

HiFi / Stereo

AUGUST 1960 • 50 Cents

review

GUSTAV MAHLER

A centennial profile
by David Hall

Ornette Coleman

Man with the
White Plastic Sax

Stereo Cartridge SIMULTEST

Laboratory analysis
of all units

TWILIGHT OF THE MUSICIAN

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the orchestra



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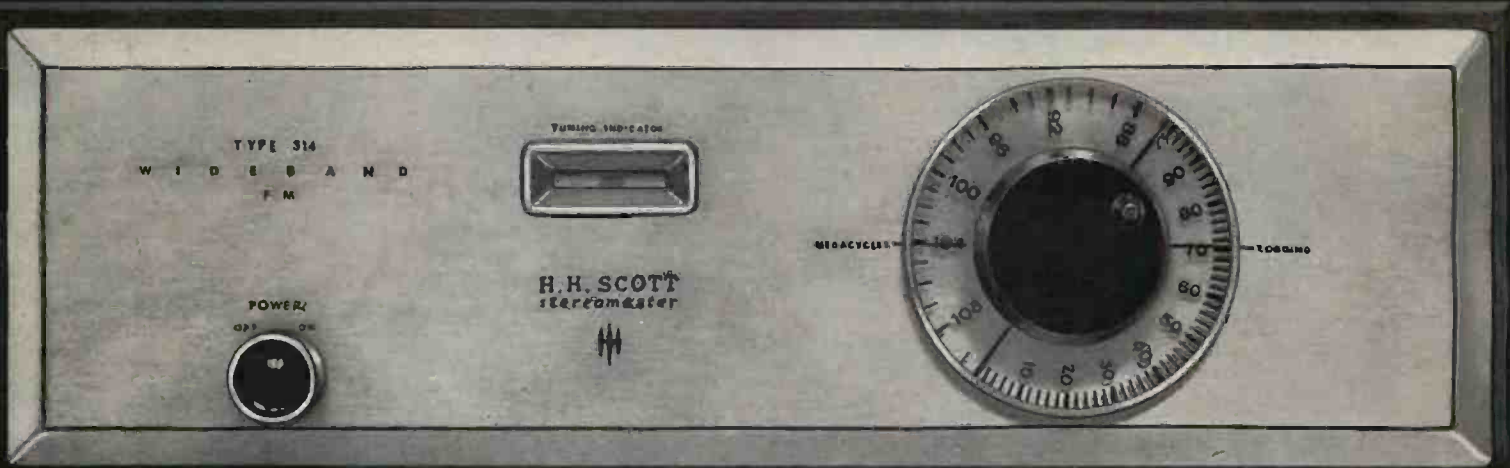
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HiFi/STEREO

August, 1960

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HiFi Soundings



by DAVID HALL

A JANUS-LOOK AT THE 1960 SCHWANN "ARTIST ISSUE"

The appearance of a new "Artist Issue" of the *Schwann Long Playing Record Catalog* after a nearly 2 1/2-year hiatus provides an ideal excuse for some stocktaking. Despite the Great Stereo Disruption that set in during 1958, the 1960 "Artist Issue" shows that there are today more recorded performances available on more labels and by more artists than ever before. This is reflected in 37 additional pages of classical listings, whose totals indicate approximately 800 conductors, 300 chamber ensembles, 900 solo instrumentalists and 1700 singers represented today on 100 labels.

While it is true that a good half-dozen classical record labels have disappeared from circulation, some of them with uniquely valuable repertoire, more than twice that many have arisen to take their place—the more noteworthy being Everest, Artia-Parliament, Concert Disc and Washington. These have been supplemented by a trend toward direct importation of major European labels.

Most of the recording artists who were at the top of the heap in 1958 still remain there today; and certain of the veterans like conductors Beecham, Stokowski, Monteux and Walter, as well as violinist Mischa Elman, cellist-conductor Pablo Casals and pianist Wilhelm Backhaus carry on with astounding vitality. On the other hand, there have been some tragic losses through death—Artur Rodzinski, Ataulfo Argenta and Eduard van Beinum among the conductors; the remarkable Met Opera baritone, Leonard Warren; the greatest of all harpsichordists, Wanda Landowska and the gifted French horn virtuoso, Dennis Brain. Equally unfortunate has been the inactivity (enforced in some instances by illness) of conductor Dimitri Mitropoulos, oboist Léon Goossens and concert pianist Solomon.

Young and promising recording artists there have been in plenty. Some have realized their early promise; some still remain question marks; others seem to have gone into eclipse. Perhaps the most startling apparent eclipse has been that of pianist Friedrich Gulda, while the biggest question mark (at least on records) remains Van Cliburn.

Among the conductors, Otto Klemperer, after years of adversity, has emerged in his 75th year as one of the giants of our day; while George Szell, who now has the benefit of a re-built Severance

Hall in which to record with his Cleveland Orchestra, is gaining in artistic stature with each new disc he makes for Epic.

The singers are the ones who seem to have advanced most in quantity and quality—Eileen Farrell and Joan Sutherland in the world of opera, Leontyne Price and Maureen Forrester in the field of art-song and oratorio. On the other hand, we must mention two major vocal artists who seem to us deserving of better treatment so far as their American recorded repertoire is concerned, the still remarkable mezzo-soprano, Jennie Tourel, as well as the versatile and sensitive French baritone, Gerard Souzay.

Finally a word of thanks must go to both record companies and specialty importers who have made the effort to keep before the public discs of those great artists of the recent past, the quality of whose recorded performances far transcend considerations of stereo or hi-fi *per se*: Conductors such as Toscanini, Furtwängler and Weingartner (Koussevitzky is a glaring omission!); keyboard artists like Schnabel, Fischer, Landowska, Rachmaninoff; violinists of the caliber of Kreisler and Adolf Busch (why not the young Menuhin and Sziget in his prime?); noble singers such as Marian Anderson, Chaliapin, Gerhard Hüsch, Alexander Kipnis, Lotte Lehmann, Lauritz Melchior, Claudia Muzio, Ezio Pinza, Rosa Ponselle, Aksel Schjötz, Friedrich Schorr, Heinrich Schlusnus, Elisabeth Schumann and Conchita Superva, to name only a few. It is true that the prime motivation for recording company activity is "to make money;" but the fact remains that the end result in a fair number of instances is not just commercial success but a major contribution to our musical and cultural heritage. Much remains to be done in the way of seeing that such recordings of major cultural and documentary value are freed from the shackles of commercial expediency and are in one form or another kept freely available for purchase or loan (this will be a subject for future discussion on this page); but we can be extremely grateful that such projects as Angel's *Great Recordings of the Century* series are making a start in the right direction. Let's have more of the same and from more of the sources that have something substantial to contribute! •

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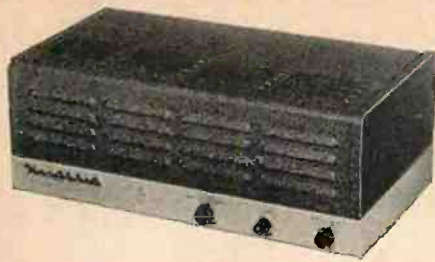
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● **Audio Empire** assures us that every one of its new Model 108 cartridges is individually tested for frequency response and crosstalk on both channels and that the outputs are balanced within ± 1 db. The specified frequency response is from 15 to 20,000 cycles ± 2 db, 8.0 microvolts output per channel, more than 25 db separation and 6×10^{-6} cm/dyne compliance both horizontally and vertically. Price: \$34.50 (Dyna-Empire, Inc., 1075 Stewart Avenue, Garden City, N.Y.)

● **Connoisseur's** latest addition to their line of "professional-type" turntables is a two-speed model operating at $33\frac{1}{3}$ and 45 rpm. The motor shaft rests on graphite nylon bearings and the motor is well isolated by mechanical vibration filters.

The specifications claim a rumble factor of -50 db when referred to a 1000 cycle

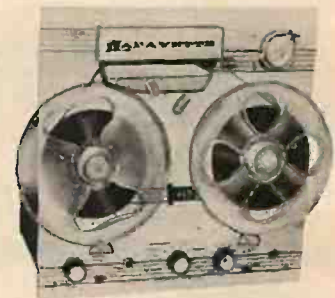


tone recorded at a velocity of 7 cm/sec. Wow is 0.15%, flutter 0.1%. The motor is shielded against hum induction and located at the maximum distance from the hum-sensitive phono pickup.

The platter itself is lathe-turned of non-ferrous anti-magnetic material. A neon pilot light glows when the turntable is switched on. Price: \$59.50. (Ercona Corp., 16 West 46th Street, New York, N. Y.)

● **Eric** contributes a new auto FM tuner to the current trend of adding FM to car radios. The Model FM 100 boasts a sensitivity of $1.5 \mu v$ for 20 db of quieting, and a Foster-Seely discriminator circuit using germanium diodes. With its compact dimensions of $2\frac{3}{4} \times 8\frac{1}{4} \times 7\frac{3}{4}$ inches and low weight of 5 lbs., it installs easily in 15 minutes under the dash. Any 12-volt car battery may serve as power source. Price: \$79.95. (Eric Engineering, 1823 Colorado Avenue, Santa Monica, Calif.)

● **Lafayette** introduces a stereo tape deck combined with two recording pre-amps in a single unit. The RK-107 is



equipped with dual VU meters to indicate stereo recording levels, will play half-track or four-track tapes and record quarter-track either in stereo or mono. The frequency response at $7\frac{1}{2}$ ips is 30 to 17,000 cycles, 40 to 15,000 cycles at $3\frac{3}{4}$ ips. Two separate drive motors are employed in conjunction with a special "flutter filter" drive consisting of a resilient belt and heavy capstan flywheel, providing wow and flutter figures of less than 0.2% rms. Fast forward and rewind speeds (50 seconds for a 1200 ft. reel) allow easy locating of any given passage. Signal to noise ratio is 55 db or better and total harmonic distortion is claimed to be less than 1.0%. A special control position for "pause/edit" provides ease of handling and break-proof operation with even the thinnest of tapes. Dimensions: $13 \times 13 \times 9\frac{1}{2}$ inches. Price: \$239.95. (Lafayette Radio, 165-08 Liberty Avenue, Jamaica 33, N. Y.)

● **Madison Fielding** demonstrates with their Troubadour speaker that a complete system of minimum size and cost can produce enjoyable musical sound. The Trou-

(Continued on page 10)

HiFi/STEREO

AN UNPRECEDENTED RECORDING!! ON AUDIO FIDELITY RECORDS

LOUIE and the DUKES OF DIXIELAND

AN UNPRECEDENTED RECORDING! Louis "Satchmo" Armstrong, the great jazz trumpeter who wended his way from New Orleans to Chicago, and the Dukes of Dixieland, who 30 years later followed the same path as their idol, join together in this, an unparalleled recording by AUDIO FIDELITY RECORDS.

Superior recording techniques have given an unequalled realism to perennial favorites which Louie sings accompanied by the Dukes of Dixieland, this is one of the most exciting moments of this recording. Listen to the inspired playing of Louie's trumpet with the most prominent and organized jazz group that is performing today!

AFLP 1924 / AFSD 5924



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PICTURES AT AN EXHIBITION
MUSSORGSKY-RAVEL

conducted by Alfred Wallenstein



FIRST COMPONENT SERIES

PICTURES AT AN EXHIBITION . . . MOUSSORGSKY - RAVEL . . . Ravel's orchestration of the "Pictures" is probably the most brilliant orchestral tour-de-force in the literature. For the first time it has been done full justice in this breath-taking FIRST COMPONENT SERIES release. **FCS 50004**

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No. 4 in E Minor, Op. 98

conducted by Alfred Wallenstein



FIRST COMPONENT SERIES

BRAHMS SYMPHONY #4 IN E MINOR—OP. 98 . . . The definitive recording—artistically and technically — of Brahms' Fourth. This inspired reading by Alfred Wallenstein, captured with perfect faithfulness, is an outstanding addition to Audio Fidelity's great FIRST COMPONENT SERIES. **FCS 50001**

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Dick Dia,
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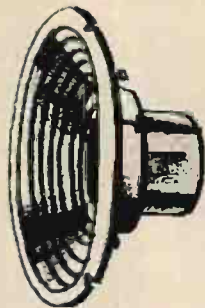
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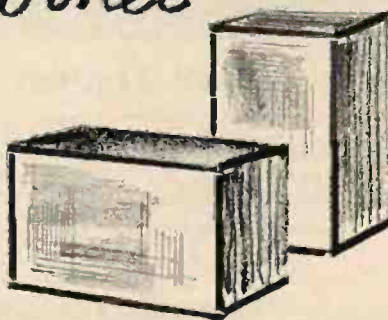
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badour is designed for sound systems planned on a tight budget or may be used with larger systems as an extension speaker for game room, den, or bedroom. Impedance is 8 ohms. The speaker system is available in a choice of walnut, mahogany or ebony cabinets. Dimensions: 9 x 9 x 14 inches. Price: \$29.95. (Madison Fielding, Brand Products Inc., 39 West 53rd Street, New York 19, N. Y.)

• **Roberts** turned its popular tape recorder into a Siamese twin for four-track stereo recording and playback. The new Model 990 also functions as a four-track mono recorder and playback unit. No detailed specifications are yet available, but the unusually versatile output facilities should be noted. Outputs are provided directly from the heads, from the dual pre-amps, and from the built-in power amps. In addition, the 990 contains its own monitor speakers. Dimensions: 9 x 14 x 20 inches. Weight: 42½ lbs. Price: \$450. (Roberts Electronics, Inc., 829 North Highland Avenue, Los Angeles 38, Calif.)

• **Scott** extends the benefits of their special wide-band tuner circuitry to the low-price range with their new Model 314 FM tuner. With a sensitivity rating of 2.5 µv. the Model 314 operates satisfactorily in most locations except fringe areas. The two megacycle detector and limiter bandwidth, in conjunction with temperature compensated circuit components, makes the tuner drift-free without the need for automatic frequency control (AFC).

As an exclusive Scott feature, the front end is silver-plated to assure minimum circuit losses for weak incoming signals.

The tuner is styled as a companion piece to the Scott amplifiers and features a bar-type tuning indicator. Dimensions: 15½ x 13¼ x 5¼ inches. Price: \$114.95. (H. H. Scott Inc., 111 Powdermill Road, Maynard, Massachusetts.)

• **Shure**, known for their integrated tone arm and cartridge combinations, have now brought out a universal tone arm that may be used in conjunction with nearly any cartridge. No soldering is required to install the arm and all the necessary work can be done from the top side of the turntable motor board. One end of the furnished cable plugs into the arm while the other end plugs into the two stereo amplifier input terminals.

The arm is balanced by counterweight and the tracking pressure is selected from a direct-reading gauge by means of a micrometer adjustment. Ball bearings at pivot points reduce drag and the height is adjustable. M232 tracks all records up to 12 inches. For 16-inch transcriptions, a larger model M236 is available. Price: \$29.95 (M232), \$31.95 (M236). (Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois.)



“When we heard the Citations our immediate reaction was that one listened through the amplifier system clear back to the original performance, and that the finer nuances of tone shading stood out clearly and distinctly for the first time.”

C. G. McProud, Editor, AUDIO Magazine

We know you will be interested in these additional comments from Mr. McProud's report:

Performance: “The quality of reproduction reminds us of the solidity of Western Electric theatre amplifiers of some years ago . . . The bass is clean and firm and for the first time we noted that the low-frequency end appeared to be present even at low volumes without the need for the usual bass boost.”

Specifications: “Our own measurements gave IM figures of 0.35 per cent at 60 watts; .08 per cent at 20 watts, and less than .05% (which is essentially unmeasurable) from 10 watts down.”

Construction: “It is obvious that considerable thought has gone into the preparation of the Citation as a kit (and) when the amplifier is completed, the user may be assured of having a unit he can be proud of . . . The kit is a joy to construct.”

For a copy of Mr. McProud's complete report and a Citation catalog, write Dept. R-8, Citation Kit Division, Harman-Kardon, Westbury, N. Y. The Citation I is a complete Stereophonic Preamplifier Control Center. Price, \$159.95; Factory Wired, \$249.95. The Citation II is a 120 Watt Stereophonic Power Amplifier. Price, \$159.95; Factory Wired, \$229.95. Prices slightly higher in the West.

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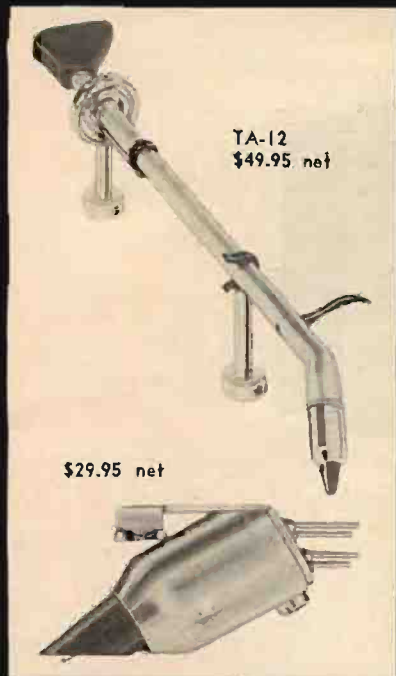
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LETTERS TO THE EDITOR

Forecast

● I am using Mr. Bookspan's Basic Repertoire series to build up my library of music on tape and disc.

It would be of interest to me, and perhaps also to other readers, if you were to publish in advance the repertoire to be treated in the future in Mr. Bookspan's analyses.

Maurice Gelinus, W.F.
Washington, D. C.

So far we have not projected our Basic Repertoire List a long way into the future because we try to adjust it to the exigencies of the record market: new releases, deletions, et cetera. When an outstanding recording of a major work appears, we may schedule a Basic Repertoire survey of that particular work on short notice.

However, as a result of Father Gelinus' suggestion, we are now preparing a general repertoire list from which to schedule works in a sequence as determined by the above considerations. We will choose those major works of the music literature which are represented on discs by at least 7-10 current versions.

Sacre de Printemps

● Bookspan's "Basic 50" is the result of poor taste, bad taste, prejudice, sentiment, poor musicianship, lack of musical and intellectual values, misinformation, and so on. For instance:

Bookspan's choice of Reiner's Beethoven Fifth as the greatest ever recorded. (It is the loudest, but not the greatest.)

Bookspan's choice of the Horowitz-Toscanini Brahms Second Concerto as a great performance, which offers only Horowitz' unbearable pounding and task-master Toscanini leading his too-scared-to-be-expressive men through a ruthlessly cold performance—all steely precision but no more.

Bookspan's choice of Szell for the "Egmont" which, like Toscanini's Brahms Concerto, has only precision, polish and every note in place, but no true warmth, communication revelation—just mechanical accuracy.

Bookspan's choice of Charles Munch's *Symphonic Fantastique* as a great performance while it is actually frantic and contrived, lacking tensile strength in the progression Berlioz created, i.e. it is episodic and hence anemic in its cumulative impact.

Harold Printemps
Pasadena, California

Freedom of dissent is essential to vitality in art, on the part of the artists as well as their audience. We are delighted with the vigor of reader Printemps' reaction since it represents an obviously informed and developed taste. We don't hold it

against him that he so vehemently disagrees with our Mr. Bookspan, nor do we hold it against Mr. Bookspan that his views don't match Mr. Printemps'. But the fact that art criticism is of necessity a personal matter in which all standards defy definition seems to us no sufficient reason to carry the argument ad hominem.

Tape Topics

● We enjoy your tape reviews very much. May I suggest that the playing time be noted for each tape as this is a rather important point to be considered when choosing a tape.

Also, why can't the new $3\frac{3}{4}$ i.p.s. tape cartridges be made available in reel-to-reel form?

Edwin W. Miller
Union City, Pa.

Good news for Mr. Miller on both counts: 1) Tape reviews will be timed, starting with this issue. 2) RCA Victor just announced that part of their tape catalog will be available on reels.

● As a tape enthusiast I have really enjoyed HiFi/STEREO REVIEW. I purchased my Ampex stereo sound system in 1957 and believe me, I still get just as much pleasure and enjoyment from it now, and I am just as enthusiastic as ever. The very first tapes I bought still sound as fresh and clean today as they did on the very first play.

Now with the advent of 4-track tape, the prospects for tape look much brighter and I am glad to see stereo tape again on the move.

Bob Murphy
Atlanta, Ga.

Vocal Treasures

● With the occasional release of a Camden record by RCA, may an avid collector of great voices of the past have just a few words?

I know that the wonderful reissues of Bampton, Bori, deLuca, Rethberg, etc., did not catch on commercially and we thereby lost a wealth of wonderful performances. But perhaps we can stir up enough talk among collectors to get these discs back into circulation and perhaps even have other old ones re-issued.

May I offer the following suggestions for future release:

Povla Frijsh in Art Songs

Melchior in Wagner

Titto Rulfo in opera duets (with Gigh and others of like calibre)

Maria Kurenko in Tchaikovsky songs
Gabrilowitsch with the Flonzaley Quartet

(Continued on page 14)

HiFi/STEREO

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*acoustic suspension loudspeakers**

*U. S. Patent 2,775,309, issued to Acoustic Research, Inc.

high fidelity (John H. Newitt, former staff member, MIT)

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"In terms of bass response, these [*acoustic suspension*] speakers represent a phenomenal improvement in the state of the art."

STEREO HI-FI GUIDE 1960

(H. H. Fantel, associate editor, HiFi/Stereo Review)

"A major breakthrough in the theory of loudspeaker design . . . It should be noted that the compactness of acoustic suspension speakers is not the result of compromise."

POPULAR SCIENCE (Robert Gormin)

"The bomb that is still shaking the loudspeaker industry was dropped by . . . Acoustic Research, Inc. . . .

"The AR speakers created an immediate sensation in the audio world. They won rave notices from music critics and were adopted as a reference standard for bass reproduction by several independent testing laboratories."



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(Speakers are shown with grille cloths removed)



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AR-2a \$122



AR-3 \$216

Prices shown vary slightly, according to finish. 5% higher in the West and deep South.

The speakers shown above may be heard at AR's permanent display, the AR Music Room on the west balcony of Grand Central Terminal, New York City. Literature on any or all of these models is available on request.

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

(Continued from page 12)
 lect in Schumann's Piano Quintet
 Chaliapin in Opera (Bohème, etc.).
 Sam J. Block

Opera Ratings

● I read HiFi/STEREO REVIEW from cover to cover every month and find it very entertaining and informative. All of your contributors receive my thanks for doing a wonderful job.

I do wish, however, that you would include a column concerning opera which would be comparable to Martin Bookspan's ratings of the "Basic Repertoire."

Richard C. Alwood
 Baton Rouge, La.

We have given much thought to reader Alwood's proposal, but doubt that opera would lend itself to regular column treatment. The number of "standard" operas is relatively small and not many recordings exist of each. Except for such popular standbys as La Bohème, Aida and "Cavalleria," few operas exist in more than one or two available versions. In many cases differences in recorded sound alone handicap the only available alternate, so that the reviewer has relatively little material for comparison among equals.

Rather than run a regular column, it may be preferable to run a series of articles, each dealing with one whole area of recorded opera: Italian, French, German,

etc. As a result of reader Alwood's suggestion, we are exploring the possibilities of such a series.

Marimba Advocate

● Having read in the May issue that "promising suggestions will be passed on to the record companies" I am encouraged to offer one.

There is no good marimba music on records at the present time. The record companies have plenty of Latin American popular music but seem to avoid anything else for marimba.

There are quite a few marimba virtuosi in the United States, and there has been serious music written for the instrument, such as Kurka's Marimba Concerto, which Vida Chenoweth played at Carnegie Hall last fall.

It is obvious that the marimba is overlooked; not intentionally, but perhaps because the people running the record companies never got in the habit of thinking of the marimba in connection with anything except the plethora of Latin American popular and dance music.

Frank K. MacCallum
 El Paso, Texas

Capsule Comment

● I want to express my admiration of your "capsuling" of your record reviews at the beginning of each write-up. It elimi-

nates the need to wade through the complete review to find out if one is interested in the record. One can save his time for thorough reading of the reviews that seem the best bets.

Alan Dare
 Portland, Oregon

Test Methods

● Whenever I read equipment reports full of figures, curves, decibels and what-not, I am at a loss. I keep trying to understand what all those technical designations mean to me, personally, as I sit back to listen to music at home. Is there no way of telling me without recourse to advanced physics?

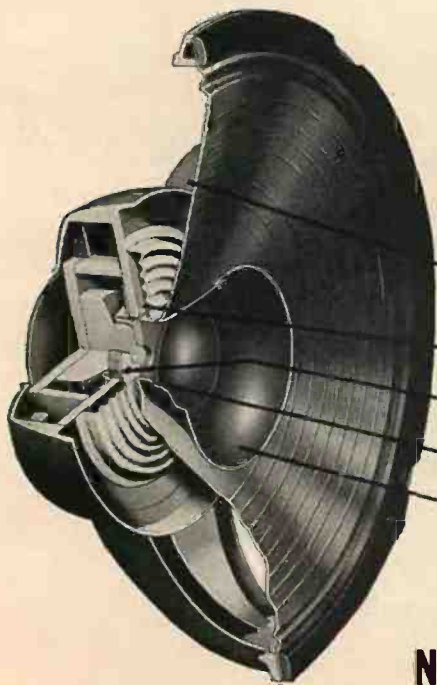
James Oakroyt
 Kirkwood, Missouri

We ourselves have often puzzled over reader Oakroyt's dilemma. Of course, we could present him with purely subjective descriptions of equipment, but that would land us in the old problem of one man's meat being another man's poison. What may sound good to us may not sound good to him. The only way to communicate information objectively about sense impressions, such as hearing, is in terms of physical parameters. That is why serious audiophiles make it a point to learn from their own listening experience how the physical measurements stated in the specifications relate to their own subjective impressions.

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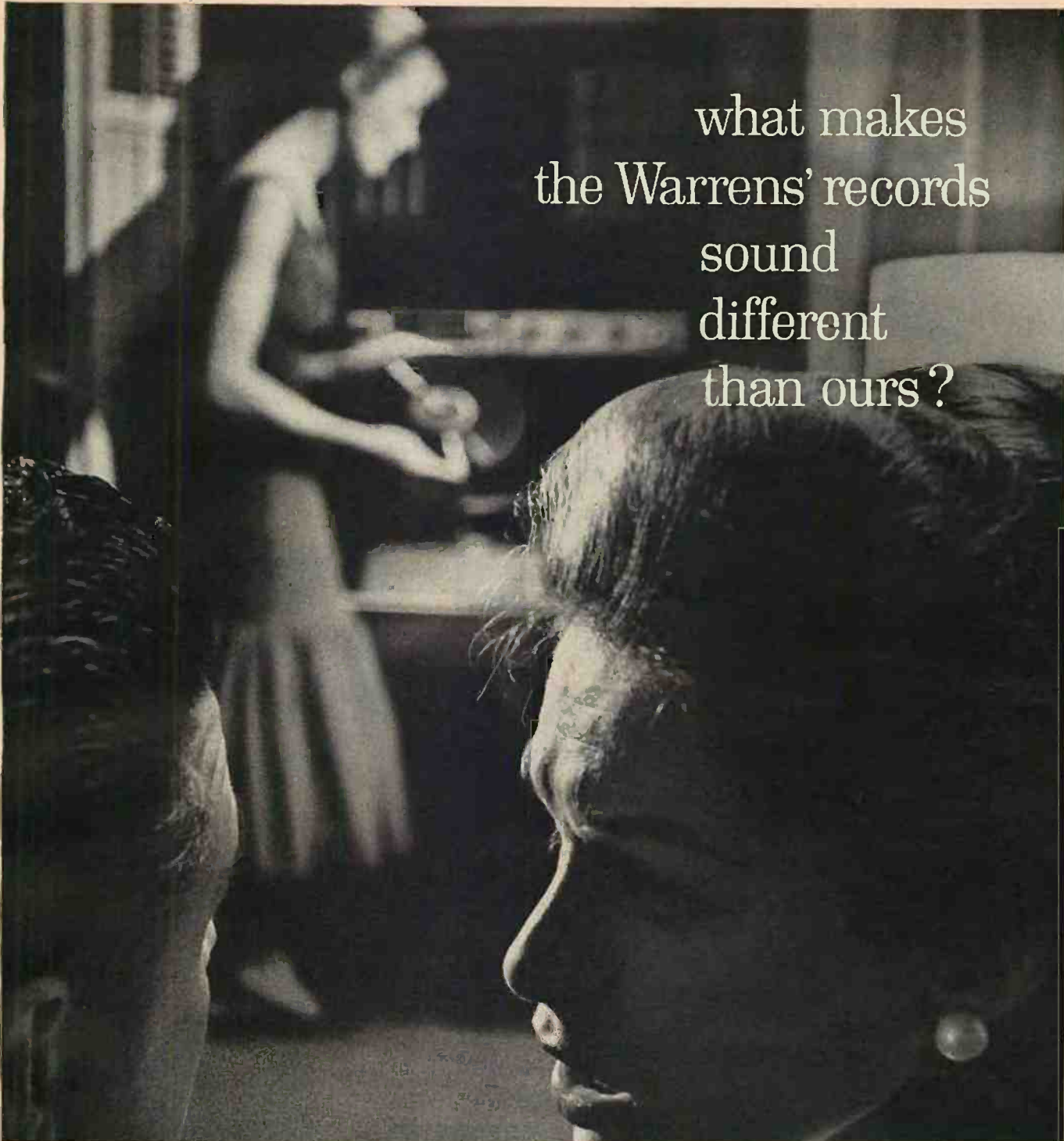
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HF85 Stereo Preamp: Complete master stereo preamp/control unit, self-powered. Distortion borders on unmeasurable. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Incl. cover.

New HF99 100-Watt Stereo Power Amplifier: Dual 50W highest quality power amplifiers. 200W peak power output. Uses superlative ultra-linear connected output transformers for undistorted response across the entire audio range at full power, assuring utmost clarity on full orchestra & organ. 60 db channel separation. 1M distortion 0.5% at 100W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 100W. Kit \$99.50. Wired \$139.50

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FM Tuner HFT90: Prewired, prealigned, temperature-compensated "front end" is drift-free. Prewired exclusive precision eye-tronic® traveling tuning indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting from 25 uv. IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent obsolescence. Very low distortion. "One of the best buys in high fidelity kits." — AUDIOCRAFT. Kit \$39.95. Wired \$65.95. Cover \$2.95. "Less cover, F.E.T. incl."

AM Tuner HFT94: Matches HFT 90. Selects "hi-fi" wide (20-9000 cps @ -3 db) or weak-station narrow (20-5000 cps @ -3 db) bandpass. Tuned RF stage for high selectivity & sensitivity. Precision eye-tronic® tuning. "One of the best available." — HI-FI SYSTEMS. Kit \$39.95. Wired \$65.95. Incl. cover & F.E.T.

New FM/AM Tuner HFT92 combines excellent EICO HFT90 FM Tuner with excellent AM tuning facilities. Kit \$59.95. Wired \$94.95. Incl. cover & F.E.T.

New AF-4 Economy Stereo Integrated Amplifier provides clean 4W per channel or 8W total output. Kit \$38.95. Wired \$64.95. Incl. cover & F.E.T.

HF12 Mono Integrated Amplifier (not illus.): Complete "front end" facilities & true hi-fi performance. 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Incl. cover.

New HFS3 3-Way Speaker System Semi-Kit complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.) 8" mid-range speaker with high internal damping cone for smooth response, 3 1/2" cone tweeter, 2 1/4 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26 1/2", 13 3/4", 14 3/4". Unfinished birch. Kit \$72.50. Wired \$84.50. Walnut or mahogany. Kit \$87.50. Wired \$99.50.

New HFS5 2-Way Speaker System Semi-Kit complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, 3/8" excursion, 8" woofer (45 cps. res.), & 3 1/2" cone tweeter. 1 1/4" cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest freq. & best transient resp. 45-14,000 cps clean, useful resp. 16 ohms,

HWD: 24", 12 1/2", 10 1/2". Unfinished birch. Kit \$47.50. Wired \$56.50. Walnut or mahogany. Kit \$59.50. Wired \$69.50.

HFS1 Bookshelf Speaker System complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. 8 ohms. HWD: 23" x 11" x 9". Kit \$39.95. Wired \$47.95.

HFS2 Omni-Directional Speaker System (not illus.) HWD: 36", 15 1/4", 11 1/4". "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

New Stereo Automatic Changer/Player: Jam-proof 4-speed, all record sizes, automatic changer and auto/manual player. New extremely smooth, low distortion moisture-proof stereo crystal cartridge designed integrally with tonearm to eliminate mid-range resonances. Constant 4 1/2 grams stylus force is optimum to prevent groove flutter distortion. No hum, turntable enlargement, acoustic feedback, center-hole enlargement. Only 10 3/4" x 13". Model 1007D: 0.7 mil diamond, 3 mil sapphire dual styli, \$59.75. 1007S: 0.7 mil, 3 mil sapphire, \$49.75. Incl. FET.

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HiFi/STEREO

THE DEGREE OF DOCTOR of Humane Letters, *honoris causae* was conferred by Yale University upon alumnus Cole Porter (class of '13), whose life and work have been notably unfettered by academic or other kinds of formality. As the official citation puts it:

"You have achieved reputation as a towering figure in the American musical theatre. Master of the deft phrase, the delectable rhyme, the distinctive melody, you are, in your own words and your own field, the top."

In an unprecedented off-campus move, the academic procession ascended to Porter's apartment in New York's Waldorf Towers because the composer, ailing for years from the consequences of a leg amputation following a fall from a horse, was too weak to journey to his Alma Mater.

HI-FI FARMING looms in the future. Ever since Irving Berlin observed that "somehow they'd rather be kissed to the strains of Chopin or Liszt" the effect of music on sex behavior has been the subject of intensive official and unofficial research.

It was established, for instance, that cows give more milk under the influence of music, and loudspeakers were mounted in many a progressive barn.

An audiophile farmer in Bavaria hazarded the theory that extended frequency response may further facilitate lactation. Having added tweeters, he is now testing his herd with Rachmaninoff up to 18,000 cycles. Results, if conclusive, may be published jointly in the *Deutsche Zeitschrift für Musikologie* and the German Department of Agriculture.

CONGRESS KILLED a proposed 39 million dollar grant for the establishment of educational TV stations. A House committee, by a tie vote, refused to clear the bill for action on the floor of the House of Representatives. Five Democrats voted for the bill, four Republicans and one Democrat against it.

The question shirked by the lawmakers in forestalling open discussion actually goes far beyond the immediate issue of educational TV. By implications it concerns the basic problem of communication in a free society.

The United States is the only major

civilized country in which radio and TV exist almost solely as a byproduct of advertising. Economically, the stations' prime responsibility is to the sponsor rather than the public, with consequent debasement of the art by the frantic search for some still lower and more common denominator.

For this disheartening but presumably free show the public is forced to pay an exorbitant price in the form of billions added to the cost of advertised consumer products.

With an infinitely smaller amount, and hence at less public cost, the government could subsidize, as is done elsewhere, the presentation of adult programs free from the *de facto* censorship imposed as a consequence of TV audience survey methods.

Coeexistence of commercial and subsidized radio and telecasting could make the best of both worlds and lead to creative cross-stimulation, as has been demonstrated in England. There can be no doubt that more mature and effective mass communication is urgently needed at this time.

Congress is hardly performing a service to anyone except vested interests by ignoring these possibilities. They should be openly discussed along with the total still-unexplored problem of official and financial recognition of learning and the arts as part of America's national life.

SUMMER LUNCH HOURS in midtown Manhattan are again graced by recorded classical music piped into Bryant Park from the Public Library. Flanked by busy streets, these concerts offer the surprising sight of New Yorkers sprawled in rapt repose with the city's proverbial rat race swirling around them. Proof positive of music's power to soothe the savage.

ARSON AS ART CRITICISM under extreme provocation is recommended by *Time* magazine. Commenting on Presley's TV comeback show after two years detention in the army, *Time* observes:

"Considering that the show was taped almost two months (before air time) somebody missed a major chance. As it sat on the shelf for seven weeks, some network employee with guts and a zippo . . . could have sacrificed his

job for the sake of the industry."

Time admits, however, that the sight and sound of Elvis a-bumping his pelvis and spewing out a sour whine (at a cost of more than a quarter million dollars to be borne by the sponsor's customers) was probably worth the price as a cautionary public service: "It reminded the forgetful just how dreadful Elvis really is."

WITH RUSSIA AND THE U. S. both having cast aside reason and decency in political dealings with each other, it is encouraging that individuals from both nations continue to demonstrate the elementary fact of common humanity. While the heads of their respective states rattle atomic sabres, American pianist Van Cliburn delights Moscow with piano recitals and Russia's Richter will soon play in person for American audiences who have long cherished him on records.

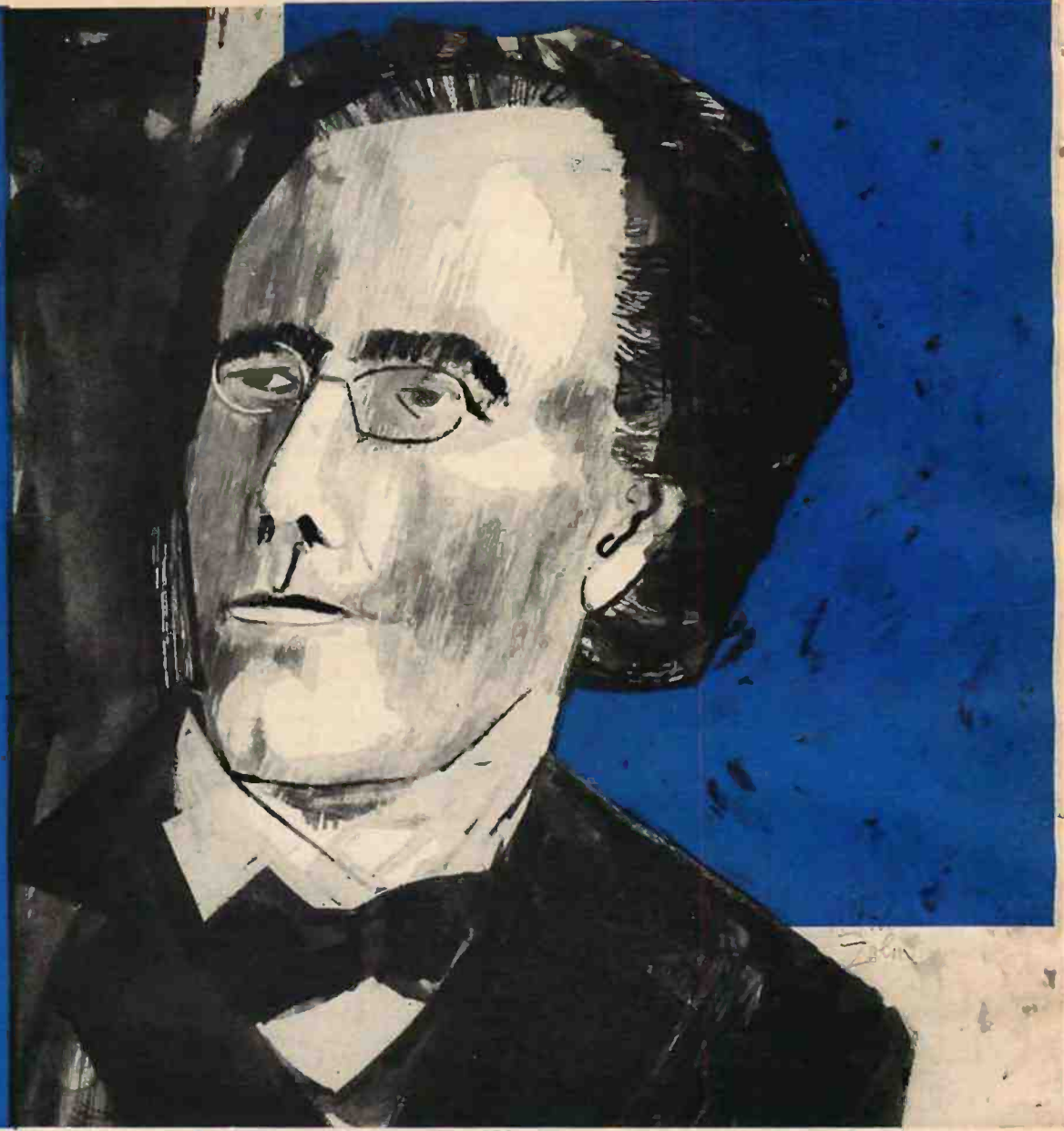
Such musical accord rings a rare note of hope in these times. If the sensible attitude of give and take that still prevails internationally in art could take root in other fields, there may yet be a chance for all concerned to avoid the ultimate firecracker.

PERFUMED RECORDS are the latest rage in Austria. The odiferous craze was started by Romy Schneider, a Viennese cinemorsel classifiable as a sort of wide-eyed and slightly more innocent *Doris Day*. Romantic Romy, with the publicity sense of an old trooper, asked the diskery to spike her records with her favorite scent. Austrian juveniles old enough to blow their own noses think the idea great.

THE EXTINCTION OF MUSICIANS has been further advanced by Wurlitzer's invention of a robot "Side Man" who obligingly drums out rhythm accompaniments for nightclub pianists. The 75-pound electronic gismo can be dialed for Tango, Beguine, Samba, Cha Cha, Shuffle, Rumba and seventy-two varieties of Fox Trot. It has no real talent but keeps a steady beat, which makes it a perfect substitute for the majority of live musicians. Next item on the agenda, obviously, is the development of an automated listener.

Part I

mahler



gustav

David Hall / biography

THE MAN EMBATTLED

I AM THRICE HOMELESS, AS A NATIVE OF BOHEMIA IN AUSTRIA, AN AUSTRIAN AMONG GERMANS, AND AS A JEW THROUGHOUT ALL THE WORLD . . .

From the all-powerful and much feared Artistic Director of the Vienna Court Opera during the early years of this century, these were strange words. Not only was he for the moment secure in one of the two most important musical posts of the day; he was also world-renowned as the finest conductor of the epoch, and as a composer he was beginning to win substantial acclaim from the public and his younger colleagues, even if the critics chose to remain opposed. But Mahler knew whereof he spoke. Only as long as his imperious will and fanatical zeal held out would he be able to keep up at least the appearance of "belonging." The death of his 4-year-old daughter during the summer of 1907, the news that he himself had heart disease—these turned to ashes his sense of achievement in becoming a "mover and shaker" in the music world. Before the year was out, he

bade farewell to the Court Opera; became once more a wanderer, sailing for America for the first of four seasons as opera and symphony conductor. Magnificent though his American performances were, much of the old fanaticism had gone (though Mahler was by American standards still "difficult" enough). The music of the last years—*Das Lied von der Erde*, the Ninth Symphony, the two movements of the uncompleted Tenth—tells its own story. In the words of Mahler's own Rückert songs:

*I am lost to the world . . .
I live alone in my own heaven,
In my love, with my love, in my song.*

Those who saw Mahler remember him as a little man, whose slight build made his head, with uncompromising jawline and dark eyes flashing from behind spectacles, seem too large for his body. A pale complexion tended to accentuate both the satanic glint of the eyes and the blackness of the hair that framed his high forehead. His speech was abrupt, at times almost savage in its vehemence; his gait was strange and irregular, now halting now rushing ahead. As his disciple and friend, Bruno Walter describes it, "Everything confirmed and strengthened the impression of demonic obsession; and I should hardly have been surprised if, after saying good-bye, he had gone faster and faster, and then flown from me finally as a vulture . . ."

To achieve in his 37th year the lifetime appointment as Artistic Director of the Court Opera at Vienna was for Mahler the end of a road going back 17 years in time—a road filled with battles and hardship—personal, economic and professional—every inch of the way. He was born on July 7, 1860 in the small Czech-Moravian town of Kaliste, the second son of a loveless marriage. The father, Bernard Mahler, was a self-made man of violent temper who had risen from the status of coachman to tavern keeper and who even had developed intellectual ambitions of a sort. Mahler's mother, a gentle soul, came from a slightly higher peg in the social scale, and very likely it was her "genteel" ways that on the one hand spurred the husband on toward intellectual self-betterment and on the other, toward infliction of humiliation and physical violence on her and the children. As if this were not enough, Marie Mahler was afflicted with a weak heart and a limp. Gustav Mahler adored his mother and was terrified by his father's behavior toward her. Psychoanalytically-minded commentators, indeed, have ascribed Gustav Mahler's own curious gait in later life to the deep-rooted love and sympathy he held for his half-crippled and browbeaten mother.

Gustav was the second of 12 children born over a 21-year period. Only five of his brothers and sisters lived to adulthood. The first child of the marriage died before Gustav himself was born, and as the eldest he had experienced the death of four brothers before taking up musical studies in Vienna. One of three sisters, Leopoldine, died of a brain tumor in 1889 after an unhappy marriage. Two adult brothers, Otto and Alois, also came to grief. Alois, an irresponsible ne'er do-well, fled to America to escape creditors. Otto, on the other hand, showed genuine promise as a musician but also chronic inability to hold down a job. He shot himself in 1896, leaving a note which said in effect that life no longer pleased him, so he was handing back his ticket. Small wonder, then, that the music of Mahler the composer should be haunted so continually by death images in the form of funeral marches, ominous fanfares, spectral processions.

Gustav was four years old when the family moved to the larger nearby town of Jihlava which boasted not only factories, a school of its own and newspapers, but also a theater, music library and military barracks; there was even musical activity of sorts. These were the years when the youngster began to absorb music just from hearing the folk songs of the region—Slavic, German and Austrian alike. The regimental band and bugle calls from the barracks were a source of unending fascination, as were the country fairs. More than 40 years later in New York, he was to become entranced by the sound of a barrel organ playing beneath his hotel window because it took him "straight back to my childhood." But the barrel organ could have painful associations as well, at least for his subconscious. An interview between Mahler and Sigmund Freud in late August of 1910 brought to light an incident which could well explain frequent juxtaposition in much of Mahler's music of high tragedy and banal melody; for in the midst of a violent scene between his parents, the panic-stricken child rushed headlong out of the house—to be greeted by the strains of an organ grinder close at hand cranking out *O du lieber Augustin*.

As a child in Jihlava he seems to have acquired a concertina and soon mastered folk and popular songs by the dozen; then came his discovery of an old piano in the attic of his grandparents' house. From the age of five, he began to take piano lessons with local teachers and by the time he was eight had already begun doing piano teaching of his own—to a boy of seven. By his 10th year he gave a solo piano recital in Jihlava, repertoire unspecified. By the time he was fifteen, it was clear that any further musical development would come only from bigger and better stimulus than Bohemia-Moravia had to offer—namely, from the Conservatory at Vienna. The celebrated piano pedagogue, Julius Epstein, auditioned the boy, albeit unwillingly, but in a matter of moments came the verdict. "He is a born musician." The artistic destiny of Gustav Mahler was sealed.

The years from September, 1875, when Mahler entered the Conservatory, to July, 1878, when he graduated with a diploma, were ones of hand-to-mouth living in real penury. (Giving piano lessons seemed to be the chief way of helping make ends meet.) There were also rewards and recognition of sorts, prizes for piano playing and composition during each of his three years of study, climaxed by public performance of his own work for chamber ensemble at the commencement exercises.

There were friends—among them that stormy petrel, Hugo Wolf, who eventually got himself kicked out of the Conservatory (see HIFI/STEREO REVIEW, June 1960 p. 38).

Of course, there was the hot-headed Wagner enthusiasm and anti-Brahms sentiment shared by most of the young music students of Vienna, with Wolf carrying the brightest torch of them all—especially when Wagner himself supervised performances of his own operas and conducted concerts there during 1875 and 1876. Then there was the blossoming of a friendship with the 53-year-old Anton Bruckner, whom most Viennese regarded as an "odd fish" from the backwoods. Mahler and his friends were present at the fiasco that resulted when Bruckner conducted the Vienna Philharmonic in a revised version of his own Third Symphony. Even so, music publisher Theodore Rättig asked to take up the controversial work and it was Mahler and his friend Rudolf Krzyzanowski who were invited to make the 4-hand piano arrangement customary in those days be-

fore the phonograph and tape machine took over its function.

These were the years when Mahler first began to find his true voice as a composer. In 1878 work began on the first of the major compositions that he allowed to survive, *Das klagende Lied* ("Song of Lament") for soloists, chorus and large orchestra. These were also the years in which Mahler read omnivorously: philosophy (Kant and Schopenhauer, later Nietzsche and the "scientific" philosophers, Lotze and Hebnholtz), poetry (Goethe, Schiller, E. T. A. Hoffman, Jean Paul Richter). Unlike many a professional musician, Mahler's knowledge of the arts, and even of the sciences, became ever more wide ranging. Early in life he began to seek out the meaning of human suffering, of the relation of Man to Nature and to God.

From the standpoint of crystallizing his remarkably poetic feeling for nature, the summer of 1879 must have been especially significant for the 19-year-old Mahler. It was spent on an estate in the Hungarian countryside as music tutor to a wealthy family, and from this period we have a whole

and the repertoire consisted chiefly of Offenbach and Mil-löcker. The fledgling conductor had to devote his time to more than just music, for some of his *ex officio* duties verged on those of janitor and nursemaid—he was even asked on occasion to push the baby carriage containing the director's infant daughter.

These diversions notwithstanding, young Mahler still found time to struggle over completion of *Das klagende Lied*. Returning to Vienna, he got it into shape by November for entry in the Beethoven Prize competition that had been established a few years before by the *Gesellschaft der Musikfreunde*. The high hopes with which he submitted what he later called "the child of my sorrow" were dashed a year later, when the jury, including such conservative-minded men as Brahms, Karl Goldmark and Hans Richter, rejected the score out-of-hand. By this time, he was midway in his first winter theater conducting job at Laibach (now Ljubljana, Yugoslavia) where working conditions were not much better than at Hall. Already the fanatic perfectionist,



The 25-year-old Mahler sported a full beard when he joined the German Opera in Prague as second conductor.



By the time Mahler went on to Leipzig, its growth had become even more luxuriant.



His first full director's post at Budapest saw the beard reduced to a mere moustache.

series of letters in ultra-romantic vein written to a friend, Josef Steiner. He speaks of "My beloved earth, when, oh when wilt thou take the abandoned one unto thy breast?" Then in this vein, "I see the blue heavens once more and the quivering flower, and my scornful laughter dissolves in the tears of love. And I *must* love it, this world with its deception and light-mindedness and eternal laughter." Of hearing a shepherd's pipe, he says, "How sadly it sounded, and so passionately ecstatic, the folksong he played! The wildflower that grew at his feet trembled beneath the dreamy fire of his dark eyes and his brown hair waved about his sun-tanned cheeks."

The following summer saw the young Mahler—then twenty—launched in a very small way on his conducting career, for his old piano teacher, friend and mentor of Conservatory days, Julius Epstein, had contrived to get him a summer job leading the orchestra for comedies and musical farces for a theater (capacity ca. 150) at the upper-Austria resort of Hall. The company numbered about 19

he would not think of putting on major operas. Indeed, a singer's unexpected defection found *Kapellmeister* Mahler in the position of having to fill in the *Last Rose of Summer* aria in *Martha* through the expedient of whistling!

The rebuff that came from the Beethoven Prize jury after this sort of thing left Mahler bitter and discouraged. He came to feel that this decision had condemned him to sweat out the rest of his days on the hated treadmill of theater routine—"that hellish life of the theater," as he put it some years later to a friend.

An attempt to compose an opera of his own during the Laibach sojourn came to naught, as did a project for a *Nordic Symphony*. Then, early in 1883, Mahler moved on to another small town theater, that of Olmütz. Of this experience, he wrote, "when the noblest steed is hitched to a cart with oxen it cannot do otherwise than sweat and pull along with them. . . . Thank God, I conduct only Meyerbeer and Verdi here."

Despite the inner bitterness that came of slogging through

rehearsals with singers and orchestra players who would have none of his boundless fanatic enthusiasm and who shared little of his relentless striving for perfection, Mahler's work as conductor and opera producer began to attract attention in wider circles. *Carmen* and *Mariha* were particular instances in point; and by June of 1888 he found himself appointed second conductor to the Royal Prussian Court Theater of Cassel—his first real step up the ladder that would eventually take him to the Vienna Court Opera. An initial visit to Bayreuth, where for the first time he saw Wagner's *Parsifal* was indeed no help in making Mahler content with his lot in Cassel, and by the following January, he had written a pleading letter to the celebrated conductor, Hans von Bülow, asking to be taken on as pupil and assistant. Evidently repelled by the pitiable tone of such a letter from a 23-year-old, the worldly-wise Bülow promptly had it turned over to Mahler's superiors in Cassel. Mahler, nevertheless, hung on for another year and a half, and before taking his final leave did achieve a

him and Nikisch, despite the latter's long absences due to illness and outside guest engagements.

From his Leipzig days also dates a collaboration with the grandson of Carl Maria von Weber, that of adapting for performance an operatic sketch of Weber's *The Three Pintos*. Mahler also fell deeply in love with Fran Hauptmann von Weber; but fortunately matters never came to a domestic crisis, while the *Three Pintos* project did come to a highly successful conclusion with a Leipzig premiere in January 1888. By this time, Mahler had begun to try his own wings as a symphonist. A full score of the Symphony No. 1 in D Major was down on paper by March and by that time he had also done the first of his famous settings from the Arnim-Brentano collection of German folk poetry, *Des Knaben Wunderhorn*. The strain had begun to tell on Mahler by now and life had become even more complicated by friction between himself and the director of the Leipzig opera. The endless drudgery of theater routine, a hopeless love affair, feverish work on the score of the First Symphony



Budapest, 1888: Mahler shows the serious mien that goes with greater responsibility.



Mahler, the imperious Director of the Vienna Court Opera — clean-shaven.



A 1904 portrait photo shows a gentler side of the mature Mahler.

stunning triumph, conducting summer festival performances of the Beethoven Ninth Symphony and Mendelssohn's *St. Paul*. The jealousy stirred up by his having been chosen over the head of the first conductor at Cassel to conduct the summer festival made Mahler's situation there untenable, so the next two seasons saw him holding second conducting posts in Prague and Leipzig. There he was able to get his teeth into the great operas of the repertoire—*Dan Giovanni*, Wagner's "Ring" operas, *Fidelio*. To these posts he brought with him memories of a passionate love affair with Cassel opera singer Johanne Richter, and out of those memories came the first of Mahler's genuine masterpieces, the song-cycle *Lieder eines fahrenden Gesellen* ("Songs of a Traveling Wayfarer"), begun at Cassel in 1883 and completed at Prague on New Year's Day of 1885. At Leipzig, Mahler was second in command to Artur Nikisch, who with Bülow was the most celebrated conductor of the day. It was not long before the younger man's success as a Wagnerian conductor led to a cooling of relations between

—no wonder Mahler's health went to pieces by the summer of 1888! An operation was necessary and carrying on at Leipzig was clearly out of the question. Just as matters began to look darkest, what with no apparent response coming from the various opera houses to which he had made overtures, the 28-year-old ex-second conductor of Leipzig received what then must have seemed to him a "dream offer"—to assume the post of Artistic Director of the Royal Opera in Budapest with a 10-year contract and for the first time in his life a decent salary, work to begin in October. Here, then, was a turn of fortune!

It was in Budapest that Gustav Mahler's demonic will power became fully crystallized in all the fierce intellectual, emotional and artistic concentration that allowed him to function so brilliantly as administrator, stage producer and re-creative musician at one and the same time. The Budapest Royal Opera in those days was sadly in need of rebuilding from the ground up, and just as the late Artur Rodzinski in our own day went about rebuilding ailing orchestras a

decade ago, so Mahler went after the situation in Budapest. To begin with, there were to be no more imported stars from Austria and Germany. The use of Hungarian talent would be mandatory and operas would be sung in the Hungarian language. This, Mahler felt, would be one way of restoring the ailing box office. He himself could not speak a word of Hungarian and had to rely constantly on an interpreter; but by sheer force of will, contagious enthusiasm and brilliant musicianship he was able to accomplish

How Mahler the conductor must have looked to the men in his orchestra is eloquently conveyed in this Oscar Garvens caricature.



within three years his objective of making the Budapest Opera worthy of its designation "Royal." The complete Wagner *Ring* cycle was given in Hungarian for the first time and his production of Mozart's *Don Giovanni* became talked about to the point where the great Johannes Brahms was persuaded to be on hand for a performance. Though Brahms had been on the prize jury that five years before had rejected Mahler's *Das klagende Lied*, he was completely won over by Mahler as conductor.

But all was not to be smooth sailing. During 1889 Mahler's parents, as well as his elder sister, Leopoldine, died. Sister Justine moved in with him at Budapest that spring and remained his housekeeper for more than a dozen years. During those years, she exercised something of a "mother-surrogate" function in Mahler's life—to such an extent, indeed, that the individual private lives and loves of brother and sister became the subject of fierce mutual jealousy and much verbal acrimony. Mahler, in fact, came to live the life of an ascetic so far as his relations with the fair sex went. Puritanical in his own moral views, Mahler became much put out over the intimacy between Justine and the concertmaster of the Vienna Court Opera Orchestra which began shortly after his coming to Vienna in 1897. Matters quite understandably came to a crisis when Mahler himself had to make a decision about his way of life. Exactly one day after his own marriage to Alma Maria Schindler on March 9, 1902, Justine and concertmaster Arnold Rosé followed suit.

But we get ahead of our story. The apparent sense of achievement represented in the Budapest post, now clouded by death, became definitely soured by political intrigue behind the scene. The beginning of the end came in 1891 when Mahler's protector, Intendant Franz von Beniczky, retired in favor of the ultra-jingo Count Géza Zichy. Already he had experienced hostile Budapest criticism of his First

Symphony, which he had premiered in a 5-movement version in November of 1889. There had been another breakdown of his health in the spring of 1890, necessitating a recuperative trip to Italy with Justine. Not two months of 1891 had gone by before Mahler found himself being locked out of his own office by the overbearing Zichy. His supposedly "absolute powers" had gone up in smoke; but he had seen the storm brewing and had already begun preparing the ground for a strategic retreat. He resigned his Budapest directorship in mid-March, receiving a substantial indemnity in lieu of the unfulfilled 10-year contract, and on April 1 he took up what for the moment was a come-down—but still better than staying on in Hungary—the first conductorship of the Hamburg Opera. The fact that he had first-rate singers and a fine orchestra there helped keep him on the Hamburg scene for six years. Under these conditions he was able to put on all the acknowledged masterpieces, as well as major new operas. It was also during the Hamburg years that he became the complete master of his craft as composer. The gigantic "*Resurrection*" and Third symphonies, plus most of the *Knaben Wunderhorn* settings, were the creative fruits of the Hamburg period. Here he began to develop his routine of "summer composing"—doing the creative work of sketching at some quiet alpine resort such as Steinbach, then working out orchestration and fair copies as spare time allowed during the winter opera season.

There was also the association with Hans von Bülow, who not too many years before had done Mahler such a brutal turn when he had sought an assistanceship with him. Mahler now attended Bülow's symphony concerts regularly, and Bülow for his part became fascinated with the fiery newcomer at the opera. The extent of his about-face is revealed in what Bülow wrote to his daughter in 1891: "Hamburg has now acquired a simply first-rate opera conductor in Mr. Gustav Mahler (serious, energetic—Jew from Budapest), who in my opinion equals the very best . . . Recently I heard *Siegfried* under his direction . . . since then admiration has filled me for him, when without an orchestral rehearsal he compelled the musical rabble to dance according to his whistle . . ." At this time an 18-year-old youth joined his staff as coach and accompanist. His name: Bruno Walter Schlesinger. He was to become Mahler's fast friend and devoted disciple; and in later years, as the world renowned conductor, Bruno Walter, was to spread the fame of Mahler the composer far and wide through concerts, broadcasts and recordings.

When Bülow's health began to fail, he named Mahler to take over direction of any symphony concerts he might miss. Beginning with the 1894-95 season, upon the retirement and death of Bülow, the symphony series was taken over wholly by Mahler—and so afforded him a welcome change-off from the incessant and grueling routine of the opera house.

Even as composer, Mahler began to achieve a degree of public success—with the First Symphony in Weimar and Berlin, then in 1895 with the massive *Resurrection* Symphony, also in Berlin.

At about this same time, top-secret negotiations were going on between Mahler and the authorities of the Vienna Court Opera. Mahler already felt that the Hamburg Opera was treating him more like a slave than an artist. He was conducting almost every single night and bad blood was growing between him and Director Bernhard Pollini. He

began throwing out an increasing number of feelers to other major operatic centers. It was probably during this period that he heard of one prospective post that hesitated to take him on because a certain key personage did not like "the shape of his nose." The story has it that when Mahler was finally proffered the job, his refusal took the form of a tart telegram: "SORRY. CANNOT ACCEPT. NOSE STILL SAME SHAPE."

Though neither he nor his parents were practicing Judaists, Mahler's origins had been a social and professional roadblock for him from almost the beginning of his musical career. As might be expected, his nervous mannerisms, his irritability, his fanatical purposefulness—all were ascribed by hostile colleagues and critics to his "Jewishness." Mahler made no attempt to deny or to cover up his Jewish background. Neither did he make a great point of it, save when he sensed opposition on purely religious grounds. Together with many intellectually and religiously enlightened Austrian and German Jews, he felt that assimilation along the pattern set by Felix Mendelssohn was the answer to those in and out of Jewry who would insist upon a perpetual ghetto. Mahler's own religious convictions leaned in his mature years toward a mystic pantheism. It was only when the possibilities of gaining the lifetime post as Artistic Director of the Vienna Court Opera became a matter of actuality that he had to face the issue of a public profession of religious practice; for Court protocol in Vienna insisted that royal functionaries in positions of major responsibility be members of the Roman Catholic Church.

By the spring of 1897, assured of Brahms' support in his negotiations with Vienna and under the persuasion of friends whom he loved and respected, Mahler did become a member of the Church. There now seemed little doubt that the decision appointing him to the Court Opera in Vienna would be anything but a mere formality.

Mahler was not named Artistic Director right off. His official designation as of May 1, 1897 was *Kapellmeister* with the former incumbent Wilhelm Jahn retaining the director's title. By July 21, largely on the strength of a brilliant debut conducting *Lohengrin*, he had been named Deputy Director. October 8 marked the date of Mahler's official accession to the exalted post of Artistic Director with virtually dictatorial power and life tenure. He was, in modern parlance, top dog in the musical world of 1897 and would remain so for an unforgettable decade.

To this day, the period during which Gustav Mahler ruled the artistic destinies of the Vienna Court Opera is called the Golden Age of music in the Austrian capital. So powerful was the impact of Mahler's regime that some have said that its momentum carried on for a full generation after his departure late in 1907. Quite simply, Mahler put into execution everything that he had learned and thought since his apprentice years at Laibach about opera production and about the aesthetics of drama and the allied arts. For him, opera was a wholly integrated music-dramatic expression, in which singers should be first-rate actors, in which stage and orchestra should work as one, in which scenery and lighting should dramatically enhance the whole rather than serving as a sleazy backdrop. With Mahler begins the conception of modern operatic production as we now know it in the best theaters—and as the young Wagners today have been staging their great-grandfather's operas at Bayreuth.

In his directional capacity, Mahler seemed to be every-

where at once, exhorting, pleading, raging at singers, stage crew and orchestra alike—his frail physique straining to the utmost to bring the whole unwieldy organism of operatic production somewhere into line with his visions of how *Don Giovanni*, *Fidelio*, *Tales of Hoffmann* and the Wagner operas should be heard and seen. Forgotten works were revived and brought to new life—Gluck's *Iphigenia in Aulis*, Weber's *Euryanthe* and *Oberon*; important new works were given Vienna premieres—*Louise* and the operas of Puccini.

The embattled champion of high art and noble ideals stands forth in this profile study of Mahler in Vienna.



In 1904, Mahler paid posthumous tribute to the tempestuous friend of his youth, Hugo Wolf, with a production of *Der Corregidor*.

As for singers, he was ruthless in pensioning off veterans who would not or could not do things his way, and he was forever on the prowl for promising new talent. It was when Mahler took over direction of the Vienna Philharmonic concerts, beginning in 1898, that the irresistible force began to meet the immovable object. In their capacity as members of the Court Opera Orchestra, the players had no choice but to obey their director's slightest wish, no matter how unreasonable it might seem; but as the Vienna Philharmonic, they constituted a self-governing body, the most venerable of the world's great orchestras, which chose or dismissed its own conductors at will. Mahler and the Philharmonic went through an intense, acrimonious and shortlived period together. It came to an abrupt end in the spring of 1901 with another crisis in Mahler's health. While he recuperated at an Adriatic resort, a successor was chosen without his knowledge. Despite this occurrence and its repercussions, the Orchestra continued to invite him as guest conductor of his own works.

As symphonic conductor, Mahler had the pedants standing on their ears much of the time. As if his orchestral editings of Beethoven and Schumann symphonies were not enough, he chose to perform the Bonn master's Op. 95 and Op. 131 string quartets with full string orchestra—*Skandal* indeed!

Mahler's ten years of torrential activity in Vienna saw him married at last, and to a young woman of exceptional beauty, charm and broad cultural background, Alma Maria Schindler, who was herself a pianist and composer (after Mahler's death she was married twice more—to the architect Walter Gropius, and to the famous author, Franz Werfel; since Werfel's death in 1945, she has been living in New

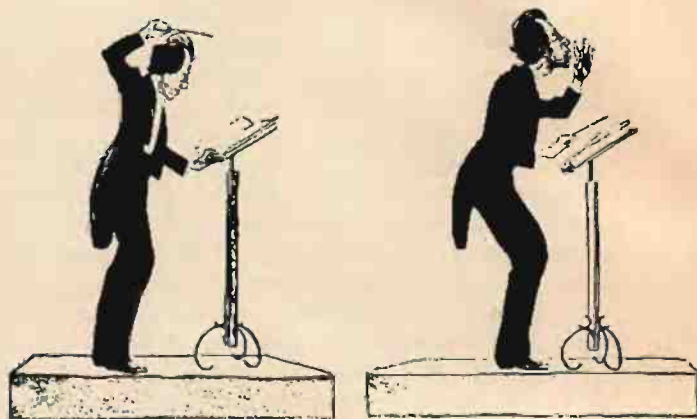
York City). Besides ministering to his very demanding needs, she acted as copyist for the symphonies and song-cycles that came from Mahler's pen during the all too short summer vacations. She also aroused his interest in the person and work of Arnold Schoenberg.⁶ Not only did five immense symphonies and two major sets of songs reach completion during the Vienna decade, but two daughters were born—Maria Anna and Anna Justina. As if this were not enough, increasing acclaim as a composer took him to Germany, Holland and Italy to conduct his own symphonies.

The year 1907 turned out to be the one that shattered Gustav Mahler's life. In a sense, it marked his true liberation as a creative artist, but it was the beginning of the end of his career as a member of the power elite in the music world of the day. Two of Mahler's major works—the *Kindertotenlieder* ("Songs on the Death of Children") and the Sixth Symphony, completed in 1904 and 1905 foretold with horrifying clairvoyance what the fates had in store for him. "For heaven's sake, don't tempt Providence!" was Alma's shocked reaction on learning the contents of the *Kindertotenlieder*. In the Sixth Symphony, three thundering hammer blows in the finale bespeak the crushing of ideals, of hope, of life itself—and that is how it happened with Mahler himself in 1907.

It began with expressions of displeasure from higher powers over Mahler's giving too free a hand to his favorite stage designer, Alfred Roller—a gifted but egotistical personage who took all too full advantage of the situation. Then came grumblings over Mahler's frequent trips abroad to conduct his own works and their supposed effect on box office receipts. It was obvious to Mahler that harassments of this sort would increase to an intolerable point; so he tendered his resignation effective the end of the year. The second blow, and far more cruel, was the death of his 5-year-old daughter, Maria Anna, in July. Mahler's wife was completely prostrated. A doctor was summoned. As he finished his examination, Mahler facetiously suggested that he himself ought to have a check-up. The doctor took him up on it and in a few minutes the third blow fell, "Well, you've no cause to be proud of a heart like that." A Vienna specialist confirmed the diagnosis.

Mahler's final performances in Vienna, which included his own *Resurrection* Symphony and Beethoven's *Fidelio* were those of one who, though numb with grief and undermined in health, had been relieved of the burden of Atlas. He even travelled to Moscow and to Helsinki (where he met an up-and-coming composer by the name of Sibelius) for concert engagements. On December 7 he drafted his official farewell letter to the members of the Court Opera: "Instead of a Whole, finished and rounded out, such as I had dreamed of, I leave behind only patchwork, incomplete, typical of man's destiny. . . . I may venture to say of myself that my intentions were honest and my aim lofty. My endeavors could not always be crowned with success. No one is so delivered over to the refractoriness of his material, to the perfidy of the object, as the executive artist. But I have always put my whole soul into the work, subordinated my person to the cause, my inclinations to duty. I have not spared myself, and could, therefore, require of others their utmost exertions. . . ." These excerpts are but a moderate

⁶ It was in memory of Manon Gropius, the daughter born of that marriage, that Alban Berg wrote his celebrated Violin Concerto. She had died of polio in the spring of 1935; but the work also turned out to be Berg's own requiem, for he succumbed to blood poisoning Christmas Eve of that year, four months after completing the work.



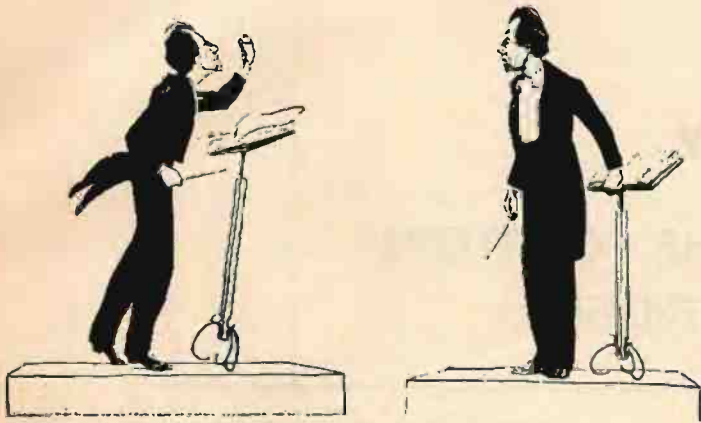
Mahler the conductor in full cry—a veritable

statement of Mahler's true feelings. The day after the letter was tacked to the bulletin board, it was torn down—such was the bitter feeling stirred up through the hate campaign waged by Mahler's enemies.

On December 9 he set sail for New York. There being no major posts available to him in Europe, Mahler had concluded a contract in midsummer to conduct at the Metropolitan Opera. His debut performance on January 1, 1908 was *Tristan und Isolde*. Singing the role of Isolde for the first time in New York was Olive Fremstad. Reported *The New York Times*, "The influence of the new conductor was felt and heard in the whole spirit of the performance. . . . His tempi were frequently somewhat faster than we have lately been accustomed to; and they were always such as to fill the music with dramatic life. They were elastic and full of subtle variations." An auspicious beginning.

Mahler's ways at the Met differed considerably from those of the Vienna years. Not that he was any less the harshly demanding perfectionist in purely musical matters. He was apparently content to concentrate on the *sound* of the performance, as opposed to the incessant insistence on perfection of stage setting and action that he worked so hard for in Vienna. The fact that he had the world's finest voices to work with—Caruso, Scotti, Chaliapin, Giedski, Sembrich, Farrar, Eames, Destinn and Fremstad—undoubtedly had some bearing on his change of attitude. Wagner and Mozart were the mainstays of the Mahler repertoire at the Met at first; but later came Smetana's *The Bartered Bride*, Tchaikovsky's *Pique Dame* and Beethoven's *Fidelio*. One surprising aspect of Mahler's performances of Wagner at the Metropolitan was his allowing cuts; for in Vienna, he made his Court Opera audience sit through every note of the Bayreuth master's music-dramas.

It was not long, though, before Mahler's initial pleasure at working with the Met was turned to bitterness. When Gatti-Casazza took over the managerial post at the Metro-



dynamo of high voltage intensity and expression.

politan, beginning with the 1908-9 season, he brought his star conductor of La Scala, Milan with him—Arturo Toscanini. A chief condition of Toscanini's coming was that he be permitted to take over the *Tristan und Isolde* performances, already strongly identified with Mahler. Too weary and sick at heart to put up a fight, Mahler gave in—another bitter pill to swallow!

Summers were spent in Europe. Such appearances as he made in concert were as conductor of his own symphonies. *Das Lied von der Erde* was completed during the summer of 1908 amid the splendor of the Austrian Dolomites.

When Mahler returned to New York in the fall of 1909 it was as Musical Director of the newly re-organized New York Philharmonic Society. The first season, during which he conducted 45 concerts, was a definite success, despite conflicting opinions in the press. The powerful *Tribune* critic, Henry Krehbiel (he was also program annotator for the Philharmonic), was vitriolic on the subject of Mahler's way with the Beethoven "Fifth," asserting in effect that the conductor's instrumental retouchings Wagnerized the work. He was even more scandalized over Mahler's use of two sets of timpani for the storm music of Beethoven's *Pastoral Symphony*.

As had been true during his Vienna period, Mahler in New York had not the slightest hesitation in programming interesting new works or unfamiliar older ones. The "music museum" approach to concert giving was not for him. He even looked through some of the current output of American composers. He became interested in a Third Symphony by one Charles Ives and indicated his hopes of performing it in Europe. Unhappily, nothing came of it, but one is tempted to speculate on what course Ives' life and reputation might have taken—to say nothing of American music, had the Symphony actually come to performance under Mahler's baton. Mahler's views on new music were explicitly set forth by him for the *New York Tribune* in 1910: "The

radical of today is the conservative of tomorrow. What really counts is genuine self-expression. It is this that interests me. If a man writes a composition that is sincere, no matter if it breaks the old rules, that man must be admired."

A far more rigorous schedule of Philharmonic concerts was set up for 1910-11, including a tour all the way to Seattle—hardly the best thing for Mahler's health at this time. He was expected to conduct 65 concerts. Meanwhile, the summer of 1910 in Europe had its up and downs. His health became worse and his emotional life so disturbed that as a desperate expedient he sought help through an interview that August with Sigmund Freud in Leyden, Holland. On the brighter side, he had completed his Ninth Symphony and was sketching out a Tenth. That September, in Munich, he achieved the greatest popular acclaim of his life in the role of composer, when he conducted the world premiere of his spectacular Eighth Symphony. It was this work which the Munich impresario, Gutmann, with a shrewd eye for publicity, dubbed "The Symphony of a Thousand" in view of the enormous choral-orchestral forces required.

Upon returning to New York, he took up his work with the Philharmonic and by February 21 had conducted 48 concerts; but by this time bitterness had again set in—conflicts over orchestra program policy, differences between himself and the orchestra players were the aggravating elements. By February 20 he was running a fever, and the concert of February 21 was the last he ever conducted. Within a few days, the results were in from the blood tests taken by the best New York doctors—streptococcus infection. Prognosis—poor, given the primitive state of medical chemotherapy in those days. There was nothing left but to get back to Europe to see whether the august doctors of medicine there might discover a ray of hope. April found the steadily weakening Mahler in Paris under examination by a celebrated bacteriologist—no hope. The great Professor Chvostek was summoned from Vienna, who urged an immediate move to Vienna. During the train ride, Chvostek called Alma Mahler to one side: "No hope—and may the end come quickly." Not many days later, toward midnight of May 18, Gustav Mahler passed beyond all inner and outer conflict. He was six weeks short of his 51st birthday. The burial, in accordance with Mahler's wishes, took place in awesome silence at the non-sectarian cemetery of Grinzing, just outside Vienna. Not a note was sung or played, not a word spoken. A haunting musical evocation of that moment exists today in the last of Arnold Schoenberg's Six Small Piano Pieces, Op. 19. It was left to Bruno Walter to pay the fitting memorial tribute by bringing to performance the two final completed masterpieces from Mahler's pen, *Das Lied von der Erde* (Munich, Nov. 20, 1911) and the Ninth Symphony (Vienna, June 26, 1912).

Mahler the man, the fearsome musical dictator, the fiery conductor was now a matter of history—and of legend to come. But the anguished and exalted music of this strange and restless man would find its home in the hearts of a future generation. What was originally Mahler's private anguish, anxiety and aspiration, given intensely poignant expression in his symphonies and songs, would find its echo in the lives of millions undergoing the collective human experience from 1914-on. The man, Mahler, was indeed "thrice homeless," but his music belongs especially to our particular Age of Anxiety. Of this we shall have more to say next month.

(to be continued)

STEREO CARTRIDGE SIMULTEST

Olivier P. Ferrell / equipment

Part I of a Two Part Story

LABORATORY ANALYSIS OF THE FOURTEEN MOST POPULAR STEREO CARTRIDGES

An old tenet of high fidelity insists that phono cartridges and loudspeakers possess an individuality that cannot be expressed in terms of technical specifications. Unlike amplifiers and tuners, which are purely electronic and therefore amenable to precise technical assessment of their performance, loudspeakers and cartridges belong in a no-man's land lying somewhere amidst the realms of electronics, acoustics, mechanics, and the plain old craft of musical instrument making. The mixed-up technical ethnology of such a hybrid area makes it difficult for any set of printed data to describe the individual sound quality of a given component. That is why so many experienced audiophiles approach this area exclusively "by ear."

Technical specifications, however, are beyond all doubt the only objective guidepost. And though they may not tell the *whole* story, they tell an important part and their importance should not be diminished.

With this in mind, HiFi/STEREO Review has made comprehensive laboratory measurements on 14 stereo cartridges. We have then correlated these technical findings (Response-Crosstalk, Square Waves, Sweep Frequency, etc.) with subjective reactions polled statistically from a group of 15 listeners. Together, laboratory measurements and the subjective reactions represent two complementary and often corroborative points of observation. They provide the perspective guide lines in which, we hope, the reader can accurately construct his own mental picture of the performance and "personality" of these stereo cartridges.

Audio Empire: This company is one of the two comparative newcomers in the field of cartridge manufacturing. About a year ago they introduced a *Model 88* (\$24.50) which won plaudits for its "listenability." It has now been joined by *Model 108* (\$34.50) and to our knowledge this is the first test of this cartridge to be published.

Both cartridges are based upon the moving-magnet principle; i.e., the stylus is affixed to a miniscule magnet that vibrates freely according to the modulation in the record groove. The magnet is suspended at the focal point of four separate coils. As the magnet vibrates there are weak volt-

HOW THE TESTS WERE MADE

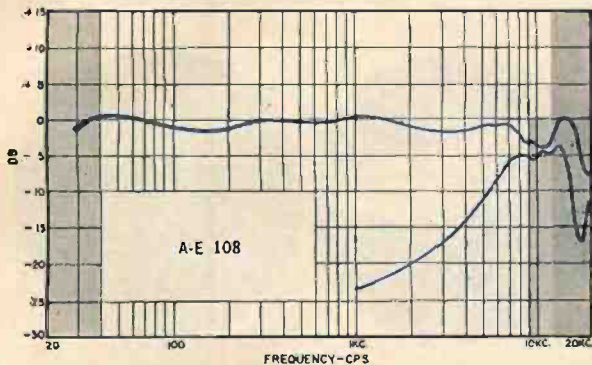
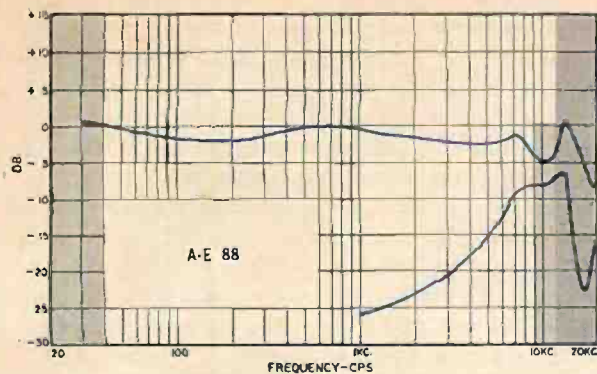
To perform the tests evaluated in this article a variety of mono and stereo test records were thoroughly investigated. Our findings as to frequency response and cross talk (sometimes shown as "channel-to-channel" separation) were made using the RCA Victor stereophonic test discs 12-5-71 and 12-5-73. These two records provided 28 check points in the frequency range of 30 to 20,000 cycles. The tolerances of the measurements depended entirely upon the discs but were within ± 1.0 db. of a flat response curve.

Since we were aware that several cartridge manufacturers employ a sweep frequency test record as a quality control check we also used the Pacific Transducer 102M test disc. This record sweeps 20 times per second over the frequency range between 70 and 10,000 cycles. Sweep frequency oscillograms (where used in the story) were obtained by combining both the left and right channels and feeding them into a Dynaco stereo preamp adjusted so as to flatten the response curve of the test disc. The sweep trace was then displayed on an EICO 460 oscilloscope and photographed with a Topcon SLR camera.

In addition, we employed the Folkways FPX100 test record that includes a 1000 cycle square wave. In this test the output of the two channels was again combined and fed through a voltage amplifier into the oscilloscope.

Each test cartridge was mounted in its own tone arm shell—the arm being the Audio Empire model 98. It features quick interchange of shells and may be easily dynamically balanced within 15 seconds. Each cartridge was played at 3 grams stylus pressure—except the Pickering 380C (4 grams), Shure M7D (4 grams) and Weathers C501D (2 grams). The three-speed turntable was the Lafayette PK-245 with a constant speed hysteresis motor. Voltage output levels and db measurements were made with the aid of a Hewlett-Packard 400D vacuum-tube voltmeter.

The "Response-Crosstalk" graphs show the average of the two channels.

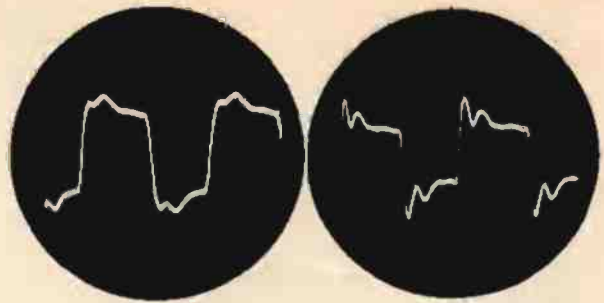


The graphs used in this article are read in the following manner. The top line in all graphs is the combined frequency response of the two channels. The bottom line (that always starts at 1000 cycles) is the combined channel-to-channel separation figure. Most stereo discs have 99% of their music information between 40 and 12,000 cycles. This is the boundary of the two lightly shaded areas. A third shaded area appears between 9000 and 12,000 cycles and only ascends to 0 db. This area pertains only to a "bonus" separation (crosstalk) value. To be effective a cartridge should have excellent separation from 1000 to 5000 cycles; good separation from 5000 to 9000 cycles, and anything beyond that may be considered a "bonus."

ages induced in the coils. This voltage is then passed along to the stereo amplifier.

Either the 88 or 108 cartridge may be used in a "professional" tone arm or record changer and at pressures up to 8 grams without damaging the stylus mechanism. Interchanging stylus assemblies (\$12.50) involves removing a small retaining screw on the underside of the cartridge and replacing the whole stylus assembly. We rate replacement as "easy" and "foolproof."

Our response-crosstalk tests with the *Model 88* showed that the output is relatively constant between 30 and 8000 cycles. As we went higher in frequency we encountered a small dip at 10,000 cycles followed by a small peak at 13,000 cycles. Channel-to-channel separation at 1000 cycles is around 25 db, decreasing to 4 db at 9000 cycles. The curves for the *Model 108* are remarkably similar to the *Model 88*, although there is a two db lessening in the high frequency peak—which has apparently also been moved further out in the audio spectrum to 14-15,000 cycles. Channel-to-channel separation in the *Model 108* was not equal to that of the *Model 88*. Distinct differences between the two cartridges were observed in the square wave tests. The oscillogram for the *Model 88* shows slight "ringing" due to a high frequency peak (left rising line goes into a small peak along top of



Square wave response characteristics of the Audio-Empire 108 (left) and Audio-Empire 88 (right). A perfect square wave would rise steeply and trace a rectangle. The slight bump in the model 108 trace along the top of the square wave seems to have been cut into the Folkways recording. The 88 trace shows slight "ringing" and overshoot which is quickly damped out.

square wave). This peak is slight and it is rapidly damped out—a good characteristic. Our *Model 108* square wave tests did not show any ringing, but instead produced a relatively close facsimile of the waveform impressed on the test record.*

Our listening jury acknowledges the cleanness of the bass and mid-range of both the *Model 88* and *Model 108*. Two of the fifteen jury members were sensitive enough to detect the slight lack of high frequency separation in the *Model 108*. Otherwise, the high frequency response of both cartridges was deemed "very good." Rating the *Model 88* against the *Model 108*, the jury—unknowingly—gave a greater spread of votes ("excellent," "good," "fair") to the 88 (3 "excellent" votes to none for the 108), but nevertheless ranked the 108 some 5 votes higher in the "good" category.

OUTPUT LEVELS

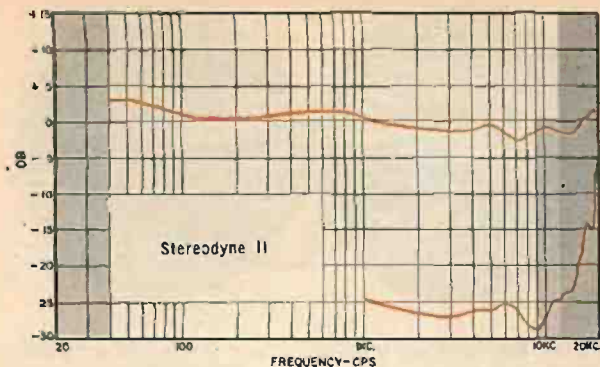
These output voltages (per channel) were derived from laboratory measurements. They have been converted to the standard 45/45 stereo reference value (1000 cycles recorded at 5 centimeters-per-second). The average stereo preamplifier or integrated amplifier has an input sensitivity of 3.0 millivolts. A few have sensitivities that are much higher. Check your amplifier before buying a new cartridge. Be sure the cartridge can drive the amplifier to full output with about one-third available output voltage per channel.

Empire 88	7.2	millivolts
Empire 108	5.8	"
Stereodyne II	8.4	"
ESL Micro/flex	20.0*	"
E-V Magnaramic	9.0	"
G.E. VR-227	4.8	"
Fairchild SM-1	6.0	"
Grado Custom	3.0	"
Grado Master	2.3	"
Pickering 380A	9.0	"
Pickering 380C	16.0	"
Shure M3D	5.4	"
Shure M7D	6.0	"
Weathers 501D	7.2**	"

*with transformers supplied by manufacturer

**with passive coupling network supplied by manufacturer

* We have reason to believe that the small peak visible on top of the square wave in many of these oscillograms was due to a fault in the original record cut.



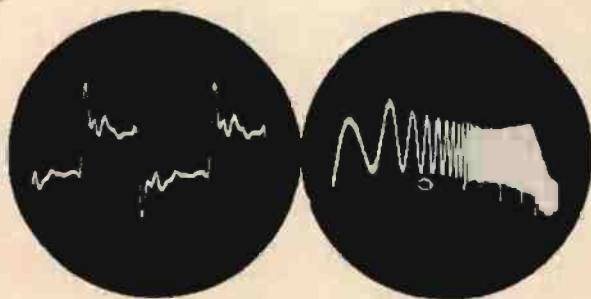
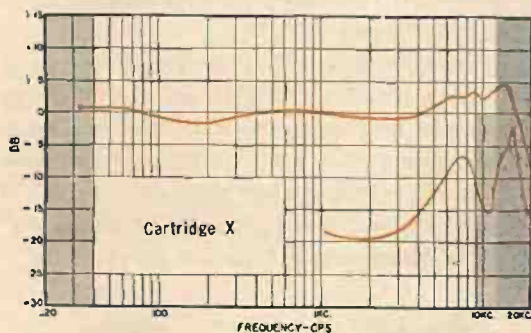
Tracking ability of both models was "good" and the needle talk rated as "less than average."

Dynaco: This well-known manufacturer of amplifiers recently entered the cartridge field by obtaining distributing rights to the *B&O Stereodyne II* (\$29.95). Manufactured in Denmark by Bang & Olufsen, the *Stereodyne II* employs the moving-iron principle. This means that the stylus is coupled to a small metallic fragment that is set into vibratory motion within a strong magnetic field. Actually four magnets are used and around each is wound a "sensing coil" that

WHAT ABOUT "BAD" CARTRIDGES?

In reading this article you may become curious about cartridge designs that never make the grade. Shown in this box is an example of a stereo cartridge that looked good on the drawing board, but failed to live up to its "paper promises." Consequently, it was not distributed to hi-fi salons for possible sale.

Note this cartridge has a fairly smooth frequency response curve from 30 to 4000 cycles, at which point it begins a gradual rise to a peak at 13,000 cycles. Beyond this point the cartridge "rolled-off" rapidly. Channel-to-channel separation was only fair. The square wave test shows considerable overshoot and "ringing"

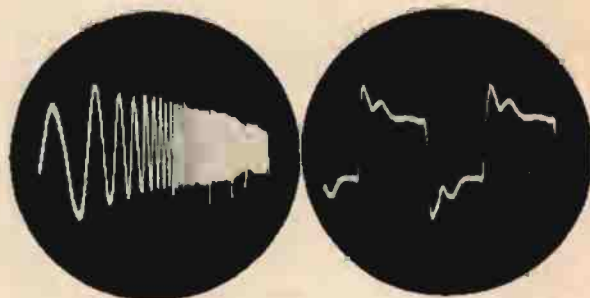


due to the multiple high frequency peaks. The sweep trace indicates that between 7000 and 10,000 cycles the combined channel output is suffering from a very highly damped shock excitation (trace ending is askew).

feeds some portion of the induced voltage to the stereo amplifier. In physical appearance the *Stereodyne II* seems rather odd, and mounting it requires patience and dexterity—more so than in any other cartridge in this story. Disassembly for stylus replacement (\$14.95) can be undertaken without removing the cartridge from the tone arm shell.

Our response-crosstalk tests revealed that both channels averaged ± 3.0 db variation in response level from 30 to 20,000 cycles. Crosstalk averaged around 25 db down from 1000 cycles to 12,000 cycles and was still effective (greater than 15 db) to 17,000 cycles. These curves are indeed remarkable for their linearity.

Square wave tests indicated slight high frequency ringing



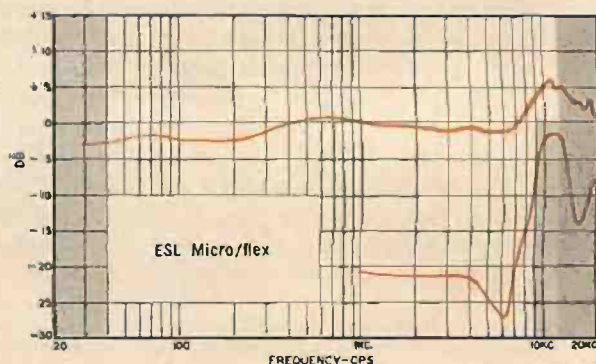
Dynaco Stereodyne II sweep trace (left) and square wave response characteristic (right).

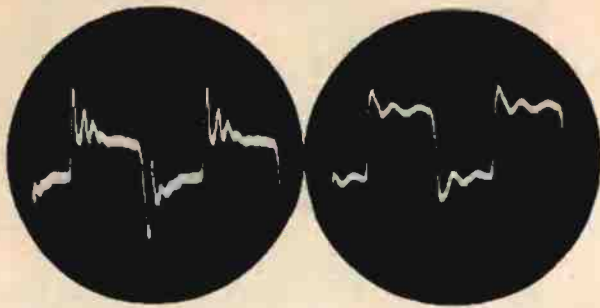
that was quickly damped out. Combining the two channels and playing the sweep frequency test record verified the slight dip at 7000 cycles and minor bass boost.

The opinion of the listening jury was proof—if proof is really needed—that you can't hear a response curve. In other words, unaware of the linear response of this cartridge, the jury averaged their votes to "good." One dissenting vote was made by a bass-sensitive listener who thought he heard things around 60 cycles. All other members of the jury acknowledge the sharp, crisp and clean sounds made by this cartridge, although the remaining two dissenters thought it lay in the top end.

Tracking ability was notably "good" and needle talk judged to be "much less than average."

Electro-Sonic: The cartridge tested in this story was the *G99 Micro/flex* (\$49.50)—the "little brother" of the expensive *C100 Gyro/Jewel*. Unlike the other cartridges previously mentioned in this story, the *G99* operates upon the "reverse" D'Arsonval principle. The basic D'Arsonval principle has long been the functioning part of meter movements that measure the flow of direct current. Electro-Sonic Labs (ESL) has "reversed" this idea and attached the part that might be considered the indicating needle to the phono stylus. In addition, the movements have been so arranged





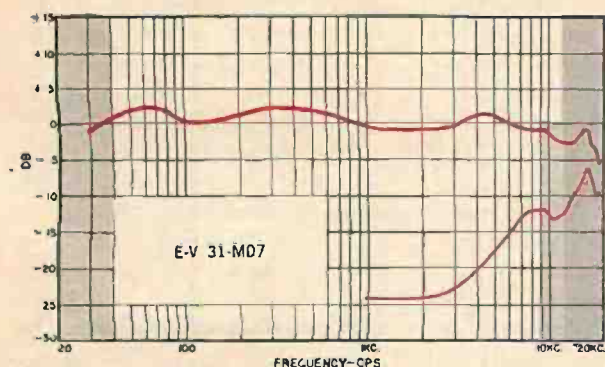
Square wave response of ESL Micro/flex (left) and Electro-Voice model 31-MD7 ceramic (right).

as to provide two independent meter actions—one for each channel. While the philosophy of such a principle (technically a moving-coil design) is quite sound, the output voltage is extraordinarily low. For this reason the manufacturer recommends the use of his step-up transformers (an cycles it was around 10 db. The square wave test substantiated the high frequency peak and apparently due to the broadness of this peak the test indicates that ringing with overshoot (minimum damping) is somewhat pronounced.

Unfortunately, the cartridge tested for this article arrived in our hands too late to be included in the listening jury audition and examination. However, as might be expected from the above tests, the C99 is a very bright sounding cartridge of low distortion. The bass was found in our preliminary tests to be full-bodied, clean and well-balanced with relatively un-muddled transients.

Tracking ability of the C99 is exceptionally good and needle talk was probably the lowest of any cartridge tested.

Electro-Voice: The currently available 31 Series (\$24.00 for the 31-MD7) is the third ceramic stereo cartridge manufactured by this company. Earlier offerings included the 21 Series and 26 Series—many of which are still in satisfactory use. The ceramic (actually two elements of zirconium titanate) generates its own voltage without aid of magnets and coils. Theoretically, it should be possible to develop a very smooth frequency response and a high order of crosstalk rejection with ceramic transducers. The stom-



AUGUST 1960

CARTRIDGE WEIGHTS

Contrary to some opinion, the weight of a cartridge should only be of academic interest. In general, the weight reflects the design principle—the heaviest being moving coils (requiring heavy magnet structures) and the lightest being the ceramics. While increasing cartridge weight adds mass to the tone arm and lowers the resonant frequency (a good feature), the additional mass also increases inertia (a bad feature).

Empire 88	9.0	grams
Empire 108	10.0	"
Stereodyne II	10.0	"
ESL Micro/flex	19.0*	"
E-V Magneramic	8.0	"
G.E. VR-227	10.0	"
Fairchild SM-1	13.0	"
Grado Custom	14.5	"
Grado Master	17.0	"
Pickering 380A	12.0	"
Pickering 380C	12.0	"
Shure M3D	8.5	"
Shure M7D	8.0	"
Weathers 501D	3.0	"

*does not include base plate

bling block has heretofore been the mechanical linkage between the stylus and the ceramic elements. Electro-Voice now seems to have solved these problems by developing a special independent driving yoke assembly that moves mechanical resonances out of the audible range.

Ceramic elements are what is known as high impedance devices—unlike the low impedance moving-iron and moving-coil magnetic cartridges. Phono inputs of preamplifiers, however, are standardized for low impedance cartridges. To overcome this bottleneck, the people at E-V have built a super-subminiature printed circuit into cartridges of the 31-Series. The output of this circuit can then be fed directly into the "Mag" input of all stereo amplifiers.

Stylus change of the 31-Series (\$9.90) is relatively easy.

Our response-crosstalk tests gave proof to the linear output of the ceramic—being within ± 2.5 db from 30 to 18,000 cycles. A minor "presence" rise was noted between 3500-6000 cycles amounting to about 2.0 db. Crosstalk measured out at 24 db down at 1000 cycles, gradually dropping to 11 db at 9000 cycles. Our square wave test indicated that the "presence" peak created some slight ringing around 6000 cycles, but this was moderately well damped out.

The listening jury were mostly impressed by the clean highs and sharp, bright transient response of the 31. Voices were acknowledged to "stand out" more with the 31 than in some cartridges tested in this story. The majority of the jury voted the 31 into the "good" category, one member thought it outstanding enough to grant it "excellent" and the remaining group called it "fair."

Tracking ability of the 31 is fairly good and needle talk was rated "average."

It should be noted that the 31 must be used with fully screened leads from the cartridge output terminals through the arm and into the jack connections to the amplifier. Without the screened leads there is a possibility of some a.c. hum pickup. The manufacturer supplies these leads with each cartridge.

(to be continued)

Pipe dream come true

... for the king of
do-it-yourselfers

Frank Jacobs / reportage

*Richard Loderhose
at the console
of the four-manual
Wurlitzer.*



*Below, the
Mighty Wurlitzer's
private quarters
seem to dwarf
the owner's home.*



If a national do-it-yourself award is ever established, it could very easily go to a New York businessman named Richard Loderhose. With an astonishing lack of outside aid, he has installed in a wing of his suburban home one of the largest theater organs ever made.

Loderhose's acquisition is the famous Mighty Wurlitzer which was housed in the Paramount Building in Manhattan for nearly thirty years. It was built in 1928 to the exact specifications of Jesse Crawford, and was so precisely planned and put together, that it became known as the "dream organ."

The Mighty Wurlitzer was eventually heard by millions during an extensive series of CBS' Network broadcasts during the thirties, and Crawford used it for many of his recordings. With the possible exception of the great organ in Radio City Music Hall, more Americans have heard the Paramount Studio "dream organ" than any other.

Loderhose, a successful Manhattan industrialist endowed with a Schweitzerian knowledge of the instrument and with infinite perseverance, under-

took the fantastic relocation project in 1956. Having purchased the Wurlitzer, he faced the first major challenge: getting it out of the building. The organ consisted of a one-ton main console, a ½-ton auxiliary console, two ½-ton console "cradles," more than 2500 pipes, and many feet of heavy electrical cable. Added to the difficulty of moving the sheer weight, bulk and number of the components, were time limitations.

Since the only egress from the eighth floor of the building was through the Paramount motion picture theater Loderhose and his helpers could work only from midnight, when the theater was closed, until seven a.m., when it was cleaned. To top it all, the consoles were much too large to get through the doorways leading to the stairs—and five stout walls lay between the instrument and the staircase itself.

Nevertheless, the resourceful Loderhose, with the necessary permission and the help of his crew, chopped a sizeable removal route through these walls and toted the consoles down eight flights of stairs. Finally, after nine weeks of

labor, the last of the Wurlitzer's thousands of parts were put into storage.

While the dis-assembled organ rested quietly, Loderhose wrestled with the problem of where to install it. No man to do a slipshod job, he decided to add a large new wing to his already spacious home. Completed in 1957, the sturdy brick addition measures 70' x 26' x 17', and is connected to, yet independent of the house itself. About half the structure houses the organ's vast number of pipes and its electronic nerve center. The other half serves as an acoustically superb auditorium, seating 100 people comfortably. The building has its own heating and air conditioning units which hold the temperature at 78 degrees. The organ has been tuned to that temperature.

Having finished the building, Loderhose had the organ's countless parts delivered from storage by five moving vans and deposited, literally, at his doorstep. Now all he had to do was to put it together. Nearly all of his weekends were spent in the new wing. He often would become so engrossed in

the pipe arrangements that he would work well past his usual bedtime. Of course, he could not neglect his resin and adhesives business for the sake of the organ, and consequently, for fully a year, he lived on less than five hours sleep per night. He rarely had time to speak to his wife, who refers to this period as her "temporary widowhood."

The magnitude of this assembly job can be judged by the size, complexity and the almost fantastic musical capabilities of the assembled organ. It would take an electronic brain to compute the number of combinations of sounds that the Mighty Wurlitzer can produce. Every instrument of the symphony orchestra can be imitated, as well as the sound of the human voice. And, of course, there are dozens of stops which pipe out those good, old-fashioned tones that large classic organs are known for.

Though at first glance the Wurlitzer's pipes resemble a maze of vertical tubing, each rank is arranged in proper order and can be reached by wooden catwalks which crisscross through the chambers. To the rear of the pipes is the organ's nerve center, the relay room. This is a great complex of wires and connections which resemble the innards of the switchboards often pictured in telephone advertisements.

The pipes get their air from a powerful blower which is kept pumping by a 20-horsepower motor. The upkeep of this equipment has proved a perpetual source of wonder to Loderhose—his gas bill alone exceeds \$100 every month. He calculates that he has spent more than was spent for the original installation in the Paramount Building.

Ben Hall, a leading authority on theatre organs, recently commented that Loderhose's instrument is most unusual in that it can be played. "Putting an organ together is a tremendously complicated business," he says. "It's a near miracle that this one is in perfect working order and not spread out on the floor like so many others."

Loderhose, who records for United Artists under the *nom de guerre* of Dick Scott, is quite justifiably proud of his Mighty Wurlitzer. "There are so few organs left in theatres today that I just had to have one for myself," he says. "This organ is the most versatile of all of them . . . the only private organ with two consoles. It's the finest one of its kind ever built, and you might as well have the best if you can get it."

RECORDED ARTISTRY ON THE MIGHTY WURLITZER

12" monaural—\$4.98 and stereo—\$5.98

A HIGH FIDELITY INTRODUCTION TO THE WORLD FAMOUS WURLITZER PIPE ORGAN FORMERLY OWNED BY PARAMOUNT PICTURES CORP.

—Dick Scott
—Johnny Seng
—Don DeWitt
United Artists UAL 4059
UAS 5059 (Stereo)

BEYOND THE BLUE HORIZON

—Johnny Seng
United Artists UAL 4056
UAS 5056 (Stereo)

SING ALONG WITH THE MIGHTY WURLITZER

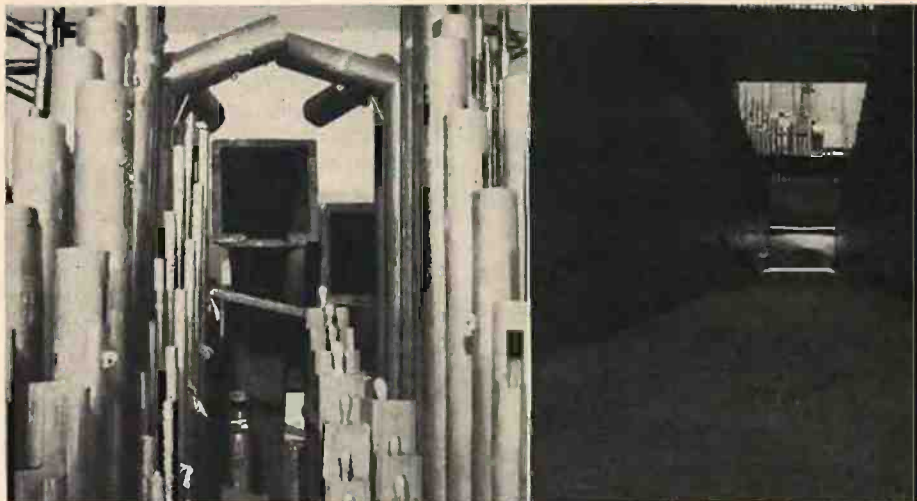
—Dick Scott
United Artists UAL 4058
UAS 5058 (Stereo)

CHRISTMAS IN YOUR HEART

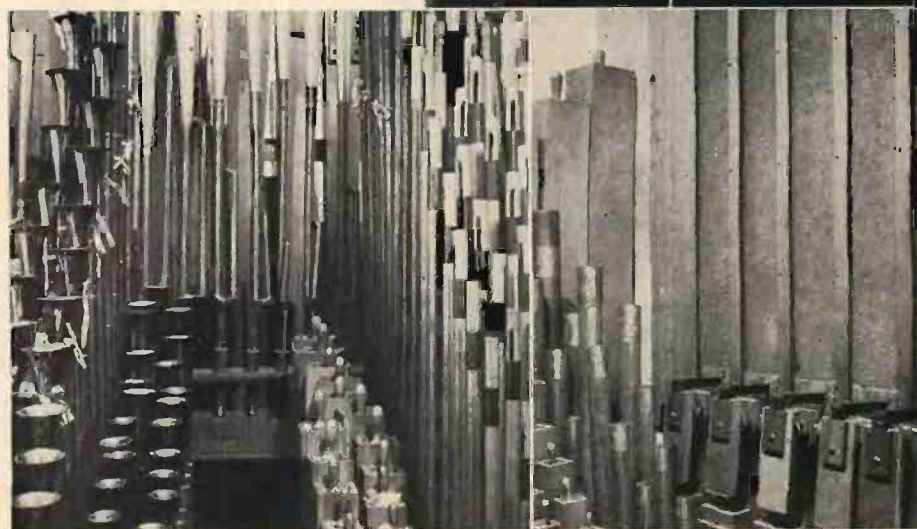
—Reginald Foort
United Artists UAL 4057
UAS 5057 (Stereo)

ORGAN TREASURES

—Don DeWitt
United Artists UAL 4055
UAS 5055 (Stereo)



Above, looking down the throat of the largest pipe in the organ—the 16-foot CCC stop of the Diaphone. Above right, one of the several walkways in the main and solo chambers. Right, owner-organist Loderhose exhibits both the smallest and the largest pipe (an eight-foot French trumpet) of a 73-pipe set. The Wurlitzer contains over 2,500 pipes and horns. Far right, a rear view of the rare Wurlitzer Chryseglott with Vibrachap attachment. Below, a portion of the main chamber. Below, right, the large solo expression shutters between the chambers and the auditorium can reduce the giant sound to a whisper, and are operated electro-pneumatically from the console.



SOUND and the QUERY

a forum for dispensing
with the most common—and
often the most unique—
problems of stereo hi fi

Tone Arm Weight

What effect does the weight of a tone arm have on the performance of a stereo cartridge? I am not referring to the tracking force exerted by the arm, but to its total moving mass.

W. Mason
Scranton, Pa.

A tone arm should be heavy enough to prevent the entire cartridge from wiggling from side to side when tracing a deep bass tone, yet light enough to permit the cartridge to ride warped or off-center discs without sustaining excessive strain.

The mass of the tone arm and the flexibility or compliance of the stylus comprise the elements of a resonant system, which peaks the pickup's response at some low frequency and causes its bass response to diminish rapidly below that frequency. A combination which resonates at between 10 and 20 cycles generally affords the best compromise between high performance and freedom from trouble with off-center and warped discs.

Viscous damping or some anti-resonant device (such as the flexible "tail" on the Shure Studio Dynetic arm) can be used to eliminate the response peak at the resonance frequency.

Two Popular Biases

My power amplifier has an adjustment on it that is labeled BIAS and which, I gather from its instructions, is used to adjust the amount of current flowing through the output tubes.

Now I find that my new tape recorder also has an adjustment on it that says BIAS, but I can't figure out from its instructions quite what this one does. It seems to have something to do with the tape rather than with the output tubes, and I gather its adjustment is rather critical. But I don't want to touch it until I find out what it does. What does it do?

D. M. Clayton
Albany, N. Y.

We don't blame you for being confused, because this is a confusing point. Tube bias and tape bias are two completely different animals, although they serve roughly the same purpose.

When no audio signal is being fed to an amplifying tube, the current passing through it from its power supply depends upon the fixed voltages applied to its plate and its grid. With no voltage at all on the

grid, the tube will draw far too much current, and will burn itself out. With a great deal of grid voltage, the tube will draw too little current, and will distort any audio signal passing through it. For minimum distortion and maximum gain, this no-signal "static" current must be set at a definite and fairly critical value, which differs from one tube type to another. Then when the audio signal is applied, the resulting changes in the tube's current will take place over a linear (low-distortion) part of the tube's operating range. The fixed DC voltage applied to the grid to obtain the proper value of static current is known as the tube's bias voltage, and it is this voltage that is varied by the BIAS control on your amplifier.

Magnetic tape is an inherently non-linear recording medium, which is to say it would normally produce extremely high distortion if we were to try recording an audio signal directly onto it. Its nonlinearity is worst at two extremes: near its magnetic saturation (overload) point, and near its demagnetization (no-magnetism-at-all) point. In order to prevent the tape from working near its demagnetization point, we expose the tape to a constant, inaudible signal which leaves it partially magnetized, and then the audio modulations are added on top of this partial magnetization. The inaudible signal which partially magnetizes the tape is called the recording bias, and while it could be a DC voltage, experience has shown that DC magnetization of tape yields very high background noise. So, instead of a DC bias, we apply ultrasonic bias tone of about 50,000 cycles.

The intensity of this tape bias current is very critical, affecting the recording's distortion, noise, and high-frequency response, which is why all good tape recorders provide an adjustment for bias current. For optimum results, the ultrasonic bias should be set for the specific brand and type of tape being used, but the adjustment requires some test equipment and a little skill, so is best done by a qualified audio service agency.

Tuner Sensitivity

Will you please explain to me why tuner sensitivity ratings should work in reverse? I notice that the tuners that are supposed to be the most sensitive have lower sensitivity ratings than the ones that are supposed to be less sensitive. Why is this?

John McCain
Chester, Pa.

An FM receiver, when tuned off a station, produces a steady background of hiss. When a station is received, this activates the tuner's "gating" circuit, which reduces the background hiss in direct proportion to the strength of the station. For this reason, tuner sensitivity ratings are expressed as the amount of input signal voltage that is required to bring about a certain amount of reduction in background noise. The more sensitive the receiver, the less input signal is needed to achieve a certain amount of quieting.

Thus, a tuner that requires 5 microvolts (μv) of input signal for 20 db of quieting is just half as sensitive as one requiring 2.5 μv of signal for 20 db of quieting. Incidentally, this assumes that the ratings we are comparing were made under identical conditions. A sensitivity rating based on signal strength applied to a 75-ohm antenna input, for instance, will be equivalent to twice the stated input voltage on a standard 300-ohm antenna. Sensitivity ratings referred to different degrees of quieting are not directly comparable, because the relationship between signal strength and quieting is not linear.

Keeping the Heads Clean

I've read that the record/playback head on my tape recorder should be cleaned from time to time, but what I would like to know is how often is "from time to time"? Once a week, once a month, once a day, or what?

Also, how often should it be necessary to demagnetize the head? And does the erase head ever need demagnetizing?

Don Warner
Santa Barbara, Calif.

All of the heads in a recorder, as well as the guide surfaces, capstan, and pinch wheel, should be cleaned with a cotton "Q-Tip" swab dipped in isopropyl alcohol or a commercial head cleaner after about every five hours of use, unless experience indicates that a different schedule is called for. Dirty heads will cause progressive loss of high-frequency response and, sometimes, incomplete erasure of previously recorded tapes.

For minimum background hiss, recording and playback heads should be demagnetized about every 12 hours. Erase heads are self-degaussing, so they never need demagnetizing.

Speaker Volume Controls

I have read somewhere that it is considered poor practice to use any kind of volume control device between a high-quality loudspeaker system and its amplifier. Is this true? And if so, why?

I'd like to wire several rooms in my house for sound, and had hoped to put a volume control at each speaker location, but if this isn't practical, I'll have to figure out something else.

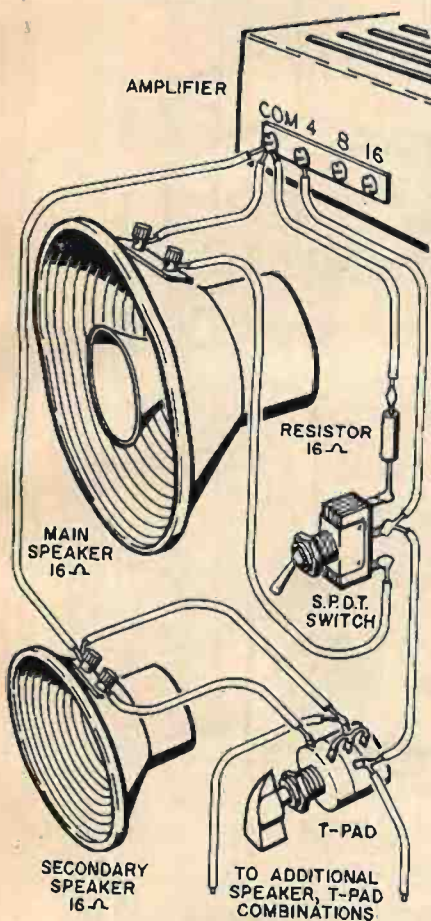
John Van Allen
Camden, N. J.

HIFI/STEREO

This is true, with reservations.

Most modern loudspeakers are designed to work at their best with amplifiers that impose a heavy braking or "damping" action on spurious motions of the speaker cone. Such an amplifier obtains its damping effect by providing an output whose effective (source) impedance is many times lower than the nominal (4, 8, or 16-ohm) output impedance. This very low source impedance acts to short-circuit the electrical impulses set up by the speaker itself when its cone starts to go into spurious vibration, thus damping out the spurious motions.

In order for this shorting action to take place, however, the electrical resistance of the connections between the amplifier and speaker must be kept very low, and even



though a pad-type volume control may not upset the electrical mismatch between the speaker and the amplifier, it still adds appreciable resistance to the circuit. The resulting loss of amplifier damping makes the sound less crisp and less well-defined than it should be.

Obviously, a speaker that doesn't demand much amplifier damping (and this includes most high-efficiency types) will not be unduly affected by an in-circuit pad control, and neither will a speaker whose performance is unabashedly mediocre at best. But to be on the safe side, it's advisable not to use in-circuit volume controls with any speaker from which the best possible performance is demanded.

AUGUST 1960

In multiple-speaker distribution systems such as your proposed one, it is customary to equip all secondary speakers with T-pad volume controls, and equip the main speaker—i. e., the one that will be used for the most attentive listening—with nothing more than a switch that can shut off that speaker when desired and replace it with a heavy-duty resistor of the same value as the speaker's impedance.

Mono Consoles to Stereo

I have a (Magnavox, RCA Victor, Zenith, etc.) monophonic console phonograph that I would like to convert to stereo. What components should I get for this conversion, and where could I have the work done? I am not technically inclined.

Anonymous J. Multiplicity

Many console phonograph manufacturers can supply kits for converting their more expensive mono phonographs to stereo, and the necessary work can be done by the manufacturer's local repair agency. Query the manufacturer directly about the conversion kit, listing the model and serial numbers of your phonograph. If you find there is no such conversion kit available, you would probably do best to trade in your set for a component stereo system or a good two-cabinet console stereo system.

Stereo: Verdict and Appeal

I can understand the hi-fi industry's eagerness to sell two of everything where one of everything used to suffice, but I am sick and tired of being told over and over how wonderful stereo is.

Let's be frank with ourselves and admit that stereo is just a new gimmick and nothing more, that it isn't really an improvement over good monophonic sound, and that the only reason it is being ballyhooed all over the place is because it enables manufacturers to sell more equipment to a gullible public that will swallow anything as long as it is newer and gaudier.

So we hear the violins from the right and the trumpets from the left. Who cares? I am a serious music listener, and have been for years, and I speak for myself as well as a lot of my friends when I say I don't give a damn where the instruments are as long as I can hear them all. Frankly, I find the directionality of stereo to be a definite distraction when I am trying to listen to the music for its own sake, and have no intention of paying extra money for the privilege of adding unwanted distractions to my listening.

You can continue to peddle stereo as long as you want, but I intend to go on listening monophonically.

Kurtzman Roth
Bronx, N. Y.

The idea that stereo was "invented" to sell two of everything has gained unexpected credence, when in fact nothing

could be further from the truth. Present day stereo systems consist of one cartridge, tone arm and turntable, one dual-channel integrated amplifier, and finally, two speakers. Stereo cartridge quality far exceeds that of the best mono cartridges of three or four years ago. Integrated turntable-tone arm units, on a cost and performance basis, are greatly superior to anything available in 1956. You can now buy a complete two-channel integrated stereo amplifier for less than the cost of a single monophonic amplifier-preamplifier unit of five years ago. Speaker systems (not individual enclosures and separate drivers that must be mounted) are certainly better sounding, considerably smaller, and better made than the monsters of five years ago. Certainly two are required, but the extra cost here is perhaps no more than \$25-50. Conveniences, flexibility of operation, and component placement has been greatly increased.

As far as the musical point of view is concerned, each of us may have his reservations about how he likes to hear his favorite compositions. Indeed, we may have become so favorably conditioned to the sound of certain mono performances that stereo versions, however realistic and vital from the concert stage perspective, may seem to subvert the musical content of the performance with which we have become intimately familiar. Furthermore, occasional exposure to poor stereo sound will justifiably antagonize many mono enthusiasts. We must point out that a haphazardly designed or carelessly assembled stereo system may sound at least as bad, or worse, perhaps, than a poor mono system and mistakes made with stereo can be truly as appalling as its inherent richness and depth of sound is rewarding.

Things seldom evolve into simpler forms, and stereo equipment is no exception. It cannot be properly assembled and adjusted for use by instinct alone. The simple, published ground rules for purchasing, assembly, balancing and phasing the equipment must be applied, along with a liberal salting of intelligence in record purchases. The false sonics and exaggerated separation effects of some stereo recordings are indeed distracting. But published record reviews are an invaluable assist to those who cannot pre-audition their purchases in the record store. The early appearance of FM-FM stereo broadcasting also promises to aid us in making much more sensible record selections, performance—and recording-wise, than have heretofore been possible, thus enabling us to begin with the best source material available. Under these conditions, which are, after all, not too much to ask, stereo reproduction actually enhances the sound of solo virtuosity, and without any doubt evokes the image of power, depth and harmonic beauty of massed instruments more strikingly than any other medium before it.

•

Having done in the craftsman, automation now sets its sights on the musician



William J. Paisley / prognostication

TWILIGHT OF THE MUSICIAN TWILIGHT OF THE MUSICIAN

Whatever your opinion of musicians, resolve to think kindly of them in the future. Be charitable. Be ready with a sympathetic smile and a reassuring word or two. Think how you would feel if your profession stood on the cliff-edge of extinction.

Electronic music, composed on magnetic tape, tolls the knell of the performing musician. The composer of electronic music is his own interpreter and performer. The final and definitive statement of his intention is the tape on which he composes.

When electronic music comes of age, performing musicians will not be needed to produce even conventional

music. RCA's fledgling Electronic Music Synthesizer has proved that all conventional instruments can be imitated with uncanny (and eventually perfect) accuracy.

Perhaps most disconcerting to musicians is the fact that composers are following the growth of electronic music with warm curiosity. Stravinsky remarked recently that he was "very much interested in electronic music." The seventy-eight-year-old bellwether of modernism added wistfully, "If I were young, I myself would compose in that idiom."

Young composer Roman Vlad has no reservations on the subject: "If we believe that the evolution of music cannot come to a full stop, then it is at present only through elec-

tronic means that we can progress."

Composers traditionally have looked with favor on systems that promised, rightly or not, to perform more dependably than flesh-and-blood musicians.

Chopin, for instance, saw promise in the invention of a singing robot called Euphonia. He wrote to his parents in 1846, "If opera directors could have many such *androids*, they could do without chorus singers who cost a lot and give a lot of trouble."

The more a composer deals with musicians, apparently, the more incisive his opinions become. Mascagni's lifetime of experience with tenors led him to observe that the Italian language offers three degrees of comparison: *stupido*, *stupidissimo*, and *tenore*.

Beethoven liked to reminisce about pianists he heard as a child. "Not like the pianists of today," he would scoff, "who prance up and down the keyboard with passages they have practiced—*putsch, putsch, putsch*."

A composer naturally regards musicians as "devices" for conveying musical thought. Often the "device" is not adequate to demands made on it. Music history is a depressing chronicle of composers frustrated by musicians who could not or would not play difficult music.

Schubert's *Great C Major Symphony* was little known until this century because orchestras mutinied when confronted with its complexities. After Schubert's initial disappointment in 1828, the *Symphony* lay in obscurity until 1839, when Robert Schumann re-discovered it. Schumann and Mendelssohn labored to have it performed in several cities. When Mendelssohn was rehearsing it in London in 1844, the players refused to go on. In France the *Symphony* was performed first in 1851, the musicians failing so utterly to realize its beauty that it did not receive another French performance until 1897.

The now-celebrated suppression of Shostakovich's *Fourth Symphony* followed complaints and grumbling by the orchestra that had been rehearsing it; they thought it overlong and tedious. Shostakovich, always a responsive political weathervane, decided that the voice of the proletariat had been heard. He immediately set to work on his short, snappy, hell-raising *Fifth*.

After recalcitrant orchestras have taken their toll, conductors have a free hand with what's left. Few deliberately sabotage a performance (as, for instance, the premiere of Berlioz' *Requiem*, when, in a crucial passage, Habeneck laid aside his baton and took a pinch of snuff), but ignorance and obstinacy make up for the lack of bad intentions.

Even unwittingly, a conductor remolds compositions to fit his musical philosophy. The style on which a conductor builds his reputation is very often based on distortions in interpretation. If composer and conductor belong to the same tradition (for instance, Mahler and Walter), what results is probably faithful to the composer's intention. When different traditions collide (for instance, Bach and Koussevitzky), what results is musical heresy.

Especially in this century conductors and editors display a curious contempt for composers' rationality. The prevailing modern notion is that a baroque or classical composer didn't really know what he was doing when he specified certain instruments for certain pieces. Beethoven's *Great Fugue*, for instance, has been performed by a full

string orchestra under Toscanini; his *Hammerklavier Sonata* suffered equally at Weingartner's hands. Schubert's *Grand Duo* became a symphony in spite of itself.

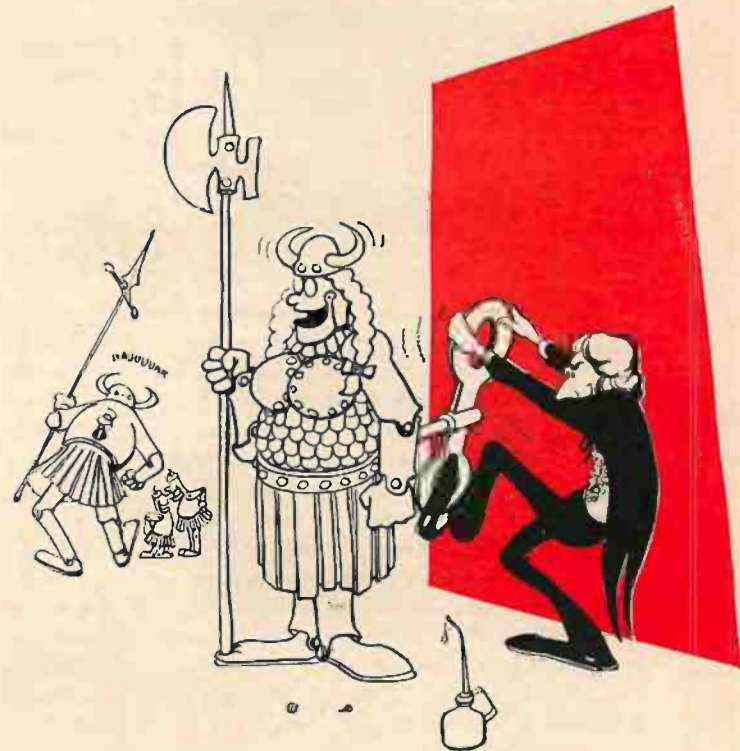
Bach has been transcribed and re-transcribed so often that it becomes difficult to remember which versions came first. His solo works have been orchestrated; his orchestral works have been transcribed for organ. Segovia has culled his scores for guitar melodies. Szigeti has decided that the D-Minor Clavier Concerto is actually a violin concerto. Villa-Lobos has justified the instrumentation in his own *Bachianas Brasileiras* by transcribing Bach for the same plethora of 'cellos. An edition of Bach for the harmonica is being contemplated.

Electronic music will eliminate such distortions by allowing the composer himself to experiment with effects until he discovers and captures on tape the one *he* wants. Once he has it on tape, no conductor can second-guess him and assume that some quite different effect was *really* wanted.

The composer will not be impeded, either, by an orchestra's limitations, whether inherent or established by the union. He can rehearse his piece, if he wishes, through thousands of hours of variations.

Besides eliminating distortions, electronic music will open heretofore untapped reserves of sound. Electronically speaking, there is little difference between waves of orchestral sound and waves of sounds not yet heard on Earth.

Recent attention focuses on a system located in the studios of Westdeutscher Rundfunk at Cologne. Unlike RCA's initial effort, the Cologne generators are deliberately non-imitative. They are designed to allow infinite variety of the fundamental characteristics of sound: (1) pitch, (2)



Incensed at the failings of human singers, Chopin saw promise in the invention of a singing humanoid robot called "Euphonia."



After giving a program composed of crashes, roars, hisses, whistles, shrieks and thuds, the Italian Futurists proceed to fend off an unsympathetic audience.

duration. (3) noise—sound of indiscriminate pitch. (4) volume. (5) timbre—modification of basic tone by harmonics. (6) vibrato, and (7) attack—build-up of volume when tone is sounded.

In the Cologne system fundamental tones are produced by vacuum-tube generators similar to those used in electronic organs. RCA derives its fundamental tones from vibrating tuning-forks. In each case the fundamental tone (which is represented graphically by a sine wave, and sounds rather like a flute) is modified by combinations of the six remaining variables.

Karlheinz Stockhausen, Cologne's composer-in-residence, has developed a score on which all these variables can be noted. He composes on the score, then interprets his composition by combining electronic tones on tape.

Stockhausen envisions a concert hall of the future in which audiences will hear music from not one but six directions: ahead, behind, both sides, above, and below. To make this possible he has designed a spherical auditorium in which the audience is seated on a suspended central platform. When tomorrow's concert-goer ventures across the catwalk to his island seat, he will be immersed, if not drowned, in electronic sound. Determined not to be caught unprepared by this musical millennium, Stockhausen composes on six-channel tape.

Although it is painful for him to compromise on the point, Stockhausen occasionally plays compositions through monophonic systems in existing concert halls. He recently completed an American tour during which his music was performed in several cities, to the amazement and amusement of provincial audiences.

While Germany, France, and Belgium explore the electronic frontier, all Europe has fallen under the spell of *musique concrète*. Derived from the sounds of everyday activities (automobile motor, ping-pong, running water, steak frying, vacuum cleaner), *musique concrète* requires no musicians. Equally favored at present are two varieties: natural and transmuted. The natural variety is, simply and literally, nature. The transmuted variety is so modified by electronic hocus-pocus that it approximates "pure" electronic music. Both varieties exist as music only on tapes and discs.

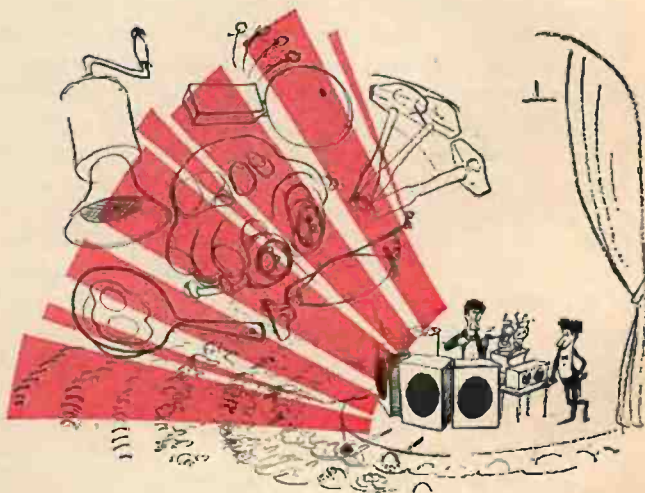
The poet Baudelaire anticipated modern absorption with *musique concrète* when he remarked, "I love Wagner, but the music I prefer is that of a cat hanging by its tail outside a window, trying to stick to the panes of glass with its claws."

Also presaging *musique concrète* were the group of Italian futurists, led by Balilla Pratella and Luigi Russolo, who startled Europe with their "noise music" just before World War I. "Noise music," although surrounded with elegant aesthetic theories, was composed mainly of miscellaneous crashes, roars, whistles, hisses, shrieks, and thuds. Paris, a city well-deserving its reputation for hostility to new music, proved so unreceptive to crashes, roars, whistles, hisses, shrieks, and thuds that the Italians had to divide their forces between music-making and skirmishing on the stage apron. Nicolas Slonimsky reports that eleven persons from the audience had to be hospitalized, while the futurists escaped with minor bruises.

Ernest Newman, apparently stirred by "noise music," offered the following as a model for future reviews of such concerts: "Concert Signor Pratella futurist music help help police miau miau discord noise holy Moses cries of wounded ambulances lint trepanning cut it out boom bang crash he-he-he help help want my money back shut up you fool police Lord Mayor soldiers Riot Act boom slash bang another blood vessel burst bang bang boom my hat where's your Wagner now thank God that's over wow wow let's go and have a drink."

Natural *musique concrète* has been infiltrating otherwise conventional scores for decades. Bird-songs have long been popular; they are especially prominent in Respighi's *The Pines of Rome*. Barking dogs turn up in Piston's *The Incredible Flutist* and Grofé's *Hudson River Suite*, which also features the sound of a bowling ball striking pins and the sound of a whipcrack. Shostakovich's *Symphony No. 2* includes a factory whistle, and Gershwin's *An American in Paris* is augmented by taxicab horns. Nicholas Nabokov's work on Rasputin, *The Holy Devil*, evokes aural images of Czarist Russia by means of an antique and scratchy gramophone record. The most famous example of all, of course, is Joseph Haydn's *Toy Symphony* (or, perhaps, Leopold Mozart's *Toy Symphony*), which features a toy drum, a toy trumpet, a ratchet, a "cuckoo," a "quail," and a "bobwhite."

The compatibility of all three systems—conventional, electronic, and *concrète*—has already been demonstrated, and we may expect to be subjected to experimental combina-



"Natural" *musique concrète*, derived from sounds of everyday activities, requires no musicians.

A DISCOGRAPHY OF MUSIQUE CONCRÈTE AND ELECTRONIC MUSIC

Introductory

Strange to Your Ears (James Fasset)—Columbia ML 4938
Synthesis of Music (RCA electronic music synthesizer)—Victor LM 1922
Symphony of the Birds (James Fasset)—Ficker 1002
Adventures in Cacophony—Audiophile 37

Collections

Sounds of New Music (tape works by Henry Jacobs, Roger Morin and Frederic Ramsey Jr., Otto Luening and Vladimir Ussachevsky, etc.)—Folkways 6160
A Panorama of Musique Concrète—London Ducretet-Thompson DTL 93090 (imported)

Electronic Compositions

Glockenspiel, Etude über Tongemische, Fünf Stücke Elektronische, (with spoken introduction in German by the composer, Herbert Eimert)—Deutsche Gramophon DGG-LP 16132 (imported)
Klangfiguren (Gottfried Michael Koenig)—DGG-LP 16134 (imported)
Spiritus Intelligentiae Sanctus (For voices and electronic sounds by Ernst Krenek)—DGG-LP 16134 (imported)
Gesang der Jünglinge I, Studie I, Studie II (Karlheinz Stockhausen)—DGG-LP 16133 (imported)
Suite from "King Lear," A Poem in Cycles and Bells (Otto Luening and Vladimir Ussachevsky)—Composers Recordings Inc. CRI 112
Rhapsodic Variations for Tape Recorder and Orchestra (Luening and Ussachevsky)—Louisville 545-5
Tape Recorder Compositions (Luening and Ussachevsky)—Innovations GB 1 (collectors item)
Piece for Tape Recorder (Ussachevsky)—overside of CRI 112
Concerto for Ondes Martenot and Orchestra (André Jolivet)—Westminster XWN 18360

More Musique Concrète in Conventional Scores (supplement to pieces listed in the article itself)

Ballet Mécanique (George Antheil)—Urania stereo 1034, mono UX-134
Concerto for Tap Dancer and Orchestra (Morton Gould)—Columbia ML 2215
Ionisation (Edgar Varèse)—Urania stereo 1007, mono UX 106

Defies Classification

Sonatas and Interludes for Prepared Piano (John Cage)—Dial 19/20

Just in Fun

Hoffnung Music Festival Concert
Hoffnung Interplanetary Music Festival
 —Angel stereo S 35500, mono 35800

ions for some time to come. Such forms as opera and oratorio will be final refuges for live musicians; audiences may not quickly accept an electronic *Cio-Cio-San*.

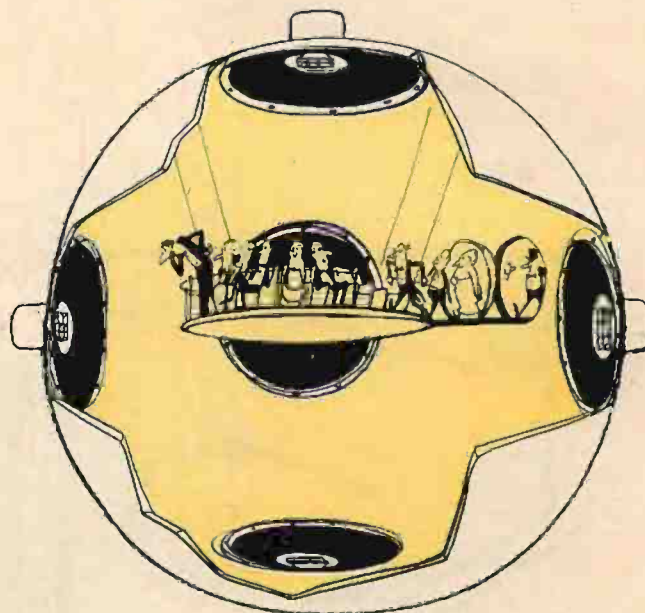
The rift is already widening, however, between electronic music and *musique concrète*. Pierre Boulez, the foremost French electronic composer, scorns what he calls "the ersatz natural sound world" of *musique concrète*. Unless they are reconciled in the work of a yet unborn genius, electronic music and *musique concrète* may eventually grow as far from each other as Schoenberg from Schubert.

AUGUST 1960

Even as Stockhausen has been absorbed with the technical aspects of electronic composition, Boulez has been striving to define its aesthetic boundaries. He acknowledges that "previously fixed limits are now suspended; they even become a sort of negative cliché." A danger, however, is that "the very freedom which the composer sought becomes chaotic; if it is not limited, all work loses its meaning."

Boulez cautions against absorption with mechanical novelities inherent in the equipment (for instance, several heads in sequence will produce a perpetual canon from any loop of tape). He believes that "only a primitive mind will be impressed with the wonders of the machine."

Dr. Herbert Eimert, director of the Cologne studio, maintains he is not much troubled by "bemoaning on the part of dilettantes of the element of spontaneous music-making



Stockhausen's spherical concert hall may immerse—or perhaps drown—tomorrow's concertgoer in music from six directions.

which is said to be lost in electronic music." He is convinced that "spontaneous music-making of any value" is actually the product of hundreds of hours of practice, that it closely approaches electronic constants in its "studied precision." In any event, the privilege of spontaneity has been given back to the composer.

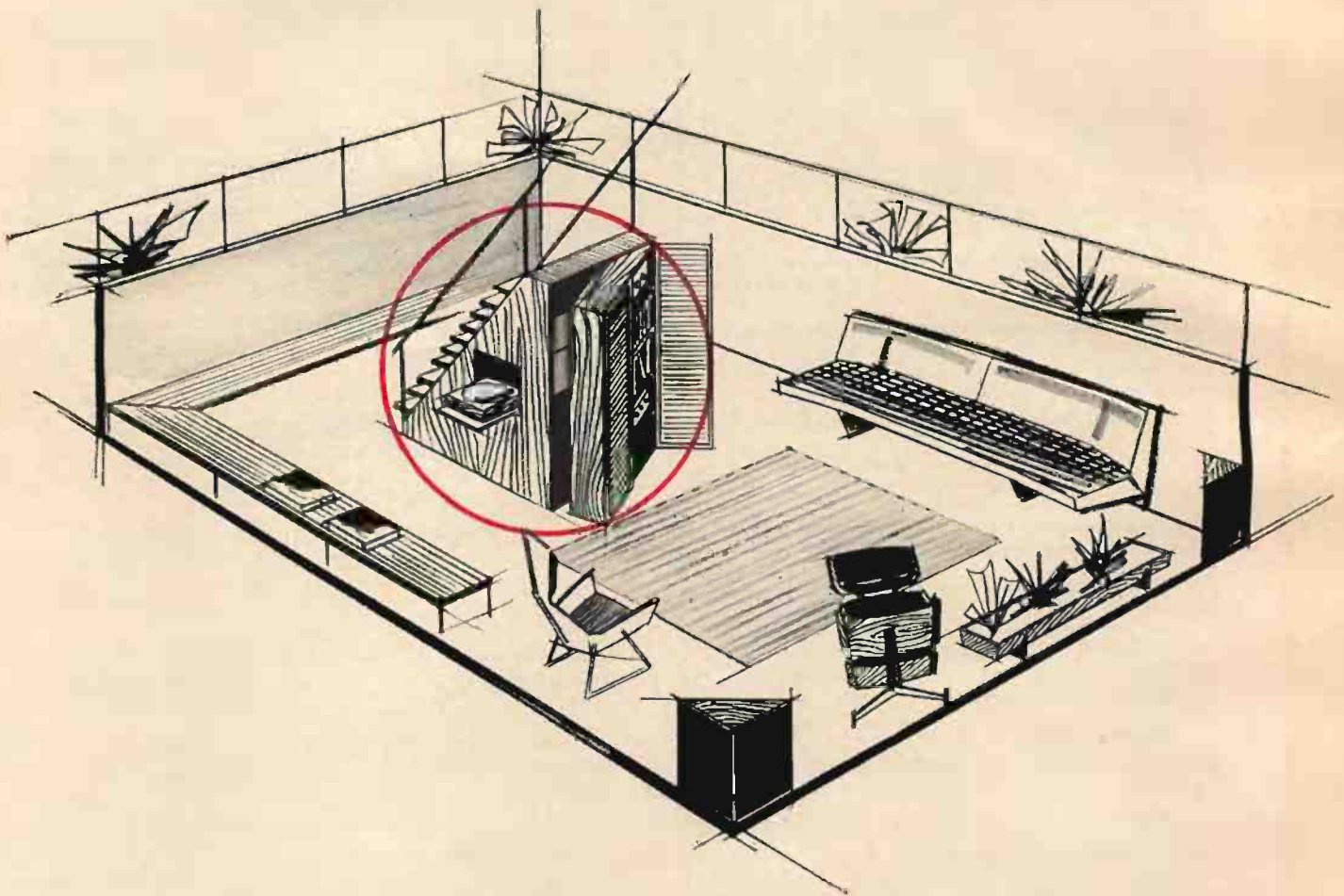
If electronic music diminishes the number of musicians, it will increase the number of composers. Composing has not been a do-it-yourself activity since the 18th century, when every well-bred gentleman or lady could improvise on flute, violin, or harpsichord. Music's golden 18th century may well be eclipsed by a Twenty-first century in which everyone with "music in his soul" will have at hand the technological facility to express it.

William Paisley is primarily a fiction writer but hopes that this background won't reflect on the veracity of his factual articles. His interest in music and audio finally merged into a serious pre-occupation with electronic music. At present, Bill, a journalism graduate, holds a teaching fellowship at Syracuse University.

STEREO AND THE ENVIRONMENT

Every home presents
a unique setting
but stereo adapts to
them all

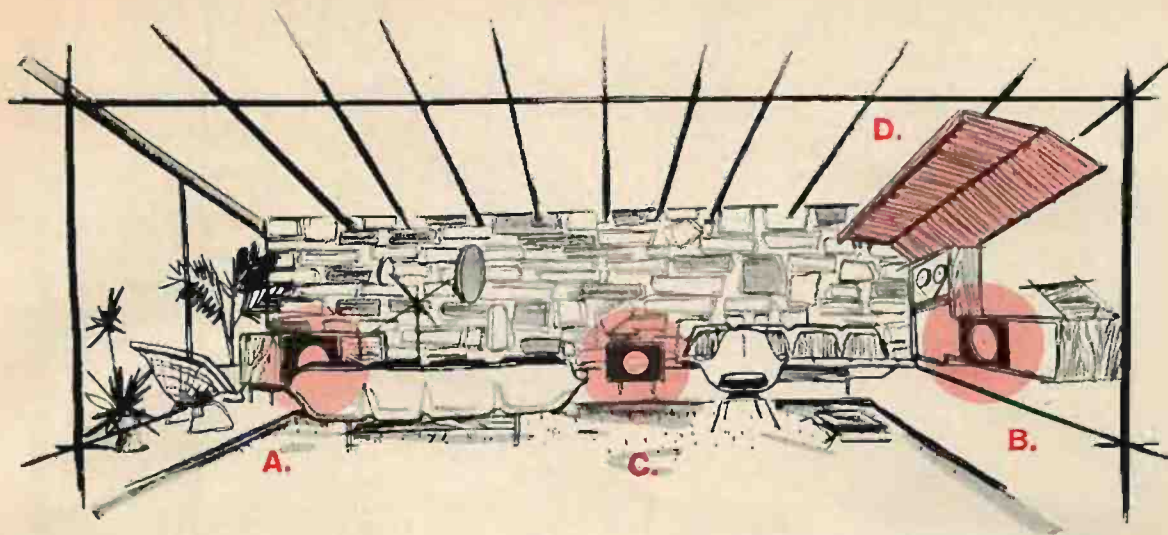
Your stereophonic hi-fi system may be "news"! We're on the lookout for offbeat ideas, providing they really work. Have you a stereophonic hi-fi layout that's not exactly according to the "book"? Sketch it for us, along with 200-250 words of description. Publishable suggestions will be paid \$40 upon acceptance. In cases of duplication, the letter with the earliest postmark will be accepted.



Problem: *Component placement in the basement.*

Solution: *Enclose stair derrière.*

Harold Weinstein's subterranean den has no shelves, nor any other convenient place for his stereo components. However, he found the solution to his unusual problem through a staircase descending from the upper floor. By enclosing the back of these stairs, he created ample space for his audio components and also improved the appearance of his basement room. The amplifier and tuner are mounted in a bookcase with wheels and hinged sides, which forms a door and also allows the newly enclosed space to serve as a closet. Two corner loudspeakers, shown here in the foreground, project stereo sound toward the carpeted center area of the room.



Problem: *Covering a large room with multi-location stereo.*

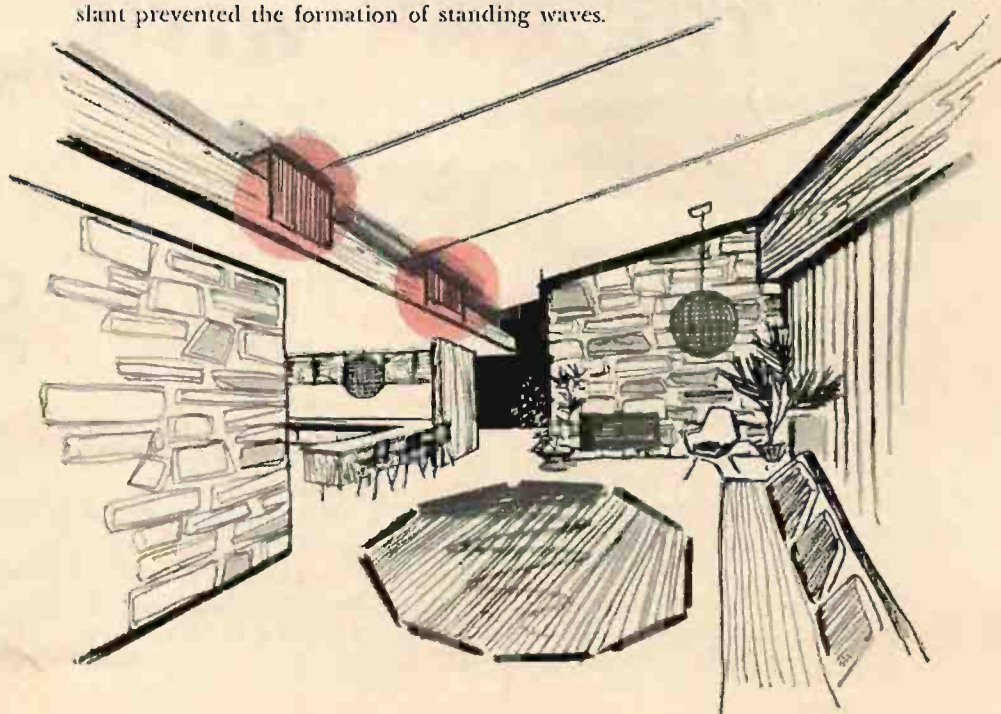
Solution: *A three-speaker system and the use of reflector surfaces.*

The Wiggins family of Plainfield, N. J., is a peripatetic lot who can't seem to settle on one permanent listening location. To keep the wandering Wigginses supplied with stereo in almost any part of their large living room, Mr. Wiggins devised a three-speaker system with a diagonal sound throw on speaker A and an upward-facing tweeter on speaker B, whose treble output was diffused over a wide area by the wooden sound reflector D. Moreover, by manipulating the balance control for speakers A and B and the center channel blend control for speaker C, the optimum stereo area could be "swung" from side to side like a spotlight to fall upon virtually any sector of the room.

Problem: *Speaker placement using neither floor nor shelf space.*

Solution: *Mounting bookshelf speakers into a ceiling transom.*

The fieldstone walls of Jack Blowers' house in Kalamazoo were the pride and joy of its owners, and particularly Mrs. Blowers, who was not just about to hide those handsome stone textures behind any shelves to support a pair of bookshelf speakers. They also felt that the austere modernism of the living room would be compromised by floor-based speaker units. The solution of recessing a pair of bookshelf speakers into a ceiling transom not only solved the space problem, but the ceiling surface being so closely adjacent to the speakers aided bass propagation while the ceiling slant prevented the formation of standing waves.





THE MAN WITH

Bob Abel/jazz

Ornette Coleman, the man with the white plastic saxophone, is easily the most controversial figure in jazz today. He has been called, in print and out loud, just about everything a musician can be, plus a few he can't. Depending on your ear, Coleman is a "dazzling musician," a fake, a genius, an "amazing" saxophonist, a "fumbling neophyte." One opinion is that "he swings like hell!" Another holds that he "is opening new vistas—for psychiatrists!"

Since jazz is currently enjoying a new peak of popular acceptance, it is not surprising that some of the indictment and endorsement for Coleman has originated with sources quite some distance from the mainstream of jazz criticism. *Newsweek* featured Coleman in a February 29 rundown on modern jazz; Jule Styne, composer of many musical comedies, declared on television that he likes Coleman, but misses that good old rhythm you can tap a foot to; *Harper's Bazaar* registered an unexpected vote for Coleman in its January issue, which included a colorful report on how "the intense, cacophonous jazz of alto saxophonist Ornette Coleman has the veteran way-out world all agog." Adding a

"Music is
for
our feelings,"
says

**OrNETTE
COLEMAN,**

whose disturbing,
voicelike art
has divided critics
and musicians
alike
into warring camps

"Bird would have understood us. He would have approved our aspiring to something beyond what we inherited."

—Ornette Coleman (as told to Gary Kramer) *Atlantic 1327: Change of the Century*

Ornette Coleman's New York debut in the fall of 1959 at Greenwich Village's Five Spot cafe touched off critical fireworks that are still sputtering

dash of hyperbole to her enthusiasm. Feature Editor Geri Trautman spun a tale wherein Coleman, on his first trip to New York last fall, had "Pied Pipered the beatniks into the bulging Five Spot [Cafe] until dawn."

Coleman's reputation, fortified by the reliability of *Newsweek*, fattened by the female vote and inflated by the winds of controversy, soon came to resemble that of some larger-than-life 'Cinemascope' character, whose stereophonic saxophone only produces sounds from out of outer space. But



THE WHITE PLASTIC SAX

any resemblance between this reputation and the real article is strictly accidental. Coleman is hardly the "Pied Piper" type. Nor is he the "lecturer in Sanskrit (and broken Sanskrit, at that)" conjured up by *The New Yorker*. In real life, as they say in the movie magazines, Coleman is a slim, soft-spoken, gentle man who seems to be utterly without affectation, even sophistication if you will. Friends of this serious-minded musician have affectionately referred to him as a "kind of celestial figure," and there is a wry sort of accuracy to this description. Amidst all the huzzah and hubbub attendant to his music, Coleman remains calm, almost placid in his disregard for controversy, both imagined and real. In one sense, he has become inured to negative notices simply because he has been getting them all his life. "They can like whatever they want," Ornette says, assigning to critics in general the same freedom that he, as an artist, claims as his birthright.

This sense of freedom is the core of Coleman's music: it is the key to his apparent invulnerability to criticism. Because he believes there is no single *right* way to play jazz,

Coleman has been able to author a radical and highly personal new sound which must either alter jazz to some degree or be divorced from it. The noted critic, Leonard Feather, has pointed out that there have been only a handful of figures in jazz history whose playing revolutionized, then standardized anew, the role of their instruments. Feather named Louis Armstrong, Chick Webb, Lester Young, Charlie Christian, Jimmy Blanton, "Dizzy" Gillespie and, of course, Charles "Yardbird" Parker. In his playing and writing, Coleman has gone back to Charlie Parker to take a step forward, but in his own direction, away from the faithful who believe that "Bird" still lives—only in them.

Parker, in a now-famous quote, once spoke of that fateful day in 1939 when he first realized that he could play the things he'd "been hearing" by using the higher intervals of a chord as a melody line and backing them with appropriate changes. "I came alive," Parker said. It took Coleman the better part of ten years to become "alive" in his own way. Although he has benefited from the same sort of intuitive insight as Parker, Ornette has had to go even

The Critics Say:



George Crater: "He's revitalizing . . . the plastics industry."



Martin Williams: ". . . will affect . . . jazz profoundly and pervasively."



Ralph J. Gleason: ". . . a fascinating experiment . . ."



John S. Wilson: ". . . structureless, meandering things . . ."



Nat Hentoff: ". . . a unique and valuable contribution . . ."

further in his plumbing of the improvisatory depths. The traditional chord structure, even as modified by Parker, will by its very presence limit the freedom that Coleman desires in his improvisation. Simply stated, his answer has been to rely on the direction of the melodic line and the pitch of its notes to determine his harmonic progressions. Coleman's control of pitch is exceptional and the sounds that emit from his horn are often singularly unorthodox. He cries on his horn, wails, snarls, snorts. If his tone is harsh one moment, warm and full the next, and then shrill, it should be remembered that his search for greater freedom has not been oriented toward outperforming others or playing differently for its own sake, but rather to allow him to express the widest possible emotions, as can the human voice, literally to speak highly personal music through a horn only as eloquent as the man behind it. Coleman believes that the audience's emotional response should be the gauge for judging the success of his music. "If you are touched in some way, then you are *in* with me," he has said. For those listeners who find themselves responsive to Coleman's music, there is more than the sound of jazz to be heard—there is a joy for life, a cry of assertive "beingness." Charlie Parker had that joy, and we sometimes hear it in "Cannonball" Adderley and others. More than pleasure, it implies a source of strength, a belief in jazz itself.

Whether the jazz audience at large will share that belief in Coleman's case is an issue worth debating, and many have already taken sides, "for" and "against." In view of Coleman's sudden emergence on the jazz scene, it is unfortunate that a few critics have adopted the safe, "let's-wait-and-see" attitude, thereby absolving themselves of the critic's responsibility to provide leadership. Certainly *some* of the hostility to Coleman's music can be attributed to the sheer bravado of its *newness*. It is the critic's job to assess this newness because it is precisely this element which requires definition. Happily, where some faltered, others look up the divining rod.

Nat Hentoff and Martin Williams, co-editors of *The Jazz Review* and two of the ablest critics now in captivity, have contributed much to the understanding of Coleman's musical concepts by their liner notes for his first three records. Instead of the usual "Boy, was this a swingin' session!" accolades, both gentlemen went far out on an opinionated limb. Hentoff, who wrote the notes for Coleman's first two releases (both from Contemporary: *Something Else!!!* and *Tomorrow Is The Question*) declared himself "convinced that Ornette Coleman is making a unique and valuable contribution to 'tomorrow's' music because of the startling power of his playing to reach the most basic emotions." Said Williams, no less impressed with Coleman's first Atlantic album, *The Shape Of Jazz To Come*, "What Ornette Coleman is playing will affect the whole character of jazz profoundly and pervasively . . ." But a number of record reviewers, apparently regarding these sentiments as some sort of challenge, turned a far less enthusiastic ear to Coleman's efforts. A particularly stern verdict from John S. Wilson of *The New York Times* concluded: "But entirely aside from the relatively inaccessible sounds that he produces, Mr. Coleman's solos tend to be structureless, meandering things and, since he plays nothing but his own compositions, the listener is left with almost nothing to cling to." Other critics furnished their own reasons for finding Coleman difficult to listen to. Pianist-critic-composer John Mehegan, in a bombastic letter to *Down Beat*, wrote that

what Coleman is doing "has very little to do with jazz . . . (or) music in any form." Mehegan, who is a handy man with a metaphor, then proceeded to tear into that "small group of king-makers" (presumably Hentoff, Williams & Co.) who have "launched" Coleman (presumably into orbit). The next issue of *Down Beat* saw Ralph J. Gleason, the well-known critic and only syndicated jazz columnist, return Mehegan's barrage by quoting Coleman's support from musical, not critical, circles. Included in this pro-Coleman group are Jimmy Giuffre, John Lewis and Percy Heath of the Modern Jazz Quartet, Max Roach, and such well-regarded composers as Gunther Schuller and George Russell. Lewis has called Coleman "the only really new thing in jazz since the mid-Forties," and Russell recently opined that Ornette is going to be "one of the vital forces of the Sixties" because of his "profound influence" upon improvisation, and therefore upon writing.

Although the release of Coleman's two records last fall preceded by a few weeks his opening at Greenwich Village's Five Spot Cafe, the controversy was not formally opened until that "Cool" November night. Most of the "names" in jazz came to hear for themselves, and at least as many came to bury Caesar as to praise him. According to *Down Beat* Associate Editor George Hoefer, "some walked in and out before they could finish a drink," and "some sat mesmerized by the music." The former contingent was spoken for by *Down Beat* "humorist" George Crater, who wanted to know if an evening of listening to Coleman is "covered by Blue Cross."

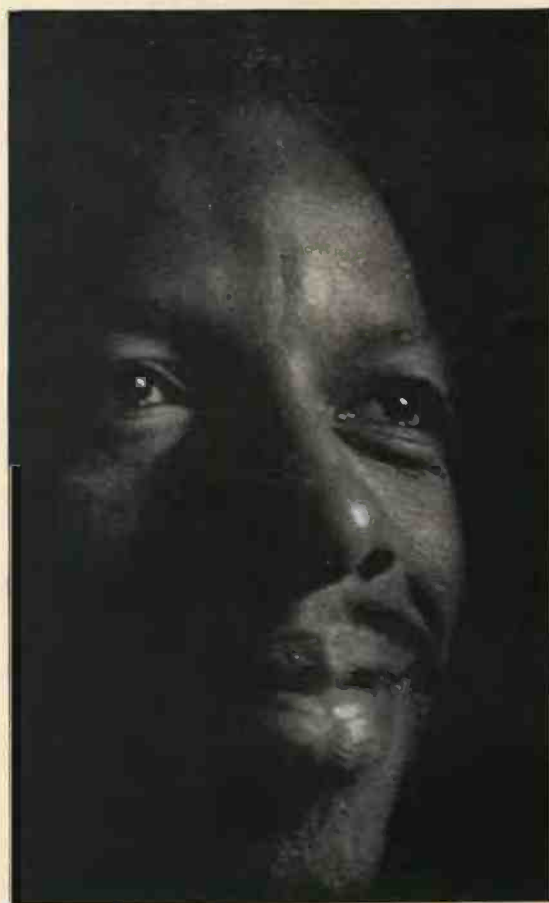
In the weeks to follow, the Coleman controversy remained controversial. *Down Beat* readers, who had not listed Coleman among the 19 altoists ranked in the magazine's 1959 poll, now could hardly open an issue without finding some reference to him. At the Five Spot, they were still taking a walk or sitting pleasantly mesmerized. Leonard Bernstein, one of the latter, climbed up on the bandstand the better to "dig" the Coleman sound. The next day, Coleman and trumpeter Don Cherry were the Maestro's guests at Carnegie Hall, where he leads his own "group." George Crater, still looking for the chords he felt Coleman had lost somewhere, kept peppering away at his victim with every barb at his wit's end. "He's revitalizing . . . the plastics industry," quipped Mr. Crater, who, playing his puns carefully, was able to confirm that "there is no truth to the rumor that Coleman's charts are by Ray Bradbury."

When Coleman's engagement at the Five Spot ended in late January, the group left New York for a two-month tour, returning in early spring for another Five Spot date. Around this time Atlantic prepared for issue its second Coleman album, *Change Of The Century*, which Coleman feels is his best to date. Thus far, Ornette has recorded nothing but originals and certainly no other modern musician-composer, except perhaps, Thelonious Monk, has had so much of his own work recorded in so brief a period (three albums in less than seven months). This has gone unnoticed for the main part, another gap in the bold front put forth by the critically affronted. One group that did notice Coleman's originality as a composer was the "Composer's Showcase" program at the Circle-in-the-Square. Coleman's "Showcase" on April 8 followed similar programs earlier in the year by such long-time jazz notables as Thelonious Monk and Dizzy Gillespie, both of whom now qualify as elder statesmen for the *avant garde* of the Forties. Dizzy, who had caused quite a fuss when he first appeared upon

the jazz scene, now was reported to be shaking his head over Ornette's refusal to play those chords . . . perhaps in ten years it will be Coleman's turn to wonder about some brash new hopper of the *status quo*.

A self-taught musician, at least in terms of formal training, Coleman likes to tell how he once took his saxophone apart, as a repairman would, to learn how it worked. Quite figuratively speaking, he has done the same to others' horns, to see if what worked for them could answer his own needs. In most cases, the playing he listened to was far too standardized to be useful to him and Ornette emphatically denies that he has patterned himself after any one or two musicians. One night, he recalls, a man came up to him, complimented him on his playing, and then said, "Where did you learn that 'lick'? It's 'Bird's.'" This delighted Ornette, who swears that he had never heard Parker play that particular phrase. "It just came to me," he remembers with a smile, knowing that it "just came" to Parker as well. Coleman seems almost serene when he talks of jazz, of his love for both the tradition and the music of this home-grown art form. This feeling has enabled Coleman to have a high respect for musicians who had no answers for him, but were "complete musicians" in their own right. "You *have* to respect musicians who are playing what they feel," Coleman says with conviction. "You can feel it if they believe or not, you can sense the fakes." Almost half of Coleman's lifetime has been spent in pursuit of a way to express what he believed in, but he has seldom commanded the respect he has been so willing to give. If there is little of the "Horatio Alger" touch in his story, it is partly because he has found it so hard to get others to even listen to him.

"You have to respect musicians who are playing what they feel . . . you can feel it if they believe or not, you can sense the fakes."



Born 30 years ago in Fort Worth, Texas, Coleman started on alto at 14, switched to tenor at 16 because it was a more popular instrument, and then had to switch back to alto a few years later after a crowd in New Orleans had showed its displeasure by smashing his instrument. Some time later Ornette needed a new horn badly, but couldn't afford a brass saxophone, so he bought the white plastic instrument he now uses. He won't buy another brass horn, Ornette says, because his plastic horn has "taken on his emotion" and with it, his own sound. That sound cost him dearly during his early jobs with rhythm and blues bands and carnival groups, since he was always getting fired for playing his own brand of jazz. On one occasion he was accused of preaching bebop to the other sideman; another time, after a period in which he was being paid "for not playing," Ornette was stranded by his group in Los Angeles. No stranger to day work, he got a job as a house boy and played occasional sessions around town. The musicians at these sessions spared him nothing; he didn't know the changes; he didn't know harmony; he was always out of tune. Disheartened, Coleman went back to Fort Worth for two years, returning to Los Angeles in 1954. Now he had a wife, and then a child, to support, so he took a job operating a department store elevator. For all we know, he might be there still, but Coleman became the first plastic alto sax player to be replaced by automation, in the guise of a self-service elevator. Still a pariah at sessions, he managed to preserve himself by concentrating on his music. Fortunately he finally came across some musicians who proved friendly, including Red Mitchell, who suggested that he bring one of his originals to Lester Koenig at Contemporary. Despite the cordial reception to his first record, released in mid-1958, he "scuffled" for another year before John Lewis arranged for Don Cherry and himself to attend the Lenox, Mass., School of Jazz on scholarships last summer.

Reflecting his experiences, Coleman does not betray any bitterness. "It would have taken a miracle for me to get a hearing on the West Coast," he says quite matter-of-factly, "because there's not very much of a 'raw scene' out there. The well-established studio musicians do most of the playing." Coleman knows full well whereof he speaks. In fact, his only break on the West Coast came when he was invited to appear at the 1959 Monterey Jazz Festival, to play two works written especially for him and Don Cherry by John Lewis and Ernie Wilkins of the Modern Jazz Quartet, with whom Coleman had played previously, but on an impromptu basis. But, during all his time in Los Angeles, he never played in a club and got paid for it.

However, Ornette, who can be highly self-critical as well as candid, recognizes that he is fortunate in having been able to round up three other musicians who understand his compositions and feel at ease playing them. Don Cherry, with his "pocket" Pakistani trumpet, complements Coleman wonderfully well on both solos and ensemble work. When this writer expressed surprise at their unusual rapport, Coleman was ready with an answer. "It's the music. Don used to play all different styles, but when I showed him what I was doing, he caught on fast . . . and he hasn't looked back since." ("I hope!" he added with a smile.) In addition, Edward Blackwell on drums, like Billy Higgins before him, and Charlie Hayden on bass display bright talents of their own while adding cohesiveness to the Coleman sound. "They have more room to express themselves with me . . ." he explains. "Musicians should be free to



Ben Webster and Coleman Hawkins team up with Coleman at Monterey, Calif., Jazz Festival of 1959, where Ornette's style was for the first time welcomed on its own merit.

play things as they feel it, the way it's comfortable for them to play it." Dedicated to this precept, he doesn't tell the group how to play each and every tune—which is the practice of some leaders—and constructs his own solos toward a group sound where all four members can contribute simultaneous improvisations, based on what they hear in the music at any given moment.

Naturally enough, Coleman's own playing has improved markedly as a result of his public exposure, and now he is "blowing" more to express himself and his ideas than to merely voice the validity of those ideas, their right to existence. He feels closer to the actual conception of his musical goals than at any time in the past, although there is still much to be done before his group will realize that ideal collective improvisation he envisions. A mutual expression by four musicians all free to play in the most natural way possible—that is Coleman's goal, for now. He will persist in attempting the things that supposedly aren't done, because this is part of his hard-won freedom from the self-doubt which has crippled so many artists. For him the existent jazz conventions—the bar lines, chord changes and ways of playing his instrument—were restrictions, and Coleman refuses to be confined by what does not serve him. Nor does he accept any limitations on what he can set out to do in jazz. "You can use any note and rhythm pattern that makes good sense for you," he insists. "You just hear it—like beautiful thoughts—you don't listen to people telling you how to play."

Spurred by independent sentiments as these, Coleman will continue to write and play according to his own dictates. His music is new and demanding, but it's only "controversial" to those who have rules for jazz. "Music is for our feelings," Ornette once told Martin Williams. "I think that jazz should try to express more kinds of feelings than it has up to now." Coleman's music is for those who feel their jazz, as he does; for those who listen not just with their ears, but with their hearts as well.

Last fall, Bob Abel gave up the rigors of editing seven humor magazines for the tremors of a free-lance career. Since then his satirical bent has been in evidence in various men's magazines and his musical interest led to contributions to the Music Journal and Metronome. Bob views jazz as an important facet of our so-called mass-culture and believes that Ornette Coleman is but the first innovator in what may develop into a new era in jazz.

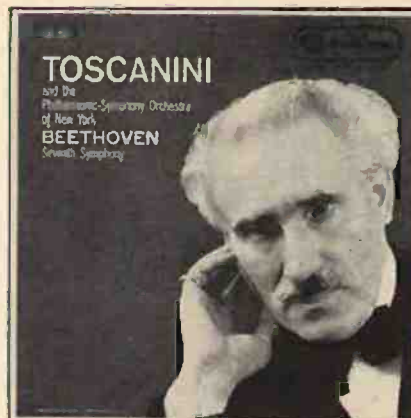
RATES THE BASIC REPERTOIRE

Item 21 of the "First Fifty"

BEETHOVEN'S SEVENTH SYMPHONY



▲△ *Walter and the Columbia Symphony—pacing; masterful; finale; overwhelmingly buoyant.*



△ *Toscanini and the N.Y. Philharmonic—one of the glories of recorded music . . . supreme re-creation.*

After producing six symphonies in the years between 1800 and 1808, Beethoven waited four more years before giving the world his next one. When Beethoven again turned to the Symphony, he was secure in his fame and his fortunes were prospering. It was during the summer of 1812 that Beethoven finished his Seventh Symphony, but it was not until the end of the following year that the music was performed for the first time, with Beethoven himself doing the conducting.

The affair was a charity concert, with the proceeds going to benefit the "Austrians and Bavarians wounded at Hanau" while defending their native country against the armies of Beethoven's one-time hero, Napoleon. The concert featured Beethoven's new A Major Symphony and *Wellington's Victory*.

The *Allegretto* of the A Major Symphony met with enthusiasm at that first performance, but it was "*Wellington's Victory*"—its topical interest further compounded by the inflammatory drum rolls and fanfares of Beethoven's music—which roused the audience to a wild and abandoned ecstasy. Today we regard *Wellington's Victory* (or the "Battle Symphony" as it is also sometimes called), as a laughable if not ridiculous potboiler. But the A Major Symphony long ago came to be recognized for what it is: one of those astonishing works of art so universal and transcendent in its communicative intensity that one has no other choice but to conclude that the hand of its creator was guided by a higher power.

Though the Symphony is scored for the standard classical

symphony orchestra (woodwinds in pairs, two trumpets, timpani and strings), and is not particularly imposing as to length (37-38 minutes is a good average time, though some conductors get through it in about 34 minutes), it nevertheless conveys a feeling of immensity. John N. Burk has written that "Beethoven seems to have built up this impression by willfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size."

And yet this is only one aspect of the Seventh Symphony. An element too easily forgotten is its soaring lyricism, even in the Finale, where the irresistible forward motion is carried along on the wings of a melody of sheer exuberance and drive. And the architectural proportions of the Symphony are awesome in their inevitable rightness. Wagner called the Symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." The parallel is an apt one: the fluid and easy motion of an athlete's body finds its counterpart in the organic unity, perfect integration and finely-honed tooling of Beethoven's Seventh Symphony.

Shortly before he terminated his tenure as conductor of the New York Philharmonic Orchestra in the spring of 1936, Arturo Toscanini put onto discs a performance of the Seventh Symphony which remains one of the glories of recorded music. Here, it seems to me, is the perfect amalgam of the rhythmic drive and flowing lyricism of the Sym-

phony growing out of a reading that can only be called supreme re-creation. Toscanini's later recording of the music with the NBC Symphony Orchestra (RCA Victor LM 1756) is by comparison, mercilessly driven, but the 1936 version with the Philharmonic is still available as Camden record CAL 352. We shall not soon again hear its like.

Of the modern disc versions the one that comes closest to the old Toscanini in fully coming to grips with the many facets of the score is Bruno Walter's recent performance as part of his integral set for Columbia of all nine of Beethoven's Symphonies. It is available both monophonically (ML 5404) and stereophonically (MS 6082). Walter's pacing of the music throughout is masterful and he builds to a Finale of overwhelming buoyancy and *elan*. Columbia's recording in both editions, mono and stereo, is eminently satisfying with especially full stereo sound.

Steinberg (Capitol P/SP 8398), Stokowski (United Artists, UAL 7003, UAS 8003), and Solti (London CS 6093), among the other mono-stereo versions also find favor with me. Steinberg's is a beautifully integrated, meticulously prepared performance, played and recorded with great distinction. Only a certain holding back of the dynamic reins keeps this performance out of the very top rank. Stokowski's recording, with the Symphony of the Air,

is reminiscent of his excellent performance with the Philadelphia Orchestra for Victor 78s more than 30 years ago. The first three movements in his new recording go very well; in the Finale, however, there is a slackening of the reins and things go rather limp. Solti's performance is in the tradition of Toscanini's NBC Symphony recording: fast-paced and mercurial, but rather more considerate of the players in that it is less recklessly driven. London's stereo recording is bright and clear.

Two other stereo editions in the later Toscanini tradition are those by Reiner (RCA Victor LM/LSC 1991) and Szell (Epic LC 3658, BC 1066). Here, too, I find both conductors overly-vigorous and in dynamics tense in phrasing.

For the rest, Böhm (Deutsche Grammophon DGM 12005, DGS 712005) and Boult (Vanguard VRS 1015 and VSD 2005) offer dull, unimaginative performances; Cantelli (Angel 35620, S 35620) and Karajan (RCA Victor LS/LDS 2348) give us all the notes but little else.

In sum, then, the Toscanini-New York Philharmonic edition on Camden is unequivocally recommended as the greatest recorded performance this Symphony has ever had; for those to whom up-to-the-minute sound is a pre-requisite, the Walter records, mono and stereo, are the next best thing. And a mighty close second, too! Martin Bookspan

Basic Repertoire Choice To Date

- | | | |
|---|--|---|
| 1. Tchaikovsky's First Piano Concerto
Nov. '58 | ▲▲ Cliburn; Kondrashin with Orchestra
RCA Victor LSC/LM 2252 | ▲ Munch; Boston Symphony Orchestra
RCA Victor LM 1900 |
| 2. Beethoven's Fifth Symphony
Dec. '59 | ▲▲ Reiner; Chicago Symphony
RCA Victor LSC/LM 2343 | ▲▲ Klemperer; Philharmonia Orchestra
Angel S 35545/35545 |
| 3. Beethoven's "Moonlight" Sonata
Jan. '59 | ▲ Petri
Westminster XWN 18255 | ▲▲ Heifetz; Reiner, Chicago Symphony Orchestra
RCA Victor LSC/LM 2129 |
| 4. Dvořák's "New World" Symphony
Feb. '59 | ▲ Reiner; Chicago Symphony
RCA Victor LSC 2214
▲ Toscanini; NBC Symphony
RCA Victor LM 1778 | ▲▲ Stern; Ormandy, Philadelphia Orchestra
Columbia MS 6062/ML 5379 |
| 5. Beethoven's "Eroica" Symphony
March '59 | ▲ Szell; Cleveland Orchestra
Epic BC 1001
▲ Klemperer; Philharmonia
Angel 35328 | ▲ Koussevitzky; Boston Symphony Orchestra
RCA Victor LM 1797 |
| 6. Bach's Chaconne for Solo Violin
April '59 | ▲ Heifetz
RCA Victor LM 6105
▲ Segovia (guitar)
Decca DL 9751 | ▲▲ Bernstein; N.Y. Philharmonic
Columbia MS 6050/ML 5349 |
| 7. Schubert's "Unfinished" Symphony
May '59 | ▲ Fricsay; Berlin Radio Symphony
Decca DL 9975 | ▲ Bernstein; N.Y. Philharmonic
Columbia MS 6010
▲ Monteux; Boston Symphony
RCA Victor LM 1149 |
| 8. Beethoven's "Emperor" Concerto
June '59 | ▲▲ Rubinstein; Krips with Symphony of the Air,
RCA Victor LSC/LM 2124
▲ Istomin; Ormandy with Philadelphia Orchestra
Columbia ML 5318 | ▲ Gilels; Reiner with Chicago Symphony
RCA Victor LSC 2219
▲ Horowitz; Toscanini with NBC Symphony
RCA Victor LCT 1025 |
| 9. Mozart's G Minor Symphony (No. 40)
July '59 | ▲▲ Klemperer; Philharmonia
Angel S 35407/35407
▲ Reiner; Chicago Symphony
RCA Victor LM 2114 | ▲▲ Reiner with Chicago Symphony
RCA Victor LSC/LM 2216
▲ Mravinsky with Leningrad Philharmonic
Decca DL 9885 |
| 10. Sibelius' Second Symphony
Aug. '59
Revised: Dec. '59 | ▲▲ Ormandy; Phila. Orch.
Columbia MS 6024/ML 5207
▲▲ Monteux; London Symphony
RCA Victor LSC/LM 2342 | ▲▲ Szell with the Cleveland Orchestra
Epic BC 1009/LC 3431
▲ Furtwängler with Berlin Philharmonic
Decca DL 9746 |
| 11. Tchaikovsky's Fourth Symphony
Sept. '59 | ▲▲ Bernstein; N.Y. Philharmonic
Columbia MS 6035/ML 5332
▲ Koussevitzky; Boston Symphony Orchestra
RCA Victor LM 1008 | ▲▲ Beecham with Royal Philharmonic
Angel 35505/35505
▲▲ Monteux with London Symphony
RCA Victor LSC/LM 2208 |
| 12. Berlioz' Symphonie Fantastique
Oct. '59
Revised: Dec. '59 | ▲ Wallenstein; Virtuoso Symphony Orchestra of London
Audio Fidelity FCS 50003 | |
| | 13. Brahms' Third Symphony
Nov. '59 | |
| | 14. Tchaikovsky's Violin Concerto in D Major
Jan. '60 | |
| | 15. Mendelssohn's "Italian" Symphony
Feb. '60 | |
| | 16. Stravinsky's Le Sacre du printemps
March '60 | |
| | 17. Brahms' Second Piano Concerto
April '60 | |
| | 18. Tchaikovsky's "Pathétique" Symphony
May '60 | |
| | 19. Schubert's "Great" C Major Symphony
June '60 | |
| | 20. Rimsky-Korsakov's Scheherazade
July '60 | |

Be Our Guest...

Wherein the reader is invited to be a Guest Critic of new record releases

How do record collectors get that way? In some instances, an interest in music leads to the purchase of a player and records. In other instances, incidental ownership of a phonograph—perhaps it is a part of a TV set—leads to the purchase of records, with the latter then inspiring a deeper interest in music.

In either case, one record purchase leads to another, and in no time at all, another record collector has become enrolled in the ranks.

It is a pleasantly insidious process, this development of the record collector, and a gratifying one. It offers many joys, some tribulations, and a few frustrations. Perhaps it is these last which most frequently change the record collector to record critic.

The time inevitably comes when the collector wishes that the record companies would do things somewhat differently, or that the opinions of professional record critics were more in conformity with his own. From wishing to articulating is a short step, easily taken.

It is to this collector—who is in essence every collector—that BE OUR GUEST offers the opportunity to express his—or her—opinions to a nationwide audience of fellow record collectors.

Our Guest Critics this month are Miss Nina Piscitello and Gerald Orbach. Nina is a resident of Framingham, Mass., where she is employed by the town library. Much of her training as a librarian was acquired at Clark University in Worcester, Mass. As a librarian with a love for music that expresses itself in concert-going, singing in the

Framingham Community Choral Society and her church choir, and collecting records, Nina is put in charge of the library's record collection.

Recently, she went stereo with a Sears Roebuck Silvertone radio-phonograph consolette, Model 58. This includes an external speaker with a 15 foot lead, so the stereo effect is not limited by inadequate speaker separation.

Jerry Orbach is an audiophile from 'way back. At 32, he is married, has two children, and is employed in the purchasing department of one of New York's largest hi-fi and electronics distributors. During the past several years, he has had six different hi-fi systems, and his current one comprises a custom-built preamp and speaker system, with two Eico 60-watt amplifiers, a Fisher tuner, Rek-O-Kut T-12H turntable, ESI arm and Fairchild SM-1 cartridge. He came to music early (rather, music came to him) as his father and older brother sing professionally.

There you have it, two record collectors who say their piece here about a few of the current recordings. If you'd like to have your say about new record releases, write to:

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★★★ Miss Nina Piscitello

Guest Reviewers, August, 1960

Gerald Orbach ★★★

▲ **BIRTH OF THE BAROQUE.** Works of G. Gabrieli, Carolus Luython, Orlando Gibbons, Valentin Haussmann, Jean-Baptiste Lully, Henricus I. F. Biber, Francois Couperin. Consort of Viols of the Pro Arte Anriqua of Prague. Vanguard BGS 5019 \$5.95

Interest: For Pre-Bach enthusiasts
Performance: Excellent
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

If you are interested in Pre-Bach, this is your cup of tea. It also fills the bill nicely for the collector who wants representative music of various periods. Here he will find a program covering nearly two centuries: 1500-1700. The renaissance composers Gabrieli, Luython, Haussmann and Gibbons, and the baroque composers Biber, Lully and Couperin provide a program which shows the overlapping of styles during this time.

Although the music is entirely instrumental, in one portion of the Biber "Serenada," the voice of the night watchman (Kari Nurmela, baritone) can be heard approaching and slowly passing by, making for an effective touch.

The Consort of Viols is a fine group of players who use the old style viols, plus cembalo, to produce a tone of great beauty, comparable to the sound of the present day viola and cello. These musicians have

mastered the style, tone and technique of the renaissance and baroque instruments to give a spirited and enlightening performance. N. P.

▲ **DVOŘÁK: Symphony No. 2 in D Minor, Op. 70; Slavonic Dances, Op. 46, Nos. 1, 3, 7, 8.** Concertgebouw Orchestra, Bernard Haitink cond. Epic BC 1071 \$5.98

Interest: Big symphony
Performance: Excellent
Recording: Good, with reservations
Stereo Directionality: Very good
Stereo Depth: Very good

Here is truly magnificent music: large, dramatic, stirring, substantial. It starts with a soaring first movement (with echoes of Wagner). The soul-satisfying second movement has a depth of feeling which appeals to the intellect as much as to the emotions, and I agree with Alec Robertson, one of Dvořák's biographers, who picked this as "Dvořák's loveliest slow movement." The third movement is lyrical and martial while the final movement dramatically completes this great symphony. The Slavonic Dances have an appealing exuberance and liveliness.

The Concertgebouw Orchestra plays with clarity under Bernard Haitink, a young conductor worth watching.

But for a surface swish the recording is excellent. N. P.

▲ **BOBBY SHORT ON THE EAST SIDE.** Bobby Short, vocal, with rhythm acc. Slumming On Park Avenue; Flying Down To Rio; I Left My Hat In Haiti; Let There Be Love & 8 others. Atlantic 1321 S \$5.98

Interest: Sophisticated
Performance: Excellent
Recording: Very good
Stereo Directionality: Some
Stereo Depth: Fair

Bobby Short is a performer with a style of his own—refreshing in this day of carbon-copy entertainers. He has a bright, crisp, sure delivery on numbers like *Flying Down To Rio* and *I Left My Hat In Haiti*, the second of which is done at such a fast pace it leaves you breathless just listening to it. He has an infectious gaiety and enthusiasm; *Delia's Gone* shows a bluesy facet of the Short talent.

Besides singing, he plays the piano himself and is ably assisted by Aaron Bell and Ismael Ugarte, bass, and Kenny Belding and Johnny Cresci, drums.

Stereo is hardly needed for this small group sort of recording, but it does keep things sharp—balancing bass against drums against piano, which together form a good background for the voice. N. P.

▲ **TCHAIKOVSKY: Symphony No. 2 in C Minor, Op. 17; MOUSSORGSKY: A** (Continued on page 78)

STEREO KIT REPORT:

The EICO HF-81

**Good stereo sound,
well packaged—and
at a modest price**

Hans Fantel / equipment

When we rounded up four recent stereo amplifier kits for evaluation in our June issue (page 45), the EICO HF-81 had not been penned in the same corral. Our readers were not long in protesting this, because the EICO's sturdy merit had won widespread favor since the HF-81 was first introduced some time ago. For this reason, we are now placing EICO's more seasoned amplifier alongside its younger colleagues evaluating it by the same criteria that governed our survey of the Heathkit AA-50, the Knight Y-774J, the Lafayette KT-250A and the PACO SA-40.

In its design objectives, the HF-81 bears a distinct family resemblance to the other four. They all aim to provide the kit builder with a compact, fully self-contained stereo amplifier that delivers good sound at medium power and moderate cost. Outwardly, its strictly businesslike appearance marks the HF-81 as perhaps the plainest member of its clan, but the adage that a homely mien often bespeaks a good heart is definitely borne out in this case.

Power vs. Distortion

To allow direct comparison with measurements cited in our June issue for the other four stereo amplifier kits, we tested the EICO HF-81 under identical conditions. The power per channel was measured at the "hard clipping" level, (just before considerable distortion becomes evident on the oscilloscope screen) and distortion figures were also established at full "clean" output.*

According to our measurements, the HF-81 delivers a respectable 12 watts per channel within the specified harmonic distortion rating of 1% over most of the essential range.

Below 100 cycles harmonic distortion rose slightly to levels of 1.8% at 50 cycles and 2.5% at 30 cycles, while at 10,000 cycles it rose to 1.8%, and to a maximum of 2% at 20,000 cycles. These figures may be considered quite good for equipment of this class and basically in agreement with the manufacturer's claims.

* The manufacturer's own specifications are based on different test conditions, involving power measurement of both channels combined, and harmonic distortion measurement at various power levels. The different test conditions followed by us and the manufacturer preclude direct comparison of figures, but evaluating the data as a whole, our test results appear essentially consistent with the manufacturer's specifications.

Intermodulation distortion is specified at 0.5% at 10 watts, but in our tests the 0.5% figure was reached at 5 watts and then rose to 1% at 12 watts. The manufacturer specifies 2% IM at 28 watts output of both channels combined. Our measurement would indicate that under such conditions the 2% figure would be reached at 24 watts.

Frequency Response and Tone Controls

Measured at the 1-watt level with tone controls in mid-position and frequency response was flat from 60 to 7,000 cycles, with a negligible 0.5 db drop at 40 cycles and 1 db at 30 cycles.

In the treble, response was down nearly 3 db with the treble control flat. When we attempted to lift the drooping curve by advancing the treble control, we succeeded in making the response curve essentially flat to 10,000 cycles, but only at the cost of introducing a rising characteristic between 10,000 and 20,000 cycles. The total action of the treble control at 10,000 cycles allows 14.5 db boost or 13 db attenuation. The bass control in full rotation caused 12 db boost or 13 db attenuation at 50 cycles.

Channel Separation, Hum and Sensitivity

Following the procedure outlined in our June issue, we measured channel separation at 10,000 cycles for full output, finding it 34 db on the "auxiliary" inputs and 27 db on the "phono" inputs. The sensitivity of the HF-81 is such that 0.4 volt input will drive it to 12 watts output and hum and noise measured 72 db down at 12 watts.

Operating Features

The HF-81 has a straightforward layout of controls, simple and self-explanatory with one exception: one of the knobs is labeled "Focus," which led this innocent audiophile to assume that it was a refugee from a TV set. Manipulation of the knob, however, revealed it to be an ordinary stereo balance control. One wonders what EICO is trying to prove by confusing the nomenclature.

The volume controls (labeled "Level") are gaged to a single knob. There are separate tone controls for each channel, treble and bass being adjusted by means of concentric knobs. There is no clutch linkage between the two parts of the concentric control so that each has to be turned separately.

The HF-81 eschews such amenities as rumble or scratch filters, blend control or loudness compensation, but favors the tape fan with a front panel switch for choosing correct frequency compensation for 3¾ or 7½ ips tape speed. It is rather awkward that the power switch is combined with the treble control of the left channel. This unlikely pairing makes it necessary to reset the tone control every time the amplifier is turned on.

Summary:

The EICO HF-81 is an essentially simple integrated stereo amplifier with very respectable performance for its class. Listening tests proved it altogether pleasant to the ear. The only serious criticism to be made on the basis of our tests is the failure of the tone controls to provide flat response in mid-position. This hardly detracts from the musical enjoyment attainable with this amplifier, which at its price of \$69.95 (or \$109.95 factory-wired), represents very good value.

The EICO is economical in space as well as cash. With its compact overall dimensions (15" wide, 4¾" high and 10½" deep), the HF-81 takes up little room for a fairly hefty performer.



Antonius Stradivarius left a legacy of 1100 of the most valuable musical instruments ever created. In September HiFi/STEREO REVIEW, Henri Temianka—famed concert artist who owns one of the 500 'Strads' left in the world—pays tribute to this towering genius of music.



tradivarius' infinite patience and incredible craftsmanship breathed so much life into his work that each of his violins came to have a name and personality all its own. Each is treated like a personal friend by its owner. The violin called "Red Diamond," for instance, was literally nursed back to health after being immersed in the ocean for 24 hours!



very music lover will enjoy this feature in September HiFi/STEREO REVIEW. In fact, it's an issue that's filled with good reading. Don't miss it!



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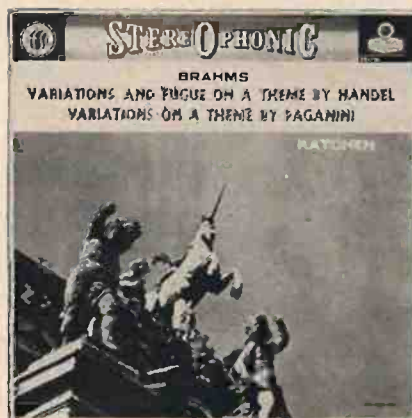
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BEST OF THE MONTH . . .

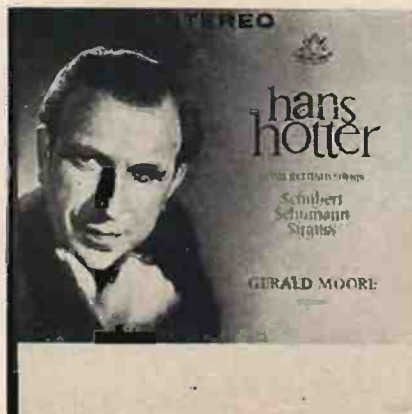
▲ London helps American pianist Julius Katchen add laurels to his reputation with the Brahms *Paganini and Handel Variations*. "Katchen plays them with uncanny understanding . . . These are mature readings . . . Engineering is excellent." (see p. 51)



▲ △ RCA Victor's remarkable *Everything But the Beer* package for the Boston Pops 75th anniversary offers nothing less than a complete Arthur Fiedler-Boston Pops Concert—complete with beer mugs. ". . . the best engineered sound in the entire history of the Boston Pops . . . Fiedler's recording triumph." (see p. 58)



▲ △ Angel's *Great German Songs* comprises a stunning recital of Schubert, Schumann and Richard Strauss *Lieder* by celebrated bass, Hans Hotter. "Hotter sings beautifully and intelligently. . . . Gerald Moore's accompaniments are truly collaborative and Angel's recording is superb." (see p. 58)



Reviewed by
MARTIN BOOKSPAN
WARREN DeMOTTE
DAVID HALL
DAVID RANDOLPH
JOHN THORNTON

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{2}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

. . .

▲ △ **BACH:** Solo Violin Partita No. 3 in E Major; **BRAHMS:** Violin Sonata No. 3 in D Minor. Jaime Laredo with Vladimir Sokoloff (piano). RCA Victor LSC 2414 \$5.98; Mono LM 2414 \$4.98

Interest: For fiddle fanciers
 Performance: Unexceptional
 Recording: Good
 Stereo Directionality: ???
 Stereo Depth: OK

In this, his second recording, Laredo, winner of the 1959 Queen Elizabeth of Belgium competition, turns his attention to far more demanding repertoire than in his debut recording of some months ago. The playing is still as technically secure as in the debut disc, but here Laredo's youth and comparative inexperience are evident. Both the Bach Partita for unaccompanied violin and the Brahms Sonata suffer from a certain tentativeness and lack of assertion in their interpretation. The Brahms, that glorious outpouring of mature passion, sounds a little anemic as it comes off this record. The interaction between two sovereign musical intellects which distinguished the marvelous old 78 rpm version by Szigeti and Petri is absent from the Laredo-Sokoloff collaboration. The contemporary version which comes closest to having it, in this opinion, is the Angel recording by Oistrakh and Yampolsky.

The recorded sound is good, with improved balance between Laredo's violin and Sokoloff's piano—but it does seem weird to have a solo violin (in the Bach) recorded in stereo. M. B.

▲ **BACH:** Recitative and Aria from *Cantata*
HiFi/STEREO

tata No. 73—Herr, wie du willst, so schicks mit mir; Aria from Cantata No. 8—Liebster Gott, wann werd' ich sterben?; Cantata No. 158—Der Friede sei mit dir (complete); Aria and Chorale from Cantata No. 13—Meine Seufzer, meine Tränen; Aria and Chorale from Cantata No. 157—Ich lasse dich nicht; Aria and Chorale from Cantata No. 159—Sehet wir geh'n hinauf gen Jerusalem. Dietrich Fischer-Dieskau (baritone) with Choir of St. Hedwig's Cathedral, Berlin, and Berlin Philharmonic Orchestra, Karl Forster cond. Angel 35698 \$5.98

Interest: Surely
Performance: Superb
Recording: Superb
Stereo Directionality: Good
Stereo Depth: Satisfying

Superlatives fail me. Get this disc! D. R.

▲ **BEETHOVEN:** Sonatas—No. 8 in C Minor, Op. 13 ("Pathétique"); No. 14 in C-sharp Minor, Op. 27, No. 2 ("Moonlight"); No. 21 in C Major, Op. 53 ("Waldstein"); No. 23 in F Minor, Op. 57 ("Appassionata"). Orazio Frugoni. Vox PL 11570 \$4.98

▲ **BEETHOVEN:** Piano Sonatas—No. 14 in C-sharp Minor, Op. 27, No. 2 ("Moonlight"); No. 24 in F-sharp, Op. 78; No. 30 in E Major, Op. 109. Annie Fischer. Angel S 35791 \$5.98

Interest: Piano masterpieces
Performance: Fischer sensitive; Frugoni colorless
Recording: Vox constricted; Angel open
Stereo Directionality: Not needed
Stereo Depth: Good

There is a vast amount of music on the Vox disc, and it is all great music, but the appeal of the record unfortunately is only quantitative. Frugoni's playing is straightforward and impersonal, while the recording is too constricted in sound to allow even the virtue of correctness to come through freely. So, a record which seemingly offers much for its cost turns out to be no bargain at all.

Annie Fischer plays her Sonatas with insight and sensitivity. She is a musical interpreter; her playing is warm and vital. The slow variations of Op. 109 are exalted and moving, and altogether quite magnificent in this performance. There is a great deal of character in these readings; even the "Moonlight" emerges as fresh and rewarding. The Fischer tone is rich and full, and Angel's recording does not slight it. This is an outstanding Beethoven disc. *SP: D.*

▲ **BEETHOVEN:** Symphony No. 2 in D, Op. 36; Overtures—Coriolan; Prometheus. Philharmonia Orchestra, Otto Klemperer cond. Angel S 35658 \$5.98

Interest: Solid
Performance: Wonderful
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Good

Klemperer has done it again! Here is a Second Symphony of inevitable rightness, even to the observance of the universally-ignored repeat of the first movement exposition. The Second Symphony is no small-scaled affair as Klemperer sees it; rather, it is in its power and directness the immediate progenitor of the *Eroica* Symphony, a flexing of the composer's muscles prior to his engaging in the combat of the *Eroica*. All this Klemperer brings out in rugged strength.

AUGUST 1960

The two overtures, which round out Side 2 of the disc, benefit from a similar approach, especially the surgingly dramatic *Coriolan*.

The orchestra and engineers were in top form for the recording also, and the end result is a Beethoven disc complete in its artistic fulfillment. *M. B.*

▲ **BEETHOVEN:** Symphony No. 6 in F Major, Op. 68 ("Pastoral"). Philharmonia Orchestra, Otto Klemperer cond. Angel S 35711 \$5.98

Interest: For Beethoven & Klemperer
Performance: Klemperer
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Stereo adds breadth and spaciousness to this performance which was released in mono some months ago. The performance, as was noted then, will not please everybody—especially the slow-gaited Scherzo, whose peasants are rather heavy-footed in their merrymaking. Otherwise, Klemperer gives us a very relaxed and uncomplicated "Pastoral" of the distinctly country bumpkin variety. *M. B.*

▲ **BEETHOVEN:** Symphony No. 7 in A Major, Op. 92. Symphony of the Air, Leopold Stokowski cond. United Artists UAS 8003 \$5.98; Mono UAL 7003 \$4.98

Interest: Supreme
Performance: Very good, with some reservations
Recording: Good

Back in the late 1920's, during his heyday as conductor of the Philadelphia Orchestra, Stokowski recorded a performance of this Symphony that was one of the finest things he ever did. It had a buoyancy and a sure sense and feeling for the instrumental values of the score and gave us a Seventh Symphony of remarkable vigor and clarity.

The present performance duplicates much of the success of that earlier one, but there are a few places where the problems of the score have not been ideally solved; in the finale, for example, I have the feeling of rhythmic slowness which vitiates some of the drive built into the music by Beethoven. Stokowski will probably be roundly criticized by some for cutting the Scherzo rather drastically. As for me, I am inclined to agree with him that once around is enough for the Trio. *Chacun à son goût!*

Incidentally, although the jacket of the record sent to me for review has the word "Stereo" written on it in three different places, the disc itself is just as assuredly monophonic—hence I can make no comments concerning the stereo aspects of the recording. The mono disc is adequate for sound, if not quite up to the best of contemporary standards. *M. B.*

BERGSMÄ: Music on a Quiet Theme (see SESSIONS)

▲ **BRAHMS:** Hungarian Dances—Nos. 1, 3, 5, 6, 17-21; **DVOŘÁK:** Slavonic Rhapsody No. 5, Op. 45; Scherzo Capriccioso, Op. 66. Royal Philharmonic Orchestra, Rafael Kubelik cond. Capitol SG 7209 \$5.98

Interest: Considerable
Performance: Kubelik's best
Recording: Outstanding

Stereo Directionality: Good
Stereo Depth: Also good

Kubelik conducts music here with obvious relish and sympathy, and when this talented conductor is at his best, the results are always exhilarating. Even though the Brahms dances are given polished, smooth, big-sound performances, and include the rarely heard and utterly delightful Dance No. 18, there is no doubt that the *Scherzo Capriccioso* and Slavonic Rhapsody are the pieces Kubelik enjoys most.

Westminster first recorded the *Scherzo* around 1951, and Vox, Angel, and Mercury have since had Perlea, Sawallisch, and Barbirolli conducting in that order. Kubelik's latest for Capitol surpasses anything in the catalog for sound and reading. As a bonus, he adds the early Dvořák Rhapsody, a score that comes close to the razzle-dazzle of the more highly estimated Op. 66. A must record for Dvořák lovers. *J. T.*

▲ **BRAHMS:** Symphony No. 1 in C Minor, Op. 68. Berlin Philharmonic Orchestra, Rudolf Kempe cond. Capitol SG 7208 \$5.98

Interest: Colossal
Performance: Weighty
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

Kempe takes a deliberate, brooding view of the Brahms "First," with the result that the Symphony emerges in a Furtwängler-like light. This kind of performance will not be universally admired, but in its own way it is an excellent translation of Brahms' intentions. The engineers have captured full, ripe sound and the playing is superb. *M. B.*

▲ **BRAHMS:** Variations and Fugue on a Theme by Handel, Op. 24; Variations on a Theme by Paganini, Op. 35. Julius Katchen (piano). London CS 6158 \$5.98

Interest: Major piano variations
Performance: Excellent
Recording: Excellent
Stereo Directionality: Not needed
Stereo Depth: Good

These compositions are cruel tests for any pianist. They are long, technically difficult and knotty. In most performances, they wind up as bores, but not here. Katchen plays them with uncanny understanding and thorough communicativeness. In these renditions, they seem less erudite than romantic; yet they are not without a degree of profundity.

Katchen's playing has dash, intensity, lyricism and warmth. Always an excellent technician, he is not fazed by the intricacies of the "Paganini" or the austerities of the "Handel." The architecture of the pieces is well organized in his performances. Each builds towards its conclusion without a hint of fragmentation. In the Handel set, there is exciting propulsion towards the Fugue and its grand finale is played with rock-like steadiness and strength. There are mature readings, probably the best that Katchen has recorded. The engineering is excellent. *W. D.*

BRAHMS: Violin Sonata No. 3 (see BACH)

▲ **DEBUSSY:** Quartet in G Minor; **RAVEL:** Quartet in F. Juilliard String Quartet

tet. RCA Victor LSC 2413 \$5.98; Mono LM 2413 \$4.98

Interest: Quartet cornerstones
Performance: Muscular
Recording: Good
Stereo Directionality: Good
Stereo Depth: Natural

In the athletic, biceps-flexing style of the Juilliard Quartet, the Ravel emerges more successfully than the Debussy. There is more light and shade in the latter work than the Juilliard foursome makes manifest in the performance.

The rival Columbia coupling of these same two score with the Budapest String Quartet presents finer-styled performances of both, but RCA's stereo recording here is cleaner and less diffuse. M. B.

DVOŘÁK: Slavonic Rhapsody; Scherzo Capriccioso (see BRAHMS)

▲ **DVOŘÁK:** Symphony No. 2 in D Minor, Op. 70; Slavonic Dances Nos. 1, 3, 7 and 8 from Op. 46. Amsterdam Concertgebouw Orchestra, Bernard Haitink cond. Epic BC 1070 \$5.98

Interest: Symphony—a neglected masterpiece
Performance: Excellent
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

In his recording debut Haitink, the newly-appointed co-conductor (along with Jochum) of the Concertgebouw Orchestra, makes a profound impression. Here is a musician of keen sensitivity and perception, with security and control. This combination of elements is not as common among conductors as you might think. In our young conductors (and Haitink is still in his early thirties) the combination is so rare as to be a phenomenon when it does appear. Hence Haitink, on the strength of just this record, emerges as a leader of imposing stature.

As to the music, Dvořák's D Minor Symphony is for me one of the very greatest symphonies of the 19th century, displaying in its pages a sureness of command and spontaneity of ideas that ought to make it a staple of the repertoire. Why this is not so is one of those unaccountable mysteries of music. About a decade ago London released a performance of the music by the Northwest German Radio Orchestra under Hans Schmidt-Isserstedt (now no longer available) which was revelatory in its probing statement of the contents of the score; Haitink's seconded by excellent stereo reproduction, is a worthy successor to that of Schmidt-Isserstedt and is the preferred version among the four now available.

The four Slavonic dances, which fill out Side 2, are interpreted with a similar feeling for their intrinsic content, and the orchestra plays with marvelous precision.

The future of the Amsterdam Concertgebouw Orchestra would seem to be in excellent hands. M. B.

▲ △ **DVOŘÁK:** Symphony No. 5 in E Minor, Op. 95 ("From the New World"). London Symphony Orchestra, Leopold Ludwig cond. Everest SDBR 3056 \$4.98; Mono LPBR 6056 \$4.98

Interest: Repertoire cornerstone
Performance: Dedicated

Recording: Good
Stereo Directionality: Fine
Stereo Depth: Excellent

By adopting a tempo just a shade slower than usual and then digging out of the music a kind of quiet passion and intensity, Ludwig produces in the *Largo* of the *New World* Symphony an effect of hypnotic power and introspection. With this approach the *Largo* becomes the true focal point of the Symphony—as Dvořák undoubtedly intended.

Everest's engineers turn in their usual superb job, both in mono and stereo, to round out a musico-sonic picture of uniform excellence. M. B.

▲ **GILBERT & SULLIVAN:** *Iolanthe* (complete operetta). Soloists and Chorus of the Glyndebourne Festival, with the Pro Arte Orchestra, Sir Malcolm Sargent cond. Angel 3597 B/L \$13.96

Interest: Savoyard standard
Performance: Tops
Recording: Good
Stereo Directionality: Fair
Stereo Depth: Good

Sir Malcolm Sargent has kept the principals of previous Angel G&S productions together to turn out his fifth outstanding album in this series. From the very beginning, with *The Mikado*, it was evident that Sir Malcolm had brought to the scene a company that would vocally rival the D'Oyly Carte. In many ways, his performances equal the D'Oyly Carte productions, and in some respects his group is superior.

This superiority is in his choice of contraltos and sopranos such as Elsie Morison, Monica Sinclair and Marjorie Thomas, and in baritone John Cameron and Owen Brannigan, bass. These voices are top-ranking in England, and Sir Malcolm in keeping his organization intact has used the artists to form a solid foundation for the high standard he has maintained.

Stylistically the Sargent performances are much crisper than those of the D'Oyly Carte as directed by veteran, Isidore Godfrey. Where Sargent creates a deft atmosphere, Godfrey is much more sentimental and romantic.

Iolanthe has its supreme moments, like the delicious scene ending Act One, from Phyllis' aria "For Riches and Rank I do not long" through the Lord Chancellor's big moment, "Go Away Madam," to the argument between the Peers and the Peri. It does not have, however, the same continuity and stature as *The Gondoliers*, *The Mikado*, and *H.M.S. Pinafore*.

Angel's G&S projects are greatly improved technically, but London's engineering still provides a wider-range and a generally warmer sound with more spatial illusion. D'Oyly Carte's last London issue, *H.M.S. Pinafore*, included all of the dialogue, a refreshing precedent that Angel would do well to copy.

With *Iolanthe* comes a free disc as bonus, containing fifteen scenes from Sargent's previous G&S albums. J. T.

▲ **HAYDN:** Quartet in C Major, Op. 76, No. 3 ("Emperor"); **MOZART:** Quartet in C Major (K. 465) ("Dissonant"). Paganini String Quartet. Kapp KC 9045-S \$4.98

Interest: Masterpieces
Performance: Excellent, with one minor reservation

Recording: Faithful
Stereo Directionality: Good
Stereo Depth: Adequate

This is indeed excellent quartet playing. The performances are spirited, technically secure, tonally satisfying, and with excellent ensemble. The recording, likewise, is first rate. Stereo directionality is in evidence, but not to an exaggerated degree, so that the quartet has a natural presence.

My only reservation about the performance has to do with the tempo of the *Adagio* opening of the Mozart work. It is this section, with its strange harmonies, that gives the work its nickname, the *Dissonant* Quartet. It seems to me that the relatively fast tempo of this performance gives that *Adagio* a matter-of-fact quality that robs it of its mysterious feeling. I was impelled to compare this approach with that of other quartets that have recorded the work. Comparisons of the performance times indicate that the consensus is in favor of a slower tempo. The Paganini Quartet takes one minute and forty-three seconds to play the introduction, while the Parrenin Quartet in a Westminster recording requires two minutes and seven seconds. The Guilet Quartet for Concert Hall takes the same approach as the Parrenin; they do it in two minutes and four seconds. In another Westminster version, the Vienna Konzerthaus Quartet requires one minute and fifty-four seconds. The only reading that approximates the Paganini's is that of the Roth Quartet once available on the Mercury label. They play the introduction in one minute and forty-five seconds.

My purpose in comparing these timings down to the second is not to be picayune. This introduction, which is one of the most remarkable things ever to come from Mozart's pen, takes on an entirely different quality, depending upon the tempo at which it is played. The Paganini's approach, because of its fast speed, is to me, the least satisfactory. However, I should like to stress the fact that this is the only complaint that I have: otherwise, the performance is totally admirable.

Incidentally, Haydn's reactions upon hearing the weird harmonies of this introduction are worth repeating. His sole comment was: "If Mozart wrote it, he must have had good reason for doing so." D. R.

▲ △ **HAYDN:** Symphonies—No. 94 in G Major ("Surprise"); No. 101 in D Major ("Clock"). Vienna Philharmonic Orchestra, Pierre Monteux cond. RCA Victor LSC 2394 \$5.98; Mono LM 2394 \$4.98

Interest: Unquestioned
Performance: Skilled
Recording: Dull and lack-luster
Stereo Directionality: OK
Stereo Depth: OK

The surprising thing about this disc, in both stereo and mono versions, is the bad, relatively muffled recording. I was struck by its lack-luster quality immediately upon hearing it. Comparison with the Beecham recording for Capitol confirmed my impression. The orchestra "opens up" in the Capitol version, and the instrumental voices have all the focus that they lack in the RCA Victor recording. Surely, modern recording techniques have gone farther than what is evidenced on these records.

H i F i / S T E R E O

As for the performance: Beecham's reading of the first movement of the "Glock" is vital and exciting, while Monteux seems colorless by comparison. From that point on, however, it is Monteux who surges ahead, with faster tempi in all of the remaining three movements. The second movement—the one which gives the symphony its nickname—is taken at the fastest speed that I have ever heard. In fact, as I mentioned in my review of the Beecham recording in the June issue, Monteux takes only six minutes to Beecham's eight!

In the finale, it is Monteux whose reading has the greater sparkle. However, it is considerably minimized by the dull recording. In short, not recommended. D. R.

△ **JANÁČEK:** *Jenůfa* (complete opera). Marta Krásová (soprano)—Kostelnicka; Stěpanka Jelínková (soprano)—Jenůfa; Ivo Židek (tenor)—Steva; Beno Blachut (tenor)—Laca; Karel Kaláš (baritone)—The Miller; Milada Čadikovičová (contralto)—Grandmother & others with Chorus and Orchestra of the Prague National Theater, Jaroslav Vogel cond. Artia ALPO 80 C/L \$15.98

Interest: Czech-Moravian masterpiece
Performance: Adequate to good
Recording: Fair

Jenůfa, based on Gabriela Preissová's "drama of Moravian rural life," was the first genuine masterpiece to come from the pen of the Moravian-Czech master, Leoš Janáček. It was the first score to make Janáček's name known beyond the environs of his home city of Brno. It was the first Czech opera after Smetana's *The Bartered Bride* (Artia ALPO 82 C/L stereo

& mono) and Dvořák's *Rusalka* (scheduled on Artia ALPO 87 D/L) to gain any kind of foothold in the international operatic repertoire. The struggle for such recognition was for Janáček a long and bitter one; for he composed *Jenůfa* in a first version between 1894 and 1897, revising it between 1899 and 1903. (During the latter period, he suffered through the illness and death of a daughter whom he adored.) A premiere took place on January 21, 1901; but it was not until May 26, 1916 that *Jenůfa* was finally produced in Prague. By this time, Janáček had become discouraged to the point of losing almost all creative urge; but the long delayed triumph of *Jenůfa* and its subsequent course through all the major opera houses of Europe (it made the Met in New York in 1924) rekindled the then 60-year-old composer's creative fires. During the last dozen years of his life he completed no less than a half-dozen operas, the Slavonic Festival Mass (*Urania* 7072), two string quartets (*Artia* 109), the *Sinfonietta* (*Artia* 122) and *Taras Bulba* (*Capitol* G 7159), all of which have gradually been coming into their own with the listening public as the highly individual masterpieces that they are.

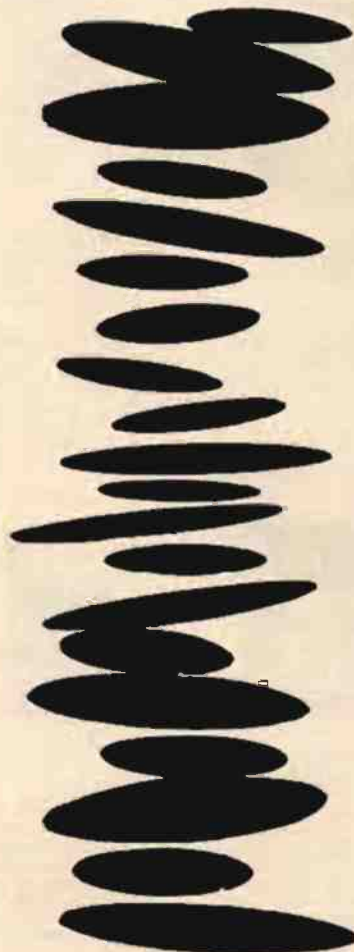
In *Jenůfa*, Janáček and his librettist have taken an ostensibly sordid rural story of a mother who does away with her step-daughter's illegitimate child to save her from disgrace and transformed it into a drama of intense compassion and forgiveness. As drama *per se* the story comes perilously close to be back-country "soap opera." It is the musical characterization

of the chief figures in their Moravian village setting that saves all—in particular that of the embittered step-mother Kostelnicka, the pathetic Jenůfa, the irresponsible Steva who fathers but won't take responsibility for her child and the steadfast "good" brother, Laca. It is Kostelnicka who emerges as the crucial and most moving figure and in her confrontations of Steva and Laca, in her colloquies with Jenůfa, and above all in the heartrending scene wherein she decides to do away with Jenůfa's baby, she emerges as something close to heroic.

Janáček's musical language in *Jenůfa* stems in part from the post-Dvořák lyrical style of his early Lach Dances (*Artia* 122) and in part from the gnomic, terse style he was beginning to develop out of his study of Moravian dialect and rhythm. There are few arias or formal ensembles as such, save for one or two brief folk dance episodes. The singers use, rather, a highly effective *parlando-arioso* not unlike that found in Mussorgsky's *Khovanchina* (Janáček was a profound admirer of the Russian master's work). At moments of intense drama, it breaks out either into pure song or else breaks down into something close to speech-song. What is particularly noticeable is the complete naturalness with which words and music fit each other—inflection, stress, word intonation all seem an essential part of the music and vice-versa.

Janáček's orchestra here is not the highly developed ensemble of the mature works; but it still offers a potent running com-

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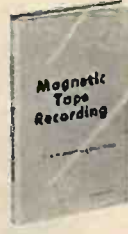
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mentary on dramatic action and the psychology of the protagonists; and there are some striking coloristic devices brought into play, such as the use of a repeated xylophone figure in Act I to suggest the turning of the mill wheel.

Jenůfa, like almost all of Janáček's works, stands or falls on intensity of expression, together with tautness of phrasing and accuracy of rhythm. I wish I could say that this long-awaited first recording of *Jenůfa* measured up in this respect to what is actually in the music; but I fear that the Bohemian Czechs of the Prague National Theater tend to soften Janáček's music—and to its detriment. At least this is how this particular recorded performance strikes me. Krásová as Kostelnicka comes closest to measuring up to Janáček's musical-dramatic characterization; and she is ably seconded by Židek as Steva and Jelínková as Jenůfa. Yet, I suspect that their performances would have gained tremendously in power and intensity had someone of the stature of Bretislav Bakala (Janáček's close friend and pupil) or Karel Ancerl been at the conductorial helm. Still, we can only be enormously grateful to Artia for making a genuine start toward giving us the Janáček operas complete in their original language. Indeed, two of his finest mature operas are slated for release by Artia within the next six months—the powerful *Katya Kabanova* (stereo and mono) and the delightful animal opera, *Cunning Little Vixen* (mono only).

So far as recorded sound goes, this one of *Jenůfa* is of 1952 vintage—adequate, but no more than that, which is all the more reason why Artia should arrange for a replacement version in stereo as well as mono and conducted by such as Bakala, Ancerl or Talich. D. H.

▲ △ **KHACHATURIAN:** Piano Concerto. Peter Katin with the London Symphony Orchestra. Hugo Rignold cond. Everest SDBR 3055 \$4.98; Mono LPBR 6055 \$4.98

Interest: Modern standard
Performance: Excellent
Recording: Excellent
Stereo Directionality: Sufficient
Stereo Depth: Good

Composed in 1935 and played for the first time in America seven years later, this is the most recent piano concerto to secure a place in the regular repertory. It is colorful, grateful to the soloist and the orchestra, and quite easy for the listener to assimilate. It is more romantic than modern, yet it is of this era in its directness and drive.

More than most compositions he has recorded, this Concerto is suited to Katin's style of pianism. His crisp touch and bright tone are ideal. He plays with verve and sentiment, as well as with evident enjoyment. Rignold has the orchestra on its toes and Everest's recording is superb, with the stereo broad and deep. W. D.

▲ **MENDELSSOHN:** Piano Concertos—No. 1 in G Minor, Op. 25; No. 2 in D Minor, Op. 40. Rudolf Serkin with the Philadelphia Orchestra and the Columbia Symphony Orchestra [in the Concerto No. 2]. Eugene Ormandy cond. Columbia MS 6128 \$5.98

Interest: Fine romantic period pieces
Performance: Breathtaking
Recording: Excellent

Stereo Directionality: Fine
Stereo Depth: Good

These pieces are tailor-made for Serkin's flamboyant, extroverted Romanticism and he plays them up to the hilt, with fine bravura and dash, plus a warm leavening of color and sensitivity.

The concertos themselves are rich examples of Romantic style; the First is fairly often heard in our concert halls; but the Second, for all its five recordings, is a rare item in concert. No doubt about it, with Serkin's dynamic interpretation and first-class stereo recording from the engineers, these are the performances to get.

One question: What, if not members of the Philadelphia Orchestra, is the "Columbia Symphony Orchestra" Ormandy conducts in the Second Concerto? M. B.

MOORE: In Memoriam (see **RUGGLES**)

MOUSSORGSKY: A Night on Bald Mountain (see **TCHAIKOVSKY**)

▲ **MOZART:** Clarinet Quintet in A major (K. 581); Serenade in G major ("Eine Kleine Nachtmusik") (K. 525). Budapest Quartet, David Oppenheim (clarinet) and Julius Levine (double bass). Columbia MS 6127 \$5.98

Interest: Unquestioned
Performance: Clarinet Quintet superb; "Nachtmusik" not quite
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: Adequate

The Clarinet Quintet is given a rich mature reading, with a wonderful sense of poise and with admirable finesse on the part of all five players.

In the "Nachtmusik," there is evidence of some insecure bowing in the first violin, so that, in bar 129 of the Finale, the last note is missing altogether. The recording is fantastically faithful, which may account for part of my complaint regarding the first violin; it may be that no violin playing could stand up under the "bright light" of such close microphone placement. Nevertheless, the version for string quartet and double bass is welcome, especially since this familiar piece is almost always played by a string orchestra.

Nor to be picayune, but merely for the sake of historical accuracy, the jacket notes give Mozart's birth date as two days before it actually took place. D. R.

MOZART: Quartet No. 21 ("Dissonant") (see **HAYDN**)

▲ **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30. Leonard Pennario with the Philharmonia Orchestra, Walter Susskind cond. Capitol SP 8524 \$5.98

▲ **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30, Ann Schein (piano) with the Vienna State Opera Orchestra. Sir Eugene Goossens cond. Kapp KDC 6000-S \$5.98

Interest: Virtuoso concerto
Performance: Pennario powerful; Schein sensitive
Recording: Both very good
Stereo Directionality: Both reasonable
Stereo Depth: Both good

It was to be expected that Pennario would record this concerto at about this point in his career, but the same cannot be said about Ann Schein. I had admired the care

with which her recorded repertoire was chosen; in particular, her not undertaking compositions normally considered beyond her years, her experience or her capabilities. She has gained recognition as a young artist with an outstanding potential, but is the Rachmaninoff "Third" a proper vehicle for her? Particularly for recording? *A priori*, I would say no. It is a composition that has baffled many mature performers, even great ones; I well remember an occasion when Gieseking came a cropper with it.

On the concert stage, the piece generates some excitement even when it is merely given a run-through. In a recording, far more is demanded, for recordings can be compared side for side, each to the other.

How does the Schein version compare with the Pennario? She begins more lyrically; he gets under way somewhat clumsily. Then the demand arises for power, and he has it, but not she. Frankly, I don't think any woman pianist has the special type of power Rachmaninoff demands in this work. When the Horowitz and Gilels recordings, and the old Rachmaninoff (all RCA Victor) are brought out, this becomes distinctly apparent. It just is not the type of concerto that can be scaled down to accommodate the maximum effort of a small-scale performer.

What we have in the Schein performance is a statement short of the one demanded by the music. Other music, even grander than the Rachmaninoff "D Minor" can be satisfied with the Schein approach, but this is an obdurate piece, and if you will play the Horowitz record, you will understand why the composer exclaimed that his younger colleague got out of the music what he himself could only imagine. And Rachmaninoff could play pretty good piano too!

Both of these new versions are deliberate, on the order of the Cliburn rendition for RCA. Neither of these pianists tear into the piece with the passion and excitement of Horowitz. Nor, for that matter, do Cliburn or Gilels. While Pennario does well after getting under way, he never quite achieves a true *pianissimo*; he stays loudish throughout. Schein has some fine moments, particularly in the slow movement. But neither she nor Pennario achieve the lyrical intensity of the Cliburn performance.

Both conductors are able collaborators. However, the Philharmonia is far and away the better orchestra. Capitol's sound is bigger and more brilliant than Kapp's and the balance between soloist and orchestra is better, but the difference is not significant. W. D.

RAVEL: Quartet in F (see **DEBUSSY**)

△ **RUGGLES:** Organum; **MOORE:** In Memoriam; **WARD:** Symphony No. 2, Japan Philharmonic Symphony Orchestra, William Strickland cond. Composers Recordings CRI 127 \$5.95

Interest: Significant Americana
Performance: Very good
Recording: Very good

With Charles Ives, Wallingford Riegger and Henry Cowell, Carl Ruggles, who was born in 1876, helped give American concert music a powerful character of its own.

HiFi/STEREO

However, his importance and influence cannot be evaluated by a reference to the Schwann catalog; only one other record of his works is listed therein (Columbia ML 4986). *Organum* was composed in 1945 and was premiered by Leopold Stokowski four years later. It is a short piece for full orchestra, serious and granitic in strength and sonority. Its sheer power indicates that we are much the poorer for the paucity of Ruggles recordings.

Douglas Moore's *In Memoriam* is in its own way kin to *Organum*. It is an intense, compact work. In the words of its composer, "It is dedicated to those who die young," and it evokes a bitter feeling of loss for those who were cut down in their prime.

Robert Ward is of a younger generation than Ruggles and Moore. His *Second Symphony* is a lyrical three-movement work, written in classical fast-slow-fast format. It is an energetic and robust composition, with a decided positivism about it that has its own attractions.

The Japan Philharmonic, which is performing more American compositions than most American orchestras, plays proficiently, and the recording is very well engineered. *W. D.*

▲ **SCHUBERT:** Symphonies—No. 5 in B-flat; No. 3 in D Major. Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Capitol SG 7212 \$5.98

Interest: Lyrical symphonic masterpieces
Performance: Beautiful
Recording: Excellent
Stereo Directionality: Sufficient
Stereo Depth: Good

These two melodious symphonies got off to a slow start in the public concert hall. The manuscript of the Third was not found until eleven years after Schubert's death. The lovely Fifth had its first public performance more than fifty years after it was written. Ah, the Good Old Days!

How beautifully Beecham shapes the melodies in these performances and what melodies they are! Both symphonies sing from beginning to end. Under the Baronet's baton, the music flows lightfootedly and its texture is gossamer fine. The engineering flawlessly sustains the delicacy of nuance that Beecham achieves. *W. D.*

▲ △ **SCHUMANN:** Piano Concerto in A Minor, Op. 54. Van Cliburn with the Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2455 \$5.98; Mono LM 2455 \$4.98

Interest: Major Romantic concerto
Performance: Pianistically uninspired
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This is only the second concerto that Van Cliburn has recorded deliberately. The first was the Tchaikovsky (Victor LM2252; LSC2252). The recording of the Rachmaninoff D minor (Victor LM2355; LSC 2355) was of an actual concert performance and was not specifically prepared for

taping. Hence, there is a two year gap between the young pianist's appearances before the recording microphones, a long time for so active and successful a performing artist.

I am not enamored of the Cliburn rendition of the Schumann Concerto. The music plods rather than sparkles. In some passages there is a feeling of tentativeness, as though the interpretation has not been fully formed. In others, there is a lack of surge and flow, with the playing more studied than spontaneous. There is neither the assurance nor the identification apparent in both the Tchaikovsky and the Rachmaninoff recordings.

In contrast to the piano playing, the orchestral part is played with ardor and expansiveness. On more than one occasion, I receive the impression that Reiner was urging his soloist to "get on with it"—to infuse his playing with more verve. This is the most expressive and impressive performance of the orchestral score on records. It is sensitive; it is very well balanced; and it is propulsive.

Actually, what seems most lacking in Cliburn's performance is what he has been praised for so abundantly—romantic feeling. Playing the Lipatti recording (Columbia ML 4525) against this one is a revelation. It is not a matter of speed or technique. It is a matter of insight, sensitivity, style and communication. The Lipatti sings and soars with its fanciful poeticizing; withal, it is strong and undistorted in rhythm or phrasing. The Cliburn is relatively earthbound, with little lyrical rapture and surprisingly weak attacks.

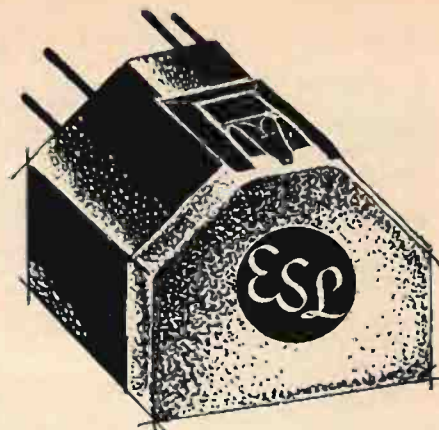
Of course, the Lipatti sound has been dulled by age, while the new recording is rich, full and clear, with the stereo version adding extra spatiality and definition to already fine sound. Victor's economics, however, is an entirely different matter. Less than sixteen minutes per side, monaural or stereo, does seem extravagant. *W. D.*

△ **SESSIONS:** Symphony No. 1; **BERGSMAN:** Music on a Quiet Theme; **SMITH:** Tetrameron. Japan Philharmonic Symphony Orchestra, Akeo Watanabe cond. (Sessions; Smith); William Strickland cond. (Bergsma). Composers Recordings CRI 131 \$5.95

Interest: Important American symphony
Performance: Convincing
Recording: Very good

Roger Sessions wrote his First Symphony in 1927, a few years after his famous *The Black Maskers* (Mercury SR 90103; MG 50106). It is an elaborate composition, scored for full orchestra, with three assertive movements. Its vigor and intensity are immensely impressive and immediately mark this as music of stature. Watanabe's reading is strong and assured; it is his best representation on records to date.

The William Bergsma opus is a short piece that rises to a powerful climax. Russell Smith was born in the year that Sessions composed his Symphony. The *Tetrameron* is a one-movement piece that creates a mood of calmness and certainty. Both works are played with conviction. The recording throughout is very good. *W. D.*



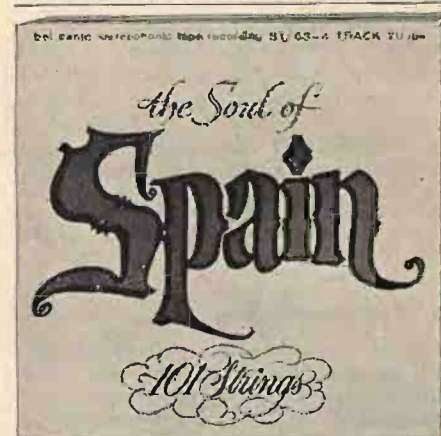
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SMITH: Tetrameron (see SESSIONS)

▲ **TCHAIKOVSKY:** Symphony No. 2 in C Minor, Op. 17 ("Little Russian"); **MOUS-SORGSKY:** A Night On Bald Mountain. Philharmonia Orchestra, Carlo Maria Giulini cond. Angel S 35463 \$5.98

▲ **TCHAIKOVSKY:** Symphony No. 2 in C Minor, Op. 17 ("Little Russian"). Paris Conservatory Orchestra, Georg Solti cond. London CS 6118 \$5.98

Interest: Compelling early Tchaikovsky
Performance: Giulini tremendous!
Recording: Angel at its best
Stereo Directionality: Perfect
Stereo Depth: Just right

Giulini here has made his most exciting record for Angel. His spirited account of Tchaikovsky's C Minor Symphony, which incorporates so much Russian folk-song material, has no rival. This stereo edition of the mono released months ago, is one of the very best Angel has ever turned out. Not since the days of Toscanini have I heard such discipline, such orchestral unity generating an excitement that will pull you right out of your chair. Giulini provides a tonal resonance and weight as well. For me, this is one of the outstanding discs of the year.

Giulini's electrifying interpretation of *A Night On Bald Mountain* is wall-shattering, explosive, and conducted at a furious clip. Yet, in the last pages he obtains from the strings and winds of the Philharmonia a *pianissimo* of seraphic lightness.

Although London's brilliant conducting star, Georg Solti, leads the Paris Conservatory Orchestra in a fine performance of the same Symphony, he simply cannot compete with Giulini. London's sound is good, but Angel's is better, especially in the pickup of woodwinds. J. T.

△ **VIVALDI:** Il Cimento dell'Armonia e dell'Invenzione—12 Concerti Grossi, Op. 8. Julian Olevsky (violin), with the Vienna State Opera Orchestra, Hermann Scherchen cond. Westminster XWN 3315 3 12" \$14.94

Interest: Unquestioned
Performance: Superb
Recording: Excellent

Scherchen is known to vary in the quality of his performances like the proverbial "little girl who had a little curl." This, however, is one of his good ones—and at his best, he is hard to beat. There is a beauty of phrasing, a polish and spirit to the orchestral work that makes this one of the most satisfying versions I have ever heard, of the familiar "Four Seasons," which comprise the first four of the twelve concerti grossi in this collection. The other eight concerti are performed with equal beauty and skill.

Olevsky's playing of the solo part is as close to perfection as my ears can conceive. He has technique, tone, feeling, and, above all, beautiful style.

The recording is tonally very satisfying and, with one exception, beautifully balanced. The exception is the slow movement of the concerto called "Winter," with its pizzicato accompaniment to the beautiful melody in the solo violin. Unfortunately, the pizzicato chords of the orchestra are made unduly prominent and the solo fiddle is so far off mike as to be all

but inaudible. This is the only blemish in an otherwise beautiful recording. D. R.

WARD: Symphony No. 2 (see RUGGLES)

COLLECTIONS

▲ △ **EVERYTHING BUT THE BEER.** ELGAR: Pomp and Circumstance March No. 1, Op. 39; THOMAS: Mignon—Overture; HANDEL: Xerxes—"Largo"; WAGNER: Lohengrin—Prelude to Act III; J. STRAUSS, JR.: Accelerations Waltz; TRAD: Drink To Me Only With Thine Eyes; ENESCO: Roumanian Rhapsody No. 1 in A, Op. 11; SAINT-SAËNS: Danse Macabre; LISZT: Hungarian Fantasy for Piano and Orchestra (Ozan Marsh, soloist); BERNSTEIN: Selections from "West Side Story"; ANDERSON: Bugler's Holiday; KERN: Smoke Gets In Your Eyes; Medley, "Kid Stuff"; MANCINI: Theme from "Peter Gunn", Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 6082 2 12" \$13.96; Mono LM 6082 2 12" \$11.96

Interest: For Pops, the most
Performance: Fiedler's top performances
Recording: RCA Victor's best
Stereo Directionality: Perfect
Stereo Depth: Perfect

RCA Victor has delivered to the market a sumptuous red and white gingham-checked super-duper package, containing two records of Fiedler's skilled programming, with a pair of bright scarlet beer mugs inscribed in gold, "Boston Pops 75th Anniversary." Neatly fitted into a bottom slot of the box, big enough to contain an Easter bonnet, is the album. As a bonus, if you are inclined, you may send away for matching mugs. Furthermore, there's a Budweiser Boston Pops recipe booklet enclosed telling you how to make goodies like Burgoo, Pork-U-Pines, and stuff like that. If you like beer you must agree the package is nifty, if you are a teetotaler, you can fill the mugs with orange juice or give them to some sinful friend. But whatever you decide, keep the records. "Everything But the Beer" is the best album that Mr. Fiedler has ever made in his whole long illustrious career as leader of the legendary Pops. The variety is enormous and stimulating, the performances stunningly conducted. On two full-sized LP's you get about an hour and 25 minutes of the best engineered sound in the entire history of Boston Pops. Producer John Pfeiffer, Engineer John Crawford, Program Director and Chief Conductor Arthur Fiedler have made an album worthy of the 30 years of love and labor Mr. F. has put into the Pops. The orchestra sounds much larger, solely because of the engineering technique employed, as the band was not augmented, according to the Boss.

Telephoned at home in Brookline, Fiedler said: "I've always wanted to make a record of a complete evening at Pops. The two records represent a whole program and we made it with the regular orchestra last summer." He informed me with great delight that the album was selling so well, "they ran out of mugs!"

Mugs or no mugs, beer or no beer, a toast with anything at hand in the direction of Boston, a toast to Fiedler's recording triumph. Cheers, Maestro Fiedler, long may your baton wave! J. T.

▲ △ **G. GABRIELI:** Canzona, a quat-

tro ("La Spiritata"); **LULLY:** Ballet music for "Xerxes"; **BIBER:** Serenada; **GIBBONS:** Fantasia; **HAUSSMANN:** Pavan and Gail-liard; **LUYTHON:** Fuga Suavissima; **COU-PERIN:** L'Apothéose de Lully. Consort of Viols of the Pro Arte Antiqua of Prague, with Kari Nurmela, (baritone). Bach Guild BGS 5019 \$5.95; Mono BG 591 \$4.98

Interest: Rare baroque items
Performance: Polished
Recording: Warm
Stereo Directionality: Very good
Stereo Depth: OK

From the list of composers and titles it is apparent that this is an excursion into the less-known byways of early music—and it is a welcome one, indeed. This is beautiful music, and it is played with great sensitivity, technical address and stylistic insight. Moreover, there is nothing precious about these performances; they have the necessary gusto when the music calls for it. The viols, which were the predecessors of our modern violins, have an attractive, silvery tone. Curiously, I found them closer in tone quality to our modern instruments than I had expected.

I have heard "La Spiritata" played at a livelier tempo, in a version for brass instruments but the tempo chosen by the present group seems ideally suited to the softer tone of the viols.

The Biber *Serenada*, which is a delightful work, is most unusual in that one movement employs a baritone voice. He represents the night watchman, and his song, against the background of plucked strings, is charming. I seem to detect a certain motion on the part of the singer, perhaps intended to suggest the wanderings of the night watchman.

The recording itself is ideal, presenting the instruments in good balance, and with nice tone. D. R.

▲ △ **GREAT GERMAN SONGS.** SCHUBERT: An die Musik; Im Abendrot; Ständchen; Abschied; Im Frühling; Der Lindenbaum; Sei mir gegrüsst; Wanderers Nachtlied; Geheimes; SCHUMANN: Mondnacht; Wer machte dich so krank?; Alte Laute; Erstes Grün; Die beiden Grenadiere; R. STRAUSS: Ach, weh mir unglücklichem Mann; Ich frage meine Minne. Hans Hotter (bass) and Gerald Moore (piano). Angel S 35583 \$5.98; Mono 35583 \$4.98

Interest: Really great Lieder
Performance: Excellent
Recording: Excellent
Stereo Directionality: Sufficient
Stereo Depth: Sufficient

This program spans the three-quarters of a century of Lieder greatness. The finest of these songs—and they are all very fine—are the earliest. Franz Schubert was the first to achieve true greatness in Lieder writing and no one has supplanted him. The Schumann and Strauss representations are also on the highest plane of accomplishment. Hotter sings beautifully and intelligently. His rich voice treats the words and music understandingly, with the calm of *Mondnacht* showing up in vivid contrast to the drama of *Die beiden Grenadiere* as extremes of emotional and dynamic range. Gerald Moore's accompaniments are truly collaborative and Angel's recording is superb. Full texts and translations, plus scholarly annotations, are provided. W. D.

HiFi/STEREO

BEST OF THE MONTH . . .

△ Mercury's star jazz songstress, Ernestine Anderson, has done it again with *The Fascinating Ernestine*. "... one of the very best singers this reviewer has ever heard. . . . This is a fine album in every way and should be a lasting addition to anyone's music shelf." (see right)



△ Roulette has done fine justice to Pearl Bailey in *Songs of the Bad Old Days*. "... She sings with both conviction and class. The accompaniment . . . by Don Redman . . . adds to the effect of the singer's good voice. . . . a pleasure to listen to from start to finish." (see right)



△ Classic Editions, a newcomer to jazz, has a winner in the Bob Wilber Quintet's *Spreadin' Joy* with its musical memories of the late Sidney Bechet. "The tunes . . . are all good ones, and several have a haunting blues quality. . . . An interesting album that swings . . . and shines with genuine devotion. . . ." (see p. 63)



Reviewed by
RALPH J. GLEASON
NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

. . .

△ **THE FASCINATING ERNESTINE—ERNESTINE ANDERSON.** Nature Boy; A New Town Is A Blue Town; I Got Rhythm; My Heart Belongs To Daddy & 7 others. Mercury MG 20492 \$3.98

Interest: Exceptional vocalism
Performance: One of the best
Recording: Excellent

Miss Anderson is one of the very best singers this reviewer has ever heard. She manages to retain a full flowering jazz feeling and still sing songs like *Nature Boy* in a manner that can only be described as superior popular music. The arrangements were by Ernie Wilkins, I suspect, though no credit is given. The band is led by Harold Mooney and features such jazz men as Benny Golson and Ernie Royal. Miss Anderson sings with clarity, surety and deep personal conviction. Her performances on this and her previous Mercury LPs rank her with the top singers of her time and second to none in intonation, articulation, phrasing and warmth. This is a fine album in every way and should be a lasting addition to anyone's music shelf. R. J. G.

△ **SONGS OF THE BAD OLD DAYS—PEARL BAILEY.** As Long As I Live; I've Got The World On A String; Memories Of You; Stormy Weather & 8 others. Roulette R 25116 \$3.98

Interest: Universal
Performance: Excellent
Recording: Good

Miss Bailey has one of the very best voices on records and I am at a loss to know why she never seems to treat it as such. Perhaps that's part of the charm. At any

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liffe, she sings here a collection of fine old standards which she says she heard as a child, and she sings with both conviction and class. The accompaniment is by Don Redman who adds to the effect of the singer's good voice rather than detracts from it. Miss Bailey sings with humor, with feeling, and with a fine, warm sound that makes this album a pleasure to listen to from start to finish. *R. J. G.*

△ **DIXIELAND AT THE ROUNDTABLE—SHARKEY BONANO.** That's A Plenty; Sweet Georgia Brown; Chimes Blues; Royal Garden Blue & 4 others. Roulette R 25112 \$3.98

Interest: Minimal
Performance: Desultory
Recording: Mediocre

This LP is a complete loss as far as this reviewer is concerned. Sharkey has in the past had good bands and may have one now. On this LP, however, whatever good points it had were carefully concealed. The result is a dull album, relieved from monotony only now and then by the trumpet playing of the leader who still possesses the legitimate jazz feeling. Recording is suitable to level of performance. *R. J. G.*

▲ **PETE BROWN—FROM THE HEART.** But Not For Me; Avalon; Body And Soul; Cherokee; Leslie's Blues & 3 others. Verve MG VS 6133 \$5.98

Interest: Limited
Performance: Slight
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Pete Brown is a well-known jazz figure from the swing era who has been in eclipse in recent years and is brought back here for his first recording in a long, long time. It is too bad that it is not possible to say something more in its favor than that there is a touch of nostalgia to it which may make those who knew him in his Harlem days of the 30s appreciate it. Coming to it for the first time, one must find it dull, rather trivial and distinctly second rate, more's the pity. *R. J. G.*

△ **DICK CARY AND THE DIXIELAND DOODLERS.** Billy Boy; Camptown Races; Swing Low, Sweet Chariot; Mack The Knife & 8 others. Columbia CL 1425 \$4.98

Interest: Party Dixie
Performance: Competent
Recording: Good

Every once in a while someone takes a group of good studio musicians and releases them from bondage long enough to record a collection of old American tunes (and some new ones and occasionally non-American ones) in the so-called Dixieland style. It is, depending on the calibre of the musicians, good fun and all that but hardly more. This particular effort is inoffensive and may even provide enjoyment for those who want some version of *Mack The Knife* other than that of Bobby Darin or Louis Armstrong. However, there's entirely too much contrivance present and too little genuine feeling to make it much more than musical accompaniment for a beer bust. *R. J. G.*

△ **PATENTED BY EDISON—THE HARRY "SWEETS" EDISON QUINTET.** Harry

Edison (trumpet), Jimmy Forest (tenor saxophone), Tommy Flanagan (piano), Elvin Jones (drums), Tommy Potter (bass), Blue Skies; Candied Sweets; Angel Eyes & 9 others. Roulette R 52041 \$3.98

Interest: Highly relaxed jazz
Performance: One of the Sweets' best
Recording: Good

Harry "Sweets" Edison, a Count Basic alumnus, spent several years in California doing studio work, including the initial Frank Sinatra Capitol sets. Now based in the East, he heads a small combo. Edison is limited in conception and is hardly likely to surprise anyone with new or startling ideas; but within his functional, economical groove, he can be thoroughly relaxing at his best and sometimes warmly moving. This is the most consistent of his recent albums and his playing, muted and open, is nearly flawless. I only wish he had given his associates more solo space. *N. H.*

△ **MAYNARD FERGUSON PLAYS JAZZ FOR DANCING.** Hey There; Where's Teddy; If I Should Lose You; Soft Winds & 7 others. Roulette R 52038 \$3.98

Interest: Good big swing band
Performance: First rate
Recording: Too echoey

Ferguson's band is a good one, has a lot of capable soloists in it and some very interesting arrangements. There are dull spots, such as the first track on side 2, but on the whole this is a good LP and one that will serve for dancing or listening. However, it is regrettable that Roulette insists on souping up the sound with so much echo. It is unnecessary and actually detracts from the impact. *R. J. G.*

△ **PETE FOUNTAIN DAY—PETE FOUNTAIN—Pete Fountain (clarinet), Jack Sperling (drums), Don Bagley (bass), Merle Koch (piano), Godfrey Hirsch (vibes).** Jo-Da; Tiger Rag; 'S Wonderful & 7 others. Coral CRL 57313 \$3.98

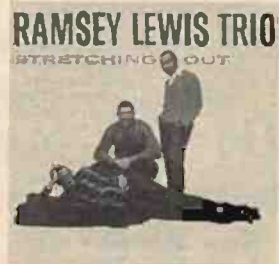
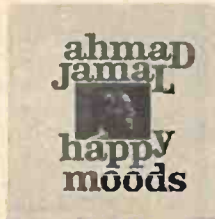
Interest: Small
Performance: Derivative
Recording: Good for location

Pete Fountain is a New Orleans clarinetist who reached a wider audience for a time as a featured member of Lawrence Welk's Society for the Preservation of the Businessman's Bounce. This album was recorded at an October 29, 1959 concert at the New Orleans Municipal Auditorium where the New Orleans Jazz Club held a Pete Fountain Day. Ringers Jack Sperling and Don Bagley were especially flown in from Hollywood.

It's incredible to hear a clarinetist in 1959 pattern his conception so closely after Benny Goodman. The essence of jazz is personal speech but it's very hard to find anything in these performances that's indigenously Fountain. The playing is fluent; the tone is round and warm; but Mr. Fountain is covering ground that has already been thoroughly explored. The other players do the best they can in backing a ghost. Mr. Sperling's drum solos are no threat to Philly Joe Jones. *N. H.*

△ **PETE FOUNTAIN AND HIS JAZZ GROUP: BATEAU LOUNGE—Pete Fountain (clarinet) and combo.** Creole Gumbo; Londonderry Air; Blue Lou & 9 others. Coral CRL 57314 \$3.98

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Interest: Very small
Performance: Unoriginal
Recording: Competent

This is a complementary album to the *Pete Fountain Day set* (Coral CRL 57313) and has the same personnel. Recorded at Dan's Bateau Lounge, the session is focused on Fountain's imitative playing and is wearisome. *N.H.*

▲ CAN CAN—TERRY GIBBS AND HIS QUINTET. Let's Do It; I Love Paris; Come Along With Me; Just One Of Those Things & 6 others. Verve MG VS 6145 \$5.98

Interest: Good show tunes
Performance: Good jazz
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

The tunes are mostly familiar and all of them are good ones. The jazz treatment is not extreme and the swinging adds to the pleasure of the music. Gibbs is more restrained than is his wont, and there's a good pianist, Frank Strazzeri who is featured in the quintet a good deal. Herb Ellis, the guitarist, gets some good solos and contributes effectively to the rhythm and the drummer, F. Capp, and bassist, A. McKibbin, are first-rate. This is one of the better show tune jazz LPs. *R. J. G.*

△ LET'S HAVE A BALL—THE TYREE GLENN QUINTET. Love For Sale; If I Should Lose You; Angel Eyes; If Winter Comes & 8 others. Roulette R 25115 \$3.98

Interest: Pops jazz
Performance: Charming
Recording: Good

Accompanied by such top flight jazz musicians as Jo Jones (drums), Tommy Potter (bass), Mary Osborne (guitar), and Tommy Flanagan (piano, trombonist), Tyree Glenn (formerly with Duke Ellington, if you recall) plays a series of pleasant popular songs ranging back for several decades. Each number swings, each has good jazz solos and the stress is always on simplicity and melody in the manner made successful by Jonah Jones. Glenn can not only be lyric on his trombone but comic as well, with growl and wa-wa effects that make for interesting contrast to the usual playing style. This is one of the better pops jazz albums. *R. J. G.*

△ THE BIG BAND DIXIE SOUND—TED HEATH. The Ted Heath Orchestra. Muskrat Ramble; King Porter Stomp; Copenhagen & 9 others. London LL 3138 \$3.98

Interest: Small
Performance: Well-drilled
Recording: Excellent

It's very difficult to retain the resilient humor and free-wheeling gusto of Dixieland in a big band setting. The old Bob Crosby band succeeded occasionally with Bob Haggart's arrangements, but Ted Heath's effort is a failure. The band, to begin with, does not swing nor does it have sufficiently crackling, emotionally unfettered soloists. The result is efficient, accurate, bowdlerized jazz which is Dixieland in outline but not in essence. *N.H.*

△ JONAH JONES—HIT ME AGAIN. Jonah Jones (trumpet) and unidentified personnel. Blueberry Hill; Cherry; High Hopes & 9 others. Capitol T 1375 \$3.98

Interest: Effective formula
Performance: Somewhat constrained
Recording: Very good

Jonah Jones, a swing era trumpet player who has been much influenced by Louis Armstrong, has achieved unexpected success by stressing the melody and occasionally leaning on a shuffle rhythm. This collection of previous releases is less obviously calculated in style than some of his other albums, but he sometimes does brake his emotions. There is solid playing, however, as in *Jonah's Blues*; but not the consistent intensity and effortless swing of the better Harry Edison volumes. *N.H.*

▲ LENNY McBROWNE AND THE 4 SOULS. Lenny McBrowne (drums), Terry Trotter (piano), Donald Sleet (trumpet), Daniel Jackson (tenor sax), Herbie Lewis (bass). Soul Sisters; Cerise; McBrowne's Galaxy & 4 others. Pacific Jazz S 1 \$4.98

Interest: Forceful new unit
Performance: Substantial start
Recording: Very bright and clear
Stereo Directionality: Very good
Stereo Depth: Excellent

Drummer Lenny McBrowne has a new combo that could become one of the more established jazz units. Strongly influenced by the contemporary blues and quasi-gospel reticence among modernists, the unit nonetheless tempers its aggressiveness with strong melodic conception and occasional tenderness on ballads. They choose relatively engaging originals and have a good, though not yet wholly fused, group integration. The most powerful soloist is tenor saxophonist Daniel Jackson who plays with passion, economy, and a big tone. Although leader McBrowne is an intelligent soloist, he is no Philly Joe Jones or Art Blakey and would be wise to shorten his monologues. In the last track, *McBrowne's Galaxy*, McBrowne is much too prolix. For a first recording, this is a solid achievement. Recording has a great deal of presence. *N.H.*

▲ LES McCANN LTD. PLAYS THE TRUTH. Les McCann (piano), Leroy Vinnegar (bass), Ron Jefferson (drums). How High The Moon; A Little ¾ For God & Co.; I'll Remember April; For Carl Perkins & 4 others. Pacific Jazz S 2 \$4.98

Interest: Rollicking newcomer
Performance: Full of feeling
Recording: Bright and clear
Stereo Directionality: OK
Stereo Depth: Adequate

Les McCann is one of the many young modern jazzmen who combines the gospel music influences of their youth with the influence of such major contemporaries as Miles Davis. McCann is most impressive in the full-swinging buoyancy of his playing. He also has skill at creating relatively simple melodies that sound both inevitable and fresh. He is weak on thematic development. To gain greater stature, McCann will have to cut down on his store of "funky" clichés and learn how to construct more challenging variations of his themes or of the chords underneath. It's a robust beginning, however, and McCann receives excellent rhythm support. *N.H.*

△ THE INCREDIBLE JAZZ GUITAR OF WES MONTGOMERY. Airegin; West Coast

HiFi/STEREO

Blues; *Gone With The Wind*; *Four On Six* & 4 others. Riverside RLP 12-320 \$4.98

Interest: Excellent jazz
Performance: Spirited
Recording: Good

Mr. Montgomery, who disdains the use of a pick and instead plucks the guitar strings with his fingers, is the most exciting jazz performer on this instrument since the days of the late Charlie Christian with the Benny Goodman band. He has a great sense of form, and builds excitingly to climaxes that are logical and forceful; he has a hard swinging style that could manage to make a foot deep in mud keep tapping. And he has a free flow of ideas that are fascinating. Here he is heard with good, if not wildly outstanding, accompaniment designed to show his talents off to best advantage. Whether on ballads or blues and stomps, Wes Montgomery is obviously the new star of the guitar. His work is of sufficient stature to transcend all jazz styles and find appreciation from fans of all divisions of jazz. R. J. G.

▲ ▲ **THE INCREDIBLE JAZZ GUITAR OF WES MONTGOMERY.** Wes Montgomery (guitar), Tommy Flanagan (piano), Percy Heath (bass), Albert Heath (drums). Air-gin: West Coast Blues; *Gone With The Wind* & 5 others. Riverside 1169 \$5.98; Mono 12-320 \$4.98

Interest: Over-rated
Performance: Competent
Recording: Good
Stereo Directionality: Adequate
Stereo Depth: OK

On the basis of his two albums so far, I cannot agree with the critical hosannas for guitarist Montgomery. He may be "the best thing to happen to the guitar since Charlie Christian" in his in-person appearances, but he hasn't made it yet on records. This one is better than his first, which should have been scrapped. He is certainly skilled technically and plays with emotional power and a fine beat, but there is little that is particularly memorable in his conception and sometimes, as in *Gone With The Wind*, he can be downright dull. Montgomery gets fine support. Perhaps Riverside might try recording him on location in a club. N. H.

▲ **FIORIELLO — THE OSCAR PETERSON TRIO** with Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). Little Tin Box: Politics And Poker; Unfair & 6 others. Verve MG VS 6134 \$5.98

Interest: Slim
Performance: Glib
Recording: Good
Stereo Directionality: Very good
Stereo Depth: OK

Yet another Oscar Peterson jazz version of a Broadway score. The Jerry Bock-Sheldon Harnick music for this surprise Broadway hit is considerably less gripping instrumentally than in the running context of the musical. When the rather unremarkable basic nature of the score is combined with Peterson's plodding conception, the result is hardly a record that will endure into the fall.

Peterson's colleagues are excellent—especially Ray Brown who is powerfully recorded on this set but does not get enough solo space. Peterson has mastered the piano without learning much about

the difference between pianistic facility and music. For a clear contrast between a pianist and musician, listen to Oscar Peterson play a tune and then to Bill Evans' version of the same song. N. H.

▲ ▲ **DIXIE IN HI SOCIETY—BARNEY RICHARDS AND HIS REBELS.** Oh, Lady Be Good; Just In Time; The Blue Room; Thou Swell & 8 others. Mercury SR 60185 \$4.98; Mono MG 20508 \$3.98

Interest: Sociological
Performance: Detached
Recording: Good
Stereo Directionality: Good spread
Stereo Depth: Good

As a stereo recording of a small combo, this is quite well done with a natural disposition of all the elements but with enough "ping pong" to remind you it's still stereo. The trouble, however, is in the music. If this is Dixieland jazz at some high level of performance, then this style of music surely requires no proficiency, no feeling and no gift. R. J. G.

▲ **THE SONNY SIDE OF STITT.** Sonny Stitt (alto and tenor saxophones), Jimmy Jones (piano), Aaron Bell (bass), Charlie Persip (drums), Skylark; Old Fashioned Blues; I Never Knew & 6 others. Roulette 2240 \$3.98

Interest: Solid modern jazz
Performance: Assured
Recording: Fair

Sonny Stitt has become the acknowledged leader of the direct-from-Charlie Parker school of playing. He has also developed his own commanding voice and plays with

consummate technical ease and an irresistible beat. Through the years, his conception has developed and he no longer just runs through chord changes as if jazz were a giant playground slide. Sonny has begun to amplify his story, and it's a powerfully emotional one, as these performances clearly indicate. N. H.

▲ **SPREADIN' JOY — BOB WILBER QUINTET/SEPTET PLAYS THE MUSIC OF SIDNEY BECHET.** Blackstick; Blue Horizon; Ghost Of The Blues; Little Creole Lullaby & 7 others. Classic C J5 \$4.98

Interest: Fascinating experiment
Performance: Devoted
Recording: Very good

Mr. Wilber is a young musician who started in jazz as a protégé of the late Sidney Bechet and who studied soprano saxophone with Bechet for some time. Here he has taken a group of Bechet's compositions and plays them with the assistance of Vic Dickenson on trombone, plus trumpet, guitar, piano, bass and drums. The result is really charming. The tunes, in the first place, are all good ones, and several have a haunting blues quality. The players are all, with the exception of the pianist, first-rate soloists in their own right, and they fit together quite well here. The idea was to play Bechet's tunes but not to imitate Bechet. Since Wilber has also studied with modern jazzmen, the result is an interesting album that swings, has good solos, is well recorded and shines with genuine devotion to the memory of the late Sidney Bechet. R. J. G.

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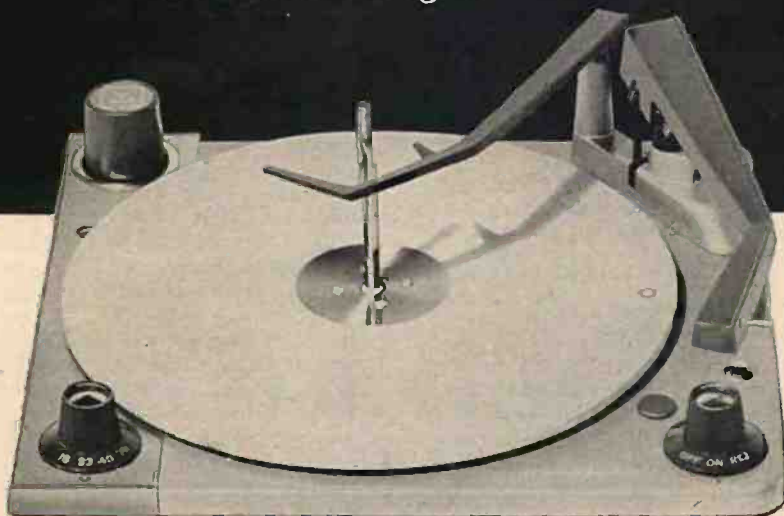
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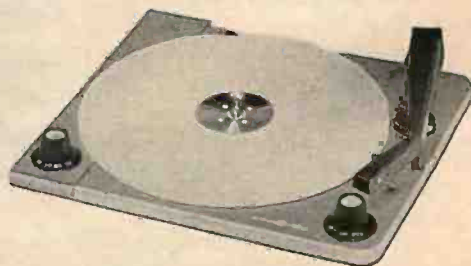
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DAVID HALL

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4-TRACK CLASSICS

▲ **DVOŘÁK:** Symphonies—No. 2 in D Minor, Op. 70; No. 5 in E Minor, Op. 95 ("From the New World"). Vienna Philharmonic Orchestra, Rafael Kubelik cond. (Time: 78:32) London LCK 80008 \$11.95

Interest: Top drawer Dvořák
Performance: Passionately lyrical
Recording: Warm and full
Stereo Directionality: OK
Stereo Depth: Sufficient

Two major romantic symphonies that can each be heard without interruption for turnover—here is something that has yet to be achieved on disc, save for the short-lived 16 rpm variety.

Kubelik is at his lyrical-dramatic best throughout the Brahmsian but very intense Dvořák D Minor Symphony. As for the celebrated *New World*, the Vienna Philharmonic players give Kubelik a more mellow, less overpoweringly epic performance than the one he conducted with the Chicago Symphony for Mercury some eight years ago. Nevertheless, it still remains one of the three or four best "New Worlds" currently available in recorded form. There is no appreciable competition to this reading on stereo tape; and if you happen to be a Dvořák enthusiast, the combination of these two symphonies on one reel makes for a best buy.

The sound throughout is warm and full, with good stereo spread and tasteful illusion of concert hall depth. *D. H.*

▲ **G. GABRIELI:** Processional and Ceremonial Music—*Sancta et Immaculata Virginitatis* (1597); *O Magnum Mysterium* (1587); *Nunc Dimittis* (1597); *Angelus ad Pastores* (1587); *O Jesu, mi dulcissime* (1615); *Exaudi Deus* (1597); *Hodie completi sunt* (1615); *O Domine, Jesu Christe* (1597); *Canzona Quarti Toni a 15—15-part Ricercar; Inclina Domine* (1587). Choir and Orchestra of the Gabrieli Festival, Edmund Appia cond. (Time: 42:48) Vanguard VTC 1616 \$7.95

Interest: Splendor of ancient Venice
Performance: With loving care
Recording: Adequate to good
Stereo Directionality: Adequate
Stereo Depth: Adequate

The splendid multi-choired, richly instrumented music of Giovanni Gabrieli is becoming remarkably well represented on stereo disc and here makes its first appearance in the 4-track stereo tape reper-

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toire. This particular collection of nine motets and one instrumental work represents the only serious attempt to re-create the sonorities of Gabrieli's music as it must actually have sounded to its Venetian hearers in St. Mark's Cathedral. Old-style instruments are used where possible instead of the bright-toned modern trumpets. The result is a mellow-solemn sounding musical texture instead of Berliozian brilliance.

The music on this tape ranges in content from the imposing *Exaudi Deus* to the touchingly beautiful Christmas piece, *O Jesu, mi dulcissime*; and it is the music and its special sonority that makes this recording uniquely worthwhile.

There are shortcomings, however. For one thing, the recording seems to have been done under studio conditions, rather than in a church acoustically comparable to St. Mark's in Venice. The result is not only lack of spatial depth in sound, but also the sense of spatial antiphony between choirs, vocal and instrumental, that one would normally expect in Gabrieli. The recorded sound is not wholly free from intermodulation distortion, either. I noticed this on the stereo disc version of these performances when it was first issued, but ascribed it to problems in cutting the disc master; but the same quality is evident on the tape as well—too bad. Finally, conductor Edmund Appia, for all his conscientiousness, is no ball of fire when it comes to bringing out the inherent lyrical intensity and rhythmic tension in Gabrieli's music. We get the notes, but not too much more.

All told, I come to the reluctant conclusion that this recording is more important as "living music history" than as truly vital performance and stereo sound. The music's the thing here—and that's the end of the matter. *D. H.*

▲ **RAVEL:** *Rapsodie Espagnole*; **DE-BUSSY:** *La Mer*; *Prélude à l'Après-midi d'un Faune*. Suisse Romande Orchestra, Ernest Ansermet cond. (Time: 44:36) London LCL 80013 \$7.95

Interest: Impressionist masterworks
Performance: Restrained
Recording: Good
Stereo Directionality: Sharply split
Stereo Depth: Clean sound

Two years after the advent of the stereo disc London releases its 4-track stereo tape of these performances, and needless to say there are obvious advantages. Ansermet reads these impressionist pieces with restraint. He achieves icy transparency at the expense of warmth. The approach is almost clinical; the result clean-toned but not sonically exciting unless you create it by cranking up your volume control.

The *Rapsodie Espagnole* under his baton is miniaturized by most modern standards of performance. *La Mer* emerges in much the same fashion, cool even in the stormy episodes. "*Afternoon Of A Faun*" is much the best thing on the tape. The Suisse Romande winds are given ample opportunity here to display their remarkable beauty of tone. *J. T.*

▲ **RIMSKY-KORSAKOV:** *Scheherazade*—Symphonic Suite, Op. 35. Vienna State Opera Orchestra, Mario Rossi cond. (Time: 39:55) Vanguard VTC 1620 \$7.95

Interest: Most popular R-K score
Performance: Exciting
Recording: Very good
Stereo Directionality: Perfect
Stereo Depth: Good hall

Rossi's exciting account of Rimsky-Korsakov's most popular score must be rated among the top group of the thirty odd recordings listed in the Schwann Catalog. Vanguard has already issued this *Scheherazade* performance on mono and stereo disc, but this 4-track tape is the best of the entire lot.

Although the strings too frequently overwhelm the wind sections inhibiting some of the wonderful coloristic effects of Rimsky-Korsakov's orchestration, the engineering for the most part can compete with the best. Rossi does some tempo-rushing in the third-movement love music, but most of the time he gets excitement out of the Vienna players while maintaining an even tempo. *J. T.*

▲ **RODRIGO:** *Concierto de Aranjuez* for Guitar and Orchestra; **FALLA:** *Nights in the Gardens of Spain* for Piano and Orchestra. Narciso Yepes (guitar), Gonzalo Soriano (piano) with the National Orchestra of Spain, Ataúlfo Argenta cond. (Time: 42:57) London LCL 80010 \$7.95

Interest: Elegant Iberian masterworks
Performance: In the vein
Recording: Rodrigo—superb; Falla—OK
Stereo Directionality: Excellent
Stereo Depth: Good

This particular pair of recorded performances has long been a favorite of mine on stereo disc—in particular the exquisite neo-Scarlatian Guitar Concerto by the blind contemporary Spaniard, Joaquín Rodrigo (b. 1902). A plectral instrument like the guitar, when properly recorded in stereo, is an absolute revelation of the advantages of stereo over mono sound; for the subtle transients and overtones of the guitar can be fully appreciated only either in live performance or in good stereo reproduction—at least, so my personal experience has told me.

The stereo discussed by London almost

two years ago is so good that this tape offers virtually no sonic improvement as such—there is, perhaps, a little less background noise. The performance of the Rodrigo by Yepes under the baton of the late Ataulfo Argenta is perfection; while Falla's impressionist "concerto" also gets a finely idiomatic reading, even though Soriano may not display quite the subtlety of pianistic nuance as a Clifford Curzon or Artur Schnabel.

If you are a confirmed tape fan and don't already own the disc version of this recording, now is the time to acquire one of the choicest and most enjoyable items in the whole stereo repertoire. *D. H.*

▲ SOUSA MARCHES IN HI-FI. The Stars And Stripes Forever; Rifle Regiment; Washington Post; The Thunderer; The Bride Elect; Hands Across The Sea; King Cotton; Liberty Bell; High School Cadets; El Capitán; The Fairest Of The Fair; The Invincible Eagle; Corcoran Cadets; Free Lance. The Goldman Band, Richard Franco Goldman cond. (Time: 40:44) Decca ST 8807 \$7.95

Interest: Considerable
Performance: A rouser
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: Just right

Decca's 4-track tape release is a stunner, a rouser, and is incomparably better in sound than the stereo disc of this music issued some months ago. Where the disc suffered from distortion and a generally poor sound throughout, the tape sparkles without flaw from end to end. Mr. Goldman maintains a true marching tempo most of the way, yet his dynamic line is not static.

If you play it softly the miking seems too distant, but the moment you crank up the volume Mr. Goldman's ensemble comes forth with a splendidly articulated amount of brilliant brassy sound. In the event you avoided the stereo record, here is your opportunity to acquire one of the best tapes of its kind. A must for band lovers anywhere in the world. *J. T.*

▲ AN 18TH CENTURY CONCERT—CORELLI: Concerto Grosso in G Minor, Op. 6, No. 8 ("Christmas"); BACH: 3 Chorales—Vom Himmel hoch; Jesu, Joy of Man's Desiring; Lobt Gott, ihr Christen (arr. Keleman); L. MOZART: Toy Symphony (attr. Haydn); TORELLI: Pastoral Concerto for the Nativity, Op. 8, No. 6. Solisti di Zagreb, Antonio Janigro cond. (Time: 37:02) Vanguard VTC 1617 \$7.95

Interest: 18th century bonbons
Performance: Refined
Recording: Good
Stereo Directionality: Good
Stereo Depth: Tasteful

Save for Corelli's masterpiece, this collection, from a musical standpoint, plumbs no great depths; but it does make a thoroughly pleasing 40 minutes of listening.

Janigro brings his usual sense of lyrical refinement to bear on the music at hand and the Vanguard engineers have come up with smoothly contrived and nicely spread out stereo sound. The Toy Symphony by Mozart's father (long ascribed to Haydn) is a particular delight in this respect. The stereo disc version of this recording is good; the tape is, if anything, even better in terms of sonic refinement. *D. H.*

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▲ RIMSKY-KORSAKOV: Capriccio Espagnol, Op. 34; **GRANADOS:** Spanish Dance No. 5; **CHABRIER:** España Rhapsody; **MOSZKOWSKI:** Spanish Dances, Op. 12. London Symphony Orchestra, Ataulfo Argenta cond. (Time: 38:35) London LCL 89914 \$7.95

Interest: Spanish picture postcards
Performance: Adequate
Recording: Inadequate
Stereo Directionality: Fair
Stereo Depth: Good

One of the first London stereo discs has now been released as a 4-track stereo tape, and the difference is interesting. Tape processing in this instance has cramped the low frequency response and shaved off the high edge, resulting in a disappointingly "gray" sound. The stereo disc, when properly balanced, is better—crisper in detail, retaining the sheen of the strings typical of good London engineering. This is all lost on this tape issue. Invariably it seems, the tape counterpart of a good disc is better, while the stereo 4-track release of a poor disc is poorer. This is one of the rare exceptions.

Argenta treats Rimsky-Korsakov with more grace than strength. Moszkowski's Spanish Dances are pleasantly if not excitingly played. Chabrier is given the most disciplined reading, and the Granados bon-bon sounds tacked on. *J. T.*

4 TR. ENTERTAINMENT

▲ DESTRY RIDES AGAIN. Louise O'Brien and Jack Haskell with the Norman Leyden Orchestra. Hopp De Dingle; I Know Your Kind; Rose Lovejoy Of Paradise Alley; Ballad Of The Gun; Anyone Would Love You; Once Knew A Fella; Fair Warning; Only Time Will Tell; That Ring On Your Finger; I Say Hello. (Time: 27:40) SMS S29 \$7.95

Interest: Refreshing musical
Performance: Romantic treatment
Recording: Excellent
Stereo Directionality: No movement
Stereo Depth: Good

Here we have a highly romanticized treatment of Harold Rome's refreshingly buoyant Western musical. Jack Haskell and Louise O'Brien sing ten selections in popular ballad fashion, which will appeal to those who like their music served as dessert only. Missing is the high humor of "Destry," the hilarious spoofery for example as set forth in the jury scene. O'Brien is wonderful in *I Say Hello*, Haskell is best in *Rose Lovejoy Of Paradise Alley*. One of Destry's dramatic tunes, *Ballad Of The Gun*, is spoiled by heavy echo-chamber background, competing too heavily with dialogue. No effort is made to achieve stage movement, but the sound is excellent. *J. T.*

▲ KISS ME KATE. Hill Bowen, his Chorus and Orchestra. Overture; Another Op'nin', Another Show; Why Can't You Behave?; Wonderbar; So In Love; I Hate Men; Were Thine That Special Face; Too Darn Hot; Where Is The Life That Late I Led?; Always True To You In My Fashion; Bianca. (Time: 34:00). SMS S33 \$7.95

Interest: Great musical
Performance: Adequate
Recording: Excellent
Stereo Directionality: Not much
Stereo Depth: Good sound

Cole Porter's slick, sophisticated music is delivered here in tight professional fashion, giving us an adequate account of one of Broadway's great past hits. The stereo treatment adds little, as sense of movement and stage localization is not stressed. Everybody stays put. Syrupy emotionalism seems very much in order, except for the unnamed girl whose brassy rendition of *I Hate Men* is the best spot on the tape. Engineering is fine, and all lyrics delivered in understandable English. *J. T.*

▲ THE SOUND OF MUSIC. The Trapp Family Singers and Chorus. Arranged and conducted by Father Franz Waser. Proludium, The Sound Of Music; Maria; My Favorite Things; Sixteen Going On Seventeen; Lonely Goatherd; Climb Every Mountain; Do-Re-Mi; Laendler; An Ordinary Couple; Processional And Wedding March; Edelweiss; So Long, Farewell; Climb Every Mountain. (Time: 36:18) Warner Bros. WST 1377 \$7.95

Interest: Mixture of music and sentiment
Performance: Charming
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Fine

It is so logically right, so exactly proper for purposes of showmanship, that the Trapp Family should re-unite to sing the tunes of the musical they inspired. At Warner Bros. request, they came from Vermont, Ohio, and various other parts of the country.

It is amazing that the family, a favorite for years on concert stages in America, New Zealand, South America, Australia, and Europe should still sound so well. Marriage, children, professional careers brought to an end a unique "show" unequalled in the music world of a dozen years ago.

Their reconvening under Father Franz Waser for their recording sessions took place in December, 1959, at New York.

Delivery of most of the numbers is loaded with charm. *Maria, My Favorite Things*, and *So Long, Farewell*, are the best of the group. The *Laendler*, too, is especially attractive because of the Trapp's use of recorders and stringed instruments. The album represents a double barreled mixture of music and sentiment with tastefully contrived arrangements. No attempt is made to duplicate, or in any sense copy the style and big-time showmanship of the Rodgers and Hammerstein stage presentation on Broadway. *J. T.*

▲ WARREN BARKER IS IN. Flute Route; Cappuccino; Harlem Nocturne; Cafe Espresso; Black Coffee & 8 others. (Time: 35:57) Warner Bros. WST 1331 \$7.95

Interest: For jazz buffs
Performance: In
Recording: Cool
Stereo Directionality: Way Out
Stereo Depth: Swinging

You like your mood jazz cool? This album is *In*. You dig this man Barker who writes his music in crayon? Man, he's so far *In* he's *Out* of sight. The musicians on this *In* album are positively the *Most*. Space is *Out* (so is Khrushchev), swallowing goldfish is back *In*, bowling balls are *Out*, DaVinci's inventions are *In*, but his paintings are *Out*, but *In* or *Out* in any cate-

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gory these swinging Barker arrangements are *In*. Solid. Man, you wish to be cooled? You wish to be swung? You like dancing, smoochin', foot-thumpin' stuff, neatly wrapped for your *In* stereopad? You get this album and like the liner says, you are *In*. For good. J. T.

▲ **BREAKFAST DANCE AND BARBECUE—COUNT BASIE ORCHESTRA**, featuring Joe Williams: *In A Mellow Tone*; *Counter Block*; *Who Me*; *Moten Swing* & 4 others. (Time: 33:42) Roulette RTC 509 \$7.95

▲ **COUNT BASIE — CHAIRMAN OF THE BOARD**: TV Time; Mutt And Jeff; *Speaking Of Sounds*; *Segue In C* & 6 others. (Time: 40:08) Roulette RTC 510 \$7.95

Interest: Broad
Performance: Consistently good
Recording: Good to excellent
Stereo Directionality: OK
Stereo Depth: OK

These two tapes make interesting comparison. One of them, *Breakfast Dance*, was recorded live at the famous Miami "payola" convention of disc jockies last year. It has a pretty good live sound, good presence, and a curious set-up which must have been contrived. Basie is on the left, and the rest of the rhythm on the right, and Joe Williams' vocals are on the left channel. The "Chairman" package was made in a studio and has a neat split of brass on left with the drums and saxes on the right, with the piano. This tape is too bright and echoey, but the band was in top form and played very well. The location recording is not so echoey but there's a hiss on both that's too high. Actually, it seems to me, these tapes point up how badly location or studio techniques fail to get the true sound of a great band like this when the producers are afraid to record them naturally. This will come I am convinced. In the meantime we have what is essentially a false Basie sound, interesting though it may be and sometimes exciting too. R. J. G.

▲ **INSIDE/OUTSIDE SHELLEY BERMAN**. (Time: 74:47) Verve VSTF 229 \$9.95

Interest: Ranking monologist
Performance: So-so
Recording: Half good
Stereo Directionality: Does it matter?
Stereo Depth: Half good

For seventy-four minutes and some seconds Shelley Berman regales the patrons at an unidentified night club who laugh uproariously at his quips, even when they are not funny. His monologues are filled with his most familiar bits (the horrors of flying, the nasty little boy who won't call his mother to the phone, the woman dangling from the department store ledge), and it is not difficult to miss humor, which is as obvious as a prafall. Mr. Berman punctuates his catch lines in loud italics, and once sensing the customers are getting hysterics, goes after their remaining oxygen like a Comanche after a scalp. Apparently the audience likes to bleed, and laughter, like some diseases, is catching.

Brilliantly satiric at times, and possessed of a sharp sense of showmanship, Berman manages to hold the audience in the same hand with which he holds his imaginary telephone. His monologues deal mostly with matters like sex, dignity, drinking,

and stupidity. At times he is in bad taste, as in the imitation of the world's greatest booking agent who calls Dr. Albert Schweitzer in Africa about an organ playing job in a night club.

For the first twenty-five minutes Berman is funny. For the next twenty he is amusing. By the time he gets to the hour mark he has had it. What Berman needs is fresh material, and a wider horizon for his imagination. People are much funnier, much more pathetic, much more wonderful than even he has discovered. He is becoming too much performer and not enough writer. Perhaps he is not aware that a humorist's following is noted for its fickleness. Something went wrong on the second side of the tape, one channel dropping about 15 db in volume, destroying the stereo effect. J. T.

▲ **BRASS SHOUT—ART FARMER**. April In Paris; *Moanin'*; *Autumn Leaves*; *Five Spot After Dark* & 3 others. (Time: 33:26) United Artists UATC 2204 \$7.95

Interest: Good jazz
Performance: Good
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

The music is good jazz played by excellent modern musicians and arranged by Benny Golson (who contributed some original music as well) and featuring Art Farmer, a very consistent jazz trumpeter. The presence one gets from tape makes this an attractive package but there is tape hiss throughout which is regrettable. On the bass and drum introduction to *Minor Fump*, a very good bit of work, by the way, the tape hiss is very noticeable though it is covered adequately by the weight of the brass the rest of the time. On the whole, though, this is a good jazz tape. R. J. G.

▲ **THE MUSIC OF GEORGE GERSHWIN and COLE PORTER**. *Bess*, *You Is My Woman*; *The Man I Love*; *Someone To Watch Over Me*; *Embraceable You*; *But Not For Me*; *Liza*; *Night And Day*; *In The Still Of The Night*; *I Love You*; *What Is This Thing Called Love?*; *True Love*; *Wonderbar*, Raoul Poliakin, his *Chorale and Orchestra*. (Time: 39:21) Everest T 41051 \$7.95

Interest: Surefire
Performance: Sleek
Recording: Lush
Stereo Directionality: Good
Stereo Depth: OK

Poliakin uses a large number of strings, plus 3 horns, 3 trombones, 2 trumpets, and 18 voices in the chorus for rendering these numbers "in a romantic way."

He lifts Gershwin tunes from as early as 1924 (*The Man I Love*), goes back to 1929 for early Porter (*What Is This Thing Called Love*), and goes forward to late Porter (*True Love* from the film *High Society*). Nearly everything has the same character in its orchestral treatment. Smooth, sweeping strings, soft winds, a chorus for effect, not virtuosity. The result is arm chair, not rug-cutting music. Lush sound captured on Everest's wide-wide movie tape. J. T.

▲ **SABICAS—FESTIVAL GITANA**. *Bulerias*; *Taranto*; *Verdiales*; *Martinete* & 5 others. (Time 37:10) Elektra ETC 1506 \$7.95

Hi Fi/STEREO

Interest: Broad
 Performance: Exciting
 Recording: Good
 Stereo Directionality: Fine
 Stereo Depth: Good

This is excellent music with the fine, exciting gypsy flamenco guitarist, Sabicas, and several very good singers. This is, in addition, one of the best tapes of authentic flamenco music available so far. Sabicas is a consistent performer with the fire of the true flamenco spirit always present in his work and the tense cry of the folk artist marking the best of his numbers. The sound here is first-rate and the balance is good for stereo with a full spread which gives a credible illusion of actual presence in the room. The program is abundant and varied, too. R. J. G.

▲ **BUD SHANK—HOLIDAY IN BRAZIL:**
 Little Girl Blue; Simpatico; The Color Of Her Hair; Lonely & 6 others. (Time: 31:09)
 World Pacific WPTC 1010 \$7.95

Interest: Good quiet jazz
 Performance: Good
 Recording: Excellent
 Stereo Directionality: OK
 Stereo Depth: OK

After a slight adjustment of the right channel for the guitar sound, this has good balance with the drums in the middle, the flute on the left and the guitar on the right. Shank, a Hollywood jazzman with long service in the studios and jazz groups as well as in the Stan Kenton band, has made his best alto sax and flute recordings in the company of Laureindo Almeida, whose guitar seems to bring out the best of his music making. This package is no exception; and, what is more, the music, for once, is the equal of the recordings. This is good jazz, good listening, and good stereo. The Latin overtones make it even more attractive and one of the tunes, *The Color Of Her Hair*, is actually hauntingly beautiful, to stoop to a cliché. R. J. G.

▲ **TRAVELLING ON WITH THE WEAVERS.** Twelve Gates To The City; Erie Canal; I Never Will Marry; Old Riley; Sinner Man; House Of The Rising Sun & 10 others. (Time: 42:53) Vanguard VTC 1603 \$7.95

Interest: Great variety
 Performance: Weavers' best to date
 Recording: Good
 Stereo Directionality: Flawless
 Stereo Depth: Just right

Undoubtedly this is the best Weavers recording yet issued. The combination of their unique and unbeatable ensemble work and a repertoire that has not a weak number adds up to a top ranking release. Some of the reasons: the good taste and restraint throughout; the right touch of blues in *House Of The Rising Sun*; the simplicity of *The Keeper*; the moving ease of *Kumbaya*; the pure fun in *Eddystone Light* (when it could have been stressed in the wrong direction); the strange overtones in part of *Hopsa-Dira* to remind one of Canteloube's *Songs Of The Auvergne*; the sound—the beautiful and wholly distinct tonal character that sets the group apart. Pete Seeger is heard in five numbers. One sentence in the liner explains a vital truth about the Weavers: "We have found that a group is more than the sum total of its parts." The engineering is tops. J. T.

AUGUST 1960

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▲ **THE LIMELITERS.** The Hammer Song; Battle At Gandessa; Charlie, The Midnight Marauder; When I First Came To This Land; Malaguena Selerosa & 7 others. Lou Gottlieb, Alex Hassilev, Glenn Yarbrough. (Time: 34:05) Elektra ETC 1509 \$7.95

Interest: Over-sophisticated folk singing
Performance: Fresh, alert
Recording: Good
Stereo Directionality: Good
Stereo Depth: Shallow

A trio of great promise manages to survive a recording encumbered with phony effects. *Battle At Gandessa* is burdened with machine-gun fire, whistling shells, exploding bombs. *Charlie, the Midnight Marauder* has a squad-car two-way radio simulated introduction. These three musicians are too good to rely on crutches to put a song over. The humor is often strained. J. T.

▲ **ANITA O'DAY SWINGS COLE PORTER with BILLY MAY.** Easy To Love; All Of You; Love For Sale & 9 others. (Time: 26:00) Verve VSTC 220 \$7.95

Interest: Good jazz vocals
Performance: Fine
Recording: Sloppy
Stereo Directionality: Hopeless
Stereo Depth: Nil

Miss O'Day is a very good jazz singer with wit, warmth and a fine swinging sound to her voice. She has a tendency to get cute occasionally and she indulges that habit here. Billy May is one of the most pleasing of the arranger-conductors who always seems to get bright and sometimes funny bits of musical by-play going on in his accompaniments. The voice is on the right and the rhythm on the left, but so little sound is on the left channel, that you can run the right through both speakers and it sounds better than it does divided up. The recording is faulty in numerous places; Miss O'Day's voice breaks several times as her sibilance is too much for the mike. R. J. G.

▲ **I GET A BOOT OUT OF YOU.** It Don't Mean A Thing; No More; Love For Sale; Moanin'; Violets For Your Furs & 4 others. Marty Paich Orchestra. (Time: 35:33) Warner Bros. WST 1349 \$7.95

Interest: Cool, hot, progressive
Performance: Professional
Recording: Excellent
Stereo Directionality: Fine job
Stereo Depth: Studio sound

Marty Paich, who has arranged for many bands and groups, including the best in the land, throws together eight numbers served cool, hot, swingingly, and progressively. He mixes sounds deftly, choosing his moods and creating his effects more through instrumentation than solo individuality. It says in small print that Paich spent the major part of his youth studying the techniques of Bartók, Stravinsky, Brahms, Beethoven, Bach and Mozart. He has a degree in music from the Los Angeles Conservatory of Music. Whatever he studied, the style is his own, a style of the times, a sound of the times. Trumpets, trombones, saxes, French horns, vibes, piano, bass and drums make up the group. The progressive jazz buff will love the improvisatory work. J. T.

HiFi / STEREO

POPS . . . COLLECTIONS, THEATER, FILMS, TV . . . FOLK

BEST OF THE MONTH . . .

△
Columbia hands us a real "sleeper" in Britain's gift to the form feminine, Diana Dors. Her album of pop songs, *Swinging Dors*, is "... a delightful surprise . . . Miss Dors sings in a genuinely warm manner that achieves its sensuality partly through her ability as an expert consonant clipper."
(see p. 72)



▲ △
20th Fox makes a major contribution to the year's drama recordings with *The Andersonville Trial*. "... done with so much attention to effectiveness as a purely listening experience. . . . The acting is first-rate . . . the action . . . makes remarkably effective use of stereo."
(see p. 74)



△
Vanguard has done proudly by its folk series with *Lament on the Death of a Bullfighter* based on poems of Federico Garcia Lorca and sung by Germaine Montero, the murdered poet's friend. "I know of few recordings that come close to this in the complete fusion of words, music and interpretation. . . ."
(see p. 76)
AUGUST 1960



Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

. . . .

POPS

△ POLLY BERGEN—FOUR SEASONS OF LOVE (vocals) with Frank DeVol and his Orchestra. Canadian Sunset; June In January; Autumn In New York & 9 others. Columbia CL 1451 \$3.98

Interest: Seasonal soufflé
Performance: Moanin' low
Recording: Tops

The sandpaper tones of this formidable lady baritone have now been put to use relating sentiments that give testimony to the effects of the season upon the heart. Miss Bergen's voice is well controlled though not especially attractive, but the main trouble with the current recital is that there is too little variety in the ballad-heavy program. While there are some pretty songs here, they all seem to be concerned with the single theme that love is love no matter what the temperature. Incidentally, *Moonlight In Vermont*, one of the two winter entries, is rather unique as it is probably the only popular song ever written that does not contain a single rhyme. S. G.

△ SMASH FLOPS — THE CHARACTERS. Pip PLP 1900 \$3.98

Interest: Should hold it
Performance: Perfect
Recording: Fine

Obviously inspired by the great number of Tin Pan Alley songs dedicated to individuals or events (*Lucky Lindy, I Like Ike*, etc.), Dick Sherman and Milt Larsen have created a dozen pieces each one re-

vealing a rather inappropriate point of view. Thus we have *Congratulations, Tom Dewey* ("You won by a landslide today"), *Good Job, Well Done, Neville Chamberlain* ("You brought us peace in our time"), and the proud, flag-waving boast that there would always be *Forty-Eight States In The U.S.A.* One or two of the numbers are in questionable taste, and it must be admitted that the lyrics do not always develop the themes to their fullest. Nevertheless, it's an original approach, the melodies sound completely authentic for each occasion, and the vocal group known as the Characters sing out the sentiments with just the right amount of from-the-heart sincerity. S. G.

▲ **"KICKS" WITH BOB CREWE & Orchestra, Ralph Burns cond.** Ain't That Love?; Bass, You Is My Woman Now; Shakin' The Blues Away & 9 others. Warwick W 2009 \$3.98

Interest: Ambitious program
Performance: Could use more control
Recording: Splendid

The finger-snapping breeziness that has distinguished the Bobby Darin approach is also found in the delivery of Bob Crewe. Mr. Crewe first attracted notice with a swinging version of *The Whiffenpoof Song* on a single, and he imparts the same devil-may-care attitude in most of his numbers on this LP. Though *Bess, You Is My Woman Now* sounds like a teenager on a first date and *All The Things You Are* is horribly mutilated, Mr. Crewe does well enough by Irving Berlin's *Shakin' The Blues Away* and the rarely-heard *She's Only Wonderful* by Sammy Fain and E. Y. Harburg. The orchestra is a bit overpowering. S. G.

△ **DIANA DORS — SWINGING DORS** with Orchestra, Wally Stott cond. That's How It Is; Roller Coaster Blues; Namely You & 9 others. Columbia CL 1436 \$3.98

Interest: Yes, indeed
Performance: Real pro
Recording: Slight echo chamber sound

What a delightful surprise! Although Diana Dors has previously won fame as something of a British exponent of the Mansfield Method of Mammary Acting, this recording reveals that her vocal attributes are as persuasive as her physical attributes. Nothing is overdone, and her enunciation, phrasing and generally intelligent approach to each song is in welcome contrast to the antics of other more experienced singers. While some may rely on vocal huskiness and slurred syllables, Miss Dors sings in a genuinely warm manner that achieves its sensuality partly through her ability as an expert consonant clipper.

In addition, she has chosen some delightful, rarely-heard songs. Among them are Jay Livingston's and Ray Evans' *That's How It Is*, the gay *Come By Sunday* by Murray Grand, and possibly the most sparkling number of all, *In Love For The Very First Time* by P. Roberts and J. Woodman.—No, I never heard of them before either. S. G.

▲ **RAY EBERLE** sings and plays the **MUSIC OF TODAY.** Eimer's Tune; Ebb Tide; One O'clock Jump; My Blue Heaven & 6 others. Design DCF 1004 \$2.98

Interest: Nostalgia
Performance: Good
Recording: Good
Stereo Directionality: Pronounced
Stereo Depth: Shallow

This is by no means a bad album, but it does bog down now and then from pure nostalgia into utter dullness. Eberle sings quite well still, and even manages to bring several of the tunes to life with his full-toned, cello-like voice. The band is a copy of much of the Glenn Miller style with better soloists than Miller had. The stereo is good and the recording itself gives you a fine cymbal sound. R. J. G.

△ **ANITA ELLIS—THE WORLD IN MY ARMS** with Orchestra, Peter Matz cond. Someone to Watch Over Me; Yellow Flower; Put the Blame on Mame & 9 others. Elektra EKL 179 \$4.98

Interest: Superior repertoire
Performance: Attractive voice
Recording: Satisfactory

According to the Elektra catalog, this album was originally to have been known as *Anita Ellis Sings Good Songs*. Not a commercial title, perhaps, but a true one as the songs are all of superior quality with some of them being performed on an LP for the first time. *A Lady Must Live*, for example, is a regrettably obscure item by Rodgers and Hart from *America's Sweetheart* in which an aggressive female expresses her desires in lines such as "What's a siren song for? What is my chaise longue for?" *The World Is In My Arms*, for another example, is a Burton Lane-E. Y. Harburg ballad that gives a fresh slant to the well-worn theme of traveling around the world in search of—or with—the object of one's love. Also included is the exquisite *It Never Was You*, surely one of Kurt Weill's and Maxwell Anderson's most inspired creations.

As for the singer, Miss Ellis has an attractively mellifluous voice that she handles well throughout most of the recital. Occasionally, as in *Someone To Watch Over Me* and *There's A Man In My Life*, she tends to overdo things, but it's a generally tasty performance. S. G.

△ **TONIGHT WITH EDDIE FISHER** with Orchestra, Eddy Samuels cond. Just In Time; Let Me Entertain You; I've Grown Accustomed To Her Face & 9 others. Ramrod T 6002 \$3.98

Interest: Attractive program
Performance: Good—sometimes
Recording: Cramped sound

For his first recording on his own label, Eddie Fisher offers a dozen songs from ten recent Broadway musicals plus the title song from the film *Gigi*. Mr. Fisher's voice is both warm and masculine, but his frontal approach to most of the material and his desire to give almost all the numbers a "big" ending does make for a certain monotony. Nevertheless, there is a meaningful rendition of *Another Autumn*, and his delivery of *'Til Tomorrow* catches just the right quality of nostalgia and sentiment. On the other hand, *The Sound of Music* (which surely describes one of the oddest cardiac conditions on record) does not seem well suited to Mr. Fisher's delivery, and even Anthony Perkins is able to do more with *Summertime Love*. The

back of the album jacket gives the personnel of the 59-piece orchestra and also the name of the music contractor. S. G.

△ **THE SOUND OF CHILDREN—HUGO AND LUIGI** with their **CHILDREN'S CHORUS.** The Whiffenpoof Song; Dites-moi; Over The Rainbow & 9 others. RCA Victor LPM 2159 \$3.98

Interest: For whom?
Performance: Appealing voices
Recording: Nice

Hugo and Luigi, those two Pied Pipers, have rounded up twenty-two youngsters between the ages of eight and twelve, and have let them loose on a dozen songs usually associated with more adult voices. The program does have a certain appeal, though whether it is intended for grown-ups or children is a little hard to say. Hearing the kids pipe out "For Pete's Sake, Get Me To The Church On Time," or the old ron's anthem, *Thank Heaven For Little Girls*, gave me the feeling that it was all a bit too sophisticated. Some of the more suitable pieces (*Dites-moi, Over The Rainbow*), however, are done altogether charmingly. S. G.

▲ **SPIKE JONES & COMPANY—OMNIBUST.** Liberty LST 7140 \$4.98

Interest: Wacky fun
Performance: Wacky funsters
Recording: Excellent
Stereo Directionality: Very effective
Stereo Depth: Enough

Nothing subtle here, but this "TV Spike-tacular" does contain many funny moments as it takes after some of the more vulnerable personalities and programs of television—Lawrence Welk, Loretta Young, the private eye, the adventure travelogue, and others. Two bands devoted to the manner in which old movies are shown give the company the opportunity for some hilarious bits at the expense of both TV commercials and the movies themselves. Even the film "soundtracks" have an appropriately faded quality.

Stereo is used for maximum comic possibilities. When "Loretta Young" enters through a door at the right, the sound of her dress being ripped off can be heard as she walks to the left. During a horse-race at Churchill Downs, we not only hear the hoofbeats of the horses in the lead, but also, and far behind them, the awkward galloping of the last horse in the race. S. G.

△ **MICHEL LEGRAND—LEGRAND PIANO.** I Love Paris; April In Paris; The Last Time I Saw Paris & 9 others. Columbia CL 1441 \$3.98

Interest: For relaxed listening
Performance: Legrand
Recording: Too close

I have not heard Michel Legrand's album called *I Love Paris* (Columbia CL 555), but apparently most of the items on this new release (subtitled *Michel Legrand Plays I Love Paris*) were included in the previous collection. Why there should be this duplication I know not. Judged on its own merits, however, the current set offers the facile Frenchman full opportunity to go through many of the standards of the Francophile repertoire in markedly individual fashion. I particularly like the Debussy-ish treatment given *Autumn Leaves* and the Latin approach to *Paris je t'aime*. S. G.

HIFI/STEREO

▲ **JULIE LONDON — JULIE . . . AT HOME.** Lonesome Road; By Myself; Everything Happens To Me & 9 others. Liberty LST 7152 \$4.98

Interest: Intimate stuff
Performance: One of London's best
Recording: First rate
Stereo Directionality: Well done
Stereo Depth: Little

Of course, you'd never know it if they didn't mention it on the jacket, but this recording was actually cut in Julie London's very own living room. Fancy that! It's all supposed to make it sound even more intimate than it would in a studio, and maybe it does. Indeed, the familiarity of the surroundings has given Miss London a welcome relaxed quality for most of the selections; it's only when she begins to take herself seriously on *You Stepped Out Of A Dream* and *Everything Happens To Me* that her vocal inadequacies become more apparent. One particularly annoying aspect of this release is that no composers or lyricists are credited either on the cover or on the record label. S. G.

▲ **INTRODUCING THE FABULOUS NINA AND FREDERIK.** Jacob's Ladder; Time For Man Go Home; I Would Amour Her & 8 others. Atco 33-119 \$4.98

Interest: Well sustained
Performance: Attractive voices
Recording: Satisfactory
Stereo Directionality: They're centered
Stereo Depth: Little

No, I wouldn't call Nina and Frederik fabulous. Appealing, pleasant, entertaining, imaginative would all apply, but to call the young Scandinavian couple fabulous is a bit of overselling that might actually do them harm by making people expect too much. Frederik is the dominant one, and he sings in a voice that is a curious combination of Louis Jourdan and Harry Belafonte; Nina upholds her share of the program in a rather liquid voice of great charm. Most of their pieces are folk songs—or folk-type songs—and they bring to them a fine appreciation of what is good both musically and dramatically. Two oddities in the group are *Let's Put Out The Lights And Go To Sleep* and *Bei Mir bist du schoen*. S. G.

△ **ANDRÉ PREVIN AND HIS ORCHESTRA—LIKE LOVE.** When I Fall In Love; In Love In Vain; I Love A Piano & 9 others. Columbia CL 1437 \$3.98

Interest: Innocuous fare
Performance: Lovely
Recording: Just right

The angle here certainly required no special flight of imagination. All they did was round up nine standards with the word "love" in the title, plus two by Mr. Previn and one by Russ Freeman. The results make for a satisfactory recital, with conductor-pianist Previn becoming, by turns, languid on *When I Fall In Love*, bouncy on *Love Me Or Leave Me*, and dreamy on *In Love In Vain*. The title number, a Previn original, is rather close melodically to *Shortnin' Bread*. S. G.

△ **THE RAUNCH HANDS PICKIN' AND SINGIN'.** Run, Come, See Jerusalem; Tell
AUGUST 1960

Ol' Bill; Zombie Jamboree & 12 others. Epic LN 3698 \$3.98

Interest: Entertaining program
Performance: Talented sextet
Recording: All right

The groups of collegiate folk singers keep popping up. The Raunch Hands are all Harvard undergraduates who have been entertaining at various collegiate functions and this recording happily proves that they are among the best of the purveyors of what might be termed button-down folk songs. The group also has a commendable collective sense of humor, particularly marked in their *Hillbilly Spectacular* number (they sing a real gospel number called *My Radio's Dialed To Heaven On High*) and in their *Study Of Rock And Roll. Run, Come, See Jerusalem* is a fine example of a quasi-spiritual and *Puttin' On The Style* is a rousing sea shanty. S. G.

△ **DELLA REESE — DELLA BY STARLIGHT.** The Touch Of Your Lips; He Was Too Good To Me; I Wish I Knew; More Than You Know & 8 others. RCA Victor LPM 2204 \$3.98

Interest: Emotional pop vocals
Performance: Mannered
Recording: Brittle

Miss Reese has a good, warm, strong voice with which she could do many good things. Unfortunately she lets herself go in the direction of overly dramatic, contrived and affected singing. Her enunciation is positively annoying at times as she seems to be burlesquing Sammy Davis, Jr. Despite these minus points, there are moments when she does sing, but they are too few when weighed against the rest. The accompaniment is excellent; a lush orchestra featuring strings and rhythm. R. J. G.

△ **BOBBY SHORT ON THE EAST SIDE with Rhythm acc.** You Fascinate Me So; I Like The Likes Of You; Pretty Girl & 10 others. Atlantic 1321 \$4.98

Interest: Lively show
Performance: Slight, rhythmic voice
Recording: Very atmospheric

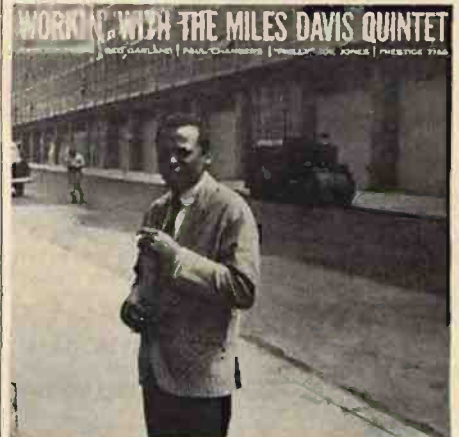
Although Bobby Short is apparently the darling of the East Side supper club set, I'm afraid his special in-person charm is fairly elusive on records. Even on his current disc which was recorded before a live audience he strikes me as being an entertainer whose only asset is an almost propulsive rhythmic drive. His gay numbers lack genuine buoyancy, his romantic ballads are affected, and throughout he displays the most pronounced vibrato this side of Judy Garland.

No complaints about the songs. Mostly show tune stuff, of course, with a sprinkling of calypso and Tin Pan Alley. There are some "in" group references, I imagine, in *I Left My Hat In Haiti* as he suddenly changes the word "hat" to "cat" and ends up, with commendable consistency, by substituting "angora" for "fedora." S. G.

△ **KAY STARR—ONE MORE TIME** featuring Kay Starr (vocals) with Orchestra. Side By Side; Two Brothers; Noah! & 9 others. Capitol T 1358 \$3.98

Interest: More invigorating than most
Performance: Lusty
Recording: Bright

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One of Capitol's new "Star Line" series, this is a collection of previously released Kay Starr material. Miss Starr, who once showed considerable potential as a jazz singer, is a much more robust and earthy singer than most of her pop contemporaries. She has a backslapping beat, horn-like phrasing, and enthusiasm that often sounds quite spontaneous. Her material is uneven and her arrangements are mechanical, but Miss Starr is nonetheless clearly the winner over the obstacles Capitol places before her. When will Dave Cavanaugh or someone at Capitol place her where she should be—in a small jazz band setting working mostly with "head" arrangements? *N.H.*

△ **TORCH SONG — SYLVIA SYMS.** You're Nearer; Yesterday; Without Love; Remind Me & 8 others. Columbia CL 1447 \$3.98

Interest: Good songs
Performance: Warm singing
Recording: First rate

With the exception of a few moments when she is maneuvered into a position of something less than strength in the higher registers, Miss Syms turns in a very creditable job on this album as she sings a good collection of songs (a very good collection, to be exact) with feeling, conviction and a live warmth in her voice that marks it from the average. The accompaniment is by Ralph Burns, one of the very best of the studio arranger-conductors. *R. J. G.*

△ **SOMETHING'S COMING FROM FRAN WARREN** with Orchestra, Ralph Burns & Al Cohn cond. What Is There To Say?; Everywhere I Look; Lonely Town & 9 others. Warwick W 2012 \$3.98

Interest: Yes
Performance: Intelligent stylist
Recording: All right

Although most record companies nowadays seem to hide the names of the composers on the labels, Warwick has brazenly made no bones about the fact that these twelve songs were written by six different composers. They even put their names on the front cover of the album in the same size letters as that of the singer. Of course, they should have gone all the way and also listed the lyricists, but progress is progress and I fault them not.

Anyway, the recording is a generally attractive one, with an ill-advised up-tempo version of *I See Your Face Before Me* the only serious breach in taste. The composers represented are Leonard Bernstein, Vernon Duke, George Gershwin, David Rose, Arthur Schwartz, and Alec Wilder. I guess my favorites are *Everywhere I Look* (Wilder-William Engvick) and *I Like the Likes of You* (Duke-E. Y. Harburg). *S. G.*

▲ △ **JACKIE SINGS THE BLUES** featuring Jackie Wilson (vocals) with Chorus and Orchestra directed by Dick Jacobs. Please Tell Me Why; Sizzle Dazzle; It's Been A Long Time & 9 others. Brunswick BL 754055 \$4.98; Mono BL 54055 \$3.98

Interest: Gospelized pops
Performance: Hypertensive
Recording: Good
Stereo Directionality: Pronounced
Stereo Depth: Adequate

Jackie Wilson has become a valuable com-

mercial property since leaving Billy Ward and The Dominoes. This album indicates much of the reason for his success. It has little to do with the blues as they are sung by authentic blues performers such as John Lee Hooker or Memphis Slim. These are commercial tunes, many of them drowned in the self-pity of the lyrics.

What makes Wilson's performance arresting, however, is the clear influence of contemporary Negro gospel music on his singing. Wilson often uses a gospel beat and the particular kind of frenzy (quite contrived in his case) of the gospel experience. There is also a small gospel-like choir acting as a bobbysox Greek chorus. Wilson is least effective on slow tempos where he consistently confuses bathos for blues. On medium and up-tempo arrangements, however, he does communicate considerable vitality. Wilson is obviously a well-developed showman and should become even more commercially popular. He might also develop into a more impressive singer musically if he were to realize that he doesn't have to be maudlin to reach a wide audience. The packaging is distinctly lavish. *N. H.*

COLLECTIONS

△ **SIX TOP BANDS SWING AGAIN!** featuring LES BROWN, BENNY GOODMAN, GLEN GRAY, WOODY HERMAN, HARRY JAMES, STAN KENTON. Eager Beaver; No Name Jive; Keeper Of The Flame & 8 others. Capitol T 1386 \$3.98

Interest: Big band memories
Performance: Full-bodied
Recording: Crisp and clean

Capitol has reissued performances, most of them apparently recorded within the past five or six years, that are actually re-creations of original "hits" by these bands. There is little that is startlingly exciting, but the general level of ensemble and solo playing is brisk and warm. It's an entertaining program and should intensify listeners' nostalgia for their lost youth when big bands were in full flight. *N. H.*

△ **TWELVE GREATEST HITS FROM THE 1960 SAN REMO FESTIVAL—AURELIO FIERRO; GERMANA CAROLI; FLO SANDON'S; SERGIO FRANCHI; GIANNI MARZOCCHI.** Noi; Splende il sole; Invoce te; Searpe rote & 8 others. Epic LN 3687 \$3.98

Interest: Certamente
Performance: Fervente
Recording: Va bene

Here it is festival time again, and Epic has again brought us the most popular items sung at the Italian competition in San Remo. One thing that strikes a listener is the intelligent way rock-and-roll is used in many of these pieces. It is not the dominant beat but rather added to supply a little more body to a saccharine love song or to bring a touch of piquancy to an exuberant expression of happiness. Each song is sung as if the singer's life depended on it. *S. G.*

THEATER, FILMS, TV

▲ △ **THE ANDERSONVILLE TRIAL** (Saul Levitt-Henry Nemo). Original cast recording. George S. Scott, Albert Dekker, Herbert Berghof, and others, with Orchestra,

Hugo Montenegro cond., and Chorale, Robert DeCormier cond. 20th Fox SFX 4000 \$5.98; Mono FOX 4000 \$4.98

Interest: Absorbing aural drama
Performance: Excellent company
Recording: Slightly hollow
Stereo Directionality: Effective
Stereo: Depth: Satisfactory

Transferring dramatic works to records is certainly not new, but what is new, and what makes this recording unique among theater albums, is that it has been done with so much attention to effectiveness as a purely listening experience. In addition to being condensed by author Saul Levitt to fit on two sides of a single LP, composer-lyricist Henry Nemo has written a number of musical pieces sung by chorus and soloists that gives added dimension to the dramatic conflict being depicted.

Thus, *The Andersonville Trial* emerges not so much as a work transferred to records from another medium but as a work created exclusively for the turntable. Much of the credit for the success of the enterprise must go, of course, to the play itself. It is a stark drama of the moral right a subordinate officer may or may not have to disobey the orders of a superior officer. To illuminate his opinions on the subject—and, admittedly, there can be no black and white decision in such a situation—author Levitt has gone back to the trial of the notorious Capt. Wirz, the commander of the Confederate prison at Andersonville, Georgia, where 14,000 Union soldiers died. As the entire action of the play is the trial, there is a singleness of design in the work that keeps a listener's interest riveted on the continually absorbing developments and issues of the conflict. The acting is first rate. George C. Scott, as a deeply troubled judge advocate, Albert Dekker, as the defense lawyer, and Herbert Berghof, as Wirz, give absorbing performances. The simplicity of the action, with Scott generally on the left, Dekker on the right, and the witness in the center, makes remarkably effective use of stereo. And the always pertinent, never intrusive musical score not only helps establish the atmosphere of the times but also gives the basic theme of the play the universality that its author so clearly intended. *S. G.*

▲ **BYE BYE BIRDIE** (Charles Strouse-Lee Adams). Original cast recording. Chita Rivera, Dick Van Dyke, Paul Lynde, Dick Gautier, Susan Watson & others with Orchestra. Elliot Lawrence cond. Columbia KOS 2025 \$6.98

Interest: Lighthearted fun
Performance: Bright company
Recording: Fine presence
Stereo Directionality: Satisfactory
Stereo Depth: Fine

No matter what the critics may say about the recent drama season on Broadway, it has certainly been a notable one for young composers and lyricists. Mary Rodgers and Marshall Barer (*Once Upon A Mattress*), Rick Besoyan (*Little Mary Sunshine*), Jerry Bock and Sheldon Harnick (*Fiddler!*), and now Charles Strouse and Lee Adams have all arrived within a relatively brief span to give comfort to those of us who are concerned about the future of the Broadway musical stage.

Hi Fi / STEREO

The score for *Bye Bye Birdie* is perhaps deceptively simple. As the story is about teenagers and their worship of a rock-and-roll singer named Conrad Birdie, there are examples of that all too familiar beat throughout. Yet this kind of music is not dominant, and is used intelligently within the framework of the plot. *The Telephone Hour*, which establishes the atmosphere of the world of adolescence, begins with a telephone conversation between two girls. Then, as other teenagers begin to make calls, the orchestra picks up the rock-and-roll cadence of their inane conversations to build the sequence to a *crescendo* of cacophony. It's a brilliant theatrical concept even on a record. Another rock-and-roll number, *Honestly Sincere*, is a choice morsel of philosophy offered by the much-adored Mr. Birdie, with its satirical point beautifully emphasized by the use of an echo chamber.

In general, it is in conveying the emotions of teenagers that Strouse and Adams are most successful. When Susan Watson lifts her delicate young voice in *How Lovely To Be A Woman* she suddenly becomes the embodiment of all girls approaching womanhood, and when she sings of her *One Boy* ("... to laugh with, to joke with, have Coke with") she makes the pleasures of steady dating seem like the most wonderful thing in the world.

There are some delightful numbers for the adults too. *Hymn For A Sunday Evening* is a reverential paean to the glory of Ed Sullivan, while *Kids* irritatingly contrasts the behavior of youngsters today with the way things were when daddy was a boy. Unfortunately, some of the ballads are a bit thin. *Put On A Happy Face* is quite ordinary except for the ingenious rhyming of "tragedy" with "gladja de-(cided)," and *Rosie* is a fair softshoe that rather cancels out the merits of the above rhyme by combining "Rosie" with "chose me."

Stereo is used quite well. *Normal American Boy* is perfect for the two channel system as it allows Chita Rivera and Dick VanDyke to offer conflicting stories simultaneously from opposite speakers. *The Telephone Hour* also takes full advantage of the extremities as it creates its picture of young America draped over the telephone. Both *Spanish Rose* and *Rosie*, however, would seem to suggest some sort of physical movement that is not apparent on the recording.

The experience of musical director Elliot Lawrence as leader of his own dance orchestra has doubtlessly been of great help to him in this his first theatrical assignment. Robert Ginzler's orchestrations are outstanding. S. G.

▲ **CHRISTINE** (Sammy Fain-Paul Francis Webster). Original cast recording. Maureen O'Hara, Morley Meredith, Janet Pavek, Nancy Andrews & others with Orchestra & Chorus, Jay Blackton cond. Columbia OS 2026 \$5.98

Interest: Occasional
Performance: Satisfactory company
Recording: Well done
Stereo Directionality: Good enough
Stereo Depth: Fine

Poor Sammy Fain. Though he is one of Hollywood's most successful song writers, AUGUST 1960

his luck as a theater composer has been consistently bad. *Christine*, his tenth Broadway musical, has maintained his batting average by closing after twelve performances.

Not that there aren't some attractive melodies in the score. Mr. Fain can create soaring romantic expressions such as *I Never Meant To Fall In Love* and *I Love Him*, or turn out atmospheric Oriental pieces (*The Lovely Girls Of Akbarabad*), or even fashion a charming missionary song (*I'm Just A Little Sparrow In The Nest Of The Lord*). And surely *My Little Lost Girl* is an unusually affecting expression of well-controlled grief. Yet the score as a whole gives the impression of being too self-consciously Broadway in its attempt to reveal the emotions of two people in India caught in a rather awkward romantic situation. Primarily, I think, this is the fault of lyricist Paul Francis Webster whose expressions of ardor rarely rise above the level of such a line as "I need you by my side/My arms are open wide," sung by an Indian doctor in the title song. Moreover, the lyrics in his comic numbers, *How To Pick A Man A Wife* and *Freedom Can Be A Most Uncomfortable Thing*, have an uncomfot patronizing quality.

The voices are quite good, with Maureen O'Hara showing far greater assurance than she did on a recent RCA release. S. G.

▲ **OKLAHOMA!** (Richard Rodgers-Oscar Hammerstein II). Stuart Foster, Lois Hunt, Fay DeWitt & others with Orchestra. Epic BN 562 \$4.98

▲ **CAROUSEL** (Richard Rodgers-Oscar Hammerstein II). Lois Hunt, Harry Snow, Charmaine Harma & others, with Orchestra. Epic BN 563 \$4.98

▲ **THE KING AND I** (Richard Rodgers-Oscar Hammerstein II). Lois Hunt, Samuel Jones, Charmaine Harma & others, with Orchestra. Epic BN 564 \$4.98

Interest: Vintage R&H
Performance: All lack theatrical spirit
Recording: Splendid
Stereo Directionality: Little
Stereo Depth: Remarkable

As Decca made the recordings of the original casts of these shows and Capitol took care of the sound tracks, Columbia apparently decided that something would have to be done about getting the titles into the catalog of its record club. Epic, a subsidiary of Columbia, has now obliged, though I'm sure there are many who will wonder if it really was worth the effort.

For these are concert performances of the great Rodgers and Hammerstein scores, with little dramatic feeling or projection. Though the voices are generally good, most of the singers apparently have had insufficient training in the musical theater to create genuine characterizations or to give the listener any inkling of how a particular song fits into the over-all structure of either the story or the score.

Both *Oklahoma!* and *The King And I* contain the same songs heard on the Decca albums, but *Carousel* is minus the *Carousel Waltz* (3), *You're A Queer One, Julie Jordan*, and *This Was A Real Nice Clambake*. Stereo offers no movement, with vocal placement apparent only on *June Is Bustin' Out All Over* from *Carousel*. No musical director is credited on any of the three recordings. S. G.



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▲ **SCENT OF MYSTERY** (Mario Nascimbene). Original soundtrack recording. Musical supervision by Jack Saunders; vocals by Eddie Fisher. Ramrod T 6001 ST \$4.98

Interest: Holds it quite well
Performance: Scintillating
Recording: Track fine; Fisher hollow
Stereo Directionality: Effective
Stereo Depth: Well done

This is the first film offered in "Glorious Smell-o-Vision," and what the recording of its score may lack in olfactory sensations, it makes up in a buoyant, frequently witty musical tour through Spain. I'm not exactly sure what prompted composer Nascimbene to combine Ravel's *Bolero* and *Waltzing Matilda* on a few of the tracks, but no harm is done as the entire score has an oddly appealing eclectic quality. The last band on each side is given over to Eddie Fisher's poorly recorded versions of the title song and *The Chase*. S. G.

FOLK

▲ **BAYANIHAN, Vol. 2—The Bayanihan Philippine Dance Company.** Mazurka Boholana; Lubi Lubi; Asik & 19 others. Monitor MFS 330 \$4.98

Interest: Thoroughly delightful
Performance: Superb
Recording: Good
Stereo Directionality: Well placed
Stereo Depth: Excellent

This is a model folk recording. It provides a clear, illuminating musicological map of the country as a whole. The programming is intelligent and the notes are ample. The performances are well up to the level of the first Bayanihan album issued by Monitor and the material is even more consistently arresting. There are infectious dances, sprays of variegated instrumental colors, charming Philippinized polkas and mazurkas, and other unique musical experiences. Some of the ceremonial numbers are grippingly dramatic, and in others the rhythm patterns are unusually stimulating. Totally and unreservedly recommended. N. H.

▲ ▲ **TOL' MY CAPTAIN** featuring LEON BIBB (vocals) with instrumental and vocal ensemble conducted by Milt Okun; John Stauber and Fred Hollerman (guitars). Midnight Special; Stewball; Track Lining & 10 others. Vanguard VSD 2052 \$5.95; Mono VRS 9058 \$4.98

Interest: Solid material
Performance: Fine of its kind
Recording: Very good
Stereo Directionality: Pronounced
Stereo Depth: Poor

Leon Bibb's collection of chain gang and work songs is his most successful recording so far. He is self-admittedly not a "pure" folk singer, and doesn't pretend to be. A trained singer, he makes the songs into dramatic concert material. In his field, he is much more satisfying than Harry Belafonte because he is both a better singer and a better actor.

There is, however, so wide a contrast between the bitter, tearing emotions of the real thing as heard in field recordings and the re-creations of Bibb that I still recommend the actual prison recordings. The best example is Alan Lomax's *Negro*

Prison Songs (Tradition 1020). Also worth hearing are the recordings of Harry Oster, an English professor at Louisiana State University. His Folk-Lyric Recording Company is at 3323 Morning Glory, Baton Rouge, Louisiana.

Some of the claims of authorship to the tunes in this Bibb program are indeed intriguing. When and where did Bibb serve his time? N. H.

▲ ▲ **NETANIA DAVRATH SINGS FOLK SONGS OF RUSSIA** featuring Netania Davrath (vocals) with Orchestra, Robert DeCormier cond. The Braid; Siberia; Dunai & 10 others. Vanguard VSD 2056 \$5.95; Mono VRS 9065 \$4.98

Interest: Thrilling singing
Performance: Vibrant
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Very good

Netania Davrath, born on the Russian-Polish border and musically trained in Israel, has a superbly controlled voice that is rich, powerful, and consistently accurate. Moreover, she is fully at ease in these Russian songs. She performs with equal authority in the bitter-sweet songs of women hungry for love and the enthusiastic tunes of more fortunate lovers. The arrangements by Robert DeCormier and Milt Okun are tastefully in context. The notes include complete texts in Russian and English. N. H.

▲ **HUNGARIAN FOLK SONGS AND DANCES** featuring Magyari Gypsy Band. Soloist Sari Voros, Lakatos Gypsy Band, Soloist Istvan Csongor & others. Grief And Joy; A Little Bird; On A Tall Poplar Tree & 10 others. Artia ALP 121 \$4.98

Interest: The real thing
Performance: Uninhibited
Recording: Good

This is another of the valuable Artia imports from behind the bristling curtain. The music is played with intense pleasure and aplomb and combines rhapsodic nostalgia with fierce celebration of pleasures as they are. Excellent notes by Henrietta Yurchenco which point out "... that far from creating Hungarian folk music, the gypsies had merely taken over Magyar themes and stylized them in their own way—embellishing the melodies with ornate and intricate improvisations, featuring their brilliant violin performances with the emphasis on *rubato*, sparkling runs, slides and double stops." Why no notes on the individual selections? N. H.

▲ ▲ **A PROGRAM OF RUSSIAN SONG** featuring the JAROFF WOMEN'S CHORUS, Serge Jaroff conductor. Do You Love Me?; Dreams Of Youth; Evening Bells & 11 others. Decca DL 710019 \$5.98; Mono DL 10019 \$4.98

Interest: For insight into Russian folk
Performance: Striking
Recording: Clear
Stereo Directionality: Tasteful
Stereo Depth: Very good

Serge Jaroff, conductor of the jaunty Don Cossacks, has now also formed a women's unit. He has effectively trained his charges and the arrangements extract more tonal colors than one might have thought possible from an all-female chorus. There are

also several vivid soloists. The program includes descriptions of rural scenes, lullabies, love tales, and songs of irreparable regret. There is some surface noise on my review copy. N. H.

▲ **GERMAINE MONTERO—LAMENT ON THE DEATH OF A BULLFIGHTER AND OTHER POEMS AND SONGS OF FEDERICO GARCIA LORCA** featuring Orchestra conducted by Salvador Becarisse. La Guitarra; La Casada Infidel; Ballad Of The Spanish Civil Guard & 9 others. Vanguard VRS 9055 \$4.98

Interest: One of the great records
Performance: Stunning
Recording: Excellent

I know of few recordings that come close to this in the complete fusion of words, music, and interpretation. Lorca was one of the major Spanish poets and dramatists. Though basically apolitical, so far as parties were concerned, he was brutally murdered by Falangists in 1936. Germaine Montero, who speaks the words and sings the songs in Spanish, worked closely with Lorca during his lifetime.

The material comes from the *Gypsy Ballads* (1928), several plays, and Lorca's masterpiece, the four-part *Lament* for Ignacio Sánchez Mejías. The latter describes in painfully graphic detail the death of a bullfighter. Also terrifyingly memorable is the *Ballad Of The Spanish Civil Guard*, an unsparing delineation of the horror that swallows a village. It's unmatched in modern poetry. There are lighter pieces—*The Unfaithful Wife*; a celebratory song for a bride; and the extraordinarily fragile *The Silence*:

"Listen, my son, to the silence.
It is a silence moving in waves,
a silence in which there are sharp
sliding valleys and echoes
and which bends its forehead
to the ground."

S. W. Bennett's translations wisely "avoid recasting the images and thoughts into English verse forms, and instead present the train of images as faithfully as possible." A booklet provides both the Spanish text and the translations. A distinguished production. N. H.

▲ **SPANISH FOLK SONGS, VOL. II—GERMAINE MONTERO** with Orchestra Conducted by Salvatore Becarisse. Jotas; Leonesa; Trebole & 13 others. Vanguard VRS 9067 \$4.98

Interest: Superior songs
Performance: Passionate
Recording: Very good

The second volume of Spanish folk songs by Germaine Montero for Vanguard is even more impressive than the first (URS 9050). Miss Montero sings as if the songs have always been part of her; and her authority is coupled with a stinging voice that is capable of expressing the most naked emotions. The material is absorbingly varied—Aragon, Castile, Galicia, Andalusia, etc. There are complete translations. The songs are touchingly innocent, joyful, harshly wise, yearning, brave, and vibrantly alive. N. H.

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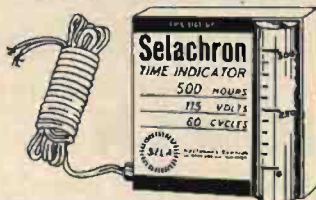
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BE OUR GUEST

(Continued from page 17)

Night On Bald Mountain. The Philharmonia Orchestra, Carl Maria Giulini cond. Angel S 35463 \$5.98

Interest: Some
Performance: Good
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: Just right

This shortest of Tchaikovsky symphonies is given a brisk interpretation by Mr. Giulini. Called by the composer "my immature mediocre symphony," it was first performed in 1873 and thoroughly revised in 1881. The revised version appears here. Though not major Tchaikovsky, his application of Russian folk songs and the absence of the brooding fate themes so prevalent in his later works make this symphony a refreshing listening experience.

Although one may quarrel with Mr. Giulini about some of his tempi (the last movement seems somewhat fast), his interpretation brings out the charm and flavor of the work. The recording is one of Angel's best, having just the right amount of spread and depth.

The Moussorgsky is given a fine performance. Here, too, the superior recording brings out with startling realism the full nuances of the work. All in all, a fine disc. G. O.

▲ **HAYDN:** Quartet in C Major, Op. 76, No. 3; **MOZART:** Quartet in C Major, K. 465. The Paganini String Quartet. Kapp S 9045 \$4.98

Interest: Top quartets
Performance: Very good
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Fair

These are two of the finest quartets in the classical repertoire. The Paganini String Quartet plays both works with fervor and insight. The Haydn receives a just, straightforward, outgoing performance. The beautiful second movement is given an especially fine reading.

In the Mozart, which seems to portend the romantic movement, the extremely fine tone of the ensemble comes to the fore.

The recording capably reproduces the strings without ever becoming harsh or strident. Stereo directionality is good, but stereo depth is lacking. In the case of a quartet, this is not really too important. For devotees of chamber music, this record is a "must buy." G. O.

▲ **PATENTED BY EDISON.** Harry "Sweets" Edison Quintet. Roulette S 52041 \$5.98

Interest: ?
Performance: Good
Recording: Clear
Stereo Directionality: Poor
Stereo Depth: None

This recording has very little to recommend it. Although Mr. Edison, who plays a fine trumpet, does his best and has included some of the most popular numbers around in this album, the lack of originality and the shortness of the selections give one very little to sink one's teeth into. The recording is clear, but it sounds almost as though it were monaural. G. O. ●

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review

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THE FLIP SIDE



Oliver P. Ferrell, Editor

GOOD MUSIC AND THE ADMAN

Seen in broad perspective, the most encouraging feature in the current high fidelity scene is the rapid spread of FM broadcasting. The birth rate of FM transmitters operated as independent stations with a high proportion of good music programming is steadily rising. Moreover, infant mortality during the first year of life (a tragedy far too common among independent broadcasters) is on the decline. As a result, our national landscape is becoming more densely dotted with electronic fonts of music pouring out the clear sound that only FM can provide.

The fertilizing force behind this sudden growth is the discovery by advertising agency timebuyers that the sizeable minority listening to FM is the only *select* audience reached by electronic media.

Until very recently, nobody knew for sure who or what was that unseen and miasmal population sprayed with music via FM. But researchers have now dispelled the obscurity of this important splinter group.

Nationally, it now appears from various surveys that around 37% of the FM audience are in the 35-40 year age group and some 46% have an annual income between \$5,000 and \$10,000. More than 21% of FM listeners earn from \$7500 up. That's quite a contrast to the largely teen-age audience of the disc-jockey dominated AM field.

The survey also disclosed other surprising facts: 68% of all FM listeners in Philadelphia are college graduates (earning an average of \$9,000 annually) with San Francisco not running far behind. A similar percentage of the FM audience comprises professional men or executives, and the picture is about the same in most northeastern and western cities.

This means that for the first time since AM got pushed down the skids to the kids does radio offer an audience that can be taken seriously by quality advertisers. Moreover, the size of this audience is attested by the 15.5 million FM receivers now in use in the United States.

A turn in advertising philosophy must also be credited

for the resurgence of FM. Radio advertisers seldom thought a minority audience worth approaching—especially if this audience gave dangerous signs of being intelligent and discriminating. But today's growing market in luxury goods and services predicated on leisure and quite a bit of spare cash needs an audience of precisely this kind. And FM appeared just in time to deliver it.

The old-time broadcaster's notion that good music is a bad source of revenue is obviously in for a thorough overhaul. After more than a decade of being shunned by advertisers and bitterly fought by powerful interests vested in AM and TV, FM at last emerges victorious and viable.

As the only radio transmission method capable of high fidelity (in terms of frequency response, dynamic range and signal-to-noise ratio), FM service is vital to the audio fan. Moreover, the imminence of multiplex FM, carrying two channels simultaneously, may soon furnish countless audiofans with stereo off the air, free from the imbalance inherent in paired AM/FM transmission.

The Federal Communications Commission (FCC) is expected to choose among the various proposed FM multiplex systems and authorize such broadcasts within a year. Field testing is to be concluded and complete reports filed by the end of July, and optimists hope for an answer by December 31, 1960. Of course, if the presidential election brings a change in administration, some lame duck FCC jobholders may want to pass the hot potato of a choice to their successors, in which case the matter might take a bit longer.

But with an increasingly solid economic base, there is no doubt that in one way or another FM is bound to bring quality stereo to the American air, adding the final momentum to the ascent of stereo.

The above thoughts on FM broadcasting were prepared by Associate Editor Hans Fantel—in the absence of Editor Ferrell, who has been spending weeks testing and re-testing stereo cartridges for his extensive article that starts on page 26.

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TA260 Festival II—60 Watt Stereo AM-FM Receiver

The most powerful receiver of all—the new Stereo Festival II, model TA260, delivers 60 undistorted watts from 18 to 40,000 cycles. But the actual performance of the Festival goes beyond the point of superb specifications. It is the *best sounding* stereophonic receiver you can buy.

The "Citation Sound," acclaimed by audio authorities everywhere, was developed by Harman-Kardon in the design of its remarkable new Citation instruments. It is precisely this quality that distinguishes the performance of the new TA260: the clean, solid bass; the silky transparent highs. And, there is power—power to spare, to drive the most inefficient speakers. The result: the new Stereo Festival II actually sounds recognizably best—regardless of price.

*Music Power Output in accordance with IHFM standards, ½% distortion.

The TA260 includes a powerful 60 watt stereo amplifier (120 watt peaks), separate and remarkably sensitive AM and FM sections and dual preamplifiers with all the controls necessary to achieve the finest performance from all program sources.

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For more complete information on the Stereo Festival II, write: Dept. R-10, Harman-Kardon, Westbury, N. Y.

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