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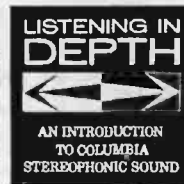
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Gentlemen's Quarterly magazine asked James Lyons, editor of *The American Record Guide* (the oldest record review magazine in the United States), to poll hi-fi authorities on which audio components they would choose for the best possible stereo system, without any regard for price.

Three writers in the audio field and one audio consultant made up independent lists. The ideal systems they projected in the April, 1960 issue of *Gentlemen's Quarterly* are suitable for discriminating millionaires—one of the systems, using a professional tape machine, would cost about \$4000.

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**In two cases alternates are also listed. For the complete component lists see the April, 1960 *Gentlemen's Quarterly*, or write us.*

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October, 1960

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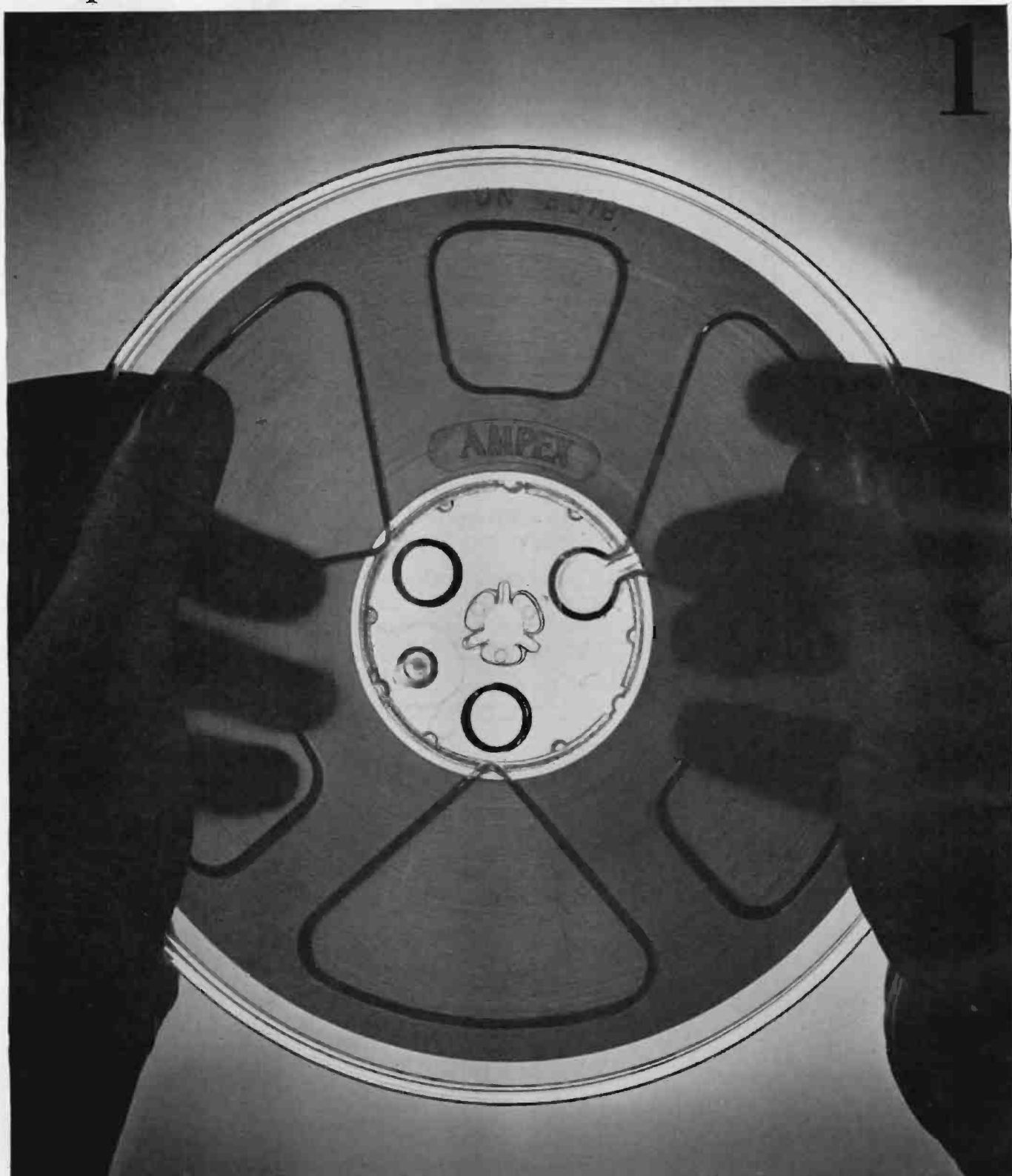
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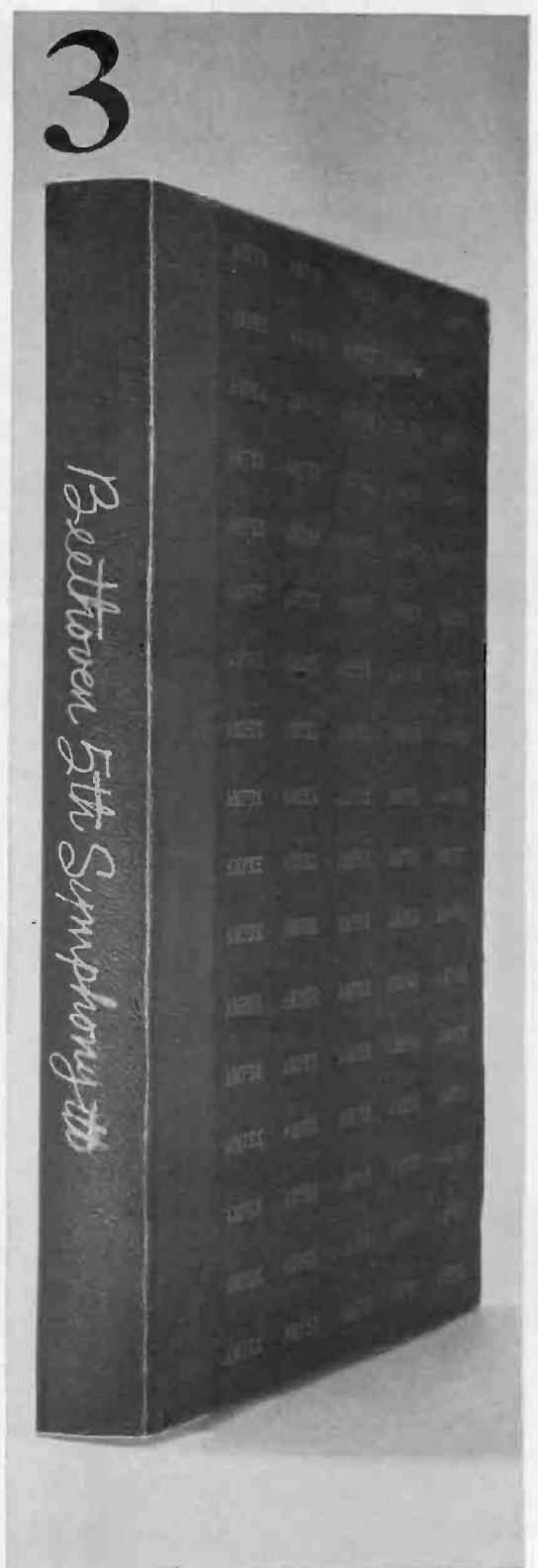
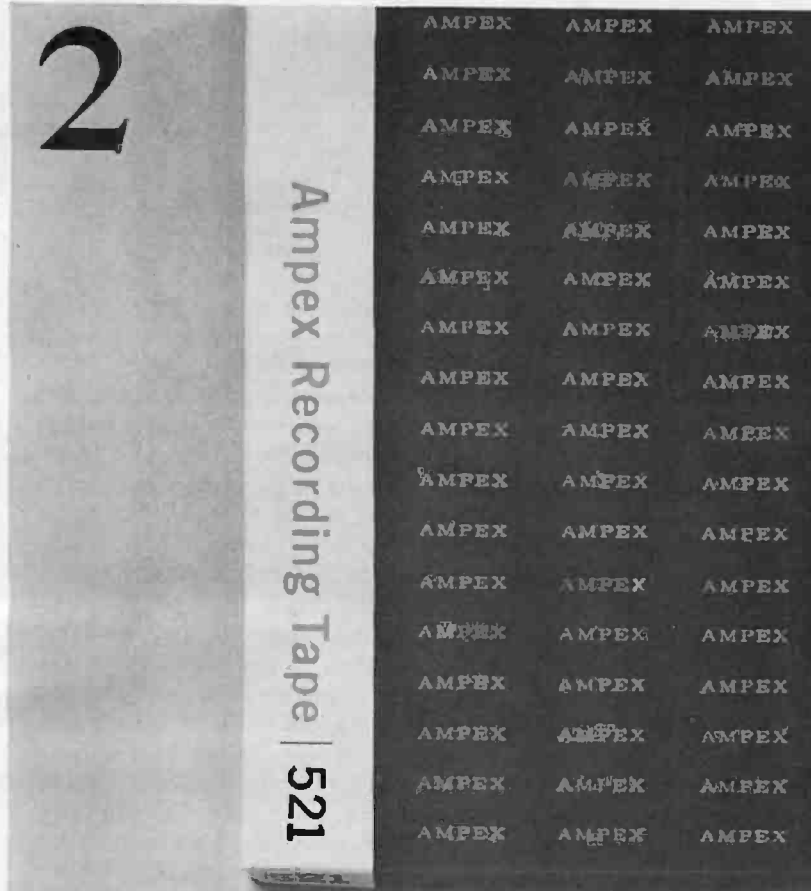


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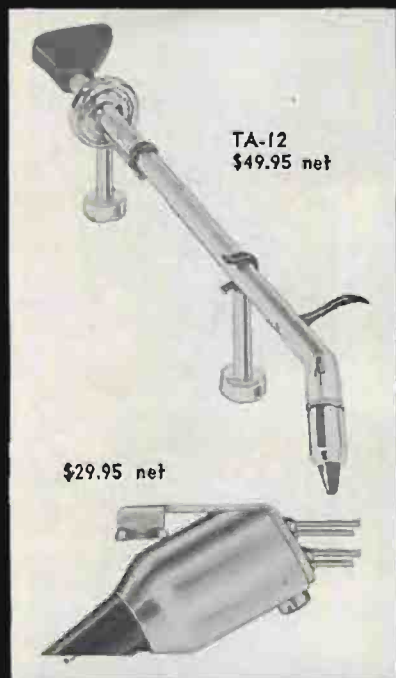
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HiFi Soundings



by DAVID HALL

THE TRUTH ABOUT GREAT COMPOSERS—AND HOLLYWOOD

SHOULD cinematic biographies of great composers be expected to pay reasonable respect to historical fact in depicting their lives? This question is raised for us by *Song Without End* (Columbia Pictures), Hollywood's latest wide-screen, full-color, stereophonic essay in this field.

Song Without End is a film dramatization of a crucial episode in the life of Franz Liszt—and as such, it is a unique subject. Yet, movie-goers who see this presented on the screen may well wonder if they haven't seen it all before. For we have with us once more the standard Hollywood treatment of the great composer, done in the manner with which we are all too familiar from such films as *A Song to Remember*, which Columbia Pictures produced in 1945 with Cornel Wilde as Chopin, and MGM's *Song of Love*, which purported to deal with Robert and Clara Schumann and the young Johannes Brahms.

Song Without End tells how the twenty-five-year-old Liszt (shallowly played by Dirk Bogarde), in the thrall of love for the Comtesse d'Agoult (Genevieve Page), resolves to reconquer his position as the leading piano virtuoso of the day, beginning with a "piano duel" in Paris with the up-and-coming Sigismund Thalberg. This is followed by a triumphant European tour, in the course of which he encounters the Polish Princess, Caroline von Sayn-Wittgenstein (played by Capucine, the French model). The love which follows, according to the film, makes Liszt resolve to concentrate on composing. The Princess will obtain a Papal annulment of her loveless marriage and she will live with Liszt as his wife at Weimar, where she has helped him obtain an appointment as Musical Director. He will say farewell to the life of a money-making piano virtuoso and dedicate his life to composition and to helping gifted young composers, such as Richard Wagner. In order to accomplish this, the Princess will even sign away all her wealth to her husband. The film shifts the scene of action to Rome, where Liszt and the Princess are preparing for their wedding upon the annulment's being granted by the Vatican; but the Princess' husband has the last word: the Russian ambassador presents new evidence to the Papal Curia and the annulment is refused. Liszt seeks consolation through religion and becomes an Abbé.

If we are to take the *Song Without End* film at face value, all these events would appear to have taken place over a period of about three years. As a matter of historical fact, the ground covered is close to thirty years. The visit by George Sand to Liszt and the Comtesse d'Agoult at their Chamounix retreat in Switzerland took place in 1836 when Liszt was barely twenty-five (the film has Chopin accompanying her, but Liszt did not introduce Chopin to Sand until a year later!).

Liszt's great virtuoso tours lasted from 1838 until 1847, and his last professional recital took place in what is now Stalingrad (not Odessa, as the film would have us believe). He broke with the Comtesse d'Agoult in 1844, and another three years would go by before he would encounter the Princess Sayn-Wittgenstein at Kiev. Liszt's first Weimar period was spent in the company of the Princess and lasted for eleven years, during which he composed many of his most famous works and did yeoman work for the music of Wagner, Berlioz, and others. The year 1861 was the fatal time of decision in Rome which dashed all hope of marriage between Liszt and the Princess. Liszt was fifty by that time.

By 1863, Liszt had gone into semi-retirement at the oratory of the Madonna del Rosario in Rome and in two years had taken minor orders in the Roman Catholic Church. From 1869 until his death, he resided at Weimar, being active chiefly as a teacher and as a discoverer and

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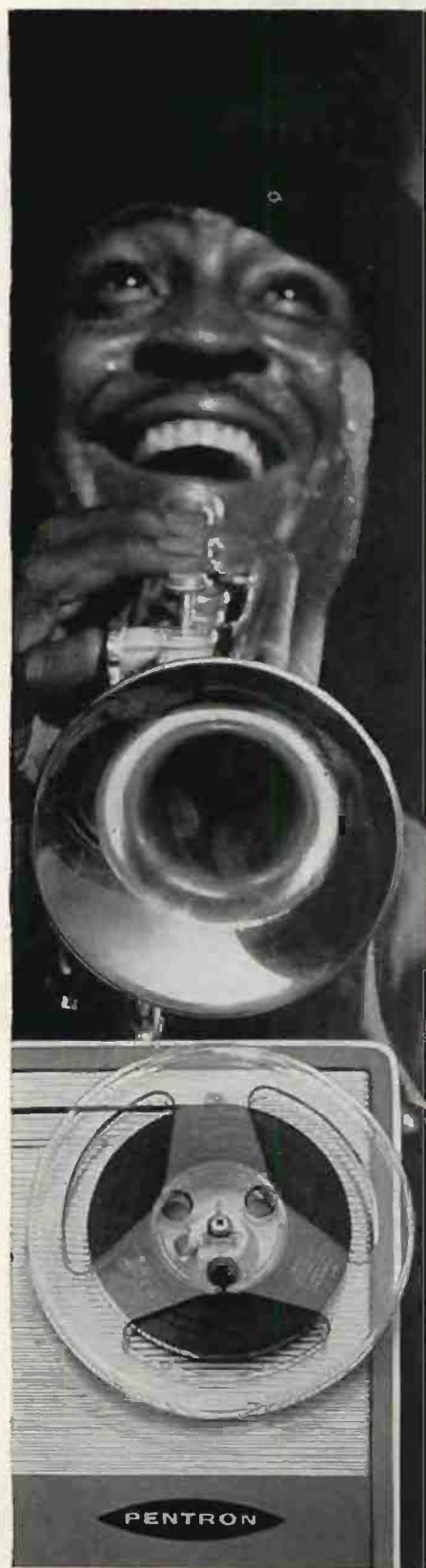
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encourager of talented young composers, among them being Smetana, Grieg, and Borodin. He died at Bayreuth at the age of seventy-five, three years after Wagner had succumbed in Venice. Such is the barest outline of the historical Liszt as against the puppet presented by Hollywood.

To Hollywood's credit, however, let it be said that the costuming and sets are authentic and sumptuous from beginning to end; and fascinating, too, is the piano casework displayed in the course of Liszt's various concerts in Paris, Vienna, Dresden, Rome, and elsewhere. But regardless of the size of the pianos shown on the screen, they all emerge on the soundtrack as 20th century Steinway "D" concert grands! The soundtrack performances by Jorge Bolet are brilliant in the extreme, if lacking the lyrical, singing quality ascribed to Liszt's playing by those who heard it.

But let us reiterate our original question: Can a film dealing with the life story of a great musical personage be honest to history? If not, why not? This can be partially answered by observing that a work of art—even a Hollywood film scenario—cannot and should not depict life, but rather those aspects of life which add up to a meaningful artistic experience for the audience. The life of Franz Liszt as he actually lived it is too complex to be adequately depicted on film or stage; but with really superb character acting by the principals, *Song Without End* could have provided meaningful and illuminating insight on Liszt and his music. *The Life and Loves of Beethoven*, a famous 1937 French film which featured the great Harry Bauer in the title role, played hob with history; but Bauer's characterization was so moving and true that liberties taken with history by the film treatment could assume relative unimportance. It is possible, also, to treat in film the lives and music of famous composers with surprising truth to the facts and yet have the whole emerge as both good theater and splendid music. The Russians did this in *The Great Glinka* (1948) and in *Moussorgsky* (1951); the British did a very respectable job with *The Great Mr. Handel* (1943); so did the French in 1948 with *Symphonic Fantastique*, a fine film on Hector Berlioz.

There are those who say about films like *Song Without End*, *Song of Love*, and *A Song to Remember* that they bring great music to millions who may never have been exposed to it before, and so a new public is being created for the concert hall and for the buying of classical records.

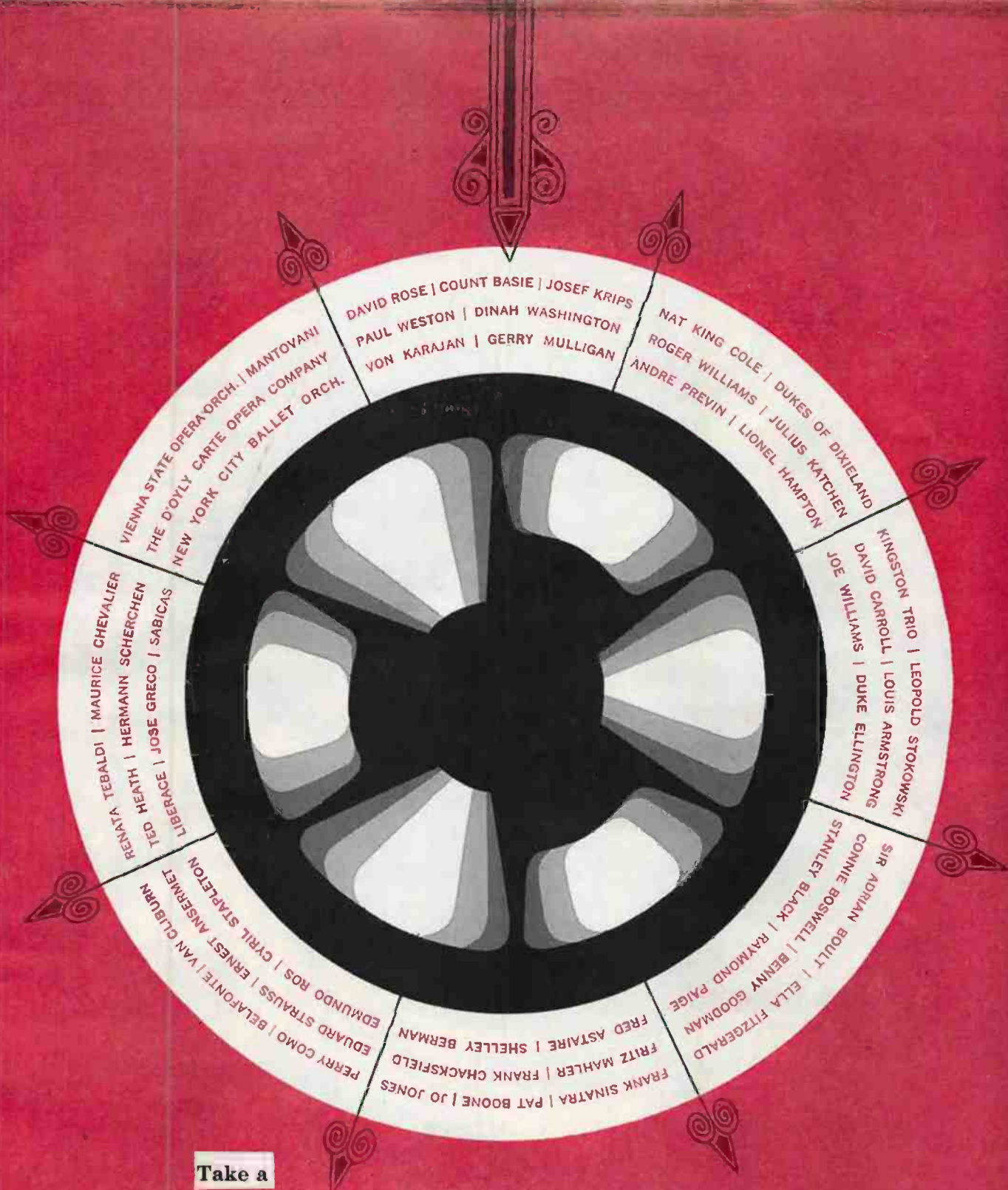
Taking into account American musical taste as it existed in the late 1920's and early 1930's, we would say that the proponents of these arguments were absolutely right. But this is 1960, and in this age of the LP record and the "good music" FM radio station, superficial and inaccurate musical "film biographies" have outlived their usefulness. If the film producers insist on treating great composer's lives in fairy tale style, let them at least give us character casting to match the authenticity of costumes and sets of which they are so justly proud. We have the technical know-how; we have the talent. When it comes to musical biography in film, let us try to illuminate both the music and its creator in a manner that befits great art.

HiFi/STEREO

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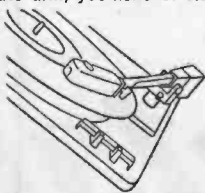
GARRARD'S LABORATORY SERIES TYPE A

Now, at last, you can enjoy all the advantages of a true, dynamically-balanced tone-arm (with a built-in calibrated pressure gauge), a full-size, heavy-weight, professional turntable, a laboratory balanced precision motor... plus the much-wanted convenience of the world's finest automatic record-player... all in one superb instrument! Δ No one but the Garrard Laboratories, with their unmatched facilities, could have accomplished it. With 40 years of manufacturing experience, and the highest engineering and precision standards in the Industry, Garrard set out to develop an all-in-one unit that would satisfy every critical requirement, even surpassing the professional turntable standards established by the NARTB.

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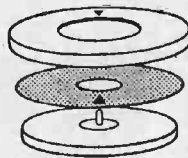


And incidentally, regardless of the number of records on the turntable, the angle at which the stylus meets the record is negligible, due to the unique geometry of this arm. Δ Since all of these engineering refinements guarantee that there is no unequal pressure on the sides of the stereo record grooves... distortion, channel imbalance, record and stylus wear are eliminated, resulting in perfect stereo reproduction. But "perfect performance" also requires minimum friction, and this is assured by the two precision needle pivots on which the arm is set. This arm is precision-mounted for you, thus affording all the advantages of the separate arm, yet none of its inherent disadvantages. The danger of the tracking error which often occurs in the mounting of separate tone arms, is eliminated completely because there is no possibility of even the slightest mislocation of the arm.

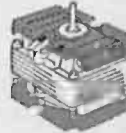


FULL-SIZED, HEAVILY WEIGHTED, BALANCED, POLISHED, CAST TURNTABLE The weight of six pounds has been determined as the optimum for perfect balance,

torque and flywheel action in this unit. This combination insures silent, on-speed running. The Garrard engineers have conceived of this new turntable as a "sandwich". It is actually two turntables balanced together... a drive table inside, and a heavy, cast turntable outside. The two turntables are separated by a resilient foam barrier, which effectively damps out any possibility of noise or vibration. Furthermore, being of non-ferrous metal, the cast tables offer no attraction to sensitive magnetic pickups.

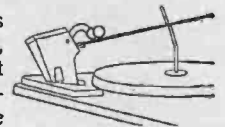


NEW "LABORATORY SERIES" MOTOR The Type A is built around a newly-developed Garrard four-pole shaded motor, which was designed especially for it. This laboratory motor is the perfect match for the new turntable system, and provides quiet accuracy, regardless of load or voltage changes. Constancy of speed is such that this motor will bear the closest scrutiny by sensitive measuring instruments. The armature is micro-balanced on exclusive Garrard equipment, and free of vibration. The total result is true musical pitch and clear sustained musical passages, without the irritation of wow or flutter. The "Laboratory Series" motor is completely shielded, top and bottom, with specially-designed and accurately oriented plates, insuring the absence of hum, even with the most sensitive magnetic pickups. To minimize even the slightest vibrations, the entire motor assembly is isolated from the unit by shock mounts of a special formula and design.



THE GREAT PLUS FEATURE OF AUTOMATIC PLAY—WITHOUT COMPROMISE! The convenience and desirability of being able to play records automatically, and to have the unit shut itself off, have long been recognized and accepted. Certainly, even the most critical user would want these features, but only if they could be incorporated without compromising the quality, performance or inducing record wear. This has now been accomplished in the Type A, by adding Garrard's exclusive pusher platform changing mechanism, with its smooth, one-piece center spindle, to the arm, turntable and motor described above. This unique com-

bination of features means that for the first time ever, there is a record playing unit which answers every requirement of both performance and convenience. It accomplishes this to such a degree that it is certain to appeal to every person, regardless of whether he already owns equipment, or is planning to buy a new system. The fact is that the Type A obsoletes all previous equipment. It protects records better. It has performance and features superior to separate turntables and arms. It also incorporates professional characteristics not found in any record changers.



The concept of this great new Garrard record-playing unit was extravagant, but the price... **\$69.50** is surprisingly modest—made possible only because of Garrard's extensive facilities, highly developed production methods and critical quality control procedures. Δ If there ever was a single record-playing device which answered every requirement of every music system—we believe this is it. Δ And with the Type A, once and for all let us lay the ghost that simply because a record player makes available certain automatic conveniences (which you may or may not use at your option)—that this in any way implies that the unit cannot be actually superior to a separate turntable and arm. Δ For in this bold new unit you will find the realization of everything you have wanted in a record player. Examine it thoroughly, and you'll want to install the Garrard Laboratory Series Type A in your own music system—now. Δ Your dealer has—or soon will receive—the LABORATORY SERIES TYPE A GARRARD. Let your own eyes and your own searching examination, prove beyond doubt that this is indeed the record player for you. Or, if you prefer, write today for illustrated, descriptive booklet.



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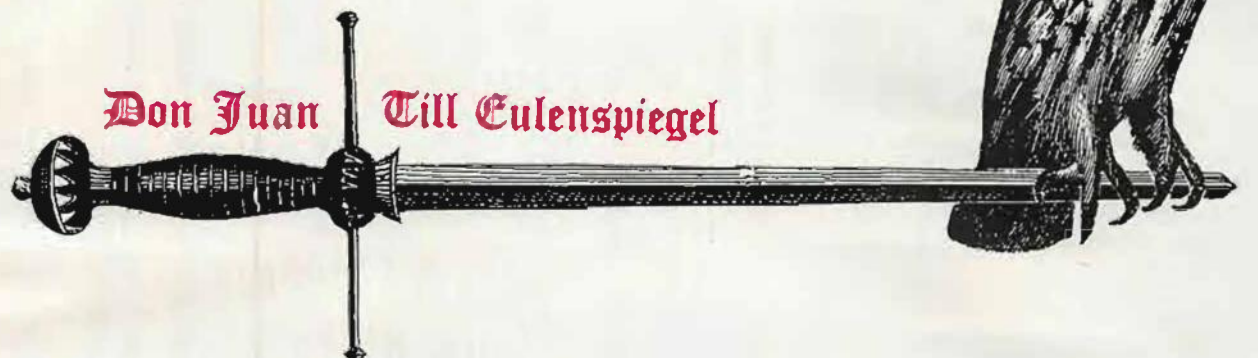
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Utah Radio & Electronic Corp., Huntington, Ind.

TWO STRAUSS MASTERWORKS



In 1630, one of the most universal and indestructible characters in literature was created by a Spanish playwright, Tirso de Molina. Molina's play was titled *El Burlador de Sevilla* and its "hero," Don Juan, has long since become synonymous with unprincipled and calculating libertinism. Call someone a "Don Juan" in most cultures and no further description of him is necessary.

The image of Don Juan has fascinated artists for more than 300 years; he has served as a figure to fire the imagination of dramatists from Molière to Shaw, and his dashing exploits were unforgettably portrayed on the silent motion picture screen by Douglas Fairbanks. The Don Juan figure served as a musical stimulus for countless composers, chief among whom were Gluck (a ballet), Mozart (the opera, *Don Giovanni*), Dargomijsky (the opera, *The Stone Guest*), and Richard Strauss.

Strauss' *Don Juan* was the first of the composer's tone poems to be published, although two—*Aus Italien* (1886) and *Macbeth* (1886-1887)—had preceded it in order of composition. A product of Strauss' twenty-fifth year, *Don Juan* is an extraordinary score: exuberant, supremely self-confident and exhibiting a command of form and substance which stamp it as probably the most inspired orchestral score Strauss gave us.

Strauss' *Don Juan* erupted upon the musical scene in November, 1889, when the composer conducted his second concert as the newly appointed assistant *Kapellmeister* of the Grand Ducal Court Orchestra at Weimar. Even when it was new, there was no resisting the headlong brilliance of the music: Strauss was called back for five curtain calls and there were demands for an immediate repetition. Hans von Bülow, who was present at the premiere to witness the success of his protégé, wrote home to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." When he was preparing a Berlin performance of the score a year later, Bülow wrote

to Strauss: "Your most grandiose *Don Juan* has taken me captive." *Don Juan* was not long in reaching these shores; Arhur Nikisch conducted the American premiere at a concert with the Boston Symphony Orchestra in October, 1891. So secure is the niche of *Don Juan* in symphonic literature that its performance at least once a season by every major orchestra in the world is practically mandatory.

Strauss took his literary inspiration for *Don Juan* from a poem by Nicolaus Lenau, an early 19th century Austrian philosopher and poet. Where the *Don Juan* of Byron or Da Ponte (Mozart's librettist) was a ruthless sensualist, Lenau's hero was motivated by more complicated psychological factors. Lenau himself is supposed to have explained his Spanish nobleman as follows: "My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy in the one all the women on earth whom he cannot possess as individuals. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." This Don, in his final disillusion, throws his sword away as he is engaged in a duel and allows his opponent to run him through. His final words, in Lenau's poem, are: "My deadly foe is in my power, and this, too, bores me, as does life itself." A final clue to the character of this Vienna-flavored Don Juan is contained in his will: he has provided for all the women he has seduced.

Six Novembers after the premiere of *Don Juan* there was introduced another new symphonic poem by Strauss. In the beginning the composer insisted on allowing the title of the work to stand by itself without any embellishing program: *Till Eulenspiegel's Merry Pranks, After the Old-Fashioned Roguish Manner—In Rondo Form*. It was not long, however, before the most persistent and exhaustive

(Continued on page 18)

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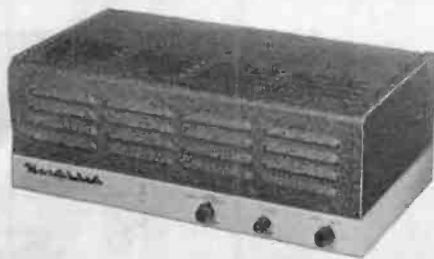
gone, into the designing, building and testing of these exciting new *fully wired* units. Just as all build-it-yourself Heath electronic equipment has always reflected the highest existing standards of quality and dependability, so do the new *completely assembled* Heath units mean top-notch performance, pleasing appearance and long lasting service as well.

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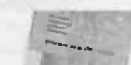
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(Continued from page 15)

of the Strauss analysts, Wilhelm Manke, extracted from Strauss the following descriptive clues to his score:

"Once upon a time there was a *Volksnarr*, named Till Eulenspiegel: That was an awful hobgoblin: Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women: With seven-league boots he lights out: Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue: But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious: He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently: Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more." So complete is Strauss' mastery of his thematic materials, so fertile his invention, so brilliant his command of the orchestra that this literary program is superfluous. The music is its own justification; its energy and humor give "*Till*" a unique place in the repertory.

Some historical facts may help in setting the mood and character of the piece. Till Eulenspiegel was a German folk-hero, a peasant who was born sometime around 1300 and who died near Lübeck in 1350. His exploits, centering around his unprincipled practical jokes and generally riotous behavior, became legendary in the half century after his death—the time of the flowering of German folk poetry and folk song. During the period of the Mastersingers, Till flourished as a folklore figure. Stories about him were collected and published late in the 15th century and his exploits were immediately translated into half a dozen different languages. Editions continued to be published, often in new translations, and an English version of Till's merry pranks appeared in 1890. Perhaps the most celebrated modern version of the Eulenspiegel legend is the colorful *Glorious Adventures of Tyl Ulenspiegel* by the Belgian poet-novelist, Charles de Coster, first published in 1869 and issued here in 1943 in a handsome English-language version by Pantheon Press, New York. Till has even found his way onto the ballet stage, when Vaslav Nijinsky did a ballet of the Strauss tone-poem.

BECAUSE the running time of *Don Juan* and *Till Eulenspiegel* is about the same—*Don Juan* taking just over fifteen minutes, *Till Eulenspiegel* just under—they are often coupled together on a single LP disc. Current catalogs list eight such couplings, and two of them—performances conducted by Stokowski and Szell—are also available in stereo.

Stokowski, working with the New York Philharmonic under its other name (the Stadium Concerts Orchestra of New York), secures playing of great brilliance and vitality and he is given reproduction that is round and alive (Everest 6023/3023). Especially virile and exuberant is Stokowski's *Don Juan* which has an irresistible dynamism allied to an uncommonly keen appreciation of the musical architecture. The performance of *Till Eulenspiegel* is on a less exalted level; here I sense an element of self-consciousness and inhibition. The glory of Strauss' "*Till*" is its spontaneity and impish humor, and it is these qualities which are slighted in Stokowski's reading.



Clemens Krauss; The Vienna Philharmonic (left)—real feeling for the music's inner pulse; at \$1.98, a remarkable bargain. George Szell; The Cleveland Orchestra (right)—razor-sharp perfection; stereo with fine depth and spatial character.

The situation is much the same with Szell: we get an impetuous, exciting *Don Juan* paired with a too rigid, constrained *Till Eulenspiegel*. But one cannot help but marvel at the razor-sharp perfection of the playing of the Cleveland Orchestra for Szell in the performances (Epic LC 3439, BC 1011). Epic's recorded sound is on the shrill side, but it is nevertheless thoroughly acceptable, with the stereo version profiting by fine depth and spatial characteristics.

Szell's disc offers a larger dividend than Stokowski's: an intense, brilliantly recorded performance of Strauss' other great early tone poem, *Death and Transfiguration*, as against Stokowski's languorous and provocative treatment of Salome's Dance from *Salome*. This fact inclines me to a higher recommendation for the Szell Epic combination.

Of the versions which couple *Don Juan* and "*Till*" in mono recordings, I prefer the direct and compelling performances by Clemens Krauss and the Vienna Philharmonic Orchestra now available in London's low-priced line (Richtmond 19043). Krauss doesn't bring to the music the kind of super-charged intensity to be found in Rodzinski's performances (Westminster XWN 18680), nor the highly-polished gloss of Ormandy's essentially superficial readings on Columbia ML 5177. What Krauss does have in abundant supply, however, is a real feeling for the inner pulse of both scores and a complete identification with them. Both the Rodzinski and Ormandy recordings, though, manage to include a Suite from *Der Rosenkavalier* along with *Don Juan* and "*Till*," while Krauss' disc includes only the two.

Of course, there do exist many individual recordings of the two scores in miscellaneous couplings. The best of all the available *Don Juan* recordings is, in my opinion, the version conducted by Toscanini on RCA Victor LM 1157 (coupled with the Rhine Journey from Wagner's *Götterdämmerung*). Here the fiery intensity of the Maestro produces a performance of overwhelming thrust and brilliance, and the clarity of the orchestral texture is awesome. Similarly, I would call to your attention the performance of *Till Eulenspiegel* conducted on Camden CAL 101 by Koussevitzky (Prokofiev's *Peter and the Wolf*—the original recording with Richard Hale as narrator—is its disc-mate). The refined and elegantly aristocratic treatment of Koussevitzky casts Strauss' rogue in a very favorable, highly sympathetic light. I hope recent pressings of the Koussevitzky performance have cleared up the fuzziness of Camden's initial sound; back fifteen years ago when the performance was first released (on ruby-red vinyl 78-rpm discs), the sound was quite extraordinary and my old set of the original 78's still sounds better than the LP re-issue.

Martin Bookspan

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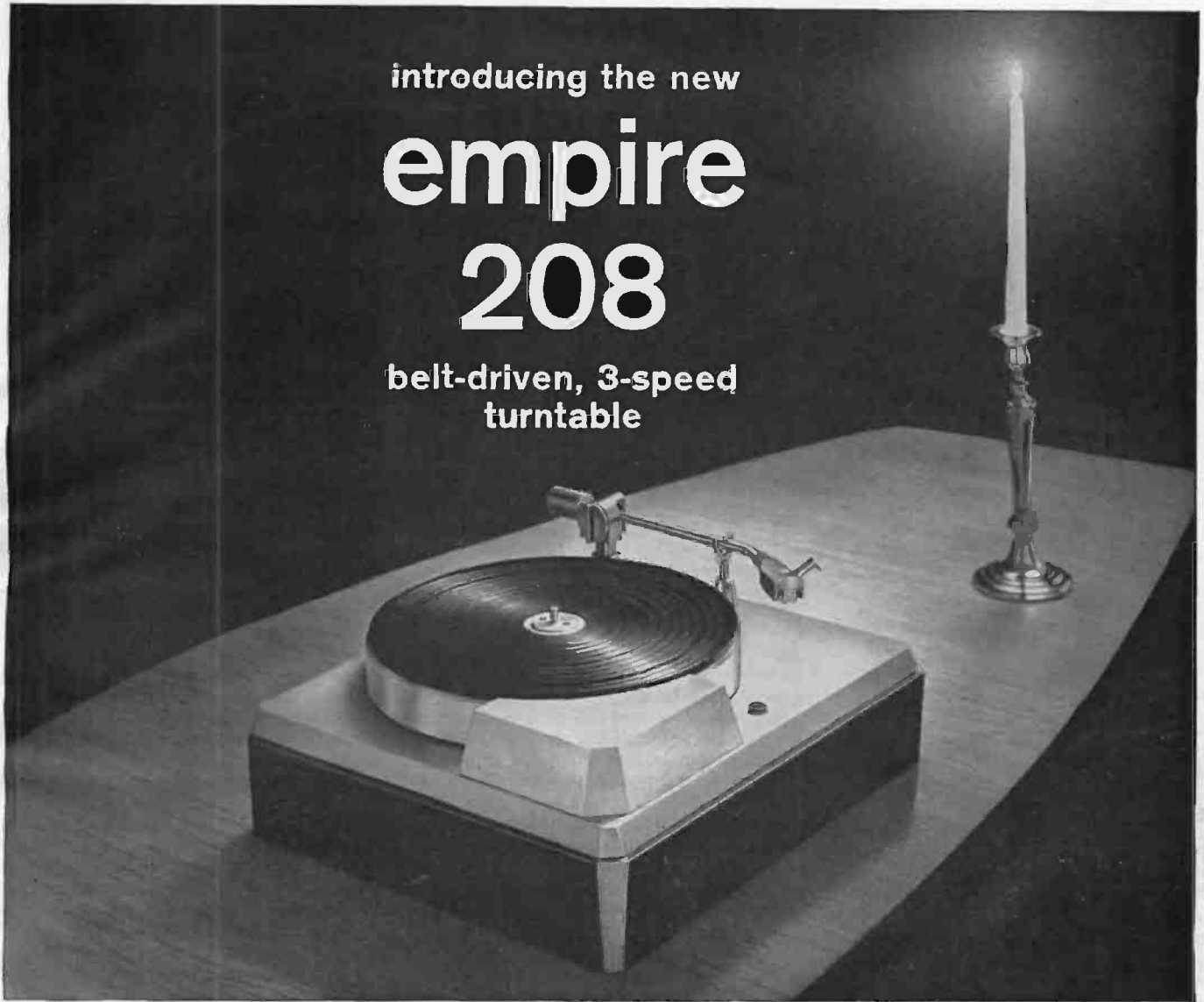
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by J. Gordon Holt

IF AN elephant of moderate size could place both of its front feet close enough together to stand on your big toe, you could gain a very profound appreciation of the durability of a record groove.

We tend to think of today's hi-fi pickups in terms of grams of force, and contentedly visualize a featherweight jewel gliding gently along in a plastic trough. The record groove, however, gets rather a different impression of the "lightweight" pickup, because the groove is subjected to about 2,000 pounds per square inch of pressure—roughly the same pressure that would be exerted on our tender anatomy by an elephant standing with half of its weight on our big toe.

A modern record groove is V-shaped in cross section, and has straight walls with an included angle of close to 90 degrees. The playback stylus is roughly cone-shaped, with an included angle of around 45 degrees, and a tiny hemispherical tip with a radius of 0.5-mil (thousandth of an inch). The stylus, instead of fitting snugly in the groove, rides with

The smaller the contact area, the more pressure is exerted by a given amount of total force. A 100-pound carpet on the living-room floor exerts hardly any pressure on a square inch of floor because its total weight is distributed over the whole floor. But if the same weight were concentrated on the tip of a sharp spike, it could drive the spike into the floorboards.

In theory, the contact area between a sphere (the stylus tip) and a flat surface (the groove wall) is infinitesimally small. (Fig. 1.) If this were actually so, the contact pressure would be infinite (since pressure is defined as force divided by area, and the area in this instance is zero). In practice, the thing that saves the groove and the stylus from instant pulverization is the slight elasticity of the vinylite record material.

This elastic tendency of vinyl allows it to conform very slightly to the surface of the stylus, and in so doing, to spread the contact "point" into a small area. Thus, the pickup stylus contacts the groove walls over two tiny areas. Together, they receive

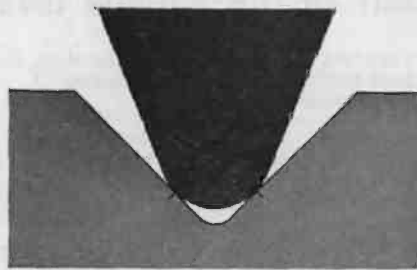


Figure 1. In theory, the stylus should contact the groove walls at two infinitesimally small points.

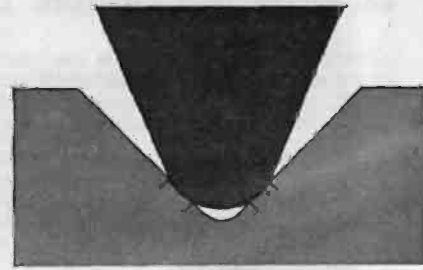


Figure 2. In practice, the stylus sinks down into the elastic walls of the record groove slightly.

its tip some distance above the bottom of the groove, and makes contact with the groove walls at two microscopically small points on opposite sides of the tip. All the weight is concentrated in the minute area of these point contacts between the stylus and groove. This accounts for the tremendous pressures that are developed.

When we measure the tracking force of a pickup, we measure the total amount of force it applies to the record. Pressure, however, is force per unit of contact area.

the total downward force of the pickup (Fig. 2). The pressure at the contact points is still enormous, but at least it isn't infinitely high!

As long as the contact pressure between the stylus and the groove is low enough to prevent the vinyl from being deformed beyond its elastic limit, the slight indentation the stylus makes in the groove will spring back again as soon as the stylus has passed. But as soon as the groove deformation exceeds the vinyl's elastic

Figure 1. In theory, the stylus should contact the groove walls at two infinitesimally small points.

Figure 2. In practice, the stylus sinks down into the elastic walls of the record groove slightly.

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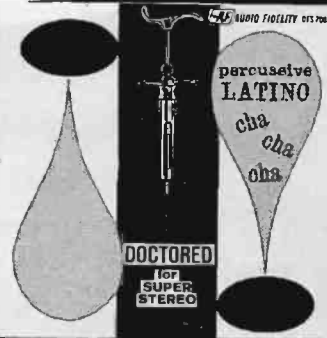
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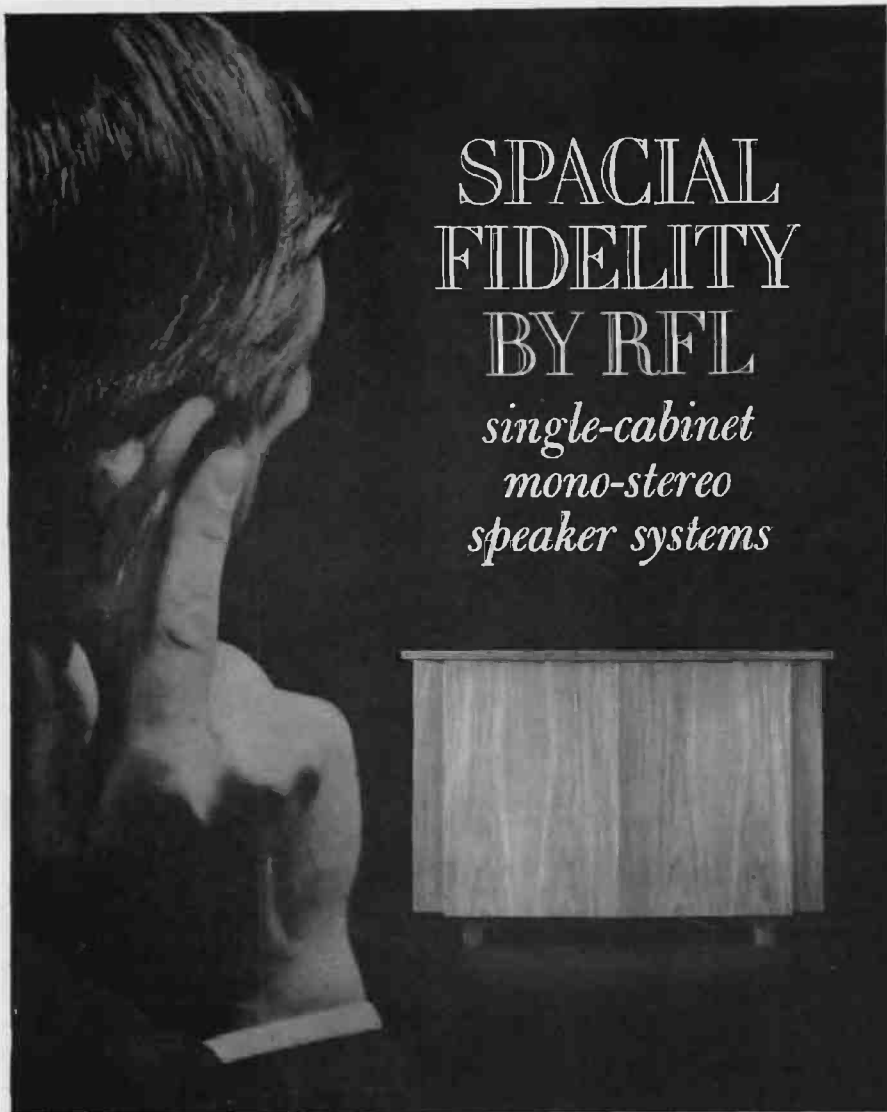
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Identified the *monophonic* performance of the Spacial Fidelity speaker system as *stereo*.

Your next question will probably be about stereo. Your dealer will point out that a Spacial Fidelity speaker system is actually a complete stereo reproducer in a single cabinet enclosure—and that if, at some later date, you convert your high fidelity system from mono to stereo, no additional speakers will be required. To demonstrate this point, he will play a stereo record or tape through the Spacial Fidelity speaker system.

limit, the groove will take on a permanent indentation in the wake of the stylus. This is the first stage of record wear.

The next time the record is played, the stylus will ride through this indentation and will contact more of the groove wall than it did before, so less wear will take place with the second playing. The permanent deformations will progress less rapidly with each playing (because the stylus has more contact area each time), but by the time the wear has almost ceased, the record will be so mutilated that no one will want to play it.

Obviously, the answer to the record-wear problem is low tracking force—low enough to prevent the vinyl from being deformed beyond its elastic limit. Several studies of vinyl elasticity have indicated that the “breaking point” occurs at around 0.6 grams for a 1-mil stylus, so all record wear as a result of vinyl deformation should cease if a pickup is tracked at or below that force. This is all very well, but the average pickup simply won't stay in the groove at that force, and even if it doesn't actually skip grooves, it will sound terrible. Stylus force serves two functions, and it is our collective misfortune that they are mutually incompatible.

A pickup's optimum stylus force is a rather delicate compromise between excessive record wear at one extreme and excessive distortion and outright groove jumping at the other extreme, and the limiting factors for low tracking force are the compliance and moving mass of the pickup's stylus assembly.

The stylus assembly must be flexible enough to follow the undulations of the groove, and the more flexible it is, the more easily it will follow wide groove swings. But there must be at least enough restoring force to return the stylus to its center position between undulations, otherwise the thing will just flop over to one side and stay there. A pickup with extremely high compliance is practical, but it would have to be used with a tone arm having low enough inertia and sufficiently friction-free bearings to follow the swings of warped and off-center records without unduly flexing the stylus. Such a highly-compliant pickup could track heavily-recorded bass and middle-range passages at extremely low force, but it takes more than just high compliance to enable a pickup to track treble frequencies cleanly at very low force.

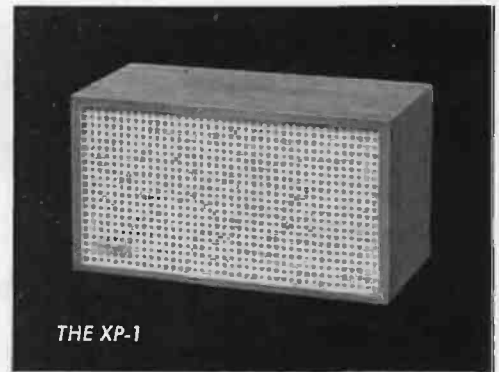
The heavier a moving object is, the harder it is to stop its motion or change its direction. Recorded high frequencies involve extremely rapid groove undulations, so a pickup's ability to trace highs will depend upon how light its stylus assembly is. The more mass this moving system has, the more the stylus will try to resist rapid changes in direction, and when the groove fights a losing battle with a heavy stylus assembly, the stylus tries to climb up the sloping sides of the groove rather than swing with it. Each time this happens, the stylus loses contact with the other groove wall, and each time contact is restored, there is a sharp click. A whole series of these clicks, strung end to end,

...HIFI STEREO
harder it is to stop its motion or change its direction. Recorded high frequencies involve extremely rapid groove undulations, so a pickup's ability to trace highs

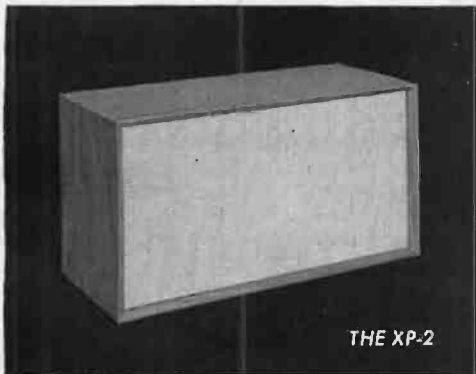
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make up most of the raucous, tearing, blasting distortion that all too often mars the final, loudly-recorded grooves of phonograph records.

There are two ways of doing away with these momentary losses of groove contact: We can increase the stylus force, to discourage the pickup from climbing the groove walls (and accept the increased record wear), or we can use a pickup with vanishingly low moving mass.

The optimum tracking force of a specific pickup cartridge depends to some extent on the arm it is used in, which is why most cartridge manufacturers specify a range of recommended tracking forces. The lowest of these is more often than not a sort of pipe dream; it is the value at which a carefully hand-picked sample of the cartridge will track most records cleanly in the very best tone arms. The highest recommended figure is the recommended value when the cartridge is being used in record changers. In between the specified limits is the range over which the cartridge will give its best results from most records with most tone arms.

If the cartridge manufacturer doesn't recommend specific arms, the only way to determine the optimum tracking force is to try the arm-and-cartridge combination at various different forces, and see how light it can be made without getting too much distortion during loud passages. It's usually best to start with the maximum recommended value, and work down from there until distortion starts to become audible. (If it is found that stylus force has to be set above the recommended range before the sound is tolerably clean, this could mean a defective or poorly designed cartridge or distortion elsewhere in the system.)

Stylus force should always be measured at the level of the surface of a disc on the turntable; the measured force of many arms will vary to some extent with their elevation above the record surface. This is particularly true of spring-counterbalanced arms. When adjusting stylus force on a record changer, some allowance should be made for the difference in force as the stack of records builds up on the platter. The best way to do this is to put a full load of discs on the platter, set the arm on top of the pile and adjust for the maximum recommended tracking force. Then take all the records off except one, and measure stylus force on this record. If the readings are different, use a compromise setting. With professional-type tone arms, good results can generally be achieved at lighter tracking force and hence with less record wear. Moreover, since no stack of records is built up, the playing conditions, once adjusted to an optimum, stay constant.

When the stylus pressure is properly adjusted, record wear can be reduced to an extremely slow rate, permitting hundreds of plays per side without noticeable deterioration. This, plus the simple routines of keeping the records clean, is an effective method of taming the wild "elephants" in the microgroove.

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A Fidelitone Pyramid Diamond smoothly follows the intricate contours and sudden transitions from high to low tones, and gently glides along the centerline of your microgroove records. It actually prevents groove deformation and preserves all sound impressions.

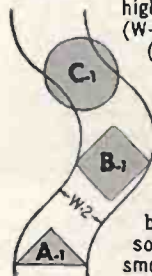
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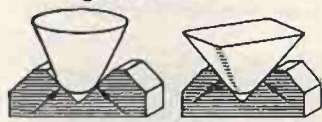
Fidelitone's new Pyramid Diamond is shaped similar to the stylus that recorded the original sound. It perfectly follows every contour created by the recording stylus.



In an unmodulated, or low frequency groove, the recording stylus (A) cuts a groove (W-1) wide enough to let an ordinary ball point needle (C) and the Fidelitone Pyramid Diamond (B) track the centerline of the groove accurately, and contact all recorded sound impressions.



As the groove is modulated by high tones, the groove width (W-2) cut by the recording stylus (A-1) narrows. This causes the ordinary ball needle (C-1) to rise and "pinch out" of the record groove. It bridges modulation crests, mistracks centerline and distorts sound impressions. The Pyramid Diamond (B-1), because of its new shape, stays solidly in the record groove, smoothly glides along the centerline positively driven by the groove walls.



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"Newest shape on records"

LETTERS

TO THE EDITOR

Politics and Art

● Concerning your remark on page 17 of your August issue about Van Cliburn's visit to Moscow and Richter's American trip, you are very naïve when you believe that cultural exchange is a genuine effort of the Soviets for understanding. You ought to know that these Soviet missions are loaded with spies, as was told by a member of our Intelligence Service to a senate committee. And as for myself, I have not bought nor shall ever buy a phonograph record by a Soviet artist. Why should I help with my money our greatest enemy? We have a great many artists equal or better than any that Soviet Russia can send to this country. And you ought to know that the Soviet composer Shostakovich called us "capitalist warmongers" while he was our guest recently.

I am not trying to convert you. I just wish to put the record straight for the benefit of your readers.

David Fonseca
Chattanooga, Tenn.

An answer to Mr. Fonseca's argument is perhaps provided by some recent remarks by Prof. Hayakawa in The New York Times: "Those who say that a solution [to the danger of world destruction] must be found, will inevitably turn to the subject of improved communications with Russia. Cultural exchanges, whether of concert artists, athletic teams, or tourists should certainly be encouraged. If we really believe that our way of life is superior to Communism, then instead of putting walls around ourselves, let us invite Russian artists, teachers, journalists, and plant managers to come here and join the perpetual town meeting in which we are all engaged in a free society and to lay their ideas alongside ours for comparison and discussion."

As for Mr. Shostakovich's ungracious remark, it shows that his opinion of the United States is probably no better than Mr. Fonseca's opinion of Russia—which points up the need for more mutual contact if relations between the two countries are to improve. Let's hope the exchange of artists and recordings will, in its small way, help open the paths of communication on which our survival may depend. If Soviet artists in America and American artists in Russia, through their music, can convey a sense of our common humanity that transcends all of our political differences, the gain on both sides would be immeasurable.

Radio Row

● Your comments on the condition of radio in the United States (August 1960, p. 17) were highly stimulating. Perhaps our problems could be solved by a kind of Radio and TV Advisory Council, made up of prominent musicians, people from the theater and literary fields, journalists, etc. They might advise privately owned stations on balanced and adult program-

ming to be presented under *controlled* commercial sponsorship. Such a group might be backed by the authority of the FCC.

Surely it would be better to have our radio facilities under the advisory influence of such a council than to abandon them completely to soap manufacturers.

Mildred Moore
Jacksonville
Florida

● Hats off to you for putting the spotlight on America's sneakiest pickpocket. It's about time we all realized that we are paying through the nose for supposedly "free" radio and TV entertainment.

But just as the Bostonians dumped the tea because they wouldn't pay the tariff, I think Americans still have spunk enough to fight back. I never buy a product advertised by inferior radio and TV programs. If discriminating listeners and viewers followed the same course of action, we'd soon clear the air of gunsmoke.

Paul Gilchrist
Chicago, Ill.

● You say: "The United States is the only major civilized country in which radio and TV exist almost solely as the by-product of advertising."

Maybe you don't appreciate free enterprise but I'd rather see radio in the hands of private business than controlled by the state as in Europe.

Henry Schlegel
Dallas, Texas

A Tribute to Warren

● After reading George Jellinek's review of the late Leonard Warren's recent Victor recording LM 2453, I am glad to know that someone else has enjoyed Warren's singing as much as I. For many years no other artist has given me so much pleasure and joy. If only Verdi could have heard him sing!

Charles Sumners, Jr.
Trenton, N. J.

Connoisseur's Quest

● I am another of the disappointed record buyers that orders records listed in Schwann only to be told months later that they are unavailable.

Would you happen to know of a record dealer who might have a good stock of "minor" labels like Kantate, Overtone, Odeon, Archive Series, Artia, L'Oiseau Lyre, Bach Guild, SPA, Electrola, etc. I am interested in Baroque composers such as Schutz, Scheidt, Pachelbel, etc.

Ellis W. Schoner
Akron, Ohio

We know of two record shops with extensive stock of minor labels and non-standard repertoire. They are Discophiles (26 West 8th Street, New York, N. Y.) and Music Masters (53 West 47th Street, New York, N. Y.). Both these shops will give you mail service, send you special catalogs, and are also equipped to handle special orders for imported discs.

Hi Fi / STEREO

Photo by George Strook



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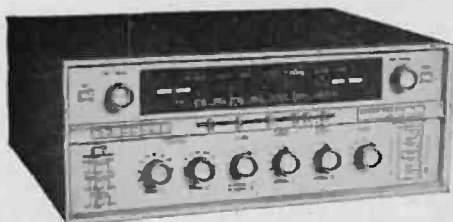
— JUSTIN KRAMER

Justin Kramer, Mus. M., A.G.O., musician, musicologist, campanologist, theology student, inventor, acoustical consultant, designs and installs pipe organs. Mr. Kramer personally attends to the final voicing of each pipe. At left, with Mrs. Kramer, he inspects the instrument he installed in the Church of St. Paul the Apostle, Westwood, California.



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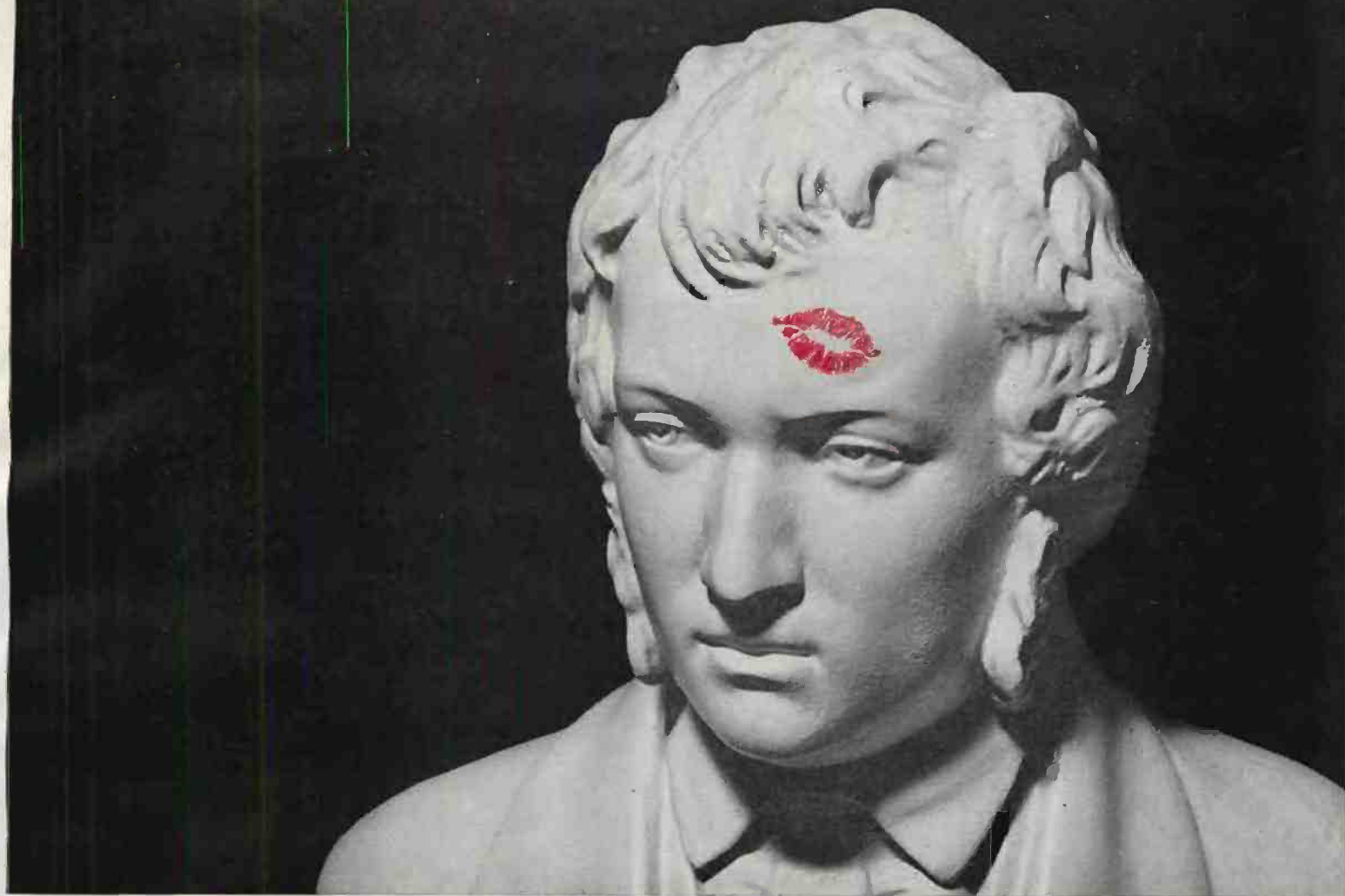
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CLASSICS THAT MADE THE HIT PARADE

DETAILS OF THE PROGRAM

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Borodin	Polovtsian Dances from Prince Igor (Stranger in Paradise)
Tchaikovsky	Symphony No. 5 in E (Moon Love)
Waldteufel	Espana Waltz (Hot Diggity)
Chopin	Polonaise No. 6, in Ab Major (Till the End of Time)
Tchaikovsky	Symphony No. 6 in B (The Story of a Starry Night)
Rachmaninoff	Piano Concerto No. 2 in C Minor (Full Moon and Empty Arms)
Chopin	Fantasia Impromptu in C# Minor (I'm Always Chasing Rainbows)
Tchaikovsky	Romeo and Juliet Overture (Our Love)

DETAILS OF THE OFFER

This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (on 1½-mil acetate base) and the valuable "Classics that Made the Hit Parade" program (professionally recorded on Audiotape). For both items, you pay only the price of two reels of Audiotape, plus \$1. And you have your choice of the half-hour two-track stereo program or the 55-minute monaural or four-track stereo versions.

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Some of our greatest popular songs — hits like "Full Moon and Empty Arms," "Till the End of Time," "Stranger in Paradise" — took their melodies from the classics. Eight of these lovely themes — in their original classical setting — are the basis for "Classics that Made the Hit Parade," a program with strength, variety, and, of course, rich melodic beauty.

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"Classics that Made the Hit Parade" makes an ideal addition to Audio's first two bonus reels, "Blood-and-Thunder Classics" and "High Spirits," still available at Audiotape dealers.

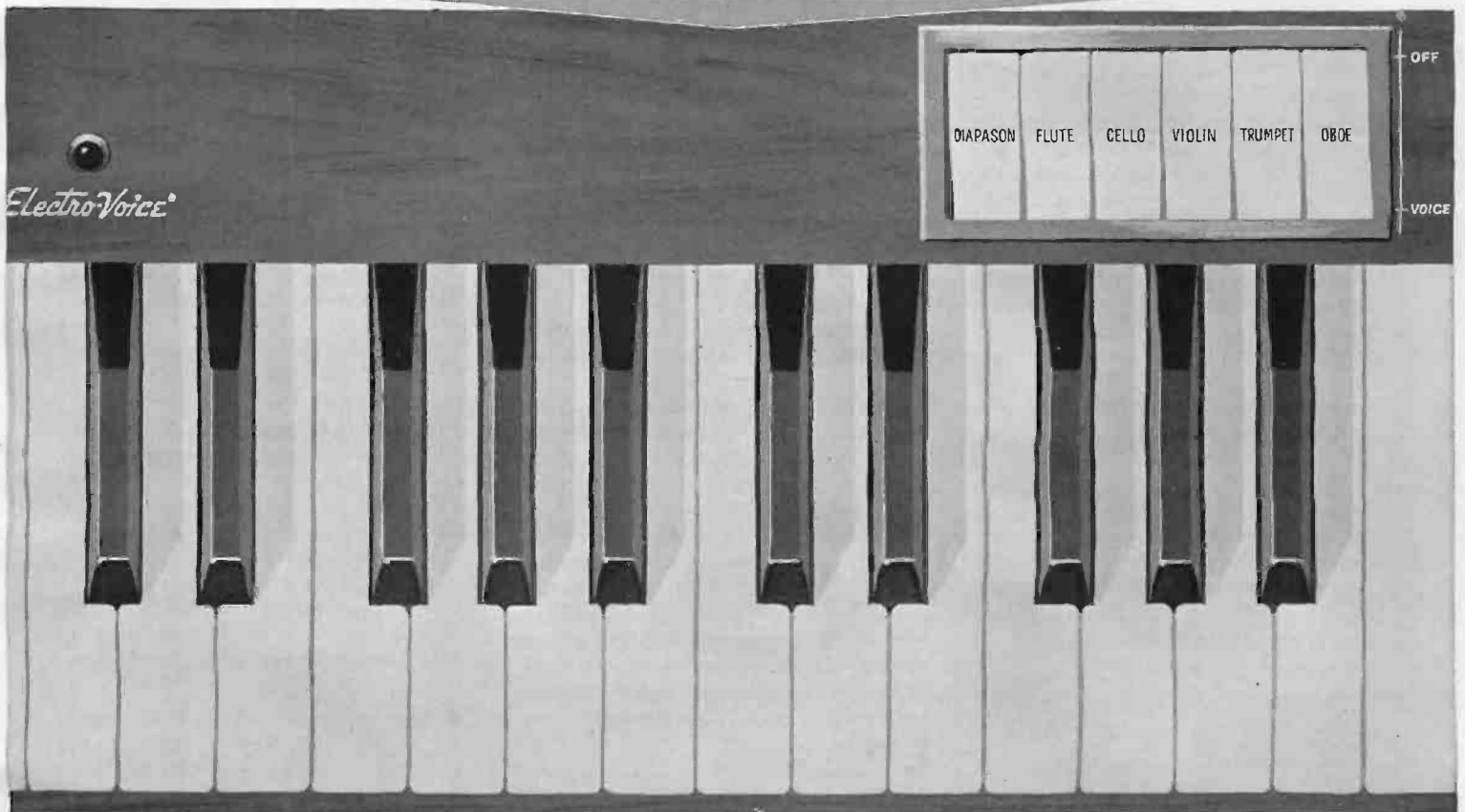


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• One day in the very near future, the fate of FM stereo broadcasting will hang in the balance before the FCC. At that time, the members of the Commission will be obliged to select, from five possibilities, which system will be adopted for FM stereocasting.

Of the five basic systems under consideration, four are not at all suitable for high-fidelity broadcasting. But because these four permit background music to be broadcast to restaurants, supermarkets, and cocktail lounges, they offer great dividends to vested interests by way of operating economies and increased profits.

These commercial interests maintain powerful lobbies in Washington, and they wield much influence. But *your* interests as a hi-fi listener and a consumer are, by and large, not represented. Thus, the *only* system of the five that would provide realistic stereo sound—the Crosby system, for which many existing FM sets can easily be modified—stands a poor chance of being adopted. At this point, the only thing that could save the Crosby system would be a concerted public reaction through the mails.

So the issue is squarely in your lap. Dark recriminations about the failings of those in high places will be useless once the ruling has been made; the time for you to act is *now*. Letters or cards favoring the Crosby system should be addressed to:

FREDERICK W. FORD
CHAIRMAN
FEDERAL COMMUNICATIONS
COMMISSION
NEW POST OFFICE BUILDING
WASHINGTON 25, D. C.

A detailed report on the background and future of FM multiplex as well as on the progress of this last-minute campaign will appear in our next issue.—THE EDITORS.

• The time seems approaching when all records will run at a single speed; eliminating cost and confusion in the turntable department. Capitol and Columbia are starting to record pop singles on standard 33 $\frac{1}{3}$ rpm. If RCA Victor, who still stick to their 45-rpm doughnuts, would join the others, a single-speed record industry would be virtually a certainty.

• When we commented, in our August issue, that the Scott 314 FM tuner's 2.5-microvolt sensitivity rating would qualify it for use in all but fringe areas, we neglected to take into consideration

that Scott uses the method of taking sensitivity measurements recommended by the Institute of High Fidelity Manufacturers. While this measurement procedure provides a better clue to performance than the older techniques, it results in a higher figure. Thus, a tuner with a sensitivity of 2.5 microvolts by IHFM standards would be an extremely sensitive tuner, and the 314 should manage very well indeed in weak signal areas.

Incidentally, the Scott people deserve praise for publishing IHFM specifications on their tuners. If they chose to ignore the recommendations of the IHFM (as many manufacturers do) and measure sensitivity by one of the older methods, they could very honestly advertise the 314 as having a sensitivity of one microvolt. It is to Scott's credit that they do what they think is right, rather than compromise their integrity.

• A perennial problem for home movie makers and amateur slide-show lecturers has been the provision of incidental sound effects. MP-TV Services, Inc. of 7000 Santa Monica Boulevard, Hollywood 38, Calif., has just the solution in its library of 10" LP sound-effect records priced at \$4 each.

Categories include Airplanes, Animals, Automobiles, Crowds, Industrial, Marine, Trains, War, etc. Under Crowds, we noted six cuts of gambling casino effects done on location at Las Vegas. There are also no less than ten different varieties of closing doors—swinging . . . closet . . . squeaky . . . you name it!

• In researching *The Fantastic Saga of the Siena Piano*, which appeared in last month's issue of *HIFI/STEREO REVIEW*, the authors drew heavily on *The Immortal Piano* (Crown Publishers, N. Y.), a recently published book in which Avner and Hannah Carmi tell of their adventures in bringing the Siena Piano back to the world and documenting its sound on records.

We call particular attention to the Carmi book to those readers who enjoyed our article because they will find in it some of the most colorful human interest tales ever written about the early pioneer days in Israel. The book, in fact, is almost as interesting in this respect as it is for what it tells of the Siena Piano.

• We had an opportunity recently to hear a most unusual tweeter, the DuKane Ionovac. This tweeter ionizes air to produce sound, and in so doing,

it eliminates at one fell swoop all coloration caused by paper or aluminum diaphragms. DuKane, you might remember, is the company that manufactured a similar tweeter some two years ago that was marketed by Electro-Voice for \$147.00. Though the initial model had a remarkably transparent sound, it was too expensive, and it suffered a mortal blow when one of the consumer magazines reported that it only was good for about two hundred hours of operation.

Now, after two more years of development, the DuKane Company is back in production with the Ionovac. This time, they will market it themselves, and to show their confidence in the product, they are setting up a nationwide distribution chain. Because the quartz sound-generating cell, which formerly had to be ground by hand, can now be shaped by machine, the price of the Ionovac to the consumer will be about \$70.00.

The unit will be fully guaranteed for a full year. Should the sound cell fail after that time, replacements will be available from the factory for only \$5.00—perhaps less if the present manufacturing techniques are improved.

In tonal quality, the Ionovac is most closely comparable to the high-quality electrostatics. Its sound, if first impressions can be completely trusted, is lucid and crisp. Power-handling capacity should be ample, as the unit purportedly functions well up to sound intensities of 100 db.

• Two of our record reviewers—Stanley Green and George Jellinek—are especially glad to see October roll around. For both have been working overtime to finish books to grace the fall list of the Ziff-Davis Publishing Co. As might be expected, each author has hewed to his specialty; Mr. Green's volume is *The World of Musical Comedy*; while Mr. Jellinek, true to his operatic muse, will be represented by *Callas—Portrait of a Prima Donna*. We've seen advance copies of the books, and they both look to be works of which their authors can be justly proud.

• We must confess that we didn't plan it that way, but last month's cover photo (the violin) had an extra plus. In case you haven't tried this already, run your fingers across the violin. You'll get the most uncanny sensation that you're feeling a wood grain. We must ask our printer how he did it. Maybe we could sell the process to *Playboy*. . . .

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HFB1 Stereo Amplifier-Preamp selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass and treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW. "Outstanding... extremely versatile." — ELECTRONICS WORLD. Kit \$69.95. Wired \$109.95. Incl. cover.

HF85 Stereo Preamplifier: Complete master stereo preamplifier-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 HF89 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. IM 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.

HF87 70-Watt Stereo Power Amplifier: Dual 35W power amplifiers identical circuit-wise to the superb HF89, differing only in rating of the output transformers. IM distortion 1% at 70W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 70W. Kit \$74.95. Wired \$114.95.

HF86 28-Watt Stereo Power Amp. Flawless reproduction at modest price. Kit \$43.95. Wired \$74.95.

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 \$3.95. "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 renowned 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 ¾" 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, 3½" cone tweeter, 2¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26½", 13¾", 14¾". Unfinished birch. Kit \$72.50. Wired \$84.50. Walnut, or mahogany. Kit \$87.50. Wired \$99.50.

HWD: 24", 12½", 10½". 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", 15¼", 11½". "Fine for stereo" — MODERN HI-FI. Completely factory-built, Mahogany or walnut \$139.95. Blond \$144.95.

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†Shown in optional Furniture Wood Cabinet WE71: Unfinished Birch, \$9.95; Walnut or Mahogany, \$13.95.

††Shown in optional Furniture Wood Cabinet WE70: Unfinished Birch, \$8.95; Walnut or Mahogany, \$12.50.

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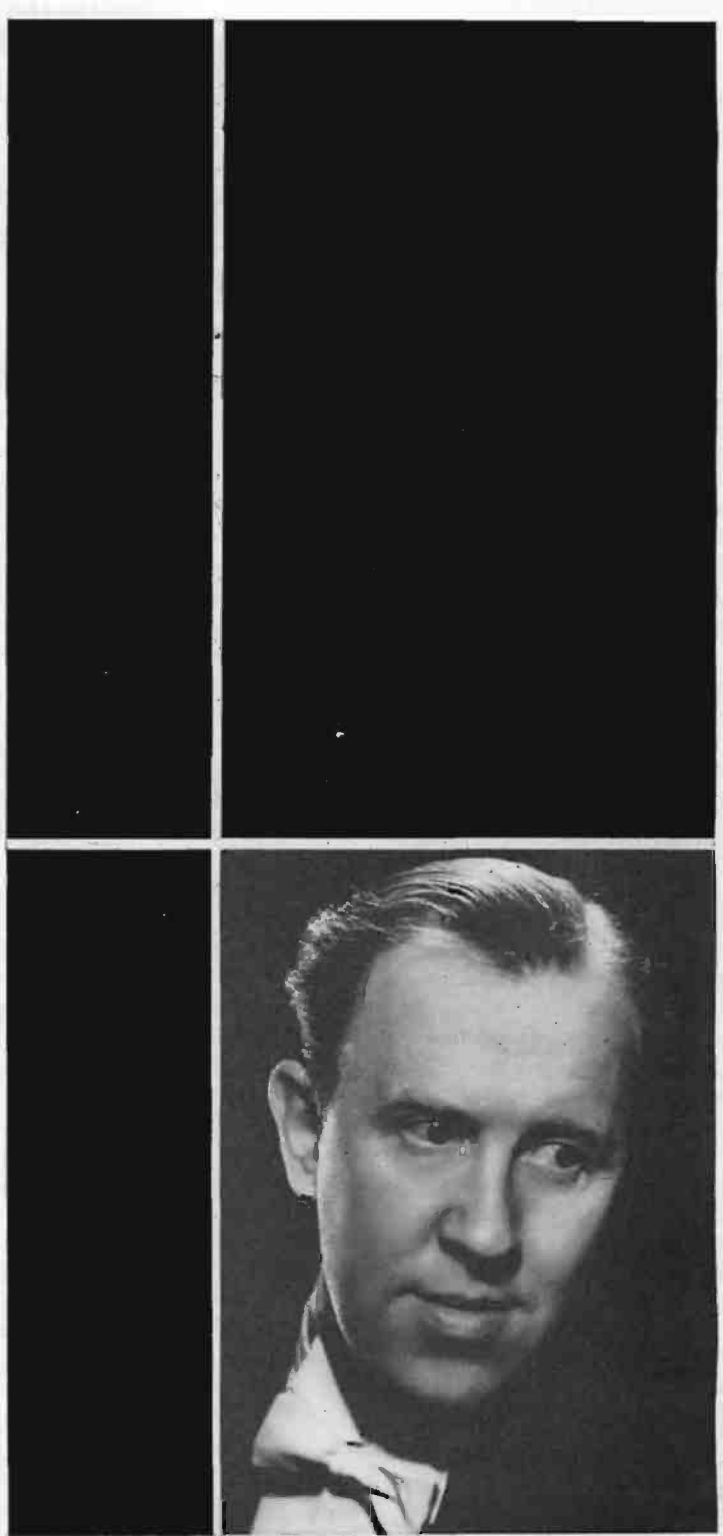
HiFi/STEREO

THE TWO LIVES OF AKSEL SCHIØTZ

by David Hall

PART I

The trials of war
transform
a gifted tenor
into
a Danish national hero



PIE NISSEN

*"Every valley shall be exalted,
and every mountain and hill made low,
the crooked straight, and the rough places plain."...*

The words and music from Handel's *Messiah* came through the loudspeaker in a spirit of irresistible affirmation. The English enunciation, even in the most exacting coloratura passages—"ex-a-a-a-a-a-l-ted"—was unbelievably perfect. That was more than a dozen years ago on a fine spring morning in 1946. The listener was myself, sitting spellbound in an audition booth of the Gramophone Shop on New York's East 48th Street. The singer on the record was no gifted

*"Every valley shall be exalted,
and every mountain and hill made low,*

young American or Englishman, but a Dane—Aksel Schiøtz. My visits to the Gramophone Shop and talks with its proprietor, Mr. Joseph Brogan, became an almost daily affair during the coming months; and there were other enthusiastic customers who shared my eagerness and pleasure, snatching up every new record by this very gifted Danish tenor as soon as it came off the boat—even at the stiff price of \$2.50 for a 12-inch 78-rpm record imported from England on the HMV label.

Soon I came to know the Schiøtz records of Bach, Buxtehude, Dowland, Mozart, Haydn, Schubert, and Schumann, as well as those of a wholly new (for me) literature of Danish songs, notably those of Carl Nielsen. Each record seemed to be better than the last. Of Schiøtz, the man, or of his past history as a performing artist, I knew little or nothing. He was for me at that time a disembodied voice, the sheer sound, rhythmic vitality, and phrasing of which brought with it a wonderful "lift." Surely such a voice must have a remarkable man behind it.

The first tangible knowledge of the human being behind the voice came toward the end of 1946 and in the form of sickening shock: Aksel Schiøtz had undergone a serious brain operation and might never sing again. A few months later came the first clear picture of Schiøtz, the man and his plight, this time from Mr. Brogan, who had been to Copenhagen in the hope of arranging a series of New York concerts. Mr. Brogan told me that Schiøtz was blessed with a delightful wife and no less than five children, including twins. I also learned that Schiøtz was virtually a national hero in Denmark because of the role his singing played in keeping up the morale of his countrymen during the grimmest days of the Nazi occupation.

The news of Aksel Schiøtz's arrival in New York in mid-October of 1948 was the signal for me to summon up the courage to attempt a meeting—not only to express my gratitude for his wonderful records, but to discover the man behind the voice—a man who at that very moment was battling a physical disability that would have led any other singer to give up all further thought of a concert career. For the brain operation two years earlier had cost him the

hearing of his right ear, the sight of his right eye, and had caused partial paralysis of the right side of his face.

I picked up the phone and rang the Schiøtz room at the Hotel Berkshire. A warm voice answered, evidently Mrs. Schiøtz, "Are you the David Hall who wrote *The Record Book*? Oh, surely my husband will want a word with you." And a moment later, a strong and virile voice, speaking the most wonderfully musical British-English, came over the wire, "So you're David Hall. I was delighted with what you said about my recordings in your book. You must have dinner with us—tonight, and bring Mrs. Hall with you." A ringing laugh, as musical as his speech, interspersed the remaining moments of our exchange.

Yes, the voice and the man were one and the same. As we sat around the table later that evening ("Mrs. Hall, please do sit on my handsome side," was his invitation to my wife), the impression from the afternoon phone conversation was strengthened. It was given added dimension by the warm vitality of Schiøtz's wife, Gerd, whose indomitable will and inexhaustible energy had carried Aksel and herself through two near-catastrophic years and through a decade in which their fortunes had varied from incredible luck to crushing disappointment. The story is worth the telling, if only for what it may illuminate of the "beauty and humanity" that Schiøtz has taken for his own credo as singer and teacher.

AT the time of Schiøtz's first New York recitals, one subject of much speculation was the extent and nature of his vocal and musical training. The names of such teachers as John Forsell, Schiøtz's teacher in Stockholm, meant little or nothing to Americans; so word began to circulate that Aksel Schiøtz was a "natural-born" artist and largely self-taught. Nothing could be further from the truth.

While it is true that Schiøtz got a late start as a full-time singer, being thirty-two and the father of three before deciding to dedicate his life to music instead of teaching school, he had sung in Copenhagen church choirs for more than a decade and, by 1938, was the best-known church music tenor in Denmark. He had studied with Agnete Zacharias, one of the Danish capital's finest voice teachers; and what is more important, he had come into contact with two powerful personalities who exercised a crucial influence on his approach to the arts of music and singing.

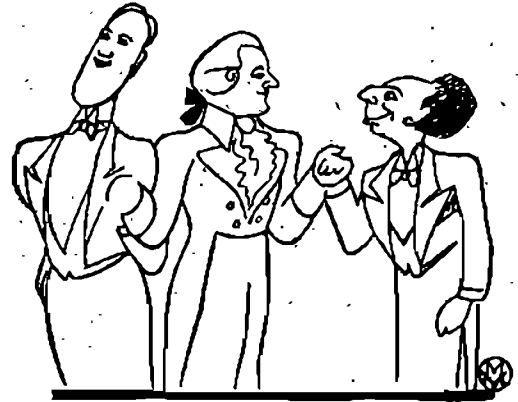
American record collectors with a taste for 18th century music are by now familiar with the name of Mogens Wöldike; but as early as 1930, Wöldike was achieving renown in his own country as choir conductor, as music educator, and as the man to carry on the great classical tradition of Danish church music as it had been reinstated by Thomas Laub and Carl Nielsen a dozen years before. After Schiøtz was accepted for Wöldike's famous Palestrina Choir in 1931, it was Wöldike who developed him as a soloist and who helped him achieve the marvelous classical phrasing so characteristic of all Schiøtz's later work as a concert artist. The extent of Wöldike's influence is well expressed in the words of Gerd Schiøtz: "In our family, we spoke of God, the Devil, and Wöldike in the same breath."

But there was happily a strong counteracting force, one closer to home; for his wife, Gerd, had a remarkable mother, who was an excellent pianist trained in the finest High Romantic tradition. Music for her should communicate, should warm the heart, and this could only be done through

Schiøtz rehearsing Farinelli with composer Emil Reeser.



NORDISK PRESSFOTO A/S



Schiøtz's popularity inspired newspaper artists to these caricatures of him as Schubert in Dreimäderlhaus, as Sverkel in Little Kirsten, and sharing the honors after a 1942 concert triumph.

the deep personal involvement of the performing artist. So it was that the influence exerted by these two very opposite personalities resulted in the "classical-romantic" synthesis that was to lend to Aksel Schiøtz's mature artistry its special distinction.

By 1937 it began to look as though the young singer-school teacher would have to think seriously about the future—whether to remain in the anonymous yet secure profession of teaching (his subjects were chiefly English, German, Danish and singing), or to dedicate himself wholly to the uncertain but more fulfilling profession of singer. In 1936, Aksel found himself with a regular solo program on the State Radio. He also made a successful Copenhagen recital that November.

A communication early in 1938 from the London headquarters of E.M.I. (Electric and Musical Industries, Ltd., makers of His Master's Voice Records) to its Copenhagen branch proved decisive in the transformation of Aksel Schiøtz, the gifted amateur church tenor, into Aksel Schiøtz, the world-renowned singer of oratorio and *Lieder*. The HMV people had heard a Copenhagen broadcast of Bach's *Christmas Oratorio* with Wöldike conducting and Aksel as soloist. Instructions from London were to the effect that Schiøtz should be located and an audition record made and sent to London. The HMV officials were suitably impressed with the recording and the Danish office was instructed to have the young school teacher record some Danish songs.

Schiøtz's first order of business at the close of the 1938 school year was a trip to London, for the HMV people wanted to meet their new recording artist. Fritz Busch, who was then at the peak of his fame at the Glyndebourne Festival, also wanted to hear Schiøtz sing. Arriving in London in early July, Schiøtz was auditioned anew by HMV.

Both Busch and his HMV colleagues realized they had on their hands an enormously talented singer who was on the verge of becoming a great artist. Busch advised Aksel to concentrate on developing his flair for oratorio singing: "Your Evangelist-voice, there is your strongest possibility." As for opera, he should stick to Mozart: "All the Mozart operas await you." But before any opera roles at Glyndebourne could be considered, stage experience was necessary. Further study, then, was a "must" if he was to embark on a long-term career as a concert and opera singer.

Aksel would have liked to have studied in Germany, with its fine traditions in *Lieder*, oratorio, and Mozart opera; but Hitler's Nazis made that impossible. For a start then, it

would seem best to get everything that Copenhagen had to offer in vocal and dramatic coaching. Studies were begun at once with a fine teacher in Copenhagen, Valdemar Lincke. They plunged into problems of interpretation and, above all, dramatic projection of the voice. At the same time, Aksel enrolled in the training school of the Royal Opera, where he—an "old married man" with three children—had to learn the basic elements of acting and stage movement alongside youngsters of eighteen and twenty.

The spring of 1939 saw the Nazi threats to world peace become ever more ominous; but life in Copenhagen went on very much as usual, and for Aksel it meant a series of major oratorio performances, including that of the Evangelist in Bach's *St. John Passion*; also there was an audition for Bruno Walter. But there came a wholly unexpected surprise: an invitation to sing in the U.S.A.—not in New York, but at the San Francisco World's Fair.

The weeks in America were both adventuresome and refreshing. Travel across the country was by train; and after the World's Fair opera performance and some concerts, there was time for some sightseeing in the Rocky Mountain National Parks.

WHEN Schiøtz returned to Denmark in the summer of 1939, prospects looked very bright for the beginnings of a real international career. Busch's advice about becoming an oratorio, *Lieder*, and Mozart specialist made sense; and it was decided to go to Italy for study, children and all. The Copenhagen apartment was sub-let, all packing was done, and passage booked to Rome. It was late August. On September 1, Hitler invaded Poland, and two days later England declared a state of war with Germany. All hopes for an international career seemed to have been smashed by Hitler's tanks, distant though they might be for the moment.

But with stipends and fellowships having been made available for foreign study, there was little use for the Schiøtz family to sit and bewail their fate. Something had to be done—and that something seemed to point northward, toward Sweden, whose operatic tradition was every bit as proud as that of the main European continent. Furthermore, the man who had done much to raise the Stockholm Royal Opera to major status, John Forsell, had just retired as Managing Director and was willing to take pupils.

Forsell was 71 when Aksel Schiøtz came to him, but he could still sing first-rate Mozart in any of the leading bari-

tone roles. Once Schiøtz came into his hands, Forsell went to work to rid the Dane of his in-born shyness. "Be self-assured," he would repeat. "You can't be a real tenor without taking pride in yourself. Only so can you really project that high 'C'. Sing boldly, sing freely!" Forsell wanted his students to sing with Italian fire and Russian passion, and among those students had been Jussi Bjoerling and Joel Berglund. He would hear nothing of Aksel's idea of limiting his operatic repertoire to the Mozart roles, but insisted on the lyrical-romantic roles as well—Faust and Don José, in particular.

Save for the stimulating hours with Forsell, most of the winter in Stockholm was grim. The final weeks were more cheerful, at least in terms of promise for the future. Aksel met Fritz Busch again, who was now conducting at the Stockholm opera. A fresh audition led him to engage Aksel as tenor soloist for a forthcoming Copenhagen performance of Haydn's *The Seasons*.

Back in Copenhagen, Schiøtz not only achieved a brilliant success with Busch in *The Seasons*, but began to record the international concert repertoire in earnest. First came four songs from Schubert's *Die schöne Müllerin*, and this was followed by two of his most celebrated oratorio recordings under Mogens Wöldike's baton—"Every Valley Shall Be Exalted" from Handel's *Messiah* and "*Frohe Hirten, eilt!*" from the Bach *Christmas Oratorio*.

IN the spring of 1940 came an invitation to undertake a concert tour through still pre-Pearl Harbor U.S.A. Plans were worked out which called for departure to the States from Sweden and return by way of Italy to sample the music life there, and then home to Denmark by train. A major recital in Copenhagen was set for April 13, but at 3 A. M. on the morning of April 9, Hitler's troops marched into Denmark.

For the second time in less than a year, the best-laid plans had been blasted into thin air; but for all the bitter personal disappointment that came to Aksel and Gerd Schiøtz with the turn of events, the tragic plight of the nation assumed an uppermost place in Aksel's thoughts. "We need song in the hour of sorrow, as well as in joy," Forsell had once said to him, and this thought must have been in Aksel's mind when he said to Gerd at Denmark's darkest hour, "The concert for the 13th shall go on, even if no more than one solitary soul comes to hear it." To carry through a concert while people were still reeling from the shock of April 9 was at the least chancy. Fear was in the air; music and theater were for the moment thoroughly disrupted. A few hundred did come to the concert, and the atmosphere was taut as Aksel sang Schumann's *Two Grenadiers* with its quotation of *The Marseillaise* and a Danish song dealing with betrayal of the country in legendary times.

Yet another concert was announced, this one for April 25 in the big auditorium of the Odd Fellow Palace. The program was devoted exclusively to Danish song, and overnight Aksel Schiøtz found himself "canonized" by press and public as the interpreter of the Danish romance, as the Danes prefer to call their art-song of the romantic period.

What had appeared to be the end of a singing career turned out to be only the beginning. Schiøtz soon found himself with more work than he could handle. The Royal Opera asked him to take on the lead tenor role of a favorite Danish work, *Little Kirsten*. Copenhagen's National Scala, a counterpart to a high-class London music hall, put him

under contract for regular nightly performances that ranged from Schubert songs and the Flower Song from *Carmen* to lighter Danish fare. He even became a film actor of sorts, appearing in a screen play on the life of Denmark's beloved song composer C. E. F. Weyse. Then Schiøtz sang the title role in *Faust* at the Royal Opera. After this came two splendid operetta successes, the first in the role of Schubert in a Danish version of *Dreimäderlhaus*; then, the title role in *Farinelli*, a work written especially for him.

During 1941 and 1942, the presence of Nazi soldiery made the Danish people seek a sense of national community in a strange variety of ways. Mass hiking and giant community sings were two striking manifestations; and Aksel Schiøtz was much in demand for these occasions. It was also decided to give performances at the lovely *Dyrehaven* park just outside Copenhagen. Aksel, of course, was the tenor soloist; and from the first evening, which drew a fine crowd of 5000, it was clear that this was something of a national demonstration. When the audience grew to the unheard-of size of 40,000 on Midsummer Eve, there was no mistaking the significance of the turnout.

"It fell to me to interpret the feelings of the people, to interpret them with the help of song. Through music I could make a contribution 'sub rosa' whose meaning was fully understood in the hearts and souls of all who could hear." This Schiøtz did by singing in almost every city and hamlet throughout Denmark. The climax of this "interpretation of the national feeling" came in early 1944 when he sang at the funeral of Kai Munk, the Danish poet-pastor and playwright, whose defiance of the Nazis had led to his brutal murder.

Liberation from the Nazis on May 5, 1945 was the signal for huge demonstrations throughout Denmark. Aksel Schiøtz was now something of a national hero; but still there was a daily living to be made. Some months before, having no idea that the war would end soon, Aksel had signed a contract to appear in a summer revue at Copenhagen's famous Tivoli. Liberation or no, national hero or no, he was held to his agreement and for a number of weeks, Copenhageners could treat themselves to the spectacle of Aksel Schiøtz singing *Water Boy* three times a day in blackface!

TO Aksel's happy surprise, his pre-war British friends at His Master's Voice and elsewhere had not forgotten him. When he got to England, life became a seemingly endless round of concerts, social lionizing, offers for tours and concert engagements all over the world. He recorded Schubert's *Die schöne Müllerin* in its entirety with Gerald Moore at the piano. Then followed Schumann's beautiful cycle to Heine's *Dichterliebe*, again with Gerald Moore as accompanist.

A spell of heavy fatigue forced on Schiøtz a not unwelcome Norwegian ski holiday toward the end of the Copenhagen season, so that he embarked on his third journey to England wholly refreshed. Together with Kathleen Ferrier he sang in Beethoven's *Missa Solemnis* in King's College at Cambridge University. Then came the first rehearsals for the 1946 Glyndebourne Festival, which was to be highlighted by the world premiere of Benjamin Britten's new opera, *The Rape of Lucretia*, and in which he was invited to sing the role of the "male chorus" in one of the two alternating casts.

The pressure of caring for five growing children had made it impossible for Gerd to be with her husband on his

two previous English jaunts, but this time she made up her mind that she would be on hand for the coming premiere of *The Rape of Lucretia*. But first a week by the seashore of Skagen in North Jutland was called for. It was during this week that Gerd overheard something which gave her sharp pause. One of her friends was describing a rare disease, the only cure for which was an extremely dangerous operation. The first symptoms were deafness in one ear, numbness in the cheek, nagging tiredness. Something about this description was suspiciously familiar. It was back in 1942 that Aksel had suddenly become sharply irritable because he couldn't hear properly with one ear during the course of a telephone conversation with Gerd. Then there was the disconcerting moment in the middle of a performance when he had lost all feeling in one cheek. Neurological examination at the time had revealed nothing; so one gave it no further thought. Fortunately, there was also among the guests at Skagen a young doctor, one Herman Levison, who had been working under the celebrated Stockholm brain surgeon, Prof. Herbert Olivecrona. Quickly Gerd cornered the young man and described the 1942 experience. He listened intently, but was generous with his reassurance. Still, *if* Aksel should begin to see double, he added, a doctor should be seen at once. With the names of two British neurologists in hand, Gerd Schiøtz breathed a little more easily for the moment.

THE following weeks at Glyndebourne and in London were a time of heartwarming success, both artistic and social, and Britten's new opera had scored a resounding triumph. It was September 1, Aksel's 40th birthday; it looked like clear sailing at last, with a world to be won.

Next morning, Aksel stood by a window glancing at the gardens being soaked in a typical London drizzle. He began tying his tie, still examining the weather prospects, when he exclaimed, "Hey, look at that! Two planes flying exactly parallel!" There was, of course, only one.

Gerd, with utmost self-control held her tongue, but once back in Copenhagen, she took advantage of Aksel's absence in Stockholm to phone Dr. Levison and arrange for an examination the moment he should return. Gerd's announcement of a doctor's appointment was the signal for an all-out battle; but she stuck to her guns and Aksel finally agreed to the medical examination.

There followed what Gerd has since called "the longest hour." It was preceded by a day of waiting for the medical report. The phone rang; it was Dr. Levison. His speech was hesitant. Obviously the news was not good. "I'd better come up and have a talk with you. I won't be long." "The longest hour" was before Dr. Levison arrived, flanked by an ear specialist friend. Diagnosis: tumor of the acoustic nerve. Treatment: surgery.

"Naively I protested the doctors' verdict," Schiøtz recalls. "I said to them, 'But I cannot give up my career just now. I have too many things to do. It is impossible for me to back out of my obligations.' . . . 'If you don't, you will become blind in a couple of months,' was the answer. 'When can I start again? In six months?' . . . 'No.' . . . 'In a year?' . . . 'Well, perhaps.'

"Nobody dared tell me that the operation, even if it saved my life, would probably leave me an invalid with no prospect of ever being able to sing again."

(To be concluded next month. See *disography*, overleaf)

resentant. Obviously the news was not good. I'd better come up and have a talk with you. I won't be long." "The



Schiøtz leading an outdoor song-fest with his children.



Gerd Schiøtz, Aksel's wife.

RIE NISSEN

VANGUARD REC. SOC.



DAVID HALL



Mogens Wöldike and Gerd's mother, Augusta Hangsted, were major influences on Schiøtz's artistic development.

Not wholly shall I die—but in the lyre my spirit / Shall incorruptible

Pushkin—from *Unto Myself I Reared A Monument* (1830)

SCHUBERT: Die Schöne Müllerin—Song-Cycle (D. 795). Aksel Schiøtz (tenor) with Gerald Moore (piano). [recorded 1945] Scandinavian Odeon MOAK 1 \$5.98

ORATORIO and OPERA — BUXTEHUDE: Cantata—Aperite mihi portas justitiae with Elsa Sigfuss (contralto), Holger Nørgaard (bass), Else Marie Bruun and Julius Koppel (violins), Torben Anton Svendsen (cello), Mogens Wöldike (harpsichord); **HANDEL:** Messiah—Comfort Ye, My People; Every Valley Shall Be Exalted; **BACH:** St. Matthew Passion—O Schmerz; Ich will bei meinem Jesu wachen; **HAYDN:** The Creation—Mit Würd und Hoheit; **MOZART:** The Magic Flute—Dies Bildnis; Don Giovanni—Dalla sua pace; Il mio tesoro; The Seraglio—Hier soll ich dich den sehen; Im Mohrenland; Così fan tutte—Un' aura amorosa. Aksel Schiøtz (tenor) with Orchestras. Mogens Wöldike. Egisto Tango cond. [recorded 1940, 1942, 1946] Scandinavian Odeon MOAK 2 \$5.98

THE ROMANTIC ERA — SCHUMANN: Dichterliebe — Song-Cycle, Op. 48; **BRAHMS:** Die Mainacht, Op. 43, No. 2; Sonntag, Op. 47, No. 3; Der Mond steht über den Berge, Op. 106, No. 1; **GRIEG:** Jeg elsker dig ("I Love Thee"), Op. 5, No. 3; To brune Øjne ("Two Brown Eyes"), Op. 5, No. 1; Vaer hilset I Damer ("Be Greeted, Ye Ladies!"), Op. 49, No. 3; Foraarsregn, ("Spring Rain"), Op. 49, No. 6; **GADE:** Knud Lavard; Hvorfor svulmer Weichsel-floden? ("Why Is The Vistula In Flood?"); Elverskud ("The Erlking's Daughter"); Op. 30—Oluf's Ballade. Aksel Schiøtz (tenor), piano accompaniments by Gerald Moore, Folmer Jensen, Herman D. Koppel; Orchestra, Mogens Wöldike cond. [recorded 1939, 1943, 1945, 1946] Scandinavian Odeon MOAK 3 \$5.98

SONGS OF C. E. F. WEYSE and CARL

NIELSEN—Now All God's Little Birds Awake; The Angel Of Light Goes Forth In Splendor; God Be Praised And Thanked; In Faraway Belfries; Stay With Us At Eventide; A Castle Stands In Sunset Land; The Night Is So Silent; Come And Listen, Lassies; Fragrant Meadows; Fair Damsel, Open Wide Thy Window; **NIELSEN:** Jens, The Road Mender; Green Is The Hedge Of Spring; This Night; Irmelin Rose; Spring On Fünen—The Gentle Day; In Sunshine, I Walk Behind My Plough; The Mother—Princess Tove; Bitter Was My Heart; The Magic Air Of Eventide; With A Smile I Bear My Burden; Summer Song. Aksel Schiøtz (tenor, in Danish) with various Orch. and piano accs. [recorded 1938, 1940-41, 1943] Scandinavian Odeon MOAK 4 \$5.98

POPULAR DANISH SONGS AND ROMANCES — RING: Denmark, Now Sleep Thou Through the Light Summer Night; **TRAD.:** The Rain Has Newly Fallen; **RIISAGER:** Mother Denmark; **MORTENSEN:** Thou Danish Summer; **LANGE-MÜLLER:** Once Upon A Time—Midsummer Song; **HEISE:** The Eagle Rises On Mighty Wing; **BENDIX:** Where Glitters Now My Star?; **J. P. E. HARTMANN:** You Who Have Sorrow In Your Heart; Teach Me, Star Of Night; **VAD THOMSEN:** To Joy; **SONGS OF CARL MICHAEL BELLMAN**—From Fredmans Letters: Dear Brothers, Sisters And Friends; Old Is The Greybeard; Ulla, My Ulla; Rest At This Fountain; From Fredmans Songs; Now We Hear The Bells With Anxious Sound; Now We Soon Must Jog Along; Joachim Of Babylon; Butterflies At Haga. Aksel Schiøtz (tenor, in Danish and Swedish) with various Orch., and guitar accs. [recorded 1939-43, 1946] Scandinavian Odeon MOAK 5 \$5.98

Interest: Classic vocal art
Performance: Remarkable
Recording: Mostly good for its time

FROM early 1938 until that fateful autumn of 1946, Aksel Schiøtz recorded more than two hundred sides on 78-rpm discs for His Master's Voice. A veritable treasury of Danish songs made up the greater part of the repertoire, but along with these came the recordings of Dowland, Buxtehude, Bach, Handel, Haydn, and Mozart which marked Schiøtz as the foremost classic tenor of the day. Two great song-cycle albums done with Gerald Moore's superb collaboration at the piano revealed the Dane as a formidable interpreter of the German *Lied*—indeed, the first tenor *Lieder* singer of major stature to emerge since the days of Leo Slezak and John McCormack.

Schiøtz, the tenor, is now a matter of history; Schiøtz, the baritone and master teacher of *Lied* and oratorio has yet to be recorded in a way that represents his present artistry to best advantage, though a forthcoming series of performances done

for the Dyer-Bennet label this past July may correct this situation. Now, thanks to the availability to American record buyers of these five Scandinavian Odeon discs, today's listeners have for the first time a chance to hear what all the critical huzzahs were about back in 1946 when the first Schiøtz discs were imported to this country.

Manufactured for importation by Harry Goldman, Inc. of New York City, the records are being handled, at this writing, through Record and Tape Sales Corp., 41 West Eight St., New York 11, N. Y.; but most major record shops now should have them in stock.

Schiøtz was a 31-year-old school teacher when he made the first of these recordings—*Princess Tove* and three other Carl Nielsen songs—on February 14, 1938. When his last recordings as a tenor were completed in mid-1946, he was approaching his 40th birthday. Heretofore, only the Schubert and Schumann cycles, plus a

dozen sides of the Buxtehude-Bach-Handel-Haydn-Mozart repertoire, had been transferred to long-play format (RCA Victor LCT 1048 in 1952, LCT 1132 in 1954, and LM 1968 in 1956); but none have been available since the termination two years ago of the cross-licensing agreement between RCA Victor and His Master's Voice. We had hopes of their resurrection on Angel's *Great Recordings of the Century* series; but the present windfall is even more rewarding. Instead of three LP's, we have five. We have, in short, a fully representative cross-section of the art of Aksel Schiøtz.

The *Schöne Müllerin* recording in its Scandinavian Odeon re-issue (MOAK 1) was reviewed on p. 67 of *HiFi/STEREO REVIEW* in May of 1960. "Schubert's romantic outpourings are projected with tenderness, grace, and warmth," our reviewer noted; and to this I have little to add, save that Schiøtz chooses (with wisdom, I think) to concentrate on the *musical* essence of these wonderful songs instead of on the drama (rather sentimental for modern ears) as does Ernst Haefliger in his recent two-disc recording for Deutsche Grammophon.

The oratorio-opera album (MOAK 2) contains substantially the same material as the once-available RCA Victor LM 1968. However, not only are the transfers from the 78-rpm masters greatly improved in quality on this new Danish disc, but there are some welcome additions to the repertoire—the "Comfort Ye" *arioso* that precedes "Every Valley"; and even more important, two wonderful arias from Mozart's "Seraglio." Belmont's *Hier soll ich dich denn sehen* in Schiøtz's performance becomes the very epitome of young love in bloom, while Pedrillo's serenade with its mandolin *pizzicato* is nothing less than sheer delight. Beautiful as the other Mozart arias turn out here, these two have remained my favorites over the dozen years that I have owned the original 78's. Highlight of the Buxtehude-Bach-Handel-Haydn side is, of course, the incredible singing of "Every Valley" from *Messiah*. The phrasing, rhythmic vitality, intonation, and breath control are nothing short of miraculous, while the enunciation of the English text puts to shame that of all other singers. Exquisite, too, is the youthful Buxtehude cantata, in which Schiøtz displays a high degree of excellence as an ensemble singer.

Recorded sound throughout ranges from adequate (the 1940 and 1942 sides) to excellent as in the 1946 Buxtehude performance. The accompaniments of Mogens Wöldike and of the late Egisto Tango are models of good taste and musical sensitivity, despite the small-studio sound.

With *The Romantic Era* (MOAK 3), we come to the most beautiful and probing of all the Aksel Schiøtz interpretations of the High Romantic German repertoire, Robert Schumann's setting of Heine's

and bodiless survive—

Dichterliebe poems. As a beginning student of the art of song, Schiøtz had been urged to temper his strongly purist-classical bent with a measure of feeling for what was best in musical romanticism, such as Schubert and Schumann. In his recording of *Dichterliebe*, we have the final fruition of these lessons from youth—in which the remarkable combination of form and content so eloquently joined in Schumann and Heine finds here something close to ultimate expression.

Five of the recorded performances on this LP have never before been issued in any form—the three Brahms songs and the two Op. 49 settings by Grieg from Holger Drachmann. The date of 1946 (no month or day is given) assigned to them would lead one to assume that they were done at about the same time as *Dichterliebe*. In any event, the Drachmann songs—*Foraarsregn* especially—come off splendidly; but the Brahms *Lieder* seem a trifle tentative, even tired in performance, in particular *Die Mainacht* with the exacting *sostenuto* called for in its ascending melodic line. The other two lighter songs fare better. Likewise, the celebrated Grieg *I Love Thee* (to words of Hans Christian Andersen) comes forth here in pristine melodic purity, happily divested of the mawkishness with which too many other singers clothe it.

Niels Gade, friend and younger contemporary of Mendelssohn, was also the most celebrated Danish composer of the High Romantic era. His two songs, evocative in turn of the murder of the Danish king, *Knud Lavard*, and of the Polish revolts of his own day, have a fine lyrical surge, conveyed in convincing fashion in this recording. The same applies to the highly atmospheric ballade from Gade's *Elverskud* cantata of 1853.

WITH songs of C. E. F. Weyse and Carl Nielsen we are upon musical territory that may be unfamiliar to American listeners, but which is dear to the heart of every Dane. Christoph Ernst Friedrich Weyse (1774-1842) was slightly younger than Beethoven and lived 15 years longer than the Bonn master. The essential spirit of his music is that of the young Schubert, but with a lyrical tranquillity and refined folk quality that mark it as peculiarly Danish.

As for Carl Nielsen (1865-1931), the belated discovery of his symphonies by the international music world and by recording companies during the years after World War II have given him a stature comparable to that of Finland's Sibelius; but if you ask a Dane his opinion of the Carl Nielsen symphonies, he may well shake his head in dismay. Then he will say, "But the songs—these are the real national treasures that Carl Nielsen has left us!" Do not expect the romantic intensity of a Schubert or Schumann in the Nielsen songs, nor the psychological prob-



Aksel Schiøtz at home treating three of his children to a bedtime serenade.

ing of a Wolf or Moussorgsky. What we have here are wonderfully fashioned melodies that breathe the very smell of the Danish earth and seacoast and forest glade, that evoke the inner strength of the Danish farmer as well as the Danish poets who wrote the words. And to these melodies, many of them disarmingly simple, Carl Nielsen has wedded piano accompaniments of astonishing beauty, harmonic resourcefulness, and sophistication. Yet, never do they become "arty." If I were to pick a single song as a prime example to prove this point, it would be *This Night*. The songs of Nielsen can be powerful, too, as in *Jens, The Road-Mender*, and, the lyrically patriotic *Princess Tove*.

To hear Aksel Schiøtz sing these 21 songs of Weyse and Carl Nielsen as recorded on this disc is to realize how he was able to lift the spirits of his countrymen during the grim years of the Nazi occupation. But there is more than mere patriotic sentiment here; there is a wealth of touching melody. To get to know the songs on this record is to get far closer to the heart of Denmark and the Danes than would ever be possible through the usual tourism!

The recorded sound is variable in quality, dating as it does from as far back as 1938, but it is never less than adequate, and on the Weyse side, it is excellent.

Popular Danish Songs And Romances, which makes up the first side of MOAK 5 is, in a sense, a supplement to the Weyse-Nielsen disc, but no less enjoyable. The songs range in style through the romanticism of J. P. E. Hartmann (he died in 1900 a few weeks before his 95th birthday!) and Peter Heise to the "Nielsen-sk" simplicities of such contemporary songs as Otto Mortensen's *Summer Song* and Knudaae Riisager's *Mother Denmark*. Every Dane who happens to hear this album will delight, of course, in the *Midsummer Song* from P. E. Lange-Müller's fairy-tale play *Once Upon A Time*, which for well over half a century has been part and parcel of Midsummer Eve (June 23). Mr. Schiøtz sings these melodies as though born to them.

The real treat of this album is the selection of eight songs by Carl Michael Bellman (1740-1795), the poet who did so much to enliven life at the Court of Sweden's Gustav III till the night that gifted monarch was shot at the masked

ball memorialized in Verdi's famous opera, *Un Ballo in Maschera*.

Bellman was something of an eighteenth century Swedish Villon, and in setting his poems to music, he sometimes used tunes of his own devising, but just as often, he drew on popular songs of the day, opera arias, etc. The Bellman poems, collected in two volumes, *Fredman's Letters* and *Fredman's Songs* (Fredman was, of course, the "man of peace"), are peopled with characters inspired by the poet's happy-go-lucky, free-drinking, sometimes free-loving circle. The songs they sing are by turns gay (*Rest At This Fountain*), ardent (*Ulla, My Ulla*), melancholy (*Now Hear The Bells*), or charmingly sentimental (*Butterflies At Haga*)—and in every instance, wholly captivating. Schiøtz sings them in flawless Swedish and with the traditional guitar accompaniment that one hears whenever students at the universities of Uppsala or Lund gather for a songfest. The recorded sound throughout the Bellman side is fine, but variable for the Danish songs. I do have two regrets about this album—one small one, in that the late Hendrick Van Loon's delightful picture and music book on Bellman and his times, *The Last Of The Troubadours* (Simon & Schuster, New York, 1939), is no longer in print, and another more serious one, that not even English paraphrases of the Bellman songs are included on the record sleeve. The same unfortunately holds true for all the other discs of this series.

TEXTS or no texts, however, these five discs are musical treasures to be cherished by all who love the art of song in the most noble manifestation of which it is capable in performance. I only hope that there will be at least one or two further LP's yet to come in this Aksel Schiøtz series—discs that will give us his Dowland lute songs (once available as an RCA Victor "45"), the Bach *Christmas* Oratorio aria once on RCA Victor LM 1968, Buxtehude's *Was mich auf dieser Welt betrübt*, his unaccompanied singing of the two great Danish medieval ballads *Edbe Skammelsøn* and *Queen Dagmar's Death*, the charming excerpts from the Danish operas *Maskarade* by Carl Nielsen, and *Little Kirsten* by J. P. E. Hartmann, as well as a further selection of songs by such Danes as Carl Nielsen, Lange-Müller, Heise, and Thomas Laub.

—David Hall

Turandot IN HIGH-VOLTAGE STEREO

Puccini's Last Work Recorded with a "Dream" Cast

by David Hall



PUCCINI: *Turandot* (complete opera). Birgit Nilsson (soprano)—*Turandot*, Renata Tebaldi (soprano)—Liù, Jussi Björling (tenor)—Calaf, Giorgio Tozzi (bass)—Timur, Mario Sereni (baritone)—Ping, Piero di Palma (tenor)—Pang, Tommaso Frascati (tenor)—Pong, Alessio de Paolis (tenor)—Emperor Altoum & others with Rome Opera Chorus and Orchestra, Erich Leinsdorf cond. RCA Victor LSC 6149 3 12", \$11.96; Mono LM 6149 \$9.96

Interest: Puccini's swan song
Performance: Stunning
Recording: Vivid
Stereo Directionality: First-rate
Stereo Depth: Splendidly effective

WHEN Giacomo Puccini died at Brussels late in 1924, he left behind him all but complete his most ambitious—and many say, greatest—opera, *Turandot*. The final love duet, which was to be its crowning glory, was left unfinished for the simple reason that the words had not yet been supplied in satisfactory form by librettists Adam and Simon. It was completed by the composer's friend and colleague, Franco Alfano.

Puccini had begun *Turandot* four years earlier, having completed the three one-act operas that pointed the way toward a "streamlining" of the earlier musical language of *Bohème*, *Tosca*, and "*Butterfly*." He turned to one of the "play-fables" of the late eighteenth century Venetian, Carlo Gozzi—the tale of the cruel Chinese Princess, Turandot, who hates all men and who causes all her wooers to be executed when they cannot answer the three riddles she poses to them. Opposed to the icy virgin Princess in Puccini's treatment is the "Unknown Prince" who finally solves the enigma. Chief human dimension to the musical drama is supplied by the figures of Timur, the Unknown Prince's long-lost father, who once ruled Tatar, and most especially by his attendant slave-girl, Liù. Serving in part the function of the "masks" of the traditional Italian *commedia dell'arte* and in part that of "Greek chorus" are the court functionaries, Ping, Pang, and Pong. The main chorus, which depicts the fearful, blood-maddened mob of Peking, plays a role in Puccini's opera comparable to that allotted by Moussorgsky in *Boris Godounov*.

Indeed, as seen from a historical point of view, Puccini's *Turandot* is a veritable grab-bag of stylistic device, ranging in geographic origin from ancient China through Moussorgsky's Russia to the Germany and France of Richard Strauss and Claude Debussy.

Yet, the essential Puccini is very evident, too—in the "big tune" in unison and octaves that marks the first big climax of the opening scene and, above all, in the splendid "*Nessun*

dorma" aria which Calaf, the Unknown Prince, sings at the beginning of Act III. Two episodes in *Turandot*, however, mark for me the summit of the mature Puccini's achievement as a creative musician: the wonderful "scherzo-colloquy" between Ping, Pang, and Pong that is the first scene of Act II, and the heart-rending scene that culminates in the torture and death of Liù, who will not divulge the name of the Unknown Prince. The Ping-Pang-Pong scene is not only superbly crafted music, but it is almost a tonal self portrait of Puccini himself, with its alternating gaiety, cynicism, irony, and sentiment. This scene is usually abbreviated in stage presentation, but on records—and in stereo especially—it is completely fascinating. The death of Liù, the music leading up to it, and the sad cortege that follows are for this listener the quintessence of the piercing melancholy that Puccini was able to express in uniquely personal and eloquent manner.

Turandot, as Puccini left it, is a flawed masterpiece, and even with the best will in the world, Franco Alfano was not able to bring the master's touch to the completion of the final love duet. Nevertheless, the opera is a tremendous challenge to the "heroic-lyric" soprano who tackles the title role. It is also a stunning "spectacular" for the stage with its exotic costuming, imposing sets, and bloodthirsty choruses. The tenor role for the Unknown Prince is every bit as demanding as that for Turandot; and for Timur and Liù, Puccini composed some of the most deeply moving of all his music.

Three previous attempts have been made to put *Turandot* onto records, but this new one by RCA Victor leaves all the others far, far in the shade, and on every level. Not only did RCA Victor assemble a virtually ideal cast of principals, it was lucky in having conductor Erich Leinsdorf do the best work I have heard from him in his entire recording career. Leinsdorf wisely lets Puccinian lyric sentiment take care of itself and concentrates on matters of dramatic momentum and fiery intensity of expression. As for the chorus, I have not heard an Italian opera chorus sing like this on records in something like a year of Sundays, such is the rhythmic vitality and dramatic ferocity displayed here.

Turning to the principals, Birgit Nilsson is probably as fine a Turandot as we are likely to get in our time. She may lack that ultimate degree of "dry ice" in the scene following the posing of the riddles, but her notes ring clear and true, and she manages beautifully the "thawing out" in the final duet. Veteran tenor Jussi Björling is simply astounding in the sheer accuracy and power of his vocalism and above all in his unerring musical taste. Tebaldi is in splendid voice and makes a wholly touching Liù. Tozzi as Timur makes of him a poignantly human figure, rising to a climax of gripping drama in his lament over the body of Liù in Act III. No less fine are the delineations of Ping, Pang, and Pong and of the venerable Emperor Altoum, the last done in memorable style by Alessio de Paolis.

The production of *Turandot* as a stereo recording marks a major achievement for George Marek, Richard Mohr, and the other members of RCA Victor's staff. From beginning to end, the handling of vocal-orchestral balances, of stage movement, of varied perspectives between background choruses and foreground soloists—all come through on these discs. There is no let-down anywhere along the line, musical or otherwise. This album ranks with albums such as London's *Das Rheingold* as a milestone in the art of stereo opera recording and performance.



Installation of the Month

PHOTOS: JOE PETROVEC

FROM CHAOS TO CONTENTMENT

THIS issue's *Installation-Of-The-Month* has all the ingredients for any audiophile's "dream" system. It includes facilities for stereo discs, stereo tape recording and playback, and reception of both FM-AM and FM Multiplex stereo broadcasting. The components themselves are all top-quality, and—for lily-gilding purposes—there's the added attraction of a "triple-deck" Hammond electronic organ.

Owner Irving Heitzner, a movie cameraman who freelances for the major TV networks, has long been an audio hobbyist. Mr. Heitzner's wife shares his enthusiasm for high fidelity, and often figures as soloist on the Hammond during home recording sessions.

As the Heitzners' present dream system began to take final shape, there was a period when it also had most of the requirements for a good-sized nightmare. The Heitzner living room (12' x 19') is average size by New York apartment standards, nicely suited to a modest stereo system with bookshelf speakers and a compact integrated amplifier, but far from ideal for a large, loosely integrated system.

"Frankly," says Mrs. Heitzner, "this apartment was one big tangle of wires, equipment, records, and confusion." The only answer was a cabinet of dimensions large enough to contain all the equipment except the organ. The Heitzners asked Fred Kamiel, of New York's Hi-Fi Headquarters, to condense and consolidate their system.

The results of the efforts of Fred's organizational genius can be seen in the accompanying photographs. A custom-built oiled-walnut cabinet, measuring over eight feet in length, accommodates the Heitzners' components with adequate space for ventilation of the equipment and access for

servicing. The panel on which the Concertone stereo recorder is mounted swings forward for entry to the cabinet.

The rest of the components housed in the cabinet include two Fisher 80-C preamps, two Acrosound 60-watt amplifiers, a D&R turntable with a Connoisseur arm and Pickering 380 cartridge, a Scott 330-C stereo tuner, a Madison-Fielding multiplex adapter, and two three-way Bozak speaker systems. The Fisher preamps feature mixing facilities which allow Mr. Heitzner to superimpose the organ on any program material during recording or playback. The speakers have enough separation for the Heitzners' living room.

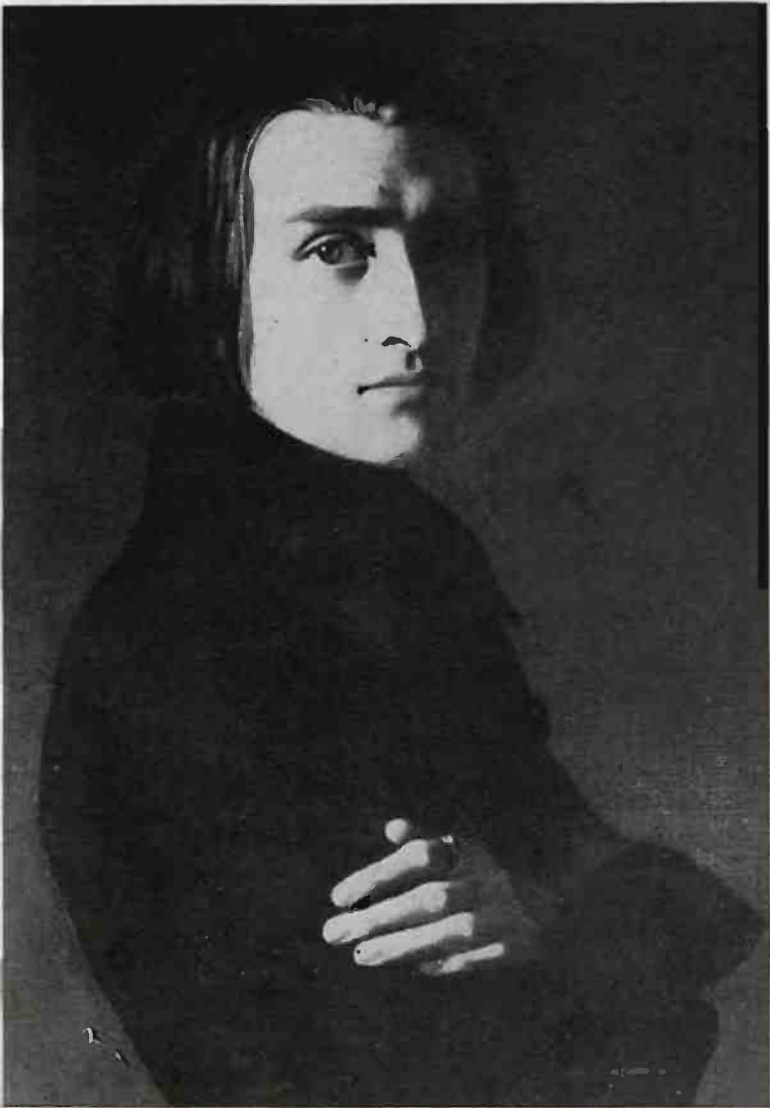
Congratulations to the Heitzners for solving the kind of problem most of us would like to have.

The Concertone tape recorder, mounted on a swing-out door for servicing ease, is given a few finishing touches by Fred Kamiel.



OCTOBER 1960

living room (12' x 19') is average size by New York apart-



THE BETTMANN ARCHIVE

Liszt as a young man.

A TRIBUTE

A LEADING CONTEMPORARY

by Aaron Copland

EVERYBODY thinks he has the right to an opinion about Franz Liszt and his music. I can only recommend my own opinion tentatively because I admit to being dazzled by the man. As a composer, he has for me something of the same glamor that he had for his contemporaries as pianist. His wizardry at the piano so overwhelmed audiences in his own day that they were clearly incapable of judging him soundly as a creator.

The question is whether anyone can do that even now. To examine his list of compositions, if only superficially, is enough to give one a dizzy feeling. It would be a feat merely to listen consecutively to the prime examples of his production: the symphonies, symphonic poems, concertos, oratorios, the masses, the chamber music, the songs, the piano compositions large and small, not to mention the plethora of fantasies, arrangements, and transcriptions of the works of numerous other major and minor composers. How can anyone be expected to arrive at a balanced, critical estimate of such a man?

Nevertheless I freely confess to being won over, so to speak, in advance. There is something endlessly diverting about a musician who was to such a degree the embodiment of his period. After all, the nineteenth century, especially the Lisztian part of it, was the "juiciest" period in music. One needn't be a composer of the greatest ability in order to mirror the times most truthfully. Quite the contrary. Chopin, for example, was perhaps too elegant, Mendelssohn too polite, and Schumann too sweetly honest to reflect the seamier side of their epoch. It's from Liszt that one gets a sense of the fabulous aspect of that era.

His composer friends, Chopin and Schumann, despite their appreciation of the Hungarian's genius, thought Liszt a rather shocking figure; they accused him of cheapening their art—and I suppose the accusation is not without justification. (One must remember, however, that he outlived both of them by more than a quarter of a century, and neither of them could have known the compositions

Contemporary composers are supposed to be rather hard-boiled when it comes to flamboyantly emotional 19th century music. Indeed, much of today's "new audience" for concert music tends to cultivate Bach, Mozart, Stravinsky, and Bartók and to disregard the romantics.

Therefore, when we saw Liszt as Pioneer, prepared for a chapter in his forthcoming book by the distinguished American composer, Aaron Copland, we were much heartened that a creative artist of Mr. Copland's standing should be among the few high up in modern music councils who have kept their sense of historical and aesthetic proportion. HiFi STEREO REVIEW thus takes great pleasure in presenting this tribute from one man of real heart, sensitivity, and perception to another.*

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TO FRANZ LISZT

COMPOSER PAYS HIS RESPECTS TO A GREAT ROMANTIC

that interest us most.) But the point is that what shocked them in Liszt is the very thing that fascinates us. It fascinates us because the qualities that Liszt had in abundance—the spectacular style, the sensuousness, the showmanship, the warmth and passion of his many-sided nature—are exactly those qualities least evident in contemporary music. No wonder he intrigues us, and in a way that only one or two other musical figures of the nineteenth century can match.

There is another aspect of Liszt's personality that endears him to us. I am thinking, of course, of the enthusiasm expended upon the compositions of other composers, many of them young and obscure when first he came to know their work. Genius, as a rule, is too self-concentrated to waste much time on lesser men. But in Liszt we have the rule's exception. With rare perceptivity he was able to sense the mature composer in the embryonic stage. And this interest in the output of his colleagues, which undoubtedly had its origin in a character trait, in the end took on larger significance than Liszt himself may have realized. The French critic G. Jean-Aubry offers a good case for having us believe that it was Liszt who engendered one of the most important of recent historical developments: the rise of nationalism as a musical ideal.

"If modern Germany had a profound sense of justice," writes Jean-Aubry, "she would nourish a vigorous hatred for Liszt, for the destruction of German musical monopoly is in part his work." In a period when Brahms and Wagner were at the apogée of their careers, and in spite of Liszt's well-known championship of Wagner, Liszt was clear-headed enough to understand that new music could advance only if the hegemony of German music were weakened. To remember that fact makes one keenly aware of the forward looking character of Liszt's own music.

THE most advanced aspect of his own music is its harmonic daring. But leaving this aside for the moment, I would say that the element which strikes one most forcibly,

separating his music from that of all other nineteenth century composers, is its sonorous appeal. A keen ear will detect wide divergencies in "sound-pleasure" in the works of different composers. Laymen tend to take these divergencies for granted. But actually the type of sonorous appeal that we take so much for granted—the sonority chosen instinctively for its sheer beauty of sound—is partly the invention of Liszt. No other composer before him understood better how to manipulate tones to produce the most satisfying sound texture, ranging from the comparative simplicity of a beautifully spaced accompanimental figure to the massive fall of a tumbling cascade of shimmering chords. One might legitimately hold that this emphasis upon the sound appeal of music weakens its spiritual and ethical qualities. Perhaps, but even so, one cannot deny Liszt the role of pioneer in this regard, for without his seriously contrived pieces we would not have had the loveliness of Debussy or Ravel's textures, nor the languorous poems of Alexander Scriabin.

These essentially new sonorities were first heard at Liszt's piano recitals. The profusion of his works and their variety of attack are without parallel in piano literature. He quite literally transforms the piano, bringing out not only its own inherent qualities, but its evocative nature as well: the piano as orchestra, the piano as harp (*Un Sospiro*—No. 3 of *Three Concert Etudes*), the piano as cymbalom (Hungarian Rhapsody No. 11), the piano as organ, as brass choir, even the percussive piano as we know it (*Totentanz*) may be traced to Liszt's incomparable handling of the instrument. These pieces were born in the piano; they could never have been written at a table. (It is indicative that an intellectual leader of his generation, Ferruccio Busoni, famous composer and pianist in his own right, should have spent many years in preparing the definitive edition of Liszt's piano compositions.) The display, the bravura, the *panache* of Liszt's piano writing—all this has been pointed out many times before, even a hundred years ago. The remarkable



Liszt in his late fifties was still a handsome and arrogant figure of a man, even when ordained an Abbé in 1865.

thing is that it has remained as true now as it was then.

On an equivalent plane of freshness and originality was Liszt's harmonic thinking. Even professional musicians tend to forget what we owe to Liszt's harmonic daring. His influence on Wagner's harmonic procedures has been sufficiently stressed, but not his uncanny foreshadowing of the French impressionists. One set of twelve piano pieces, rarely if ever performed, *The Christmas Tree (L'Arbre de Noël)*, and especially *Cloches du Soir* from that set, might be mistaken for early Debussy. It is typical that although *L'Arbre de Noël* was written near the end of a long life, it shows no lessening of harmonic invention. The scope of that

invention can be grasped if we turn from the lush sonorities of another evening piece, *Harmonies du Soir* (No. 11 of the Transcendental Etudes), to Liszt's oratorio, *Christus*. Here we enter an utterly opposed harmonic world, related to the bare intervallic feeling of the middle ages and the non-harmonic implications of Gregorian chant—startling premonitions of the interests of our own time. Throughout the length and breadth of Liszt's work we are likely to come upon harmonic inspirations: unsuspected modulations and chordal progressions touched upon for the first time. Moreover, his sense of "spacing" a chord is thoroughly contemporary: bell-like open sonorities contrasting sharply with the crowded massing of thunderous bass chords. It is not too much to say that Liszt, through his impact upon Wagner and Franck and Grieg and Debussy and Scriabin and the early Bartók, and especially the nationalist Russians headed by Moussorgsky, is one of the main sources of much of our present-day harmonic freedom.

I HAVE left to the last Liszt's boldest accomplishment: the development of the symphonic poem as a new form in musical literature. The symphonic poem, as such, has had but a puny progeny in recent years. Composers look upon it as old-fashioned, *demodé*. But we mustn't forget that in Liszt's day it was a burning issue. To the defenders of classical symphonic form it appeared that a kind of theatrical conspiracy, spearheaded by Berlioz and seized upon by Liszt and Wagner, was about to seduce pure music from its heritage of abstract beauty. The new hotheads, taking their keynote from Beethoven's *Egmont Overture* and *Pastoral Symphony*, insisted that music only became *more* meaningful if it was literary in inspiration and descriptive in method. The programmatic approach took hold: from the literal treatment of romantic subject matter in the Liszt-Berlioz manner, the idea was both broadened and narrowed to include the poetic transcription of natural scenes as in Debussy's *La Mer*, or the down-to-earth bickerings of marital life as in Strauss' *"Domestica."* By the early nineteen-hundreds, it looked as if the classical symphony was to be discarded as an old form that had completely outlived its usefulness.

As it turned out, it is the traditional form of the symphony which is still very much alive, and the symphonic poem which is in the discard. But strange to say, this does not invalidate the importance of Liszt's twelve essays in that form, for their principal claim to historical significance is not the fact of their being symphonic poems but in their structural novelty.

Here once again we see the Hungarian's freedom from conventional thinking, for he was the first to understand that descriptive music should properly invent its own form, independent of classical models. The problem, as Liszt envisioned it, was whether the poetic idea was able to engender a new form—a *free* form; free, that is, from dependence upon formulas and patterns that were simply not apposite to its programmatic function. Form in music is a continuing preoccupation for composers because they deal in an auditory material which is by its very nature abstract and dangerously close to the amorphous. The development of type-forms such as the *sonata-allegro* or fugue is a slow process at best; because of that, composers are naturally reluctant to abandon them. Liszt was a pioneer in this respect, for he not only relied on the power of his own instinctual formal feeling to give shape to his music, but he also experimented with the use of a single theme and its



Liszt's Galop chromatique—an 1843 caricature.

metamorphoses to give unity to the whole fabric. Both parts of Liszt's idea have deeply influenced contemporary music. The numberless sonatas that are not really sonatas but approaches to a freer form take their origin in Liszt's famous B minor Piano Sonata; and the twelve-tone school itself, with its derivation of entire operas from the manipulation of a single "row," owes its debt to the pioneering of Franz Liszt.

Am I being too generous to old Abbé Liszt? If so, it is a generosity that is long overdue. Liszt has been the victim of a special stupidity of our own musical time: the notion that only the best, the highest, the greatest among musical masterworks is worthy of our attention. I have little patience with those who cannot see the vitality of an original mind at work, even when the work contains serious blemishes. For it would be foolish to deny that Liszt's work has more than its share of blemishes. How could he have imagined that we would not notice the tiresome repetitions of phrases and entire sections, long and short; the pitiless overuse, at times, of the thematic material; the tasteless relishing of sentimental indulgences. He was not beyond the striking of an attitude, and then filling out the monumental pose with empty gestures. He seems entirely at his ease only in a comparatively restricted emotional area: the heroic, the idyllic, the erotic, the demonic, the religious. These are the moods he evokes time after time. Moreover, he seemed capable of coping with no more than one mood at a time, juxtaposing them rather than combining and bringing them to fruition.

No, Liszt was not the perfect master. I will go so far as to admit that there are days when he seems quite intolerable. And then? And then one comes upon something like the two movements based on Lenau's *Faust* and is bowled over once again by the originality, the dramatic force, the orchestral color, the imaginative richness that carries all before it. The world has had greater composers than this man, no doubt; but the fact remains that we do him and ourselves a grave injustice in ignoring the scope of his work and the profound influence it has exerted on the contemporary musical scene.

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The Pioneering Liszt— A Selective Discography

Totentanz for Piano and Orchestra; Malediction for Piano and Strings; La lugubre gondola; Csardas macabre; Unstern. Alfred Brendel with the Vienna Symphony Orchestra, Michael Gielen cond. Vox PL 11030

Two Scenes from Lenau's "Faust"—No. 2—Mephisto Waltz. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90203; Mono MG 50203

Fantasia and Fugue on B-A-C-H. Karl Richter (organ). London CS 6172; Mono CM 9124

The Christmas Tree. Alfred Brendel (piano) SPA 26; (excerpts) Ilona Kabos (piano). Bartok 910

19 Hungarian Rhapsodies (complete). Edith Farnadi (piano). Westminster 18336/38 3 12"

Piano Sonata in B Minor; 3 Concert Études; Mephisto Waltz; Paganini Étude No. 3. Geza Anda. Angel 35127

Mephisto Waltz; Valse oubliée No. 1; Rapsodie espagnole; Valse-impromptu; Grand galop chromatique; Gnomenreigen; Fountains at the Villa d'Este; Concert Paraphrase of Tchaikovsky's "Eugene Onegin." György Cziffra (piano). Angel 35528

12 Transcendental Études (complete). György Cziffra (piano). Angel 3591 B 2 12"

Through his work as the creator of such varied scores as the Piano Variations, Music for the Theater, Billy the Kid, and three symphonies, Aaron Copland has not only assured his own high place in the firmament of American musical art, but has demonstrated conclusively that the U.S.A. has a vital contribution, other than its material wealth, to make to the remainder of the world.

The benevolent Liszt in the late Weimar days.



Despite the decline of the "big bands," Woody Herman has been in business for twenty-eight years, during which time he has compiled a record of singularly consistent quality and has furthered the careers of a whole generation of topnotch jazzmen.



a quarter-century-plus

of

WOODY HERMAN

WOODY HERMAN

“Woody has never had a bad band and every album he ever made has something on it you can dig.” This observation by a well-known jazz critic fairly well sums up the jazz world’s opinion of Woodrow Charles (“Woody”) Herman—now in his 47th year and in his 28th as a band leader.

The current Schwann Catalog lists sixteen LP’s by the various Herman “Herds” and other combos on eight different labels. From first to last, they maintain a consistency of high-level jazz performance that has made Herman something of a special idol among musicians and fans alike. To find a comparable figure, one would have to turn to the great Duke Ellington (and even he has had his poor years) or, in classical music, to the Philadelphia Orchestra.

But there is another aspect to Woody Herman that gives him a special standing with jazzmen. It comes out of the Schwann listings of jazz band and combo leaders who have worked under Herman. There are more than forty of them, and together they account for about two hundred LP’s.

Woody’s “Alumni Association” puts him in a singularly enviable spot when it comes to setting up a band on short notice—whether for a recording date or for a dance engagement. All he has to do is pick up the phone, and in quick order he has a top-notch group ready to rehearse. Since most of the players know his style and current arrangements, a few hours is all that’s necessary to whip a band into shape that will produce the genuine Woody Herman sound.

In appearance, Woody Herman is a short man with thinning hair and solemn face. He sings, plays clarinet and alto saxophone, and much of the time his face is fixed in what he calls his “worried man” look. This expression almost cost him the services of a tenor sax man, Bill Perkins, who came with the Herman band in the early 50’s. For the first two weeks, he noticed that Herman was frowning every time he played. So he gave notice, saying, “I know you’re not satisfied with me because you always frown when I play.” To which the nonplussed Woody rejoined, “Look, when I frown, I’m thinking how to get to the next one-nighter 500 miles away in time to shave, shower, and get on the job by 8:30. I’m not thinking of you! Why, you’re playing great!”

THE first chance for Woody to play professionally came while he was still attending high school in Milwaukee. In those days, the road bands all played at Milwaukee’s Eagle Ballroom, and Woody got a chance to hear and play opposite the great dance bands of the day: Tom Gerun, the Coon-Sanders Original Nighthawks, Isham Jones, etc. Tom Gerun, who at that time alternated between San Francisco and Chicago, took a fancy to Herman and hired him. With Gerun, Woody worked side by side with Tony Martin (who played the saxophone and sang with the band) and vocalist Ginny Simms. Woody was “the hot man” in the band. “I was trying to get that big Coleman Hawkins sound on tenor,” he remembers.

After a half dozen years with Gerun, Herman played and sang with several bands and then joined Isham Jones. It was with this band, one of the top organizations of the 30’s, that Herman made his first national reputation. He was featured on many of the Jones recordings and even organized a little splinter group for record dates. Jones was in ill health, and when he decided to quit the band business, the men in the orchestra formed a co-operative band. Be-

cause Herman was used to being out in front singing and playing solos, they promptly elected him to be the leader.

The first job that fell to the former Isham Jones Orchestra was at the Brooklyn Roseland Ball Room in New York. “We opened, the night F.D.R. was elected to his second term,” Woody says ruefully. “That was the story of our life—when we opened in New York at Roseland, we had to play opposite Count Basie!”

Later, however, the band enjoyed a considerable success on records, especially with *Woodchoppers Ball*, which was a smash hit. This was the “Band that Plays the Blues,” and they played them with a rather Dixielandish feeling. By virtue of their record successes, they were booked into Glen Island Casino, a suburban road house outside of New York City that was known as a launching pad for big bands. But the timing couldn’t have been worse. The Herman group followed Glenn Miller, then at the height of his popularity. “It was like following the War!” Woody recalls. “We never went back to Glen Island!”

IN the early 40’s, the Herman band began to undergo a stylistic metamorphosis. Their alto saxophonist, Dave Matthews, “Could write things that sounded more like The Duke than anybody,” Herman says. And Matthews began to write them for the Herman band. This “Ellington Period” was short-lived, but it was the incubation for something much bigger that was to come.

At this time, several new men came to the Herman organization. First there was bassist Chubby Jackson, a spark-plug, cheerleader type of musician. Then there was trumpeter Neal Hefti (now a well-known bandleader on his own) and singer Frances Wayne. Ralph Burns, a pianist with great talent as a music writer, also joined Herman.

With this group as a cadre, the Herman band began to take on a new personality. Gone were the Dixielandish blues sounds, the saxophones voiced in the Duke Ellington manner. Instead, this was a new, hard-swinging outfit that shouted and roared and whispered with a personality all its own. In the realm of “swinging,” where the Negro bands had traditionally reigned alone, Herman was acknowledged to have made it. The band had a tremendous lineup of solo talent. Neal Hefti, Pete Candoli, and Sonny Berman were in the trumpet section; Bill Harris was on the trombone; Flip Phillips was on sax; Ralph Burns was at the piano; Chubby Jackson was on bass; the great, late Dave Tough was on drums; and Red Norvo was the vibraphonist.

“Suddenly we started to be ‘box office.’ We got tremendous receptions everywhere. At times on one-nighters we had to have two ticket offices open to handle the crowds.” The new band’s first record, *Laura*, was a big hit; it went over a million. It was followed by a classic series of big band numbers: *Caldonia*, *Apple Honey*, *Your Father’s Mustache*, and *Northwest Passage*.

“Ideas and whole tunes sprang out of that group like sparks. Flip Phillips would blow something, Pete Candoli would grab it and the first thing you knew, we had a number. It was an exhilarating experience to work with them. Chubby Jackson likes to recall how the guys would come off the stand set after set and congratulate each other. Almost every night I felt like saying ‘Thank you!’”

The band set box office records everywhere. They drew 8500 people to a dance in Birmingham, Alabama. “We



WILLIAM KAHN

Woody with sax fronts a TV show with an early "herd," including Bob Graff and Marty Flax (saxes), Red Mitchell (bass), and Sonny Igoe (drums).



WILLIAM CLAXTON



KETER BETTS



KETER BETTS

grossed over a million dollars in a year," Herman now recalls wistfully.

Right at the peak of his success, however, Herman was forced to break up the band. His wife, Charlotte, had become seriously ill. Since Woody's wife and family were more important to him than his career, he cancelled lucrative bookings, had a big party after the last job, and then flew home to Hollywood.

He remained relatively inactive in the music business for almost a year. Then, with Charlotte fully recovered, Herman launched a new band. This one, like its predecessor, made jazz history from the very first. Actually, it set the style Herman uses to the present day—with a foundation sonority of four saxophones: three tenors and a baritone. This was the so-called "Four Brothers Band" (also called "The Second Herd") which included such outstanding jazz artists as Stan Getz, Bill Harris, Jimmy Giuffre, Serge Chaloff, Ernie Royal, Don Lamond, Zoot Sims, Herbie Steward, and later, Gene Ammons, Oscar Pettiford, Conti Candoli, Shorty Rogers, Red Rodney, Terry Gibbs, Milt Jackson, Al Cohn, and others.

Great as the band was (their records of *Four Brothers*, *The Goof And I*, and *Keen And Peachy* are still standard fare on jazz radio shows and on jazz fans' record shelves), it was ill-fated. Theater tours, among the most important bookings for big bands, all but disappeared in the years following World War II. The lucrative summer ballroom circuit withered too. All of the big bands suffered during this period, but Herman's band was in an especially tough position because it was strongly inter-racial in personnel. This necessarily limited its operational area south of the Mason-Dixon Line. With such a limitation, the band simply could not survive the lean bookings available at that time. Herman fought stubbornly, but eventually he had to give up. The Second Herd went by the boards—but not before it had won the *Down Beat* popularity poll, the second such victory for Herman.

Popping back again, Herman tried a sextet for a short period. Then he organized what is essentially his current unit. This band is more a book of arrangements than a collection of individual stars. The arrangements—by such men as Ralph Burns, Nat Pierce, Gene Roland, and Al Cohn—are good swinging jazz pieces with plenty of solo room, but they are simple enough to be appreciated by a general audience. Since the numbers can be picked up with a minimum of rehearsal, Woody can assemble a band twice a year for road tours. The success of this new technique in jazz band logistics is evidenced by a solid work record.

Like Herman's other bands, his new groups have been an incubator for new talent. Later graduates of the Herman school include saxophonist Bill Perkins, Richie Kamuca, Bill Trujillo, Jack Nimetz, Jerry Coker, Dick Hafer, and Sam Staff; trumpeters Don Fagerquist, Dick Collins, and

Herman's bands have featured such brilliant jazzmen as Richie Kamuca (tenor sax), Cy Touff (bass trumpet) and trumpeters Johnny Kapalia and Dick Collins.

Youngsters go through their paces for Woody at a 1959 jazz festival in England—Johnny Scott, Art Elifson, Don Rendell, Ronnie Röss.

Again in England, three young men and an oldtimer play for Woody—(l to r) Les Thompson, Burt Wheeler, veteran Renauld Jones, Nat Adderley.

incubator for new talent. Later graduates of the Herman school include saxophonist Bill Perkins, Richie Kamuca,



The famous 1946 recording session for Columbia of Igor Stravinsky's *Ebony Concerto*—Woody (extreme l.), Stravinsky conducting.

HAUSER & TISCHLER

Burt Collins; trombonists Carl Fontana, Urbie Green, Cy Touf; bassists Monte Budwig and Red Kelly; vibraphonist Victor Feldman; drummers Sonny Igoe, Jimmy Campbell, and Chuck Flores; and pianists Nat Pierce, Vince Guaraldi, and Bill Potts.

Woody has a reputation among professional jazzmen as being a man who knows exactly what he wants—or perhaps, *doesn't want* would be more accurate. There is, for example, a piece called *Mulligantowny*, the title of which is a play on the Irish stew and also on the name of Gerry Mulligan, the great jazz saxophonist-arranger whose style inspired the introduction and ending. The composition was originally given to Herman by Bill Holman, a young Los Angeles musician and arranger, who called it *Pres Conference* because it featured the tenor saxophone soloists, all of whom were admirers of Lester "Pres" Young. For several years the number stayed in the Herman book, but it never got off the ground. One night while searching for material to use in a recording session for Columbia, Herman remembered *Pres Conference*. He took it out, and after some discussion and a couple of false starts, he came up with the contrapuntal trumpet and baritone saxophone opening and ending which brought into play the sound of Gerry Mulligan and gave it its title.

Then there is the genesis of the famous *Summer Sequence*, one of the first true extended-form jazz works since Ellington's pioneering efforts. Ralph Burns, who was pianist in the great Herman band of 1945-46, wrote the "Sequence" in several parts and the band rehearsed it with him night after night after their regular job in a New York hotel. One night they approached Woody and asked him to stay after work to hear the piece.

Herman sat alone at a table in the empty ballroom while the band played *Summer Sequence* from start to finish. When it was over, he just sat there with his famous deadpan expression. Then he quietly suggested a few cuts and

OCTOBER 1960

ing which brought into play the sound of Gerry Mulligan and gave it its title.

changes, which were adopted. The result has become a modern jazz classic. From it was derived *Early Autumn*, one of the great jazz tunes of recent years.

One of the reasons why Herman's band has survived the "Season of the Seven Sorrows," in fact, is because Herman has a gift for operating as a sort of professor emeritus of arranging and orchestration, and for offering a day-by-day demonstration course in the art and craft of leading a band. "I had my own band before I went with Woody," a young pianist has said, "but I really didn't know what I was doing. Working with Woody was like going to graduate school. I learned about tempos, what to play for different audiences, and how to handle a group of guys in a band."

For a leader who has twice won the *Down Beat* poll, and whose former employees make an impressive list of Poll Winners themselves, Herman is a remarkably unassuming guy. There was the time he was the subject of *Down Beat*'s "Blindfold Test," wherein a "name" musician is asked to comment on records played for him without any information other than what his ears tell him. Some interesting remarks come out of this routine—Herman, who has never had the illusion that his popularity depended on his instrumental playing, spotted one of his own early records and remarked, "I never knew what a fan of Pee Wee Russell I must have been." He had no hesitation in noting the similarity in his performance to that of Russell, who is an arch-enemy of the modern jazz school with which Herman has been so long associated.

Looking back over the years, Herman admits that the greatest musical experience he had was the Carnegie Hall concert of 1946 when the band played a special composition written for them by Igor Stravinsky. It was *Ebony Concerto*. Stravinsky had heard one of the band's records on the radio and decided to try something for them. "When we got his wire asking if we would be interested, I thought it was a gag," Woody recalls. "I was astonished to discover it was

marked, "I never knew what a fan of Pee Wee Russell I must have been." He had no hesitation in noting the simi-

real. Naturally we were astounded, honored, and delighted. Stravinsky came to New York to rehearse us for the Carnegie Hall concert. We were doing seven, eight shows a day at the Paramount Theater, but when the rehearsal was set, the band all showed up dressed real formal. After all, they were going to meet the Maestro! But dig this! The Maestro showed up the coolest—sweater, no tie, slacks, and tennis shoes! And a towel!”

Close behind the honor of playing a Stravinsky score (and the Herman band, incidentally, is the only big jazz band for which any major classical composer has ever written) was the experience two years ago when the Herman band toured South America for the State Department. It was a 30,000-mile, three-month tour of nineteen countries, the longest State Department tour of any jazz group and, as Herman says, “it was like a triumphal procession.”

In Caracas, the *Daily Journal* carried an editorial after the band appeared which said, “During the course of recent history, we have seen several excellent ways of how to win friends and influence people abroad. White tie diplomacy, as Vice President Nixon called it, is on the way out. Just how many friends . . . have been made with a round of formal cocktail parties we never did find out. But we have a pretty good idea of how many friends musical ambassadors such as Louis Armstrong, Leonard Bernstein, and now, Woody Herman, have made for the U. S.

“Keep up the good work, Uncle Sam,” the editorial concluded, “And send us more of those ‘cats!’”

“It’s hard to put into words exactly what jazz means to me,” Herman has said. “It’s a business, true, but the business part is secondary. The sound is the important thing. And what makes it sound the way it does is the freedom and spirit, the joy and abandon that youth brings to it. Above all, jazz is swinging. Without that, you have nothing.

“Jazz has its serious moments, too, but if you present it too grimly, you lose the naturalness. You can get by for awhile with the gimmicks, but not for long. The truth will out in jazz, and the hardest jury in the world is the audience, standing there looking up at you. When you have them with you, and the band and the music and the audience become one, it is a tremendously exciting thing.”



BURT GOLDBLATT

Woody—with clarinet and his famous “worried man” look.

About the Author

The country’s only syndicated jazz columnist—his column for the San Francisco Chronicle is distributed internationally—Ralph J. Gleason has been a reviewer of jazz and popular music for HiFi/STEREO REVIEW since its beginnings, and has contributed regularly to such other publications as Down Beat, Variety, and Esquire. In addition to producing a four-hour jazz show for San Francisco’s all-jazz station, KHIP, he is editor of Jazz, a Quarterly of American Music, and of Jam Session, published by G. P. Putnam’s Sons.

WOODY ON CURRENT LP’s

1937-44

WOODCHOPPERS’ BALL—Woodshedding! With Woody; Woodchoppers’ Ball; Yardbird Shuffle; Blue Flame; Four Or Five Times & others. Decca DL 8133

1945, “FIRST HERD”

BIJOU—Apple Honey; Bijou; Northwest Passage; Woodchoppers’ Ball; Wild Root & others. Harmony 7013

1946

SUMMER SEQUENCE—Caldonia; Summer Sequence; Back Talk; Lady McGowan’s Dream & others. Harmony 7093

1946

AT CARNEGIE HALL (1946 Concert). Lion 70059

1946

EBONY CONCERTO (Stravinsky). Igor Stravinsky cond. Columbia 4398

1946-54

THE THREE HERDS—Non-Alcoholic; Caldonia; Four Brothers; Keen And Peachy; Mulligan Tawny; Early Autumn & others. Columbia CL 592 (This recording is a collectors’ item and is not generally available.)

1948-50

CLASSICS IN JAZZ—Keeper Of The Flame; Early Autumn; Tenderly; Rhapsody in Wood & others. Capitol T 324

EARLY 1950’s

JAZZ—The Utmost—Indian Summer; Tenderly; Stardust; Moody; The Moon Is Blue & others. Verve 8014

EARLY ’50’s

EARLY AUTUMN—Blues In Advance; Early Autumn; Love’s A Dog; Lazy Lullaby & others. Verve 2030

EARLY ’50’s

MEN FROM MARS—Perdido; Men From Mars; Moten Stamp; Celestial Blues & others. Verve 8216

1954-55

ROAD BAND!—Opus de-Funk; I Remember Duke; Pimlico; Coal Cat On A Hot Tin Roof & others. Capitol T 658 (Collectors’ Item)

1958

THE PREACHER—Blue Satin; The Preacher; Bar Fly; Wailin’ In The Woodshed; Downwind & others. Verve 8255

1958

THE HERD RIDES AGAIN—Northwest Passage; Caldonia; Crazy Rhythm; Bijou & others. Everest 1003; mono 5003

1958

EBONY CONCERTO (Stravinsky). Everest 3009; mono 6009

1958

HERMAN’S HEAT AND PUENTE’S BEAT—Latin Flight; Pillar To Post; Midnight Sun & others. Everest 1010; mono 5010

1953-54

WOODY HERMAN BAND (THIRD HERD)—Wild Apple Honey; Misty Morning; Ill Wind & others. Capitol T 560

1959

SEXTET AT THE ROUNDTABLE. Roulette S 25067; mono 25067

1959

MONTEREY JAZZ FESTIVAL—Four Brothers; Like Some Blues Man; Monterey Apple Tree & others. Atlantic 1328

HiFi/STEREO

Introducing the first of a new and exciting series of articles designed by HI-FI STEREO REVIEW to help you select a stereo system with complete confidence.

3 COMPLETE STEREO SYSTEMS

PICKING your stereo components from the vast variety of equipment available today is like choosing a balanced meal from a buffet. The choice is too rich. Consequently, many music fans who would really enjoy good stereo in their homes have put off their purchase simply because they are overwhelmed by the many alternatives. Their difficulty lies in deciding what goes with what—whether amplifier A is in the same class with speaker Z, or whether cartridge B would sound good with either.

HiFi/STEREO REVIEW is trying to solve this problem of choice for people who want to enjoy musical pleasure without technical expertise. We have planned a series of articles recommending Complete Stereo Systems, pre-selected and pre-tested, matched as to both quality and price, and ready for convenient adaptation into the home.

Each system will be certified by a listening jury of musicians and audio experts. Only on the basis of unanimous acclaim from the jury will any system be recommended. In addition to such subjective listener reaction, the technical credentials of each component in the system will be checked in our laboratory.

Each article in the series will present three or more Complete Stereo Systems in the same price class. This month, we start off with three systems in the \$525-\$580 bracket. Later articles—to appear bi-monthly—will cover other price categories. At least one article will be devoted to systems built entirely from kits.

Obviously, there will be differences in the performance of systems in different price classes. To compare a \$200 system with a \$1000 system would be like comparing a Renault with a Rolls-Royce. Either car will get you there, but the Rolls-Royce gives you a smoother ride. Similarly, the \$200 system will give you the essentials of the music, but the \$1000 system will give you enough sonic detail to let you close your eyes and conjure up the image of an orchestra in your living room. But regardless of price, systems pre-

ented will be free of any technical shortcoming that would pose a serious deterrent to lasting listening pleasure.

THE THREE Complete Stereo Systems shown on pages 56 and 57 are representative of what might be called "best buys" because they strike a happy medium between the conflicting elements of price and quality. They were chosen to satisfy the demanding listener who wants "something good" but doesn't want to pay for "the ultimate." These systems are substantial in performance without any cost-increasing luxuries—but there has been no skimping either. Lower price, we feel, would entail compromising the quality of the reproduced sound (though how seriously such a compromise would diminish your pleasure, only *your* ears can determine). Systems priced much above the \$500-\$600 level are justified mainly for the minority of listeners whose solid gold ears will tolerate nothing less.

For the sake of practicality, our systems are presented as basic record-playing systems. This does not mean, of course, that they are limited to that function. Additional program sources, such as tuners and tape recorders, can be added at any time simply by plugging them into the amplifier.

In the three systems presented here, some economies have been observed, but not where they would place notable limits on performance. For instance, all three employ manual record players. These are cheaper than separately bought turntables and tone arms. But the chosen combinations (Bogen B61, Stromberg-Carlson PR-500 and Garrard 4HF) are in a quality bracket equivalent to some professional-type equipment.

A similar philosophy governs the choice of amplifiers. The integrated models chosen combine dual preamps and dual power amplifiers on a single chassis, all served by the same power supply circuit. The resultant economy is again reflected in the price (as compared with systems employing separate preamplifiers and power amplifiers which usually

THREE COMPLETE

SYSTEM I



Shure M7D cartridge:
\$24.00



Bogen B61 turntable and
arm: \$59.95



Fisher X202 stereo amplifier:
\$229.50

SYSTEM II



Dynaco Stereodyne II cartridge:
\$29.95



Stromberg-Carlson PR-500 turntable
and arm: \$69.95



Sherwood S-5000 stereo
amplifier: \$189.50

SYSTEM III



Audio Empire 88 cartridge:
\$24.50

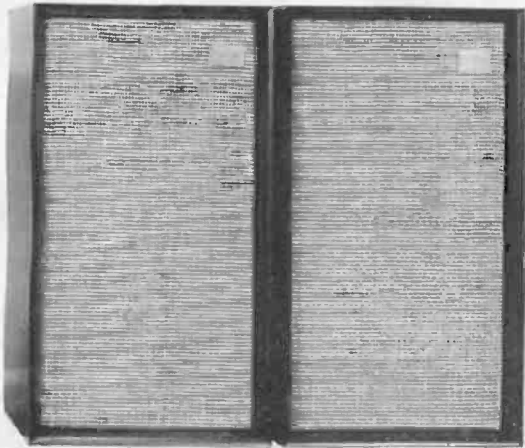


Garrard 4HF turntable and
arm: \$59.50



Scott 299B stereo amplifier: \$209.95

STEREO SYSTEMS



Electro-Voice Esquire 200 speakers: \$266.00 (\$133.00 each)

Total Price: \$579.45

LISTENING JURY COMMENTS

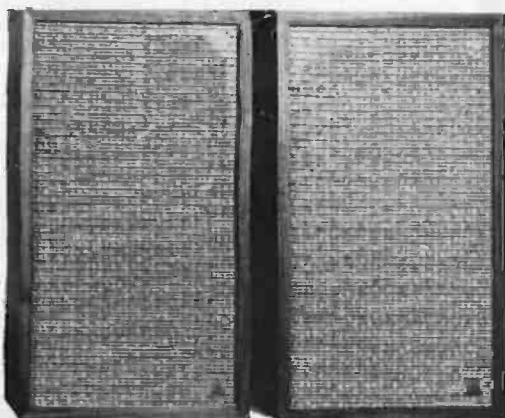
System 1. Clear, well-defined highs; nice natural "bite" in the brasses; solidity in deep bass; bright sheen on strings—those were some of the comments by the listening jury. Some members also observed good stereo separation and shimmering quality of cymbal sound; others felt that the treble, though clean, seemed somewhat directional.



University RRL12 speakers: \$239.90 (\$119.95 each)

Total Price: \$529.30

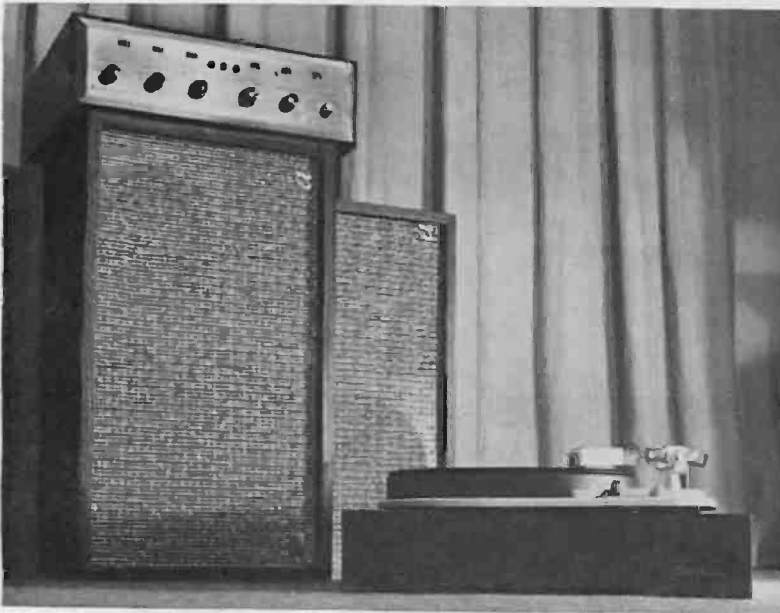
System 2. Four jury members were especially struck by the overall smoothness of sound; the naturally "open" quality of the strings was noted by three. The substantial and un-tinny piano sound drew special attention, as did the almost total absence of turntable rumble. Highs, mid-range, and lows were all rated good to excellent.



Acoustic Research AR2a speakers: \$244.00 (\$122.00 each)

Total Price: \$537.95

System 3. The true, non-boomy bass was widely observed, as well as "open," uncramped sound in full orchestral passages, topped by lucid, shimmering cymbals. Some jurors observed that this system, though perhaps less "spectacular" at first, "grows on you" with prolonged listening, thanks to its unobtrusive sound.



System No. 1 (top photo) is installed in typical fashion. System No. 2 (center photo) is shown with an Artizans of New England 504 equipment cabinet (walnut finish, \$94.00). Units comprising system No. 3 are in lower photo.

FIVE GOOD MEN AND TRUE



Edward Tatnall Canby



Ben Deutschman



Arthur Cohn



Warren DeMotte



Harold Lawrence

AN INTRODUCTION TO THE MEMBERS OF OUR LISTENING JURY

Edward Tatnall Canby's professional domain encompasses both music and technology; thus he occasionally forays into the no-man's land between the two fields (see p. 61). His latest book, *High Fidelity and the Music Lover*, is one of the best guides for the hi-fi novice. / Arthur Cohn, composer, writer, and music publishing executive, numbers among his many works a unique *Quintuple Concerto for Ancient Instruments & Symphony Orchestra*. / Warren DeMotte's stern attitude as record critic for this magazine is balanced by his capacity for genuine enthusiasm. Further evidence of this will appear in his *LP/Stereo Record Guide & Tape Review*, soon to be published. / Ben Deutschman, now a Decca executive, has been in the record business for nearly thirty years and was among the first to champion the use of discs as a regular part of public school education. / Harold Lawrence, Musical Director of Mercury Records, has long been active as both music critic and composer.

Hi Fi / STEREO

the *Music Lover*, is one of the best guides for the hi-fi novice. / Arthur Cohn, composer, writer, and music publishing executive, numbers among his many

cost about \$100 more). But again this saving was not allowed to lower performance standards. With 20 to 25 watts per channel, these amplifiers have enough power reserve to meet all ordinary demands. Moreover, they are equipped with output transformers of sufficient left to handle power peaks smoothly and maintain undistorted full output in the bass, as confirmed by our laboratory tests.

True, it would have been possible to pick amplifiers in the 14-watt per channel class at a saving of about \$100, and they may have proved adequate in many situations. But a slight loss of tonal clarity might have been noticeable in heavily orchestrated passages played at full volume. This kind of compromise, we felt, would not seem tenable to a man with his heart set on really fine sound. We therefore decided on the heavier 20-25 watt per channel amplifiers.

The integrated amplifiers and turntable-arm combos have some advantages besides good performance at moderate price. For instance, the rather tricky job of mounting a tone arm on the turntable is avoided by use of the pre-assembled units. Just set the record player on its pre-cut base (the Stromberg-Carlson needs no base at all) and the rig is ready to plug in and play. The cartridge, of course, should be installed in the cartridge head by your high fidelity dealer.

Many listeners will like the compactness of the one-piece integrated stereo amplifiers as well as the convenience of having all operating controls on a single panel. These units can sit on shelves or table tops, and they look well in almost any room. No cabinetry is needed to hide them.

The same is true of the bookshelf loudspeakers selected. These speakers can stand up vertically or lie flat on their sides to fit into the furniture scheme of the room. Thanks to being finished on all four sides, they look fine either way. In short, any of the three systems presented here is easily installed and adaptable to almost any setting.

OUR listening jury is composed of five people who have absorbing interests in the twin fields of music and hi-fi. In one form or another, music and sound reproduction are their life's work. Their experienced ears are perhaps more accurately calibrated test instruments than any found in the laboratory.

The three systems were judged in the same room under identical conditions. Three pieces of music were played on each system. First, the initial two bands of RCA Victor's superb new recording of Alexander Nevsky (LSC 2395), with full orchestra and chorus, were played. Then followed an excerpt from London's "Highlights from Das Rheingold and Die Walküre" (OS 25126); this is a real stylus twister and an excellent demonstration record. Last, to represent the tonal textures of chamber music, a passage from Brahms' Piano Quartet in C Minor (RCA Victor LSC 6068-1) was played. In this selection, the quality of the solo violin passages and the character of the piano sound gave particularly valuable clues to the musical merits of the systems under test. The piano, in particular, reveals the ability of a system to handle percussive transients without coloration or distortion.

SYSTEM NO. 1 consists of the Shure M7D stereo cartridge, the Bogen B61 manual record player, the Fisher X202 dual 25-watt amplifier, and two Electro-Voice Esquire 200 loud-speaker systems. The sound of this combination impressed the jury as natural and pleasing. Several jury members commented on the silky sheen of the violins. Particularly noteworthy, in the opinion of the jury, was the clean "open" sound in the brasses. This system's overall balance

and naturalness were rated good, as were its highs, mid-range, lows, and transient response.

The Bogen B61 record player employed here is one of the few units available today that offers continuously variable speeds from 29 rpm to 86 rpm. This feature would be valuable for a collector of early acoustical recordings often made at rather erratic speeds. A different cartridge for playing 78-rpm records would, of course, be necessary.

The continuously variable speed of the B61 also allows the record player to be "tuned" in accordance with the listener's piano—in case he cares to play along with the music. The feature is also helpful in adjusting for line frequency variations which sometime occur in rural areas.

Incidentally, it was found that in our test room, at least, the system sounded best with the tone controls on the Fisher amplifier turned slightly away from the "normal" positions. With the bass control set at "9 o'clock," the treble control set at "2 o'clock," and the loudness switch turned on, the overall balance seemed more natural than with the controls in the "normal" positions. In other rooms this particular adjustment may not work as well, but it's worth a try should you decide to buy this system.

SYSTEM NO. 2 is comprised of the Danish-made Stereodyne II cartridge (imported into this country by Dynaco, Inc.), the Stromberg-Carlson PR-500 manual turntable, the Sherwood S-5000 amplifier, and two University RRL12 speaker systems. This system impressed the jury as being particularly smooth and "open" in sound. Three jury members noted its "natural brilliance" and rated the system good to excellent in all test categories.

One appreciative critic remarked on the notable absence of rumble from the Stromberg-Carlson PR-500. This belt-driven turntable is very quiet and features what is, in effect, a professional tone arm. Be advised, however, that it plays only $33\frac{1}{3}$ -rpm records.

"Normal" control settings on the Sherwood amplifier were found to be just about right. For listeners who like a boost in the mid-range, it can be supplied by the "presence" button on the Sherwood amplifier.

SYSTEM NO. 3 is made up of the Audio Empire 88 cartridge, the Garrard 4HF manual player, the Scott 299B amplifier, and two Acoustic Research AR2a speaker systems. The jury members were most impressed by this system's natural, "non-boomy" bass. They also commented on the "open," uncramped sound in full orchestral passages, the excellent balance, and the lucid shimmering quality in passages involving cymbals. Four of the jury members detected the presence of turntable rumble on this system. Should a listener feel that this is of objectionable proportions, the Scott amplifier offers a rumble-suppression circuit that can be switched in if necessary.

In recommending these systems, the main point we hope to establish is that each of them represents a musically effective combination of components. This is not to say that these groupings are the *only* component combinations that will sound well together. If, for any reason, you want to substitute into a system a component made by another manufacturer or even a different type of component—a record changer, perhaps—there is no *a priori* reason why you should not do so. It is important, of course, to select components of compatible quality. If you lack time to investigate at length the available alternatives, your hi-fi dealer will be able to make informed suggestions. But as long as you stay within the general framework of our recommended systems, you are assured of high musical and monetary value.

SOUND and the QUERY

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

by J. Gordon Holt

Dished Discs

Is there any way of taking the saucer shape out of some records? The records seem otherwise okay, but their dished shape causes them to slip when I try to play them on my record changer.

Verne J. Dassinger
Washington, D. C.

There is no way to flatten a "dished" record, but a few radial strips of masking tape around the outer edge of the label, on the convex side of the record, will often eliminate its tendency to slip on a record changer.

If this doesn't work, peel off the tape, take the record back to your dealer, and politely insist on one that is flat.

The Noisy Neighbor

Why is it that a high-fidelity system seems to have so much more carrying power than, say, a table-model radio?

I have noticed that when my wife has her kitchen radio on, I can barely hear it in the next room, even though it sounds positively deafening in the kitchen. Yet when I turn my monophonic hi-fi system up to even moderate volume levels, it penetrates to every corner of our apartment building. I have had complaints from a neighbor who lives two floors below us when I was playing my system at hardly more than background-music volume. Yet the table radio can blare away hour after hour without disturbing anyone. Why?

D. R. Prichard
San Francisco, Calif.

There's more to this than meets the ear. To begin with, the table radio isn't really as loud as you think it is, and chances are your hi-fi system is being played quite a bit louder than you think.

We are conditioned to associate distortion with very high levels of sound. Thus, when we hear a distorted sound, we get the impression that it is much louder than it really is, because we expect it to be very loud. A table radio will generally start distorting at a rather low volume, but a good high-fidelity system can be run at considerable volume before it starts to approach distortion. So, the table radio playing at moderate volume can sound quite a bit louder to us than the high-fidelity system played at much higher actual volume.

There's a second factor to consider, too. A table radio reproduces no deep bass, and it is not capable of "shaking up" its

surroundings to any significant degree. A good hi-fi system, however, will put out very deep bass, and its heavy speaker enclosure does a fine job of transmitting some of this to the floor of the room. This direct floor transmission, plus the tendency for bass tones to flex the walls of the room in and out, enables the hi-fi system to set a whole building into deep, grumbling vibration, to the consternation of the neighbors.

The carrying power of your hi-fi system can be cut down somewhat, without detriment to its over-all performance, by simply setting the speaker cabinet on pads of foam rubber or carpet underlining material. As an alternative, you might acquire a good pair of headphones and use these for after-hours listening, reserving the loudspeaker for daytime listening.

Mylar Versus Acetate

What are the relative merits of Mylar-base and acetate-base recording tape? Mylar is more expensive, so I presume it is better in some respects, but I'd like to know what the difference is.

W. D. Bickford
Rochester, N. Y.

Mylar-base recording tape is physically much stronger than acetate-base tape. It is unaffected by extremes of temperature and/or humidity; and it does not dry out and lose its flexibility with age, as does acetate tape. Whereas acetate tape will simply break when it is overstressed, some grades of Mylar will take on a permanent stretch if subjected to excessive pulling. The break in an acetate tape can be spliced together to restore its original condition, but a Mylar stretch is irreparable, and causes a momentary lowering of musical pitches on the recording. Mylar tape is available, however, in heavy-duty 3½-mil thicknesses and in lightweight, pre-stretched form. Either type obviates much of the danger of accidental stretching, except under unusual conditions.

Mylar tape is generally preferred when recordings are to be made under extremes of climatic conditions, when the recorder (or its operator) has a tendency to break thin tapes, or when the tape is to be kept in mint condition over a long period of time. When acetate tapes are stored in original boxes, they will retain their flexibility for several years, but if unprotected in a hot, dry climate, they may dry and become brittle within a few months.

The performance characteristics of both

kinds of tape are virtually identical in all other respects.

Audio from Video

Every time I play a record on my stereo set, I pick up the local television station's sound. Can you suggest anything I can do to remedy this?

Thomas L. White
Chicago, Illinois

Reception of ordinary AM broadcasts on a hi-fi system is usually caused by a poor electrical connection at some point in the system, often at the plug-in connections between the cartridge and the preamplifier. Reception of FM signals (such as TV sound transmissions) is more often due to a resonant condition, and the most likely source of this is the pickup and its interconnecting cables. Try changing the length of the pickup cables by a foot or so. If this doesn't work, check for poor electrical connections at sockets and plugs.

Stubborn cases of radio interference in audio equipment may necessitate adding suppressor filters (capacitors and inductors) inside the preamplifier, but this is a job best left to a qualified audio service technician.

Power and Impedance

What do the ohms of a loudspeaker have to do with its ability to handle power?

Ron Winslow
New York, N. Y.

The rated impedance (in ohms) of a loudspeaker determines the amplifier output impedance to which it should be matched. An amplifier that is correctly matched to its loudspeaker load will deliver its maximum power at minimum distortion. But the loudspeaker's impedance bears no relationship either to the speaker's ability to handle power or to the power required to drive the speaker adequately.

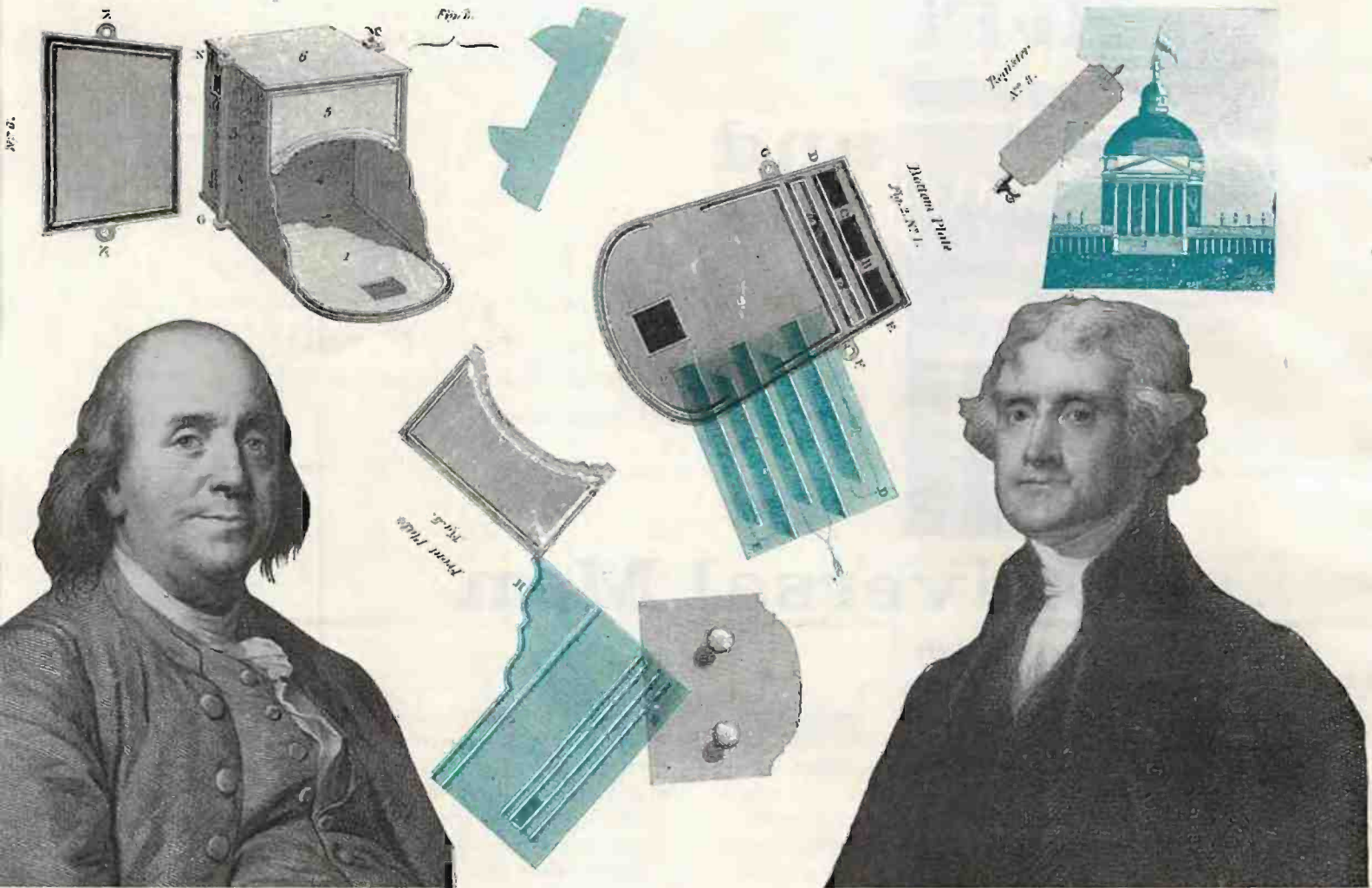
Abolition of Record Wear

If record wear is caused by abrasion of the hard diamond stylus against the softer vinyl record groove, why couldn't record wear be virtually eliminated by using a very soft material, such as a cactus thorn, or even graphite, for the stylus?

Arthur Coopersmith
Trenton, N. J.

A graphite stylus sounds like the ultimate solution to the record wear problem, but what about the stylus-wear problem?

A misshapen stylus will pollute the wellsprings of sound even more effectively than will a worn groove, and a graphite stylus would not retain its proper shape long enough to play an entire lead-in groove with clarity. Harder materials will wear less rapidly, but the harder they are, the more readily they truck the vinyl groove walls. So, we end up with a very hard stylus and a relatively soft but slightly elastic record material.



enviously of Jefferson and Franklin—not only for their brains, but for their attitude. They had the right point of view. They had the range of interest that can take in the whole of hi-fi, and relish it.

I've lectured before professional musicians, for instance, on the place of recording in today's music. I've told them straight out that music is being revolutionized from top to bottom—just as literature was revolutionized by the invention of the printing press. This subject seems to me wonderfully important, and especially for musicians. And yet, a year ago, I reluctantly cut short a very pleasant stay at a summer music school where I had gone to expound on just this theme. I had everything, two stereo systems, a stereo tape recorder, some hundreds of brand new stereo records.

But when it came down to it, the working musicians just couldn't find the time to listen. Making music, to them, was infinitely more important than anything I could tell them about hi-fi and music. So they practiced their scales and their chamber music, and I twiddled my thumbs. And yet the library of recorded music I had with me was a musical education in itself—an education in musical taste and style far exceeding the facilities of any school—which some of them could well have used, I suspect.

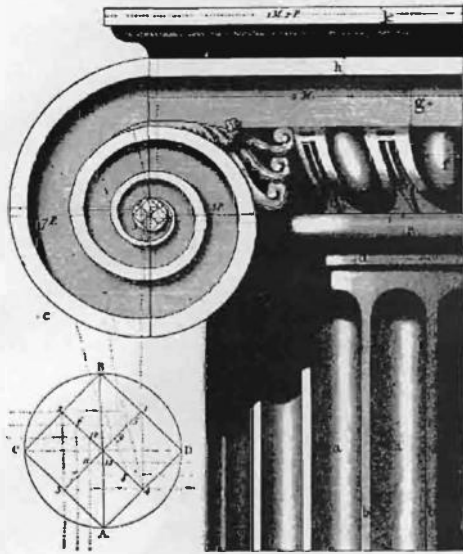
In the same manner, I've given numerous lectures before assorted engineering groups on the vital importance of music as an element in hi-fi. Without music, without *content*, sound is meaningless. How can it be otherwise? And I'll have to admit that the engineers are, at this point, a

good deal more willing to explore the Other Side than are the musicians. The musician is more emotionally involved—music is his life and livelihood—and things haven't been good for him in recent years. He is suspicious of any outside development that might change his art. He has never had much liking for "canned" music, which he falsely suspects of limiting rather than enlarging his field. The engineers, I've found, will always listen to musical demonstrations and are quick to show interest in the things in music itself that make "good hi-fi." They'll perk up when you suggest that Stravinsky is better suited for hi-fi than Beethoven, and they'll appreciate the reasons.

Even so, a certain difficulty usually arises in my hi-fi lectures at the point where I settle down to play a piece of music all the way through. This, I sense at once, isn't what is expected. Music, in hi-fi lectures, means "hi-fi demonstration"—and demonstrations come in short hunks, usually right out of the middle of a piece. The engineers aren't prepared to hear the whole of a piece. They aren't yet ready to realize that music played for its own sake must be played complete, not in bits and snatches. That's what music is, in concert or via the home hi-fi outfit.

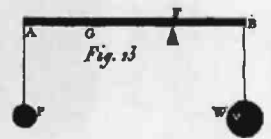
THINGS ARE, in truth, beginning to change. "Demonstration" is still the key word in much hi-fi sound, as we all know. But some hi-fi clubs already are scheduling concerts of hi-fi music, with major compositions played through from beginning to end. The Tri-City High Fidelity Asso-

Hi-Fi



and the

A noted commentator on the musical scene maintains that to appreciate hi-fi fully, one must be a modern-day version of the Universal Man, savoring the roles of both musician and technician.



Universal Man

by Edward Tatnall Canby

ISOMETIMES like to speculate that if Thomas Jefferson and Ben Franklin were living today, they would be very much involved in hi-fi music reproduction. I'm sure of this because hi-fi, as it is now developing, with broad extensions into music and the arts in one direction, and into science and engineering in the other, would have exactly suited the astonishingly broad interests of those leaders. They were the last specimens of what has been called the Universal Man, the man who knew something about everything, whose mind was equally at home in philosophy, music, mechanics, electricity, government, literature, religion. That sort of mind, in Jefferson, could write out the Declaration of Independence and invent the dumb-waiter; in Franklin, it could design a practical stove and a musical instrument of importance.

There isn't any doubt that hi-fi as we know it would have struck these men as a revelation of new and meaningful relationships between major areas of knowledge. For the most interesting things in hi-fi happen at just those points where its utterly different spheres join together, where music, drama, and literature meet up with electronics, acoustics, and engineering.

It isn't easy to be a Universal Man today, but high fidelity seems one of the best ways of approaching the great synthesis of art and science. To appreciate hi-fi fully, we need to know something of each of its aspects, to respect each of its facets as being important for our own pleasure. That's a big order in today's complicated and over-specialized world. Not many of us are prepared to take it seriously. But it wouldn't have bothered the Founding Fathers a bit. Their specialty, indeed, was the over-all view of any given subject as well as of life in general.

Today, however, we work in specialized fields and we have such specialized interests that most of us are off in our own corners. We are either music lovers or we are amplifier builders. We are people who play the violin, or we design stereo pickups. We go in for jazz, or for Bach

Cantatas; we specialize in collecting railroad records, or Italian madrigals; we conduct orchestras, or we set up recording mikes. Together, these activities cover the whole of hi-fi's huge expanse and together we keep it rolling full speed ahead. But separately, we're just beginning to get out of our various specialized corners to take a larger look.

I know about this from first-hand experience because I operate in both major areas of hi-fi at the same time, its "art" side and its "technical" side, the machinery and the sound product. I came up from a purely musical beginning via a consuming interest in records, science, autos, meteorology, and other irrelevant matters to a point where I'm sometimes called a "hi-fi expert," whatever that is. I'm supposed to know how to advise people what equipment to buy and even to suggest to the manufacturers what's good and what isn't. But I also find myself writing about music, reviewing records, even conducting a chorus that sings sixteenth century motets.

MY FIELD is the whole expanse of hi-fi, then, and I manage as best I can to expound on music and on hi-fi equipment with equal emphasis, though sometimes it's as tricky as balancing on a rolling log. I find it a stimulating business, especially that middle area where the elements that are ordinarily far apart get thoroughly mixed together—Beethoven quartets and RIAA curves, four-part harmony and four-track tape, stereo speaker placement and chamber music instrumentation. It's interesting to note that the choral music of Bach makes the VU meter swing wildly like a ship in a storm, thanks to complex intermodulations among the voices. It's fun to realize that a Mozart Divertimento sounds more like its original self in stereo than in any present-day concert hall—because it wasn't written for a concert hall but for musicians scattered over a courtyard.

It's a joy to run into these new and interesting relationships. But when it comes to inviting my hi-fi brethren of various sorts to enjoy them with me, I begin to think a bit

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ciation in the Albany region of New York State, for instance, runs "demonstration" concerts for its members, complete with questionnaires covering both technical and musical aspects of the sound. They print record reviews in their bulletin, too, and thus help their members acquire both good equipment and good music to play on it.

On the other side, although many a professional musician today owns a tape recorder, most of them are a bit defensive about it. They buy records too, if rather furtively, when nobody is looking. Some are real hi-fi experts. I won't forget seeing Alfred Wallenstein, the conductor, splice a broken tape when his built-in bedroom Ampex system accidentally snapped it. He did the job in seconds, which is better than some engineers can manage.

But, generally speaking, the musician still distrusts hi-fi because he has not learned to take it on its own terms. The musician deplores the absence of the living performer. To him, this loss is monstrous; the repetition on records of a single performance is an outrage.

The rest of us can sympathize with this view, but we rarely share it because we know that hi-fi music is not a substitute for "real" music, but a medium in itself, with its own musical values, determined by the recording process, just as the concert hall and opera house shape the live performance. Moreover, hi-fi has, in plain fact, brought back a whole range of music from the past that probably would never have been revived for concert performance.

We really don't need to make comparisons between live and recorded music, for they have different values, each with its strong points and weaknesses too. Hi-fi, you see, is a quite young institution that hasn't yet completely jelled. It still thinks of itself in borrowed terms. The motion picture makes an interesting comparison, because although it is also a new medium that combines technical advance with artistic tradition, it is older and farther along than is hi-fi. We miss the live performer in recorded music, for instance, but do we miss the live actor in the movies? Most people never give it a thought. We object to the assembling of recorded music out of bits and pieces, via tape editing (a thing that still shocks musicians), but the same technique is used in virtually every film ever made, and there are few complaints. Editing is taken for granted as being a vital and creative part of motion picture technique.

We see the movies in a longer time perspective since they date from the beginning of the century. Sound recording dates, in effect, from the beginning of the microphone in the late Twenties. In the movies, we've dispensed with outside comparisons and we take film technique on its own terms. But in hi-fi, we still hang onto the concert hall.

IN MY WORK, I am a member of two professional societies. One is the American Musicological Society and the other is the Audio Engineering Society. My zaniest daydream is of a joint meeting of these utterly different groups. It won't happen, of course, until each discovers that the other exists. It won't come about until the grounds for mutual interest are explored. But if Jefferson and Franklin were members of either organization, that meeting would have taken place long since.

Two aspects of the Jefferson-Franklin viewpoint are especially significant for us today. First, they lived before our present era of highly specialized professionalism, and its opposite, the idea of the amateur hobbyist. They were

amateurs and professionals at the same time. Franklin's lightning rod was a sort of hobbyist invention, but call it amateur at your own risk. Maybe the dumbwaiter was a pure gadget, out of Jefferson's part-time tinkering, but the fine buildings that he designed for the University of Virginia are hardly the product of an amateur architect. It is typical of that day that he should have been both the founder and the architect of that University.

Second, the eighteenth century man made no distinction, as we do, between art and science. Educated men in those days had a special reverence for science, for invention, which to them opened up what seemed the final vistas to complete human understanding. But their science was not like ours. Science for us is the opposite of art, and on a lower level. In our system, art is "culture," but science, however admired for practical achievements, still is not appreciated as the equal of art. We save the "higher" recognition for music, literature, painting, and drama.

Thus, most engineers today have been led to imagine themselves as, somehow, rather uncultured. The engineer doesn't know much about such "higher" things as music, and he's uncomfortable, even distrustful, in their presence. Eighteenth century men could not have understood this. To them, all knowledge, all skill, was dignified in equal degree as a part of man's understanding of his own world.

We need this equality today because in high-fidelity we have such an intimate mixture of art and science that we must get them on the same plane to get anywhere at all. It means that the engineer must come to know music for its own values, and enjoy it through experience and understanding—not because he thinks he ought to have "culture." All it takes is a bit of listening. I point out to you that the prime engineering school in the East, M.I.T., now has a distinguished music department—for engineers. Wait until the M.I.T. graduates begin to get into hi-fi!

It means, too, that musicians, composers, and musical performers must come to respect the engineer's knowledge and skill as entirely equal and complementary to their own. Indeed, the musician might just as well begin to think of his engineer co-worker as a special sort of musician, skilled at converting musical sound into recorded sound, just as he himself is skilled at converting *printed* music into the *sound* of music.

And finally, the hi-fi amateur, who is non-professional on both sides, will realize that for his own best interests he'll want to know all he can about music itself, as well as audio engineering.

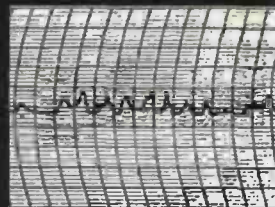
If Mozart has a lot to do with some very good hi-fi sound today, then so does the well-designed phono pickup that plays the Mozart record. It is a musical instrument in its own way. Surely, Jefferson, reconciling music and technology in his own mind, would have seen it as such.

Edward Tatnall Canby put together his first component record player in 1931, a prehistoric period for high fidelity aspirations, and has been involved with recorded music ever since. The making of music in concert has kept pace with Canby's hi-fi enthusiasms; he presently conducts a choral group specializing in pre-Bach music. In addition, he has written widely in both book and magazine format, and since 1943 has produced his own recorded music program over Manhattan's station WNYC.

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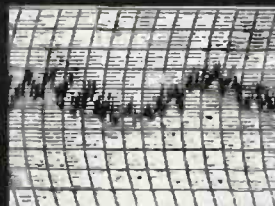
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SVIATASLOV RICHTER: new cultural sputnik in orbit

by John Milder

LATE this month, Sviataslov Richter, a forty-six-year-old Russian pianist with a reputation as formidable as the look of his first name, makes his American debut in Chicago. Acclaimed by such eminent musicians as Emil Gilels and Van Cliburn, and billed by Deutsche Grammophon Records as "the pianist of the century," Richter will tackle a staggering schedule of concerts across the country, including five appearances at Carnegie Hall in twelve days.

For almost six years, critics and concert-goers in this country have been awaiting Richter's appearance. It all began after his compatriot, Emil Gilels, first rehearsed with the Philadelphia Orchestra during his American tour in 1954. When the members of the orchestra applauded him, Gilels thanked them for their courtesy, but went on to advise them to save their *real* applause until they had a chance to hear Richter.

Despite Gilels' admonition, concert-goers in this country had generally assumed that Richter was Russia's "second-string" pianist, needing a bit more seasoning before the Soviet Ministry of Culture could dispatch him here as a proper example of Soviet virtuosity. With the return of American tourists from Russia, however, this notion was exploded. Not only did the Russians regard Richter as Gilels' peer, but they fought for tickets to his concerts.

Richter's talents first became available for appraisal by American listeners via hi-fi discs in 1957, with the release by Decca of his performance of a Schumann program, recorded in Prague by Deutsche Grammophon. Previous records, made from Soviet tapes, had served only to confirm the existence of a Curtain—if not of Iron, certainly of a substantial material—between the performers and the recording microphones. The Prague recording did justice both to Richter's technique and to his tone, revealing that he could more than match the power of Gilels while surpassing him in clarity and articulation. Particularly notable were some of the most arduous *pianissimo* passages ever coaxed from a piano.

Also in 1957, efforts by American concert managers to get Richter to perform in this country began to take on

serious proportions. Their attempts to negotiate with the Soviet Ministry of Culture, however, met only with silence, despite the apparent Russian eagerness to show off the gems in their cultural treasury. The official explanation, leaked through the usual unofficial sources, was that the pianist's precarious health ruled out a visit to the United States or Western Europe. But in the meantime, Richter toured Communist cities from Prague to Peking, covering distances greater than between Moscow and New York, and maintained schedules calculated to sap the strength of a pianistic Hercules.

In the summer of 1958, when the Philadelphia Orchestra was touring Russia, its members got their chance to hear Richter. So did Van Cliburn, when he attended a Richter recital given in honor of the entrants in the now-famous Tchaikovsky Competition, for which Richter, by the way, was one of the judges. Cliburn wept without embarrassment through a good part of Richter's program, which encompassed works by Schubert, Schumann, Prokofiev, Liszt, and Debussy; afterwards he called the playing the greatest he had ever heard. Following Richter's later appearance with the Philadelphians on their Russian tour, Eugene Ormandy requested the Ministry of Culture to allow his orchestra to sponsor a trip by Richter to the United States. After several conversations with Soviet officials, Ormandy believed that he had cleared the way for a Richter visit, but he got no official commitment; further queries resulted only in evasive statements.

In the early summer of this year, Sol Hurok, who had arranged the 1958 American tour of the Bolshoi Ballet, finally succeeded in negotiating Richter's visit to this country for the fall of 1960.

IN VIEW of recent political events, the timing of Richter's trip is most peculiar. Hurok completed negotiations for the tour after the U-2 incident, at a time when Soviet-American relations were headed for their lowest point since Stalin's death. The reason for Hurok's success may be a desire on the part of the Soviets to keep open some

Richter and Eugene Ormandy after a 1958 U.S.S.R. concert with the Philadelphia Orchestra.



Richter in action reflects the contrasting moods of the music he plays in the course of a recital.



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avenues of exchange between the countries, or it may be that the Russian officials are sending Richter on tour as a cultural *sputnik*. Compounding the confusion is the fact that the first real hint of the reason for Soviet hesitation about Richter also appeared during Hurok's negotiations. On the day after Boris Pasternak's funeral, *The New York Times* reported that Richter had attended the ceremony in the home of the officially unpopular author of *Doctor Zhivago*, playing Chopin's *Funeral March* on an old upright in the Pasternak living room. Richter himself has consistently refused to discuss anything but music with visitors, and has graciously sidestepped questions about the delay in his visit beyond Communist borders.

After the insistence by the Russians that Richter's health has been the reason for keeping him behind the Iron Curtain, the awesomeness of his American concert schedule is rather surprising. Either Richter has been well stocked with vitamins or the Soviet government is out to test American medical facilities. Aside from questions of physical endurance, the pianist is well equipped to handle the demands of his tour, having committed to memory between twenty-five and thirty complete recital programs.

Although there are now available a few well-recorded examples of Richter's abilities, his known dislike of recording has held down the number and variety of discs available for evaluation. The same dislike has been responsible for some recorded performances that sound half-hearted and perfunctory. It has also meant, though, that his studio recordings have the atmosphere of concert performances and, as such, sound largely unedited.

THE SOURCE of some critical dissatisfaction with Richter lies in the restraint he displays in much of his recorded material. Although he obviously has a prodigious technique, Richter nonetheless refuses to cut loose in some works which demand all-out *bravura* to hang together. His recording of the Tchaikovsky Concerto (Parliament 120) is one example; it lacks musical unity, despite passages of incredible beauty.

But both doubters and disciples are eager to measure the man in person. He has the technical facility of a Horowitz, together with a fine rhythmic sense and an ability to get ravishing sounds from the piano. To many

observers, his playing seems inherently more musical than most of the Russian virtuosos who have come here before him, and his overall approach steers clear of both the beefy and the saccharine.

The clue to Richter's brand of musicianship may be that he did not concentrate on the piano until he was twenty-two, well past the age of the unwilling prodigy. Until then, his ambition had been to conduct (even a few months ago, he was quoted as wanting to conduct in Russia Benjamin Britten's opera, *Peter Grimes*), and he was rehearsal conductor at the Odessa Opera when he finally decided to be a pianist. Proceeding to Moscow, he was accepted as a student by Heinrich Neuhaus, who had taught Emil Gilels and was a member of a Moscow circle which had once included Horowitz and Rubinstein. When Richter began under Neuhaus, Gilels was already an acknowledged virtuoso. Four years later, in 1940, Richter had come far enough to be chosen to premiere Prokofiev's Sixth Sonata. He shortly became a close friend of Prokofiev, and the composer later dedicated his Ninth Sonata to Richter. By 1952, Richter was the most sought-after performer of any kind in Russia.

Whatever differences in opinion there may be regarding Richter's musical eminence, those who have met him bring in one verdict on his personal qualities. He is an open and friendly man, absorbed in his art and modest enough to have declared himself unready—until recently—to tackle the major sonatas of Beethoven. He has a legendary concern for the comfort of any and all appearing with him on a concert stage. His only concession to the usual emotional equipment of the virtuoso is an abstracted air and a reticence about anything but music. Married to Nina Dorliak, a lyric soprano, he lives comfortably in a Moscow apartment dominated by Steinways and original paintings.

When Richter steps on stage in Chicago, part of his audience will be there to see if he is, in truth, "the pianist of the century." But many who have followed his career from afar will be eager simply to see whether he really exists in solid flesh.

John Milder, who is resuming his contributions to this magazine after a military hiatus of two years, is a free-lance journalist, an inveterate audiophile, and the owner of a ten-pound file of clippings on Sviatoslav Richter.

Richter on Record

The following list provides a representative sampling of Richter performances that are both sonically presentable and available in most record shops. For the best-recorded examples of Richter's playing, try the Deutsche Grammophon or Decca discs. Outstanding, too, is the Liszt-Schubert program on Columbia, in which the sparkle of Richter's recital playing comes through, despite a rather woolly recorded sound and plenty of coughs from the audience.

BACH: Clavier Concerto No. 1 in D Minor (with USSR State Orchestra). Monitor 2002

FRANCK: Quintet in F Minor for Piano and Strings (with Zhuk, Veitman, Gurchich, Buravski). Monitor 2036

FRANCK: Prelude, Chorale, and Fugue;
SCHUMANN: Humoreske, Op. 20. Monitor 2022

LISZT-SCHUBERT RECITAL—Schubert: Moment Musical in C Major, Op. 94, No. 1; Impromptu, Op. 90—No. 2 in E-flat, No. 4 in A-flat; Liszt: Harmonies du soir; Feux follets; Valses oubliées Nos. 1 & 2. Columbia ML 5396

MOZART: Piano Concerto No. 20 in D Minor (K. 466); **PROKOFIEV:** Piano Concerto No. 5 in G Major, Op. 55 (with Warsaw Philharmonic Orchestra). Deutsche Grammophon 138075; mono 18595

PROKOFIEV: Cello Sonata, Op. 119 (with Rostropovich). Monitor 2021

PROKOFIEV: Piano Concerto No. 1 in D-flat, Op. 10 (with Czech Philharmonic Orchestra). Artia 123

RACHMANINOFF: Piano Concerto No. 1 in F-sharp Minor, Op. 1; **SAINT-SAËNS:**

Piano Concerto No. 5 in F Major, Op. 103 (with USSR State Orchestra). Monitor 2004

RACHMANINOFF: Piano Concerto No. 2 in C Minor, Op. 18 (with Warsaw Philharmonic Orchestra). Deutsche Grammophon 712036; mono 12036

SCHUBERT: Piano Sonata in A Minor, Op. 42; Impromptu—E-flat, Op. 90, No. 2; A-flat, Op. 142, No. 2. Monitor 2027

SCHUBERT: Piano Sonata in D Major, Op. 53. Monitor 2043

SCHUMANN: Piano Concerto in A Minor, Op. 54. Introduction and Allegro appassionato in G Major, Op. 92 (with Warsaw Philharmonic Orch.); Noveltte in F Major, Op. 21, No. 1; Toccata in C Major, Op. 7. Deutsche Grammophon 138077; mono 18597

SCHUMANN: Fantasiestücke, Op. 12; Waldscenen, Op. 82. Decca DL 9921

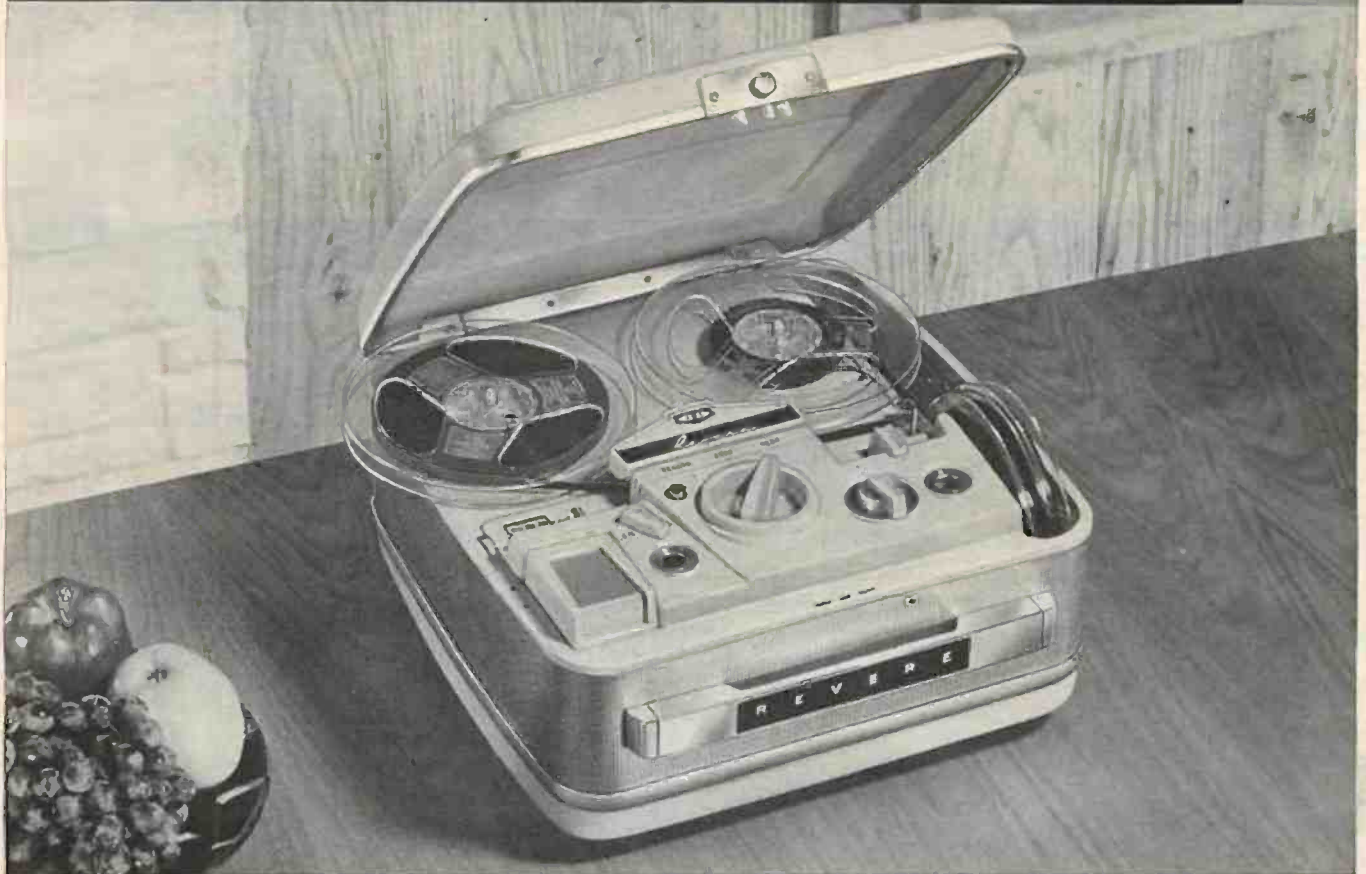
TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23 (with Czech Philharmonic Orchestra). Parliament 120

TCHAIKOVSKY: Piano Sonata in G Major, Op. 37; **PROKOFIEV:** Piano Sonata No. 9, Op. 103. Monitor 2034

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 LC 3689 / BC 1080*

VIVALDI: The Seasons, Op. 8, Nos. 1-4 — "I Musici" with Felix Ayo, Violinist (Monumenta Italicae Musicae)
 LC 3704 / BC 1086*

BEETHOVEN: Piano Concerto No. 3 in C Minor, Clara Haskil, Pianist, Orchestre des Concerts Lamoureux, Igor Markevitch, Conductor
 LC 3726 / BC 1097*

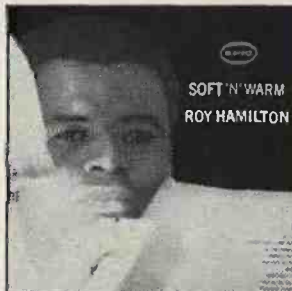
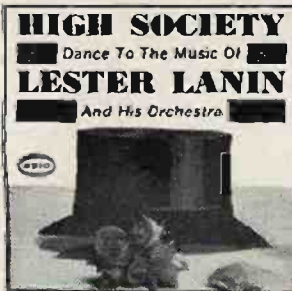
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BEST OF THE MONTH . . .

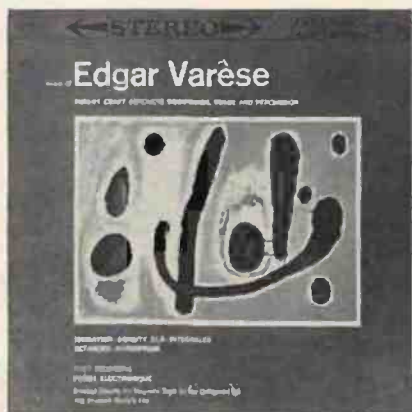
▲, △

RCA Victor's "dream cast" recording of Puccini's last masterpiece, *Turandot*, lives up superbly to the promise of such names as Nilsson, Bjoerling, Tebaldi, and Tozzi. "The production of *Turandot* as a stereo recording marks a major achievement . . . a milestone in the art of stereo opera . . ." (see p. 44)



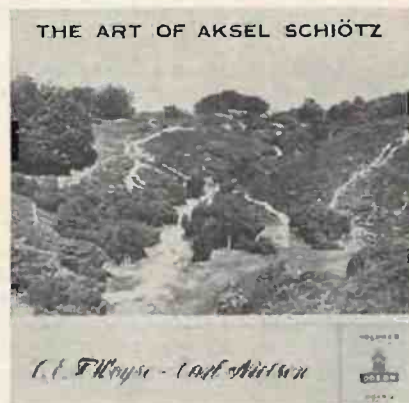
▲

Columbia has come up with a hi-fi sound album to end them all in its *Music of Edgar Varèse*, highlighted by the *Poème Électronique* composed directly on stereo tape. "The music of Varèse . . . must be heard—and on this Columbia stereo disc, it can be heard magnificently played and fittingly recorded." (see p. 104)



△

Scandinavian Odeon has made available here a magnificent cross-section of the art of Danish singer, *Aksel Schiøtz*, in his prime as a tenor. "These discs are musical treasures to be cherished by all who love the art of song." (see p. 42)



Reviewed by

MARTIN BOOKSPAN

WARREN DeMOTTE

DAVID HALL

DAVID RANDOLPH

KLAUS GEORGE ROY

JOHN THORNTON

Records reviewed in this section are both stereo and monophonic. 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. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.

• • •

△ **ALBÉNIZ:** *Iberia* (complete); Navarra. Alicia de Larrocha (piano). Columbia M2L 268 2 12" \$9.96.

Interest: Much Spanish flavor
Performance: Sensitive and lyrical
Recording: Very good

Iberia consists of twelve pieces, divided among four books of three pieces each. Written originally for piano, they are usually performed in orchestral transcriptions by Fernandez-Arbós and Carlos Surinach, and have been so recorded in their entirety by the Philadelphia Orchestra under Eugene Ormandy's baton (Columbia M2L 237).

Heard individually, the compositions are colorful, rhythmic and immediately appealing. Consecutively, however, their subtle differences of color, rhythm and texture tend to blend, and a degree of monotony sets in. *Navarra* shares the character of the *Iberia* pieces, and it probably was intended for inclusion in the suite, but Albéniz never finished it, and it was completed after his death by de Severac.

Alicia de Larrocha plays with well-defined rhythm and a touch nicely attuned to the Spanish idiom. She has facility and sentiment in considerable amounts, and her affinity for this music is a decided asset in the performance. W. D.

▲ **ALBINONI:** Concerti, Op. 9. No. 2 in D Minor for Oboe; No. 4 in A Major for Violin; No. 10 in F Major for Violin; Sonata in G Minor for Strings, Op. 2, No. 6. 1 Musici with Evert van Tright (oboe), Roberto Michelucci (violin). Epic BC 1076 \$5.98

Interest: Baroque rarities
Performances: Excellent
Recording: Fine

Stereo Directionality: Good
Stereo Depth: Fine

Tommaso Albinoni, who lived from 1671 to 1750, wrote in a style similar to Vivaldi's. Although these works are not quite as imaginative as the best of Vivaldi's concertos, they are none the less very grateful to hear. The performances leave nothing to be desired, and the recording is tonally rich and nicely balanced. *D.R.*

▲ **ARRIAGA:** Symphony in D Major; No-netto—Overture; Los Esclavos Felices—Overture. Orquesta de Conciertos de Madrid, Jesus Arambarri cond. Columbia MS 6134 \$5.98

Interest: Youthful gems
Performance: Excellent
Recording: Excellent
Stereo Directionality: Sufficient
Stereo Depth: Good

Spain has never produced a true symphonic composer. Had he lived a normal life span, Juan Crisostomo Arriaga probably would have filled that gap. Born in 1806 and dead only twenty years later, he composed one symphony and three string quartets, and these testify that this youngster was a master of the sonata-symphonic form.

The D Major Symphony was one of Arriaga's last compositions. It is lyrical and warm in a Mozartian way and a portent of significant maturity, had fate permitted the composer more years. The *No-netto*, an overture for nine instruments, and the Overture to the opera *The Happy Slaves* were written when Arriaga was respectively ten and twelve years old. A comparison with Mozart is inevitable, and if only these compositions were to be compared with Mozart's work at ten and twelve, Arriaga must be rated high indeed. These are musical compositions that require no apologies. The orchestra plays with conviction and the recording is excellent. *W.D.*

THE ART OF AKSEL SCHIØTZ (see p. 42)

▲ **BACH:** Fantasia and Fugue in G Minor; Chorale Preludes—Wachet auf; Kommst du nun, Jesu, vom Himmel herunter; Vom Himmel hoch, da komm' ich her; Prelude and Fugue in E Minor. Karl Richter (organ). London CS 6173 \$5.98

▲ **BACH:** Toccata and Fugue in D Minor; Chorale Prelude—Ich ruf' zu dir, Herr Jesu Christ; Passacaglia in C Minor; **LISZT:** Fantasia on B-A-C-H. Karl Richter (organ). London CS 6172 \$5.98

Interest: Organ masterpieces
Performance: Superb
Recording: Excellent
Stereo Directionality: Proper
Stereo Depth: Good

London's splendid recordings of Handel's Organ Concertos (CSA 2302) presented Karl Richter in a most favorable light. These two discs cause that light to shine even more brightly.

Richter's playing has style and sensibility. It is firm and assured, with deep technical and emotional understanding of the music. His interpretations are scholarly without being dry, warm without being anachronistic. His tempi are controlled, but not metronomically rigid; variations in tempo rise out of the demands of the sense of the music.

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His dynamic range is wide without being overblown, and his sense of color enables him to avoid monotony of tonal registration. The organ of the Victoria Hall, Geneva, has a pleasing sound, with the clarity and agility required for the proper presentation of rapid counterpoint, plus the power and resonance demanded by grand climaxes. London's recording engineers retain the natural clarity and depth of the organ tone. *W.D.*

▲ △ **A PROGRAM OF BACH ARIAS**—From Cantatas 56, 94, 97, 102, 115, 205 & Mass in A Major. Bach Aria Group, William H. Scheide cond. Decca DL 79408 \$5.98; Mono DL 9408 \$4.98

Interest: Mixed
Performances: Questionable
Recording: OK
Stereo Directionality: Unobtrusive
Stereo Depth: OK

Whatever merit this kind of program may have in concert, its value in a recording is questionable. In the first place, eight separate arias from seven different works of Bach are too much of a good thing. One of the marvels of the Bach Cantatas is the variety of expression and communicative power to be found in them. Bach, the master psychologist, knew precisely when to vary his textures and timbres, when to contrast instrumental movements with choral sections or with pieces for solo voices. Played in succession on this record, however, there is a sameness to the proceedings which tends to monotony.

If the performances were more inspired, perhaps this would not be so important a consideration. As it is, however, no one of the four illustrious singers (Eileen Farrell, Carol Smith, Jan Peerce and Norman Farrow) seems to bring any enthusiasm to the undertaking—and enthusiasm is an indispensable quality where this repertoire is concerned.

Finally, in this day and age of meticulous scholarship where the performance of Baroque music is concerned, it is disconcerting to have Bach's keyboard parts played by a piano. These continuous parts *must* be played on the harpsichord if the texture for which Bach composed is to be realized.

In sum, then, despite good recording, I find little to praise on this disc. *M.B.*

▲ **BACH:** The Six Schübler Chorales; Fantasia in C Minor; Fantasia in G Major. Marcel Dupré (organ). Mercury SR 90230 \$5.98

Interest: Romantic Bach
Performance: Broad
Recording: Big
Stereo Directionality: Reasonable
Stereo Depth: Good

△ **COUPERIN:** Messe à l'usage des couvents, Marcel Dupré (organ). Westminster XWN 18867 \$4.98

Interest: For devotees
Performance: Moving
Recording: Very good

Still they come, these recordings by this veteran organist who has passed his three-score-and-ten with honor and acclaim. His Bach is broad, impressive and emotionally moving. In the Chorales, the melodies are played with lyrical emphasis, while the Fantasias are played in a big, outgoing treatment.

The Couperin work consists of several short interludes for performance during the Mass. Dupré plays them with refinement and tenderness. This is not exciting music, but in context, it is touching in its sincerity and devotion.

This Volume IV of Mercury's *Marcel Dupré at Saint-Sulpice* is given tremendous stereo recording. The Westminster mono is nowhere nearly as overwhelming, although the music itself hardly permits much sonic competition to Bach. *W.D.*

△ **BALAKIREV:** Sonata; Berceuse; Sac-ond Nocturne; Valse di Bravura. Natalie Ryshna (piano). Society for Forgotten Music M 1007 \$4.98

Interest: Piano curiosities
Performance: Dedicated
Recording: Very good

One can attend a lifetime of piano recitals and not become acquainted with any of these compositions. Miss Balakirev is known to the concert-goer as the composer of *Islamey* and perhaps an orchestral piece or two.

These piano pieces are tuneful and coloristic. However, they are quite lengthy for what they have to say, and their effectiveness is dissipated only too often long before the double bar. The Sonata is massive in outline, but lacks enough significant material to sustain its frame. The Nocturne is charmingly moody, and quite attractive. Natalie Ryshna, a young American pianist who made her New York debut in 1952, plays with sensitivity, conviction and a pleasing tone. *W.D.*

▲ △ **BANCHIERI:** La Pazzia Senile; **MONTEVERDI:** Madrigals—Lasciate mi morire; Ecco mormorar l'onde; O com' è gran martire; Dolcissimo usignuolo; Cruda Amarilli; O Mirtillo; Al lume delle stelle. Sestetto Italiano Luco Merenzio with Johannes Koch (viola da gamba), Walter Gerwig (chitarra), Rudolf Ewerhart (harpsichord). DGG Archive ARC 73136 \$6.98; Mono ARC 3136 \$5.98

Interest: Specialized but high
Performance: Some horrible, some good
Recording: Excellent
Stereo Directionality: Adequate
Stereo Depth: OK

One's opinion of the caliber of these performances hinges on the order in which one happens to hear the selections. I happened to play the Monteverdi side first, and found the performances of the first two madrigals so bad that the disc seemed to me to be a travesty of madrigal singing. I cannot recall ever having heard madrigals sung with such inconsistency of tone and with such a bad sense of style—the contralto with a "straight" tone that cuts like a knife, the bass sounding as if he were singing something out of Verdi instead of Monteverdi, with sudden, exaggerated dynamics and unwarranted changes in tempo. Then, inexplicably, the third selection began beautifully, with every requirement of blend, tone and style being met handily. From that point on, the interpretations became, to my ears, models of good madrigal singing. Even the inordinately high notes for sopranos were well managed, although the group might have transposed *Cruda Amarilli* down, in order to lessen the edgy quality of the high soprano. This same unassailable proficiency prevailed throughout the other

(Continued on page 76)

HIFI/STEREO



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CL 1465/CS 8256/"I've Got a Right to Sing the Blues"/Eileen Farrell.

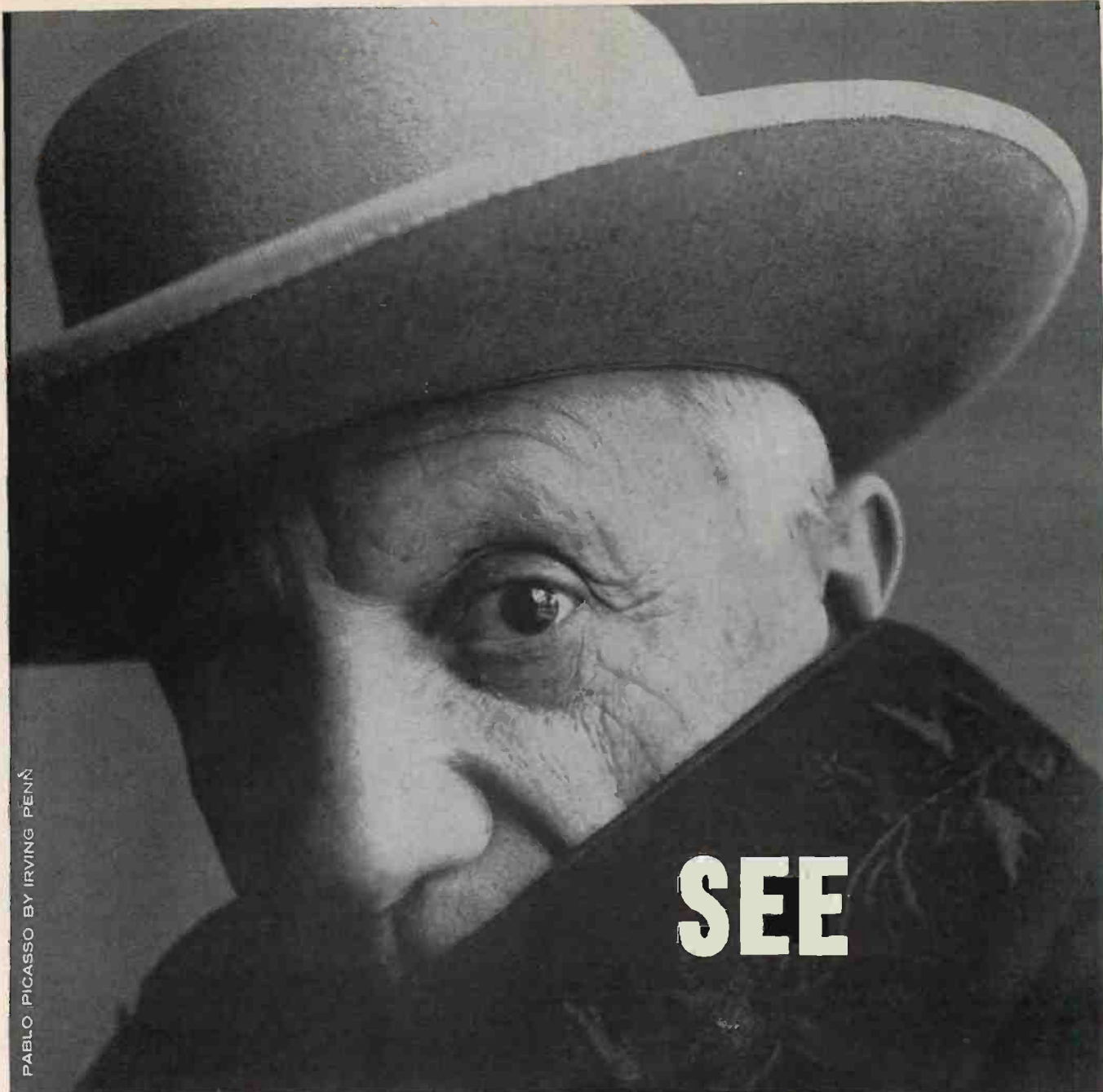
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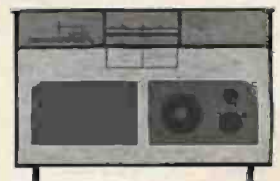
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(Continued from page 72)

madrigals, with only the final work, *All' hme delle stelle*, containing the slightest suggestion of the tonal inconsistencies that had marred the opening two madrigals. The very delightful Banchieri work is sung with full realization of its comic possibilities, and with excellent ensemble. Particularly humorous is the effect of the two tenors singing with purposely nasal tone quality. All texts and translations are supplied side-by-side, so that the listener has no difficulty in following the works, whether they be serious madrigals of Monteverdi, or the purposely ludicrous nonsense of Banchieri.

The recording is uniformly excellent, in both the stereo and mono versions. There is no marked degree of directionality in the stereo version, but it is sufficient to set off the individual lines with fine clarity. *D. R.*

▲ **BEETHOVEN:** Octet in E-flat, Op. 103; **DVOŘÁK:** Serenade in D Minor, Op. 44. Marlboro Festival Octet, Marcel Moyses cond. (in the Beethoven), and Marlboro Woodwind Ensemble, Louis Moyses cond. (in the Dvořák). Columbia MS 6116 \$5.98

Interest: Welcome rarities
Performance: First-rate
Recording: Full bodied
Stereo Directionality: Good
Stereo Depth: Fine

I must confess that, aside from the conductors, I have never heard the names of any of the players in these ensembles. But I gladly confess also that it makes not the slightest bit of difference. These are both excellent, spirited performances of unhackneyed music. The Beethoven is a delightful, early work, despite the high opus number, and the Dvořák makes most grateful listening. The infectious rhythms of the finale are irresistible, especially when the performance is as skilled and as exciting as this is. A fine disc. *D. R.*

▲ **BEETHOVEN:** Piano Concerto No. 1 in C Major, Op. 15. Claudio Arrau with the Philharmonia Orchestra, Alceo Galliera cond. Angel S 35723 \$5.98

Interest: Early Beethoven gem
Performance: Solemn
Recording: Rich
Stereo Directionality: Good
Stereo Depth: Good

Arrau's performance of this youthful composition is sober and imposing. It rather misses the point of the music, which has more inherent gaiety and high spirits than this disc incarnation indicates. The piano playing is sensitively controlled, particularly in the slow movement, and the tone of the instrument is rich and full. The orchestra lends solid support, and the recording is very well engineered. *W. D.*

▲ **BEETHOVEN:** Piano Concerto No. 3 in C Minor, Op. 37. Gary Graffman with the Chicago Symphony Orchestra, Walter Hendl cond. RCA Victor LSC 2396 \$5.98; Mono LM 2396 \$4.98

Interest: Another view of a masterpiece
Performance: Inconclusive
Recording: Piano tone diffused
Stereo Directionality: Good
Stereo Depth: Fair

This recording follows hard on the heels of Glenn Gould's (Columbia MS 6096) and Julius Katchen's (London CS 6096), to 76

mention only those by other young pianists. Graffman's performance has more of Gould's intensity than Katchen's élan, although it is paced faster than the Canadian pianist. However, it does not project the solid tone that Graffman usually commands. Even in the monophonic version, the piano tone is too diffused to sound natural. The orchestral tone is better focused, and is well defined, though Hendl's conductorial contribution has no particular distinction. *W. D.*

▲ **BEETHOVEN:** Quintet in E-flat for Piano and Winds, Op. 16; **MOZART:** Divertimento in E-flat (K. 113). Walter Panhofer with members of the Vienna Octet. London CS 6063 \$5.98

Interest: Assuredly
Performance: To the manner born
Recording: Outstanding
Stereo Directionality: Fine
Stereo Depth: Very good

This is a delightful choice of music for other-than-usual chamber combinations. The performances are technically as adept as one could wish for, and nicely expressive to boot. As for the recording—the Beethoven is excellent. In the Mozart work, the players are practically in the room with you. Highly recommended. *D. R.*

▲ **BEETHOVEN:** Symphonies—No. 1 in C Major; No. 8 in F Major, Op. 93. Suisse Romande Orchestra, Ernest Ansermet cond. London CS 6120 \$5.98

▲ **BEETHOVEN:** Symphony No. 2 in D Major, Op. 36; Leonore Overture No. 2. Suisse Romande Orchestra, Ernest Ansermet cond. London CS 6184 \$5.98

Interest: Beethoven, mostly light
Performance: Variable
Recording: Likewise
Stereo Directionality: OK
Stereo Depth: OK

The performances of the First and Eighth Symphonies are stereo re-issues of performances released in mono a few years ago. They remain routine, workmanlike performances but without any probing or genuinely lasting qualities. The sound in the stereo versions is rather constricted. This disc in no way challenges the supremacy of Klemperer's similar coupling for Angel (35657).

In the Second Symphony, however, Ansermet presents a vigorous and alert performance of robust power. The playing of the orchestra is also better than in the companion coupling of the First and Eighth Symphonies, and London's engineering (presumably more recent than in the other disc) presents recorded sound of infinitely finer clarity and balance. This edition of the Second Symphony moves right up to the top of the available stereo versions, along with Angel's two superlative accounts by Beecham (35509) and Klemperer (35658).

Ansermet's second-side filler is a similarly vigorous and forthright account of the Second Leonore Overture, which also benefits from the finely defined texture of London's recorded sound. A final note: Ansermet observes the repeat of the first movement exposition only in the First Symphony, preferring the second ending in both the Second and Eighth first movement expositions. *M. B.*

▲ **BEETHOVEN:** Symphonies—No. 1 in C Major, Op. 21; No. 2 in D Major, Op. 36. Detroit Symphony Orchestra, Paul Paray, Cond. Mercury SR 90205 \$5.98

Interest: Young LVB masterworks
Performance: Vital
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Satisfying

If, like myself, you happen to have relegated these two symphonies to the shelf because they are almost too familiar, then let me suggest that you obtain this record. Let me suggest, also, that you bathe in the tonal magnificence of this excellent stereo recording. These familiar works become thrilling experiences all over again.

These are first class performances by a magnificently trained orchestra and a conductor who knows exactly what he wants. There is an exuberance about these readings that stems in equal measure from the conductor's conception, the orchestra's responsiveness and the engineer's ability to capture the sounds. I cannot recall ever having heard a more vital performance than this of the finale of the first symphony. At the climax of this movement, incidentally, the conductor's voice is clearly heard shouting above the music. In reviewing the mono version of this disc in the February HiFi/STEREO REVIEW, my colleague Warren De Motte wrote about Paray's shouting: "Did Mercury let this pass intentionally as a piece of 'human interest?' Or did it slip by unnoticed?" After hearing the passage several times, I incline toward the former explanation. Moreover, in view of the excitement that Paray generates in the music, his shouting is not in the least unwelcome.

This same, almost demoniacal quality is in evidence elsewhere in the interpretation of the two works, notably in the introduction to the Second Symphony, with its strong accents. Paray also knows how to let the music sing when it should, for at no point are the tempos rushed. Neither is excitement achieved at the expense of detail. The clarity of the articulation throughout these performances is marvelous.

If, by chance, you happen *not* to be familiar with these works, then let me submit that the suggestions I have made in the opening paragraph of this review apply with special force. *D. R.*

▲ **BEETHOVEN:** Symphony No. 3 in E-flat, Op. 55 ("Eroica"). Berlin Philharmonic Orchestra, Ferenc Fricsay cond. DGG SLPM 138038 \$6.98; Mono LPM 18576 \$5.98

Interest: Absolutely
Performance: So-so
Recording: Distant
Stereo Directionality: OK
Stereo Depth: Unexceptional

Fricsay conducts the "Eroica" in a curiously slack way, rhythmically speaking, thus diluting much of the forward thrust and power of the noble score.

The recorded sound in the stereo edition is, for the most part, distant, except for the horns which are boldly over-prominent in the last two movements. The mono version is better balanced in this respect, but in any case, there are better "Eroicas" to be had elsewhere. *M. B.*

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(Continued from page 76)

▲ **BEETHOVEN:** Symphonies—No. 5 in C Minor, Op. 67; and 8 in F Major, Op. 93. Lamoureux Orchestra, Igor Markevitch cond. Epic BC 1067 \$5.98

Interest: Assuredly
Performance: Cold
Recording: Harsh
Stereo Directionality: Unobtrusive
Stereo Depth: Fair

Markevitch gives us here coldly calculated performances of both scores without convincing us that he is really inside the aesthetic of either one. A point in his favor is the fact that he wisely has chosen to observe the exposition repeat in both first movements but this certainly does not compensate for a prevailing sense of superficiality about the whole enterprise.

The Lamoureux Orchestra plays better here than in the recent Decca issue of Brahms' Fourth Symphony (also with Markevitch conducting), but the sound in this reproduction is distressingly harsh and, in the climaxes of the Fifth Symphony, definitely distorted.

If Epic has more Markevitch-Lamoureux recordings on the way, let us hope that they turn out more successfully. *M.B.*

△ **BRAHMS:** Symphony No. 1 in C Minor, Op. 68. London Symphony Orchestra, Felix Weingartner cond. Harmony 7246 \$1.98

△ **BRAHMS:** Symphony No. 2 in D Major, Op. 73. London Symphony Orchestra, Felix Weingartner cond. Harmony 7247 \$1.98

△ **BRAHMS:** Symphony No. 3 in F Major, Op. 93. London Philharmonic Orchestra, Felix Weingartner cond. Harmony 7248 \$1.98

△ **BRAHMS:** Symphony No. 4 in E Minor, Op. 98. London Symphony Orchestra, Felix Weingartner cond. Harmony 7248 \$1.98

Interest: Enormous
Performance: Absorbing
Recording: See below

The Weingartner performances of the Beethoven and Brahms Symphonies—like Schnabel's Beethoven Sonatas and Landowska's Bach—are the ones that many of us cut our musical teeth on. When they were released originally on 78 rpm discs, they constituted one of the most imposing accomplishments of the recorded music repertoire. Early in the LP era, Columbia re-issued the Weingartner Brahms performances on its own label at regular price. Now they are given a new life on the company's subsidiary, low price label, Harmony. As historical documents, they are invaluable.

Weingartner's basic approach to the Brahms Symphonies is one of simple directness. Where others plumb the depths of emotion and drama in the First and Fourth Symphonies, for example, Weingartner is content to take a straightforward and uncomplicated path. This, too, is a valid conception and generates its own kind of dignity. The original recordings were made over a three-year period from 1936 to 1939, and while they certainly betray their age sonically, enough of Weingartner's conceptions come through to make these four discs indispensable to the serious collector interested in matters of interpretive tradition. *M.B.*

▲ △ **BRAHMS:** Symphony No. 3 in F, Op. 93; Tragic Overture, Op. 81. Berlin Phil-

harmonic Orchestra Lorin Maazel cond. Deutsche Grammophon DGS 712010 \$6.98; Mono DGM 12010 \$5.98

Interest: Brahmsian block-busters
Performance: Uneven
Recording: OK
Stereo Directionality: Good
Stereo Depth: Fair

I remember when Maazel, now thirty, was creating front-page news as a guest conductor of the NBC Symphony Orchestra in short pants a couple of decades ago. For the past half-dozen years or so he has been living in Europe and has been gaining a reputation in many leading European capitals and at many of the prominent music festivals. Deutsche Grammophon has given him the Berlin Philharmonic Orchestra for recording purposes and the present release is the latest in a series.

It is at once obvious that Maazel has the stuff of which conductors are made: he has studied his scores and he knows how to get an orchestra to give him what he wants. His chief fault, at the moment, seems to be exaggerated tempo attitudes: when he's fast, he's very fast, and when he's slow, he's very slow. But he is a definite and positive podium personality, and this is certainly preferable to the bloodless mechanical cipher—a breed of conductor all too common in the musical world of 1960.

The recorded sound is good without being exceptional; the mono edition, surprisingly, presents more immediacy of sonic perspective. *M.B.*

△ **BRUCKNER:** Symphony No. 1 in C Minor. Vienna Orchestral Society, F. Charles Adler cond. Siena S 100-1 \$4.98

Interest: A curiosity
Performance: OK
Recording: Clear

This was formerly a Unicorn release. It now re-appears on the Siena label in the same jacket and with the same program notes as in its original issue.

The Symphony remains an interesting curiosity as a clear indication that early in his career Bruckner had already settled upon his characteristic musical speech (although, as Warren Storey Smith points out in his excellent liner notes, two other symphonies had actually preceded this "First" one of Bruckner).

The late Adler secured a sensitive, knowledgeable performance from his musicians and the recording is clear. *M.B.*

△ **BUSONI:** Toccata; Sonatina No. 1; Sonatina No. 6; Six Elegies. Edward Steuermann (piano). Contemporary M 6501 \$4.98

Interest: Enigmatic "modern" composer
Performance: Authoritative
Recording: Very good

Legends die hard. Undoubtedly, Ferruccio Busoni was a pianist of tremendous ability and personality. As a composer, however, his rank is not secure. His music is acclaimed as highly original and profound by his idolaters, and where Busoni is involved, it seems there are only idolaters and detractors. These latter shrug their shoulders and dismiss his music with remarks about its academicism, dryness, and artificiality.

This program comprises piano pieces composed in the decade and a half before 1920. They have little in common with the major musical movements of that time. There is none of the power and freedom of Bartók and Stravinsky. Busoni's music seems older, and he seems to have employed some secret vocabulary in its creation. It is this enigmatic quality that makes it necessary for his exponents to "explain" him.

Steuermann studied for a while with Busoni and he has championed his music—and Schoenberg's—ever since. He plays these pieces with enormous conviction and authority. They remain enigmatic, but only after stating their case through Steuermann with all of the persuasiveness of which they are capable. *H. D.*

▲ **CAGE:** INDETERMINACY — NEW ASPECTS OF FORM IN INSTRUMENTAL AND ELECTRONIC MUSIC. John Cage (narrator), David Tudor (music). Folkways FT 3704 2 12" \$11.90

Interest: Instantaneous and unpredictable
Performance: Superbly exasperating
Recording: First-rate

What John Cage and David Tudor have done in this Folkways album is an experiment which, to my mind, doesn't work entirely; but it was worth the try. On the two discs, Cage tells 90 stories. How do you get 90 stories on two LP discs? It can be done—if you make each story *exactly one minute* in length. If the story is long, it has to be spoken very fast; if short, it must be stretched out, like poor Procrustes of Greek legend, over the time-span agreed upon. This is sometimes charming in effect, at other times infinitely silly. But it is an *idea*; it has to do with Zen Buddhism, and with Oriental philosophy in general. "Most of the stories," says Cage in his notes, "are things that happened that stuck in my mind. Others I read in books and remembered; those, for instance, from Kwang-Tse and Sri Ramakrishna . . ." His sources are carefully credited in the attractive booklet that accompanies the album. Some of the stories are jokes and anecdotes; some are spoofs and imitations; others are philosophical ruminations and personal happenings, many connected with mushroom collecting. A few stories are very funny; others are touching and gentle; but some are so trifling as to hardly warrant inclusion—as if a child were just discovering some earth-shaking datum or other. Cage reads them all simply and unpretentiously, in that slightly precious voice of his, and one can be entertained and often moved. He is aware of his "Naïveté," mentions it, and takes pride in it. Perhaps he should. The Welsh critic, Llewellyn Jones, once wrote words that characterize Cage perfectly: "The artist comes nearer telling the truth about things than the scientist, the technologist, or the practical man. For while most of us analyze a thing the moment we see it, into what we can or cannot use, or else classify it in terms of similar things, the artist retains the child's faculty of looking at the thing just as it is in itself."

This recording is one instance where stereo would have been helpful; for David Tudor at the piano and at the technical gadget called the *Fontana Mix*, makes



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noises around, below, and above the talk. If talk and music could have come from different speakers, the effect would have been much finer; maybe this, too, was intentional, but quite often the racket simply and perversely drowns out the talk. Or is this really meant to imply, "This is how life is?"

For this recording Cage and Tudor had rehearsed separately; then they recorded together with a stopwatch. It is at this point that the whole project takes on an aura of fantasy that almost defeats it, at least for me. For while Cage's stories are extremely "sensible" and realistic, the strange and often wonderful noises from keyboard and "Mix" try desperately to bring about surrealism. I'm afraid that to me the result is for the most part not a new entity, but mere distraction and irritation. While Cage says, "I've never been interested in symbolism, preferring to take things as themselves, not standing for other things," the music or noise attempts to find a kind of simultaneous subconscious truth with its clangors, dog-barks, churchbells, sink "glub-glubs," etc. At times, this is marvelous, as if—in Freudian fashion—somebody were saying one thing while meaning another. But for the most part I feel that the talk is planned and very exactly determined while the accompaniment is spontaneous, abstract, unpredictable, "free association." Again, perhaps, this is just what Cage and Tudor wanted. If so, congratulations are in order for Mr. Cage and Mr. Tudor, as well as the recording engineer for this unique project. After all, as Cage puts it, "I never was psychoanalyzed; I'll tell you how it happened." K. G. R.

CHOPIN: Ballade No. 2; Études (see SCHUMANN)

▲ **CHOPIN:** The Twenty-Four Preludes, Op. 28. Alexander Brailowsky (piano). Columbia MS 6119 \$5.98

Interest: Cornerstone of piano literature
Performance: Prosaic
Recording: Very good
Stereo Directionality: Not needed
Stereo Depth: Good

It has always seemed to me that Brailowsky's reputation as a Chopinist has been achieved by the frequency with which he performs that composer's works *en masse*, rather than by the quality of his interpretations. There is an insensitivity in his playing here, an angularity, that I cannot reconcile with the music. The individualisms in the performances do not seem to arise out of the demands or needs of the music; they seem rather to be mannerisms of the performer. Add a steely tone and much of the poetry in these most poetic pieces simply vanishes. W. D.

▲ **CHOPIN:** Preludes, Op. 28—No. 18 in F Minor; No. 2 in A Minor; No. 14 in E-flat Major; No. 4 in E Minor; No. 5 in D Major; No. 8 in F-sharp Minor; No. 19 in E-flat Major; No. 20 in C Minor; No. 23 in F Major; No. 24 in D Minor; Barcarolle in F-sharp, Op. 60; Étude in A-flat Major, Op. 10, No. 10; Étude in C Major, Op. 10, No. 7; Mazurka in A Minor, Op. 59, No. 1; Mazurka in A-flat, Op. 59, No. 2; Mazurka in B Major, Op. 56, No. 1; Ballade in A-flat Major, Op. 47. André Tchaikowsky (piano). RCA Victor LSC 2360 \$5.98

(Continued on page 86)



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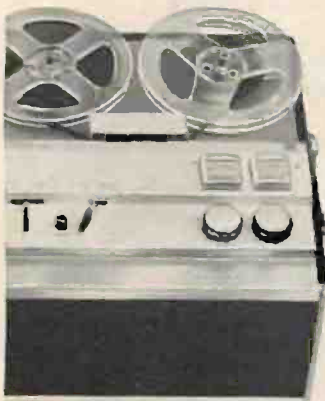
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(Continued from page 82)

Interest: Nice Chopin variety
Performance: Fair
Recording: Excellent
Stereo Directionality: Not needed
Stereo Depth: Good

Young André Tchaikowsky plays fluently and with feeling. He has a lot of technique and quite a bit of the style for Chopin. However, in this program, he comes directly into competition with Arthur Rubinstein, among others, and that is not to the young pianist's advantage. In itself, the program is pleasing and the recording is excellent. W.D.

COUPERIN: Messe à l'usage des couvents (see BACH)

DVOŘÁK: Serenade in D Minor (see BEE-THOVEN)

△ **DVOŘÁK:** Symphony in E-flat, Op. 10. Prague Symphony Orchestra, Vaclav Smetáček cond. Artia ALP 136 \$4.98

△ **DVOŘÁK:** Symphony in D Minor, Op. 13. Prague Symphony Orchestra, Vaclav Neumann cond. Artia ALP 137 \$4.98

Interest: Exciting "premieres"
Performance: Solid
Recording: Reverberant

First of all let's make clear that the numbering of the Dvořák symphonies, as is the case with so many other composers, is all cockeyed. Dvořák actually composed nine symphonies; three of the first four were not published until he died, and a fourth, in B-flat, has apparently never been published. Hence, the five Dvořák symphonies which he had published during his lifetime and which have survived in our concert repertoire today represent actually little more than half of his total symphonic output.

The E-flat and D Minor symphonies on these two discs were, in the actual chronology of Dvořák's composition, his third and fourth symphonies. They were composed within a year of each other (1873-1874) when Dvořák was in his 33rd year. The D Minor Symphony is much the more impressive of the two. Its first movement is an absolutely fully matured creation with an energetic and forceful first theme, an intensely passionate and lyrical second theme. The structure is beautifully worked out. Another high point is the Scherzo, a hustling energetic movement that generates a great deal of excitement. The second and fourth movements are on a less lofty plane of inspiration, but this Symphony is deserving of a permanent place in the standard symphonic repertoire.

The E-flat Symphony is a lesser work only by comparison, for here, too, is the confident, aggressive voice of Dvořák that we have come to know from the later symphonies. The form of the E-flat Symphony is rather interesting. It is in three movements only, the two surging and dramatic outer movements framing a long, elegiac *Adagio* which is almost like a funeral march. It is amazing that this work went unplayed in the United States until only two months ago, when Henry Swoboda conducted its American premiere at a concert of the Empire State Music Festival at Bear Mountain, New York.

Mention of Swoboda brings to mind the fact that in the early years of Westmin-

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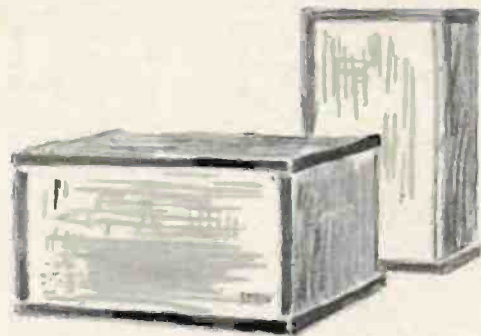
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ster Records he recorded both of these symphonies in Vienna. The present performances by Dvořák's compatriots, nevertheless, are most welcome. Both Smetáček and Neumann bring a good deal of passionate involvement to their performances, and the playing of the orchestra is fine. Yet one misses the extra shading and rhythmic snap which a virtuoso conductor like Szell could bring to the proceedings. The performances were recorded in a cavernous, reverberant auditorium but aside from this fact they sound fine. I strongly commend these two symphonies to your attention. *M. B.*

▲ **FALLA:** The Three-Cornered Hat—Suites Nos. 1 & 2; **RAVEL:** Alborada del Gracioso; Daphnis and Chloë—Suite No. 2. Philharmonia Orchestra, Carlo Maria Giulini cond. Angel S 35820 \$5.98

Interest: Colorful tone painting
Performance: Expert
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: Good

Three brilliant and colorful scores here receive excellent treatment. Giulini, it seems to me, is most impressive in music that requires careful balancing of timbres and sonorities. These three works offer him golden opportunities along these lines and he makes the most of them. Note, for example, the sheer luminosity of texture of the opening of the Second Suite from *Daphnis and Chloë* or the shimmer of the climax of the "Alborada." How the Philharmonia plays for him and how magnificently recorded! *M. B.*

FAURÉ: Élegie (see LALO)

▲ **FELDMAN:** Extensions I for Violin and Piano (1951); Structures for String Quartet (1951); Projection IV for Violin and Piano (graph—1951); Extensions IV for 3 Pianos (1951-2); Intersection III for Piano (graph—1953); Two Pieces for 2 Pianos (1954); Three Pieces for String Quartet (1954-56); Piece for 4 Pianos (1957). David Tudor, Russell Sherman, Edwin Hymovitz (pianos), Mathew Raimondi, Joseph Rabushka (violins), Walter Trampler (viola), Seymour Borab (cello). Columbia MS 6090 \$5.98

Interest: Worth knowing
Performance: Devoted and inspired
Recording: Excellent
Stereo Directionality: Clear
Stereo Depth: Metaphysical

Columbia's record of music by John Cage's friend, Morton Feldman, contains on its jacket a fantastically complex program note by painter Frank O'Hara. One will find a great deal of substance therein—except *who the composer is*. Let us rectify that ridiculous omission: Feldman was born on January 12, 1926, and educated in the New York public schools. He studied piano from the age of nine; his teachers during his teens were Wallingford Riegger and Stefan Wolpe, both masters of the complex in modern music. At present Feldman lives in New York, working with John Cage in presentations of *avant-garde* music.

As you can see from the titles of Feldman's pieces, they are largely devoted to the idea of "search": *Extensions, Intersections, Structures*. This disc is a recording of his music, not necessarily *THE* recording; for Feldman's music may "come out" differently at different times—much more

differently, in fact, than does a Beethoven sonata under the hands of different pianists. Some of his work is not even notated conventionally, but rather by graphs which show where notes may fall—high, medium, or low—how long they are to be held in relation to an established number of beats-per-minute, and so forth. As O'Hara explains (and read this *twice!*), "to perform Feldman's graph pieces at all, the musician must reach the metaphysical place where each can occur, allying necessity with unpredictability. Where a virtuoso work places technical difficulty upon the performer, a Feldman piece seeks to engage his improvisatory collaboration, with its call on musical creativity as well as interpretative understanding."

How does it all sound? One had better ask, in fairness, how does it sound to me? Well, like most music, some of it sounds good, some doesn't. The Piece for 4 Pianos, for instance (who plays the fourth? No name is given on the record), strikes me as extraordinarily beautiful, with its bell-like sonorities and convincing motion. The *Intersection III* for piano, on the other hand, is "pure" noise; as such, it surely has an emotional impact, maybe even the one the composer intended; but it strays far from the idea of music, which is still "organized sound in motion."

The fragmentation of the String Quartet Pieces into little wisps of sound here and there makes for very difficult following; and since one cannot ride the rhythm most of the time, the pieces seem much too long and monotonous; Webern's brevity is much preferable. (Columbia's K-4L 282 4-disc album contains Webern's entire works.)

But there is often an almost ecstatic savoring of each moment, an astonished delight in sonorities that are memorable and fresh. The strings play largely without *vibrato*, a "white" and impersonal sound; the few *vibrato* sections are thus set off with telling effect.

One feels, I think, that Feldman and his admirable performers are all musicians of unusual sensitivity; their explorations (that would be another good title for a piece!) are meaningful to an audience if it looks for new musical meaning. Once Feldman "determines" a keener sense of continuity and appropriate length, his music may reach a wider public than is now likely. *K. G. R.*

△ **GRIEG:** Piano Concerto in A Minor; **LITOLFF:** Scherzo from Concerto Symphonique, Op. 102. Peter Katin with the London Philharmonic Orchestra, Colin Davis cond. Richmond B 19061 \$1.98

Interest: Piano warhorses
Performance: Good
Recording: Good

Henry Charles Litoff was born in 1818 and died in 1891. His *Concerto Symphonique* for piano and orchestra is Op. 102 in his compositional catalog, but only the *Scherzo* seems to keep his name alive. I wonder if any pianist has performed the whole Concerto within the past quarter-century. The *Scherzo* is lively and attractive and very well written to show off the pianist's dexterity. Katin plays it fleetly and makes out a good case for it. The Grieg is done quite well, although I prefer

the music with more breadth than Katin accords it. The recording is bright and clear, and the balance between piano and orchestra is nicely adjusted. *W. D.*

▲ **HANDEL:** *Acis and Galatea* (complete recording). Joan Sutherland (soprano), Peter Pears (tenor), David Golliver (tenor), Owen Brannigan (bass), Thurston Dart (harpsichord), with the St. Anthony Singers & Philomusica of London, Sir Adrian Boult cond. L'Oiseau-Lyre SOL 60011/12 2 12" \$11.96

Interest: A masterpiece
Performance: Mostly exquisite
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: OK

Here is one of Handel's most beautiful works, handsomely performed, and excellently recorded. The solo singing is often exquisite, particularly on the part of the soprano and the two tenors.

Although the bass, in the two arias "O ruddier than the cherry" and "Cease to beauty to be sung," occasionally pushes the top notes, the spirit with which he invests his singing more than makes up for the slight shortcoming.

Curiously, Handel's choral "scoring" in this work was not the conventional distribution of voices, but rather, soprano, three tenor parts, and bass. The present recording follows the composer's indications, even though in more recent editions the first tenor part has been given to the alto—doubtless because of scarcity of tenors.

Another indication of the thoroughness with which this album has been prepared is the fact that the aria "O ruddier than the cherry" is recorded in the body of the work with the obbligato played on the soprano recorder, since this was the instrument customarily used. However, since Handel's autograph specifies a "flauto," or treble recorder, the aria is repeated on a separate band at the end of the work, with the obbligato played on the treble recorder.

The recording is outstandingly clear, very faithful sonically, and with one exception, well balanced. The exception is the over-prominence of one too-enthusiastic tenor in the opening chorus.

A more serious complaint must be placed on the shoulders of the conductor. It is his rather rigid and unfeeling conceptions of some of the most beautiful choruses in the work, notably the very moving "Noun all ye Muses," the drama of which is minimized by the fast tempo. The final chorus also, "Galatea dry thy tears," is performed at a never-changing *forte* dynamic level. Having both sung in and conducted performances of this work, I found myself quite disappointed by the mechanical approach of the conductor in these two choruses. Most of the performance is otherwise admirable. *D. R.*

▲ △ **HANDEL:** *Concerti Grossi* Op. 3—No. 1 in B-flat; No. 2 in B-flat; No. 3 in G Major; No. 4b in F Major; No. 4a in F Major; No. 5 in D Minor; No. 6 in D Major; *Concerto Grosso* in C Major ("Alexander's Feast"). Cappella Colonensis of the Westdeutscher Rundfunk, August Wenzinger, cond. Archive ARC 73139/40 2 12" \$13.96; Mono Vol. 1 ARC 3139/40 2 12" \$11.96

(Continued on page 90)

HiFi/STEREO

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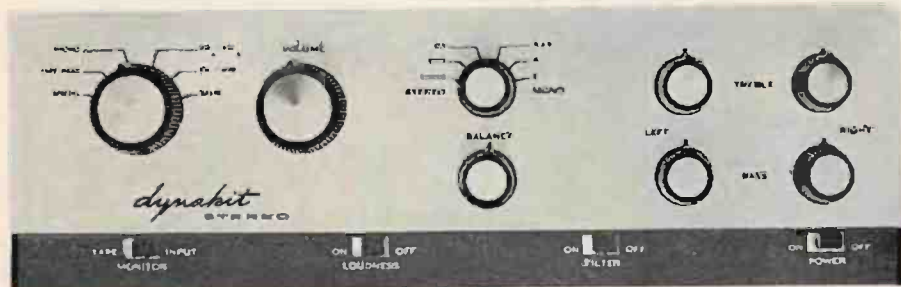
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(Continued from page 88)

▲ **HANDEL:** Concerti Grossi, Op 6—No. 1 in G Major; No. 2 in F Major; No. 3 in E Minor. Handel Festival Orch. Halle, Horst-Tanu Margraf cond. Epic BC 1074 \$5.98

Interest: To be sure!
Performance: All admirable
Recording: Both excellent
Stereo Directionality: Good
Stereo Depth: Good in both; Epic slightly greater

These cars can find nothing to disagree with in any of these five discs. As I have had occasion to mention before, the Concerti Grossi of Handel are delightful works from the realm of "pure" music, that is, works that have no stories attached to them, and that are not associated with any dramatic situation. To such an extent are these works free of any story, in fact, that the jacket notes of the Archive records are covered with nothing but statements like: "During an exhaustive search the following source material was located, (a) 7 MSS of Handel's time, of which only one is autograph—a fragment containing the 1st movement of Concerto 6, (b) 29 sets of printed part-books, of which 14 sets display the title page of 1734 ff and 15 sets the new title page of c.1752 . . . & etc." (Oh! the Germanic mind!)

But don't let these bone-dry musicological facts drive you away from the music, which is captivating. All the performances are excellent in every respect, and the recordings, similarly, leave nothing to be desired. Epic's is slightly warmer and fuller in tone.

The earlier Bach Guild recording of the complete Op. 3 and the "Alexander's Feast" is now completely out-dated in sound when compared with the new Archive release.

I cannot refrain from commenting on the fact that the mono version of the review copy of Volume II of the Archive release has, on one side, the label of Bach's Goldberg Variations for harpsichord! This would not be quite so noteworthy if it had not occurred with this particular company, whose packages are documented with such Teutonic thoroughness that they even give the year in which every one of the instruments was made, in addition to the maker's name! An error like this seems to indicate that mere attention to detail is no guarantee of accuracy. D. R.

△ **HAYDN:** String Quartets—G Major, Op. 54, No. 1; B-flat, Op. 64, No. 3. Amadeus Quartet. Deutsche Grammophon Gesellschaft LPM 18 392 \$5.98

▲ △ **HAYDN:** String Quartets—C Major, Op. 74, No. 1; G Minor, Op. 74, No. 3 ("Horseman"). Amadeus Quartet. Deutsche Grammophon Gesellschaft SLPM 138073 \$6.98; Mono LPM 18 495 \$5.98

Interest: Certainly
Performance: Ideal
Recording: Excellent
Stereo Directionality: Not much
Stereo Depth: OK

Here is a set of discs that your reviewer listened to with unalloyed pleasure. The music is rewarding; there seems to be no end to the inventiveness of the musical mind of the late Haydn. These are not just "light" quartets; they are fully developed. (Continued on page 94)

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William Stocklin, Editor, Electronics World

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Hirsch-Houck Labs, High Fidelity Magazine

"At this writing, the most impressive of amplifier kits is without doubt the new Citation line of Harman-Kardon . . . their design, circuitry, acoustic results and even the manner of their packaging set a new high in amplifier construction and performance, kit or no."

Norman Eisenberg, Saturday Review

"Specifications published by the manufacturer are so astonishing that our sister publication, Electronics World, has subjected them to critical examination and found performance wholly consistent with claims . . . Nothing can faze it . . . we have heard this particular amplifier loaded with four big speaker systems glide over the steepest orchestral hurdles without the slightest trace of strain . . . The realism of the virtually distortion-free music was nothing less than startling. Our initial amazement soon gave way to an easy, relaxed enjoyment that was sustained for hours without a trace of that tension known as "listening fatigue." Here was a sound system that fulfilled the most difficult of all high fidelity requirements: to provide an awareness only of music, and oblivion of technicalities."

Herbert Reid—Hi Fi Stereo Review

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The CITATION V
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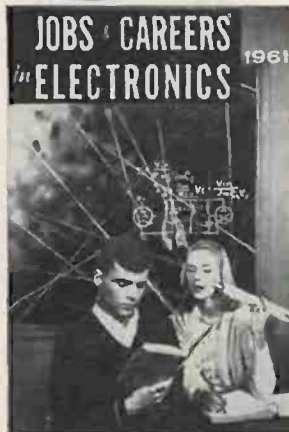
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(Continued from page 90)

oped works that can bear much listening. Frankly, I cannot imagine how these performances could be improved upon. There is little point in raving about such matters as technique, tone, ensemble, or interpretation. Surely, the Amadens Quartet is one of the very finest ensembles of our time. Listen to the verve with which they play the finale of the Opus 74, No. 1. Listen also to the slow movement of the *Horseman* Quartet. The performance is beautifully expressive, without ever becoming over-romantic.

The mono recordings are excellent—faithful in tone and nicely balanced. The stereo version is not very strong on directionality, but adds just a touch of presence to the foursome. Actually, I could not hear much difference between the mono and stereo recordings, which may be another way of pointing out how good the mono is. In any case, these discs can be enthusiastically recommended. *D. R.*

▲ **HAYDN:** Symphony No. 104 in D Major ("London"); **MOZART:** Symphony No. 35 in D Major (K. 385) ("Haffner"). London Philharmonic Orchestra, Sir Adrian Boult cond. Perfect PS 15003 \$2.98

Interest: Unquestioned
Performance: Spirited
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Fine

These are "no nonsense" performances; Sir Adrian and his players romp through the music with evident zest. Both slow movements are taken at a faster pace than I have ever heard—especially the Haydn.

The recording is excellent in all respects. There is fine directionality, an excellent sense of depth, and good definition, along with a spacious and pleasing acoustical setting. *D. R.*

KABALEVSKY: Piano Sonata No. 3 (see SCHUMANN)

△ **LALO:** Cello Concerto in D Minor; **SAINT-SAËNS:** Cello Concerto No. 1 in A Minor; **FAURÉ:** Élegie for Cello and Orchestra. Gaspar Cassado with the Bamberg Symphony Orchestra, Jonel Perlea cond. Vox PL 10920 \$4.98

Interest: Gallic cello staples
Performance: Virtuoso
Recording: Good

Here is a truly international mixture: French music played by a Spanish soloist with a German orchestra conducted by a Roumanian! The performances that result are fine indeed, with Cassado (now sixty-three) showing no lessening in his powers as a remarkable virtuoso performer.

The Saint-Saëns and Fauré pieces are bread-and-butter cello-and-orchestra repertoire. The Lalo Concerto is a rather pretentious, often heavy-handed piece, with only the sparkle of a brilliant Intermezzo to relate it to the work of the same man who composed the *Symphonie Espagnole* for violin and orchestra. But Cassado invests it with an intensity which surely presents the score in the best possible light.

Perlea and the orchestra furnish a sympathetic accompaniment in all three works and the recorded sound is fine. *M. B.*

HIFI/STEREO

△ **LEKEU:** Quartet for Piano and Strings (Unfinished); Cello Sonata (3rd movement); Poems (Three Songs). Kay McCracken (soprano), Baker String Quartet, William Van den Burg (cello), Natalie Ryshna (piano), Vernon Duke (piano). The Society for Forgotten Music M 1008 \$4.98

Interest: Worthy rarities
Performance: Moving
Recording: Very good

Guillaume Lekeu is numbered among those unfortunate composers whose lives were shorter than most. Born in 1870, he composed some beautiful music, which was the promise of more to come, a promise which was broken by Lekeu's death at the age of twenty-four.

A Belgian, Lekeu studied with César Franck, and his compatriot's influence is present in his music. These pieces are moving and intense. The slow movement from the Cello Sonata, subtitled *Confessions Of An English Opium Eater*, is impressively individual. The songs, for which the composer also wrote the texts, are quite attractive, even though they were soundly denounced by Rimsky-Korsakov as "decadent nonsense."

Natalie Ryshna is the pianist in the Quartet and Vernon Duke is the pianist in the sonata movement and the songs. The performances are meritorious and convincing and the recording is very clear. *W.D.*

▲ △ **LISZT:** Liebestraum No. 3; Consolation No. 3; Paganini Études; Un Sospiro; Hungarian Rhapsody No. 11; Il Penseroso. Gary Graffman (piano). RCA Victor LSC 2443 \$5.98; Mono LM 2443 \$4.98

Interest: For Liszt fanciers
Performance: Virtuistic
Recording: Excellent
Stereo Directionality: Not needed
Stereo Depth: Good

Much activity centers around Franz Liszt these days, what with a newly arrived movie about his life and loves and the 150th anniversary in 1961 of his birth. This disc offers a program that is pretty much a cross-section of the composer-virtuoso's piano solo writing.

While the six *Paganini Études* are a transliteration of violin technique to piano technique, they also run the gamut of keyboard capabilities—as circumscribed by the musical philosophy of Liszt and his times, a philosophy that was bounded by melody and harmony.

Like Liszt's other music, the *Études* are romantic, emotional and personal. Liszt's contemporaries and spiritual descendants found them emotionally congenial and technically difficult. We live in other times. Most pianists today find them technically absorbing but emotionally incompatible.

Thus Gary Graffman plays the *Études*, and the other numbers on this record, with easy technical virtuosity. He thunders and sprays runs and notes brilliantly up and down the keyboard. It is all very impressive as playing, but it is not particularly moving. There is more to the music than his efficient, crisp dynamism evokes. In some passages, this extra quality that is so elusive manages to shine through the web of sound. These are moments of revelation, and they reveal the potential of Graffman as well as the soul of Liszt. *W.D.*

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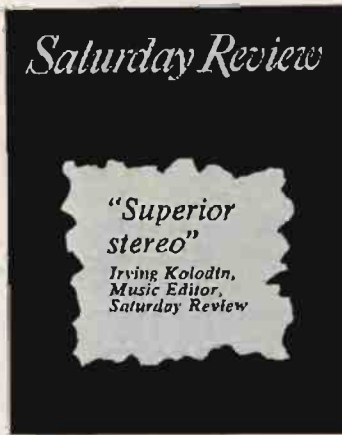
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Ted Heath and His Music. *That's A-Plenty; I Wish I Could Shimmy Like My Sister Kate; The Darktown Strutter's Ball; Muskrat Ramble; Riverboat Shuffle; Chicago; King Porter Stomp; Someday, Sweetheart; South Rampart Street Parade; High Society; At The Jazz Band Ball; Copenhagen.* PS 184

CONTINENTAL ENCORES

Mantovani and His Orchestra. *More Than Ever; La Vie En Rose; Under Paris Skies; O Mein Papa; April In Portugal; Arrivederci Roma; Anema E Core; La Mer; I Only Know I Love You; Autumn Leaves; Answer Me; Pappa Piccolino.* PS 147

CASH BOX INSTRUMENTAL HITS

Stanley Black, His Piano and His Orchestra. *Holiday For Strings; Ebb Tide; Patricia; Canadian Sunset; Delicado; 12th Street Rag; April In Portugal; Lullaby Of Birdland; Merry Lime Theme; Blue Tango; Melody Of Love; Cherry Pink.* PS 152

FAMOUS CONTINENTAL MARCHES

Band of The Grenadier Guards. *FRANCE: Marche Lorraine; Le Revs; Passe; Sembra Et Mieux; Le Pere De La Victoire. SPAIN: El Abonico; Amparito Roca. GERMANY: With Sword and Lance; Under The Banner of Victory; Hoch Hapsburg; Under The Double Eagle. ITALY: La Ritirata Italiana; Baccarola.* PS 177

ON THE BEACH

Frank Chacksfield and His Orchestra. *On The Beach; April Love; Love Is A Many Splendored Thing; I Love You Porgy; Oklahoma; High Noon; Limelight; Three Coins In The Fountain; Night And Day; Laura; Student Prince; Friendly Persuasion.* PS 203

THE ALL-TIME TOP TANGOS

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THE AMERICAN SCENE

Mantovani and His Orchestra. *The Music of Stephen Foster's My Old Kentucky Home; Cemptown Races; I Dream Of Jeanie; Old Folks At Home; Ring De Banjo; Beautiful Dreamer; The Music of 19th Century America; Home On The Range; Grandfather's Clock; Turkey In The Straw; Yellow Rose Of Texas; Goodnight, Beene; Just A-Wearyin' For You.* PS 182

SHOW BOAT AND PORGY AND BESS

Edmundo Ros and His Orchestra. *Can't Help Lovin' Dat Man (Cha Cha); Bill (Valse Creole); Make Believe (Boat); You Are Love (Beguine); Why Do I Love You (Samba Batucal); O'! Man River (Mambo); It Ain't Necessarily So (Mambo); Bess, You Is My Woman (Boat); Summertime (Cha Cha); A Woman Is A Something Thing (Calypt); I Got Plenty O' Nuffin' (Samba); There's A Boat De's Leavin' Scan For New York (Guarachi).* PS 183

TED HEATH IN CONCERT

Ted Heath and His Music. *Walkin' Beat; Bag's Groove; Doodlin'; Exactly Like You; Baby Blue; Perdido; Woodya You Round About Midnight; BEAULIEU FESTIVAL SUITE: Hunting Scene; Vintage Veterans; Beaulieu Abbey; Mantagu Manner.* PS 187

SONGS TO REMEMBER

Mantovani and His Orchestra. *With These Hands; Faraway Places; A Very Precious Love; Jamaica Farewell; Tenderly; Blue Star; Gigi; When I Fall In Love; No Other Love; Yaya Con Dios; Two Different Worlds; Tonight.* PS 193

JUST FOR YOU

Cyril Scovelton and His Orchestra. *I'm Forever Blowing Bubbles; Bye Bye Blackbird; Tell Me Tonight; April Showers; Ain't She Sweet; For Me and My Gal; Charmaine; I Wonder Who's Kissing Her Now; Me and My Shadow; If You Were the Only Girl In the World; Beer Barrel Polka; Anything Goes.* PS 109

▲ **LISZT:** Sonata in B Minor; **WEBER:** Sonata No. 4 in E Minor, Op. 70; Invitation to the Dance, Op. 65. Leon Fleischer (piano). Epic LC 3675 \$4.98

▲ **LISZT:** Sonata in B Minor; **RACHMANINOFF:** Rhapsody on a Theme by Paganini, Op. 43. Li-Min-Tchan (piano) with Roumanian Film Symphony Orchestra, Mirca Cristescu cond. Artia ALP 125 \$4.98

Interest: Two aspects of Romanticism
Performance: Fleischer grand; Li-Min-Tchan uncharacteristic

Recording: Artia good; Epic very good

Li-Min-Tchan was born in China in 1936. He studied piano in his native land and it was not until 1953 that he decided on a concert career. Four years later, he won a prize in the Smetana Piano Competition at the Prague Spring Festival. The following year, he won First Prize at the Georges Enesco Competition in Bucharest.

It is my opinion that this record does not represent the young Chinese pianist in the music he plays most effectively. The Liszt Sonata and the Rachmaninoff Rhapsody are grand-scale compositions, and Li-Min-Tchan is not a grand-scale pianist. In the quieter sections and where delicate finger-work is required, his playing is very musical and sensitive, but he has neither power nor sweep.

Perhaps the background of Chinese art is not necessarily binding on his capabilities, but it undoubtedly developed as it did for good and sufficient reasons, and these may just as logically apply to Li-Min-Tchan's aptitudes as not. There is little in Chinese art to parallel the fervor and sweep of European Romantic music, and goodness knows the manner is not available for the mere asking, so many of our own musical hopefuls have learned.

Fleischer has always had the power, and maturity has brought him sweep. His Liszt is very well performed. It is dramatic and rhapsodic. In the Weber Sonata, his dynamic gradations are noteworthy. However, he over-interprets the *Invitation to the Dance*, and with the loss of its simplicity, it suffers a loss of charm. Yet, the two Sonatas offer enough superior playing to make this a definitely superior record. Epic's sound is more brilliant and realistic than Artia's, and its program notes are very informative, although what the typographer did to Virgil Thomson's name almost makes the record jacket itself a collector's item. W. D.

▲ **SONG WITHOUT END.** Original soundtrack recording. **BERLIOZ:** Rakoczy March; **LISZT:** Consolation in D-flat; **La Campanella; Fantasy on Verdi's Rigoletto; HANDEL:** "Largo" from Xerxes; **LISZT:** Les Préludes (excerpt); **MENDELSSOHN:** Rondo Capriccioso (excerpt); **WAGNER:** Tannhäuser—Pilgrims' Chorus; **LISZT:** Liebestraum No. 3; **Piano Concerto No. 1 in E-flat Major & Hungarian Fantasy (medley); Un Sospiro (excerpt).** Jorge Bolet (piano); "Song Without End" Chorus and organ; Los Angeles Philharmonic Orchestra, Morris Stoloff cond. Colpix SCP 506 \$5.98

Interest: Movie treatments
Performance: Forthright
Recording: Strong
Stereo Directionality: Good
Stereo Depth: Good

▲ ▲ **SONG WITHOUT END.** LISZT: Piano Concerto No. 1 in E-flat Major; Hun-
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garian Fantasy; Mephisto Waltz. Jorge Bolet (piano) with the Symphony of the Air, Robert Irving cond. Everest SDBR 3062 \$4.98; Mono LPBR 6062 \$4.98

Interest: Musical treatments
Performance: More refined
Recording: Brilliant
Stereo Directionality: Good
Stereo Depth: Good

Having put Chopin on the Hit Parade, the movies are out to do the same for Franz Liszt. The good Abbé is a willing collaborator. He wrote nice lush tunes and provided lots of technical fireworks for the entertainment of audiences of all types. I refer only to his music; some of his other antics were even more lush and entertaining. So the melodies from *Song Without End* bid fair to emanate from loud-speakers for a long time to come.

Jorge Bolet did the actual piano playing in the movie, and his performances on these discs are done with the expected virtuosity. Notes and chords fly around in delightful profusion.

The soundtrack record permits the pianist to be heard in some of the more gentle and intimate pieces. The *Consolation* and the *Liebesträume* are really quite lovely, even if the latter has been played to death in every conceivable instrumental and vocal guise. However, the soundtrack also combines the E-flat Concerto and the Hungarian Fantasy in a medley, and at this point, the more sophisticated music lover will veer sharply towards the Everest disc, where compositions are performed as they were written.

One thing about movie choruses: they sing loud. What a healthy band of pilgrims Stoloff leads in the *Tannhäuser* excerpt! They also wallop out Handel's *Largo* with gusto enough for *On Wisconsin!* No room for finesse here!

Bolet plays in both instances with energy and enthusiasm. His tone is more crisp and his phrasing more abrupt than I suppose the composer's were. We do not have here the meltingly beautiful piano tones that we normally associate with the romantic pianists.

Both companies engineer their discs skillfully. However, there is more transparency in the Everest sound. W.D.

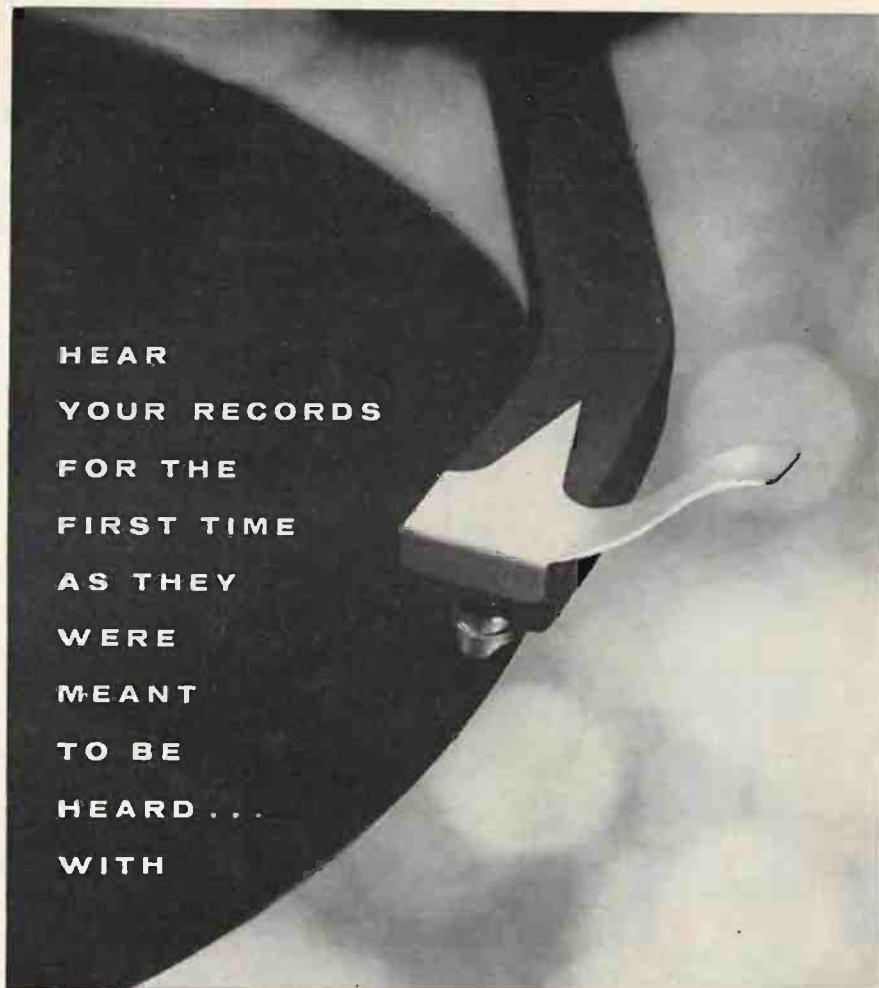
LITOLFF: Scherzo (see GRIEG)

△ MAHLER: Symphonies—No. 1 in D Major; No. 9 in D Major; Kindertotenlieder. Pro Musica Symphony of Vienna; Bamberg Symphony Orchestra; Vienna Symphony Orchestra, Jascha Horenstein cond. (Norman Foster, bass-baritone in the Kindertotenlieder.) Vox VBX 116 3 12" \$6.95

Interest: Indispensable Mahler
Performances: Excellent
Recordings: Good enough

It was nearly three decades ago that Jascha Horenstein recorded his first Mahler—an unforgettable performance of the *Kindertotenlieder* with Heinrich Rehkemper as a matchless exponent of these five songs. During the 1950's Horenstein was again able to turn his attention to Mahler in the recording studios for Vox, and the three performances contained in this album appeared individually during that time. Vox has now re-issued them in what sounds like re-mastered (for the better) versions in a three-record Vox Box

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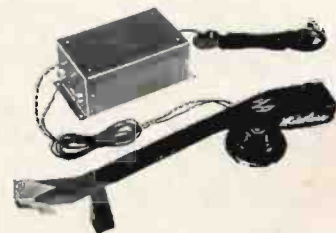


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The outstanding performance here is that of the Ninth Symphony, that sublime, elephantine score which lasts nearly an hour and a half. More than any other conductor I've ever heard do this work—including Bruno Walter—Horenstein pierces to the very core of the score and turns in a supremely sensitive and moving performance.

Others have made more of the drama in the First Symphony and the emotional approach of the American bass-baritone, Norman Foster, in the *Kindertotenlieder*, seems more manufactured than deeply felt; but the Ninth Symphony is well worth the price of admission. M. B.

MONTEVERDI: *Lasciatemi morire* (see **BANCHIERI**)

MOZART: *Divertimento in E-flat* (K. 113) (see **BEEHOVEN**)

▲ **MOZART:** *Divertimento No. 11 in D Major* (K. 251); **SCHUBERT:** *Five Minuets; Five German Dances*. Stuttgart Chamber Orchestra, Karl Münchinger cond. London CS 6169 \$5.98

Interest: Charmers
Performances: Con amore
Recording: Round and warm
Stereo Directionality: Fine
Stereo Depth: Good

The contents of this disc consist of the late eighteenth and early nineteenth century equivalents of our present day *Muzak*—but what a difference in quality! Each of these is a lightweight, easy-going composition (or collection of compositions, in the case of the Schubert side), but each is appealing. It is surprising to notice that even in light "entertainment" works like these, each of the composers injects a moment of melancholy, or, at the very least, of wistfulness. Incidentally, Mozart was nineteen years old when he wrote this divertimento (probably for his sister's birthday), and Schubert was a boy of sixteen when he composed these minuets and dances. In each case, there is a foretaste of the composer who was later to develop. Some touches in the Schubert pieces are particularly felicitous.

The performances are done with a loving hand on the part of all concerned, and the recording is very good on all counts, with satisfying stereo characteristics. D. R.

▲ **MOZART:** *Flute and Harp Concerto in C Major* (K. 299). *Clarinet Concerto in A Major* (K. 622). Jean-Pierre Rampal, Lily Laskine, Jacques Lancelot with Jean-Marie Leclair Instrumental Ensemble, Jean-François Paillard cond. Westminster WST 14068 \$5.98

Interest: Mozart gems
Performances: First-rate
Recording: Slightly lacklustre
Stereo Directionality: Not marked
Stereo Depth: Adequate

The *Clarinet Concerto* is, of course, an acknowledged masterpiece. The *Flute and Harp Concerto* was written in Paris especially for a duke and his daughter, who played the two instruments. The work is pleasant, though it is by no means top-drawer Mozart.

The performances are excellent. The recording, as it applies to the orchestra, is somewhat dull. D. R.

▲ **MOZART:** Nocturno in D Major (K. 286); Serenata Notturna (K. 239); Lucio Silla—Overture (K. 135); King Thamos—Interludes (K. 345). London Symphony Orch., Peter Maag cond. London CS 6133 \$5.98

Interest: Minor, yet disarming
Performances: Expert
Recordings: Excellent
Stereo Directionality: First-rate
Stereo Depth: Fine

The *Nocturno* and *Serenata Notturna* abound in manifold stereo effects with their scoring for separate instrumental groups and their echo effects. London's engineers have risen to the challenge most impressively and they have given us a stereo recording of marvelous directionality without gimmickry. The other two selections on the disc are less obvious challenges to discreet engineers, but the recorded sound captured throughout is a model of clarity and well-balanced, integrated microphoning.

As to the performances, Maag has become something of a Mozart specialist in the decade or so that he has been before the record-buying public. In the present instance he solidifies and strengthens this position; here is Mozart conducting of fine sensitivity and shading and with plenty of rhythmic snap and exuberance.

Superlative performances from the members of the London Symphony Orchestra complete a very successful disc. M. B.

▲ △ **MOZART:** Piano Concerto in E-flat (K. 482); **HAYDN:** Piano Concerto in D Major, Op. 21. Jörg Demus with the Radio-Symphony Orchestra of Berlin, Franz-Paul Decker cond. Deutsche Grammophon SLPM 138049 \$6.98; Mono LPM 18588 \$5.98

Interest: Surely
Performances: Fine
Recording: Very Good
Stereo Directionality: Good
Stereo Depth: Satisfactory

The brief comments above just about sum up my reactions to this disc. The Mozart work is the far more impressive, since the Haydn Concerto is a distinctly lightweight composition. The latter is charming, nonetheless. The performances are nicely paced and technically secure, with fine collaboration between soloist and orchestra. Both stereo and mono recordings are admirable. D. R.

MOZART: Symphony No. 35 (see **HAYDN**)

NARDINI: Violin Concerto (see **TARTINI**)

▲ △ **PROKOFIEV:** Peter and the Wolf, Op. 67. Captain Kangaroo with the Stadium Symphony Orchestra of New York, Leopold Stokowski cond. Everest SDBR 3043 \$4.98; Mono LPBR 6043 \$4.98

Interest: Strictly small tot level
Performance: For wee ones, grand
Recording: Super
Stereo Directionality: Excellent
Stereo Depth: Close

Bob Keeshan, otherwise known as "Captain Kangaroo," the idol of zillions of young folk and America's ranking small fry TV star, narrates Prokofiev's fable in much the same manner and character he displays on his programs. The level is definitely aimed at these youngsters. The original text as spoken by Richard Hale in the old Dr. Koussevitzky recording has been changed many times to fit the personality of the narrator and Keeshan's

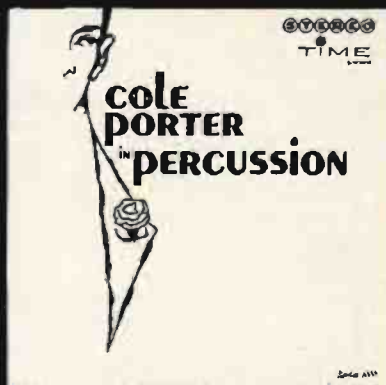
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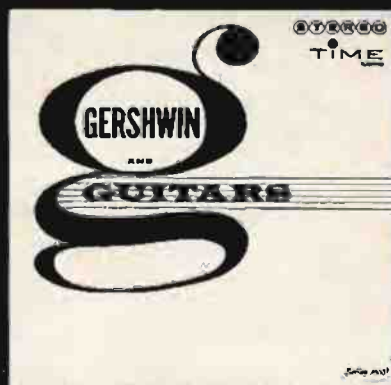
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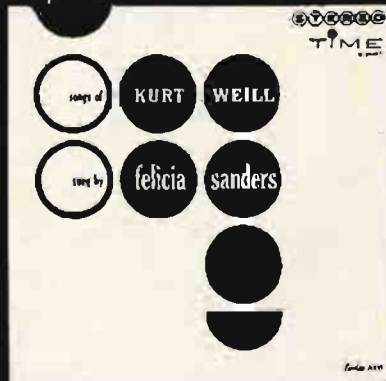
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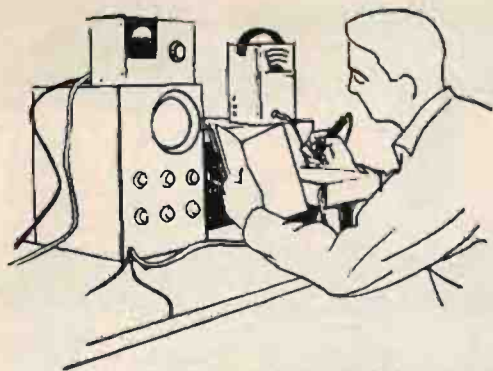
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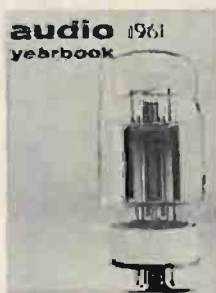
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▲ **PROKOFIEV:** Peter and the Wolf, Op. 67 (with Michael Flanders, narrator); **SAINT-SAËNS:** Carnival of the Animals. Hephzibah Menuhin and Abbey Simon, pianists. The Philharmonia Orchestra, Efreim Kurtz cond. Capitol SG 7211 \$5.98

Interest: Popular pairing
Performance: Very good
Recording: Excellent Saint-Saëns
Stereo Directionality: Good
Stereo Depth: Poor in Prokofiev

Michael Flanders joins the growing list of those selected to narrate Prokofiev's enchanting orchestral fantasy. He reads the lines straight, and is authoritatively British. Flanders at least does not get childish. The orchestral engineering for Prokofiev is, most of the time, too distant as compared to Flanders who is close on mike.

Carnival of the Animals is the best performance of recent years, rivaling in sound the Columbia edition with Kostelanetz, a disc of 1951 vintage that holds up well despite its age. Hephzibah Menuhin and Abbey Simon make a spirited team, and the Philharmonia sounds truly glorious under Kurtz. J. T.

PUCCINI: Turandot (see p. 44)

RACHMANINOFF: Rhapsody on a Theme of Paganini (see LISZT)

▲ **RACHMANINOFF:** Symphony No. 2 in E Minor, Op. 27. Los Angeles Philharmonic Orchestra, Alfred Wallenstein cond. Capitol SP 8386 \$5.98

Interest: Surging, romantic symphony
Performance: Intense
Recording: Full-blown
Stereo Directionality: Excellent
Stereo Depth: Fine

This is the very antithesis of Ormandy's luxuriant and elegant account of this music for Columbia (MS 6110). Where Ormandy bathes in the lush richness of the score, Wallenstein serves up a leaner, tauter performance. The Los Angeles Philharmonic plays superbly for its one-time Musical Director, and Capitol's engineers have produced a stereo disc impressive in its full-blown sound.

Of its kind this is a most satisfying performance; I myself, however, prefer to wallow more in the voluptuousness of the music with Ormandy, especially since Wallenstein adheres to the usual cuts while Ormandy plays it complete. M. B.

▲ **RAVEL:** Daphnis and Chloë (Complete Ballet). Boston Symphony Orchestra with the New England Conservatory Chorus and Alumni Chorus, Charles Munch cond. RCA Victor LSC 1893 \$5.98

Interest: Ravel's masterpiece
Performance: Incandescent
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

This is the performance that has long been familiar in its 1956 mono incarnation. It was recorded originally in January.

Hi Fi / STEREO

1955, and the present stereo issue speaks well for RCA's stereo capacities nearly six years ago. The present stereo disc easily manages the tremendous volume of sound pressed into the grooves and the over-all directionality and depth are good.

This is a much more dynamic reading of the score than Monteux offers in his recent London recording of the score (CS 6147) and the playing of the Boston Symphony is truly awesome in its spectacular virtuosity.

M. B.

RAVEL: Daphnis and Chloë; Alborada del Gracioso (see FALLA)

SAINT-SAËNS: Carnival of the Animals (see PROKOFIEV)

SAINT-SAËNS: Cello Concerto No. 1 (see LALO)

△ **SCHNABEL:** Duodecimet; String Trio. Monod Ensemble, Jacques Monod cond., Felix Galimir (violin), Renée Hurlig (viola), Charles P. McCracken (cello). Columbia ML 5447 \$4.98

Interest: Considerable
Performance: Excellent
Recording: Excellent

The String Trio was written in 1925, when Artur Schnabel was 43 years old, and the Duodecimet was composed in 1950, when he was 68 and only a year away from death. Both compositions have lean lines. The writing is linear and clean. This is modern music, bright, acidulous and sophisticated. It does not rely on traditional harmonies, although the performing repertoire of the great pianist might mislead one to expect that it would. The music is atonal and moves along contrapuntally, permitting both consonant harmonies and dissonances to develop along the way.

The Trio has a long, introspective slow movement, sandwiched between two vividly energetic movements. The Duodecimet is for twelve instruments—strings, winds and percussion. It consists of four short movements, lively and attractive.

Schnabel did not merely dabble in composition. Both pieces have real artistic stature and are obviously the product of a sensitive, creative mind. They are played with assurance and conviction, and recorded with clarity and fine balance. W. D.

SCHUBERT: 5 Minuets & 5 German Dances (see MOZART)

△ **SCHUBERT:** Piano Sonatas, Vol. 1—A Minor, Op. 42; C Major (1815); B-flat Major, Op. Posthumous; A Minor, Op. 143; C Minor, Op. Posthumous; B Major, Op. 147. Friedrich Wuehrer (piano). Vox Box VBX 9 3 12" \$6.95

△ **SCHUBERT:** Piano Sonatas, Vol. 2—A Major, Op. 120; G Major, Op. 78; A Major, Op. Posthumous; A Minor, Op. 164; D Major, Op. 53; E-flat Major, Op. 122. Friedrich Wuehrer (piano). Vox Box VBX 10 3 12" \$6.95

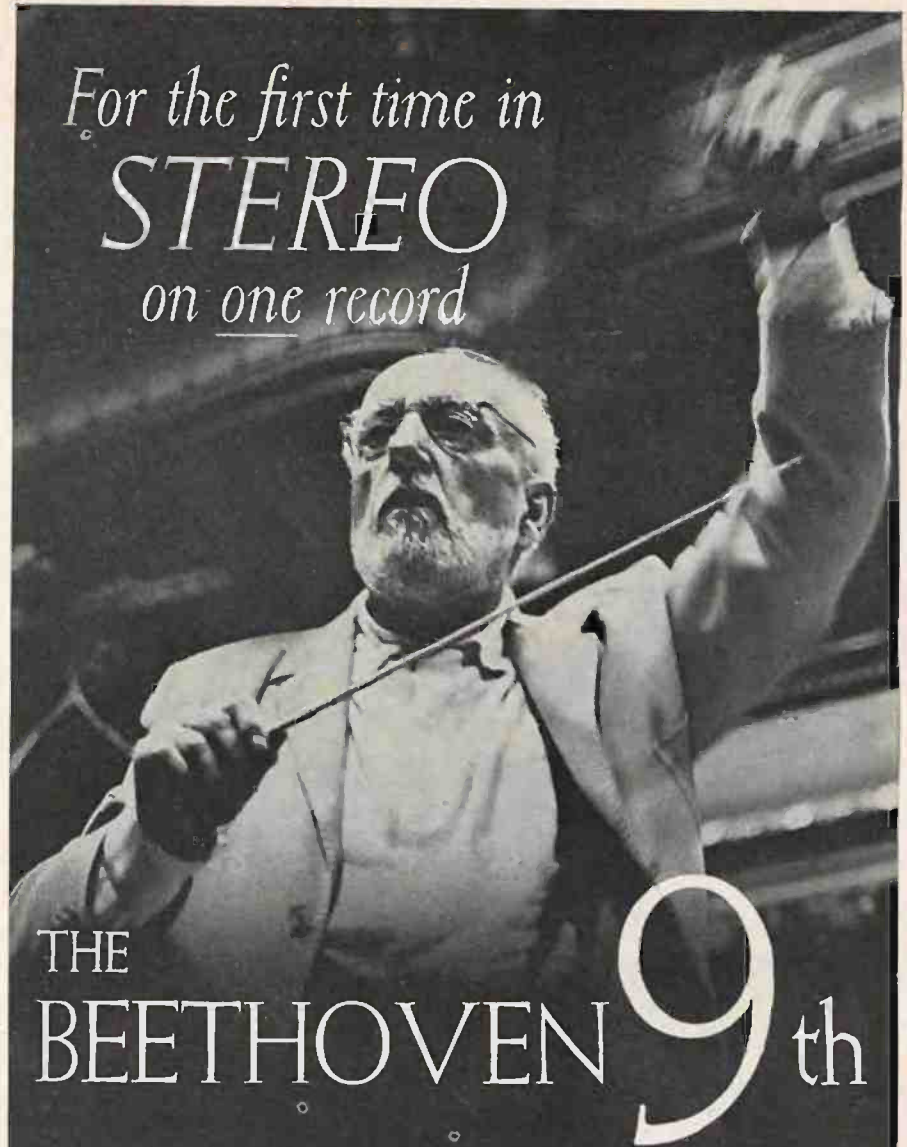
Interest: Great music
Performance: Very good
Recording: Good

Unless I am mistaken, Wuehrer has recorded all of the Schubert Piano Sonatas, and Vox plans to release them in successive Vox Boxes. At the very low price for which these packages sell, there are few better buys in the catalog.

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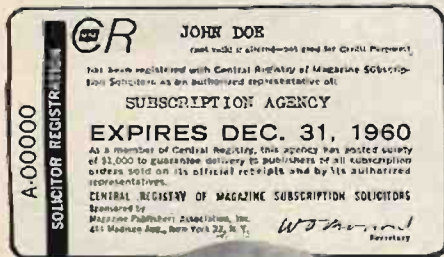
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others have faltered, however, and none but he has committed more than a few of the pieces to discs. There is some justice to this, praise be, for he is the best Schubertian of the lot over the long pull.

He plays the music with strength and ardor. He has a solid tone that is capable of singing. He understands the Schubert idiom, and even though there are times when his rhythms and phrasing lack grace, these are infrequent. There is no denying that he is no Serkin or Curzon in this or any other music, but he plays with integrity and apposite musicianship, and his strong sense of form is a positive asset. The recording is meritorious. *W. D.*

▲ **SCHUBERT:** Wanderer Fantasy; **SCHUBERT-LISZT:** Wanderer Fantasy. Alfred Brendel (piano) with the Vienna Volkoper Orchestra, Michael Gielen cond. Vox STPL 511,610 \$5.98

Interest: Two sides of a musical coin
Performance: Sensitive
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

Putting both versions of Schubert's big Fantasy on one disc was a good idea. There is enough difference between them to prevent monotony even if they are played one after the other. Liszt did a good job in his "concerto" arrangement of Schubert's piano solo. The orchestra, of course, adds color and variety of tone. It also adds sheer size that the piano alone cannot provide and which Schubert sometimes demands.

Brendel has a fine lyrical sense and an excellent stylistic conception of the music. He plays both versions perceptively, with pleasing tone and sensitive phrasing. In the Liszt adaptation, Gielen leads the orchestra with spirit and good balance, and the Vox recording is bright and full. *W. D.*

△ **SCHUMANN:** Piano Sonata No. 1 in F-sharp Minor, Op. 11; **CHOPIN:** Ballade No. 2 in F Major, Op. 38; Étude in G-sharp Minor, Op. 25, No. 6; Étude in F Major, Op. 10, No. 8; **KABALEVSKY:** Piano Sonata No. 3, Op. 46. Emil Gilels (Schumann), Vladimir Ashkenazy (Chopin), Yakov Zak (Kabalevsky). Monitor MC 2048 \$4.98

Interest: Top Soviet pianists
Performance: Communicative
Recording: Very good

It is not easy to perform the Schumann Sonata convincingly. It has a tendency to sprawl and to break up into fragments when played by most pianists. Fortunately, this does not happen here. Gilels has an impressively architectural conception of the composition and his interpretation gives it the unity it needs. His is a warm, lyrical performance, with ample power and communicativeness.

Ashkenazy's Chopin is stylish and deft. He is a pianist of tremendous potentialities. The charming Kabalevsky Sonata is played with spirit and refinement by Yakov Zak, who is generally overlooked in the listing of leading Soviet pianists. He is a fine artist, very musical and unaffected. Recording is entirely satisfactory. *W. D.*

▲ **SCHUMANN:** Symphony No. 3 in E-flat, Op. 97 ("Rhenish"); Manfred Overture, Op. 115. Philharmonia Orchestra, Carlo Maria Giulini cond. Angel S 35753 \$5.98

Interest: Certainly
Performance: In-and-out
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Excellent

Bruno Walter recorded a superlative performance of Schumann's *Rhenish Symphony* with the New York Philharmonic nearly two decades ago, but ever since then, many conductors have stubbed their toes on this score in the recording studio. Giulini doesn't quite bring it off as successfully as one had hoped in advance, either. Missing here is the passionate devotion and conviction which Bruno Walter brought to the score. This one is a good performance, without being in any way a fully matured and realized conception, a wholly dedicated and personally involved immersion in the Schumann aesthetic. It is to be fervently hoped that the "Rhenish" is one of the works that Columbia has been busily recording with Walter on the West Coast, for Walter is apparently the only active conductor today who can bring these qualities to Schumann's last essay in the symphonic form. In the meantime, this new Giulini version (in the edition by Mahler which seems to have become the standard one today) is probably the best of those available.

In the *Manfred Overture*, Giulini brings more fire and abandon to his performance, hence, is more convincing. Recording and playing is excellent. *M. B.*

▲ **R. STRAUSS:** Also Sprach Zarathustra—Tone Poem, Op. 30. Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 1806 \$5.98

Interest: Hi-fi showpiece
Performance: Superb
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Fine

Like the Munich performance of Ravel's complete *Daphnis and Chloé* Ballet reviewed on p. 100, this is a stereo version of a previous mono performance which has long been admired at the head of its mono class. The original master tapes of this performance were made even earlier than the Munich *Daphnis and Chloé*, dating as they do from early in Reiner's first season as conductor of the Chicago Symphony Orchestra (1953-54). The performance is a masterful one with a tremendous swagger and audacious quality which are the perfect realization of Strauss' score and which Reiner alone among contemporary conductors is successful in communicating. (Koussevitzky did it, too, in a memorable recording of 1955 which was at one time re-issued on Camden and it should be made available again.)

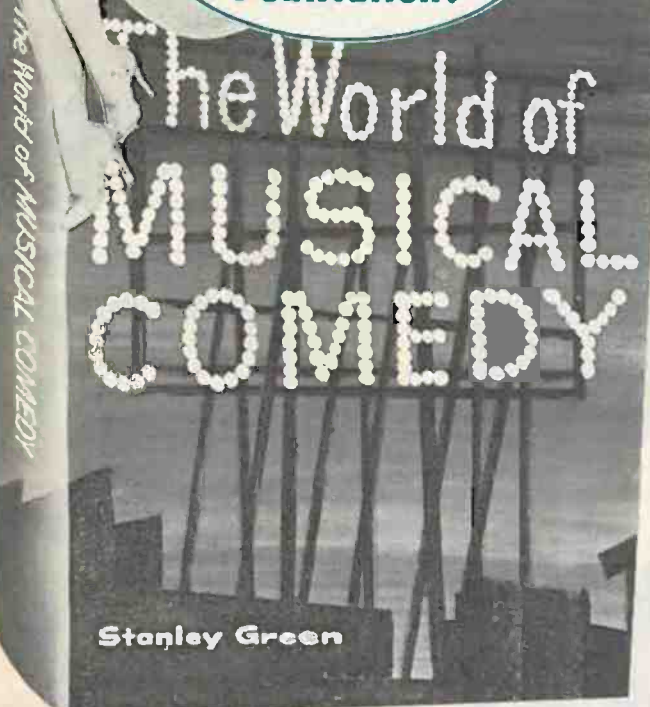
In the present stereo edition, the full impact of Strauss' masterful orchestration is palpably felt and the sorcery of Reiner's definition of that orchestration is superbly delineated. One small complaint: the mono edition filled out side 2 with a voluptuous performance by Reiner and his orchestra of Salomé's Dance from *Salomé*. Here, "Also Sprach" is spread out over the entire two sides giving a total playing time of less than 32 minutes for this disc. A superb but brief recording. *M. B.*

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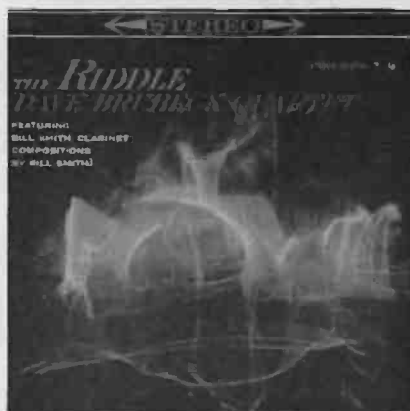
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△ Offbeat, that singularly enterprising small label, has cut another fine jazz disc featuring classic-oriented guitarist Charlie Byrd with his trio—*Jazz At The Showboat*. "This is delightful trio jazz played by men . . . who really are a *trio*, rather than a guitarist with rhythm backing." (see p. 107)



▲ MGM continues to build up a first-rate jazz series, this time drawing on a great veteran pianist, Earl "Fatha" Hines for *Earl's Pearls*. "... It may be news to some that he is playing today as well as ever . . . brilliantly and with impeccable taste. . . . This album is indispensable to a well-rounded collection of jazz." (see p. 108)



Reviewed by
RALPH J. GLEASON
NAT HENTOFF

Records reviewed in this section are both stereo and monophonic. 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. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.

. . .

▲ **JAZZ OASIS—THE CHARLIE BARNET QUARTET.** Charlie Barnet (tenor, alto, and soprano saxophones) with unidentified rhythm section. It's Only A Paper Moon; Honeysuckle Rose; Charlie's Blues & 8 others. Capitol ST 1403 \$4.98

Interest: Thin
 Performance: He's better with band
 Recording: Vibrant
 Stereo Directionality: Realistic
 Stereo Depth: Very good

Charlie Barnet's new quartet was recorded at a Palm Springs club for this album. Barnet's forte has always been as leader of a virile, shouting, big band. He has never been an important soloist. Barnet's soprano saxophone work has usually been beguiling and he's competent on alto. On the tenor saxophone, however, he is predictable and cliché-ridden; and it's the tenor he plays most here. His rhythm section is competent, but Barnet's generally stale ideas become quite wearisome over a whole album without the support of a blazing big band. I discover his support here consists of Arnold Ross (piano), Bob Bertaux (bass), Roy Roten (drums). *N.H.*

▲ **DAVE BRUBECK QUARTET—THE RIDDLE.** The Twig; Blue Ground; Offshoot; The Riddle; Quiet Mood & 3 others. Columbia CS 8248 \$4.98

Interest: Interesting modern jazz
 Performance: Con amore
 Recording: Excellent
 Stereo Directionality: Marked
 Stereo Depth: Good

This is the first LP of Brubeck's group without Paul Desmond. Here clarinetist Bill Smith takes Desmond's spot and the program consists of a series of witty, in-

H I F I / S T E R E O
 blazing big band. I discover his support here consists of Arnold Ross (piano), Bob Bertaux (bass), Roy Roten (drums). *N.H.*

▲ MGM continues to build up a

tricate and intriguing compositions by Smith which are essentially different views of the same themes. Brubeck is obviously stimulated to an unusual degree by the unorthodox framework and by the presence of a new voice. The recording is really first-rate in all respects and the music is a fascinating diversion from the usual small jazz group product these days. It is enjoyable on several levels simultaneously. As first-quality jazz for background and listening, it is bright and witty; for deeper and more concentrated listening it is a fascinating exercise in both individual improvisation and written jazz. Brubeck contributes helpful liner notes. *R. J. G.*

▲ **JAZZ AT THE SHOWBOAT—VOLUME 3: CHARLIE BYRD TRIO.** Charlie Byrd (guitar), Keter Betts (bass), Bertell Knox (drums). In A Mellotone; Funky Flamenco; Lay The Lily Low & 9 others. Off-beat OJ 3006 \$4.95

Interest: Byrd's best yet
Performance: Superior
Recording: Excellent

As annotator Tom Scanlan observes, this is easily Charlie Byrd's most substantial album so far because "there are no frills here. No special guests. No flutes. No oboes. No bassoons. No singers. No special arrangements. No attempt to do 'something else.'"

This is delightful trio jazz played by men who have achieved thorough integration over a long period of working together and who really *are* a trio rather than a guitarist with rhythm backing.

Bassist Keter Betts has a big, warm tone, and as Byrd says, "an instinctive sense of form." Bertell Knox is a briskly resourceful drummer with excellent taste in brush work. Byrd, as has often been noted, plays jazz on an unamplified Spanish guitar; and the non-electronic naturalness of sound is a pleasure to hear. Thoroughly trained as a classical guitarist, Byrd has consummate technique.

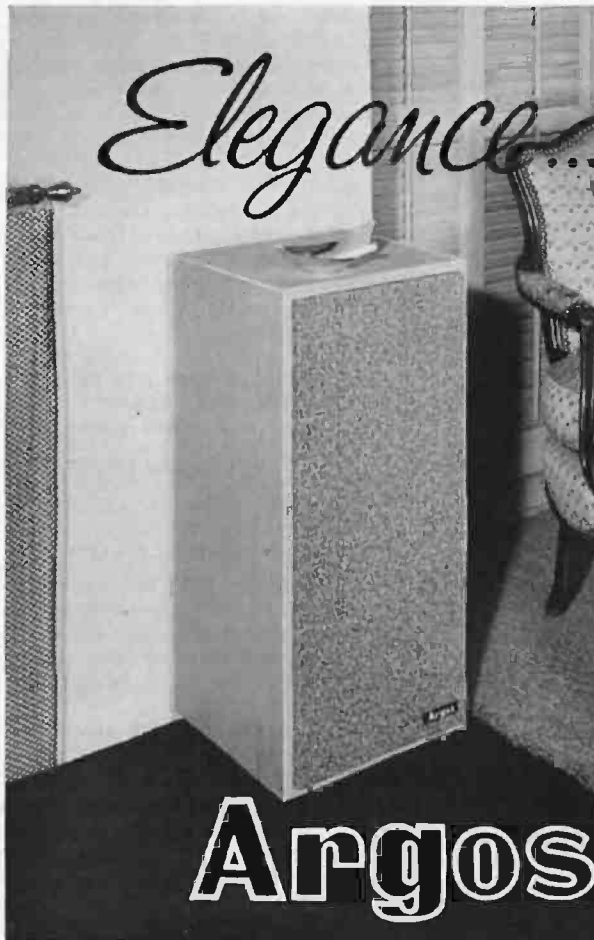
While I do not always find Byrd's ideas particularly challenging nor his emotional force irresistible, he is an excellent musician. And when heard in as relaxed a context as this, he can be thoroughly diverting. The album is certainly one of the better examples of informal, spontaneous jazz conversation. *N. H.*

▲ **TIGER RAG AND ALL THAT JAZZ—EDDIE CONDON.** Eddie Condon (guitar), Rex Stewart (cornet), Cutty Cutshall (trombone), Bud Freeman (tenor saxophone), Herb Hall (clarinet), Leonard Gaskin (bass), Gene Schroeder (piano), George Wettling (drums). Lazy Daddy; Tiger Rag; Sensation Rag & 5 others. World-Pacific 1292 \$5.98

Interest: There's better Eddie
Performance: Rather tired ensembles
Recording: Echoey in places
Stereo Directionality: OK
Stereo Depth: Adequate

This is a generally routine session of Condon-style Dixieland with relatively little direction. The rhythm section is occasionally too heavy; and at times, the ensembles sound logy. The soloists are good, particularly Bud Freeman. Also effective from time to time are the intense Rex Stewart; the warm, casual Cutty Cutshall; and the pungent Herb Hall. All, however, have

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Gene Schroeder (piano), George Wettling (drums). Lazy Daddy; Tiger Rag; Sensation Rag & 5 others. World-Pacific 1292 \$5.98



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been more stimulating elsewhere. The notes, incidentally, don't say so, but all except one song in the album were in the repertory of the Original Dixieland Jazz Band. N. H.

△ **MAINSTREAM JAZZ—ANDY GIBSON AND HIS ORCHESTRA.** Blueprint; Bedroom Eyes; I Got Nothing But You; Give The Lady What She Wants Most. RCA Camden CAL 554 \$1.98

Interest: Limited
Performance: Undistinguished
Recording: Good

One wonders why records like this are made as they are made. On one side is a collection of big band veterans playing a long blues written by the leader. It is too long, and the solos are not interesting enough to excuse it in an art form wherein many of the classic numbers have a time span of three minutes. The second side is made up of a sextet led by Harold Baker, a very good trumpeter formerly with Duke Ellington. Whatever value this LP has is concentrated in Baker's solos. Even at the RCA Camden price, this one seems like a questionable bargain. R. J. G.

▲ **JIMMY GIUFFRÉ, BOB BROOKMEYER, JIM HALL—WESTERN SUITE.** Pony Express; Apaches; Big Pow Wow; Topsy & 2 others. Atlantic SD 1330 \$5.98

Interest: Introspective modern jazz
Performance: Restrained
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: OK

Giuffrè, in his clarinet playing and in compositions for his trio (Giuffrè, clarinet; Bob Brookmeyer, trombone; Jim Hall, guitar) has carried the jazz concept of relaxation to downright lethargy. *Western Suite* is a work of monumental dullness. As descriptive of the Wild and Woolly West, it's sort of a cloudy day on the open range where all the gummen had unhappy adolescent experiences and even the sheriff is merely compensating for an underprivileged childhood. The best track is *Blue Monk*, possibly because the composer's structure sets up certain logical sequences which come off better than when the group is improvising on its own. R. J. G.

△ **LIONEL HAMPTON—SILVER VIBES.** Lionel Hampton (vibes) with four trombones and rhythm section except for one number with rhythm section only. *Speak Low*; *Day By Day*; *Poor Butterfly* & 7 others. Columbia CS 8277 \$4.98

Interest: Postgraduate vibes
Performance: It's all Lionel
Recording: OK

Except for *Blue Moon*, Lionel Hampton is accompanied by trombone quartet and full rhythm section. Hampton has solo space here and plays with a superbly flowing beat and infectious warmth. The album could have been more substantial but for the bland background. N. H.

△ **EARL HINES: EARL'S PEARLS.** Tea For Two; Willow Weep For Me; *Satin Doll* & 8 others. MGM E 3832 \$3.98

Interest: Great jazz for all
Performance: Beautiful
Recording: Top notch

That Earl Hines is one of the great jazz pianists of all time is not news; but it may be news to some that he is playing today as well as ever, which is to say brilliantly and with impeccable taste. This LP was cut last year when he was on tour with a trio (Carl Pruitt, bass; Calvin Newborn, guitar; Bill English, drums) and Earl is at ease throughout. The only fault is the inclusion of a sample of Hines' vocal efforts which might well have been saved for another release. Nevertheless, this album is indispensable to a well rounded collection of jazz. R. J. G.

△ **RED NICHOLS AND HIS PENNIES—PARADE OF THE PENNIES.** Red Nichols (cornet) and various groups. *Wail Of The Winds*; *Davenport Blues*; *King Kong* & 11 others. RCA Victor LPM 1455 \$3.98

Interest: Dull
Performance: Routine
Recording: Adequate for the time

I have no idea why RCA Victor felt that this sampling of largely inferior and commercial Red Nichols recordings warranted reissue—particularly in view of the really worthwhile jazz sides still available in the Victor vaults.

One track was cut in 1929, another in 1934, and the rest by a 1939 unit that varied in size. Nichols participated in several interesting early jazz recordings—none of them included in this album—but he himself was never a strikingly original soloist. Besides, he has little substantial sideman support in these performances. This one is expendable. N. H.

△ **ANDRÉ PREVIN AND HIS PALS—WEST SIDE STORY—**André Previn (piano), Shelly Manne (drums), Red Mitchell (bass). *Tonight*; *Cool* & 6 others. Contemporary M 3572 \$4.98

Interest: OK if you like the score
Performance: Previn's brittle
Recording: Excellent

I cannot agree with annotator Lester Koenig that in *West Side Story*, "... a real social problem in terms of brilliant theater ..." is brilliantly realized. The simplistic, ingenuous approach of Bernstein and his colleagues to the terribly complex problem of inter-racial and intercultural tensions in New York was somewhat like Ogden Nash writing an epic poem about Sacco and Vanzetti. The musical's book is shallow. Bernstein did, however, write a number of melodically attractive—if not especially fresh—tunes for the score. This trio's "jazz" version of them is clever but not substantial.

Previn, a man of many skills, is not an original jazzman. His technique is first-rate but his ideas are eclectic and his beat is brittle. It's true that his versions of these songs are often lyrically soothing and that occasionally he bursts into energetic improvisations; but the basic emotional impact achieved strikes this listener as trivial. He is at his best on ballads where he is romantic but not overblown (as in *Maria*). He's at his worst when trying self-consciously to play in the "funky" modern blues style (as in *America*). The one major soloist on the date is Red Mitchell. Drummer Shelly Manne is characteristically alert and resourceful. N. H.

▲ **SCHOOL OF REBELLION—BILL RUSSO AND HIS ORCHESTRA.** The Golden Apple; *What Is The Difference*; *Tanglewood*; *Pickwick* & 5 others. Roulette SR 52045 \$5.98

Interest: Eclectic modern jazz
Performance: Professional
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

The band, led by Russo and playing mostly his arrangements and compositions, is quite good. The overall sound is interesting and there is a nice variety of tonal color. The possibilities of stereo are utilized smartly and on one track, they actually get a jazz feeling as well as a jazz sound. The latter, by the way, is quite reminiscent in places of the Miles Davis Capitol sessions. However, the total effect of this music is far from the statement by the leader in the liner notes, "it teaches a new way of jazz" (an *a priori* concept equalled only by the statement following, "the listener must open his ears"). It is dull. Russo has always had a heavy pen, and even in his Kenton days when he was less the *avant gardist* than he is today, his work was pompous, far from being a "School of Rebellion," this is more like a counter-revolution against the real spirit of jazz. R. J. G.

△ **JAZZ FOR TWO TRUMPETS—SANTOS BROTHERS VIRTUOSOS UNLIMITED.** *If I Had You*; *Tea For Two*; *The Elves*; *Beat The Devil* & 6 others. MGM E 1015 \$3.98

Interest: Good modern jazz
Performance: Sprightly
Recording: Brilliant

Jazz fans and hi-fi fans alike (though the terms are not mutually exclusive) will dig this album because (1) it's good jazz, and (2) it's first-rate sound. The Santos Bros. are a pair of Mexican trumpet players who, despite the tongue-in-check liner notes, do play as if they had superior lung equipment. They improvise with spirit and with ingenuity on a variety of themes and swing at all times. Very pleasant listening. R. J. G.

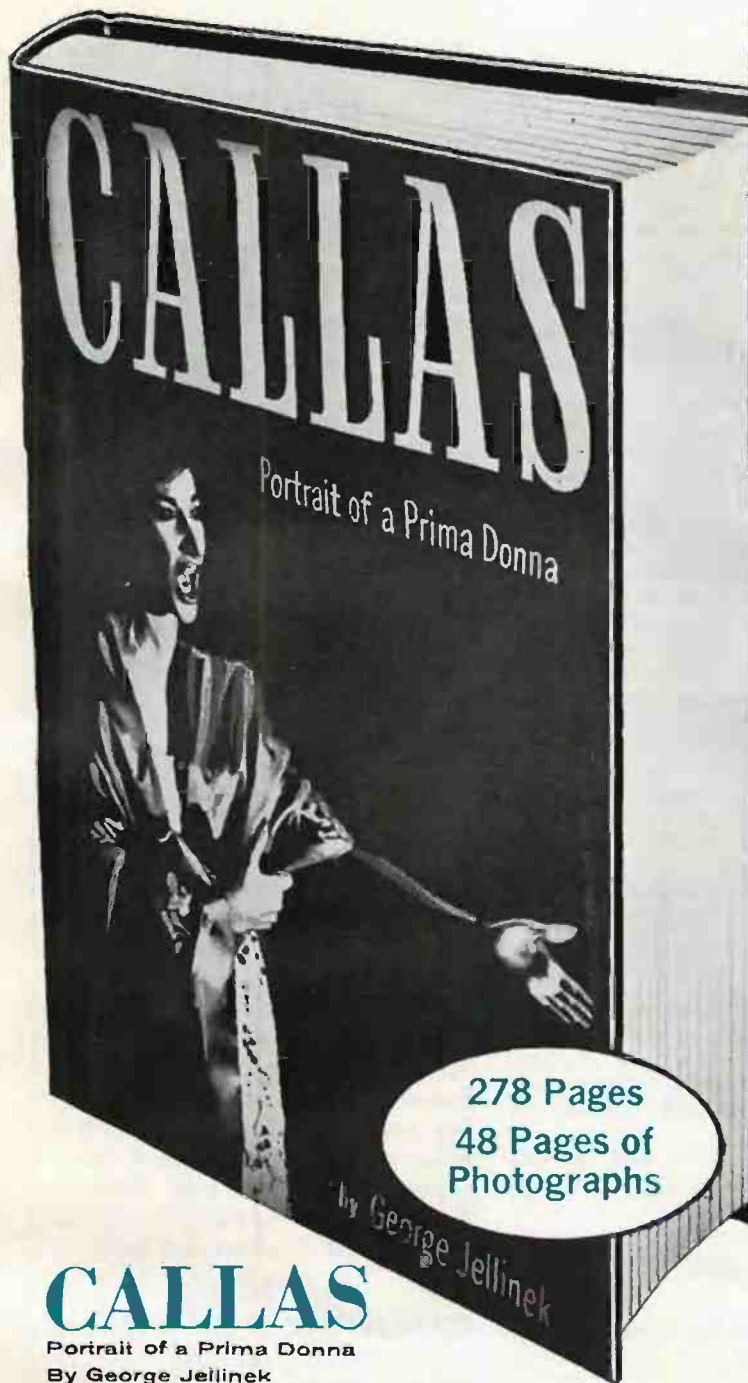
△ **TONY SCOTT AND HIS BUDDIES—MODERN JAZZ PERFORMANCES OF SONGS FROM "GYPSY."** *I Had A Dream*; *Small World*; *Little Lamb*; *Some People* & 6 others. Signature SM 6001 \$4.98

Interest: Limited
Performance: Stiff
Recording: Good

The idea of having jazz groups do LP's of music from Broadway shows is only a good one if the group is exceptional and/or the material is strong enough to carry it anyway. Neither is the case here; Scott's group seems strained and unnatural as though forcing itself. The tunes from the show, with the exception of *Everything's Coming Up Roses*, and *Some People*, do not seem to have made it with the listeners as yet. So this LP is a disappointment and merely proves that because one jazz show tune album was a success, others do not necessarily follow suit. R. J. G.

▲ **THE LEGENDARY BUSTER SMITH—**Buster Smith (alto saxophone) and combo. *Buster's Tune*; *September Song*; *Kansas City Riffs* & 4 others. Atlantic SD 1323 \$5.98

HiFi/STEREO



CALLAS

Portrait of a Prima Donna
By George Jellinek

About the Author...

George Jellinek, who has written for Opera News, Opera. The Metropolitan Opera Program, High Fidelity and Saturday Review, and is a contributing editor to Hi Fi/Stereo Review, has brought to this work his vast knowledge of the world of opera and of music.

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P 8527
or (Stereo)
SP 8527



Interest: Uneven
Performance: Buster's best
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

Buster Smith was born in Texas, but made his early jazz reputation in Kansas City. He worked with the Bennie Moten band and was part of Count Basie's first Reno Club unit, for which he also did some arranging. Smith remained in Kansas City when Basie came east, and he became a key initial influence on the late Charlie Parker.

In recent years, Buster has led his own band based in Dallas. Because of the demands of Buster's current audiences, his book contains elements of rhythm and blues. As heard in this session, however, his music is essentially a somewhat modernized version of the riff-based, relatively uncomplicated, tangy, hard-driving jazz endemic to the southwest in the thirties.

This album was supervised by Gunther Schuller, the classical composer and jazz critic. In a booklet with the album, Schuller details (with suspense worthy of a detective story) all the frustrations involved in finding Buster and in finally getting his band into a Dallas recording studio.

The results, while valuable, are not as consistent as they might have been. The ensemble sections are stale and could have been cut down even more. The sidemen are not especially remarkable and more solo space should have been given Buster. Unfortunately, the one extended Smith solo number, *September Song*, is weak. Buster now plays ballads with a minimum of jazz coloration. He and his men are at their best in medium and slow-to-medium tempos. Their *Late Late*, for example, projects a thoroughly relaxed, after-hours feeling and is almost in itself worth the price of the album.

Except for *September Song*, Buster's playing is lithely swinging and his conception—while no longer adventurous in view of the jazz developments of the past quarter-century—is personal and genuinely invigorating. N.H.

△ **CONCERT ON THE CAMPUS—CAL TJADER QUINTET.** Cal Tjader (vibes), Lonnie Hewitt (piano), Eddie Coleman (bass), Willie Bobo (drums) and on two numbers, Mongo Santamaria (conga drums). *Goodbye; Love For Sale; Cuban Fantasy & 5 others.* Fantasy 3299 \$3.98

Interest: Latin jazz
Performance: Skillful
Recording: Clear and clean

Cal Tjader, one of Fantasy's most consistent sellers, usually operates in a combined Latin-American and jazz groove. He does well in clubs on the West Coast as well as in college, junior college and high school concerts. This album is a selection from junior college concerts he played this past spring in Sacramento and San Jose.

Tjader is a fluent vibist who is best on ballads. He is always tasteful but seldom vitally stimulating. Similarly, his combo, while well integrated, rarely plunges as deeply into the emotions as this listener would prefer.

Even Mongo Santamaria, whose own two Fantasy albums have been brilliantly ex-

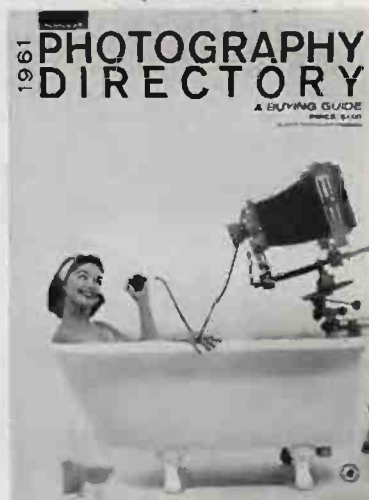
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citing, fails to receive sufficiently abandoned support in his two appearances here to stir up the fire he's capable of producing. Willie Bobo has a fierce timbales workout on *Cuban Fantasy*, but it would have been more effective in a stronger context. In summary, this is an entertaining album but not one that is likely to be long remembered. N. H.

▲ **BIG JOE RIDES AGAIN—JOE TURNER.** Joe Turner (vocals) with, among others, Coleman Hawkins (tenor saxophone), Vic Dickenson (trombone), Jerome Richardson (alto saxophone). Rebecca: Time After Time; Here Comes Your Iceman & 7 others. Atlantic SD 1332 \$5.98

Interest: Virile blues
Performance: Like Floyd Patterson
Recording: Very live
Stereo Directionality: OK
Stereo Depth: Could be better

Big Joe Turner, a vintage Kansas City blues shouter, has been prospering in recent years on the receipts from rhythm and blues singles and corollary in-person tours. Turner is one of the most aggressively assured of the city bluesmen. He sings with walloping power and his unique phrasing is more of a chant at times than it is conversational. The instrumental support is rockingly forceful. One track, *Pennies From Heaven*, was left over from the previous album and its stereo sound is quite primitive in contrast to the rest of the album. I question the justice, incidentally, of Turner's changing *Trouble In Mind* into *Nobody In Mind* and claiming composer credit even if the lyrics are different. That point aside, this is a lusty, uninhibited session. N. H.

△ **PHIL TALKS WITH QUILL—THE PHIL WOODS QUARTET—Phil Woods, Gene Quill (alto saxophones), Bob Corwin (piano), Sonny Dallas (bass), Nick Stabulas (drums), Dixie 1; Hymn For Kim & 4 others. Epic LN 3521 \$3.98**

Interest: Disappointing
Performance: Fiery
Recording: Good

Epic continues to place altoist Phil Woods in settings that for him are not optimum. Woods is one of the most impassioned and personal of the younger altoists and it makes little sense to pair him throughout a whole album with another altoist who is almost as intense but not distinctive nor original enough in style to make for effective contrast. To confound the error, the liner notes fail to make clear when Woods is soloing and when Quill is. The material is also not as varied as it should be. There's too much aggressive up-tempo construction work and too little of the "deep song" (the introspective ballad work) of which Woods is capable. N. H.

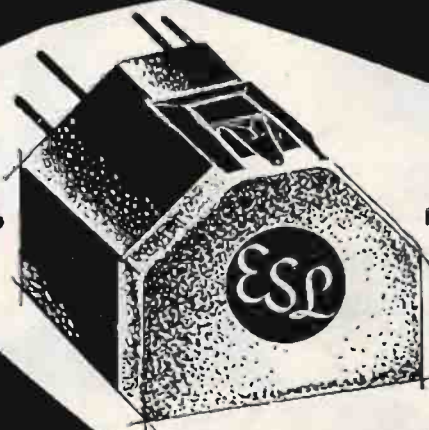
ERRATA

Our apologies are due Messrs. John Mehegan and Martin Williams for having erroneously captioned the Mehegan photograph on page 42 of our August issue with the Williams name and quotation. As the text of this story of Ornette Coleman bears out, Martin Williams' opinion of Ornette Coleman's work differs greatly from that of John Mehegan, whose photograph appeared. Ed.

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NOVEMBER

HiFi/Stereo
review

SPOTLIGHTS

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Reviewed by

RALPH J. GLEASON
DAVID HALL
JOHN THORNTON

4-TRACK CLASSICS

▲ **BEETHOVEN:** Wellington's Victory ("Battle Symphony"); **GROFÉ:** Grand Canyon Suite. Morton Gould and his Orchestra. (Time: 49:00) RCA Victor FTC 2006 \$8.95

Interest: Pictorialism unlimited
 Performance: Awtward Beethoven, tricky Grofé
 Recording: Spotty
 Stereo Directionality: See below
 Stereo Depth: Good acoustics

Beethoven's banal *Wellington's Victory*, celebrating that duke's victory at Victoria, is the patriotic potboiler *par excellence*. At the Manhattan Center ball room, used as recording locale, the assorted percussion instruments were allegedly placed according to the composer's directions, while the liner asserts that "field drums of the type used during this historical period, and many forms of artillery were ordered for the recording session." So far as I am concerned, the score is a poor concoction of noise, divided into two parts, the *Battle* and the "Symphony," with the British and French Armies, each entering from the "wings" to the respective tunes of *Rule Britannia* and the *Duke Of Marlborough March* which we know as "*For He's A Jolly Good Fellow*." Drums roll and roll and roll, the challenge is offered, the battle rages, and finally, after the "Symphony," the score comes to a welcome end. The sound on this tape is almost as bad as the music, coarse and overmodulated.

Grand Canyon is conventionally interpreted, but unconventionally recorded, with all sorts of gimmicky engineering including echo-chamber, "to add to the vastness of the canyon." The sound is much better than in the Beethoven farce. J. T.

▲ **BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67; **SCHUBERT:** Symphony No. 8 in B Minor ("Unfinished"). The Philharmonic Symphony Orchestra of London. Artur Rodzinski cond. (Time: 56:10) Westminster WTF 118 \$9.95

Interest: High, naturally
 Performance: Good
 Recording: Disappointing
 Stereo Directionality: Nice spread
 Stereo Depth: Good

Rodzinski has made a prodigious number of recordings for Westminster utilizing the Philharmonic Symphony Orchestra of
 OCTOBER 1960

London, of which the majority are excellent (the Shostakovich 5th still deserves a medal). Here he gives us good performances, polished and sturdy, without the excitement of his many other outstanding performances with this same ensemble. Tempos are carefully managed, nothing gets out of hand, but he does not galvanize the Londoners here as he did in such other Westminster albums as the Dvořák Slavonic Dances and the Wagner excerpts.

The performances are somewhat handicapped by the sound, which is coarse and thick in spots. I suspect this is the result of the tape processing, as the original disc pressings seem better. J. T.

▲ **BERLIOZ:** Symphonie Fantastique, Op. 14a. Virtuoso Orchestra of London, Alfred Wallenstein cond. (Time: 49:45) Audio Fidelity FCST 50003-4 \$8.95

Interest: High
 Performance: Unusually good
 Recording: See below
 Stereo Directionality: Widely divided
 Stereo Depth: Good sound

If memory serves me correctly, this ensemble was organized especially for Audio Fidelity when the company began to produce a series of exceptional serious music recordings. Representing some of the best musicians in England, the orchestra at once asserted its technical proficiency. Even though it takes more than that to come up with a great orchestra, for the short time the Virtuoso ensemble was together it enjoyed some really exceptional recording sessions. Perhaps the best of the entire lot was this performance under Wallenstein. I reviewed the mono and stereo discs and they represent the best sound I've yet heard on the Audio Fidelity label. It is therefore something of a disappointment to report that the 4-track tape has deficiencies. Climaxes are distorted and unclear. The bass line, so vital to this score, is clean and resonant on disc, but is here spotty and coarse. In direct comparison, the disc is superior to the tape most of the way.

Wallenstein's reading is as good, if not better, than anything he has ever recorded. He maintains full control and brings continuity to a score that poses extreme conducting problems. In the third section, he rivals the reading by Beecham for Capitol. Not so fierce in attack as Munch on RCA, Wallenstein nevertheless can compete on the highest level in terms of performance as a whole.

Stereo treatment places the basses on the right channel in the extreme corner, which is good, as it serves to clarify the important bass figuration. J. T.

▲ **DEBUSSY:** *La Mer*; *Ibéria* (No. 2 of

Images for Orchestra). National Opera Orchestra, Paris, Manuel Rosenthal cond. (Time: 43:00) Westminster WTC 128 \$7.95

Interest: High, of course
 Performance: Fair
 Recording: Fine
 Stereo Directionality: Wide separation
 Stereo Depth: Good

Rosenthal has made more than a dozen recordings for Westminster, the majority of them music of the French school, including an exceptional *Paise Nobles et Sentimentale* of Ravel, and a *Jeux* of Debussy that deserved a national award. But this account of *La Mer* and *Ibéria* does not approach the performances by Markevich on Angel, Munch on RCA Victor, or Ansermet on London.

La Mer is almost plodding, and there is no fire in his interpretation of *Ibéria*. Where he was so sensitive in creating the scintillating colors of *Jeux*, he appears almost indifferent in his handling of *La Mer*. The London issue of *La Mer* is definitely the better choice among the 4-track tape alternates. J. T.

▲ **GERSHWIN:** *Rhapsody In Blue*, *American In Paris*. Earl Wild (piano), the Boston Pops Orchestra, Arthur Fiedler cond. (Time: 32:55) RCA Victor FTC 2004 \$8.95

Interest: Great Gershwin coupling
 Performance: Brilliant
 Recording: Stunning
 Stereo Directionality: Expertly handled
 Stereo Depth: Good

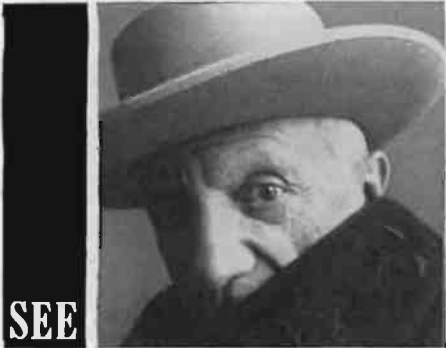
Both of these Gershwin scores are given brilliant treatment by Fiedler *et al*, with tempi inclined to the rapid side, and no exaggerated dynamics. Wild has probably had more experience with the "*Rhapsody*" than any of the present crop of active soloists, since he toured with the White-man Orchestra performing this piece some fifty times, and having done it hundreds of times since. His treatment is crisp, not dawdling; fleet, not syrupy.

American In Paris emerges in much the same manner, slick and saucy, with the usual sentimental middle section glossed over. Period pieces glitteringly served up by the Pops aided by some of RCA Victor's best engineering. J. T.

▲ **GROFÉ:** *Grand Canyon Suite*; **GERSHWIN:** *Piano Concerto in F*. Reid Nibley with the Utah Symphony Orchestra, Maurice Abravanel cond. (Time: 65:30) Westminster WPT 136 \$11.95

Interest: Popular Americana
 Performance: Fine
 Recording: Good
 Stereo Directionality: Too much on left
 Stereo Depth: Good sound

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ance of the Gershwin Concerto, splendidly recorded and vigorously interpreted. In the stereo department the Gershwin has too much emphasis on the left channel, but then the scoring itself seems partly responsible for the spatial unbalance. Nibley is better in this work than he is in the Westminster issue of *Rhapsody In Blue*, being fleet of technique and rhythmically just right. Grofé's *Grand Canyon Suite* is routinely performed, and does not measure up to the dazzling Mercury version with the Eastman-Rochester under Dr. Howard Hanson. Sound is warm and full throughout. J. T.

▲ **HANDEL:** *Messiah* (complete oratorio), Vienna Academy Chorus & Vienna State Opera Orchestra, Pierrette Alarie (soprano), Nan Merriman (alto), Leopold Simoneau (tenor), Richard Standen (bass), Herman Scherchen cond. (Time: 194:54) Westminster W 134 2 reels \$23.95

Interest: Noble masterwork
Performance: Just short of great
Recording: Good
Stereo Directionality: Effective
Stereo Depth: OK

These two hefty tape reels contain the music that was spread out over the eight stereo disc sides of Westminster's uncut version of Handel's *Messiah* issued not many months ago. Thus the tape issue costs exactly 3 cents more than the discs.

Scherchen uses an instrumentation that hews as closely as possible to Handel's 1742 original, just as he did in his 1954 monophonic recording (Westminster WAL 3306); but where he used English forces in 1954, he gives us here a thoroughly international contingent. The end result is a more refined but less rhythmically vital performance. He also retains some unusual ideas about tempo—notably in the *Amen* chorus, which is taken at a funereal pace, and in "For unto us a Son is born," which goes at a rapid clip, thereby depriving the "Wonderful, Counselor" climax of much of its impact. Neither is there as much ensemble precision on the part of the chorus as in the 1954 recording: "Great was the company of the Preachers" and "Let us break their bonds" are instances in point. The soloists range from adequate to excellent, with Standen and Simoneau showing up better than the bland Pierette Alarie and the vibrato-prone Nan Merriman (who nevertheless displays a fine dramatic sense).

Most of the lyrical episodes come off splendidly—the most moving of all being "Since by man came death." The recording as such is excellent, with the stereo division of the chorus being used with great effect, yet genuine taste.

A definitive stereo *Messiah* has yet to be achieved; and of the absolutely complete versions, this one—even with its shortcomings—is the only one that I would seriously consider owning. Otherwise, I'd stick to the monophonic sets by Boulton (London) or by Scherchen in 1954.

For those who want a *Messiah* complete on tape, this is the only one available at present and it has been excellently processed from start to finish. D. H.

▲ **MENDELSSOHN:** *Violin Concerto in E Minor, Op. 64;* **BRUCH:** *Violin Concerto No. 1 in G Minor, Op. 26.* Julian Olevsky

with the Vienna State Opera Orchestra. Julius Rudel cond. (Time: 54:07) Westminster WTC 129 \$7.95

Interest: Fine masterworks
Performance: Vigorous, strong
Recording: Thick, dull
Stereo Directionality: Good
Stereo Depth: Good

Olevsky plays both of these familiar masterworks with a large, bold, brilliant tone and a sure technique. His style is fluid; he essays the scores with authority beyond his years.

Rudel leads the Vienna players in a perfect backing for Olevsky's brilliant interpretations; but both soloist and orchestra are hampered by some of the worst sound yet to go onto a Westminster 4-track tape. The music sounds as if it had been sifted through a blanket, as though the microphones had been covered with coal sacks. From bottom to top, in both concertos, the timbre of the orchestra is dull, the character of its sound thick and soft. There must have been some fault in the processing of the tape. J. T.

▲ **MENDELSSOHN:** *Violin Concerto in E Minor, Op. 64;* **LALO:** *Symphonie Espagnole, Op. 21.* Mischa Elman with the Vienna State Opera Orchestra, Vladimir Golschmann cond. (Time: 54:35) Vanguard VTC 1623 \$7.95

Interest: Two masterworks
Performance: Adequate
Recording: Fair
Stereo Directionality: Well divided
Stereo Depth: Close sound

Mr. Elman, who made his American debut back in 1908, plays the Lalo score like a much younger man, and with much of his remembered tonal wizardry. For most of the Mendelssohn he provides a serviceable reading, careful and not very buoyant. He is best in the transparent, delicately nuanced shadings of the slow movement. Golschmann conducts lethargically and gives Elman merely adequate accompaniment. Vanguard's sound is dry, close, and rough in the loud passages. J. T.

▲ **MOZART:** *Requiem (K. 626).* Vienna Academy Chorus and State Opera Orchestra, Hermann Scherchen cond. With Sena Jurinac (soprano), Hans Loeffler (tenor), Lucretia West (alto), Frederick Guthrie (bass). (Time: 63:45) Westminster WTP 122 \$11.95

Interest: Masterpiece
Performance: Businesslike
Recording: Too dry
Stereo Directionality: Uneven
Stereo Depth: Not much

Westminster's Scherchen, turns in a business-like performance of Mozart's *Requiem*. His reading is hampered by inadequate sound. Dry-toned, with rather un-reverberant timbre, the tape is further handicapped by excessive print-through. In addition, the liner advertises four short Mozart choral scores, *Regina Coeli* (K. 118), *Ave Verum Corpus* (K. 618), *Te Deum* (K. 141), and *Sancta Maria* (K. 273), all conducted by René Leibowitz, but none of them appear on the tape.

Scherchen is at his best in the *Domine Jesu* and the *Agnus Dei*. The chorus is recorded way too far "forward" and the quartet lacks finesse during its ensemble work. Frederick Guthrie, however,

(Continued on page 117)

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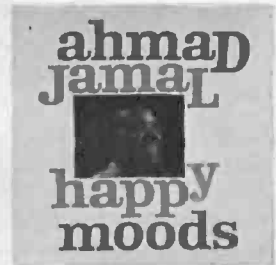
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Title	Interest	Performance	Recording	Stereo Quality	Score
SONGS OF HAWAII —Chas. K. L. Davis & Tom Monte Orchestra _____ Hawaiian Paradise, Blue Hawaii, Aloha Oe & 9 others. Everest T 41060 \$7.95	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓✓	15
THE BEST OF COLE PORTER —Frank Chacksfield Orchestra _____ I Love Paris, Begin The Baguina, Night And Day & 7 others. Richmond RPH 45005 \$4.95	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
THE AMERICAN SCENE —Mantovani & His Orchestra _____ My Old Kentucky Home, Yellow Rose Of Texas & 10 others. London LPM 70018 \$6.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓✓	13
WITH THESE HANDS —Roger Williams with Orchestra _____ Gigi, Greensleaves, Syncopated Clock & 9 others. Kapp KT 41023 \$7.95	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
IN A CHINESE TEMPLE GARDEN —Vienna State Opera Orch., Aliberti cond. _____ In A Chinese Temple Garden, In A Persian Market, & 6 other Ketelbey works. Westminster WTC 132 \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
COCKTAILS WITH CAVALLARO —Carmen Cavallara with Rhythm acc. _____ Arrivederci Roma, Say Darling, Just In Time & 9 others. Decca ST7 8805 \$7.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
FAMOUS CONTINENTAL MARCHES —Band of the Grenadier Guards _____ Marche Lorraine, El Alborico, Hoch Hapsburg & 9 others. London LPM 70023 \$6.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
ALL TIME BIG BAND HITS —Cyril Stapleton Orchestra _____ Tuxedo Junction, Skyliner, Take The "A" Train & 7 others. Richmond RPH 45006 \$4.95	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
DANCE, DANCE, DANCE —Geraldo & His Orchestra _____ All The Things You Are, Blue Danube, Carioca & 33 others. SMS S 35 \$7.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
LAWRENCE WELK presents DICK KESNER (violin) _____ Silver Moon, I Love You Truly & 10 others. Coral ST7 54044 \$7.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
SWING FEVER —Buddy Cole (Hammond Organ) & Orchestra _____ Pagan Love Song, Brazil, Frenesi & 9 others. Warner Bros. WST 1373 \$7.95	✓✓	✓✓	✓✓✓	✓✓✓	10
CONTINENTAL VISA RENEWED —Raoul Meynard Orchestra _____ Hi-Lili, Hi-Lo; Intermezzo, Two Guitars & 9 others. Warner Bros. WST 1320 \$7.95	✓✓	✓✓	✓✓✓	✓✓✓	10
99 MEN IN BRASS PLAY JOHN PHILIP SOUSA _____ Stars And Stripes, El Capitan, King Cotton & 7 others. Design-Livingston 4T 16 \$5.95	✓✓✓	✓✓	✓✓	✓✓✓	10
LATIN JEWELS —Tito Rodriguez Orchestra _____ Granada, Amapolc, El Manicero & 9 others. Tico TIC 400 \$7.95	✓✓	✓✓	✓✓✓	✓✓✓	10
LET A SMILE BE YOUR UMBRELLA —Lenny Herman Quintet _____ Ciribiribin, Time On My Hands, One Alone & 9 others. Livingston 4T 14 \$7.95	✓✓	✓✓	✓✓	✓✓✓	9
BEN LIGHT IN THE LIMELIGHT —Ben Light (piano) & Rhythm acc. _____ Sheik Of Araby, Isle Of Capri, Ain't She Sweet & 9 others. GNP GTC 1102 \$7.95	✓✓	✓✓	✓✓	✓✓✓	9
BIG MAN ON CAMPUS —Irving Fields Trio _____ Notre Dame Victory Song, The Eyes Of Texas & 12 others. Vox XTC 713 \$7.95	✓✓	✓✓	✓✓	✓✓	8

Interest:	Outstanding ✓✓✓	Moderate ✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓	Good ✓✓	Adequate ✓✓	Disappointing ✓
Recording:	Excellent ✓✓✓	Good ✓✓	Fair ✓✓	Poor ✓
Stereo Quality:	Outstanding ✓✓✓	Effective ✓✓	Uneven ✓✓	Poor ✓

(Continued from page 114)

turns in an excellent performance. The tape would be better reprocessed with some reverberation.
J. T.

▲ **RACHMANINOFF:** Piano Concerto No. 3 in D Minor, Op. 30. Van Cliburn (piano) with the Symphony of the Air, Kiril Kondrashin cond. (Time: 42:55) RCA Victor FTC 2001 \$8.95

Interest: Great documentary
Performance: Sensitive, compelling
Recording: Amazing, considering locale
Stereo Directionality: Very good
Stereo Depth: Very good

Recorded during the actual performance that took place at Carnegie Hall only two days after Van Cliburn's triumphant return from his Soviet success two years ago, this performance of the Rachmaninoff Concerto is positively amazing. The audience is so quiet that it is hard to believe the recording was not made under controlled conditions. RCA Victor engineers, hanging their microphones under obvious restrictions, obtained a remarkably accurate stereo sound, evenly divided, with the solo instrument slightly to the left. Van Cliburn's playing is beautifully miked, in proper relation to the ensemble. His is a youthful performance, tempered by a matchless accompaniment under Kondrashin's sympathetic conducting. The *Allegro*, with its tricky rhythms, poses a few problems; but it is in the *Adagio* and finale that soloist and conductor find themselves in truly perfect accord. Here they attain the kind of rapport that bespeaks wholly integrated musical purpose. This recording is an unusual documentation of a live performance, technically the best I've ever heard and worth owning on all accounts.
J. T.

▲ **RIMSKY-KORSAKOV:** Scheherazade—Symphonic Suite, Op. 35. London Symphony Orchestra, Sir Eugene Goossens cond. (Time: 41:30) Everest T 43026 \$7.95

Interest: Colorful program music
Performance: Very good
Recording: Superior
Stereo Directionality: Wide spaced
Stereo Depth: Excellent

Lacking the poetry of Beecham's fine job on Angel, the full blooded sound of Bernstein's Philharmonic recording on Columbia, the sonic impact of Dorati's Mercury issue, or the brightness of Ansermet on London, Goossens in his own way still manages to hold his own with this formidable competition. Given excellent technical assistance by Everest engineers, Goossens offers a taut interpretation, musically intelligent, detailed and subtle in nuance. He does not try to make a hi-fi dream out of this abused old favorite. Instead, he directs the score with a careful eye to its melodic line. The microphone pickup is somewhat distant, which allows full-throated climaxes to be heard without distortion and in proper balance. No print-through problems on this tape, which is the smoothest sounding of the 4-track reels I've heard yet.
J. T.

▲ **RICHARD RODGERS:** Victory At Sea—Vol. 1. RCA Victor Symphony Orchestra. Robert Russell Bennett cond. (Time: 46:16) RCA Victor FTC 2000 \$8.95

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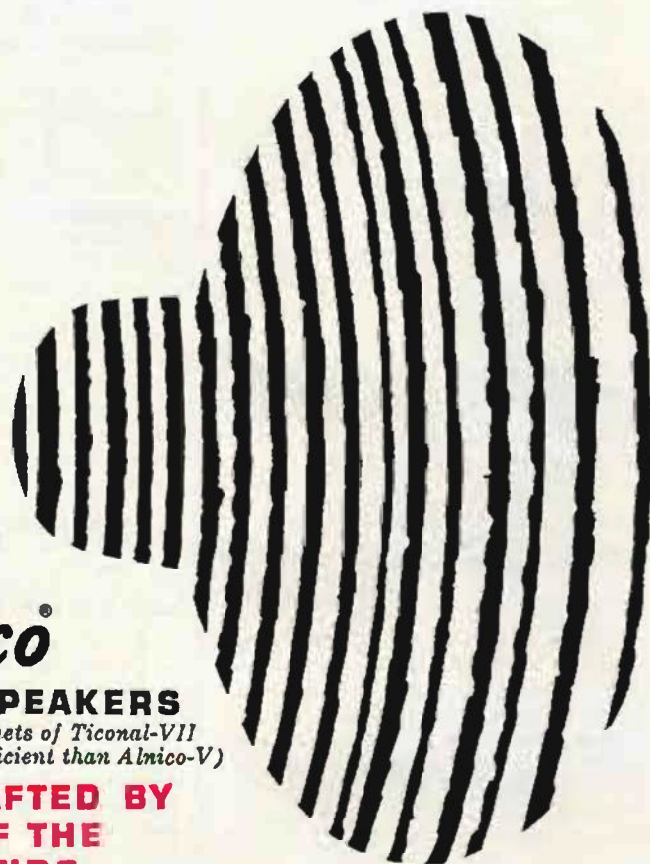
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Interest: Skilled TV film music
Performance: Polished
Recording: Great
Stereo Directionality: Very good
Stereo Depth: Good sound

The music to the *Victory At Sea* TV series is highly skilled accompaniment—episodic, fragmentary, descriptive. It is superior TV music because Rodgers is a prime craftsman, but it is nevertheless specialized music.

Splendidly engineered, with perfectly balanced spatial illusion, the orchestra under Bennett's capable direction plays flawlessly throughout. J. T.

▲ **TCHAIKOVSKY:** 1812 Overture, Op. 49; **RAVEL:** Bolero, Morton Gould Orchestra and Band, Balls by Schulmerich, Cannon by Carroll, Morton Gould cond. (Time: 29:52) RCA Victor FTC 2005 \$8.95

Interest: War horse pairing
Performance: Routine Ravel, mediocre "1812"

Recording: Sonically exciting
Stereo Directionality: Good
Stereo Depth: Great

This latest tape issue of the "1812" contains some of the most exciting sound on 4-track stereo. It is unfortunate that the performance itself is merely good without being superior. Much effort, however, was expended to make the sound extra special. The album was recorded in New York's Manhattan Center, on the 7th floor ballroom (acoustic volume 250,000 cubic feet, reverberation time 1.9 seconds at 1000 cps). Twelve condenser microphones in two sets of six were used to pick up the orchestra, seated in the conventional pattern. Cannon and carillon were recorded separately and dubbed into the master tape. Mr. Jack Pfeiffer, who produced the release, speaks briefly of the "Schulmerich Carillon" and the "Carroll Cannon" but does not amplify on these two important subjects except to state that the "cannon" was recorded in the Center Ball Room, and that a six-foot square thunder drum helped simulate projectile reverberation. Metal reflectors were used near the muzzle to amplify explosion acoustics, and to prevent damage. The finished project is a dazzling example of instrumental sound, but the final pages when cannon and carillon are introduced, fail to create much of an impression.

Both London and Mercury, who started the whole idea of recording the "1812" in original dress, have recorded better readings, and with better sound effects.

Bolero is given a conventional account, cleanly articulated, evenly played, but not very sensitive in phrasing. J. T.

▲ **TCHAIKOVSKY:** Manfred Symphony, Op. 58. (Time: 48:18). London Symphony Orchestra, Sir Eugene Goossens cond. Everest T 43036 \$8.95

Interest: Lesser known Tchaikovsky
Performance: Extremely fine
Recording: Great
Stereo Directionality: Good
Stereo Depth: Fine

One of the surprise performances of the early LP era was Toscanini's hair-raising reading for RCA Victor of Tchaikovsky's "Manfred," a work he allegedly considered a far cut above the more favored and

familiar Tchaikovsky symphonies. Still available on RCA Victor LVT 1024, the Toscanini effort is nearly matched in spots by Goossens, who only lacks the awe-inspiring Toscaninian incandescence in the climactic pages. Everest, however, has produced here a recording with some of its best engineering. Never much of a favorite with the public and rarely given a live concert hall chance, "Manfred" nonetheless contains some magnificent Tchaikovsky writing, particularly in parts of the second movement and the finale. Prodded by Balakirev into creating a tone poem based on Byron's creation, Tchaikovsky was temperamentally sympathetic to the tragic theme, wrote a work that even today requires a top ensemble to carry it off. The Londoners have no trouble. The 4-track tape is also remarkably free of print-through. J. T.

▲ **TCHAIKOVSKY:** Piano Concerto No. 1 in B-flat Minor, Op. 23. Peter Katin, with the New Symphony Orchestra of London, Edric Cundell cond. (Time: 32:20) Richmond RCH 40003 \$4.95

Interest: Perennial
Performance: Adequate to thrilling
Recording: Excellent
Stereo Directionality: Too much left
Stereo Depth: Good

There are many thrilling moments in the Katin-Cundell production of this famous old war horse, times when the performance rivals in excitement the Cliburn and Gilels recordings with RCA Victor. The weak moments are not in the tumultuous pages which abound throughout the score, but in the transparently lyrical measures, those tender valleys between the violent peaks of Tchaikovsky's beloved masterpiece. The combination, however, provides a great deal of electrifying sound. The engineering is on a par with London's best. Katin can be heard in even better form in the Richmond release of the Rachmaninoff Second Piano Concerto (RCH 40002) but the difference is slight. J. T.

▲ **TCHAIKOVSKY:** The Sleeping Beauty—Ballet, Op. 55 (substantially complete recording). Suisse Romande Orchestra, Ernest Ansermet cond. (Time: 128:00) London LCG 80036 2 reels \$19.95

Interest: Ballet masterpiece
Performance: Elegant
Recording: First-rate
Stereo Directionality: Tasteful
Stereo Depth: Good

The one and only wholly complete recording of Tchaikovsky's magnificent ballet panoply, based on Perrault's *Sleeping Beauty* fairy tale, is the 1956 monophonic version with Dorati and the Minneapolis Symphony for Mercury. Ansermet's is the nearest thing to it on stereo and in tape format, it makes for topnotch stereo listening.

Ansermet's musical treatment has elegance and beautifully molded phrasing as opposed to the kinetic excitement and passion conveyed by Dorati; and in its own way, it is equally satisfying.

The London UST tape processing is well done, with a minimum of crosstalk. D.H.

▲ **VERDI:** Aida (complete opera). Renata Tebaldi (soprano)—Aida, Carlo Bergonzi (tenor)—Radames, Giulietta Simonato (mezzo-soprano)—Amneris, Cornell MacNeil (baritone)—Amonasro, Arnold van Mill

(bass)—Ramphis, Fernando Corena (bass)—King & others with the Vienna Gesellschaft der Musikfreunde Chorus and the Vienna Philharmonic Orchestra, Herbert von Karajan cond. (Time: 149:30) London LOR 90015 2 reels \$21.95

Interest: Verdi masterpiece
Performance: Couldn't be better
Recording: Likewise
Stereo Directionality: Splendid
Stereo Depth: Impressive

When I heard the stereo disc issue of London's Vienna-made *Aida*, I was not sure whether the enthusiasm of my opera aficionado friends was wholly warranted; but having heard the entire performance through on this tape, all doubts are completely swept away.

Aida has never been a favorite opera of mine, chiefly because one has to suffer through the Meyerbeerian nonsense of the first two acts before getting to the heart of the human drama of Acts III and IV.

Those who seek the ultimate in spectacular stereo in the pageantry of Act II will not find it here; for Karajan has wisely soft-pedaled the merely obvious and has focused his whole conception around the dramatic conflict between Aida and Amneris on the one hand and between Aida and her father, Amonasro, on the other. All the rest, even Radames, serves as backdrop and foil—but how magnificently so! For me, the high points of these remarkable recorded performance are embodied in the opening of the Nile scene, which becomes almost an impressionist tone-poem, thanks to the superb illusion of varied perspectives offered in stereo sound, and in the two confrontations with Amneris by Aida (Act II) and by Radames (Act IV). Fine musician that Tebaldi is (and she is in beautiful voice here, too), Giulietta Simonato has both voice and a magnificent sense of drama. Indeed, Amneris almost becomes the true heroine instead of Aida! Cornell MacNeil's characterization as Amonasro is fierce, yet tender where need be, while Arnold van Mill is a most imposing High Priest.

The recording job and stereo production are masterly and the performance as a whole is such as to spoil one utterly for a mere opera house spectacle. Only a splendid wide-screen full color film could match it—given London's sound! The tape processing is superb, with virtually no crosstalk and a minimum of hiss. D.H.

4-TR. ENTERTAINMENT

▲ **THEODORE BIKEL SINGS JEWISH FOLK SONGS.** Der Rebe Elimelech; Di Yontevdike teyg; Mu Asapru; Lomir Zich Ibrabaten; & 11 others. (Time: 41:30) Elektra EKL 1510 \$7.95

Interest: Broad
Performance: Warm
Recording: Fine
Stereo Directionality: Good
Stereo Depth: OK

It is not necessary that one understand Yiddish or Hebrew to find this tape rewarding listening. Bikel sings with great charm, directness, and considerable personal warmth. It is obvious that he loves his material. The songs are "melodies I knew before I could say words at all," he says in his useful and sensible liner notes. There is a strain of truth in the idea that

all folk musics are linked together. Songs of the people, any people, have a genuineness that marks them from the other product. Bikel, though he disclaims being a folk singer and says instead "call me a singer of folk songs or a folksong singer," is an excellent transmission belt for this material. His actor's training, incidentally, is by no means a liability here. All in all, a delightful tape with the voice nicely centered and a good spread of sound around it. R.J.G.

▲ **CONNIE BOSWELL sings the RODGERS AND HART SONG FOLIO.** Everything I've Got Belongs To You; You're Nearer; I Could Write A Book; My Funny Valentine & 6 others. (Time: 37:00) Livingston 4T 17 \$5.95

Interest: Showtune pops
Performance: Adequate
Recording: Same
Stereo Directionality: See below
Stereo Depth: Adequate

Connie Boswell sings ten selections from some of the R & H musicals, treating the numbers in typical pops fashion. All is opulent and commercially bright, but nothing to really stir the corpuscles.

So far as engineering goes, Miss Boswell appears on one channel and then the other, or on two at the same time; and in some numbers she is on one channel and completely absent from the other. If you are a "purist" for stereo, you won't like some of the engineering here. J.T.

▲ **LIFE IS JUST A BOWL OF CHERRIES—MAURICE CHEVALIER.** Life Is Just A Bowl Of Cherries; You Must Have Been A Beautiful Baby; Please Don't Talk About Me When I'm Gone; Speak To Me Of Love; April In Paris & 7 others. (Time: 24:05) MGM STC 3801 \$7.95

Interest: Chevalier
Performance: Great
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

It is difficult to realize that Chevalier has been an active performer for more than half a century, and that for forty years he has been an international entertainer. Perhaps one reason is that he has from the first developed a style that does not burden him vocally. His renowned ability is based on dramatic stylization, with the voice used more as a medium for expression than as a vocal instrument. Thus he sounds as refreshing, as youthful, as charming as he did when he started to rise to fame in America with the film *Innocents of Paris* in 1929.

The dozen selections he sings here are all part and parcel of the growth of his success on this side of the Atlantic. The orchestra backing by Ray Ellis fits in exactly. A top tape of a top performer. J.T.

▲ **NAT "KING" COLE—LOVE IS THE THING.** Stardust; At Last; Ain't Misbehavin'; Love Is The Thing & 6 others. (Time: 30:33) Capitol ZW 824 \$7.98

Interest: Good pops
Performance: Good
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: OK

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day. However, the material here is either dull to begin with or else treated in that strange compromise between good taste and the rock 'n roll stereotype which has dimmed Cole's work in the past couple of years. Gordon Jenkins does the arranging and leads the band and there are some good moments here and there—but only some. The setup is the Capitol bland blend, straight across. R.J.G.

▲ **CAUGHT IN THE ACT—FRANCES FAYE**—The Man I Love; Just In Time; Malagueña; Fever; Barney Google & 5 others. (Time: 31:12) GNP Stereo GTC 1103 \$7.95

Interest: For goofy people
Performance: Sick
Recording: Good
Stereo Directionality: Meaningless
Stereo Depth: Adequate

Frances Faye is part singer, part dialogist, part comedienne, a wise-cracking humorist (?), whose parts do not add up to much, at least not on this tape. A favorite (the cover says) of Crosby, Sinatra, Garland and Gaynor, Faye does not really sing anything according to the book, the notes, the script or the score. An ad-libber who will change tunes in the middle of a song she's bored with, Faye is at her best in the fast wise-crack, the innuendo as subtle as a brush fire. A clever entertainer who makes the ancient pop classic *Barney Google* sound like an Armenian belly dance in English, Faye is supported by a very capable quintet that fits her act like the mouthpiece in a trumpet. This, then is thirty minutes of odd-ball entertainment by an unusual personality—a "documentary" complete with hysterical audience. J.T.

▲ **FRANK SINATRA SINGS FOR ONLY THE LONELY.** Angel Eyes; What's New; Ebb Tide; Only The Lonely & 6 others. (Time: 44:50) Capitol ZW 1053 \$7.98

Interest: Lives there a man, etc.
Performance: Definitive
Recording: Worthy to occasion
Stereo Directionality: Good
Stereo Depth: Good

This is the best vocal tape of popular ballads I have ever heard. Sinatra, who is without peer as a singer of this sort of material, is in excellent form; the accompaniment, by Nelson Riddle, is first-rate and the recording is excellent. Sinatra's voice is on right-center for a good spread with the band behind him. It's a fat tape, too, and Capitol has managed to do something here which I applaud: when you flip the reel, the music is right there and you don't have to run fast-forward to find it. Other companies should copy this as a convenience to the consumer.

Furthermore, this tape is one of the best exhibits in the whole tape vs. LP controversy. If the music is good, the tape is good, and a good tape is better than a good LP of the same thing. Try it and see.

No singer in American popular music has yet approached Sinatra's feeling for the sadness in our culture: no singer has yet approached his distillation of the American dream, filtered through fan magazines from a drive-in image and a dentist's office short-short story. This is, in every respect, a beautiful tape. I cannot imagine anyone who would not want it in their tape collection. R. J. G.

it. Other companies should copy this as a convenience to the consumer.

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Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

Records reviewed in this section are both stereo and monophonic. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33⅓ rpm and should be played with the RIAA amplifier setting or its equivalent. Monophonic recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monophonic phonographs and hi-fi systems.

△
Top Rank has produced in *A History of Spanish Flamenco* a two-disc album worthy of its name. *Manolo Caracol* sings in a style that is "coruscatingly pure . . . with unrestrained ardor and expressive ferocity." . . . In two *martinetes*, he sings alone in a performance that is one of the most successful on record in its evocative loneliness." (see p. 134)



POPS

△ **THE SWINGIN' SOUND—LES BROWN** and his Orchestra. Tonight; Mr. Moon; What'd I Do & 9 others. Signature SM 1019 \$3.98

Interest: Solid dance music
Performance: Crisply professional
Recording: Very well defined

Les Brown continues to lead one of the most dependable jazz-tinged dance bands in the field. The rhythm section lays down a fluid beat; the other section work is clean and accurate; and the solos are intelligent and moderately modern. Brown is somewhat hampered in this volume in that the program is made up entirely of Steve Allen's characteristically characterless songs. The set, however, is excellent in terms of enjoyable dance music. N.H.

▲ △ **CLAP HANDS! HERE COMES ROSIE!—ROSEMARY CLOONEY**, with Orchestra, Bob Thompson cond. Give Me The Simple Life; Too Marvelous For Words; Mean To Me & 9 others. RCA Victor LPS 2212 \$4.98; Mono LPM 2212 \$3.98

Interest: Standard stuff
Performance: A doll
Recording: Slightly sibilant
Stereo Directionality: Rosie's at center
Stereo Depth: Satisfactory

Rosemary Clooney has one of the most attractive, genuinely musical voices of any of the current pop singers. Each number is done with apparent effortlessness, yet each one demonstrates the singer's ability to convey warmth without affectation

△
Hanover has a special treat for lovers of fine gospel singing in *The Famous Ward Singers At The Apollo Theater*. "The emotional quality of good gospel singing ranks with that of any music in the world . . . this LP is a first-rate introduction to it." (see p. 135)



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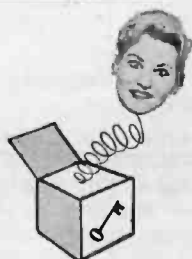
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and to sing with a nice swinging beat without distorting the meaning of the songs. I do wish, though, that her repertory had shown a little more imagination; apart from singing *Makin' Whoopee* as if it were *Makin' Hoopie*, the songs offer very few surprises. S. G.

▲ **A TOUCH OF BLUE—THE JONAH JONES QUARTET.** Jonah Jones (trumpet) and rhythm with the "Swinginest" Chorale. So Blue; Blue Champagne; Blue Skies & 9 others. Capitol ST 1405 \$4.98

Interest: Entertaining
Performance: Tasteful
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: First-rate

Capitol has wisely freshened the Jonah Jones' quartet sound by adding a largely wordless choir. The approach, as in all of Jones' work for Capitol, emphasizes the melody and keeps a steady, bouncing beat going. There are several mellow, unpretentious vocals by Jones. While the music is carefully tailored for a wide popular audience, this kind of pop jazz is certainly much more palatable than the glucose sentimentality of Billy Vaughn and similar pop instrumental groups. N. H.

▲ **MURDER, INC., with IRVING JOSEPH.** State's Evidence; We The Jury; Stool Pigeon; Double Cross & 8 others. Time S 2002 \$5.98

Interest: Musical necrophilia
Performance: Slick
Recording: First-rate

▲ **VOICES IN SONG—AMERICAN MUSICAL THEATER—GENE LOWELL SINGERS,** with Orchestra, Hal Mooney cond. Seventy-Six Trombones; It's All Right With Me; There's No Business Like Show Business & 9 others. Time S 2003 \$5.98

Interest: Show tune showcase
Performance: Topnotch chorus
Recording: Well, it's loud
Stereo Directionality: Girls on left;
boys on right
Stereo Depth: Some

▲ **THE PASSION OF PARIS—Hal Mooney and his Orchestra.** Can-Can; Autumn Leaves; Under Paris Skies & 9 others. Time S 2005 \$5.98

Interest: Parisian Hit Parade
Performance: Solid & tasteful
Recording: Satisfactory
Stereo Directionality: Pronounced
Stereo Depth: All right

▲ **PERCUSSION ESPAÑOL—AL CAIOLA.** Malagueña; Granada; La Paloma & 9 others. Time S 2006 \$5.98

Interest: Iberian Hit Parade
Performance: Frequently exciting
Recording: Needs bass
Stereo Directionality: All right
Stereo Depth: Some

As they are not able to attract the customers by offering "name" artists, some of the smaller labels have wisely tried to make their sales pitch on the basis of superior recording techniques, with particular emphasis on stereo. Command's *Persuasive Percussion* series has apparently convinced others that sonic values rate pretty highly on today's LP market, and now Time has inaugurated a line similar to Command's,

Stereo Directionality: Marked
Stereo Depth: Good

Off and on in the past couple of years American popular music has achieved a high point in morbid music. There even was a hit disc of a year or so ago called *Rumble* which consisted of minor chords on the guitar, played in such a way as to give an effect of ominous apprehension. This music may make good background sounds for reading the Kefauver report on *Crime In America* or for watching *The Untouchables*, but if you can take it on its own, you're ahead of me. (If that's the right phrase.) R. J. G.

▲ **GLORIA LYNNE—TRY A LITTLE TENDERNESS.** Intermezzo; Be My Love; Bali Ha'i; My Reverie & 8 others. Everest SDBR 1090 \$3.98

Interest: Fair pops vocals
Performance: Emotional
Recording: First-rate
Stereo Directionality: Good
Stereo Depth: Good

Miss Lynne has a voice that sounds like an emotional Carmen McRae. Its basic elements are a mixture of schmaltz and gospel music. She has mannerisms that also recall Dakota Staton. But she is reasonably pleasant, if not particularly individual, and the recording is well done all around with the voice on the right and the vocal group that backs her on the other channel with the Leroy Holmes band spread wide. R. J. G.

even to emulating their rather stark black and white covers. Unfortunately, I have heard nothing to date on the Time series that would seem to have lasting appeal. Though the company boasts of its sound, I have found that in most cases it is frequently unrealistic and harsh. This is not meant, however, to denigrate the generally entertaining programs they have assembled. *Voices in Song* offers the well-drilled Gene Lowell Singers in a program of show-stoppers, dating back to Cole Porter's *Friendship* from *DuBarry Was A Lady*. All good tunes to be sure, but perhaps the most unusual selection is *Tomorrow Mountain* from *Beggar's Holiday*. With a lyric obviously inspired by *Big Rock Candy Mountain*, the Duke Ellington-John Latouche song is an invigorating piece that reveals all too well what a great theater composer Ellington might have become.

The second LP, *Passion Of Paris*, covers some familiar Left Bank-Right Bank territory that is always a pleasure to visit again. Someone had the bright idea of finishing the package with the sound of a girl's heels as she walks from right to left to be picked up by some sport in an automobile. Unfortunately, the footsteps sound like spikes being driven into the first transcontinental railroad.

The *Percussion Español* album goes through the old heel-and-castanet clicking routine, though the percussion effects are not quite as pronounced as the title would indicate. Guitarist-arranger Al Caiola is credited with the generally flavorsome orchestrations, but the orchestra conductor remains anonymous. S. G.

HiFi/STEREO

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others. Time S 2006 \$5.98

Interest: Iberian Hit Parade
Performance: Frequently exciting

territory that is always a pleasure to visit again. Someone had the bright idea of finishing the package with the sound of

△ **MICK MICHEYL—BRAVO, MICK!** with Orchestra, Armand Canfora cond. Je l'attendais; Petite gamine; Grand comment? & 9 others. Decca DL 8966 \$3.98

Interest: Pleasant stuff
Performance: Real pro
Recording: Satisfactory

All twelve songs on this recording are the inspiration of the charming chanteuse who sings them so winningly. While Mlle. Micheyl has obviously spent many years filling her lungs with cabaret smoke, she is nevertheless a persuasive performer giving each number what is undoubtedly its definitive interpretation. If there are no standout melodies here, they still have great appeal and admirable variety. No translations are on the jacket. S. G.

△ **DANCE ANYONE?—THE NEW GLENN MILLER ORCHESTRA** directed by Ray McKinley. Land Of Dreams; Sunrise Serenade; Adios & 15 others. RCA Victor LPM 2193 \$3.98

Interest: A ghost story
Performance: Slickly imitative
Recording: Excellent

The Ray McKinley-Glenn Miller orchestra has proved to be the most successful of the "ghost" units who live basically on the conception and arranging ideas of dead leaders. Miller's scores—and the imitations of those scores here—are still serviceable as caressing dance music; but they're of little interest for actual foreground listening.

The band plays with impressive fidelity to the Miller sound and style; but since the original Miller recordings are still available—even if not in stereo—the work of McKinley and his associates seems gratuitously wasteful. McKinley would do better to return to a style and musical personality of his own. N. H.

△ **AN EVENING WITH YVES MONTAND.** Une demoiselle sur une balançoire; Voir; Flamenco de Paris & 9 others. Columbia WL 167 \$4.98

Interest: Certinement
Performance: Electrique
Recording: Splendide

Not only is this one of M. Montand's best records to date, but it is one of the most enjoyable recordings of French songs I have heard in some time. Wisely, Columbia recorded the singer during live performances; the sparks of communication between him and his audiences come through just as readily over the speaker.

M. Montand introduces almost every song with a word or two about its content, and then proceeds to give it all he's got. The repertory has no weak numbers, with my own favorites being the saga of the girl whose only happiness is swinging (on a swing), the gay *Les Amis*, and the tale of Marie's mink coat, *La Marie Vison*. The funny but touching bit about the waiter who thinks he is Fred Astaire (*Un Garçon dansait*) makes for a wholly delightful finale. S. G.

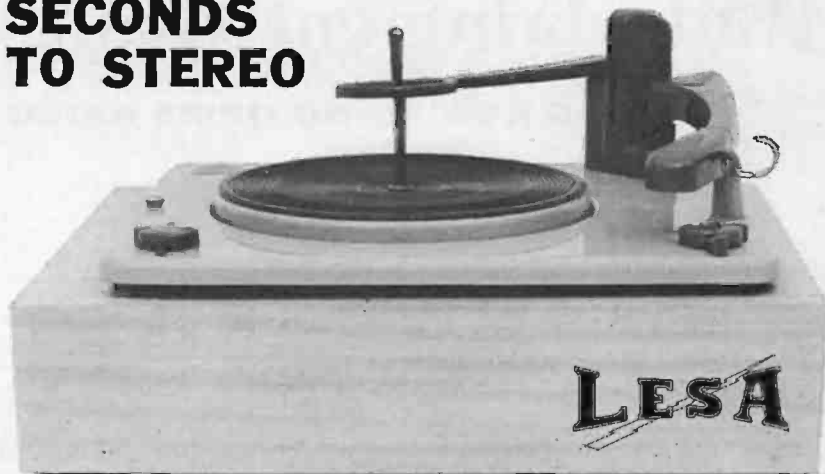
▲ **FLUTES AND PERCUSSION** with HAL MOONEY. My Reverie; Liza; Moon-glow; Little Girl Blue & 8 others. Time S 2001 \$5.98

Interest: Hi-Fi fun
Performance: Expert

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got. The repertory has no weak numbers, with my own favorites being the saga of the girl whose only happiness is swinging

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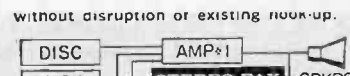


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Entertainment Music Miscellany

MORE NEW MONO ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
MOMENTS TO REMEMBER —The Norman Luboff Choir _____ Time Was, The Breeze And I, Tangerine & 9 others. Columbia CL 1423 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
BAXTER'S BEST —Les Baxter and His Orchestra _____ Because Of You, Blue Tongo, Quiet Village & 9 others. Capitol T 1388 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
CLASSICS WITH A CHASER —Caterina Valente with Werner Müller and His Orchestra— Tonight We Love, My Reverie, Full Moon And Empty Arms & 9 others. RCA Victor LPM 2119 \$3.98	✓✓	✓✓	✓✓✓✓	8
THE BAND WITH THAT SOUND —Les Elgart _____ If I Had My Way, The Man I Love, Blue Moon & 9 others. Columbia CL 1450 \$3.98	✓✓✓	✓✓	✓✓✓	8
SMOOTH AND ROCKY —Rocky Cole with the Al Cohn Orchestra _____ Little Girl, I Remember You, Let's Do It, Caravan & 8 others. Roulette R 25113 \$3.98	✓✓	✓✓✓	✓✓✓	8
POLISH COUNTRY DANCE PARTY IN HI-FI —Tadenzs Kozlowski Ensemble of Warsaw Come Magda Dance, At The Races, A Lady Diplomat; Go, Go & 8 others. Bruna BR 50138 \$3.98	✓✓	✓✓✓	✓✓	7
RAIN —The Dew Drops, Stuart Foster and Fi Fi Barton _____ Rain, Rainy Day, April Showers, Singing In The Rain & 9 others. 20th Fox FOX 3028 \$3.98	✓✓	✓✓	✓✓✓	7
THE SOUND OF MUSIC IN LATIN TEMPOS FOR DANCING —Edmundo Ros Orchestra— Morlo, Do Re Mi, Edalweiss, My Favorite Things & 8 others. London LL 3157 \$3.98	✓✓	✓	✓✓✓✓	7
THE 20th CENTURY STRINGS —Arranged and Conducted by Nicholas Flagello _____ Traumeri, Hora Staccato, Pavone, Jalousie & 6 others. 20th Fox FOX 3019 \$3.98	✓✓	✓✓	✓✓✓	7
THE BLEND AND THE BEAT —The Ames Brothers _____ S'Wonderful, Autumn Leaves, Hallelujah, Night Train & 8 others. RCA Victor LPM 2182 \$3.98	✓✓	✓	✓✓✓	6
PIANO ESPANOL —Lalo, his Piano and Orchestra _____ El Cumbanchero, My Shawl, Warsaw Concerto, Caravan & 8 others. Tico LP 1070 \$3.98	✓✓	✓✓	✓	5
ROCKIN' WITH WANDA —Wanda Jackson _____ Rock Your Baby, Fujiyama Mama, Dona'a Wana'o, Honey Bop & 8 others. Capitol T 1384 \$3.98	✓	✓	✓✓✓	5
STEP OUT SINGING —Tommy Edwards _____ Don't Fence Me In, Symphony, Tangerine, The Lomp Is Low & 8 others. MGM E 3822 \$3.98	✓✓	✓✓	✓	5
CUBAN FIREWORKS —Lita Baron, Bobby Ramos, George Hernandez Orchestra _____ Quimbombo, Nache De Rondo, Golden Moon, Donatita & 8 others. Dot DPL 3179 \$3.98	✓	✓	✓✓	4
MORE THEATER ORGAN IN HI-FI —Leonard MacClain playing the Tower Theatre Organ Cottage For Sale, St. Louis Blues, Dixie, Secret Love & 8 others. Epic UN 3655 \$3.98	✓	✓	✓✓	4
FERRANTE AND TEICHER PLAY LIGHT CLASSICS _____ Malaguena, Minuet In G, Hungarian Dance No. 5, To A Wild Rose & 8 others. ABC Paramount ABC 313 \$3.98	✓	✓	✓	3
FRANKIE YANKOVIC PLAYS THE ALL-TIME GREAT WALTZES _____ Blue Skirt Waltz; Now Is The Hour; You Can't Be True, Dear; & 9 others. Columbia CL 1443 \$3.98	✓	✓	✓	3

Musical Interest:	Excellent	✓✓✓✓	Pleasant	✓✓✓	Fair	✓✓	Disappointing	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Dull	✓
Recorded Sound:	Brilliant	✓✓✓✓	OK	✓✓✓	Fair	✓✓	Poor	✓

Recording: First Rate
 Stereo Directionality: Pronounced
 Stereo Depth: Fine

One can have a good deal of fun with this LP. The music is good throughout, consisting as it does of semi-jazz versions of a program of standard ballads. There is a marked ping-pong effect which the percussion exploits, the solo bits are isolated on one channel or another and there is considerable astute utilization of various timbres of sound. Quite a refreshing album for hi-fi bugs, with music that will please even the casual listener. R. J. G.

▲ **ANTHONY NEWLEY—LOVE IS A NOW AND THEN THING** with Orchestra, Eric Rogers cond. The Thrill Is Gone; It's The Talk Of The Town; Ask No Questions & 9 others. London LL 3156 \$3.98

Interest: All weepers
 Performance: Oddly appealing
 Recording: Fine

It is surely not the quality of his voice, but there is something oddly appealing about the singing of Anthony Newley. Though the voice is thin and excessively mannered, Newley, being a trained actor, manages to get across the message of these rather lachrymose ballads to a marked degree. I'll admit being stumped for an adequate explanation of just why his quavering British-accented crooning seems to be so right for these songs, but just listen to *What's Good About Goodbye*, *It's The Talk Of The Town*, and *I Guess I'll Have To Change My Plans*, and I think you'll see what I mean. S. G.

▲ **DANCE TONIGHT—THE NEWPORT YOUTH BAND.** The Big Rock; Valentine; Neat Beat; Jazz Me Blues; Autumn Nocturne & 8 others. Coral CRL 757350 \$4.98; Mono CRL 57350 \$3.98

Interest: Limited
 Performance: Good in context
 Recording: Adequate
 Stereo Directionality: OK
 Stereo Depth: OK

The *raison d'être* of this organization still escapes me. Aside from the clinical interest in the progress of a big band made up of youngsters (via their various LP's) there seems no reason for it. I have heard several youth groups better than this one and assume there are dozens more I have not heard. The music on this LP is worse than on their others, being a dull attempt to provide a rock 'n' rollish sort of dance music. Stereo or mono it's a bore. R. J. G.

▲ **SING A SONG OF SPORTS CARS (Mel Mitchell)—PAUL O'SHEA** with Four Jacks and a Jill. The Countdown At Le Mans; A Racing Man Who Loves His Car; Ballad Of Fon Portago & 9 others. Riverside RLP 5019 \$5.95

Interest: Amateur night
 Performance: Acceptable
 Recording: Good enough

Even the sports car fans for whom this recording is obviously intended may find things a little too tough for them. Mr. Mitchell, who wrote all the lyrics in the program, and to melodies long in the public domain, is determined to put the Oscar Brand on these songs of the scorched highway. The result is catastrophic. Incidentally, if you'd like to have a real old

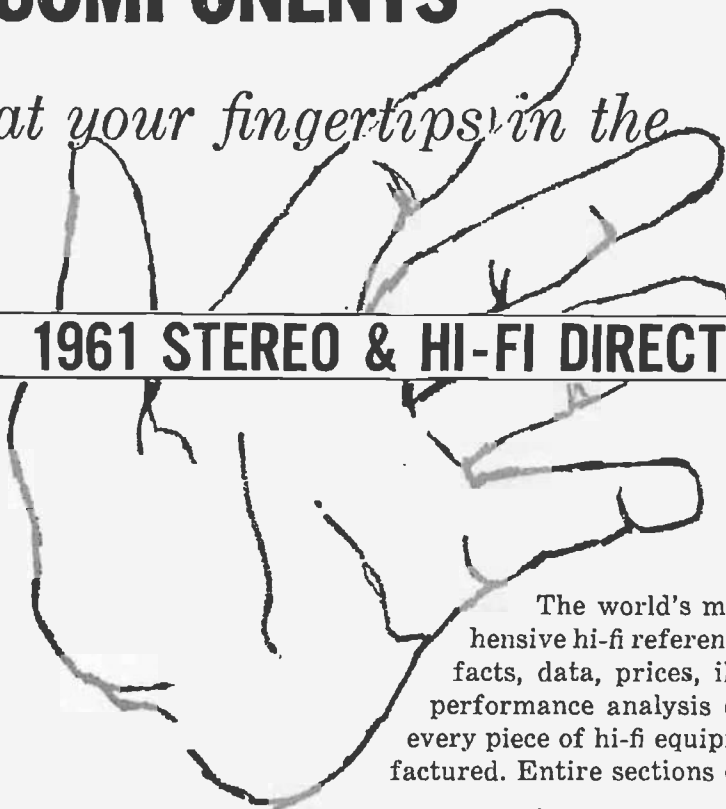
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MORE NEW ITEMS RATED AT A GLANCE

Title	Interest	Performance	Recording	Stereo Quality	Score
VOICES OF THE SOUTH —Roger Wagner Chorale My Old Kentucky Home, Go Down, Moses; Aura Lee & 11 others. Capitol SP 8519 \$5.98	✓✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	15
AT HARRAH'S CLUB —Guy Lombardo and His Royal Canadians On the spot recording involving various popular medleys. Capitol ST 1393 \$4.98	✓✓✓✓	✓✓✓✓	✓✓✓	✓✓✓	14
THE FRANZ LISZT STORY —Piano & Orchestra of Harry Sukman Liebestraum, Devil Dance, Hungarian Fantasy, Song Without End & 6 others. Liberty LST 7151 \$4.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
THE FRANZ LISZT STORY —Carmen Cavallaro (piano) & Jack Pleis Orchestra Liebestraum, Spanish Rhapsody, Les Preludes, Concerto & various Hungarian Rhapsodies. Decca DL 78999 \$4.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
GUITARS, GUITARS, GUITARS —Al Caiola Let's Dance, American Patrol, 720 In The Books, A String Of Pearls & 8 others. United Artists UAS 6077 \$4.98	✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	14
CLEBANOFF PLAYS GREAT SONGS OF THE CONTINENT Moritat, April In Portugal, Santa Lucia, Aufum'n Leaves, Heart Of Paris & 7 others. Mercury SR 60163 \$4.98	✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	13
DANCE ALONG WITH RUSS MORGAN —Music in the Morgan Manner Dolores, Small Fry, Wabash Blues, So What?, Johnson Rag & 7 others. Everest SDBR 1083 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
EXOTIC SOUNDS FROM THE SILVER SCREEN —Martin Denny's Group Ruby, Frankie And Johnny, Carioca, Chattanooga Choo Choo & 8 others. Liberty LST 7158 \$4.98	✓✓	✓✓✓	✓✓✓✓	✓✓✓	12
NOW THERE WAS A SONG! —Johnny Cash Honky-Tonk Girl, Transfusion Blues, Just One More, I Feel Better All Over & 8 others. Columbia CS 8254 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
RISE UP SINGIN' —Fred Waring and the Pennsylvanians Deep River, Steal Away, Ezekiel Saw The Wheel, Swing Low, Sweet Chariot & 9 others. Capitol ST 1396 \$4.98	✓✓✓	✓✓✓	✓✓✓	✓✓✓	12
BROADWAY YESTERDAY —Henrique Nirenberg Orchestra Mandy, You, Blue Skies, Rio Rita, Make Believe, Makin' Whoopee & 6 others. Musidisc MS 16012 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
THE MAGIC PIANOS OF LIBERACE AND GORDON ROBINSON Third Mart Theme, Greensleeves and 7 medleys of 22 popular songs. Coral CRL 757305 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
ON AND OFF BROADWAY —Evalyn Tyner (pianist) 'Til Tomorrow, Mack The Knife, Staying Young, Once In A Blue Moon & 8 others. Capitol ST 1431 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
STANLEY MELBA AT THE HORSE SHOW BALL Dance Medleys United Artists UAS 6075 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
LITTLE GRASS SHACK —Chick Floyd Orchestra Ebb Tide, Beyond The Reef, Bali H'ai, Blue Hawaii, Sweet Someone & 6 others. Liberty LST 7129 \$4.98	✓	✓✓	✓✓✓✓	✓✓✓	10
SONGS OF LOVE (Sigmund Romberg) —Jesse Crawford (pipe organ) Lover, Come Back To Me; One Kiss, One Alone, Desert Song, Silver Moon & 6 others. Decca DL 78941 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
SWING ALONG WITH AL MARTINO —Al Martino (singer) 'Til Had To Be You, All Of Me, That Old Feeling, Three Little Words & 9 others. 20th Fox FOX 3032 \$4.98	✓✓	✓✓	✓✓✓	✓✓	9

Interest:	Outstanding ✓✓✓✓	Moderate ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recording:	Excellent ✓✓✓✓	Good ✓✓✓	Fair ✓✓	Poor ✓
Stereo Quality:	Outstanding ✓✓✓✓	Effective ✓✓✓	Uneven ✓✓	Poor ✓

sing-along fete. Riverside supplies three sheets with the lyrics on them. S. G.

▲ **RICCARDO RAUCHI—ITALY'S MOST EXCITING SAXIST.** Carina; Labbra di Fuoco; Ci Vedremo Domanj & 9 others. Capitol T 10235 \$3.98

Interest: Breezy recital
Performance: Happy kid
Recording: Clear and clean

Riccardo Rauchi may well be, as is claimed, Italy's most exciting saxist, but they'll never prove it by this recording. Even though he seems to play well, most of the grooves are devoted to his singing a group of songs apparently intended for the amusement of the gay, mad throngs at San Remo. Apart from the title of the album being a bit misleading, I must confess that I really have no complaints as the gentleman has a winning way with these bright, engaging tunes. S. G.

▲ **MAVIS RIVERS SINGS ABOUT THE SIMPLE LIFE.** Mavis Rivers (vocals) with arrangements and combo directed by Dick Reynolds. Early Autumn; Home; It's A Great Feeling & 9 others. Capitol ST 1408 \$4.98

Interest: Respectable pops
Performance: Sweet, strong, clear
Recording: Well balanced
Stereo Directionality: Very good
Stereo Depth: First rate

Mavis Rivers has the relatively rare capacity to sing pop material sweetly without being saccharine. She also has a reserve of vigor that makes her work more forceful—when the material calls for it—than that of most pop singers. She also has better-than-average musicianship and she can make it count. Her accompaniment by Dick Reynolds consists of vibes, two guitars, and rhythm and is well suited to her style in that it's resilient, never strident, and consistently attractive. N. H.

THEATER, FILMS, TV

▲ **THE APARTMENT** (Adolph Deutsch). Hollywood Studio Symphony Orchestra. Mitchell Powell cond. United Artists UAS 6105 \$4.98

Interest: Appealing score
Performance: Couldn't be better
Recording: Nice, but a bit bright
Stereo Directionality: Well-defined
Stereo Depth: Some

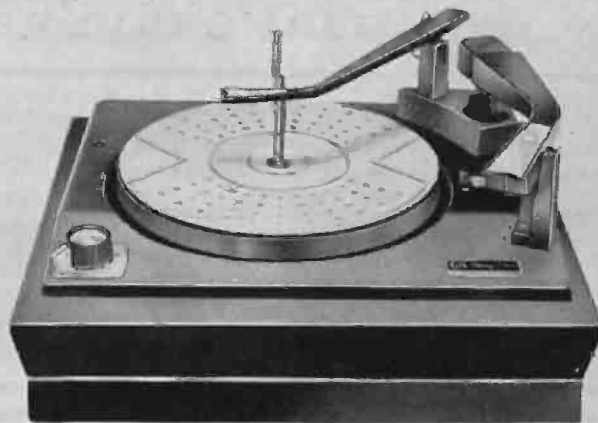
Even though that main theme will probably remind you of Sigmund Romberg's *Close-As Pages In A Book*, I rather think you'll enjoy this score. There is a bright, "big city" sheen to the whole thing, with various aspects of the tale delightfully caught in such tracks as *Ring A Ding Ding*, which sounds like a night on the town, and the humorously militant *Career March*. Stereo spreads things out quite nicely, and I'm sure you won't be disturbed by the fact that this is not an actual soundtrack release. S. G.

▲ **ELMER GANTRY** (André Previn). Original soundtrack recording. Orchestra, with André Previn cond. United Artists UAS 5069 \$5.98

Interest: Not well sustained
Performance: Previn takes care of Previn

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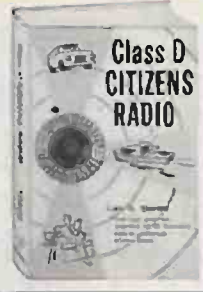
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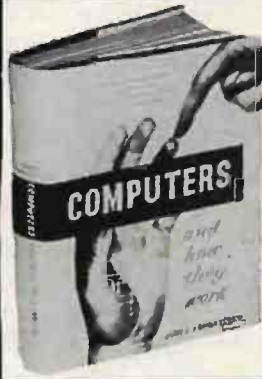
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Recording: Splendid
Stereo Directionality: Tasteful
Stereo Depth: All right

Here was an opportunity for young Mr. Previn to create a meaningful aural picture of Sinclair Lewis' revivalist hero. Unfortunately, he has failed to come up with anything that captures the spirit of the man or the events. Only fitfully dramatic, the score remains well within bounds of conventional Hollywood syrup, with its religious themes and romantic themes suggesting *A Man Called Peter* as much as they do *Elmer Gantry*. **S. G.**

▲ **ERNEST IN LOVE** (Lee Pockriss-Anne Crosswell). Original cast recording. Leila Martin, John Irving, Gerianne Raphael, Louis Edmonds, Sara Saegar & others, with Orchestra, Liza Redfield cond. Columbia OS 2027 \$5.98

Interest: Wilde-styled score
Performance: Girls fine; men weak
Recording: Bright sound
Stereo Directionality: Mostly well done
Stereo Depth: Sufficient

There is an almost built-in contagion about theatrical success. Now that George Bernard Shaw, via *My Fair Lady*, has provided the inspiration for the greatest musical comedy hit of all times, it was inevitable that other writers would look to another Irish-English playwright, Oscar Wilde, for suitable material.

Judging solely by the score of the musical adaptation of Wilde's *The Importance Of Being Earnest* it would seem that composer Lee Pockriss and lyricist Anne Crosswell have chosen well. To be sure, there does seem to be a feeling of Lerner and Loewe hovering over the proceedings, particularly with the pell-mell, staccato beat of some of the comic expressions. Moreover, in their petulant talk-singing, the two leading male actors, John Irving and Louis Edmonds, sound like Rex Harrison having a duet with himself.

But the main thing is that Pockriss and Crosswell caught the Wildean essence of the characters and the situations, and have come up with a score that is almost always tasteful, appropriate, and entertaining. *A Wicked Man*, a lively paean to a rather unorthodox Mr. Right, the lilting *Mr. Bumby*, and the propulsive *My First Impression* seem to me about the best numbers. The team is less happy on the ballads, however, with *Perfection* and *My Eternal Devotion* two rather trite expressions of love. And though it is amusing, I'm not quite sure that *A Handbag Is Not A Proper Mother* is exactly the right kind of song for the overpoweringly snobbish Lady Bracknell in the celebrated scene in which the unfortunate Jack Worthing asks her for her daughter's hand.

The bush-league Rex Harrisons mentioned above give the singing honors to the ladies almost by default. Nonetheless, I'm sure that Leila Martin and Gerianne Raphael, as their inamoratas, would more than hold their own on any musical comedy stage. The augmented arrangements rely on the harpsichord and the xylophone to emphasize the clipped wit of the more spirited items, and are especially helpful throughout. Stereo, which goes in for wide separations under the

HIFI/STEREO

assumption, perhaps, that people in Queen Victoria's day did not sing to each other in close proximity, generally imparts a nice theatrical flavor. S. G.

△ LOCK UP YOUR DAUGHTERS (Laurie Johnson—Lionel Bart). Original cast recording. Stephanie Voss, Frederick Jaeger, Terence Cooper, Hy Hazell, Richard Wordsworth & others with orchestra, Laurie Johnson cond. London 5550 \$4.98

Interest: Many delightful touches
Performance: Smashing company
Recording: Fine

A few months back, *Lock Up Your Daughters*, a London success, was scheduled to be presented on Broadway. Unfortunately, it met with all kinds of trouble on its way to New York and, as a result, expired on the road. Courageously, London Records then decided to release the original cast record anyway. All it had to do was to use the masters (and even the album jacket) of its British affiliate, English Decca, and offer it under its own label.

Like the previously discussed *Ernest In Love*, *Lock Up Your Daughters* was inspired by an English period comedy, in this case Henry Fielding's Restoration play, *Rape Upon Rape*. But don't let that fool you. For this is really a very moral tale, concerned more with virtue's preservation than violation. Thus, *On A Sunny Sunday Morning* is a light coloratura aria in which the sweet young heroine describes an imaginary seduction only to set a trap for an old lecher. And Hy Hazell's show-stopper, *When Does The Ravishing Begin?*, simply reveals the not-so-secret longing of a much neglected wife.

In general, composer Laurie Johnson and lyricist Lionel Bart admirably maintain the spirit of the tale. The rollicking title song ("Whether your daughter is pretty or plain/Once she has done it she'll do it again") sets a properly sly mood, and I was quite taken with the appealing ballade, *Kind Fate*. There is also an especially engaging duet, *Lovely Lover*, for a young couple unable to express their feelings in words. On the debit side are two jarringly modern pieces, *There's A Plot A-Foot*, set to an odd cha-cha beat, and *'Tis Plain To See*, which sounds like a soft shoe routine of the roaring Twenties.

The cast is first-rate, and the arrangements are quite satisfactory. S. G.

△ OH, KAY! (George Gershwin—Ira Gershwin—P. G. Wodehouse). Original 1960 cast recording. Danny Daniels, Marti Stevens, Bernie West, Murray Matheson, Eddie Phillips & others with Dorothea Freitag & Reginald Beame (pianos) & Pat Harrison (percussion). 20th Fox FOX 4003 \$4.98

Interest: It's still Gershwin
Performance: OK company
Recording: Splendid

This is not the score that the Gershwin brothers wrote for the 1926 musical; it is the score used for the 1960 off-Broadway revival. To enumerate the differences between them, *Bride And Groom* and *Heaven On Earth*, both from the original score, were cut; *Don't Ask* and *Dear Little Girl* have become, respectively, *Home* and

(Continued on page 134)

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Phillips & others with Dorothea Freitag & Reginald Beame (pianos) & Pat Harrison (percussion). 20th Fox FOX 4003 \$4.98

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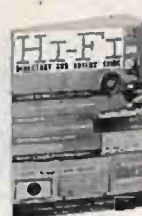
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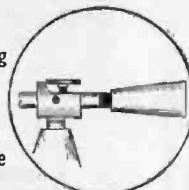
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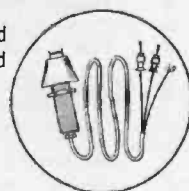
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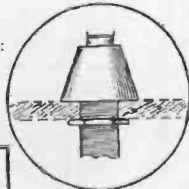
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(Continued from page 129)

You'll Still Be There with new lyrics by P. C. Wodehouse; two songs from an English musical, *Primrose*, have re-emerged with new Wodehouse lyrics as *The Twenties Are Here To Stay* (formerly *When Toby Is Out Of Town*) and *The Pophams* (formerly *The Mophams*); *Stiff Upper Lip* has been added from *A Damsel In Distress*; and *Little Jazz Bird* has been grafted from *Lady, Be Good*.

Now that we have all marked our score cards accordingly, what can we say of the patchquilt score that has resulted? Happily, it turns out to be an almost-consistent delight. All the really big *Oh, Kay!* songs—*Maybe; Do, Do, Do; Clap Yo' Hands; Someone To Watch Over Me*—are still intact, and if we consider the lack of relevancy of the original numbers it becomes apparent that the changes made, if not always for better, never for worse.

What counts the most is still to listen to the verdant freshness and vitality that Gershwin brought to everything he ever wrote. The score seems to bubble along from one sparkling number to another. It has pace and youthfulness and originality, and songs of undimmed appeal.

Because there have been so many changes made, I rather think you'll enjoy owning this recording, even if you already have the splendid Columbia release (CL 1050) of the original score. As for the singers, I prefer the current group, headed by David Daniels and Marti Stevens, to Columbia's with Jack Cassidy and Barbara Ruick. What's more, as the previous release had a cast assembled only for the recording session, there is a greater theatrical flavor inherent in the 20th Fox set. On the other hand, Columbia's use of a seventeen-piece orchestra contained many bright musical ideas that cannot be duplicated by the trio accompaniment on the new release. S. G.

FOLK

▲ **A HISTORY OF CANTE FLAMENCO** by MANOLO CARACOL. Manolo Caracol (vocals), Melchor de Marchena (guitar). La Cana; Fandangos & 24 others. Top Rank RDM-1 2 12" \$9.98

Interest: Immense intensity
Performance: Starkly passionate
Recording: Very good

We are indebted to Top Rank for a flamenco program, recorded in Spain by Hispavox, that succeeds in detailing the essence of flamenco. The enclosed, extensive notes contain a history of flamenco based on the research of Professor M. Garcia Matos and a description of the various main forms. Unlike most flamenco albums, this also contains complete translations of the lyrics.

The singer's style is coruscatingly pure; though he is now fifty, he sings with unrestrained ardor and expressive ferocity.

He is accompanied by an excellent guitarist, and in two *martinetes*, he sings alone in a performance that is one of the most successful on record in its evocative loneliness. The songs are mostly painful although some celebrate love and one is uniquely vindictive:

"Nobody comes near my bed. I am there

from so much suffering. Whoever dies from my bad intentions will feel even the bed clothes burning."

This is a most important album. N. H.

▲ **A COLLECTION OF CZECH FOLK SONGS.** Soloists and Chorus of the Pilsen Folk Music Ensemble, Prague, Symphony Orchestra, Czech Song and Dance Ensemble. At The Village Festival; When I Go To War & 20 others. Artia ALP 139 \$4.98

▲ **CZECHOSLOVAKIA IN SONG AND DANCE—THE FOLK MUSIC OF MORAVIA & BOHEMIA.** Folk Ensemble of Straznice, Folk Ensemble of Melnik, The Gay Cock; Sleep, My Son, Sleep & 12 others. Monitor MF 329 \$4.98

▲ **SLOVAK FOLK SONGS.** E. Farkas and his Ensemble, Brno Ensemble of Folk Instruments. Green Is The Grass; The Dove Flew Away & 16 others. Artia ALP 138 \$4.98

Interest: Multi-colored sampler
Performance: Spirited
Recording: Good

The two Artia albums and the Monitor set provide an interesting—and moderately instructive—cross-section of Czechoslovakian folk tunes. While the performances are not ethnic in the sense of field recordings, they have not been polished beyond the point of no authentic return.

A Collection Of Czech Folk Songs illustrates Henrietta Yurchenko's comment in the notes that in Czech music "song and dance are intimately related" and "the lyrics of these songs tell of the beauties of peace rather than the glories of war . . ." Translations of the texts are included.

The first side of *Czechoslovakia In Song And Dance* is devoted to the music of southern Moravia. As M. Stepanek observes, "White Bohemia has translated the dominant spirit of its song into a moderated expression . . . the music of Moravia is all flames and explosions . . ." The interpretations here are gay, witty, and tender. The second side, music of Bohemia, is more restrained but reflects considerable charm and ingeniously direct emotion. There are no complete translations of the songs, only paraphrases.

Slovak Folk Songs includes an excellent essay on the background of the music by Henrietta Yurchenko but inexcusably, there are no translations of the individual songs on the record. Otherwise, the performances—vocal and instrumental—are light-hearted, relaxed, and vernal.

The feeling of the best of the performances in the three albums has best been verbalized by Leos Janacek in a report on one of his collecting trips: "In the evening after sunset, the girls gather in the yard. The one with the best voice stands in front of the others and sings. The others then join in, holding hands and standing close together; their song is most strange and seems to spread out over the hill-tops, down into the valley and, in the distance, to dissolve into the water flowing through the dark forests." N. H.

▲ **BROTHER JOHN SELLERS—BAPTIST SHOUTS AND GOSPEL SONGS.** Brother John Sellers (vocals) with small combo. He's My Rock; Sinner Man; How Come Me Here & 9 others. Monitor MFS 335 \$4.98

Interest: Passionate gospel
Performance: Inappropriate backing
Recording: Good
Stereo Directionality: Pronounced
Stereo Depth: Fair

For the second time, Monitor has seriously weakened a John Sellers album with the wrong accompaniment. Mickey Baker's insistent electric guitar is irritating, and Panama Francis' back-beat is self-conscious and mechanical. The presence of a flute is totally inexplicable. Sellers sings with power and expressive skill but he is constantly battling his accompaniment. Sellers would be more effective if complemented by a gospel group such as the Drinkard Singers or by the best of all, The Staple Singers. Backing him primarily with New York jazz and studio players is comfortable for no one concerned. N. H.

▲ **SEVILLA. CUNA DEL CANTE FLAMENCO.** Gypsy singers and dancers of Seville. Fiesta Por Bulerias; Fiesta Ultrera & 9 others. London OS 25107 \$5.98

Interest: Undiluted flamenco
Performance: Intense
Recording: Very good

This is one of the most authentic and instructive flamenco albums of recent months. Several different forms of flamenco are harshly illuminated by a number of first-rate gypsy singers, among them the hoarsely urgent Juan Talega. There is also Antonio Mairena, whose version of the traditional religious processional song, the *sacra*, is cuttingly powerful. Mairena also sings a searing *Martinete*, accompanied by hammer and anvil. There is a natural atmosphere about the session so that the album has some of the *al fresco* flavor of Alan Lomax's Spanish series on Westminster. An excellent production. N. H.

▲ **SONGS OF MY PEOPLE—CANTOR JOSEF "YOSSELE" ROSENBLATT.** (vocals) with unidentified accompaniment. My Yiddische Momme; Aheim, Aheim; Eili, Eili & 7 others. RCA Camden CAL 597 \$1.98

Interest: Strongly nostalgic
Performance: Unabashedly emotional
Recording: Adequate for its age

Josef Rosenblatt was one of the major Jewish cantors of the early part of the century. Camden has already issued two valuable albums of his religious interpretations (*Masterpieces Of The Synagogue*, Vols. 1 and 2, CAL 453, CAL 507). There are religious songs here too, including a grimly dramatic *Yohrzeit* (Death's Anniversary) and a fiery *Eili, Eili*. There are also, however, several less cosmic secular numbers such as the perennial *My Yiddische Momme*, an irresistible lullaby; and even a Yiddish translation of Massenet's *Elegie*. Victor has many other important Yiddish recordings in its archives, and I hope Camden doesn't just stop with Rosenblatt. A Pierre Pinchik series might be a good follow-up. N. H.

▲ **DOLORES VARGAS—"EL TERREMOTO GITANO."** Dolores Vargas (vocals) with Pepe Castellon (guitar). Angelitos Nagros; Asi Se Baila & 9 others. Dacca DL 4019 \$3.98

Interest: Full-strength flamenco
Performance: Fierce

HiFi/STEREO

Recording: Good
Stereo Directionality: Well-balanced
Stereo Depth: Convincing

Dolores Vargas ("The Gypsy Earthquake") has performed extensively in Spain and has even been signed for TV by Ed Sullivan. She has a voice of raw, slashing power; her dancing is incisive; and her castanet-playing is sizzling. She has a sense of rhythm few jazz vocalists can match.

The program is remarkably well balanced. It includes solo dances, darkly passionate soliloquies, and a version of the *Martinete* that contains a brilliant section in which Miss Vargas' dancing is accom-

panied only by the beat of a hammer against an anvil.

There is also a despairing song of the miners. *Por Tarantas*, played as a guitar solo; and a witty popular dance, *Garraïn Catalan*. An excellent record for both *aficionados* and neophytes. N. H.

△ **THE FAMOUS WARD SINGERS AT THE APOLLO THEATER.** The Seven Seals; When The Saints Go Marching In; Give Me That Old Time Religion & When I Get To Glory; He'll Never Fail You & 6 others. Hanover HM 8011 \$3.98

Interest: Excellent gospel singing
Performance: Electrifying
Recording: Location

Recorded at the Apollo Theater in New York (not usually known for its religious presentations!), this package of gospel songs by one of the leading vocal groups in this field is stimulating, exciting, and rewarding listening. The emotional quality of good gospel singing ranks with that of any music in the world and has a more direct effect on the audience than most. When the performance occurs with a natural, genuine audience with spontaneous reactions as is the case here, it is unusually interesting. There has been increased interest in recent years in gospel singing and this LP is a first-rate introduction to it. R. J. G.

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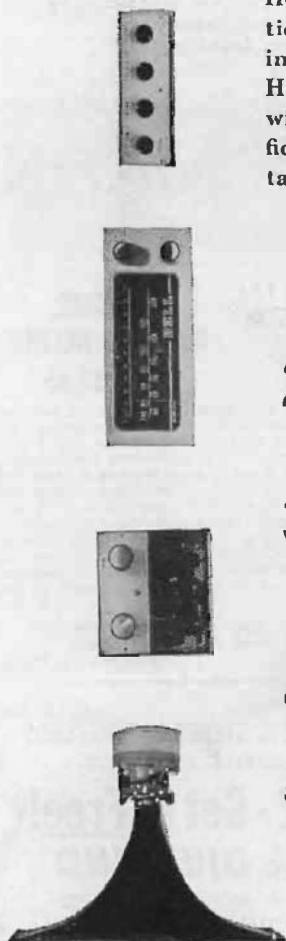
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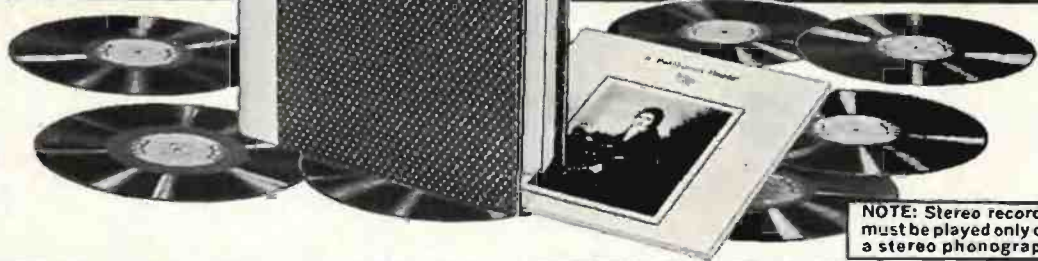
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