment and servicing. The turntable is installed in its own lighted, recessed compartment at a logical height for convenient record handling. The Camena Voice 1200 tape recorder, which was purchased by Mr. Burgess while he was in Japan, is panel-mounted for operating convenience.

Mr. Burgess chose Harman-Kardon components for his stereo preamplifier (Citation I), power amplifier (Ci-

tation II), and FM tuner. Both the power amplifier and preamplifier are kit-built. The stereo FM tuner, a completely transistorized unit, is the Harman-Kardon Model 1000T. The tape recorder is also transistorized, has a built-in four-channel mixer, and is capable of automatic reversal and 15-ips operation.

A Rek-O-Kut Model N-33H belt-driven hysteresis-synchronous turntable with Rek-O-Kut tone arm and accessory Dust Bug serves as the record player. The stereo speakers (not shown) are Harman-Kardon Citation X's, and are placed along the opposite wall behind an acoustically transparent drape. This serves, says Mr. Burgess, to eliminate any tendency to pin-point the sound source visually or aurally.

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



CLASSICAL

ANGEL'S BRILLIANT NEW *MAGIC FLUTE*

Otto Klemperer directs a balanced cast of expert Mozartians

IT is a tribute to the current state of the recording art that it is becoming increasingly difficult for a critic to concede unqualified superiority to any given recording of a work over its competitors. In the case of Angel's brilliant new issue of Mozart's *The Magic Flute*—the first recording of this opera in a decade—the decision is fortunate-



LUCIA POPP
A regal Queen of the Night

ly made an easier one by the fact of the new version's distinctly superior sonic qualities. Nevertheless, the excellent previous versions under Sir Thomas Beecham (Electrola) and Ferenc Fricsay (DGG) will yield their long-held top positions only grudgingly.

A further adornment of the new Angel release is an uncommonly strong and excellently balanced cast of expert Mozartians. The two sopranos—of little previous international renown—walk away with the highest honors. Both are ideal choices for their roles, and the contrast between the fragile, ethereal Pamina of Gundula Janowitz and the assertive brilliance of the Queen of the Night as sung by Lucia Popp underlines a dramatic point that is rarely brought out in the casting of this opera. Miss Popp's vocal personality, moreover, is truly regal—her tones reveal not only a rare purity and accuracy, but also great richness and power.

The versatile Walter Berry's lively Papageno is his most impressive interpretation to date. His sense of comedy is just right, his arias are delivered with tonal splendor and verbal felicity, and the scenes with his engaging Papagena are done to perfection. Nicolai Gedda, whose impeccable diction in at least six languages is one of opera's current wonders, is both dependable and musicianly as Tamino. The mellifluous, noble quality of Sarastro's music is not fully captured here—nor has it been anywhere since Pinza and Kipnis were in their prime—but the dark, rolling power of Gottlob Frick's sturdy basso is impressive and thoroughly satisfying.

By assigning the parts of the Three Ladies and the Two Armed Men to singers of the



The Magic Flute's Papageno—an early nineteenth-century sketch.

first rank, Angel has created a listening experience that may never be matched in the opera house, even though this lofty standard is precisely what the music deserves. The choral performance under Bayreuth's Wilhelm Pitz is another source of delight.

Otto Klemperer conducts a firm, eloquent, and crystal-clear performance. His pacing is more leisurely than Beecham's, his allegros less exhilarating, but the over-all conception wears an aura of rightness that compels acceptance. His ensembles are precise and exquisitely balanced, and his faithful observance of Mozartian dynamics is masterly.

Although the spoken passages are omitted in this set (as they have been in all previous recordings save the Decca/DGG edition under Fricsay), Angel partly compensates by providing detailed notes and a text with appropriate references to the missing portions. Angel's engineers did not explore every opportunity this opera offers for the spectacular in stereo placement, but the over-all sonics are rich, well-balanced, and virtually flawless.

George Jellinek

© MOZART: *The Magic Flute*. Nicolai Gedda (tenor), Tamino; Gundula Janowitz (soprano), Pamina; Walter Berry (baritone), Papageno; Ruth-Margret Pütz (soprano), Papagena; Gottlob Frick (bass), Sarastro; Lucia Popp (soprano), Queen of the Night; Gerhard Unger (tenor), Monostatos; Franz Crass (bass), Speaker; Elisabeth Schwarzkopf (soprano), Christa Ludwig and Marga

Höfgen (mezzo-sopranos), Three Ladies; Karl Liebl (tenor), Franz Crass (bass), Two Armed Men; Agnes Giebel and Anna Reynolds (sopranos), Josephine Veasey (mezzo-soprano), Three Boys. Philharmonia Orchestra and Chorus, Otto Klemperer cond. ANGEL SCL 3651 three 12-inch discs \$17.94, CL 3651* \$14.94.

HOROWITZ AND THE WORLD OF SCARLATTI

Vladimir Horowitz discloses a major pianistic composer in the prolific master of a minor harpsichord form

PROBABLY nothing is rarer in the world of music as performed than a recording that promises to enchant the layman and the connoisseur equally. A rarity of precisely this order, however, is now available in a new Columbia album entitled "Horowitz Plays Scarlatti," a program of twelve harpsichord sonatas presented by Vladimir Horowitz on the piano. Some of these sonatas have of course been programmed by our major harpsichordists: three of them (Longo 164, 241, and 465) can be heard in Ralph Kirkpatrick's four-disc Columbia set, "Sixty Sonatas." But the greater part of the present program is unfamiliar. As an addition to the recorded *piano* repertoire—and as played by Mr. Horowitz after a year's preoccupation with Scarlatti studies—it is altogether news.

Some of this news concerns fresh insights into the very special creative case presented by the composer, an Italian emigré in Madrid who inexplicably became a prodigy—there is no other word for it—in his sixties. In the latter years of his life (he was born the same year as Bach and Handel and died in 1757 at the age of seventy-two), Domenico Scarlatti not only created out of the blue that musical species known to us as the keyboard virtuoso, but gave its charter members a literature of inexhaustible diversity. Into nearly six hundred pieces composed in simple binary form—a minor and ungratefully cramping vessel as he found it—Scarlatti poured the vitality, the teeming invention, and the capacity for large utterance of an unmistakably major composer.

Now this program decidedly discloses Mr. Horowitz's view of Scarlatti as a major composer disguised in a minor form. Complementing this view is his resultingly spacious conception of these harpsichord pieces in terms of the piano—and of that, more in a minute. Let me first explain why I find the program fascinating simply as a program. The broad public—by which I mean the piano public—finds what little Scarlatti it knows so delicious that recital groups of the sonatas are unfailingly popular. But pianists have usually chosen such groups from the composer's early period. The admittedly charming and somewhat mannerist pieces that have as a result become public favorites are

really not very representative, for the simple reason that Scarlatti when he wrote them had not yet become Scarlatti. Ten of Mr. Horowitz's present selections, on the other hand, are superb examples of the composer's middle and late periods, and I cannot imagine any listener honorably resisting either the poetic variety or the muscularity of this magnificent later music—a music that, in the album under discussion, sounds as if Scarlatti had composed it with Mr. Horowitz in mind. I do not, of course, mean to say that Mr. Horowitz is the only pianist who has discovered its qualities. But I do say that nobody else has presented a Scarlatti panorama that so convincingly captures the breadth of the composer's spirit—one which, along with all the sensitivity and formal elegance, combines a certain aristocratic gregariousness with a robust taste for worldly splendor and spectacle.

For without being overtly programmatic, these sonatas abound in references to the popular life of eighteenth-century Spain. And Mr. Horowitz's evocative piano makes us repeatedly aware, perhaps more amply than any harpsichord could, of just those memorable commonplaces that the alien Scarlatti himself was most delightedly aware of: the muffled drums and trilling castanets; the horns of the chase or trumpets of the guard; the stately court dances; the bustle of the market by day and the fiesta by night; the gypsy songs and dances; the royal pomp of grandiose public processions. From the almost obsessive melancholy of certain slow melodies—these may be found especially surprising by the listener who associates Scarlatti with unending vivacity—one can even, without being too fanciful, infer the strange, sun-drenched desolation of the Iberian landscape. And all these references, plus others past enumerating, are so pungently flavorful and so graphic as to seem practically Goyaesque.

To the Baroque specialist, of course, such examples of Scarlatti's ear for local color will come as no novelty. But if the specialist is familiar with Mr. Horowitz's earlier achievements in reconciling Scarlatti's harpsichord style to the contemporary piano—achievements that at the time seemed miracles of diplomatic skill—a subtle shift of tonal focus in the present program will certainly not escape his attention. Perhaps I can describe this shift roughly as follows. Although the bald *imitation* of one kind of instrument on another is indefensible, a certain stylistic accommodation in this case is just as obviously necessary, and in consequence a pianist playing a harpsichord piece tends to calculate his effects mentally in relation to what is actually a nonexistent instrumental hybrid—a sort of harpsipiano. A year ago I had the privilege of hearing Mr. Horowitz play Scarlatti when the present album was still a developing work-in-progress, and at that time I would say his referent instrument was unquestionably a harpsipiano. Today the emphasis is reversed and it is relatively a *harpsipiano*: the tone cooler, the sonorities transparent, the line leaner, the dynamic range superbly economized.

Purists to the contrary, there are of course no real rules covering these matters. As Ralph Kirkpatrick pointed out twelve years ago, the "imaginary orchestration" one senses so persistently in Scarlatti—the obvious presence, in the composer's mind, of an instrument or instruments other than the one he was actually writing for—licenses and indeed invites a great deal of stylistic experiment in performance. It is my impression that Mr. Horowitz's interesting shift may be partly due to a paradox that frequently presents itself in Scarlatti's later work: here one often hears an anomalous double image—Scarlatti's plus almost anybody else's from Mozart to Brahms—produced by the highly active prophetic faculty of the composer's imagination. Almost alone among Baroque masters, Scarlatti repeatedly anticipated not only the resources of the Romantic piano but certain characteristic gestures of those who were to write for it. In the present album, the listener will hear nocturnal measures that are definitely within whispering distance of Chopin. Others as strikingly suggest the insistent plaintiveness of Schumann (note particularly the fourth selection, *Longo* 118, in F Minor). And if one plays these proto-Romantic measures as sumptuously as one plays the real ones that came a century or more later, a disastrous blurring of stylistic identity is bound to result. In Mr. Horowitz's cloudless performance,



Domenico Scarlatti (1685-1757)

the perspectives are properly distinct. Even when the character of the piece encourages considerable freedom, it is unmistakably Scarlatti who is dreaming ahead, not we who are listening back.

Mr. Horowitz has arranged his program as an escalating series of dramatic contrasts and surprises: although the first nine sonatas are individually ravishing, here in sequence they also perform a certain subtle restraining ac-

tion, creating a tension that explodes with stunning effect in the last three.

The immaculate surfaces and clean sound of this recording convey both the delicacy and the bravura of the playing with utter transparency. *Robert Offergeld*

© © HOROWITZ: *Horowitz Plays Scarlatti*. Domenico Scarlatti: *Sonatas in D Major, L. 424; in A Minor, L. 241; in F Major, L. 188; in F Minor, L. 118; in G Major, L. 349; in D Major, L. 465; in E Major, L. 21; in E-flat Major, L. 203; in E Minor, L. 22; in D Major, L. 164; in F Minor, L. 187; in A Major, L. 391*. Vladimir Horowitz (piano). COLUMBIA MS 6658 \$5.98, ML 6058 \$4.98.

JAZZ

A FESTIVAL TRIUMPH: "MINGUS AT MONTEREY"

A two-disc release is characterized by emotional depth and daring invention.

IN WHAT may have been the most striking personal triumph in jazz-festival history so far, Charles Mingus at the 1964 Monterey Festival directed first a small combo and then a twelve-piece band in a series of performances that ended with the audience of 7,000 rising in a prolonged ovation. Mingus has now released a recording of that Sunday afternoon concert on his own label. "Mingus at Monterey" is unquestionably a major document in recorded jazz history.

As a soloist, Mingus towers over his ensemble. No other bassist in jazz equals the emotional depth or the daring range of invention in a Mingus solo. He is essentially a lyrical player, but his lyricism is relentlessly and intimately probing, and the stories he tells have greater dimension and many more levels of feeling than are to be found in what is usually called "lyricism" in jazz.

The other soloists, however, were by no means intimidated by Mingus. The alto saxophone style of Charles McPherson is fundamentally based on Charlie Parkers', but he is not directly imitative of his model. Increasingly placing more confidence in his own way of shaping music, McPherson improvises with clarity, virility, and a fine sense of melodic structure. Trumpeter Lonnie Hillyer, whose conception is founded on Dizzy Gillespie's, has not yet forged as strong a personal style as has McPherson, but he is often expressive.

Jaki Byard, a pianist familiar with the whole spectrum of jazz keyboard tradition, is both a sensitive accompanist and a zestful, often witty soloist. Drummer Dannie Richmond feels time as Mingus does, and his beat accordingly has unusual plasticity as well as power—he is especially skillful in keeping up with Mingus' spiraling climaxes.

For the first two and one-half sides of this two-disc set, Mingus works with his regular quintet, the first six numbers being a tribute to Duke Ellington, a seminal influence on Mingus' music. (The other small-combo performance is *Orange Was the Color of Her Dress, Then Blue Silk*, originally written for a television play.)

The Ellington medley retains the spirit and basic contours of Duke's songs along with a strong infusion of personal reactions to the material by Mingus and his associates. *Take the A Train*, which closes the medley, is an aural kaleidoscope: Richmond and Mingus create rhythmic whirlpools, Byard struts through a stride piano solo, and John Handy (he joins the quintet here on tenor sax) leaps in with the most slashing solo he has yet recorded. The song for the television play plunges more deeply into shifting rhythms and moods. As Mingus says in the notes, "It's angry, it's dirty, it's old-fashioned blues and it also has a sad little melody." As dramatic music, it is one of Mingus' most fully realized works.

Having thus led up to the intense *Meditations on Integration*, Mingus next brings on the augmented band in a performance that is unmistakably a high point in his musical development. Called by the composer "a prayer of peace, a prayer of love, a prayer for all people," *Meditations* is an intense interplay of motifs, textures, and moods. On bowed bass, Mingus practically sings his themes with a richness of tone and a resiliency of line that function as the unifying, moving center of a complex, continually changing structure: rhythmic turbulence succeeds swaying introspection; abrasive solos are intertwined in the dense orchestral texture, burst free, and return; duets suddenly take shape (one of them with both Byard and Mingus on piano); and the twenty-four-minute piece reaches its climax in explosive polyphonic exultation.

Two reservations: awkward editing has resulted in unnecessarily abrupt transitions between the first three sides, and in the first copies of the album, the highs are often pinched and the lows lack sufficient body. The record, incidentally, is being released only in a stereophonic version, but the microphoning makes it possible to play it monophonically without loss of definition. *Nat Hentoff*

© CHARLES MINGUS: *Mingus at Monterey*. Charles Mingus (bass, piano), Charles McPherson (alto saxophone), Lonnie Hillyer (trumpet), Jaki Byard (piano), Dannie Richmond (drums), with John Handy (tenor saxophone) added for *Take the A Train* and *Meditations*. Also on *Meditations*: Buddy Collette (alto saxophone, flute, piccolo), Jack Nimitz (baritone saxophone, bass clarinet), Bobby Bryant and Melvin Moore (trumpets), Lou Blackburn (trombone), and Red Callender (tuba). *I've Got It Bad: Mood Indigo; Sophisticated Lady; Meditations on Integration*; and four others. CHARLES MINGUS JWS 001/002, two 12-inch discs, \$10; mail order only, Jazz Workshop, P.O. Box 2637, Grand Central Station, New York, N. Y. 10017. (Add \$1 for foreign orders, and also sales tax if in a locality subject to such tax.)

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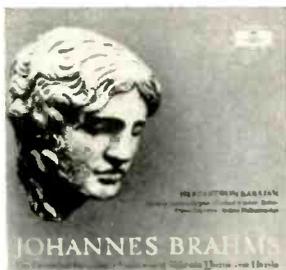


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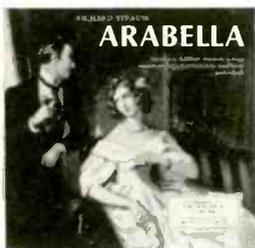
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

⑤ ④ BACH: *Concerto for Violin, Oboe, Strings, and Continuo in D Minor (BWV 1060)*; *Concerto No. 1 for Two Harpsichords, Strings, and Continuo in C Minor (BWV 1060)*; *Concerto for Two Violins, Strings, and Continuo in D Minor (BWV 1043)*. Otto Büchner and Kurt Gunther (violins); Edgar Shann (oboe); Karl Richter and Hedwig Bilgram (harpsichords); Munich Bach Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73221 \$5.98. ARC 3221* \$5.98.

Performance: Full of vitality
Recording: Rich
Stereo Quality: Natural

All three of these concertos are familiar from countless recordings, especially the double-violin concerto. I believe, however, that this is the first time the C Minor double-harpsichord concerto (BWV 1060) and the reconstruction of what is presumed to have been its precursor have been together on the same disc. The style of the writing for the harpsichord in BWV 1060 has seemed to musicologists to indicate that it is an arrangement, like most of Bach's harpsichord concertos, of an earlier piece for another combination, now lost. In this case, it is conjectured that the solo instruments were an oboe and a violin, and the work has been recorded in this reconstruction many times. Richter's performances of all three pieces are full of vitality, tempos are spirited though judicious, and the playing of all the soloists is on a high level. There are, however, equally good interpretations of all three pieces in the catalog. The sound reproduction of the orchestra is rich, but there is an intrusive disparity between the high volume of the two solo harpsichords and the near-inaudibility of the continuo instrument in the other two concertos. Stereo is used most advantageously in the double-harpsichord work. I. K.

⑤ ④ BACH: *Suite for Orchestra No. 5, in G Minor (BWV 1070)*. Pro Arte Orchestra of Munich, Kurt Redel cond. DITTERSDFORD: *Oboe Concerto in G Major*. HANDEL: *Oboe Concerto No. 1, in B-flat Major*; *Oboe Concerto No. 3, in G Minor*. TELEMANN: *Oboe Concerto in F Minor*. Evert van Tricht (oboe); Vienna Symphony Orchestra, Bernhard Paumgartner

Explanation of symbols:

- ⑤ = stereophonic recording
- ④ = monophonic recording
- * = mono or stereo version not received for review

cond. MERCURY SR 90403 \$5.98, MG 50403* \$4.98.

Performance: Best in Bach
Recording: Adequate
Stereo Quality: All right

The most curious item in this very long-playing—sixty-three minutes, twenty seconds—collection is a Suite in G Minor purported to be by J. S. Bach. (The jacket and label incorrectly list the key as C Minor.) Wolfgang Schmieder in his thematic index of Bach's works assigns it a number, BWV 1070, but strongly doubts its authenticity.



AARON COPLAND
One of a handful of present masters

The music, frankly, does not remotely resemble Bach's writing. It is pleasant stuff in the Italian style—the third movement, an aria, has some interesting touches reminiscent of Telemann—but the work as a whole lacks strong character. Kurt Redel's performance here, the first recording of the suite, is sympathetic.

The greater portion of the disc is devoted to oboe concertos, of which only the charming Dittersdorf piece appears to be new to the domestic catalogs. The oboist is an able performer, but except for some embellished repeats in the Handel, he does not seem entirely at home with such intricacies of Baroque style as correct execution of trills or details of phrasing. And he is not helped by the often heavy-handed accompaniments of Paumgartner. The Dittersdorf comes off best, and the record has a certain value for the attractiveness of that piece and its per-

formance. The sound reproduction is adequate but hardly distinguished; some of the upper-string tone is shrill, the recording lacks body in the middle register, and surface noise is high throughout. I. K.

RECORDING OF SPECIAL MERIT

⑤ ④ BRAHMS: *Violin Concerto, in D Major, Op. 77*. Christian Ferras (violin); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SL.PM 138930 \$5.98, LPM 18930* \$5.98.

Performance: Superbly integrated
Recording: Fine
Stereo Quality: Good

The Brahms Violin Concerto has not lacked for distinguished recorded performances, whether with Kreisler and Blech or Szigeti and Harty in the 1930's, with Oistrakh and Klemperer, Heifetz and Reiner, or Szeryng and Monteux in our own day. Happily, this latest reading with the young French-born violinist Christian Ferras and the redoubtable Herbert von Karajan can take its place in this distinguished company.

The tone Ferras elicits from his violin is large but without the slightest trace of excessive vibrato. And Ferras' intonation, as is evident on his earlier recordings for Angel and London, has bull's-eye accuracy.

I would guess that this performance was for Karajan part of the process of thought and study that resulted in the recently issued set of the four Brahms symphonies. The collaboration of soloist and conductor here is as closely woven as in the most exacting chamber-music performance. And the end result is a performance generous in scale and felicitous in detail, yet infinitely communicative. Tempos are just right throughout the first and last movements, and for once one does not feel that violin and orchestra are battling to the death. At the same time, orchestral sonority is in no way reduced in order to achieve this feeling.

The high point of the performance is the slow movement, in which there is not only an exquisite weaving of solo and orchestral textures, but elegant solo oboe work in the opening pages. Ferras uses the Kreisler cadenzas to excellent effect in a reading that favors the lyrical rather than the rugged aspects of the score (*viz.* Oistrakh-Klemperer, who stick with the original Joachim cadenzas). The sound is excellent. D. H.

RECORDING OF SPECIAL MERIT

⑤ ④ COPLAND: *Concerto for Piano and Orchestra: Music for the Theatre*. Aaron Copland (piano); New York Philharmonic,

Leonard Bernstein cond. COLUMBIA MS 6698 \$5.98, ML 6098 \$4.98.

Performance: Definitive
Recording: Head of the class
Stereo Quality: Smart

If, in these days of post-Webern serialism, rigid atonality, "happenings," and aleatory rambblings, we are inclined to forget (as I think we are) that we have active in our midst a handful of master composers such as Aaron Copland, this stunning new recording of Copland's Piano Concerto (1925) and *Music for the Theatre* (1926) should, as Frank Costello used to reiterate, "refreshen our recollections." It should also remind us of what it means to compose with the white-hot urgency that Copland brought to the period of the Twenties—in, as chance would have it, his *own* twenties.

Highlights of
next month's

Hi Fi/Stereo Review

The second article in
HiFi/STEREO REVIEW's
important continuing
series on The Great
American Composers:

"VIRGIL THOMSON—
Parisian from Missouri"
by Harold Schonberg

PLUS—

"A Guide to Repairing
Your Own Stereo System"
by Roy Allison

The present release has a number of things to recommend it: both the Concerto and *Music for the Theatre* have a common family similarity in jazz; they are both the work of a wonderfully, excitingly brash young man who—every bar tells us—just *had* to write music; and with Copland as soloist in the Piano Concerto and Bernstein conducting, the word "brash" just *has* to take on a new meaning. And so it does, bringing these works to life as they never have been before on records. Add to this Columbia's electrifying recorded sound and witty stereo treatment, and you will probably come to the conclusion that you've never really heard this vintage music before. Certainly not the Concerto, in which the composer outrageously—but quite properly—slaps away at the piano rather as if it were some kind of punching bag.

Neither piece creates much difficulty for our dissonance-pummeled ears as far as harmonic vocabulary is concerned. The Concerto sounds as if it were composed by a rather mad and better-trained Gershwin, and while most of the jokes in both pieces do date from an era many of us are too young to remember, one nevertheless listens to every bar with interest. But what is astonishing is that the Concerto can now be heard to sing

with rhetorical lyricism—astonishing if for no other reason than that one can hear uncanny manifestations of the composer's distinctive manner in full flower even at the age of twenty-six.

The performance, as I have darkly hinted above, is about as definitive as it is ever likely to be. Music of this sort brings out the very best in Bernstein (he would be the first to admit its influence on his own work), while soloist Copland makes a new piece out of the Concerto. Columbia's engineers, meanwhile, have pulled out all stops to supply radiant, detailed recorded sound—the stereo brilliance of *Music for the Theatre* is alone worth the price of the record. W. F.

RECORDING OF SPECIAL MERIT

DEBUSSY: *Jeux; Images for Orchestra; Ibéria; Gignees; Rondes de printemps*. Orchestre de la Société des Concerts du Conservatoire. André Cluytens cond. ANGEL S 36212 \$5.98, 36212* \$4.98.

Performance: Pure velvet and gold
Recording: Couldn't be more right
Stereo Quality: Elegant and subtle

If you are a Debussy lover, dash—do not dawdle—to your most convenient shop and have a go at this ravishing new recorded account of some of the rather less-often-played works by the French master. For they have been done to a turn—the playing is cleanly textured, but quite spine-tinglingly lush; the tempos are rather on the free side, but Debussy's extraordinary (and rarely understood) sense of form and structure cohere as convincingly as in any performance by Toscanini or Szell. And the French orchestra plays with all the color and virtuosity of any one of our own Big Three. In a word, stunning.

The recorded sound is wide-range, brilliant, and sharply lucid, and the stereo treatment gives a virtual lesson in the composer's treatment of the orchestra. W. F.

DITTERSDORF: *Oboe Concerto in G Major* (see BACH)

DUKAS: *The Sorcerer's Apprentice* (see RAVEL)

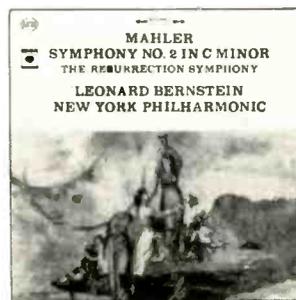
DVOŘÁK: *In Nature's Realm, Op. 91; Carnival, Op. 92; Otello, Op. 93; Slavonic Rhapsody, Op. 45, No. 2*. Vienna State Opera Orchestra. Laszlo Somogyi cond. WESTMINSTER WST 17072 \$4.98, XWN 19072 \$4.98.

Performance: Somewhat lockluster
Recording: Lucid
Stereo Quality: Ditto

This artfully arranged mixture of better- and lesser-known orchestral pieces by Antonin Dvořák is, for the most part, a pleasure to hear. *In Nature's Realm* skates perilously close to Sinding—*The Rustle of Spring* and all that jazz. *Otello* is a sort of concert overture inspired by the Shakespeare play (if it has ever been used in connection with a production, Westminster's liner notes do not tell us so). It's a lovely work if—and this is a big if—one can be objective enough to push Verdi's masterly treatment of the same subject far out of mind. *Carnival* and the *Slavonic Rhapsody No. 2* are straightforward and accurate enough, but seem to

(Continued on page 80)

The Sound of Genius



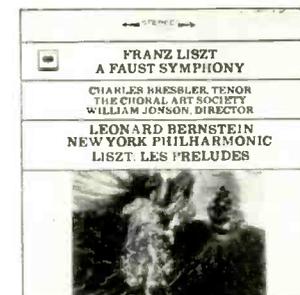
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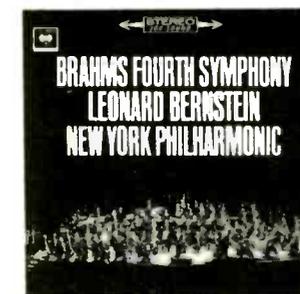
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FORTY-THREE-YEAR-OLD Jean-Pierre Rampal may safely be said to be the world's most frequently recorded flutist. His name appears on more record labels than any other flutist—and almost any other performer, instrumentalist, singer, or conductor. Though he has specialized to a certain extent in the Baroque period, there is hardly any area of the flute repertoire that he has not investigated, and in several instances—including at least two among four newly issued Rampal discs—he has recorded the same work more than once.

Much of Rampal's recital and recording work has been with his friend and accompanist, the harpsichordist and pianist Robert Veyron-Lacroix, and their rapport

be considered uncanny were it not for the fact that these performers have been playing together since the Forties. For quality of tone, general stylistic awareness, and over-all instrumental virtuosity, this is indeed a splendid record.

The six flute sonatas by C. P. E. Bach, which were written at various stages of that composer's career, are primarily care-free pieces as entertaining as those of Telemann, though the *galant* stylistic characteristics of the Bach are much more acute. Again, the duo's playing cannot be faulted from a technical standpoint, although one might argue that Rampal and his partner do not fully enter into the gracious, supersensitive world of this composer. The duo's speed in the fast

cello) is expert, and Rampal's contribution, as might be expected, is refined and scintillating technically. The reproduction is clear and very well balanced, and the disc, the repertoire of which appears almost wholly new to records (Rampal once previously recorded Op. 5, No. 5), is enthusiastically recommended.

Rampal's contribution in the four Italian flute concertos on the Epic disc is perhaps the most spectacular performance on all four records. These works, of which only the Sammartini (which seems to have been written originally for oboe) appears to be new to discs, benefit greatly from a virtuosic approach, and the solo playing heard here is all one could ask. Rampal's interpretation of the concerto attributed to Pergolesi is not notably different from his recently issued performance on London 6395/9345 with Münchinger and the Stuttgart Chamber Orchestra, though Ristenpart's lean orchestral tone on this disc seems more appropriate stylistically than that on the latter disc. The Vivaldi, originally intended as a chamber work with an accompaniment of two solo violins and continuo, sounds extremely good with the added strings, and again the performance is a dashing one. The remaining two concertos are equally stunning: Aurele Nicolet's interpretation of the Tartini on DGG Archive 3117, however, holds its own very nicely with this one in brilliance, and the latter is also somewhat more adventurous in embellishments. Epic's sound is nicely detailed, with an audible harpsichord continuo and good stereo spread, and the jacket includes especially good program annotations by James Goodfriend. Overall, one may conclude that there are few flutists indeed who are the equal of Rampal, and certainly none who surpasses him.



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by Igor Kipnis

At the piano, Robert Veyron-Lacroix; on the flute, Jean-Pierre Rampal.

makes them function as a splendid team. A good example of this unanimity may be heard in the two new Nonesuch discs, the first devoted to Telemann, the second to C. P. E. Bach. Each of the four works by Telemann derives from a different source. The F Minor Sonata was originally published in the eighteenth-century music periodical *Der getreue Musikmeister*. The Sonata in B Minor, perhaps less interesting than the others, comes from the first part of the composer's *Musique de Table* (1733). The Trio Sonata, also recorded on Amadeo AVRS 6181 by four players (including an added harpsichord and cello continuo), is not part of a set. And the Concerto No. 1 in D Major, no different really in instrumental specification from the Trio Sonata, is part of a collection of *Six Concerts et Six Suites*.

The music is by and large very entertaining—which is what Telemann meant it to be. The duo's technical brilliance and precision in these pieces might well

movements may also be thought occasionally excessive—*ritace* at this time meant "vivaciously," not "as fast as possible." Finally, an additional continuo instrument to support the harpsichord bass would have been welcome both in the Bach and the Telemann, not so much for balance, which is excellent, but principally for purposes of sonority and color. Nonesuch's reproduction for both discs is very clear.

The sensitive manner somewhat lacking in the Bach performances is more apparent in Angel's new disc of the six flute quartets attributed to Haydn and published variously as Op. 5 or Op. 16a. These date from the middle 1760's, and consist usually of four brief movements—two of the quartets conclude with variations. All are perfectly charming and highly diverting, though one should not expect the profundities to be found in Haydn's later compositions. The playing of the string trio (Gérard Jarry, violin; Serge Collot, viola; and Michel Tournus,

© (M) TELEMANN: *Concerto No. 1, in D Major, for Flute and Harpsichord; Sonata in F Minor, for Flute and Continuo; Sonata in B Minor, for Flute and Continuo; Trio Sonata in B-flat Major, for Flute and Harpsichord*. Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (harpsichord). NONESUCH H 71038 \$2.50, H 1038* \$2.50.

© (M) C. P. E. BACH: *Six Sonatas for Flute and Continuo (Wq. 125, 126, 127, 129, 130, and 134)*. Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (harpsichord). NONESUCH H 71034 \$2.50. H 1034* \$2.50.

© (M) HAYDN (attrib.): *Six Flute Quartets, Op. 5*. Jean-Pierre Rampal (flute); Trio à Cordes Française. ANGEL S 36226 \$5.98, 36226* \$4.98.

© (M) PERGOLESI (attrib.): *Flute Concerto No. 1, in G Major*. SAMMARTINI: *Flute Concerto in F Major*. TARTINI: *Flute Concerto in G Major*. VIVALDI: *Flute Concerto in A Minor (P. 77)*. Jean-Pierre Rampal (flute); Saar Radio Chamber Orchestra, Karl Ristenpart cond. EPIC BC 1293 \$5.98, LC 3893* \$4.98.

includes the recently discovered Third Concerto, but also because all of them are played on an instrument in the parish church in Eisenstadt where Haydn often rehearsed for performances of his newly written masses. It is a small organ with two manuals and pedal, and with eighteen stops; it is absolutely delightful in these performances.

All three concertos are in the key of C, and were written between 1756 and 1760. The most exciting work is Number Two, with its festive scoring for trumpets and timpani in addition to the usual strings. But the new work, the least ambitious of the three—its accompaniment is strings only—is a very charming piece. Biggs is in excellent form in all three concertos, and he shows off the instrument's stops to fine advantage. In addition, he is most ably supported by a first-rate chamber orchestra that properly includes a continuo harpsichord. The high quality of the performances is matched by the skillful recording: not only is the difficult problem of balancing orchestra and organ admirably solved, but the over-all sound is extremely atmospheric. I. K.

© HINDEMITH: *Kammermusik No. 4, Op. 36, No. 3*. WEILL: *Concerto for Violin and Winds, Op. 12*. Robert Gerle (violin); chamber orchestra, Hermann Scherchen cond. WESTMINSTER WST 17087 \$4.98, XWN 19087 \$4.98.

Performance: Highly musical
Recording: Excellent
Stereo Quality: Apt

Hindemith's *Kammermusik No. 4*—in point of fact a sort of violin concerto—is surely the better of the two works contained on this disc, but the Kurt Weill *Concerto for Violin and Winds* (1924) is the more fascinating from an historical point of view. It was composed when Weill was twenty-four—while he was studying with Busoni—and it represents at least one phase of his pre-popular-theater career when he might have been considered a serious "serious" composer.

One can listen to the Weill concerto—the work of a very young man, and written in a quick two months, at that—and observe that the gods were, of course, right. His distinction as a popular-theater composer (at least in his European period) is infinitely more apparent than anything this violin concerto would seem to suggest for his career had it stayed on the longhair side. Yet the concerto, if not distinguished in itself, is an impressive work for a man who was twenty-four in 1924. If it is in no way a precocious work for what was a violently innovative period, it is, as sleeve annotator Irving Kolodin correctly observes, remarkable for its careful attention to detail. Furthermore, there is present the beginning of a genuine mastery of the art of composition.

The Hindemith piece, which the liner notes tell us was published in 1925, has a lovely, long-line slow movement of extraordinarily high quality. Indeed, the whole work is of high quality: the composer had already identified himself as to musical personality, but there were still several years to go before his style had crystallized into an academic technique. This technique was to account for his extraordinary fecundity as well as for the routine facility that seems for many of us (for the present at least) to be the basis of so large a share of the composer's mature musical output. (Continued overleaf)



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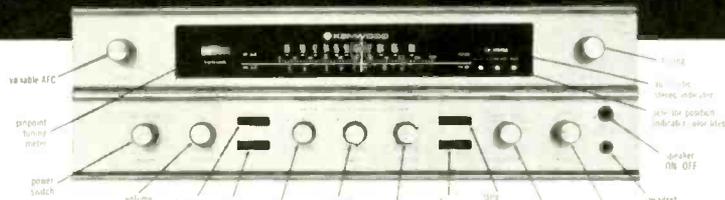


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The performances seem remarkably sensitive, sure-footed, and sympathetic, and the quality of the recorded sound is excellent.

W. F.

HONEGGER: *Pacific 231* (see RAVEL)

IBERT: *Divertissement* (see ROSSINI-RESPIGHI)

KAY: *Cakewalk—excerpts* (see ROSSINI-RESPIGHI)

© MOZART: *Piano Concerto No. 26, in D Major ("Coronation," K. 537); Piano Sonata No. 17, in D Major (K. 576)*. Wanda Landowska (piano); chamber orchestra. Walter Goehr cond. PATHÉ COLH 95 \$5.98.

Performance: Classic
Recording: 1937-1938

The old-time 78-rpm collector, if he owned Mozart piano concertos, undoubtedly had Wanda Landowska's recording of No. 26 sitting on his shelf along with prize performances by Artur Schnabel and Edwin Fischer. The "Coronation" Concerto, admittedly one of the lesser of Mozart's late great works for piano and orchestra, has never, to my mind, been better served than by this recording, made originally in London in March 1937, and first released in honor of the coronation of George VI. Landowska's playing here, her stylistic understanding, and her gentle, unmechanical approach are something to cherish, though the chamber orchestra is tubby in sound and scraggly in execution.

My favorite moment, incidentally, is the first-movement cadenza, written by Landowska herself, in which she quotes to charming effect a theme from the opening duet in Act One of *The Marriage of Figaro*. RCA Victor once reissued this performance on LCT 1019, together with Landowska's recording of Haydn's D Major Concerto, but that set has long been out of print. Pathé Marconi's transfer is skillful, though none will mistake the sound for high fidelity.

The disc concludes with a performance of a Mozart sonata issued for the first time anywhere. In 1938, in France, Landowska recorded five sonatas that were never released. During the Second World War, the masters for all of these except for the present work and No. 12 in F (K. 332) were destroyed. The D Major Sonata receives a splendid performance by Landowska, again not flashy but full of insight—one must be thankful that it was spared. One might also hope that Pathé will issue that other surviving sonata in the not too distant future. The reproduction again is serviceable: highs are rather low, but then so is surface noise. Program notes are in French. I. K.

MOZART: *The Magic Flute* (see Best of the Month, page 71)

© PERGOLESI: *La serva padrona*. Nicola Rossi-Lemeni (bass), Uberto; Virginia Zeani (soprano). Serpina. "Musica et Litera" Chamber Orchestra, George Singer cond. Vox SOPX 50380 \$4.98, OPX 380* \$4.98.

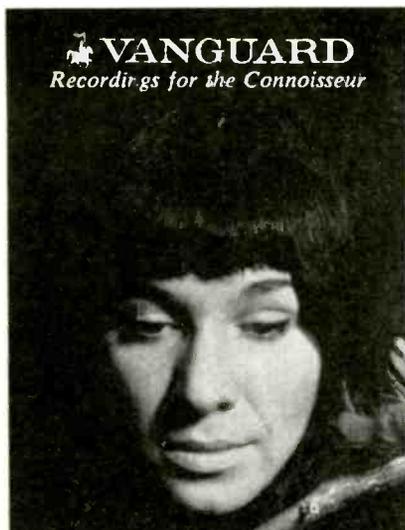
Performance: Expert and lively
Recording: Sharp and clear
Stereo Quality: Suitable

La serva padrona, created in 1733 as an *intermezzo*, a kind of comic interlude to be played between acts of an *opera seria*, has not only survived on its own but seems to have gained new popularity in recent times. Of course, it has an ageless and ever-diverting plot, for Uberto, who is at length reduced to a mere foil in the hands of a scheming minx, is the prototype of all males outsmarted by the weaker sex and a precursor of the husband figure in TV comedies. But there are other obvious reasons for this opera's popularity: it is easily stageable, most economical in its requirement of just two singing actors and a silent (though comic) butler, and finally, and most importantly, it is a light-hearted, entertaining little gem.

This recording (of undisclosed origins) ranks with the best the opera has ever received. The principals are husband and wife in reality, and expert comedians to boot. They can deliver the important *recitativi* with the right kind of inflection and verbal emphasis, and their involvement in the plot is vividly communicated. In the arias and duets, Zeani proves to be a thoroughly charming and satisfying singer as well. Rossi-Lemeni, never an outstanding vocalist, gives renewed evidence of his intelligent artistry and sure sense of style, which together compensate for his frayed tones. The members of the "Musica et Litera" Orchestra (whoever they are) respond to Singer's incisive direction with verve and precision.

For over-all polish I rate Mercury's 1960 recording higher, but the present version qualifies as a strong contender. It is interesting that, of the two sprightly duets Pergolesi

(Continued on page 86)



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wrote for the ending of this opera. Mercury uses one (“*Contento in s.wai*”) and Vox the other (“*Per te ho io nel core*”). (They could be played in succession, though not without unduly prolonging the ending.) Vox's liner notes, incidentally, make no mention of this cut and refer in fact to the “two gay duets.” Nor has Vox supplied a libretto with the recording. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PONCHIELLI: *La Gioconda*. Zinka Milanov (soprano), *La Gioconda*; Giuseppe di Stefano (tenor), Enzo Grimaldo; Leonard Warren (baritone), Barnaba; Rosalind Elias (mezzo-soprano), Laura; Belen Amparan (contralto), *La Cieca*; Plinio Clabassi (bass), Alvise; Fernando Valentini (baritone), *Zuane*; others. Orchestra and Chorus of the Accademia di Santa Cecilia Rome. Fernando Previtali cond. RCA VICTROLA VICS 6101 three 12-inch discs \$9.00, VIC 6101* \$7.50.

Performance: **Excellent**

Recording: **Excellent**

Stereo Quality: **Very effective**

La Gioconda has fared very well on records. Any of the three excellent stereo choices should satisfy the admirers of this lavish and lovable Romantic war horse, but the availability of RCA Victor's 1959 version in this low-price edition makes it the best value by far. It is an exciting performance—the singers deliver Ponchielli's luscious melodies with appropriate full-blooded lyricism, and they are knowingly and considerably guided by a conductor attuned to the score's expansiveness and throbbing intensity.

Giuseppe di Stefano, in the congenial role of Enzo, sounds even better than I remembered. He meets the dramatic demands unstintingly, while his voice still retains its lyrical bloom, caressing phrasing, and—as always—exemplary diction. In one of her celebrated portrayals Zinka Milanov still glitters—her “*Suicidio!*” is a gorgeous bit of singing—but her over-all achievement is somewhat uneven, and she is particularly hampered by unsupported tones in the middle and low range. The Barnaba of Leonard Warren is a menacing and malevolent character indeed; his singing is imposing in its strength and brilliance, but overweighted in tone and much too heavily accented in the passages that are not *cantabile*. The Laura, the Alvise, and particularly the Cieca (Amparan) fit very capably into this top-notch ensemble, and the Santa Cecilia Chorus is splendid.

All in all, this is a rewarding performance and an extraordinary bargain. G. J.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PROKOFIEV: *Symphony No. 5, Opus 100*. Suisse Romande Orchestra. Ernest Ansermet cond. LONDON CS 6406 \$5.98, CM 9406* \$4.98.

Performance: **Elegant**

Recording: **Ditto**

Stereo Quality: **Refined**

At the rate things are going, we can expect within a year or two to find as many recordings of Prokofiev's Fifth Symphony in the Schwann catalog as there are now of Beethoven's Fifth. If any genuinely twentieth-
(Continued on page 88)

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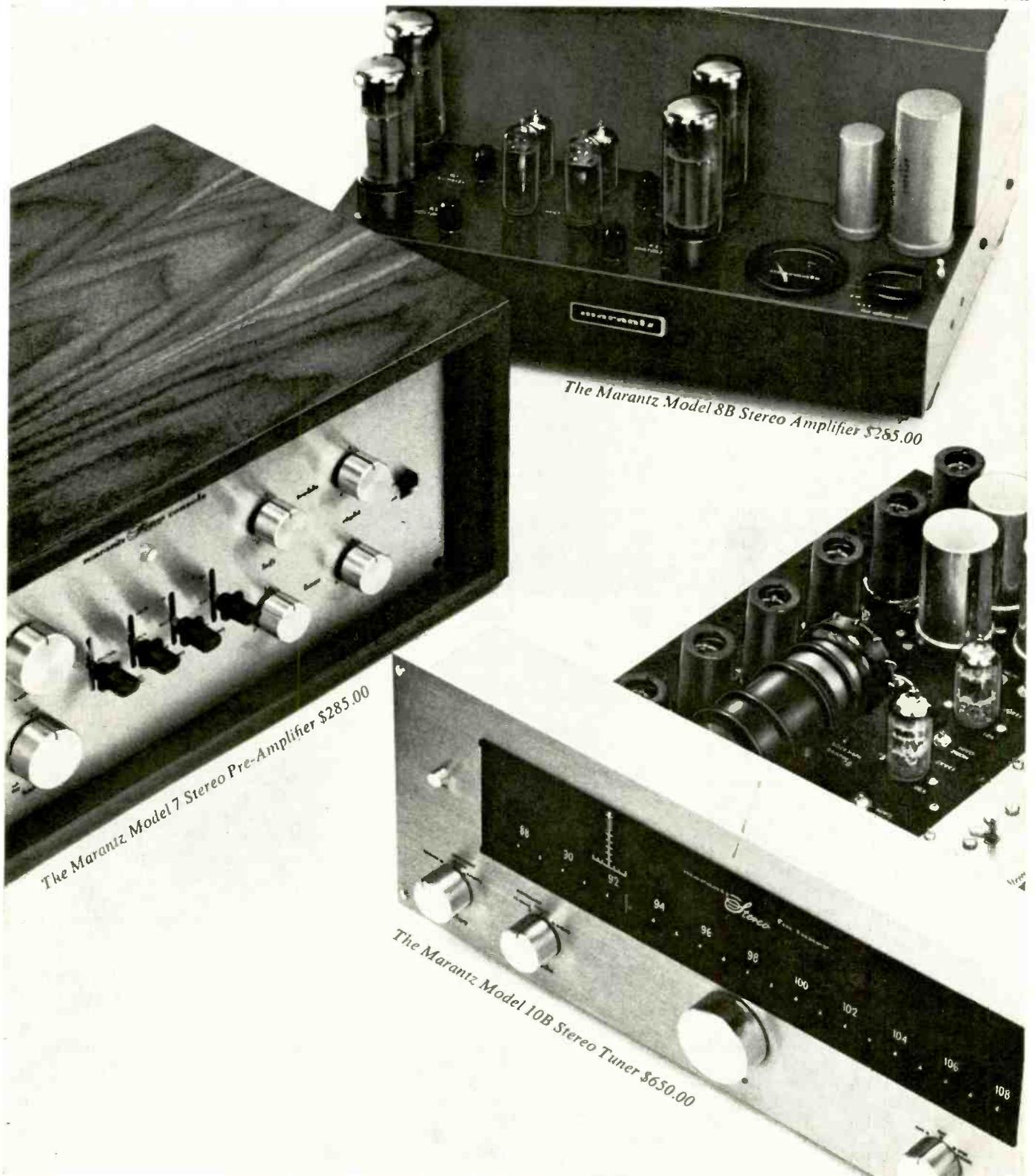
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century symphony can be said to have entered the standard repertoire, this is the one.

Many conductors have a special knack for casting new light on the more familiar works of the eighteenth and nineteenth centuries, but Ansermet has this same knack with some of the better known works of this century. What he recently did for Respighi's *Pines of Rome* he has done quite as well for the Prokofiev Fifth. The latter is a work with somewhat more class to it, to be sure, but it does have its rhetorical moments, even its trumpety and its bombast. Ansermet has characteristically toned this aspect of the work down, substituting instead a clean, silvery line and emphasizing the work's surprisingly complicated textural facture. Yet, when all is said and done, there is no loss of excitement.

As some of Benjamin Britten's recent records emphasize, London is producing a recorded sound second to no company's these days—especially where clarity in massed orchestral passages is concerned—and this particular example of it is typically good. *W. F.*

Ⓜ PROKOFIEV: *The Love for Three Oranges*. V. Rybinsky (bass), the King of Clubs; V. Makhov (tenor), the Prince; L. Rashkovets (contralto), Clarisse; B. Dobrin (tenor), Leander; Y. Yelnikov (tenor), Truffaldino; G. Troitsky (bass), Tchelio; N. Polyakova (soprano), Fata Morgana; others. Moscow Radio Chorus and Symphony Orchestra, D. Dalgat cond. ULTRAPHONE ULP 121/2 two 12-inch discs \$9.96.

Performance: High-spirited
Recording: Satisfactory

It is difficult to relate *The Love for Three Oranges*—a work of conciseness and wit—to the composer who created the sprawling, gargantuan *War and Peace* and the devastatingly dull *Simeon Kotko*. But it is well to remember that Prokofiev wrote the work in his youthful period of searching, and that his late operas were created in an atmosphere of thought control and politically forced pseudo-inspiration.

The opera has fared reasonably well in America. Though the initial reaction at its Chicago premiere (1921) under the composer's direction was at best divided, more recent performances by the New York City Opera have attracted considerable interest. When imaginatively staged, the work exudes a peculiar charm all its own. Its bizarre fairy-tale plot effectively combines sentimental, satirical, and supernatural elements, and the music supports the fast-paced action with a flow of characteristically pungent melody and relentless rhythmic animation.

Vigor, temperament, and strength of characterization mean more to Prokofiev's purposes here than polished vocalization. This is rather fortunate, for the performance supplies the former in abundance, but the best I can say about the singers is that the obscurity of their reputations is richly deserved. They do form an effective ensemble, however, and they manage to put over the opera with a flavorsome earthiness. The orchestra supports them in fine style, and the recording delivers much of the splendid bite and brassiness of the orchestration, if not all the subtleties of Prokofiev's instrumental effects.

At the present time, no other complete recording exists of this unusual opera. Instead of the libretto, Ultraphone supplies

a detailed synopsis that attempts a sensible organization of the nonsensical story—and almost succeeds. *G. J.*

Ⓜ RAVEL: *Boléro*; *La Valse*. HONEGGER: *Pacific 231*. DUKAS: *The Sorcerer's Apprentice*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6367 \$5.98, CM 9367* \$4.98.

Performance: Splendor itself
Recording: High-type
Stereo Quality: Fine

The war horses on this recording—Ravel's *La Valse* should probably, by this time, be added to both *Boléro* and *The Sorcerer's Apprentice* as a candidate for that category—are done to such an exquisite turn, played with the sort of special elegance that is European music-making at its best, that it would be well worth the while of a man thrice familiar with all three works to sit



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SERGE PROKOFIEV
(About the time of "Three Oranges")

down with M. Ansermet and his splendid orchestra and have a listen to them as they are presented on this issue.

Pacific 231, Honegger's 1923 modernist shocker, a musical evocation of both the machine age in general and the locomotive in particular, is very old hat indeed, but the work is performed here with a vigor and an enthusiasm that suggest it might have been written yesterday.

The recorded sound could scarcely be more appropriate to the music at hand, although a less conservative engineer might have had a little more fun with the stereo possibilities of the Honegger piece. *W. F.*

RECORDING OF SPECIAL MERIT

Ⓜ RIMSKY-KORSAKOV: *Sadko*. Georgi Nelepp (tenor), Sadko; Vera Davydova (mezzo-soprano), Lyubava; Sergei Krasovskiy (bass), Sea Tsar; Elizaveta Shumskaya (soprano), Volkhova; Mark Reizen (bass), Viking Guest; Ivan Kozlovsky (tenor), Hindu Guest; Pavel Lisitsian (baritone), Venetian Guest; others. Chorus and Orchestra of the Bolshoi Theatre, Nikolai Golovanov cond. ULTRAPHONE ULP 127-30 four 12-inch discs \$19.92.

Performance: Full of fire
Recording: Flawed but vital

Like so many examples one could cite in Russian musical literature, Rimsky-Korsakov's *Sadko* is an opera of epic proportions and a spectacular challenge on many levels. Its stage director and scenic designer, for instance, are faced with the task of translating a series of materializations, disappearances, evaporations, liquefactions, and mysterious mid-ocean happenings into viable stage business. The story defies condensation, and the eight sides of the work's recorded length add up to exhausting listening. But make no mistake: *Sadko* is a whale of an opera, and, if the Bolshoi can ever be persuaded to bring its production to these shores, it will be a sensation. Powerful choruses and stirring ensembles abound in its pages, the arias are among the most inspired in the whole realm of Russian music, and the descriptive power, harmonic richness, and blazing, barbaric splendors of the orchestral writing are frequently breathtaking.

This performance dates back at least fifteen years, but it wears its age surprisingly well. The singers are somewhat over-amplified, balances are not always right, and there are minor processing flaws here and there. Nevertheless, the music is excitingly paced and rendered with complete conviction and authority. The sturdy but unpolished vocalism of Nelepp lends constant vitality to the figure of Sadko, the simple folk singer who becomes the hero of some fantastic adventures. Except for the bass Krasovskiy, who creates a Sea Tsar of elemental force, the other principals of the cast adhere to the current Russian wail-and-wobble schools. But lest the opinion prevail that faulty vocalism somehow belongs in Russian opera—a notion that is untenable for anyone familiar with the great Russian singers of the past—*Sadko's* famous Scene Four here offers the three greatest Russian singers of the post-war era, and the effect is a rebuttal of that opinion. As the Viking, Hindu, and Venetian Guests who raise their voices in praise of their respective homelands, Mark Reizen, Ivan Kozlovsky, and Pavel Lisitsian cover themselves with vocal glory. This episode is on the fifth side, and to hear it is to make you want the whole set. *G. J.*

Ⓜ ROSSINI-RESPIGHI: *La Boutique Fantasque*. IBERT: *Divertissement*. KAY: *Cakewalk (excerpts)*. Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTROLA VICS 1053 \$3.00, VIC 1053* \$2.50.

Performance: A bit lackadaisical
Recording: Good
Stereo Quality: Okay

This clutch of numbers from the pops repertoire makes a pleasant enough assemblage. But the performance could surely have used a little more animation: Mr. Fiedler and the Boston Pops Orchestra run through the greater part of these scores rather as if no one were really listening very closely. The effect is one of music to accompany beer and pretzels, and unless you propose to partake of same while listening to this record, you may find the playing a bit too casual. The recorded sound is good. *W. F.*

(Continued on page 90)



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Ⓢ Ⓜ ROUSSEL: *The Spider's Feast: Bacchus and Ariane—Suite No. 2; Sinfonietta for Strings*. Paris Conservatory Orchestra, André Cluytens cond. ANGEL S 36225 \$5.98, 36225 \$4.98.

Performance: Idiomatic
Recording: Excellent
Stereo Quality: Just

The music of the modern French composer Albert Roussel (1869-1937) has never really caught on in this country, and it's a pity, because lots of it is quite extraordinary. Angel's new release, with the Paris Conservatory Orchestra, André Cluytens conducting, is an admirable cross-section of the composer's achievement, and should be a valuable anthology of his work for those who are unfamiliar with it.

From the second *Bacchus and Ariane* Suite—surely a provocative program alternative to the second *Daphnis and Chloë* Suite of Ravel—to the neoclassical *Sinfonietta* of 1934, the man's musical personality can be seen as a fascinating merger of just about every major current that could have influenced a French composer of his day. The styles of Debussy and Ravel are tempered with that of D'Indy and, in *Bacchus and Ariane*, even Dukas. The result is impressionism—in the Suite and in *The Spider's Feast*—with a slightly acid edge, and toned down to rather more muted colors. Seeds of the emerging neoclassicism of the mature *Sinfonietta*, we can see in retrospect, were there all along.

The performances are as Gallic as they can be—is there really anything so French as the woodwind sounds that come from a French orchestra?—and if the playing lacks some of the high polish that can be found in the Ormandy-Philadelphia recording of *Bacchus and Ariane*, it seems to me it is compensated for by the special idiomatic quality of Angel's new release. And the recorded sound is full and clear. W. F.

SCARLATTI: Horowitz Plays Scarlatti (see Best of Month, page 72)

SCHUMANN: *Five Vocal Duets* (see WAGNER)

Ⓢ Ⓜ STRAVINSKY: *Song of the Nightingale; Scherzo à la Russe; Fireworks; Tango; Four Etudes for Orchestra*. London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90387 \$5.98, MG 50387 \$4.98.

Performance: Elegant and musicianly
Recording: High-class
Stereo Quality: Excellent

For a large part of this all-Stravinsky program, Dorati's cool precision and rather hard-headed, businesslike sense of the theatrical is highly suitable. To *Four Etudes*, for example, he brings dazzling clarity and flair; to the *Tango* (1940, Stravinsky's very first work composed on these shores) he brings both style and a humor that I do not tend to think of as altogether characteristic of this conductor's work. And the very early *Fireworks* (1908), as well as the more recent *Scherzo à la Russe* (1944), both come off with elegance and perfect taste.

If Dorati's particular talents seem less than ideal for the impressionistically high-
(Continued on page 92)

May 22nd, 1746



Hon. Chauncey Lee
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Dear Cousin —

In reply to your letter lately delivered by Capt. Jones of this Town, indeed I heard Much Modern Musick during my Sojourn in Europe. No, it is not worth the Expence of Importation to our Shores as it is but a transitory thing, aimed at the Sensual not the Soul.

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color, post-Rimskian poetry of *The Song of the Nightingale*. This is not a criticism of a performance that is musically and utterly convincing after its own fashion.

The recorded sound is especially bright and lucid. **W. F.**

TCHAIKOVSKY: *Nutcracker Suite, Op. 71a* (see VERDI)

© ① TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Patbétique")*. Hallé Orchestra, Sir John Barbirolli cond. VANGUARD SRV 148 SD \$1.98, SRV 148 \$1.98.

Performance: High Romantic

Recording: Good

Stereo Quality: Good

After a long series of dull or mannered

readings of Tchaikovsky's last and greatest symphony, it is a pleasure to encounter one carried out in the high Romantic spirit of the music itself. From the very opening bars, one senses that Sir John Barbirolli knows what this music is about, both stylistically and expressively, and even though the Hallé Orchestra is no match in virtuosity or tonal lushness for the Philadelphia Orchestra or London Symphony, Barbirolli has gotten more out of his devoted Manchester players than many a celebrated guest has elicited from the famous orchestra of Britain's capital city.

Sir John puts tremendous wallop and dramatic intensity into the first, third, and fourth movements, yet remembers to bring to the 5/4 second movement just the right touch of lyrical grace that makes it akin to

the best of Tchaikovsky's ballet episodes. If the eighty-odd Hallé players could only have produced string tone comparable to a one-hundred-man ensemble, the end result would have been one of the finest recorded performances ever of the "Patbétique." As it stands, we have a great conception of the score, very effectively realized under the circumstances. Without question it is the best bargain version to be had, and is equalled or surpassed in the high-price bracket by only a handful of performances (Ormandy, Toscanini, Furtwängler, Kubelik). **D. H.**

TELEMANN: *Oboe Concerto in F Minor* (see BACH)

© ① VERDI: *Quartet in E Minor (arranged for string orchestra)*. TCHAIKOVSKY: *Nutcracker Suite, Op. 71a*. Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND CC 11027 SD \$5.98. CC 11027* \$4.98.

Performance: Brilliant

Recording: Full-blooded

Stereo Quality: Good

It is the string orchestra version of the E Minor Quartet, composed by Verdi following the first performances of *Aida*, that is the chief center of interest on this disc. Arturo Toscanini frequently performed the music with full string orchestra to brilliant effect, and Steinberg's interpretation would do credit to the Maestro himself. It is full of vim and vitality, yet endowed with a full measure of that delicacy and shapely lyricism that Verdi wrote into his score.

Verdi sought to plumb no great expressive depths in his string quartet, intending it merely as an essay for the amusement of himself and a few friends. Yet the end result has both pleasing form and considerable substance. The melodies are lovely in themselves, the Scherzo anticipates something of Iago's demonic outbursts in *Otello*, and the fugal finale looks toward the polyphonic humor that concludes *Falstaff*.

The Steinberg performance of the familiar Tchaikovsky *Nutcracker Suite* can be described as crisp and brisk, and recorded somewhat larger than life, even to a rather clanky celesta in the *Sugar Plum Fairy* movement. I am at a loss to understand why the Command artist-and-repertoire people failed to hit upon the Tchaikovsky String Serenade as a more fitting companion to the Verdi Quartet than the too-often-done *Nutcracker Suite*. But we can be grateful for the fine performance of the Verdi, as well as for the excellence of the recorded sound. **D. H.**

© ① WAGNER: *Die Meistersinger von Nürnberg*. Otto Wiener (baritone), Hans Sachs; Hans Hotter (bass), Veit Pogner; Claire Watson (soprano), Eva; Lilian Benningens (mezzo-soprano), Magdalene; Jess Thomas (tenor), Walther von Stolzing; Benno Kusche (baritone), Beckmesser; Josef Metternich (baritone), Kothner; Friedrich Lenz (tenor), David; others. Orchestra and Chorus of the Bavarian State Opera. Joseph Keilberth cond. RCA VICTOR LSC 6708 five 12-inch discs \$29.90, LM 6708* \$24.90.

Performance: Generally fine

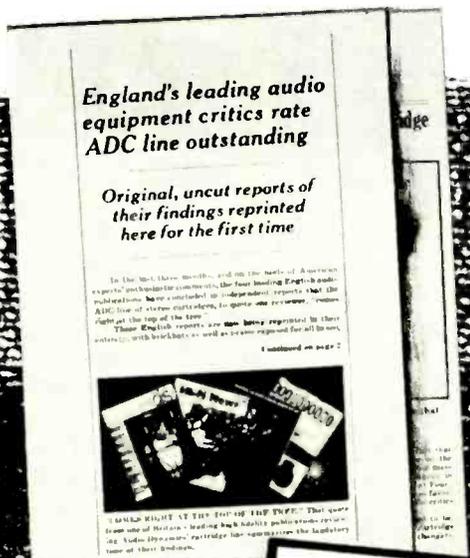
Recording: Lifelike

Stereo Quality: Very good

This *Meistersinger*, recorded in performance on opening night (November 23, 1963) of

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the newly restored Munich National Theater, circulated here for several months on the imported Eurodisc label before its absorption into the RCA Victor catalog. The wider distribution it will certainly thus gain is deserved, for this is the only stereo version of the opera, and the performance has elements of true distinction in addition to a vivid, on-the-spot atmosphere.

The singing, nowhere less than satisfactory, reaches its highest level in the work of Claire Watson, another brilliant American expatriate, whose Eva is delightfully drawn, fresh-voiced, and alertly expressive. Her Waltherr, Jess Thomas, is not particularly eloquent in the role's lyrical demands, but always appropriately youthful in sound, and remarkably rich-voiced throughout his range. This amplitude of voice is, unfortunately, lacking in Otto Wiener, whose Sachs is competent and reasonably well sung but without that imposing vocal presence that is needed to make the shoemaker the focal point of the action. Entirely satisfying, on the other hand, is Benno Kusche, who underplays the comic elements in Beckmesser's makeup to give freer vent to his nastiness.

Also on the credit side is the cleverly portrayed and well-sung David of Friedrich Lenz. In Hans Hotter (Pogner) and Josef Metternich (Kothner), however, seasoned artistry cannot quite compensate for evident vocal decline. Similarly, there is little tonal pleasure in Lillian Benningsen's Magdalene. Fortunately, the supporting Mastersingers are a fine, sonorous body, the Night Watchman (Hans Bruno Ernst) performs his chores with delightful unction, and the chorus and orchestra under conductor Joseph Keilberth's relaxed and illuminating direction rise to the festive occasion.

The excellent stereo sound resorts to no special gimmicks, but manages to convey more of this magnificent score than previous recordings have. This is a performance that will yield much pleasure. In over-all values, however, it falls short of the Berlin production under Rudolf Kempe's direction (Angel 3572, mono only). RCA Victor's attractive packaging includes the complete libretto with John Gutman's new and excellent English translation.

G. J.

Ⓢ WAGNER: *Parsifal: Kundry-Parsifal Scene from Act Two. Die Götterdämmerung: Prologue excerpt—"Zu Neuen Tba-len."* Kirsten Flagstad (soprano); Lauritz Melchior (tenor); RCA Victor Symphony Orchestra and San Francisco Opera Orchestra, Edwin McArthur cond. SCHUMANN: *Vocal Duets: Er und Sie; Ich denke dein; Familien-Gemälde; So wahr die Sonne scheint; Unter'm Fenster.* Lotte Lehmann (soprano); Lauritz Melchior (tenor); orchestra. Bruno Reibold cond. RCA VICTOR LM 2763 \$4.98.

Performance: Great singing
Recording: Good for its age

This welcome yield from RCA Victor's vault treasures presents three towering vocal personalities in peak form. Side One is occupied entirely by the long Kundry-Parsifal encounter, from the disappearance of the Flower Maidens to the end of Act Two. The orchestral background is hardly adequate, but Flagstad and Melchior keep the attention so riveted to their luxuriant singing that little else seems to matter. The same vocal grandeur and orchestral anemia pervades the

Götterdämmerung episode, the concluding portion of the Prologue, a performance not heretofore available on microgroove (the *Parsifal* duet appeared during the early LP years as LCT 1105).

Also new to LP are the five Schumann vocal duets. These unpretentious, salon-like vignettes are perfectly suited to Lehmann's enchanting vocal communication. While Melchior is understandably less at home in their intimate world, his contribution is nevertheless admirably artistic, and his lightened *beldentenor* blends well with Lehmann's tones in every phrase. The orchestral accompaniment, which tends to oversentimentalize Schumann's settings, is rather inappropriate. Such insensitivity no longer prevails in our recording circles, but unfortunately we no longer have such singers as

Flagstad, Lehmann, and Melchior to record.

The sound of these 1939-1940 originals is very creditable.

G. J.

WEILL: *Concerto for Violin and Winds* (see HINDEMITH)

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Ⓢ GINIA DAVIS: *Song Recital.* Gounod: *Au Rossignol.* Franck: *Nocturne.* Duparc: *Invitation au Voyage; Phidylé.* Debussy: *L'ombre des arbres; Green; Noël des enfants.* Gluck: *Di questa cetra.* Handel: *Bel piacere.* Schumann: *Mein schöner Stern; Viel Glück zur Reise, Schwalben; Ihre Stimme.* Grieg: *Der Schwan; Mit einer Wasserlilie.* Rodrigo: *De los alamos vengo madre.* Obradors: *Romance de los pelegrinitos.* Ginia Davis

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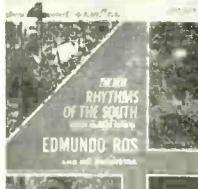


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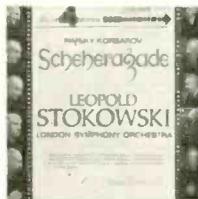


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(soprano); Hubert Doris (piano). MUSIC LIBRARY 7107 \$3.98.

Performance: Satisfying
Recording: Substandard

Ginia Davis, an artist not previously known to me, has been concertizing widely here and abroad in recent years. An obviously experienced performer, she reveals an idiomatic command of the various styles required here. Her program is refreshing in its avoidance of the obvious choices. As a vocalist, Miss Davis is endowed with a good range and technique and a nicely equalized scale. Her work, however, is not always consistent—this program was pieced together from various tape sources and reveals varying degrees of control over the technical requirements of her repertoire. For the most part, the singer's achievement is satisfying, and she receives fine pianistic support. Unfortunately, the recording sounds amateurish, with considerable distortion and the kind of microphone placement that somewhat blurs the singer's enunciation. *G. J.*

RECORDING OF SPECIAL MERIT

© ® **DELLER CONSORT:** *Music of Medieval France 1200-1400.* Anon.: *Conductus, "Dic, Christi veritas"; Conductus, "Pater noster commiserans"; Alleluja Christus resurgens (with clausula "Mors"); Hoquetus "in seculum"; Amor potest conqueri; In seculum d'Amiens longum; El mois de mai; La Manfredina; Or sus vous dormez trop.* Perotin: *Alleluja Nativitas.* Vaillant: *Par maintes foys.* Solage: *Pluseurs gens voy; Helas je voy.* Matteo da Perugia: *Ne me chant; Andray soulet.* Machaut: *S'il estoit; Comment qu'a moy.* Grimace: *Alarme, alarme.* Deller Consort, Alfred Deller director; instrumental ensemble; Concentus Musicus of Vienna. VANGUARD BACH GUILD BGS 70656 \$5.98, BG 656 \$4.98.

Performance: Vital and authoritative
Recording: Excellent
Stereo Quality: Excellent

A few years ago Alfred Deller and his consort made a marvelously vital recording of Machaut's Notre Dame Mass and two sacred works of Machaut's forerunner Perotin. The present collection might be considered a sequel to that splendid effort (Vanguard BGS 5045, BG 622), for this program includes music from the same period—that is, roughly 1200 to 1400 A.D. In some ways the new recording makes an even better introduction to the music of medieval France, for it includes many shorter pieces and devotes a side apiece to secular and to sacred material. The secular side in particular is a real charmer: it contains, aside from several purely instrumental settings, two songs (with marvelous nonsense syllables) performed by the soprano Mary Thomas—Vaillant's *Par maintes foys* and the anonymous *Or sus vous dormez trop*—that are totally irresistible. Deller's vigorous rhythmic sense and his ability to impart it to the other performers make this collection an exceptionally attractive one. The instrumental consorts, whether performing solo or doubling the voices, are noteworthy. Nothing sounds either slick or antiquarian, in spite of the authenticity of the approach. Vanguard's sound is first-rate in both mono and stereo (the latter has more presence). Texts and translations are included. *L. K.*

RECORDING OF SPECIAL MERIT

© ® **RICHARD TUCKER:** *Arias from Verdi Operas. Aida: Celeste Aida. Un Ballo in Maschera: Ma se m'è forza perderti. I Lombardi: La mia letizia infondere. I Due Foscari: Non maledirmi, o prode. Simon Boccanegra: Sento avvampar nell'anima. Il Trovatore: Ah sì, ben mio. Luisa Miller: Quando le sere al placido. Rigoletto: Parmi veder le lagrime. I Vespri Siciliani: Giorno di pianto. La forza del destino: O tu che in seno agli angeli.* Richard Tucker (tenor); Vienna State Opera Orchestra, Nello Santi cond. COLUMBIA MS 6668 \$5.98, ML 6068 \$4.98.

Performance: Excellent
Recording: Voice heavily favored
Stereo Quality: Pronounced

This is Richard Tucker's best recital in years. There is true authority, conviction, and

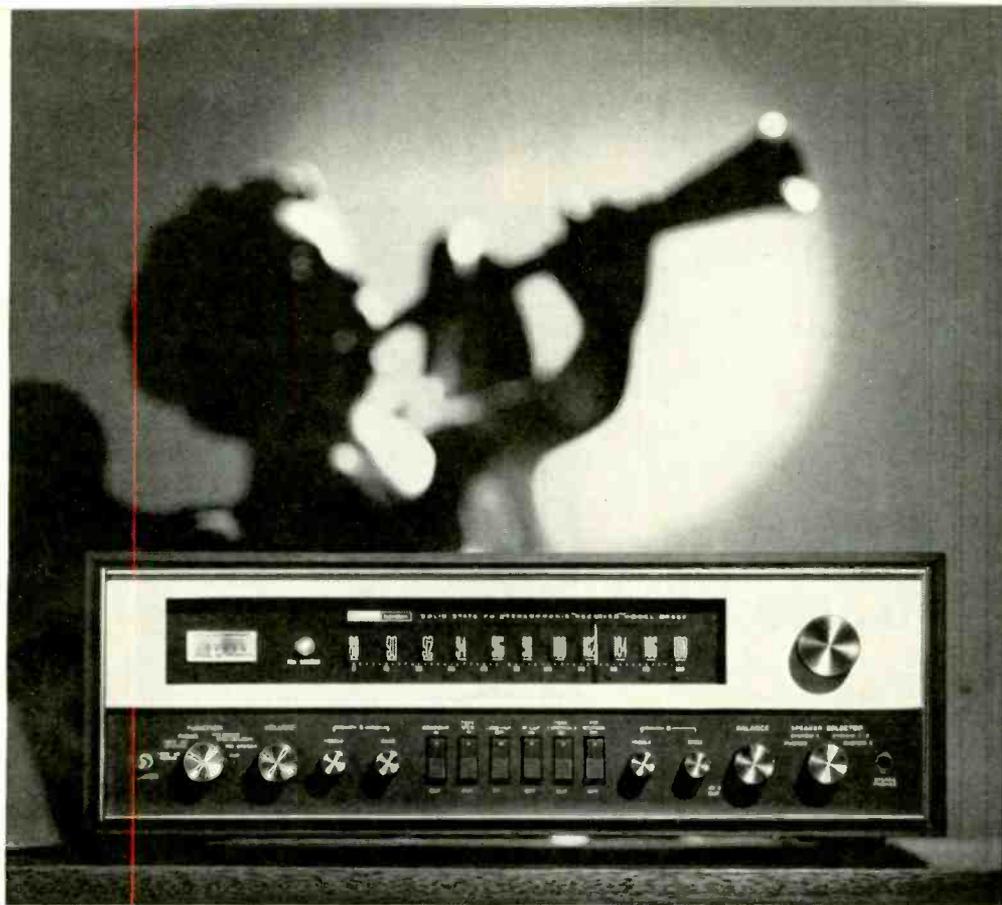


RICHARD TUCKER
Authority, conviction, fervor

fervor in his singing, and his voice has never rung with more freedom or with a firmer and more gleaming tone.

The choice of repertoire, an attractive mixture of the unavoidable and the unobtainable, reflects credit on the artist and on producer Thomas Z. Shepard. The gorgeous "Quando le sere al placido" is seldom encountered on discs, and the aria from *I Lombardi* is an even greater rarity. And this may be the first appearance on discs of the *Due Foscari* excerpt, an effective dramatic piece with an orchestral underpinning surprisingly vivid and adventurous for this period of Verdi's career (1844). Tucker's imaginative program is rounded out by the beautifully sung scene from *I Vespri Siciliani*.

Another commendable feature here is that the various scenes are presented complete, with full recitatives and orchestral postludes. This not only assures a measure of artistic integrity, but also makes something dramatically meaningful out of a succession of excerpts. The rushed tempo Santi adopts for "Ah sì, ben mio" prevents Tucker from spinning the melodic phrases with his customary plasticity, but otherwise the accompaniments are satisfactory. Rich over-all sound and pronounced stereo directionality add to the list of credits, but the voice is rather heavily favored in the balances. *G. J.*



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...her inimitable and unusual
sense of fun
...her marvelous voice

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THE WAY SHE LIKES TO SING THEM**



Carol Channing Entertains

Carol Channing's songs are the songs that she grew up with — "Mean to Me," "Ain't Misbehavin'," "Bye Bye Blackbird," "Baby Won't You Please Come Home" and others that, to several generations, are "the good old songs."

Broadway's brightest star fills them with her own buoyant personality, with her inimitable and unusual sense of fun and with that marvelous voice, running a gamut from basso profundo to an ethereal chirp, that brings audiences to their feet cheering night after night at "Hello, Dolly."

And there's *more*, besides — a pair of very special events:

... Carol Channing introduces a new song, "Widow's Weeds," that is destined to take its place as a classic beside her famous "Diamonds Are a Girl's Best Friend."

... Carol Channing sings a reply to Louis Armstrong's hit recording of "Hello Dolly" as she laughs her way through an old Armstrong success, "When you're Smiling."

Old and new, these are Carol's songs ... Carol's special songs sung in Carol Channing's own very special way.

Not since Mary Martin reached Broadway in 1938 singing "My Heart Belongs to Daddy" or Ethel Merman exploded eight years earlier with "I Got Rhythm" has a singer electrified Broadway as Carol Channing does six nights a week and twice on afternoons in "Hello Dolly." Her ebullient personality, her flair for the comic touch, her remarkable voice which seems so full of huge, round o's whether she is projecting a deep moo or a high squeak and the way in which she chews away at the lyrics of a song as though they were part of the full-course dinner (turkey, dumplings made out of cooked kleenex and beets) that she eats on stage at every performance of "Hello, Dolly," have made her the most ecstatically acclaimed star to adorn the American musical theatre in the second half of the 20th Century.

Yet, although she has been a star for 15 years, "Hello, Dolly" is actually only the second Broadway musical in which Carol Channing has played a role. Her first role was her classic interpretation of Lorelei Lee, the ultimate in gold-diggers in "Gentlemen Prefer Blondes," a show in which Miss Channing made "Diamonds Are a Girl's Best Friend" and "I'm Just a Little Girl from Little Rock" unforgettable milestones in the musical theatre. The seeds of that role were planted in a revue, "Lend an Ear," in which Miss Channing made her Broadway debut in 1948 portraying among other things, the Gladiola Girl, a wide-eyed, blank faced cutie of the Nineteen Twenties.

This album is the very first time that Carol Channing has ever recorded simply as Carol Channing, presenting her interpretations of songs that—with one notable exception—are already familiar to everyone who hears them.

Not that you've ever heard them sung quite the way that Carol Channing sings them. Just as she projects a completely unique and inimitable personality from the stage or the night club floor, she has a way of singing these familiar songs that is totally hers, a way that makes them seem new all over again.

The preparation of this album took Miss Channing almost a year, largely because she does not believe in the spontaneous approach to a performance — the hopeful, hit-or-miss attitude of "Let's just try it and see how it goes."

Miss Channing believes implicitly in working everything out down to the last detail and then going over and over and over the number until the result is precisely what she thinks it ought to be.

"The more I rehearse," she says, "the more ad lib it sounds. The longer I play a show, the more spontaneous it seems. That's our craft. I don't have any other way of working and neither do Enoch Light or Gower Champion."

Champion, who directed "Hello, Dolly," and Light, who produced this album, are perfectionists with the same kind of devotion to detailed preparation that Miss Channing has. She developed her way of singing each song in this album through long conferences with Light. As a pianist played over the

melody, Light would draw out her feelings about each song and, as she tried various ways of singing it, he would guide both her and the pianist.

"Don't step on that line," he might admonish the pianist if he came in too strongly at one point. "Carol's a lyric girl. The way she says a word is important."

Miss Channing agrees that she is a "lyric girl."

The songs she has chosen not only tell stories — the Carol Channing kind of story — but they are songs out of her past, songs that, as she says, "I've been singing all my life."

One exception is "Widow's Weeds," a song written by Ervin Drake (who wrote the score for "What Makes Sammy Run?") which Enoch Light dug out of a drawerful of unused manuscripts. With a story line that follows the pattern of the tale of the Little Girl from Little Rock that Miss Channing played in "Gentlemen Prefer Blondes," this new song has proved to be a perfect match for Carol Channing's special talents, a song that is obviously destined to be always thought of as "hers" just as "Hello, Dolly" and "Diamonds Are a Girl's Best Friend" already are.

This incredibly brilliant combination of a superb performer and the amazingly breathtaking perfection of Command's recording technique make this album as thrilling as any star-studded Broadway opening night.

SELECTIONS: When You're Smiling • Widow's Weeds • Dear Hearts and Gentle People • Baby Won't You Please Come Home • Mean to Me • Bye Bye Blackbird • Ain't Misbehavin' • Makin' Whoopee, PLUS 4 OTHERS

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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

ENTERTAINMENT

POPS • JAZZ • FILMS • THEATER • FOLK • SPOKEN WORD

Reviewed by JOE GOLDBERG • NAT HENTOFF • GENE LEES

© ® LEONARD BERNSTEIN: *Conducts Bernstein. Fancy Free Ballet; Overture to Candide; Three Dance Episodes from On the Town; Prelude, Fugue and Riffs.* Benny Goodman (clarinet); New York Philharmonic. Leonard Bernstein cond. COLUMBIA MS 6677 \$5.98, ML 6077 \$4.98.

Performance: Stiff
Recording: Excellent
Stereo Quality: Excellent

There are four things in this world I can live without: Richard Nixon's opinions on politics, Huntington Hartford's opinions on art, Zsa-Zsa Gabor's opinions on anything whatsoever, and Leonard Bernstein's opinions on jazz. Bernstein's avowed affection for jazz has been a source of embarrassment to jazz people for some time.

But if Bernstein's opinions on jazz are disturbing, his writings of it are even more so. And his scores, particularly his Broadway scores, are shot full of jazz. The opening dance of the *Fancy Free Ballet* is mostly jazz-derived. To anyone sensitive to the flexibility of jazz rhythms, it is like grim death to hear this parody. Symphony-orchestra players just can't play jazz, and listening to the percussionist here—no doubt a superb musician on his own ground—trying to get something cooking on the high-hat cymbals can only make the jazz lover shake his head unbelievably. The attempts of the Philharmonic's brass section to play "scream" passages are ludicrous to anyone who has heard the present Woody Herman brass section. Though jazz players deeply respect symphonic musicians, the fact remains that in certain aspects of instrumental technique jazzmen have left "legit" players thirty years behind. This is not to whitewash Bernstein by blaming his players: the first axiom of sound orchestration is to consider the character and limitations not only of the instruments you plan to use but of their players as well.

I am not going to discuss Leonard Bernstein's music *in toto*—what I think of his symphonies and such is irrelevant. But I find almost all his light music—his Broadway work particularly—synthetic, unnatural, affected, calculated, stiff, and emotionally sterile. There are only a few people who have demurred amid the streams of praise that

have flowed over *West Side Story*—I am one of them. I think that score is as phony as a four-dollar bill. There are a few individual Bernstein tunes I like, and even at that I like them when they are reharmonized by someone such as Bill Evans.

The *Candide* overture is supposed to be great fun. Maybe it is, with its few bars à la Mozart, then a few in the Offenbach vein, then a few derived from Richard Strauss. That its intent is humorous is presumably supposed to excuse its eclecticism. I'm not sure that it does; Mozart, Offenbach, and Strauss were all witty composers, and the

But the work is most jazz-like precisely where it is most derivative; what swings is what is most directly imitative, therefore what is least Bernstein's.

It may seem improper for me to dwell so much on the shortcomings of these scores in terms of jazz. But I didn't raise the subject, Bernstein did. He treats jazz as if it were just another of the things he can do casually with his left little finger while he is running around doing all his other bits. It isn't. If Bernstein wants to write jazz or something approximating it, he had better invest a few years studying with Duke Ellington or one of the younger jazz composers such as Clare Fischer.

G. L.

LONDON



HONOR BLACKMAN

Seasoned explorer of the nuances of love

effect here is a little like hearing a comic do, say, a few lines in the style of Jack Benny, two or three of Jonathan Winters, then several of Lenny Bruce. All of it doesn't make *him* funny.

In terms of jazz content, the *Prelude, Fugue and Riffs* is the most successful of the works on the disc—or perhaps I should say the least unsuccessful. The musicians are listed as "Benny Goodman, clarinet; Columbia Jazz Combo." Actually a big band is used, and at least some jazz players seem to be in its sections. They, including the drummer, succeed in extracting some swing from the music. Of course, Bernstein meant it to be played by jazzmen (the work was originally commissioned by Woody Herman), and so credit for the scoring does go to him.

© ® HONOR BLACKMAN: *Everything I've Got. Honor Blackman (vocals); orchestra. Men Will Deceive You; Den of Iniquity; C'est Drôle; I Want a Fair and Square Man; and eight others.* LONDON PS 408 \$4.98. LL 3408* \$3.98.

Performance: Provocative and sensual
Recording: Good
Stereo Quality: Well-balanced

Honor Blackman, a thirty-seven-year-old English actress most recently featured in the role of Pussy Galore in the movie version of Ian Fleming's *Goldfinger*, adds singing to her talents with this debut album. She is vocally untrained, and depends for effect less on musicianship than on acting skill, her clearly evident intelligence, and the huskily inviting quality of her voice. She is musical enough to avoid the worst flaws of intonation and rhythm, and because she gets across a distinctive, challenging personality, the album has considerable interest.

When the material permits (*Everything I've Got* and *Remind Me*), and when she is at her best, Miss Blackman comes through as a seasoned but not yet jaded explorer of the nuances of love. At other times, however, she turns coy (*Den of Iniquity*). The only complete disaster is the soap-opera recitative, *Tomorrow Is My Turn*. With coaching on how to make maximum use of her voice, and with a carefully selected repertoire, Miss Blackman could create a place for herself in the always small ranks of really sophisticated singers for adults.

N. H.

© EDDIE CANTOR: *Songs He Made Famous. Eddie Cantor (vocals); orchestra. Makin' Whoopee; Dinah; Margie; If You Knew Susie; Alabama Bound; and seven others.* DECCA DL 4431 \$3.98.

(Continued on page 98)

Explanation of symbols:

- © = stereophonic recording
- ® = monophonic recording
- * = mono or stereo version not received for review

Performance: Dated
Recording: Dated

© ⑧ **EDDIE CANTOR**: *Sings Ida, Sweet as Apple Cider, and His Other Hits*. Eddie Cantor (vocals); orchestra, Henri René cond. *Makin' Whoopee*; *Margie*; *If You Knew Susie*; *Ma*; *Baby Face*; and seven others. CAMDEN CAS 870 \$2.98, CAL 870 \$1.98.

Performance: Leering
Recording: Quite good
Stereo Quality: Synthetic

Eddie Cantor and Al Jolson were, to my mind, in the same bag—relics of the tradition of music-hall or vaudeville singing that persisted into the days of radio and recording. In England, a parallel phenomenon was the

late George Formby. I found Jolson, like Formby, a pleasant anachronism. But I never liked Cantor. Even as a child, hearing him on the radio, I thought he was a cornball, and not particularly funny.

Hearing Cantor on these discs, I realize anew that the man couldn't sing (Jolson could, whether you liked the style or not). As a comedian, Cantor wasn't in a class with Jack Benny or Fred Allen or the other top radio comedians. As a comic singer, he wasn't good enough to carry George Formby's banjo. When Formby sang comic-dirty, as in *When I'm Cleaning Windows*, there was an overt and even exuberant lechery in it that was essentially healthy. When Cantor sang comic-dirty, as in *Makin' Whoopee* or *If You Knew Susie*, there was a sniggering furtiveness about it, like those dirty anec-

dotes they like to print in the *Reader's Digest*.

His references to his wife Ida were not only maudlin, they were vaguely lewd. A certain amount of sexual braggadocio is tolerated and even expected in men, but even the least sensitive grow a little sick when they hear another man describing his wife sexually. Cantor somehow managed to make you feel you had been an eye-witness to the conception of all five of his daughters.

If you must have a Cantor disc, get the Camden. It is not only cheaper, but Cantor sings better on it. The sound is more up-to-date (skip the stereo—it's phony stereo made from monophonic masters), and Henri René's arrangements are infinitely more interesting than the dreary 1920's-style charts on the Decca disc. G. L.

© ⑧ **ROBERT GOULET**: *My Love Forgive Me*. Robert Goulet (vocals); orchestras, Ralph Burns, Joe Harnell, Sid Ramin, and Don Costa cond. *Now That It's Ended*; *What Can You Do?*; *Two Different Worlds*; *Too Good*; and eight others. COLUMBIA CS 9026 \$4.98, CL 2296* \$3.98.

Performance: Bland
Recording: Clear and warm
Stereo Quality: Very good

Robert Goulet is experiencing a swift rise as a night-club and television singer and as a film personality. His rugged good looks would appear to be a considerable factor in that success, because it is hard to explain on musical grounds. In this set of romantic ballads, Goulet is moderately effective, but there is little individuality in his interpretations. His voice is robust, and he is technically competent—although his sense of time is rather poor. Yet, Goulet is so far unable to make any song his own in the way such superior pop singers as Frank Sinatra and the greatly underestimated Fred Astaire do. In sum, Goulet is fluent, but has yet to exhibit much of himself in his performances. N. H.

© ⑧ **SONNY JAMES**: *You're the Only World I Know*. Sonny James (vocals); guitars, rhythm, chorus. *Baltimore*; *Ask Marie*; *End of the World*; and nine others. CAPITOL ST 2209 \$4.98, T 2209 \$3.98.

Performance: Unintentionally funny
Recording: Good
Stereo Quality: Good

When I was seven, I was nuts about country-and-western music. I listened to Nashville radio broadcasts. I knew all the Gene Autry songs and all the Spade Cooley tunes.

I grew up, but the music never did. It remains suited to the emotional needs of illiterates, children, and mental pygmies. It has only one value: occasional touches of realism, which would be refreshing, after the clevernesses of many "quality" lyricists, were the music not so appallingly childish.

Every time one of these ridiculous country-and-western albums is thrust on me for review, I wince. But once I get into it, I am invariably amused. There is always at least one absolute classic of corn that cracks me up. On this disc, it's called *She's in 411*. It's about this cat who gets mad at his chick and says something hasty. (Somebody's always saying something hasty and regretting it in country-and-western music.) The chick runs into the street and gets hit by a car, and now she's in Room 411 at the hospital, and the

(Continued on page 100)

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(Or must you first shut the entire machine off?)

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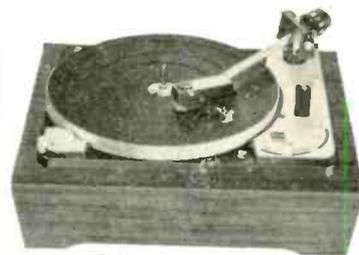
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poor slob is walking the corridor begging God (God is very big in country-and-western) not to let her die because he loves her so. You have to hear it to believe it. The language is on the level of the Bobbsey Twins, the sentiments strictly Fannie Hurst.

Sonny James has, judging by the album cover photo, curly black hair, like a riverboat gambler. It has been carefully oiled. His voice is oily, too. Sometimes he talks the lyrics into the microphone, and reaches pinnacles of inadvertent comedy. But he sings in tune. oddly enough. **G. L.**

RECORDING OF SPECIAL MERIT

© ® **TOMMY LEONETTI:** *Nobody Else But Me*. Tommy Leonetti (vocals); orchestra, Frank Hunter cond. *I'll Be Around; Wagon Wheels; Nobody Else but Me*; and nine others. RCA VICTOR LSP 2962 \$4.98, LPM 2962 \$3.98.

Performance: Warm
Recording: Honeyed
Stereo Quality: All right

The worst era in the history of American popular music was roughly the decade of the 1950's, the influences of which only now are fading. It produced a gaggle of singers ranging from the appalling to the inconsequential. Tommy Leonetti always struck me as being one of the latter.

This recording, his first for any label in some time, is a pleasant surprise. He evidently used the period of his obscurity to advantage. Judging by the sound of his voice, his control, and his ease of execution, he has put in time with good teachers. He is a new singer, and as such he may be the best thing to come down the street since Jack Jones.

The album is not consistent—some tracks are merely good. The best of them, Frank Loesser's *Joey, Joey, Joey* is thrilling. Leonetti's reading of it is the most persuasive and penetrating I've heard since Art Lund's original in *The Most Happy Fella*. It is regrettable that it is the first track of the disc.

This business of putting the best track first—a universal programming procedure these days—is not only bad art but bad show biz. It is a little like putting the biggest strawberries on the top of the box. I believe it tends to produce the same let-down in listeners that it does in strawberry fries. Open with a strong number, yes, but close with your best—this tried and true show-business procedure is constantly violated by record companies these days. If you listen to this disc, save the first track for last.

Leonetti has become a sensitive singer with good musical control and a fine sense of the meaning of lyrics. His voice has a particularly beautiful bottom register. Its over-all sound is vibrant and virile, with a sort of fibrous, woody quality. At times Leonetti is overconscious of what he is doing, though not nearly as much so as Vic Damone. And sometimes he sounds like other singers. There are too many touches of Frank Sinatra and Tony Bennett, to whom he has obviously listened well and profitably. The resemblance stems in part from pronunciation. Leonetti softens *t*'s and *d*'s to a *th* sound, and the letter *r*, when it follows a *t* or *d*, is muffled, almost swallowed. Sinatra and Bennett do this, as does actor Richard Conte, so perhaps these aberrations are

characteristically New York-Italian. Still, they're worth getting rid of, along with certain tricks that make Leonetti sound like Jack Jones (the first three words of *I'll Get By*) and Steve Lawrence (almost all of *Nobody Else But Me*). They could cause him to be pegged as a singer with nothing much of his own to say, which I don't think is the case. He is at his best, in fact, when he is most completely himself, as in *Joey* and his lovely performance of *A Nightingale Sang in Berkeley Square*.

Leonetti isn't the only one to show here. Jim Foglesong, who used to be at Columbia, is the a&r man. For pop music, an a&r man is almost as crucial as the director of a motion picture. Most Foglesong discs of the past were soggy products of Columbia's pops mill. His output since he joined RCA Victor has been markedly different. It reflects in-



TOMMY LEONETTI
A vibrant, virile, woody voice

sight, sympathy to the artist, and a perceptive taste. For this disc, Foglesong coupled the singer with arranger Frank Hunter, whose charts are unobtrusive but nonetheless skillful—quite warm, and scattered with nice little touches, such as a cushion of pedal-tone trombones that recurs in *She's Just Another Girl*.

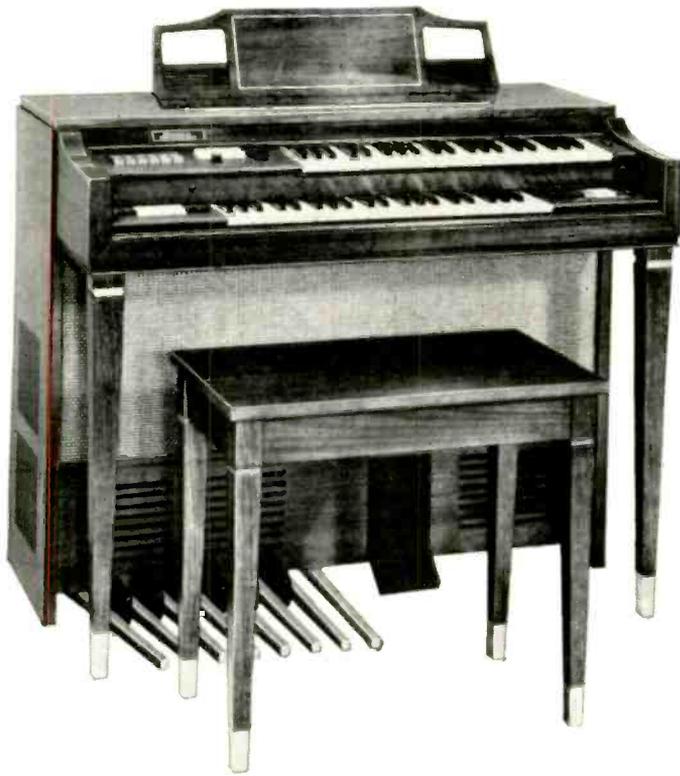
A nice package, and one that deserves to sell. **G. L.**

© ® **HENRY MANCINI:** *Dear Heart and Other Songs about Love*. Orchestra, chorus, Henry Mancini cond. *Dear Heart; Can't Buy Me Love; Dream*; and nine others. RCA VICTOR LSP 2990 \$4.98, LPM 2990 \$3.98.

Performance: Bland pops
Recording: Good
Stereo Quality: Very good

Henry Mancini is a much better artist than this somewhat bland self-portrait would lead one to think. His best work is heard on his movie-score albums, not in this pop album, which is clearly meant to follow up the success of his chorus-and-orchestra recordings of *Moon River* and *Days of Wine and Roses*. Most of the tunes are by Mancini, and all of these are lovely, except *Dear Heart*, which is sticky and countrified. Mancini meant it to
(Continued on page 102)

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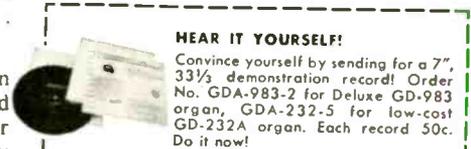
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be—the character with whom it is associated in the film of the same name is that kind of person. But its aptness as a theme in a soundtrack score makes it no less saccharine apart from that score.

I am not knocked out by the lyrics written for the various Mancini tunes. Excepting Mercer's lyrics for *Moon River* (which isn't on this disc), most of Mancini's work has suffered from bland lyrics. Take *Days of Wine and Roses*. I know that lyric by heart, and I still can't figure out what it's about—though Mercer's images are attractive. There are two Mercer lyrics in this album—*Man's Favorite Sport* and *Mostly for Lovers*. They are verbally clever, but not so in content. I get the feeling that Mercer is turning out so much stuff now that he's wearing his inspiration thin. I regret this, since there is no living American lyricist for whom I have more respect.

Of the four tunes not by Mancini, the most interesting is the Bob Gibson-Shel Silverstein bit of wacky humor. *The New Frankie and Johnny*. I prefer Gibson's own reading of it, but even this choral version is fun.

The loveliest piece of music on the disc is Mancini's theme for the film *Soldier in the Rain*. Sung wordlessly by the chorus, and beautifully scored, it is haunting.

To put things in perspective, I must add that, next to duo-piano performances of popular songs, choral performances are my most unfavorable way of hearing them. But, if you like the style of the Voices of Walter Schumann and the Ray Charles Singers, you'll like this album very much—and the writing is on a higher level than is usual with those groups. G. L.

RECORDING OF SPECIAL MERIT

© MENESCAL: *The Boy from Ipanema Beach*. Menescal (guitar); Eumir Deodato (piano); João Palma (drums); Hugo Marotta (vibraphone); Sergio (bass); Henri (flute). *Nao bate coração; Voce e eu; Samba de verão*; and nine others. KAPP KS 1418* \$4.98, KL 1418 \$3.98.

Performance: Pulsing

Recording: Only fair

I imagine the people at Kapp had a squirrely few days trying to get the last names of bassist Sergio and flutist Henri. With Menescal, that makes three men in this sextet who have only one name. Brazilians are cavalier about that sort of thing.

This record is no less good for its sources being poorly documented. It is, in fact, one of the best bossa nova discs I've heard in the United States that is not oriented toward João Gilberto's style. Bossa nova, like jazz, is a house of many rooms. In addition to the soft approach of Gilberto, influenced by the West Coast jazz movement, there is what might be called *soul* bossa nova, which owes a lot to the "hard" bluesy jazz of such Americans as Horace Silver. Menescal's group occupies a middle ground. Its rhythms are choppy and more muscular than what you've heard on the Gilberto or Jobim discs. Drummer Palma gets not only variety, but an interesting range of sounds as well, into the bossa nova patterns. He makes particularly effective use of the big sizzle cymbal. Deodato plays a hard-toned piano of great virility, Henri Whatsizname plays a soft-toned flute of great sensitivity, and somehow

the two approaches work together. Menescal gives the emphasis not to his own guitar but to the group. Melody choruses are frequently stated by vibes and flute in unison, a most attractive coloration.

Still another thing for which Brazilians are well known is dead recorded sound. There is clarity to this disc—you can hear without straining what each instrument is doing—but there is no brightness. In fact, it sounds as if the group were recorded in a lemon meringue pie. Well, I suppose that only makes it the more authentic as a Brazilian recording.

Most of the tunes here have already had exposure in the United States, which means this recording is more interesting for fresh treatments than for fresh material. G. L.

RECORDING OF SPECIAL MERIT

© ® TESSIE O'SHEA: *Cheers*, Tessie O'Shea (vocals); orchestra, Enoch Light cond. *I've Got a Lovely Bunch of Coconuts*; *It All Belongs to Me*; *It's Men Like You*; and nine others. COMMAND RS 872 SD \$5.98, RS 33872 \$4.98.

Performance: A delight
Recording: First-rate
Stereo Quality: Rich

There's nothing profound about this record. Tessie O'Shea, an English music-hall singer famous at home for thirty years and discovered by Americans two years ago when she appeared in Noel Coward's *The Girl Who Came to Supper*, just does her stuff. It is wonderfully infectious, bubbling, funny, warm-hearted stuff. Her incredible professionalism (this kind of polish is disappearing from show business) and *joie de vivre* make the disc a triumph.

Miss O'Shea is not merely a humorous belter, however—though she's that in spades. Her voice has a surprising sweet clarity, and she has perfect control. The songs are those of the British music halls, story songs with character and point and a whimsical view of the world. The orchestrations consist of Lew Davies' adaptations of the piano scores Miss O'Shea uses at home, so the basic flavor of her music is retained even though the backing is by a big band.

An absolutely delightful recording—producer Enoch Light is to be congratulated for making it. G. L.

© ® PICCOLA PUPA: *Piccola Pupa*, Piccola Pupa (vocals); orchestra, Perry Botkin Jr. cond. *Renato*; *Volare*; *Teach Me Tonight*; and nine others. WARNER BROTHERS WS 1574 \$4.98, W 1574 \$3.98.

Performance: Harsh
Recording: Very good
Stereo Quality: Good

Child stars have one invariable quality: gall. They smile directly at you with unbelievable self-satisfaction while performing badly.

Piccola Pupa is a child star, discovered in Italy by Danny Thomas, and she has all the characteristics of the breed. As a singer, she breathes poorly and supports her voice awkwardly, and her intonation is a sometime thing. Her voice is harshly deep. It has an unpleasantly artificial adult quality, like a little girl whose face has been excessively made up. Through it all, she sounds as if she is convinced she is God's gift to show biz.

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² Acoustech III (\$199), February 1965, Audio Magazine

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Italian; portions of some of them are also done in English. Perry Botkin's arrangements are in current pops grooves, but quite good.

The whole thing is too bad. If Miss Pupa had been left to develop in obscurity for a few years—had she been required for her own day-to-day satisfaction to keep on growing, before she began to be confident—she might have evolved into an important performer. Hints of talent are there. But if she can be this confident at this level of performance, there is little reason to hope for growth. It looks as though Hollywood has done it again. G.L.

© © DELLA REESE: *Moody*. Della Reese (vocals); orchestra, Glenn Osser cond. *The Good Life; The End of a Love Affair; My Silent Love; I Should Care*; and eight others. RCA VICTOR LSP 2814 \$4.98. LPM 2814* \$3.98.

Performance: Unconvincing
Recording: Strong sense of presence
Stereo Quality: Good

Della Reese is one of many pop singers whose background includes gospel music. All her work throbs with the fervor and (to some extent) the pulse characteristic of the gospel-singing approach. Miss Reese, however, is not yet at ease in a program of relatively sophisticated standards such as this one. Her warmth is evident throughout, and her phrasing has an arresting, knife-edge incisiveness, somewhat like the late Dinah Washington's. What spoils the attempt at urbanity is her tendency toward affectation: on this disc, she sounds mostly as if she were doing an impression of a world-weary lady of the international set. Mabel Mercer makes this impression work because it is a natural extension of her temperament. But Miss Reese is much more effective as an exuberant shouter. N.H.

JAZZ

© © CANNONBALL ADDERLEY: *Cannonball Adderley's Fiddler on the Roof*. Cannonball Adderley (alto saxophone), Nat Adderley (trumpet, cornet), Charles Lloyd (tenor saxophone, flute), Sam Jones (bass), Louis Hayes (drums). *To Life; Sabbath Prayer; Matchmaker*; and five others. CAPITOL ST 2216 \$4.98, T 2216* \$3.98.

Performance: Cannonball's usual
Recording: Good
Stereo Quality: Good

Because of the demise of Riverside Records, Cannonball Adderley is now on a major label, Capitol. For his first such release (except for one he made with Nancy Wilson some time back), he has chosen the score from *Fiddler on the Roof*. Adderley's is not the standard compendium of jazzed-up hits. One piece, *Cajalach*, is a dance sequence, not even a proper song, and Adderley plays it here as a steadily building bolero. Another, *Sewing Machine*, was cut out of the show on the road.

As a whole, the score, which I had not previously heard, sounds interestingly unusual. It is based on Jewish music, a field that Nat Adderley has found fascinating in the past. The album would sound like the usual Adderley outing were it not for the fact that Charles Lloyd has replaced Yusuf Lateef on reeds. Lloyd's leaning toward the

Coltrane style, most noticeable on the ballad *Do You Love Me*, has altered the character of the group, making it sound much like the sextet that once included Miles Davis, Cannonball, and Coltrane. When you add to these elements Nat Adderley's fondness for Davis, it makes this new group almost a replica of the Davis sextet of the late Fifties. J.G.

RECORDING OF SPECIAL MERIT

© © SIDNEY BECHET: *Bechet of New Orleans*. Sidney Bechet (soprano saxophone, clarinet); various small combos. *Weary Blues; Shake It and Break It; Save It, Pretty Mama; Georgia Cabin*; and twelve others. RCA VICTOR LPV 510 \$4.98.

Performance: Sweeping, intense
Recording: Good

The late Sidney Bechet was a soprano saxophonist and clarinetist of commanding power. When he played soprano, few trumpeters



SIDNEY BECHET

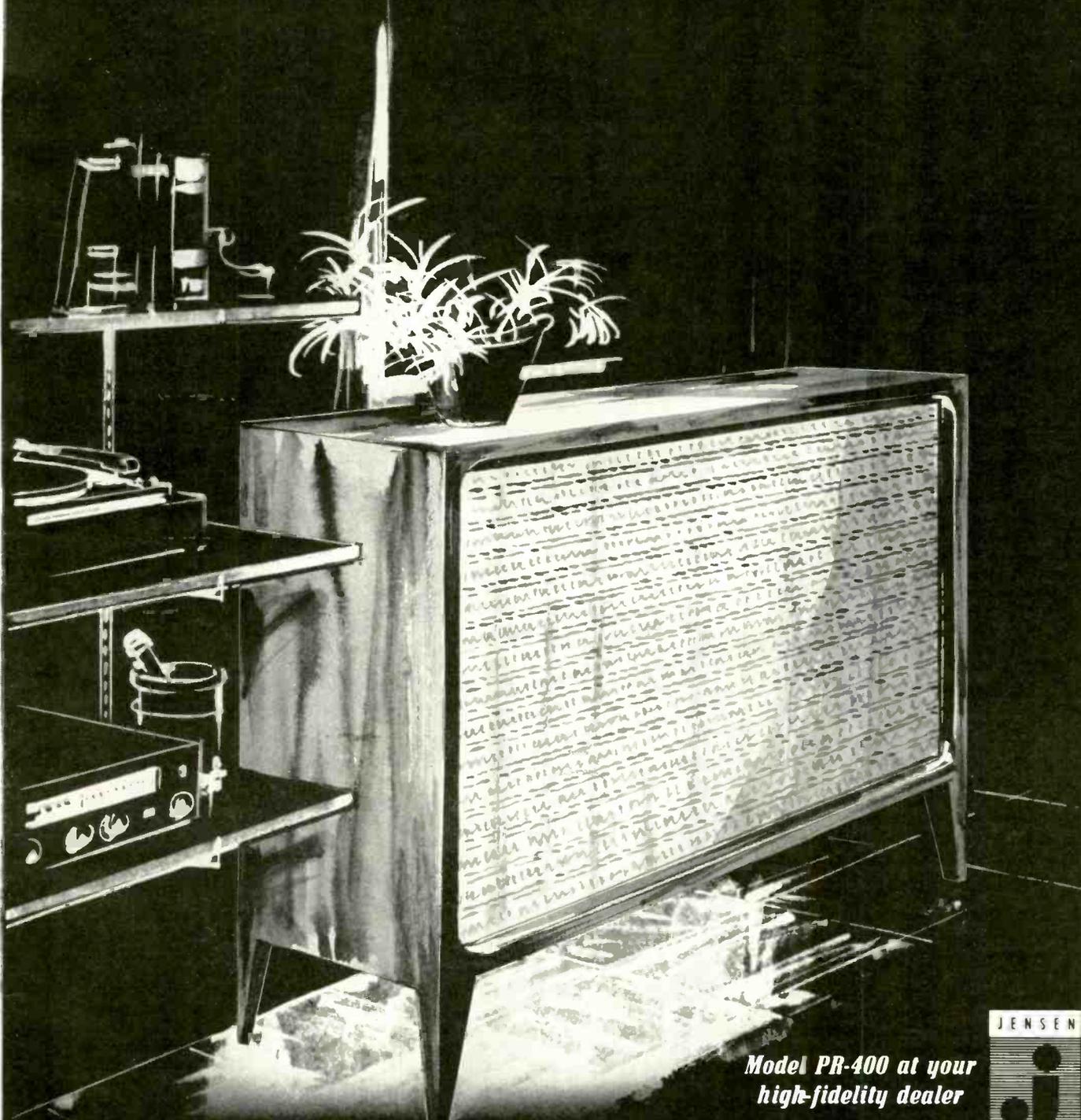
His stature in jazz history re-emphasized

were forceful enough to hold their own in the front line with him. No matter what context he was in, Bechet was irrepressibly one of the shapers of the proceedings. In the first of a projected series of Bechet reissues, Brad McCuen of RCA Victor has chosen well (with a couple of exceptions) from Bechet performances from 1932 to 1941. Of particular value are two of the numbers from the 1932 New Orleans Feetwarmers date with Tommy Ladnier—*Maple Leaf Rag* and *Sweetie Dear*. The hot, blunt Ladnier also appears in the 1938 *Weary Blues*.

Among others complementing Bechet in their distinctive ways in this collection are Earl Hines, Willie "The Lion" Smith, and a distinguished array of brassmen, among them the urbane Rex Stewart, the stinging Sidney DeParis, the gruffly passionate Sandy Williams, and the full-throated J.C. Higginbotham. The only weak tracks are *Muskrat Ramble*, on which Bechet is accompanied by the slick studio band of Henry "Hot Lips" Levine, and *The Sheik of Araby*, a one-man-band performance by Bechet that is more a curiosity than persuasive jazz. On the rest of the tracks, Bechet's stature in jazz history is stunningly re-emphasized. Throughout

(Continued on page 106)

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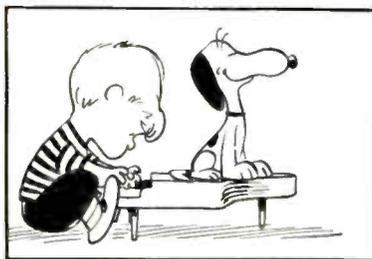
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these, the focus is on informal "head" arrangements, fiery collective improvisation, and solos of great ardor, for which Bechet set a high standard. N. H.

Ⓜ VINCE GUARALDI: *Jazz Impressions of A Boy Named Charlie Brown*. Vince Guaraldi (piano); unidentified bassist and drummer. *Ob, Good Grief; Charlie Brown Theme; Linus and Lucy; Baseball Theme; and five others.* FANTASY 5017 \$4.98.

Performance: Imaginative and relaxed
Recording: Excellent

This is the original sound track, composed and played by Vince Guaraldi, for *A Boy Named Charlie Brown*, a television documentary of cartoonist Charles Schulz and the witty microcosm he has created in the comic strip "Peanuts." As far as this admirer of "Peanuts" is concerned, Guaraldi has succeeded in a difficult assignment, that of tailoring musical impressions to characters and situations that already have strong individuality. In such a case, a composer could easily become too literal, and hence mechanical, or he could impose too much of himself on the characters and situations. Guaraldi, however, is well attuned to the temperaments and tempos of the "Peanuts" gallery, and he has chosen those elements in his own musical personality that are most consonant with them. Guaraldi has, for example, supplied a musical equivalent for the resignation to fate of *Blue Charlie Brown*, that natural loser, and the intermittent turbulence in the relationship between *Linus and Lucy*. My only objection is that *Freda (With the Nat-*



urally *Curly Hair*) is more beguiling in Guaraldi's portrait than in her fretful appearances in the strip.

The performances are melodically attractive and rhythmically fluid. As a bonus, Fantasy has included a dozen Charles Schulz color drawings suitable for framing. N. H.

Ⓢ Ⓜ HERBIE HANCOCK: *Empyrean Isles*. Herbie Hancock (piano), Freddie Hubbard (cornet), Ron Carter (bass), Tony Williams (drums). *One Finger Snap; Olloloui Valley; Cantaloupe Island; The Egg.*

BLUE NOTE ST 84175 \$5.98, 4175* \$4.98.

Performance: Lacks cohesion
Recording: Very live
Stereo Quality: Good

"Empyrean Isles" consists of four compositions by Herbie Hancock, who is currently Miles Davis' pianist. I gather from the almost unintelligible liner notes that the pieces are somehow linked, as impressions of mythic situations. As for the musical structure, the notes state that "free sketches were written in such a way that each instrument is allowed great flexibility of interpretation. In many cases, no melodic line was laid out over the chords, or atonal clusters were written so that the trumpet could supply any melody he wished."

With this in mind, you may think I am asking more of the composer than he intended when I report that much of this music sounded fragmented to me. It is not that I respond only to conventional forms. Ornette Coleman's work, for instance, strikes me as remarkably cohesive. But many listenings to these performances have failed to disclose to me an organic unity in any of the pieces.

The solos, however, are of more than usual interest. Freddie Hubbard's mercurial constructions make solid inner sense, and are played with a tightrope-walker's assurance. Most absorbing is the inventiveness of Ron Carter (particularly in *The Egg*) and Tony Williams—both are brilliant technicians and exceptional improvisers. N. H.

CHARLES MINGUS: *Mingus at Monterey* (see Best of Month, page 74)

THE FOLK BOX—AN ANTHOLOGY

ELEKTRA and Folkways being two of the most important recording companies operating in the area of folk music, it is not surprising that, through pooling their catalogs, they have come up with one of the most definitive introductions to American folk song ever produced. Called "The Folk Box," this reasonably priced package consists of four twelve-inch discs containing eighty-three songs, nearly as many artists, and about half an hour of music per side. The songs have been compiled by folk-music critic Robert Shelton into eight topical groupings, one to a side. The titles Shelton has given these groupings are, I think, self-explanatory: "Songs of the Old World and Migration to the New"; "Settling, Exploring and Growing in the New World"; "Work Song"; "Many Worshipers. One God"; "Country Music—From Ballads to Bluegrass"; "Nothing But the Blues"; "Of War, Love, and Hope"; and "Broadside. Topical Songs. Protest Songs." The first song in the package is *Greensleeves* and the last is *We Shall Overcome*—which should give some idea of the range covered.

There is also a forty-eight-page booklet, written by Shelton and illustrated by Folkways' Moses Asch, that, in addition to giving all the lyrics and some information about each song, contains a long general essay by Shelton that, as a verbal

introduction to the genre, is every bit as good as the musical one.

Most of the important names are here: Leadbelly, Broonzy, Guthrie, Houston, White, Redpath, as well as such newer performers as Dave Van Ronk, Jack Elliott, Judy Collins, and a liberal sprinkling of Indian, Negro, and Bluegrass field recordings. The two biggest names in the current folk revival are not here—Joan Baez and Bob Dylan (two of Dylan's songs are sung by others, however)—but just about everyone else is represented.

I think that with some attention to these discs the listener might be able to make up his mind about some of the critical controversies that rage in the folk-music field, and to make a valuable start toward deciding on the kind of folk-music collection he would want for himself. If, for instance, you find Horace Sprout's wordless *Field Holler* deeply moving and the Limeliters' version of *Hammer Song* a bit flip, then possibly the city revival is not for you. On the other hand, you might find that the treatment of the subject matter of Phil Ochs' *The Thresher* overcomes an indifferent performance, and you may not care how harshly Blind Lemon Jefferson sings a song about dying. And the same goes for the various instrumental styles, which range from that of Leadbelly's

twelve-string guitar to that of Erik Darling's banjo.

Obviously, this panoramic view will not appeal in its totality to any one listener. But the chances are that more than enough of it will be to most tastes to make the purchase worthwhile. Nor is that recommendation limited to new collectors—unless, of course, you happen to have a good percentage of this material already.

I think that the style-subject matter approach was probably the best handle by which to grasp this potentially overwhelming project. Shelton is to be congratulated, as are producer Jac Holzman, and—for getting such a good sound out of so many varying masters—engineer Mark Abramson. Joe Goldberg

Ⓜ THE FOLK BOX. Leadbelly, Bob Gibson, Woody Guthrie, Pete Seeger, Big Bill Broonzy, Josh White, Theodore Bikel, Ewan MacColl, Tom Paxton, Blind Lemon Jefferson, Irish Ramblers, others (vocals and instrumentals). *Simple Gifts; The Dove; The Thresher; Greensleeves; Whisky in the Jar; When First to this Country; I Ride an Old Paint; Pick a Bale of Cotton; The House of the Rising Sun; John Brown's Body; Twelve Gates to the City; and seventy-two others.* ELEKTRA EKL-BOX four 12-inch discs \$9.96.

FOLK

Ⓢ Ⓜ VALENTINA FELIX: *Song of the Sea and Other Portuguese Songs*. Valentina Felix (vocals); orchestra, Ferrer Trindade cond. *Azores; Lisbon; The Queen Saint; Fado Twist*; and eight others. MONITOR MFS 421 \$4.98, MF 421* \$4.98.

Performance: Persuasive fadista
Recording: Good
Stereo Quality: Competent

At twenty-five, Valentina Felix is a consistently beguiling expert in the fado, Portugal's best-known folk-music form. For the most part, her new Monitor collection focuses on the more cheerful possibilities of the fado style. Characteristically, the songs in her program include expressions of national pride (tributes to the Azores, the pleasures of Christmas night in Portugal, and the beauty of Lisbon). There are also glowing folk dances and even a jaunty *Fado Twist*.

The album does contain some of the ruefulness usually associated with fado, most notably *The Street of My Jealousy*, a song about a woman's pain on seeing a former lover with his present companion. Miss Felix's sinuous, sensuous vocals are accompanied by discreet, subtly colored orchestral scores.

N. H.

Ⓢ Ⓜ HUNGARIAN STATE FOLK ENSEMBLE: *Folk Songs from Hungary*. Chorus, orchestra, and soloists, Istvan Albert and Gabor Baross cond. *Evenings in Bekes; Shepherd's Dance; Rhapsody of Szek; Dances of Madoesa*; and three others. MACE S9008* \$2.49, M 9008 \$2.49.

Performance: Delightfully idiomatic
Recording: So-so

Recorded by Qualiton in Budapest, this album by the Hungarian State Folk Ensemble is being distributed here by Scepter Records. Unfortunately, the notes are inadequate: there is no background material on the composers or their compositions, and none of the soloists is identified. All the pieces are orchestrated adaptations of Hungarian folk music based on dance forms and on impressions of particular regional scenes and activities. The music is characterized by lighthearted melodies, limber rhythms, and brightly colored harmonies. In addition to the lithe orchestral playing, there are vividly expressive soloists and a well-disciplined but not at all stifled chorus. The quality of recorded sound is not as spacious or as warm as the music requires, but it is generally adequate.

N. H.

Ⓢ Ⓜ KINGSTON TRIO: *Nick-Bob-John*. Nick Reynolds, Bob Shane, John Stewart (vocals, accompaniment). *Midnight Special; Poverty Hill; Gotta Travel On; More Poems*; and eight others. DECCA DL 74613 \$4.98, DL 4613* \$3.98.

Performance: As usual
Recording: Satisfactory
Stereo Quality: Ditto

The Kingston Trio, probably the hottest folk-music act in the country at the beginning of its tenure with Capitol Records, is now heard on its first Decca release. The group altered its character considerably when its guiding force, Dave Guard, was replaced by John Stewart, but this new album shows an even further change. There is a new

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group of folk-type song writers coming up strong, and the Kingstons have finally capitulated and included several examples of such work.

Rod McKuen's *Love's Been Good to Me* has that special new-folk sentimentality. Bob Dylan's *Farewell*, which has not to my knowledge been recorded by the composer, sounds like an early effort, but it is a good one nonetheless. Ian Tyson's *Some Day Soon* reveals a fascinating new writing talent. On Tom Paxton's *Ramblin' Boy*, the Kingstons show that they will purvey their own raucous charm even if it means subverting the meaning of the material. Nonetheless, it is because of the material that this is one of the best of the Trio's recent albums. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BILLY EDD WHEELER: *Ode to the Little Brown Shack Out Back*. Billy Edd Wheeler (vocals, guitar); unidentified accompaniment. *Anne*; *Hot Dog Heart*; *Coal Tattoo*; *Winter Sky*; and eight others. KAPP KS 3425* \$4.98, KL 1425 \$3.98.

Performance: Singular and persuasive
Recording: Good "location" sound

A native of rural West Virginia, thirty-two-year-old Billy Edd Wheeler has made a career in recent years as a New York-based performer and song writer of unusual skill. In this album, recorded at the Mountain State Art and Craft Fair in Ripley, West Virginia, Wheeler demonstrates marked growth in both capacities compared to his previous records. As a singer, he has a thoroughly relaxed, unpretentious style, but his easygoing warmth is allied with an actor's feeling for phrasing.

The scope of moods is unusually wide. *The Reverend Mr. Black*, for instance, is a starkly drawn portrait of a country preacher faced with a challenge to his belief in non-violence. Another kind of traveling saver of souls is described in *Sister Sara*, and the two vignettes are linked by the use in both of the figure of the Reverend Mr. Black's son. Love is served in the sunny and ebullient *Anne*. This song merits wide circulation among folk performers. *Ode to the Little Brown Shack Out Back*, which did well as a single record, is straightforward, affectionate, nostalgic, and without vulgarity. White country music and rhythm-and-blues are compellingly fused in *Blistered*, and *After Taxes* is pungent social comment.

Billy Edd Wheeler is clearly one of the most imaginative entertainers on the current folk scene. He cannot be rigidly categorized because, although there are pop elements in his work, his music still springs from the folk roots of his boyhood. N. H.

THEATER

Ⓢ Ⓜ ANTHONY NEWLEY: *Who Can I Turn To and Other Songs from The Roar of the Greasepaint*. Anthony Newley (vocals); orchestra, Peter Knight cond. *This Dream: Sweet Beginning: Look at That Face; It Isn't Enough*; and eight others. RCA VICTOR LSP 3347 \$4.87, LPM 3347* \$3.98.

Performance: Authoritative
Recording: Good
Stereo Quality: Satisfactory

As a sort of preview of his forthcoming Broadway musical "The Roar of the Grease-

paint" (it will open without the really necessary second half of the original title—"And the Smell of the Crowd"). Anthony Newley here sings songs pulled from the show. The musical is the second collaboration for Newley and Leslie Bricusse, who wrote "Stop the World—I Want to Get Off." If my information is correct, Newley was at first not going to appear in "Greasepaint" in this country, but David Merrick insisted on it as a condition of his producing the show. If this is true, it was a wise decision on Merrick's part. Even given that the songs will have much greater variety on stage than they do here, where they are all sung by Newley, it sounds as if his magnetism will be needed to put the show over.

The songs have a monotonous sameness. They sound not like not-very-good songs but like very high-level bad songs. Each one



BILLY EDD WHEELER

Relaxed and unpretentious folk singing

is a type: *The Joker* demands to be sung by Frankie Iaine, and *Feeling Good* by Ray Charles; *That's What It's Like To Be Young* might have come from Rodgers and Hammerstein on a bad day; the line "Timbuktu or even Timbukthree" is poor Lorenz Hart; and *My First Love Song* is a pale reworking of Cole Porter's *I Love You*. "Greasepaint" so far sounds like a good prospect for musical repairman Abe Burrows. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ OH WHAT A LOVELY WAR. Original London-cast recording. Charles Chilton and others (vocals and dialog); orchestra, Alfred Ralston cond. *I'll Make a Man of You: Pack up Your Troubles; The Bells of Hell: Christmas Day in the Cookhouse: Joe Soap's Army*; and twenty others. LONDON OS 25906 \$4.98, 5906 \$3.98.

Performance: Highly effective
Recording: Excellent
Stereo Quality: Rich

In my experience, the distinction of providing the most uninformative liner notes in the industry at present falls to London Records. The notes to this disc are infuriatingly inadequate. For information, I had to call Howard S. Richmond, the publisher

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Sinclair (contralto), Tolomeo; Richard Conrad (tenor), Sesto; Hubert Dawkes (harpsichord continuo); New Symphony Orchestra of London, Richard Bonynghe cond. LONDON LOL 90087 \$7.95.

Performance: Stylish and spectacular
Recording: Extremely good
Stereo Quality: Well separated

Of the eleven arias selected from this opera, which Handel wrote in 1724, six are sung by Joan Sutherland, the rest dispersed among the remaining four singers (Margreta Elkins is allotted two). The sequence is not that of the opera: the arias have been arranged so that Sutherland's contributions are interspersed with those of the others. The performances are extremely stylish, and there are considerable embellishments of the *da capo* sections of the arias, added cadenzas, and the like. The result is far more spectacular and exciting Handel than one is used to

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

of much of the show's material. I am indebted to him for most of what I know about the record and the show.

There is a widespread impression that Charles Chilton wrote the lyrics to the satiric songs in *Lovely War*. This is not the case. A widely respected scholar and musical historian, Chilton researched World War I archives and reconstructed the parody songs heard here, according to Richmond, from actual songs of the period. He consulted all the printed sources, then World War I veterans who remembered songs. Thus, the show's blistering commentary on war is not solely Chilton's but something more important: the commentary the Great War's soldiers themselves made on the insanity of armed conflict.

Chilton originally did the job for a BBC program. Director Joan Littlewood then built *Oh What a Lovely War* around this material. Whether or not you saw the show that resulted (it ran for four months on Broadway during the past season), you're likely to find this record a fascinatingly bitter-funny reminiscence of the blood bath that began fifty years ago.

The disc comprises mostly musical numbers, but the dialogs that come between the tunes, or are introductions to them, are weirdly and disturbingly effective. One can't help but be appalled by the hypocrisy of the world's great religious organizations—Protestant, Catholic, Jewish, and even Buddhist—in tolerating and abetting the slaughter. Equally disgusting was the attitude of many women during World War I—their goading of their men to get into the conflict, a super-patriotism that was essentially cowardly, since they did not have to do the dying. By juxtaposing cheap slogans—repeated by the politicians, the military brass, and the women—with the realistic view of the war held by the poor bastards who had to fight it, the show makes a devastating point.

The disc was made in London. Its beautiful sound and rich, clear stereo spread provide further evidence that the British are ahead of us in recording technique. G. L.

Ⓢ Ⓜ THE SECRET LIFE OF WALTER MITTY (Leon Carr-Earl Shuman). Original-cast recording. Marc London, Cathryn Damon, Eugene Roche, Lorraine Serabian, Rudy Tronto, Charles Rydell, Christopher Norris; chorus and orchestra. Joe Stecko conductor. COLUMBIA OS 2720 \$5.98, OL 6320* \$4.98.

Performance: Sentimental
Recording: Good
Stereo Quality: Acceptable

It strikes me as most fortunate that the late James Thurber will never hear this musical version of *The Secret Life of Walter Mitty*. I did not see the show, which has closed, and after listening to the disc, I don't regret missing it. What emerges is virtually a sentimental parody of Thurber's great story, a Rodgers-and-Hammerstein conception of the life of quiet desperation. The lyrics are reminiscent in their banality of those moments in old Virginia Mayo-John Payne musicals when the obviously bad song written by the newcomer is tossed out by the hard-bitten old producer. But where was the hard-bitten old producer this time? One song—*Hello, I Love You, Goodbye*—might have been a Jack Oakie number in one of his old college movies. J. G.



JOSEPH SZIGETI
Introspective mastery in Beethoven

of Hubert Dawkes is brilliantly conceived. The reproduction is exceptionally clean, as it is also on the disc version (London 25876, 5876), and the stereo is well separated, though sometimes the voices, including Sutherland's, seem a trifle distant. The tape processing is excellent. Texts are supplied, but for a list of who is singing what and an explanation of how each aria fits into the plot, one must go to the disc release. I. K.

Ⓢ MOUSSORGSKY (arr. Ravel): *Pictures at an Exhibition*. STRAVINSKY: *The Firebird—Suite*. Cleveland Orchestra, George Szell cond. EPIC EC 841 \$7.95.

Performance: Polished Pix, brilliant Bird
Recording: A-1
Stereo Quality: Splendid

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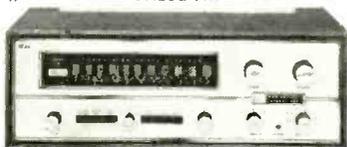
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disc. Of the rival tape versions of the concerto, that by Byron Janis, Antal Dorati, and the Minneapolis Symphony on Mercury seems to me preferable. D. H.

STRAVINSKY: *The Firebird—Suite* (see MOUSSORGSKY)

© VERDI: *Manzoni Requiem*. Lucine Amara (soprano); Maureen Forrester (mezzo-soprano); Richard Tucker (tenor); George London (bass-baritone); Westminster Choir; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA M2Q 656 \$11.95.

Performance: Broadly lyrical
Recording: Handsomely done
Stereo Quality: Excellent

From the standpoint of the choral and orchestral performances, this twin-pack tape of the Verdi Requiem is the most satisfying version of this work that I have heard. The orchestral playing is superb, especially in the quiet lyrical passages in which this score abounds; the choral singing has plenty of body, and its rhythmic precision is generally admirable. The stereo sound, moreover, is notable for its illusion of breadth and depth. But for the most part the satisfactions end right there.

Ormandy's tempos are on the slow side—he eschews the elemental sound and fury of the Toscanini and Markevitch discs. This is most noticeable in Ormandy's deliberate pacing of the Tuba Mirum. On the other hand, the lyrical aspect of the music gains. The bass drum strokes in the Dies Irae sound too far off-mike to shake the floor as they should, but the pianissimo entries in the Mors Stupebit are awesome.

If my reservations up to this point seem quibbling, the situation is more serious as regards the quartet of solo singers, an ill-matched and not always very steady lot. Forrester and London are the most dependable and distinguished, though the latter is no match for the late Ezio Pinza in his command of the dark tones needed at the end of the Mors Stupebit. The pitch of the soloists' ensemble goes awry on the words "Gere curam mei finis" at the end of the Confutatis, and the opening phrase of the Domine Deus is distressingly insecure. But from here on the soloists acquit themselves with competence, if not with ultimate distinction. As for balance, the vocal quartet sounds a bit forward in relation to the chorus throughout the recording.

Even with these shortcomings, it is my guess—in view of the not very satisfying tempos that characterize Fritz Reiner's RCA taping—that this new Columbia tape will remain the best available version of the Verdi Requiem in this medium for some time to come. D. H.

COLLECTIONS

RECORDING OF SPECIAL MERIT

© ARTUR RUBINSTEIN: *A French Program*. Ravel: *Valses nobles et sentimentales*. *La Vallée des cloches* (No. 5 of *Miroirs*); Poulenc: *Mouvement perpétuels*; *Intermezzo in A-flat*; *Intermezzo in D-flat*. Fauré: *Nocturne in A-flat, Op. 33, No. 3*. Chabrier: *Scherzo-valse* (No. 10 of *Dix Pièces pittoresques*). Artur Rubinstein (piano). RCA Victor FTC 2188 \$8.95.

Performance: The old master in top form
Recording: Excellent
Stereo Quality: Satisfactory

I had reservations when I listened some time ago to Artur Rubinstein's recent disc of the Chopin waltzes, but I cannot find occasion for any when it comes to this lovely tape of French piano repertoire. The seventy-eight-year-old master has never been in better form. The glitter and elegance of Ravel, the capricious, gay, and serious Poulenc, the sparkling Chabrier, and the pensive Fauré—all emerge with utter rightness of style and with flawless beauty of tone and technique. Without question this recording is a major addition to the still sparse taped repertoire of solo piano music.

The recorded sound is of top quality throughout. D. H.



JOHNNY CASH

Unsentimental country-and-western

ENTERTAINMENT

© JOHNNY CASH: *I Walk the Line*; *Ring of Fire*. Johnny Cash (vocals); Luther Perkins (guitar), Marshall Grant (bass), others. *Ring of Fire*; *What Do I Care*; *I Walk the Line*; *Bad News*; and twenty others. COLUMBIA C2Q 703 \$11.95.

Performance: Virile
Recording: Good
Stereo Quality: Good

Johnny Cash has two immediately apparent virtues: he is one of the few country-and-western singers with a good voice, and he is totally unsentimental. The material he writes is notably lacking in corn content, and his approach to it is the same. The quality of Cash's voice, in its middle and upper registers, is strikingly like Frank Sinatra's and his throw-away approach to lines is like Sinatra's. This kind of music isn't my groove, but I give at least a measure of respect to both material and performance here. This twin-pack tape, incidentally, contains all the material from two previously released Columbia albums.

G. L.

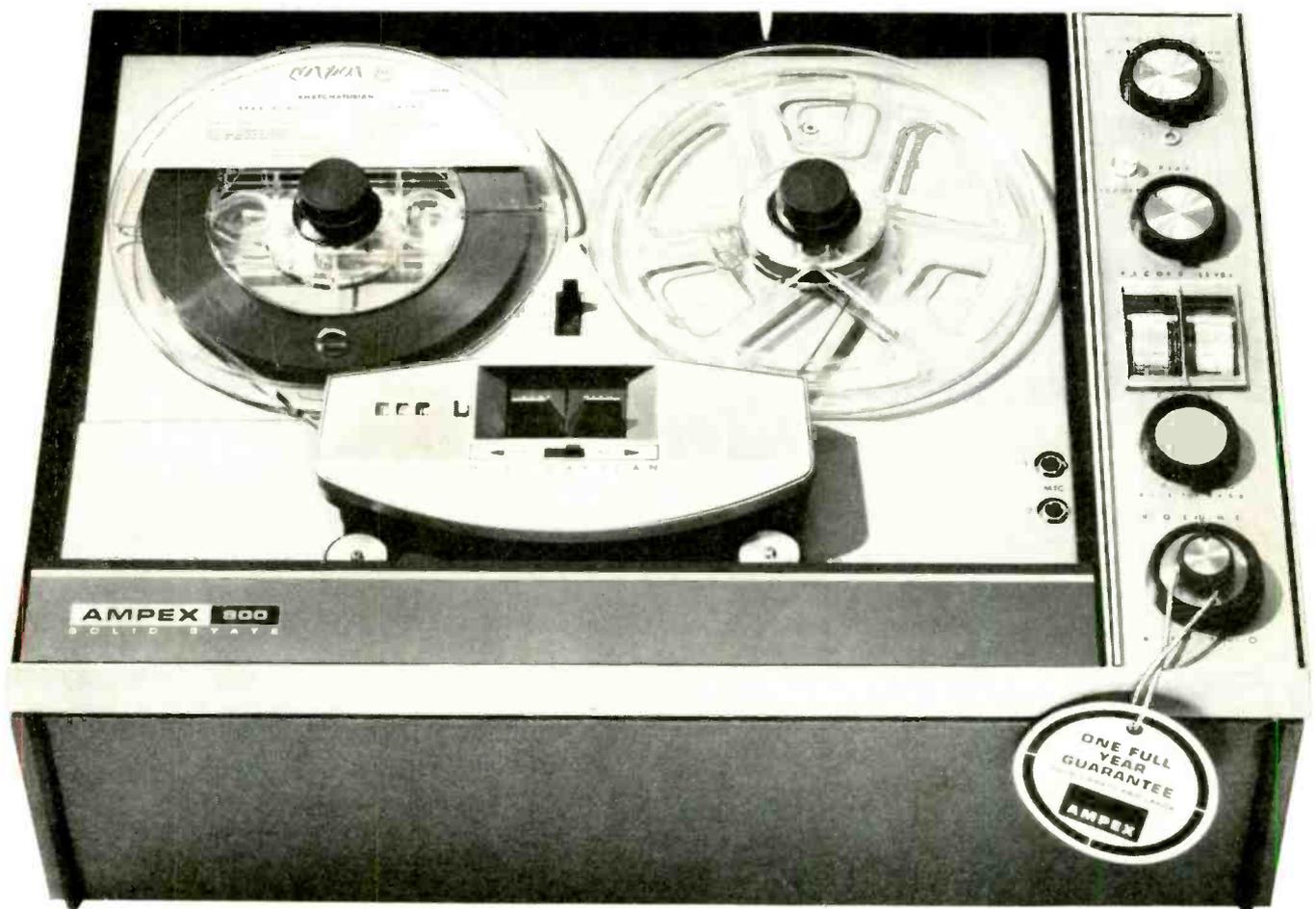
© JACK JONES: *Bewitched*. Jack Jones (vocals); orchestra. Jack Elliott, Pete King, (Continued on page 114)

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and Shorty Rogers cond. *Far Away: Rosalie; From Russia with Love;* and nine others. KAPP KTL 41079 \$7.95.

Performance: Good
Recording: Good
Stereo Quality: Good

The work Jack Jones did for this recording has been surpassed by his later efforts. He is quite mannered here. Mannerisms cling to his style even now, but they have become modified. This is a good performance, but there are better examples of his excellent singing.

G. L.

© PAUL WESTON: *Leisure Listening*. Orchestra, Paul Weston cond. *Easy Come, Easy Go; Laura; April in Paris; Time on My Hands*. and forty-four others. CAPITOL Y4T 2201 \$19.95.

Performance: Excellent
Recording: Standard-setting
Stereo Quality: Superb

Musicians and arrangers say that of all the world's major recording centers, the worst place to record, from an engineering standpoint, is New York City. Though New York has some exceptional engineers, too many of the rest are primitive in their techniques and musical perceptions. Some are just lazy. A better standard of recording obtains in London. Los Angeles engineers knock spots off the New York boys as a rule—because. I'm told, Hollywood's engineers were trained in the movie industry. But New York engineers are oriented to recording television-commercial jingles which will be heard through a three-inch speaker. They just don't care.

Five years ago the finest recordings in the world, in my opinion, were coming out of Capitol's Hollywood studios. This company issued a fine series of Paul Weston mood-music discs, and I used to use them to show off my stereo equipment. The presence was striking, the stereo spread beautiful. The orchestra was almost palpably present in my living room, and there was no hole in the sound.

I no longer have those recordings, so when I picked up this tape, which is a re-issue of four of those discs, I almost ran home in my eagerness to hear it. The sound was as I remembered it, and as a result, I am a little less impressed by London's Phase 4 Stereo than I was before. Phase 4 seems only to have gotten recording back up to the standard set in Hollywood by Capitol several years ago.

Musically, this tape package is pleasant. Weston's scoring is a little old-hat—standard sax, brass, and rhythm sections of the dance-band era, with flutes occasionally added, and a string section. Weston orchestrates almost strictly according to choir divisions, and the rhythm section rarely plays anything more complex than a four-four ballad or dance tempo, and occasionally a hip businessman's bounce. But he writes well. His voice-leading indicates he is a craftsman of a high order. His scores are quite pretty, he can make brass or strings sing when he wants to, and he has the sense to use good jazzmen as soloists (the tenor player sounds like Eddie Miller). Though its contents are bland and of no particular musical significance, I don't care—I like this tape as well as I did the original albums.

At 3 3/4 ips, we get two hours and twenty-

three minutes of mood music, and that's a lot. So the tape is best suited as a background for cocktail parties, teen-age telephone conversations, seductions, and similar *adagio* activities—and, of course, for showing off your stereo equipment.

G. L.

FOLK

RECORDING OF SPECIAL MERIT

© HARRY BELAFONTE: *Ballads, Blues and Boasters*. Harry Belafonte (vocals); Ernie Calabria and Jay Berliner (guitar); John Cartwright (bass); Percy Brice (drums); Ralph MacDonald (percussion); Paul Griffin (organ); chorus, Howard A. Roberts cond. *Tone the Bell Easy; Blue Willow Moan; Ananias;* and eight others. RCA VICTOR FTP 1288 \$6.95.



CAPITOL

PAUL WESTON

Making brasses and strings sing

Performance: Stirring
Recording: Excellent
Stereo Quality: Topnotch

Denis Diderot, one of the Encyclopedists at the time of the French Revolution, wrote a book called (in English) *The Actor and the Art of Acting*. In it he said (long before Stanislavsky was born) that the actor who had to feel moods at the same time he was projecting them was bound to be inconsistent: brilliant on the nights he felt them, lifeless on the nights he didn't. Diderot suggested a more calculated approach: work out the performance from feelings, rehearse it, and then present that rehearsed and perfected performance. Actors who used this approach were more consistent, he said, and of course, on the nights when *they* felt the moods, the roof went off.

These remain important observations not just on acting but on artistic performance generally. The fact that Harry Belafonte is thoroughly rehearsed bothers folk-music purists, and they have drummed him out of the hippies' league. "Authenticity" is held in high favor even when the resulting music is bad. I much prefer Belafonte's approach, and respect him as one of the great performing artists of our time. If you want meandering vocal solos, go elsewhere: Belafonte always knows exactly what he's doing

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APRIL 1965

of much of the show's material. I am indebted to him for most of what I know about the record and the show.

There is a widespread impression that Charles Chilton wrote the lyrics to the satiric songs in *Lovely War*. This is not the case. A widely respected scholar and musical historian, Chilton researched World War I archives and reconstructed the parody songs heard here, according to Richmond, from actual songs of the period. He consulted all the printed sources, then World War I veterans who remembered songs. Thus, the show's blistering commentary on war is not solely Chilton's but something more important: the commentary the Great War's soldiers themselves made on the insanity of armed conflict.

Chilton originally did the job for a BBC program. Director Joan Littlewood then built *Ob What a Lovely War* around this material. Whether or not you saw the show that resulted (it ran for four months on Broadway during the past season), you're likely to find this record a fascinatingly bitter-funny reminiscence of the blood bath that began fifty years ago.

The disc comprises mostly musical numbers, but the dialogs that come between the tunes, or are introductions to them, are weirdly and disturbingly effective. One can't help but be appalled by the hypocrisy of the world's great religious organizations—Protestant, Catholic, Jewish, and even Buddhist—in tolerating and abetting the slaughter. Equally disgusting was the attitude of many women during World War I—their goading of their men to get into the conflict, a super-patriotism that was essentially cowardly, since they did not have to do the dying. By juxtaposing cheap slogans—repeated by the politicians, the military brass, and the women—with the realistic view of the war held by the poor bastards who had to fight it, the show makes a devastating point.

The disc was made in London. Its beautiful sound and rich, clear stereo spread provide further evidence that the British are ahead of us in recording technique. G. L.

© THE SECRET LIFE OF WALTER MITTY (Leon Carr-Earl Shuman). Original-cast recording. Marc London. Cathryn Damon, Eugene Roche, Lorraine Serabian, Rudy Tronto, Charles Rydell, Christopher Norris; chorus and orchestra. Joe Stecko conductor. COLUMBIA OS 2720 \$5.98, OL 6320* \$4.98.

Performance: Sentimental
Recording: Good
Stereo Quality: Acceptable

It strikes me as most fortunate that the late James Thurber will never hear this musical version of *The Secret Life of Walter Mitty*. I did not see the show, which has closed, and after listening to the disc, I don't regret missing it. What emerges is virtually a sentimental parody of Thurber's great story, a Rodgers-and-Hammerstein conception of the life of quiet desperation. The lyrics are reminiscent in their banality of those moments in old Virginia Mayo-John Payne musicals when the obviously bad song written by the newcomer is tossed out by the hard-bitten old producer. But where was the hard-bitten old producer this time? One song—*Hello, I Love You, Goodbye*—might have been a Jack Oakie number in one of his old college movies.

J. G.

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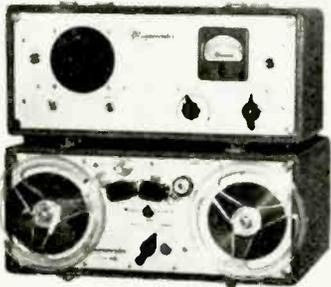
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by DAVID HALL • IGOR KIPNIS • GENE LEES

Ⓢ BEETHOVEN: *Violin Concerto, in D Major, Op. 61*. Joseph Szigeti (violin); London Symphony Orchestra, Antal Dorati cond. MERCURY STC 90358 \$7.95.

Performance: Late Szigeti
Recording: Superb
Stereo Quality: Good

Joseph Szigeti, in his most recent recording of the Beethoven Concerto, displays all of the musicianship that one has come to expect of the master violinist. But regrettably, at this late stage of his distinguished career, his technical abilities are declining. In particular, there is an unsteadiness in the tone—to some extent always a characteristic of Szigeti's playing—that hampers concentration on the purely musical values of the performance. There is much to be gotten from this essentially introspective reading, particularly from those details of violin phrasing that are a Szigeti specialty, and one cannot help admiring the soloist's interpretation and the beautifully played orchestral accompaniment. But the violin tone, sadly, is quite uncomfortable to the ear. Mercury provides an acoustic setting that is virtually faultless: the solo violin is in perfect relation to the orchestra, and the over-all sound is amazingly clean and realistic. I. K.

Ⓢ HANDEL: *Julius Caesar (arias)*. Joan Sutherland (soprano), Cleopatra; Margreta Elkins (mezzo-soprano), Caesar; Marilyn Horne (mezzo-soprano), Cornelia; Monica Sinclair (contralto), Tolomeo; Richard Conrad (tenor), Sesto; Hubert Dawkes (harpsichord continuo); New Symphony Orchestra of London, Richard Bonyngé cond. LONDON LOL 90087 \$7.95.

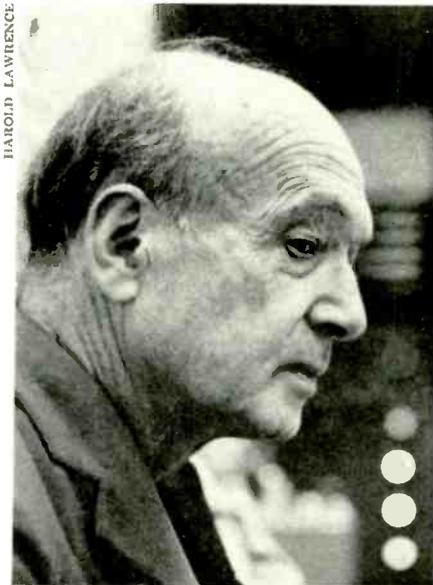
Performance: Stylish and spectacular
Recording: Extremely good
Stereo Quality: Well separated

Of the eleven arias selected from this opera, which Handel wrote in 1724, six are sung by Joan Sutherland, the rest dispersed among the remaining four singers (Margreta Elkins is allotted two). The sequence is not that of the opera: the arias have been arranged so that Sutherland's contributions are interspersed with those of the others. The performances are extremely stylish, and there are considerable embellishments of the *da capo* sections of the arias, added cadenzas, and the like. The result is far more spectacular and exciting Handel than one is used to

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

hearing. Sutherland is in her usual form, which means that the vocal pyrotechnics are fabulous, the wilting phrases and mouthed consonants rather less impressive. Her supporting cast is commendable, especially Richard Conrad, whose musicality and technical fluency do much to overcome a basically small and colorless voice. Of the others, the only one I cared little for was Monica Sinclair, who is not able to cope with the difficulties of her decorated arias and sounds merely ludicrous. Bonyngé supplies alert accompaniments, and the harpsichord continuo



HAROLD LAWRENCE

JOSEPH SZIGETI
Introspective mastery in Beethoven

of Hubert Dawkes is brilliantly conceived. The reproduction is exceptionally clean, as it is also on the disc version (London 25876, 5876), and the stereo is well separated, though sometimes the voices, including Sutherland's, seem a trifle distant. The tape processing is excellent. Texts are supplied, but for a list of who is singing what and an explanation of how each aria fits into the plot, one must go to the disc release. I. K.

Ⓢ MOUSSORGSKY (arr. Ravel): *Pictures at an Exhibition*. STRAVINSKY: *The Firebird—Suite*. Cleveland Orchestra, George Szell cond. EPIC EC 841 \$7.95.

Performance: Polished Pix, brilliant Bird
Recording: A-1
Stereo Quality: Splendid

Even the greatly improved lower-register clarity of the tape, as compared to the disc

version of the Szell performance of *Pictures at an Exhibition*, fails to win me over to this reading as against the tape versions of Ansermet and Bernstein. The performance is wonderfully polished and beautifully recorded, but the resulting ambiance is more of Berlin than of St. Petersburg. On the other hand, Szell's 1961 reading of *The Firebird Suite* remains one of the most glittering and brilliantly virtuosic achievements of its kind ever recorded. On both tape and disc, it stands as the finest available version of the suite from Stravinsky's youthful ballet. (There are tape versions of the complete ballet by Stravinsky himself and by Ansermet, but here we are dealing with a quite different musical entity.) D. H.

Ⓢ RACHMANINOFF: *Piano Concerto No. 2, in C Minor, Op. 18; Rhapsody on a Theme of Paganini, Op. 43*. Gary Graffman (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 657 \$7.95.

Performance: Splendid Rhapsody
Recording: Rhapsody more spacious
Stereo Quality: Good enough

When I heard the disc version of this performance of the Rachmaninoff Second Piano Concerto, I was struck most forcibly by two things: the somewhat opaque quality of the recorded sound, and a general tendency toward heavy-handedness on Graffman's part that became most irritatingly manifest at the piano-orchestra *tutti* recapitulation of the first-movement main theme. I ascribed part of my latter impression to the extreme length of the disc side. And, sure enough, on tape the sonic atmosphere clears to a considerable degree—not enough to obviate my reservations about the first-movement passage in question, but certainly enough that I was able to appreciate many details of inner voicing that were not as sharply etched on the disc.

However, it is in the diablerie and brilliance of the Paganini *Rhapsody* that the Graffman-Bernstein collaboration comes superbly into its own. A feeling of uninterrupted lyrical flow is essential to the communication of Rachmaninoff's music; this flow seemed to bog down as the result of overemphasis in the concerto, but things move along at a sparkling pace throughout the *Rhapsody*. The recorded sound is considerably more spacious and transparent, too—which helps considerably.

There is no comparable tape coupling of these two deservedly popular scores. Certainly this reading of the *Rhapsody* stands with the best to be had on either tape or

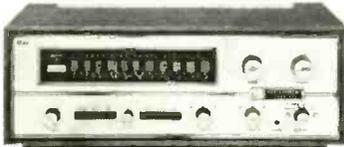
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disc. Of the rival tape versions of the concerto, that by Byron Janis, Antal Dorati, and the Minneapolis Symphony on Mercury seems to me preferable. D. H.

STRAVINSKY: *The Firebird—Suite* (see MOUSSORGSKY)

© VERDI: *Manzoni Requiem*. Lucine Amara (soprano); Maureen Forrester (mezzo-soprano); Richard Tucker (tenor); George London (bass-baritone); Westminster Choir; Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA M2Q 656 \$11.95.

Performance: Broadly lyrical
Recording: Handsomely done
Stereo Quality: Excellent

From the standpoint of the choral and orchestral performances, this twin-pack tape of the Verdi Requiem is the most satisfying version of this work that I have heard. The orchestral playing is superb, especially in the quiet lyrical passages in which this score abounds; the choral singing has plenty of body, and its rhythmic precision is generally admirable. The stereo sound, moreover, is notable for its illusion of breadth and depth. But for the most part the satisfactions end right there.

Ormandy's tempos are on the slow side—he eschews the elemental sound and fury of the Toscanini and Markevitch discs. This is most noticeable in Ormandy's deliberate pacing of the Tuba Mirum. On the other hand, the lyrical aspect of the music gains. The bass drum strokes in the Dies Irae sound too far off-mike to shake the floor as they should, but the pianissimo entries in the Mors Stupebit are awesome.

If my reservations up to this point seem quibbling, the situation is more serious as regards the quartet of solo singers, an ill-matched and not always very steady lot. Forrester and London are the most dependable and distinguished, though the latter is no match for the late Ezio Pinza in his command of the dark tones needed at the end of the Mors Stupebit. The pitch of the soloists' ensemble goes awry on the words "Gere curam mei finis" at the end of the Confutatis, and the opening phrase of the Domine Deus is distressingly insecure. But from here on the soloists acquit themselves with competence, if not with ultimate distinction. As for balance, the vocal quartet sounds a bit forward in relation to the chorus throughout the recording.

Even with these shortcomings, it is my guess—in view of the not very satisfying tempos that characterize Fritz Reiner's RCA taping—that this new Columbia tape will remain the best available version of the Verdi Requiem in this medium for some time to come. D. H.

COLLECTIONS

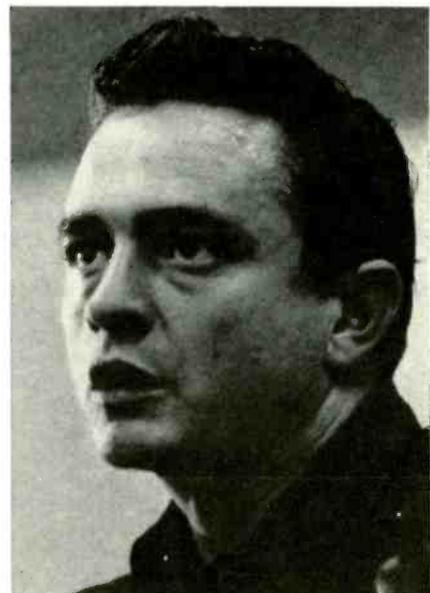
RECORDING OF SPECIAL MERIT

© ARTUR RUBINSTEIN: *A French Program*. Ravel: *Valses nobles et sentimentales*. *La Vallée des cloches* (No. 5 of *Miroirs*); Poulenc: *Mouvement perpétuels*; *Intermezzo in A-flat*; *Intermezzo in D-flat*. Fauré: *Nocturne in A-flat, Op. 33, No. 3*. Chabrier: *Scherzo-valse* (No. 10 of *Dix Pièces pittoresques*). Artur Rubinstein (piano). RCA VICTOR FTC 2188 \$8.95.

Performance: The old master in top form
Recording: Excellent
Stereo Quality: Satisfactory

I had reservations when I listened some time ago to Artur Rubinstein's recent disc of the Chopin waltzes, but I cannot find occasion for any when it comes to this lovely tape of French piano repertoire. The seventy-eight-year-old master has never been in better form. The glitter and elegance of Ravel, the capricious, gay, and serious Poulenc, the sparkling Chabrier, and the pensive Fauré—all emerge with utter rightness of style and with flawless beauty of tone and technique. Without question this recording is a major addition to the still sparse taped repertoire of solo piano music.

The recorded sound is of top quality throughout. D. H.



JOHNNY CASH

Unsentimental country-and-western

ENTERTAINMENT

© JOHNNY CASH: *I Walk the Line; Ring of Fire*. Johnny Cash (vocals); Luther Perkins (guitar), Marshall Grant (bass), others. *Ring of Fire; What Do I Care; I Walk the Line; Bad News*; and twenty others. COLUMBIA C2Q 703 \$11.95.

Performance: Virile
Recording: Good
Stereo Quality: Good

Johnny Cash has two immediately apparent virtues: he is one of the few country-and-western singers with a good voice, and he is totally unsentimental. The material he writes is notably lacking in corn content, and his approach to it is the same. The quality of Cash's voice, in its middle and upper registers, is strikingly like Frank Sinatra's and his throw-away approach to lines is like Sinatra's. This kind of music isn't my groove, but I give at least a measure of respect to both material and performance here. This twin-pack tape, incidentally, contains all the material from two previously released Columbia albums.

G. L.

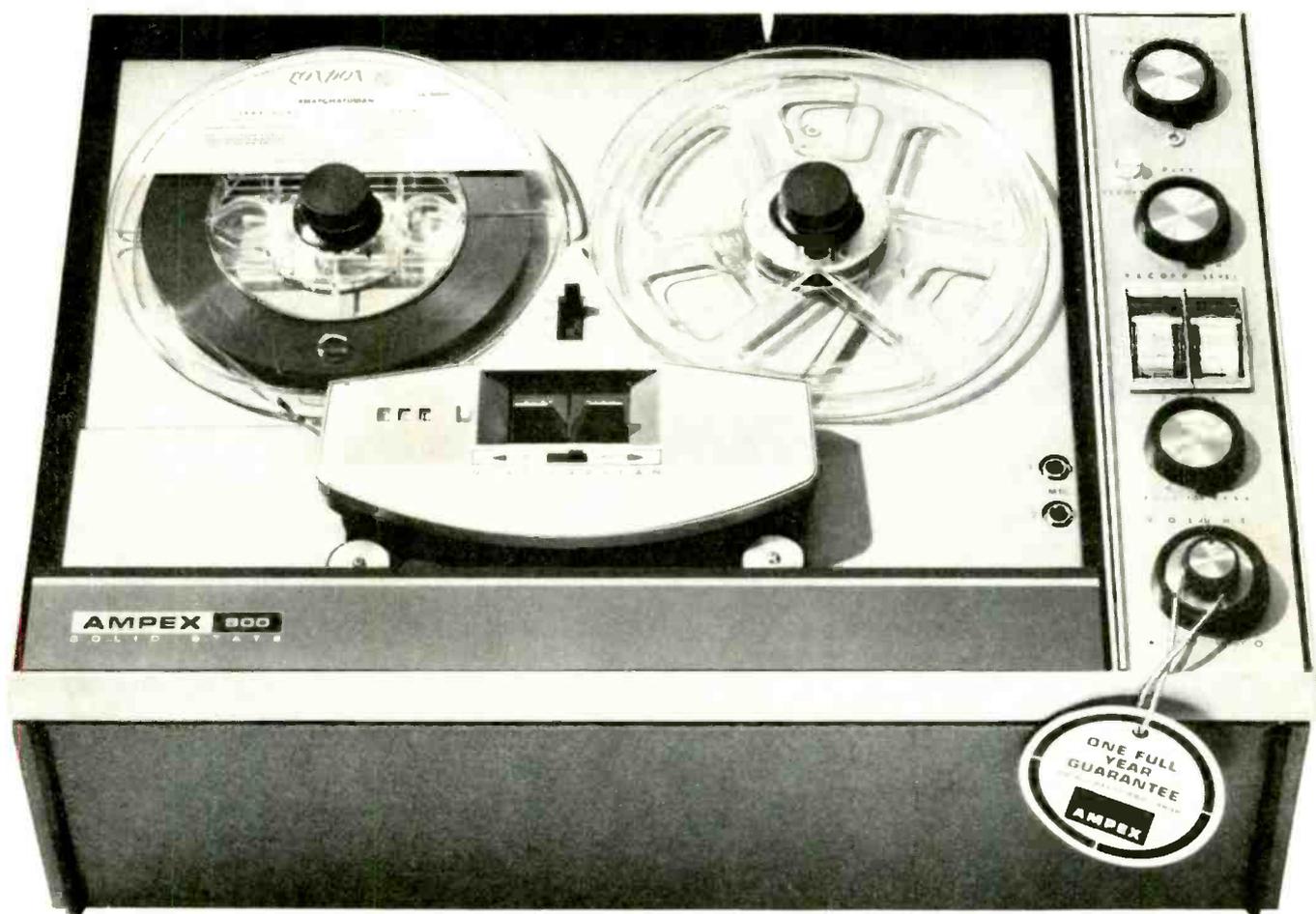
© JACK JONES: *Bewitched*, Jack Jones (vocals); orchestra, Jack Elliott, Pete King, (Continued on page 114)

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CIRCLE NO. 64 ON READER SERVICE CARD
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and Shorty Rogers cond. *Far Away; Rosalie; From Russia with Love*; and nine others. KAPP KTL 41079 \$7.95.

Performance: Good
Recording: Good
Stereo Quality: Good

The work Jack Jones did for this recording has been surpassed by his later efforts. He is quite mannered here. Mannerisms cling to his style even now, but they have become modified. This is a good performance, but there are better examples of his excellent singing.

G. L.

© PAUL WESTON: *Leisure Listening*. Orchestra, Paul Weston cond. *Easy Come, Easy Go; Laura; April in Paris; Time on My Hands*. and forty-four others. CAPITOL Y41 2201 \$19.95.

Performance: Excellent
Recording: Standard-setting
Stereo Quality: Superb

Musicians and arrangers say that of all the world's major recording centers, the worst place to record, from an engineering standpoint, is New York City. Though New York has some exceptional engineers, too many of the rest are primitive in their techniques and musical perceptions. Some are just lazy. A better standard of recording obtains in London. Los Angeles engineers knock spots off the New York boys as a rule—because. I'm told, Hollywood's engineers were trained in the movie industry. But New York engineers are oriented to recording television-commercial jingles which will be heard through a three-inch speaker. They just don't care.

Five years ago the finest recordings in the world, in my opinion, were coming out of Capitol's Hollywood studios. This company issued a fine series of Paul Weston mood-music discs, and I used to use them to show off my stereo equipment. The presence was striking, the stereo spread beautiful. The orchestra was almost palpably present in my living room, and there was no hole in the sound.

I no longer have those recordings, so when I picked up this tape, which is a re-issue of four of those discs, I almost ran home in my eagerness to hear it. The sound was as I remembered it, and as a result, I am a little less impressed by London's Phase 4 Stereo than I was before. Phase 4 seems only to have gotten recording back up to the standard set in Hollywood by Capitol several years ago.

Musically, this tape package is pleasant. Weston's scoring is a little old-hat—standard sax, brass, and rhythm sections of the dance-band era, with flutes occasionally added, and a string section. Weston orchestrates almost strictly according to choir divisions, and the rhythm section rarely plays anything more complex than a four-four ballad or dance tempo, and occasionally a hip businessman's bounce. But he writes well. His voice-leading indicates he is a craftsman of a high order. His scores are quite pretty, he can make brass or strings sing when he wants to, and he has the sense to use good jazzmen as soloists (the tenor player sounds like Eddie Miller). Though its contents are bland and of no particular musical significance, I don't care—I like this tape as well as I did the original albums.

At 3/4 ips, we get two hours and twenty-

three minutes of mood music, and that's a lot. So the tape is best suited as a background for cocktail parties, teen-age telephone conversations, seductions, and similar *adagio* activities—and, of course, for showing off your stereo equipment.

G. L.

FOLK

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© HARRY BELAFONTE: *Ballads, Blues and Boasters*. Harry Belafonte (vocals); Ernie Calabria and Jay Berliner (guitar); John Cartwright (bass); Percy Brice (drums); Ralph MacDonald (percussion); Paul Griffin (organ); chorus, Howard A. Roberts cond. *Tone the Bell Easy; Blue Willow Moan; Ananias*; and eight others. RCA VICTOR FTP 1288 \$6.95.



CAPITOL

PAUL WESTON
Making brasses and strings sing

Performance: Stirring
Recording: Excellent
Stereo Quality: Topnotch

Denis Diderot, one of the Encyclopedists at the time of the French Revolution, wrote a book called (in English) *The Actor and the Art of Acting*. In it he said (long before Stanislavsky was born) that the actor who had to feel moods at the same time he was projecting them was bound to be inconsistent: brilliant on the nights he felt them, lifeless on the nights he didn't. Diderot suggested a more calculated approach: work out the performance from feelings, rehearse it, and then present that rehearsed and perfected performance. Actors who used this approach were more consistent, he said, and of course, on the nights when *they* felt the moods, the roof went off.

These remain important observations not just on acting but on artistic performance generally. The fact that Harry Belafonte is thoroughly rehearsed bothers folk-music purists, and they have drummed him out of the hippies' league. "Authenticity" is held in high favor even when the resulting music is bad. I much prefer Belafonte's approach, and respect him as one of the great performing artists of our time. If you want meandering vocal solos, go elsewhere: Belafonte always knows exactly what he's doing

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THEATER-FILMS

⑤ **MY FAIR LADY** (Alan Jay Lerner-
Frederick Loewe). Original movie sound-
track recording. Rex Harrison, Audrey Hep-
burn, Stanley Holloway (vocals); orchestra
and chorus, André Previn cond. *Why Can't
the English; The Rain in Spain; You Did It;*
and eleven others. COLUMBIA CQ 664 \$7.95.

Performance: Soggy
Recording: A little thin
Stereo Quality: Okay

⑤ **ANDRÉ PREVIN: My Fair Lady.**
André Previn (piano), Herb Ellis (guitar),
Frank Capp (drums), Red Mitchell (bass).
*You Did It; The Rain in Spain; Get Me to
the Church on Time;* and seven others. CO-
LUMBIA CQ 705 \$7.95.

Performance: Very good
Recording: Excellent
Stereo Quality: Good

Some weeks ago, I was awakened about
eleven a.m. by the telephone. (Normally I
get up at the crack of noon, whether I have
to or not. It's a discipline.) On the other
end of the line was the editor of this maga-
zine. He said, "Do you like the *My Fair
Lady* score?"

"Well—yes," I said, a little suspicious,
my Jungle Jim reflexes having responded in-
stantly to the hidden menace in his amiable
voice.

"Well, you're going to hate it when we
get through with you," he said. He explained
that because the movie version of the show
was coming out, I was about to be inun-
dated with *My Fair Lady* albums.

In the ordeal that followed, I listened
again to the original-cast album, then to the
later stereo original-cast album, which was
a bit different from the first. I listened to
the movie sound-track album. I listened to
the version by Nat Cole (far and away the
best album of the score done by a single
artist), and to André Previn's instrumental
Columbia disc. (I wasn't asked to dig out
Previn's *My Fair Lady* album for Contempo-
rary, thank God, though it was the disc that
started all the jazz versions of shows.) I
listened to the recordings of the score in
Spanish, which I understand, and in Hebrew,
which I don't. To paraphrase that sensitive
old English folk song, *One-Eyed Reilly*, "I
listened to it standing, I listened to it lying,
and if I'd had wings, I'd a' listened to it
flying." And now come the tape versions.

As I said in the review that resulted from
those earlier disc versions (December 1964),
forget the movie album. The stage versions
(the first original-cast and the later original-
cast discs, both with Rex Harrison, Julie
Andrews, and Stanley Holloway) are far
better than the sound-track effort. I said the
sound was rotten in the last-mentioned—
distinctly low-fi. On tape it is a little better,
but still somewhat thin. Somebody goofed.

I said too, in another review (January
1965), that André Previn's was a very good
instrumental reading of the score. It still is,
and the sound is very good on tape too.

And now—spare me any more *MFL* re-
cordings, please! G. L.

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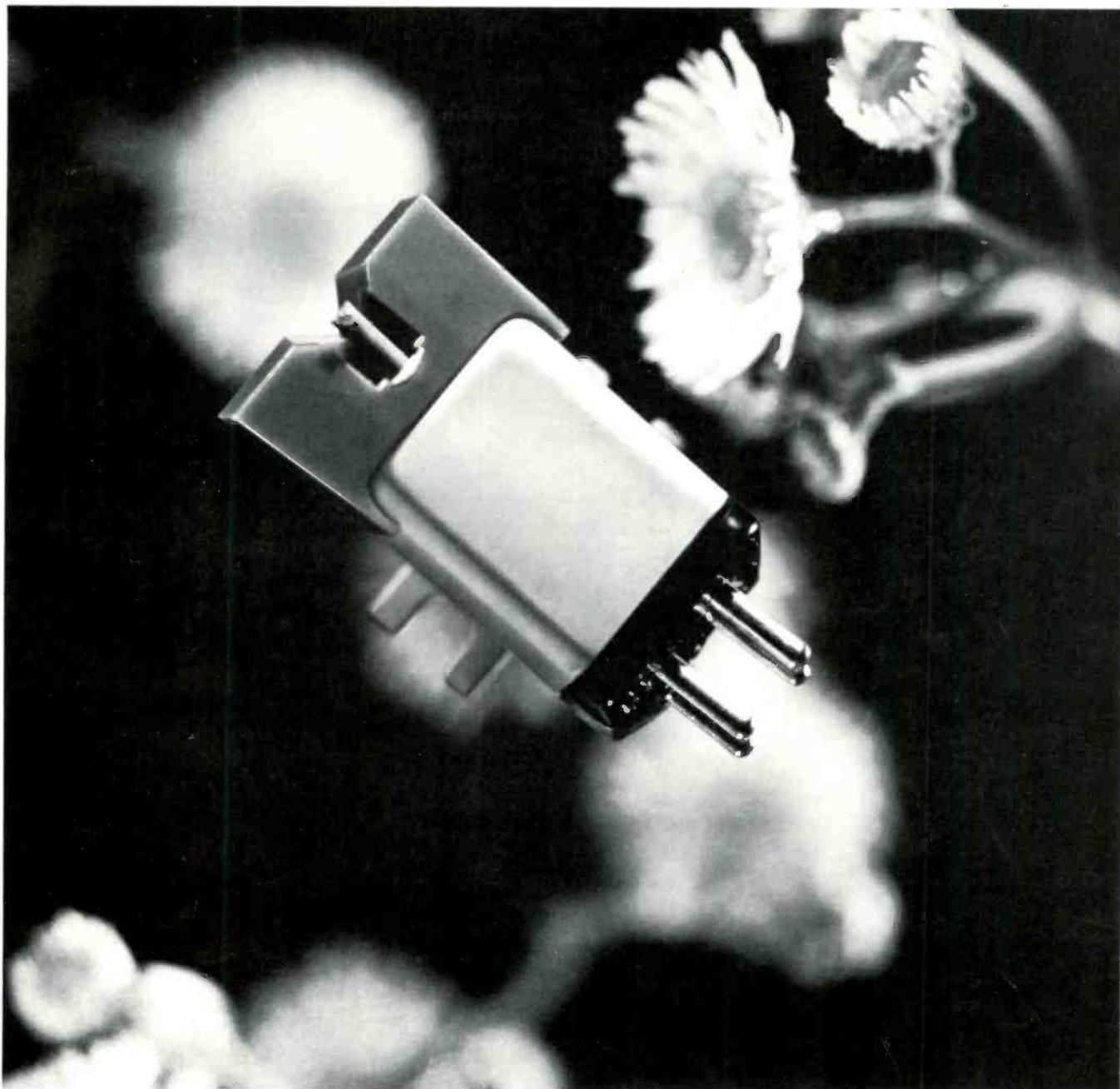
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