



SEPT EMBER 1961 • 50 CENTS

# HiFi/Stereo

review

HOW TO GET THE MOST FROM YOUR TUNER ■ TRENDS IN TONE-ARM DESIGN ■ ANIMAL ACTORS ON THE STAGE

HERMANN SCHERCHEN: WIZARD OF GRAVE-SANO ■ MUSICAL INSTRUMENTS OF MANY LANDS ■ SELECTING RECORDS FOR BACKGROUND LISTENING ■ THE MONTH'S TOP RECORDS

HOLBROOK 212  
R E THOMAS  
2219 HIGHLAND AVE  
UTICA 4 N Y



# THE FISHER X-101-B

*56-Watt Stereo  
Master Control Amplifier*



\$189.50

■ The X-101-B is easily the most powerful and versatile Master Control Amplifier in its range. Its many unusual design features make it an ideal choice as the foundation of a stereo system of exceptional quality. It has ample reserve power to drive even the most inefficient of speaker systems. With the X-101-B's Center Channel Power Output you can enjoy the special pleasure of a center-channel speaker system *without* the added cost of an additional amplifier. Tape recording enthusiasts will be delighted with the exclusive tape-monitoring circuit. This is the only system that permits the user to monitor tapes and still make full use of the entire range of audio controls and switches during subsequent playback—*without* changing cable connections. Input and output facilities for the Fisher Spacexpander are located *before* the tape recorder output, so that all types of programs, as well as recordings, may have reverberation added if it is so desired.

## OUTSTANDING FEATURES

■ Where the available space does not permit ideal placement of the two speaker systems, or where the program material has excessive separation, the solution is simple—with the X-101-B Stereo Dimension Control. If you would like the enriched tonal advantages of a center channel speaker, or if you would like to connect a remote speaker system, you will find the X-101-B fully equipped for either or *both*, fully controlled from the *front panel*. There is a total of 14 inputs, 3 speaker outputs and 4 outputs for associated components—easy to connect and your complete guarantee against obsolescence. Architectural brass finish control panel.

*Fine Wood Cabinets In Walnut (10-UW)*

*and Mahogany (10-UM)*

*Metal Cabinet (Model MC-2)*

\$24.95

\$15.95

# THE FISHER XP-4

*The First New Speaker  
Development In Years!*



\$199.50

■ The Fisher XP-4 represents a totally new approach in loudspeaker design. It is the world's first loudspeaker system in which the conventional metal frame of the bass speaker has been completely eliminated, and with it all parasitic vibration and unnatural coloration of sound. In its place, the XP-4 utilizes the heavy walls of *the cabinet itself* as a massive supporting structure for the bass speaker cone. The entire space behind the cone is packed with AcoustiGlas. The combined result of these features (patent applied for) is truly thrilling clarity in bass and middle-frequency sound. The hemispherical tweeter, too, is of the finest. "Handled high frequencies exceptionally well and with excellent dispersion," says AUDIO. The XP-4 had "extremely heavy construction and seemed to be much heavier than comparable speaker systems. It certainly conveys a feeling of luxury." Plan to hear the XP-4.

## OUTSTANDING FEATURES OF THE XP-4

■ Total of FOUR speakers: 12" bass unit with two-inch voice coil. Two 5" mid-range speakers (AcoustiGlas packed, to eliminate cone break-up.) Two-inch hemispherical high-frequency unit for wide-angle (120°) treble dispersion. Separate Balance Controls for middle and high frequencies. Theatre-quality three-way crossover network uses heavy air-core coils and oil-filled condensers, assuring maximum performance of each speaker within its assigned range.  
SIZE: 12½" front-to-back x 24½" x 14". SHIP-  
PING WEIGHT: 53 lbs. IMPEDANCE: 8 ohms.

*Available In Oiled Walnut, Cherry, Mahogany  
and Unstained Birch, Sanded Finish*

# FISHER 500-B

65-Watt FM Stereo  
Multiplex Receiver

WITH EXCLUSIVE  
STEREO BEAM



\$359.50

■ Stereophonic FM is now a thrilling reality, and the perfect instrument for its full enjoyment is the new Fisher 500-B. For here, on one beautifully integrated chassis you will find a high-sensitivity, wide-band FM tuner plus Multiplex at its best, a stereophonic master audio control center, and a powerful, 65-watt stereophonic amplifier. Simply add two speaker systems and you are ready for regular or stereo FM broadcasts. Add a record player or tape recorder and the wonderful world of recorded music as well is yours to enjoy. Installation time—merely minutes, because of the single chassis. Best of all is STEREO BEAM, the Fisher invention that tells you instantly whether or not a station is broadcasting in Multiplex. Completely eliminates the 'try-and-find-the-Multiplex' problem of conventional Multiplex tuners. Plan to see and hear the fabulous 500-B FM-Multiplex Receiver at your Fisher dealer.

## OUTSTANDING FEATURES

■ Its FM sensitivity is a remarkable 0.7 microvolt for 20 db of quieting with 72-ohm antenna. Its total of FOUR I. F. stages assures increased dynamic range, high selectivity and markedly superior suppression of noise and interference. Special phase-linear, wide-band circuitry is used throughout to achieve minimum distortion and maximum stereo separation over the entire range of audible transmitted frequencies. There is a separate sub-channel noise filter that eliminates noise and hiss on stereo FM programs without impairing the full tonal frequency range.

Fine Wood Cabinets In Walnut (30-UW)  
and Mahogany (30-UM)

\$24.95

# FISHER FM-100-B

FM Stereo Multiplex  
Wide-Band Tuner

WITH EXCLUSIVE  
STEREO BEAM



\$229.50

■ In the quality field, more Fisher tuners are sold than all other brands combined. The new FM-100-B is a perfect example of why this is so, and has been for twenty-four years. For this tuner couples the finest wide-band design with advanced Multiplex circuitry—features that are a 'must' for good FM-Stereo reception. The high-gain Golden Cascode 'front-end' plus FIVE I. F. stages and FOUR limiters assure the clearest and most reliable reception of even the weakest or most distant of stations. This ability to operate perfectly on weak signals is equally important in large cities, where steel buildings and other man-made obstacles impair FM reception when ordinary tuners are used. As for Multiplex, STEREO BEAM makes it a pleasure, not a problem, because this Fisher invention senses electronically whether or not a station is broadcasting in Multiplex—and signals this fact instantly, automatically.

## OUTSTANDING FEATURES

■ Sensitivity is 0.6 microvolts for 20 db of quieting with a 72-ohm antenna. The FM-100-B has a signal-to-noise ratio of 70 db, a capture ratio of 2.2 db and an alternate-channel selectivity of 60 db. The Local-Distance Switch is extremely useful in locations near powerful FM stations. The exclusive Muting Circuit works on both regular and stereo FM broadcasts, eliminating annoying hiss and noise between stations when tuning. The sub-channel noise filter for Multiplex eliminates annoying hiss without impairing program fidelity in the slightest. Heavy architectural brass finish control panel.

Fine Wood Cabinets In Walnut (30-UW)  
and Mahogany (30-UM)

\$24.95

Metal Cabinet (Model MC-2)

\$15.95



# THE FISHER

WORLD'S OLDEST AND LARGEST PRODUCER,  
HIGH QUALITY TUNERS • RECEIVERS • AMPLIFIERS  
SPEAKER SYSTEMS • MASTER AUDIO CONTROLS



**AVERY FISHER**  
*Founder and President*  
*Fisher Radio Corporation*

**With the addition** of the magnificent new Fisher plant in twenty-acre Fisher Park, Milroy, Pennsylvania, our engineering and manufacturing facilities are now by a greater margin than ever the largest in the high fidelity industry. It is more than fitting that our products have for twenty-four years been setting the standards in high fidelity reproduction. The list of Fisher 'Firsts' is their greatest testimonial. And we are equally proud of the roster of Fisher owners—world leaders in the arts, sciences and professions—a list such as *no other manufacturer* is in a position to publish. It is the truest index to the quality of our products and a copy is yours for the asking. In the pages that follow we have brief descriptions of our latest products. I urge you to write for our new and beautifully illustrated catalogue, as well as the valuable and extremely helpful Stereo Installation Guide. I believe you will find both worth having.

*Avery Fisher*



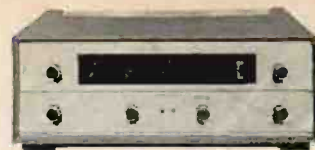
### THE FISHER 800-B

**65-Watt FM-AM Multiplex Receiver**  
*With Exclusive Stereo Beam*  
First of its kind. Simply connect a record player and two speakers for a complete stereo system. **\$429.50**



### THE FISHER FM-50-B

**FM-Multiplex Wide-Band Tuner**  
*With Exclusive Stereo Beam*  
Most sensitive and selective tuner in its class. STEREO BEAM instantly indicates Multiplex. **\$189.50**



### THE FISHER FM-200-B

**FM-Multiplex Wide-Band Tuner**  
*With Exclusive Stereo Beam*  
Acclaimed World's finest. Lights signal and automatically switches on FM-Stereo programs. **\$289.50**



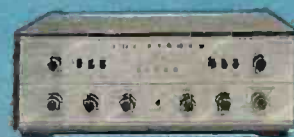
### THE FISHER FM-1000

**FM-Multiplex Wide-Band Tuner**  
*With Exclusive Stereo Beacon*  
Special model for broadcast station use and for the audio connoisseur seeking the ultimate. **\$419.50**



### THE FISHER MPX-100

**Stereo Multiplex Adaptor**  
*With Exclusive Stereo Beacon*  
For all Fisher tuners and receivers. STEREO BEACON lights signal, automatically switches on FM-Stereo programs. **\$109.50**



### THE FISHER X-202-B

**Stereo Master Audio Control**  
*With 75-Watt Stereo Amplifier*  
Remarkably flexible audio control plus powerful dual-channel amplifier. Stereo earphone jack. **\$249.50**



### THE FISHER X-100

**Stereo Master Audio Control**  
*With 36-Watt Stereo Amplifier*  
Clean power even for low efficiency speakers. Best-selling quality amplifier in the country. **\$159.50**



### THE FISHER X-1000

**Stereo Master Audio Control**  
*With 110-Watt Stereo Amplifier*  
Most powerful and flexible control amplifier being made today. It truly has no equal. **\$339.50**



### THE FISHER 400-CX

**Stereo Master Audio Control**  
Designed to meet every possible audio control need. Broadcast console efficiency. Full Range stereo dimension control. **\$199.50**



### THE FISHER SA-300-B

**Laboratory Standard**  
*90-Watt Stereo Amplifier*  
Distortion-free audio power even for lowest efficiency speakers. Full power at all frequencies, with superb transient response. **\$199.50**



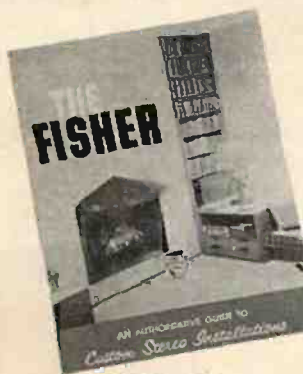
### THE FISHER XP-1

**Three-Way Bookshelf System**  
12-inch bass, 5-inch mid-range, 3-inch tweeter. 13 1/4" x 24" x 11 1/4". Mahogany, Walnut, Cherry. **\$129.50**  
Unstained Birch, **124.50**

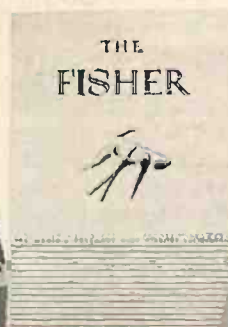


### THE FISHER XP-2

**Bookshelf Three-Speaker System**  
2, 8-inch free-piston basic speakers. 5-inch tweeter. 22" x 12" x 11 1/4". Mahogany, Walnut, Cherry, **\$84.50**  
Unstained Birch, **79.50**



Installation Guide



Owners List



Complete Catalogues

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- Fully illustrated Custom Stereo Installation Guide

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City \_\_\_\_\_ State \_\_\_\_\_



## Is this man an audiophile or an audio engineer?

In view of the many 'good music' FM stations now using Empire turntables, arms and cartridges, he *may* very well be an engineer. On the other hand, he *may* be an audiophile. We're not sure. The appreciation of fine equipment is not limited to professionals. Neither are we sure whether he is using a stereo or monophonic system. The Empire Troubador is known to be fully compatible with both.

However, we *are* sure of the quality of his other components. They are undoubtedly the finest obtainable. For, it is hard to imagine this man having exercised such meticulous care in the selection of his playback equipment being any less discriminating in the choice of his amplifier and speaker components for his music system.

Audio engineers *know* the importance of component quality to playback performance. People in other walks of life are beginning to recognize this too. They are discovering a quality of performance in the Empire Troubador, they believed to be unattainable in high fidelity music systems for the home.

The Empire Troubador comprises the finest components ever designed for the playback function: the Empire 208, 3-speed, hysteresis belt-driven turntable; the Empire 98, dynamically balanced arm; and the Empire 108, truly compatible mono/stereo cartridge.

See and hear the Empire Troubador at your high fidelity dealer. Price of \$190 includes cartridge, arm, turntable and walnut base. Price, less cartridge, \$155. For full details, write to:

**empire**  
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GARDEN CITY, N. Y.

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EPIC RECORDS  
PRESENTS  
A RARE  
LISTENING  
EXPERIENCE



THE FIVE  
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and

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Major ("Emperor")  
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and  
THE CLEVELAND ORCHESTRA

"clarity, virtuosity, an amazing  
range of dynamics."  
*Saturday Review*

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PIERRE FOURNIER—

R. STRAUSS: Don Quixote  
LC 3786/BC 1135\*

A WORLD OF  
WONDERFUL MUSIC  
IS YOURS ON



\*Stereorama



EDITORIALLY  
SPEAKING

by FURMAN HEBB

I HAVEN'T KNOWN Julian Hirsch and Gladden Houck personally for very long, but I have been familiar with their work for about seven years. My introduction to them was through the *Audio League Report*, a little publication that was organized in 1954. The *Audio League Report* came into being when *Consumer Reports* published a report on high-fidelity amplifiers that so aroused the scorn of a group of engineer-audiophiles that they determined to set the record straight. Accordingly, four of the group—which included Julian Hirsch and Gladden Houck—gathered together the necessary test gear, started testing high-fidelity components, and forthwith entered the publishing business.

Almost immediately, the *Audio League Report* won the respect of the high-fidelity world for its authoritative no-punches-pulled testing information. The initial plan was for the *Audio League Report* to be published on a monthly basis. It soon became apparent, however, that this schedule was beyond the part-time capacities of the few people who were involved, and the later periodicity of the *Audio League Report* can best be described as occasional.

After a while, it became obvious to those concerned that the burdens of putting out the publication at all were too much to bear, and the *Audio League Report* had to be discontinued. Julian Hirsch and Gladden Houck, the two remaining members of the original Audio League group, continued in the testing business by doing equipment reports for *Audiocraft* magazine until its demise, and following that, for *High Fidelity* magazine.

Over the years, Julian Hirsch and his partner Gladden Houck have earned a unique reputation for being the best in the business, and I want to extend to both of them a formal welcome to these pages.

\*\*\*\*\*

Coming Next Month

in

HIFI/STEREO REVIEW

A DYNAMO NAMED BIKEL

by Robert Gaines and Marya Saunders

LOUDSPEAKERS AND ROOM ACOUSTICS

by Edgar Villchur

LABORATORY REPORT ON STEREO CARTRIDGES

by Julian Hirsch and Gladden Houck

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HiFi/STEREO



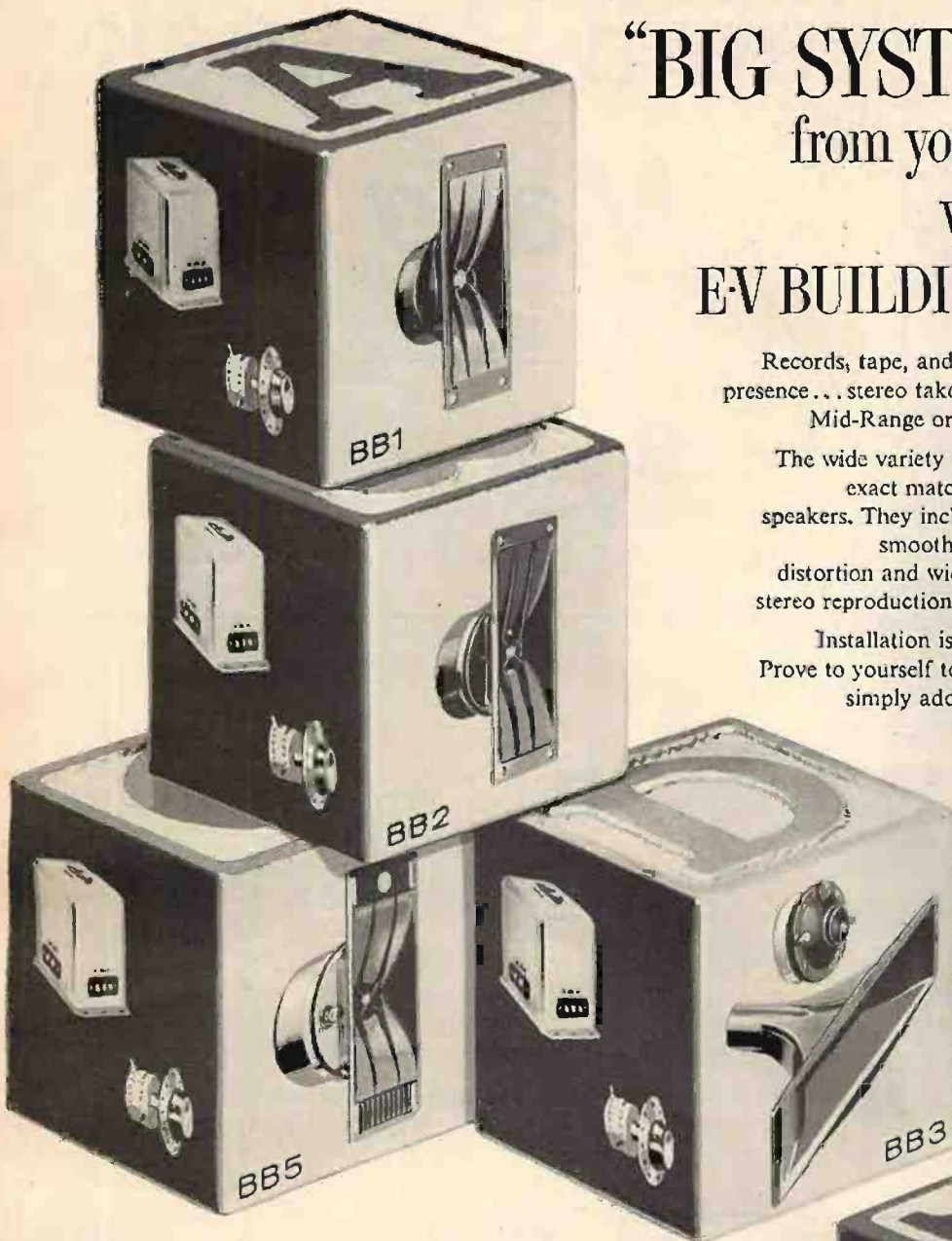
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# "BIG SYSTEM" SOUND from your present speaker with easy-to-install E-V BUILDING BLOCK KITS!

Records, tape, and FM all sparkle with new life and new presence... stereo takes on added realism with Electro-Voice Mid-Range or High-Frequency Building Block Kits!

The wide variety of E-V Building Block Kits ensures an exact match to your present full-range or coaxial speakers. They include every item needed to dramatically smooth and extend frequency response, lower distortion and widen dispersion so essential to balanced stereo reproduction. Complete instructions with every kit.

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**BRING  
'EM BACK  
ALIVE!**

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**BB1** For use with medium-efficiency speakers. Extends response to 18,000 cps. Features T35B VHF driver, X36 crossover network, AT37 level control and wiring harness. Net each...\$37.00

**BB2** Designed for high-efficiency speakers. Silky smooth response to 19,000 cps. Includes T35 Super-Sonax VHF driver, X36 crossover network, AT37 level control and wiring harness. Net each...\$50.00

**BB5** Designed for deluxe systems with extended bass range, such as Patrician 700. Provides ultimate in response range and smoothness to beyond 20,000 cps. Features T350 Ultra-Sonax VHF driver, X35 crossover network, AT37 level control and wiring harness. Net each...\$75.00

**MID-RANGE BUILDING BLOCK KITS** Add "front-row" presence, reduce harmonic and intermodulation distortion and improve sound distribution of any full-range or coaxial speaker! Solo instruments, voices stand out in natural perspective... anywhere in your listening area.

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For custom applications, all of the components above plus other specialized E-V drivers, horns and accessories are available separately. Write today for complete catalog information on how you can improve your present speaker system with Electro-Voice components.



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Send catalog on how E-V Building Block Kits can improve  
my present speaker system.

Name \_\_\_\_\_

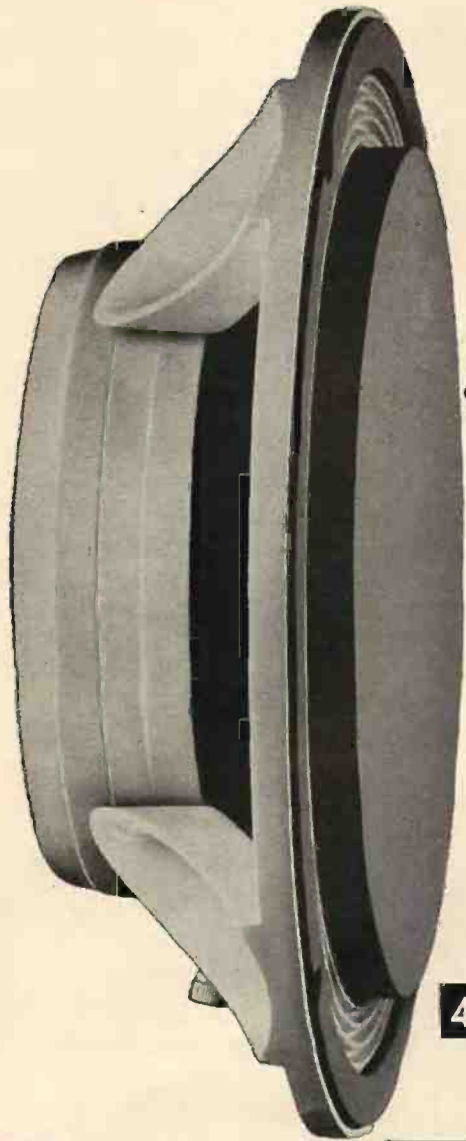
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**Electro-Voice**

**ELECTRO-VOICE, INC.**  
Consumer Products Division, Dept. 914F, Buchanan, Mich.

# Jensen's New 3-P Speaker Make Sound



**1** 3-P woofer has flat plane radiator. All the surface is 100% effective for efficient sound radiation.



**2** Two layer molded POLYTEC\* piston, with center-plus-edge drive, suppresses vibrational modes.

**4** Woofer piston diameter precisely proportioned to match enclosure acoustics. Permits reduction in cabinet size.

**3** Tiny beads, expanded under heat and pressure, give POLYTEC radiators a light, interlocking, rigid cell construction and tough surface. U.S. Patent No. 2,905,260.



Microphotograph of radiator section after expansion

**6** Improved transient response is an important contributor to better sound quality. You'll marvel at the new clarity and transparency of 3-P speaker system sound.



**5** Five all-new speakers (all with POLYTEC radiators) precisely complement each other for a new smoothly blended coverage of the complete frequency range. Includes the new 3-P\* 10 1/4" Woofer, a special 8" midrange, two 3 1/2" tweeters, the sensational Sono-Dome\* Ultra Tweeter, and crossover network. Available in kit form at \$97.50.

**7** Flat piston and shallow SYNTOX\*-6 ceramic magnet make possible unusually slim cabinetry combined with big speaker sound. This feature is fully utilized in the 3-P/2 Super Slim Panel System which is only 3 3/4" deep overall!



# Systems Better 7 Ways!

When you buy a new high fidelity speaker system, you can be sure you are in the forefront of new developments with Jensen 3-P, the all new speaker development that makes sound better 7 ways!

Not only do you get new smoothly-blended transparent sound, coverage of the complete frequency range . . . with full bass capability . . . from the 5-speaker 4-way system with all-new components . . . but there's an exciting choice of decorator styled cabinetry in standard shelf size . . . or space-saving contemporary slim shelf and the super-slim panel version, a mere 3 $\frac{5}{8}$ " from front to back! Your 3-P system can match existing decor or be a revelation in inspired modern flexibility, adapting itself to your space and visual design for living.

## SPECIFICATIONS

**Components:** 3-P/W1 woofer; M-80 midrange; two TW-40 tweeters; E-10 Ultra-Tweeter. **Frequency Range:** from as low as 20 cycles to beyond audibility. **Crossovers:** 600; 4,000; 10,000 cps. **Power Rating:** Speaker 25 watts. Higher rated amplifiers may be used when adjusted to reasonable room levels. Adequate living room level with 12-15 watt amplifier. **Impedance:** 8 ohms. **Control:** H-F balance.

WRITE FOR NEW CATALOG 165-G



**jensen** MANUFACTURING COMPANY  
DIVISION OF THE MUTER CO.

6601 S. Laramie Avenue, Chicago 38, Illinois

In Canada: Renfrew Electric Co., Ltd., Toronto

In Mexico: Universal De Mexico, S.A., Mexico, D.F.



3-P/1 Slim Shelf. Oiled Walnut, 13 $\frac{3}{8}$ " H; 25" W; 5 $\frac{1}{2}$ " D  
\$119.50



3-P/2 Super Slim Panel. Oiled Walnut, 28 $\frac{3}{8}$ " H; 21 $\frac{1}{4}$ " W;  
3 $\frac{3}{8}$ " D—\$139.50



3-P/3 Decorator Shelf. Danish in Oiled Walnut, Cherry  
Provincial, Mahogany traditional, 16 $\frac{1}{4}$ " H; 25 $\frac{1}{2}$ " W;  
11 $\frac{1}{8}$ " D—\$159.50 Utility unfinished—\$129.50

Second  
to  
None\*

\* (With the exception, of course, of the remarkable Marantz 70 watt model 9 amplifiers)



model 7 Stereo Console

model 8B Stereo Amplifier

Here is today's top-ranking stereo combination. The Marantz model 8B amplifier and model 7 preamplifier offer a quality of performance which can only be approached—not equalled. Use these well-proven Marantz components if you want the comforting assurance of the finest results obtainable. Marantz warrants its products for two full years.

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**Model 7 Stereo Console** Its magnificent performance and precision have won world-wide respect • IM distortion @ 10V eq. pk. RMS, within 0.15%, 0.1% typical • Hum and noise, 80 db below 10 mv phono input • Sensitivity, 400 microvolts (0.4 millivolts) for 1 volt output • Equalizer and tone curves matched to better than 0.5 db • Volume tracking within 2 db, 1 db typical • Beautiful precision construction • Price \$264 (Cabinet extra)

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8

## HiFi Soundings



by DAVID HALL

### WANTED: A SUMMIT MEETING

TWO RECENT EVENTS have thrown into sharper relief a problem that has been discussed from time to time in these columns over the past three years: How can recordings of permanent artistic or documentary value be kept readily available to the listening public? The first event in point was RCA's decision to delete all but one of its \$1.98 Camden reissues of historic recorded performances—including irreplaceable recordings by Kirsten Flagstad, Arturo Toscanini, and Sergei Rachmaninoff. The second unsettling event was the publication of a report to the effect that record dealers feel it is no longer economically practical to carry back-catalog items in depth—that only the fast-moving new releases are worth keeping in stock.

Were the conditions of the record market applied to the book market, high-school and college students would be able to obtain copies of the great literary classics only with great difficulty and at high cost and would have to depend for their reading chiefly on new books—not necessarily good books. Fortunately, the book-publishing industry, over a period of more than half a century, has established secure lines of communication with library organizations, schools, and institutions of higher learning throughout the country. The end result, from the point of view of the book publishers, has been to maintain a steady market for the great books of the past.

The record industry has yet to establish such lines of communication on any meaningful scale. It is our opinion that a serious effort on the part of the record industry to establish a liaison with, for example, the Music Library Association (MLA) and the Music Educators National Council (MENC) could make it possible to lay the groundwork for realizing the following long-range objectives:

1. To keep available the classic interpretations of the recorded repertoire.
2. To keep available first-and-only recordings of seldom-heard but important musical works, whether these be Handel's *Saul*, Delius' *A Village Romeo and Juliet*, or Charles Ives' *Second String Quartet*.
3. To facilitate the availability of important recordings not now easily obtained in this country, such as the complete organ works of Olivier Messiaen as played by the composer, or Prokofiev's *Second Symphony* and *Third Symphony* as recorded on the French Columbia label.
4. To work out ways of financing, with or without foundation aid, the recording of works otherwise not available on records that are essential for use in school and college music courses.

With all due respect to such admirable enterprises as Angel's Great Recordings of the Century series in its attempt to keep classic recordings available, it seems to us that it is not the responsibility of any individual record company to assume the role of custodian over the part of its recorded repertoire that is of chiefly cultural rather than commercial value. Rather it is the responsibility of the recording industry as a

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In each of the categories shown above, the results ranged from good to poor. As a matter of fact, only 10% of the samples met the Shure performance standards for the Shure N7D Stereo Dynetic Stylus. In addition to our test findings, our Service Department records show that an increasing number of Dynetic Phono Cartridges are being returned because of poor performance—and our examination has disclosed that most of these returned cartridges are using imitation Dynetic Styli.

**Conclusion:** Obviously, if an imitation Dynetic Stylus is used, we cannot guarantee that the performance of Shure Dynetic cartridges will meet the published Shure specifications. Accept no substitute.

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whole, of music educators, and of music librarians to establish a co-operative effort toward this end.

We have suggested the MENC and the MLA as sources that could provide liaison representatives from the music education and library fields for such a project, and, fortunately, the record companies have their own Record Industry Association of America (RIAA), which could ably represent them. Now in its tenth year, the RIAA shows signs of greatly expanded educational and public-relations activity, thanks to its energetic executive secretary, Henry Brief. While its major committees at present are concerned with legal problems, technical standards, and marketing problems, now is also the time for the RIAA to establish a Library and Educational Committee, whose members could meet with a corresponding group from the MENC and MLA.

ONCE such a group is established and is functioning on a regular basis, it will be possible to deal realistically with ways and means of achieving the four long-term objectives set forth above. A specific project that falls within the direct purview of such a summit committee is the Music Library Association plan to create for school and college use (as well as for general listener enjoyment) its History of American Music in Sound. Some of the recorded repertoire for such a survey is currently available; some of it has been in the "deleted" category for years, but with master tapes still obtainable; while some repertoire would have to be newly recorded.

The realization of plans for the History of American Music in Sound can be assured through the co-operation of record-industry representatives with those from the MLA and MENC along the lines suggested here. If this pilot project should be accomplished, then a firm basis will exist for coping with the broader problems, and just as the book publishers have found that this type of co-operation has made itself worthwhile by providing a continuing market for its back-catalog books, so, too, the record companies can find a continuing market that could overcome the influences that today force emphasis on the new rather than the good.

A copy of this editorial is being sent to the RIAA, the MLA, and the MENC, and we will report on their reaction to this proposal in a future issue.

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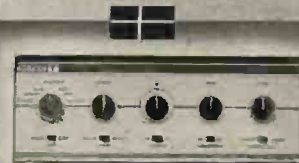


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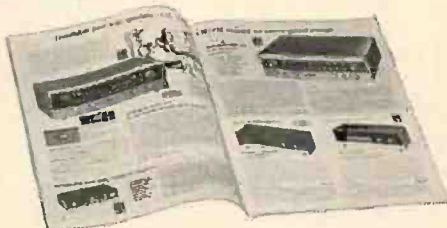
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**LETTERS TO THE EDITOR**

**Hum (and Related) Problems**

● Your reviewers have occasionally called attention to artists who keep up an unwritten obligato by humming along with their music. Rudolf Serkin was singled out by David Hall for his humming propensities, but it should be pointed out that Mr. Serkin is by no means the only nor the worst hummer. Glenn Gould, for instance, has a tendency to vocalize from start to finish, an especially annoying habit in recordings of the solo piano.

The problem is not confined to pianists, however. Paul Paray transforms Schumann's "Rhenish" Symphony into a work for solo voice and orchestra. Hermann Scherchen in his recordings of the Haydn "Solomon" symphonies is a notorious cougher and baton swisher, and Charles Munch on many of his discs lets fly with an occasional "Grrahh" and "tsst."

In the heat of battle, such utterances can be forgiven, but must we have them enshrined on records?

Rodney S. DeCecco  
Fall River  
Massachusetts

**Dutch Treatment (cont.)**

● I was very interested in Peter Huising's comment on the Amsterdam Concertgebouw Orchestra in the letters column of July, 1961. I doubt that Mr. Huising is on the right track when he blames the recording engineers alone for lack of "solidly unified over-all sound" in some of the Dutch orchestra's newer recordings.

The unified sound that Mr. Huising finds in the Telefunken recordings is largely the work of conductor Willem Mengelberg, who led the orchestra for fifty years (from 1895 to 1945). It was Mengelberg's concern for orchestral tone that resulted in the solidity of the sound on these older discs.

Mengelberg's successor, Eduard van Beinum, under whom many later recordings were made, favored a far leaner sound and, because of ill health during most of his tenure, was often unable to enforce the kind of orchestral discipline required for precise ensemble playing.

Only with the recent appointment of Bernard Haitink and Eugen Jochum as co-conductors of the orchestra has the orchestra recaptured the rich sound recently noted by Mr. Huising in the concert hall.

The point is that the change in the orchestra's tonal character heard on discs is more attributable to the conductors than to the recording engineers.

Richard Flanagan  
New York, N. Y.

**Praise for Pollini**

● I would like to assure Martin Bookspan that Maurizio Pollini's outstanding performance of the Chopin Piano Concerto No. 1 is definitely not an "inexplicable freak." The level of Pollini's artistry, so highly praised by Mr. Bookspan in his Best of the Month review (June, 1961) appears to be quite consistent, as judged by other performances of this young artist.

I have heard tapes of a Chopin recital by Pollini (recorded, I believe, in Norway and distributed to radio stations in this country by the Broadcasting Foundation of America). Pollini's performances of various mazurkas and études have all the qualities that Mr. Bookspan found in the concerto disc. This young man must surely become the finest Chopin interpreter of our time—if he isn't already.

John Keatley  
San Clemente  
California

**Kudos**

● I pride myself on an ability to describe technical equipment or procedures for non-technical users, so I admire all the more Ken Gilmore's article on FM multiplex in your July issue. It is superb in its explanation of complicated electronic processes in plain English.

Jack Beever  
Jerrold Electronics Corporation  
Philadelphia, Pa.

● The laboratory report on integrated stereo amplifiers (July, 1961) is one of the best and most helpful product reports I ever read. By reporting on several components of the same type, you enable the reader to reach really meaningful conclusions. I am sure that your readers appreciate this approach, and I hope that you continue it.

Kenneth Golantz  
Hartford, Conn.

**Delian Dilemma**

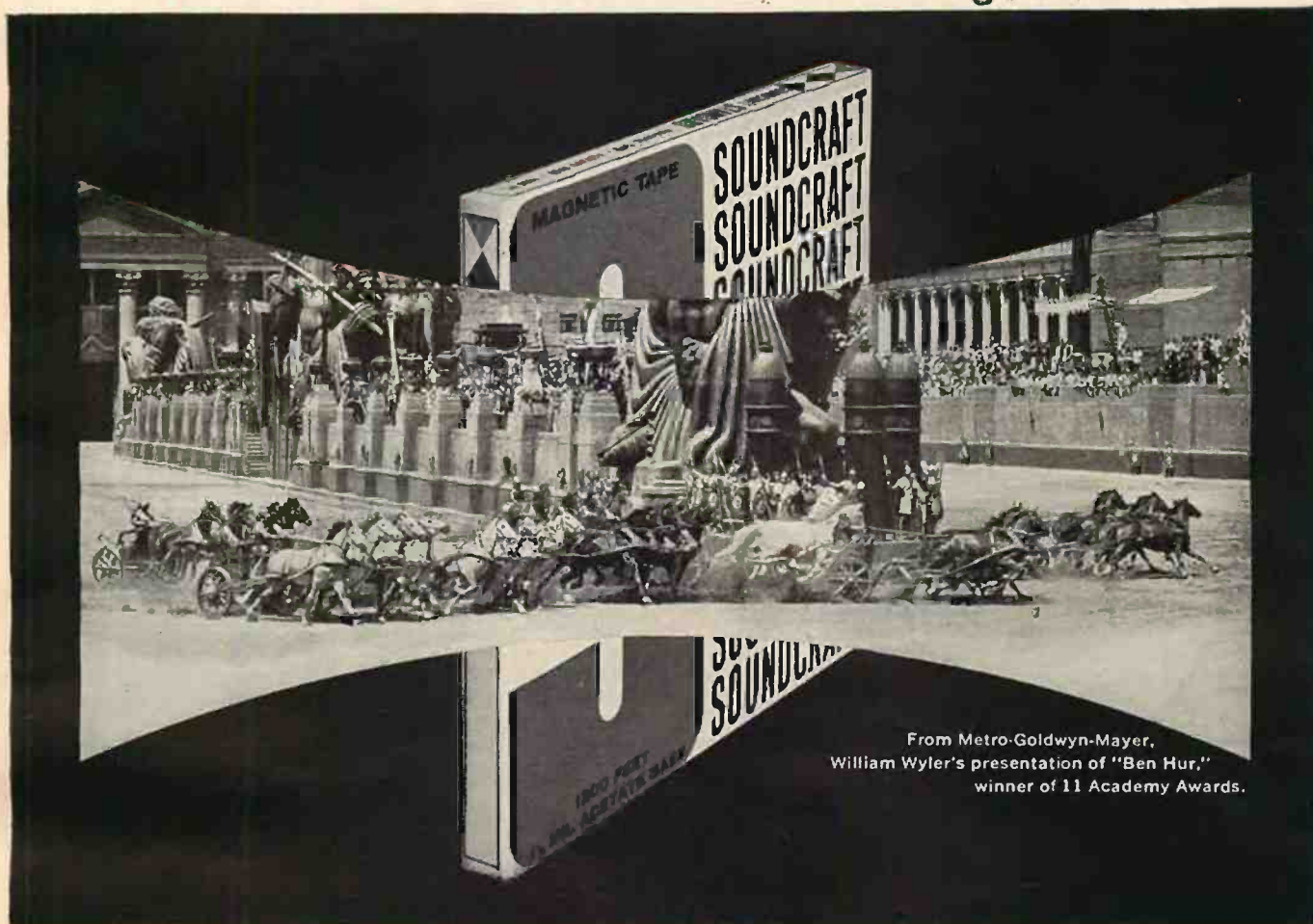
● With the recent passing of the great Sir Thomas Beecham, one wonders what will become of the music of Frederick Delius. Only Beecham could evoke the misty textures of Delian orchestration with such weightless delicacy, or draw the limpid line of a Delian phrase.

With Beecham's unique talent no longer at the service of Delius, we shall quite possibly be deprived altogether of the Delian repertoire. The least that should be done is to re-release all of Beecham's superb Delius recordings, many of which are no longer available.

Charles Brogan  
Cincinnati, Ohio

*A project of this kind would be a well-*  
**HiFi/STEREO**

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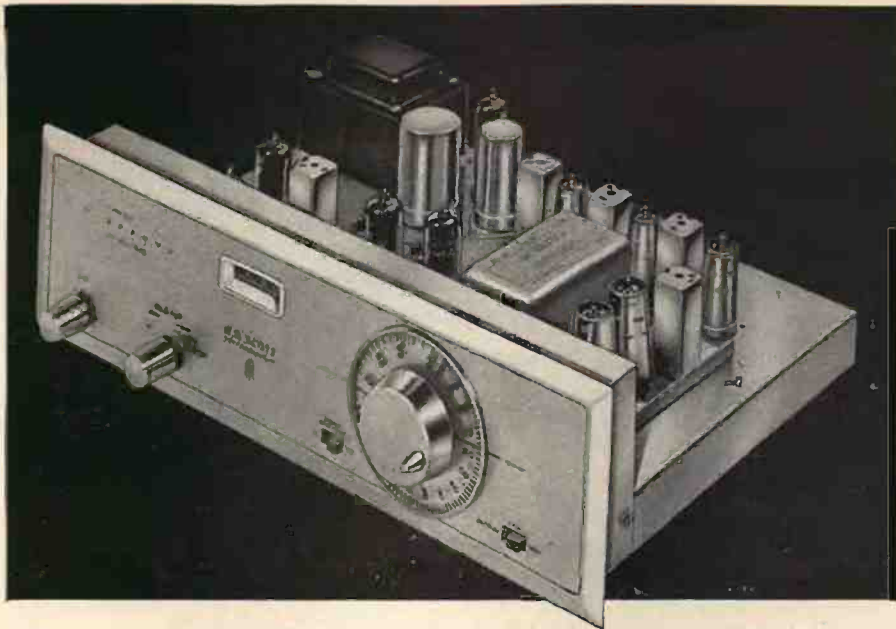


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- FA-4 frequency adjusted formulation to capture the full dynamic range of sounds.

Superior performance is yours to enjoy on every reel of Soundcraft Tape you buy, and at no extra cost. Buy The Best—Buy Soundcraft Tapes!

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Los Angeles: 342 North LaBrea ■ Toronto: 700 Weston Road



Now . . . an FM tuner with multiplex built-in!

## New H. H. Scott FM Stereo Multiplex Tuner uses Wide-Band design for top performance

Here it is! No adaptor needed! The world's first Wide-Band tuner designed specifically for multiplex . . . H. H. Scott's new Model 350 FM Multiplex Stereo Tuner.

The FCC, in its recent acceptance of FM stereo multiplex, said that the approved system " . . . like any multiplex transmission system, will increase energy transmission at the edges of the channel involved. Accordingly, for optimum stereophonic reception, the (tuner's) bandwidth . . . must be considerably greater than that of monophonic (tuners) . . . "

From our very first design . . . the revolutionary 310A . . . H. H. Scott incorporated substantially wider IF bandwidth than conventional tuners. This gave better selectivity and usable sensitivity. The new 350 incorporates this same exceptional circuitry allowing reception of even weak multiplex stations with amazing clarity. You get other benefits, too — the 2 MC Wide-Band de-

tor provides superior rejection of interference and complete freedom from drift. The Wide-Band design of the IF's and detector give the new 350 a remarkable usable sensitivity of 2.5  $\mu\text{v}$  measured by stringent IHFM standards.

If you are considering a new tuner, or addition of an adaptor to a conventional narrow-band tuner, first listen to the new H. H. Scott Model 350 Wide-Band FM Multiplex Stereo Tuner. Its superiority in sound quality is so dramatically different that you will not want to settle for less.

### Important Technical Information

Usable (IHFM) Sensitivity: 2.5  $\mu\text{v}$ . 10 tubes, 11 diodes. Famous H. H. Scott silver plated front end. Tuning meter. Performance matches FCC transmission specifications. Can receive either monophonic or stereo multiplex programs. Special circuitry for perfect stereo tape recording. Dimensions in handsome accessory case 15½"W x 5¼"H x 13¼"D. Matches styling of all H. H. Scott amplifiers. \$199.95 \*\*, case extra.

\*see paragraph 36, FCC Report and Order, Docket no. 13596, 4/19/61. Emphasis ours.

\*\* slightly higher West of Rockies.

**H. H. SCOTT**

H. H. Scott, Inc. Dept. 245-09  
111 Powdermill Road, Maynard, Mass.

Please rush me full details on your Wide-Band Multiplex Tuner and Adaptor. Include new 1961 catalog.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Export: Morlex Exporting Corp., 438 Broadway, N. Y. C.

See the new Scott components at the New York High Fidelity Show, Trade Show Bldg., Rooms 640 and 642, Sept. 14-17. Plan to attend the AES annual convention, Hotel New Yorker, Oct. 10-12.

come part of the "living monument" to Sir Thomas suggested by David Hall in "HiFi Soundings" in the May issue. Possibly the Delius Trust might underwrite the project.

### Space Age Opera

David Hall's superb account of the story of *Aniara* (July, 1961) has convinced me that opera is far from a dead art form. Certainly no other stage work I know of presents the moral crisis of man in the atom age in such a sweeping panorama. Opera may be the only art form



to bring this off convincingly, for the combined impact of poetry, stagecraft, and music is required to project a drama of such magnitude with adequate emotional force.

From the generally pessimistic tone of the work arises one hopeful note: Just as the medieval morality plays shaped the attitudes of an illiterate populace, perhaps allegorical spectacles like *Aniara*, if widely televised, could awaken us to the realities of our times.

Spencer Leaman  
Cambridge  
Massachusetts

### Anti-Noise Campaign

After reading Klaus George Roy's "Noise and Music" (June, 1961), I feel compelled to take exception to his basic premise, which seems to be that noise ought to be regarded as part of modern music. Mr. Roy would have composers create, and the music-listening public sit still for, noise made by non-musical devices.

I would like to offer Mr. Roy this premise for consideration: that music should not and cannot be obtained from instruments not specifically designed for the performance of music.

Jerome M. Dyer  
York, Penna.

The sounds of typewriters, factory whistles, and wind machines have been incorporated into compositions that even the most conservative critics recognize as being music, so Mr. Dyer's premise is questionable.

HiFi/STEREO



### Wide-Band Multiplex Adaptor

Important News for H. H. Scott Tuner Owners  
H. H. Scott has once again protected your investment against obsolescence. Your tuner, regardless of age or model, can be quickly converted to multiplex with the new Model 335 Wide-Band Multiplex Adaptor. Because of H. H. Scott's unique no-compromise Wide-Band design, we can guarantee superior multiplex reception only when the 335 and an H. H. Scott tuner are used together. 5 tubes, 8 diodes. \$99.95, case extra.

# this Amplifier is NOT what we claim it is!

H. H. Scott's published specifications on the 222B Stereo Amplifier are not correct! Nor are the published specifications for any H. H. Scott component. *Actually, units off our production line far outperform our claims.*

A good example is a recent production run of 222B amplifiers.\* Actual measured specifications were as follows: Power—16 watts per channel (published specifications 15); Total harmonic distortion 0.6% (we claim only 0.8); Hum 19 mv (we state 25 mv).

H. H. Scott tuners also exceed their advertised specifications. "High Fidelity Magazine" says the 314 FM tuner "is very sensitive and stable and meets or exceeds the manufacturers specifications in every respect . . . Its sensitivity, rated by IHFM standards, is 2.5  $\mu$ v according to Scott and 2.2  $\mu$ v by our measurements".


Because of our conservative ratings you can be certain your H. H. Scott components will *always* meet or exceed the specifications on which you base your purchase.

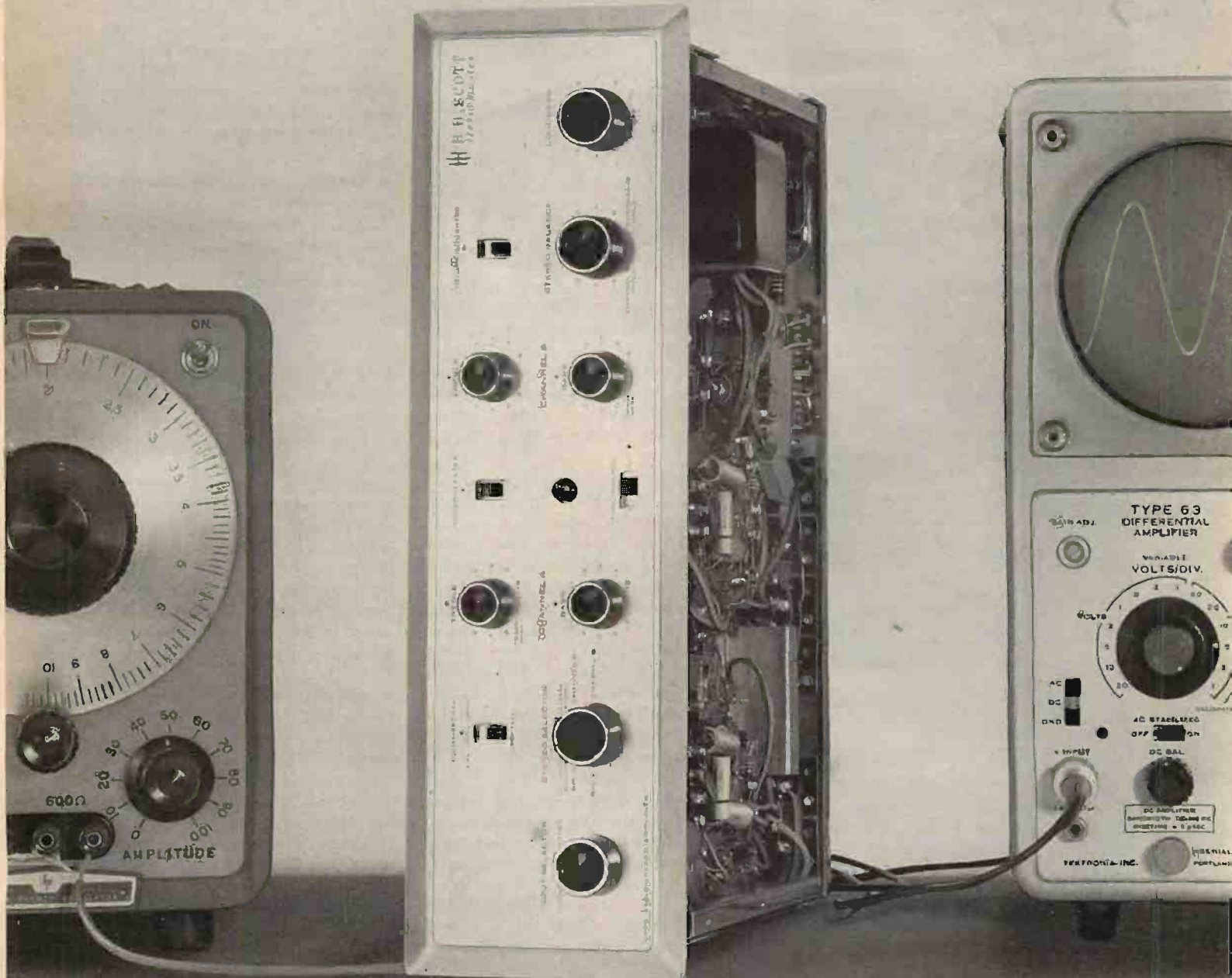
H. H. Scott components give you performance exceeding

\*Run #PR222:305. Test Supervisor, Robert Clark.

specifications because our engineers specify expensive but essential design features such as all-aluminum chassis and DC heating on *all* preamp tubes to absolutely minimize hum, and hand selected and calibrated loudness controls to assure optimum tracking at all volume levels. Oversized transformers and tube types that run far below their ratings result in years of trouble-free operation.

The result is that when you choose any H. H. Scott amplifier — the moderately priced 222B, the best-selling 299B, or the high powered 272 — you can be certain it meets or exceeds published specifications and will continue to do so through years of constant use. Our written Laboratory Standard Guarantee backs up these statements.

Write to H. H. Scott Inc., 111 Powdermill Road, Maynard, Mass. for a complete catalog of amplifiers, tuners, kits and speaker systems. But remember . . . the published specifications you receive are only a small indication of the fine performance  **H. H. SCOTT** you'll enjoy!



PPS

MERCURY's Perfect Presence Sound series is created for people who insist on the finest in music. No gimmicks . . . no doctored tapes . . . but a skilful combination of advanced engineering and the most listenable music on record.

PPS

covers a vast, brilliant library of sound featuring artists you want to hear. Thrill to the soaring strings of Clebanoff, more pulsatingly romantic than you've ever heard them; the dynamic dance tempos of David Carroll.

PPS

offers the captivating rhythms of Cugat; the fabulous Frederick Fennell; Richard Hayman's crackling performance of the spirited Toreador Song, Ritual Fire Dance, Sabre Dance, and other favorites; all in the extra dimension of PPS.

PPS

brings you real music . . . not mere sound effects with which to startle the neighbors. Your MERCURY dealer has a superb and varied collection of PPS recordings in stock right now. Ask for them.

Mercury  
RECORDS

## just **LOO**king

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

● **Altec Lansing** is bringing out a 12-inch woofer, the Model 414A. Patterned after the long-established 15-inch 803B woofer, the 414A has a frequency response of 30 to 3000 cps with cone resonance at 30 cps. Its rated impedance is 8 ohms, and its Alnico V magnet weighs 1.8 lbs. The new woofer, which handles 25 watts of program power, is employed in Altec's 837A Carmel and 838A Avalon complete speaker systems, but it can also be used in conjunction with other crossovers, tweeters, and enclosures. Price: \$54.00. (Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.)

● **Crosby** is now offering a multiplex adapter. The design of the MX-101 gives particular attention to fringe conditions, incorporating a noise filter to make sat-



isfactory reception possible at distances where stereo separation might be masked by background noise. In addition, the MX-101 has a dimension control for continuous variation of the amount of stereo separation from monophonic to stereo. Dimensions:  $5\frac{1}{4} \times 4\frac{1}{2} \times 9$  inches. Price: \$69.95. (Crosby Electronics, Syosset, N. Y.)

● **De Wald's** Model P-1400 is an integrated stereo amplifier with 17½ watts output per channel, frequency response of 20 to 20,000 cps  $\pm 1$  db, harmonic distortion under 2% at full output, and intermodulation distortion under 1%. Channel separation is greater than 42 db. Operating controls include a blend control and a phase-reverse switch, as well as separate volume and balance controls. Dimensions:  $14\frac{3}{8} \times 9 \times 4\frac{1}{2}$  inches. Price: \$99.95. (De Wald Radio Division of United Scientific Laboratories, Inc., 35-15 37th Avenue, Long Island City 1, N. Y.)

● **Fisher's** X-101-B amplifier offers provisions for connecting a center-channel speaker without the necessity of installing an additional amplifier. Another unusual facility is a tape-monitor circuit that permits use of the various audio controls while monitoring without the need for changing cable connections for playback.

The X-101-B is rated at 26 watts per channel (IHF standard) with intermodulation distortion of 0.8% at rated



output and harmonic distortion of 0.8% at 24 watts RMS. Frequency response is 20-20,000 cps  $\pm 1$  db, and hum and noise are more than 65 db below full output on the phono inputs. Channel separation is better than 50 db; sensitivity of the magnetic phono input is 3.5 millivolts.

Dimensions:  $15\frac{1}{8} \times 10\frac{7}{8} \times 4\frac{3}{16}$  inches. Price: \$189.50 (wood or metal cabinets extra). (Fisher Radio Corporation, 21-21 44th Drive, Long Island City 1, N. Y.)

● **Heath** announces the first FM multiplex adapter in kit form. The Heathkit AC-11 has three tubes, prealigned coils, and a self-contained, fused power supply



with a silicon rectifier. A balanced diode detector and cathode-follower outputs for both channels are incorporated in the circuit, and a front-panel control permits adjusting the degree of stereo separation. Frequency response is from 50 to 15,000 cps. Dimensions:  $8\frac{1}{2} \times 3\frac{3}{4} \times 9\frac{7}{8}$  inches. Price: \$32.50 (kit), \$55.25 (factory-wired). (Heath Company, Benton Harbor, Mich.)

● **Knight's** kit line is being augmented by an integrated stereo amplifier that delivers 35 watts sine-wave power per channel. Frequency response is from 20 to 35,000 cps  $\pm 1$  db at full output. Harmonic distortion is below 0.5%, and intermodulation distortion is less than 1% at 35 watts output per channel. Hum and noise are better than 75 db below full output.

Printed-circuit switches and circuit boards, as well as special plug-in assemblies, simplify the task of the kit builder. The kit can be ordered by stock number

HiFi/STEREO

**NOW...  
a Norelco 'Continental'  
Tape Recorder  
for every application**



the **Norelco**<sup>®</sup>

**CONTINENTAL '400'**

*guild-crafted by Philips of the Netherlands*

- ◆ **FOUR-TRACK STEREOGRAPHIC RECORDING AND PLAYBACK** ◆ **THREE TAPE SPEEDS** — 17%, 3¼ AND 7½ IPS ◆ **COMPLETELY SELF-CONTAINED, INCLUDING DUAL RECORDING AND PLAYBACK PREAMPLIFIERS, DUAL POWER AMPLIFIERS AND TWO NORELCO WIDE-RANGE LOUDSPEAKERS (SECOND IN LID)** ◆ **CAN ALSO BE USED AS A QUALITY STEREO HI-FI REPRODUCING SYSTEM WITH TUNER OR RECORD PLAYER** ◆ **FACILITY FOR MIXING PHONO AND MIKE INPUTS** ◆ **HEAD-GAP WIDTH — .00012"** ◆ **FREQUENCY RESPONSE—50 TO 18,000 CPS AT 7½ IPS** ◆ **WOW AND FLUTTER—LESS THAN .15% AT 7½ IPS** ◆ **SIGNAL-TO-NOISE RATIO—48 DB OR BETTER** ◆ **CROSSTALK—55 DB** ◆ **SIMPLE PUSH-BUTTON PIANO-KEY CONTROLS** ◆ **RUGGED** ◆ **PORTABLE** ◆ **STYLED BY THE CONTINENT'S TOP DESIGNERS**

For a convincing demonstration of all of the features that make the Continental '400' the immediate delight of the discriminating music lover, visit your favorite hi-fi center, or photo dealer, or write for your free copy of our illustrated brochure giving all details on the Norelco tape recorders shown here *plus* loudspeakers, record changers and other quality Norelco high fidelity components.



A Norelco dual element stereo-dynamic microphone is standard equipment with the CONTINENTAL '400'



EVERY CONTINENTAL '400' is completely self-contained including 2 Norelco wide range loudspeakers (2nd in lid), dual power amplifiers and dual recording and playback preamplifiers.

**COMPARE**  
the special features...

**LOOK**  
at the low prices...

**LISTEN**  
to the matchless quality...

**CHOOSE**  
the Norelco 'Continental'  
tape recorder designed  
especially for you!

**CONTINENTAL '300'  
TAPE RECORDER (EL3542)**

◆ 4-track stereo playback ◆ 4-track mono record-playback ◆ 3-speeds ◆ completely self-contained ◆ mixing facilities ◆ 'sound-on-sound' button ◆ suitable for use as a phono P.A. system ◆ can also play through external hi-fi system ◆ dynamic microphone.



**CONTINENTAL '200'  
TAPE RECORDER (EL3541)**

◆ 4-track mono record and playback facilities for 4-track stereo playback ◆ lightweight, compact ◆ mixing facilities ◆ high-quality microphone ◆ 'sound-on-sound' trick button ◆ can also play through external system ◆ self-contained phono P.A. system.



**CONTINENTAL '100'  
TAPE RECORDER (EL3585)**

◆ transistorized, battery portable ◆ records/plays back anywhere, 2 hours on 4" reel ◆ tapes interchangeable with 'Continental's' '400' and '300' ◆ rugged, lightweight, simple to use ◆ response 100-6000 cps ◆ complete with speaker and quality microphone.





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City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

S3 YD 934. Price: \$119.95. (Allied Radio Corp., 100 N. Western Avenue, Chicago 80, Ill.)

● **Monarch** introduces a stereo receiver that receives short-wave broadcasts in addition to AM and FM broadcasts. Another unusual design feature of the Monarch A-200 is the use of transistorized preamplifier circuits to reduce hum.

The FM section has a sensitivity of 2 microvolts for 20 db quieting and employs



a Foster-Sceley discriminator. The amplifier is rated at 16 watts per channel. Price: \$179.95. (Monarch Electronics International, Inc., 7035 Laurel Canyon Boulevard, North Hollywood, Calif.)

● **Pilot** announces the 200 Multiplexer, a multiplex adapter that automatically switches to stereo operation when the FM station tuned in transmits stereo program material, thus eliminating the need for manual switching. A pilot light goes on to indicate stereo operation. Dimensions: 3x5x14 inches. Price: \$79.50. (Pilot Radio Corporation, 37-06 36th Street, Long Island City 1, N. Y.)

● **Scott's** new 335 wide-band multiplex adapter is styled to harmonize with existing Scott installations. The adapter is self-powered, and the wide-band circuitry employed permits receiving the full dynamic range of broadcasts, even in weak signal areas. Switching facilities are provided for mode of reception: FM mono, FM multiplex stereo, or AM/FM stereo. Dimensions: 7x5 1/4 x 13 inches. Price: \$99.95. (H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.)

● **Stereosonics** combines a stereo balance meter with a phase indicator that tells at a glance whether or not the two stereo signals are in phase. In addition, it indicates the relative amount of signal going to each stereo speaker.

The device can also be used to indicate balance and phase relationships in both



playback and recording setups. A high-impedance transformer allows it to be connected to microphone and mixer lines of 600, 500, 250, and 75 ohms, as well as to speaker circuits. Price: \$29.50. (Stereosonics, Box 4203 Long Island City 4, N. Y.)

## NOW...MULTIPLEX!

And the 1962  
STEREO/HI-FI  
DIRECTORY tells you  
what you need to  
convert your FM  
Tuner to Stereo!

If you're like most audiophiles, you'll want to get the exclusive first listings of the latest FM stereo equipment, complete in this handy 180-page directory.

**In Addition...**  
The 1962 STEREO/  
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the complete buyers'  
guide to over 1300  
component listings!

On sale October 12th—be sure to pick up your copy at your favorite newsstand or electronics parts store!







## You've waited 10 years for all that's in this picture

*For the first time in your life, you see here a complete stereo home entertainment center of perfectly matching components, all by the same maker.*

It is what stereophiles have been seeking for 10 years, ever since Bell introduced the world's first stereo amplifier . . . a fully integrated system consisting of the latest models of the famous Bell stereo tape transport, Bell combination stereo amplifier and stereo tuner (on one chassis), and matching Bell 3-way speakers. (Separate Bell stereo amplifiers and stereo tuners are available, if preferred or wanted to match a Bell amplifier or tuner you now own.)

Every one of these components may be had in a choice of two or more models, all in the same styling and surprisingly reasonable in price. This means you can completely plan your ideal music system and where you want to put it, make an immediate start with one or more of the components, and add the other matching components later.

Actually, you need only the components shown above, with second matching speaker, to enjoy every source of stereo with the finest sound reproduction attainable today . . . professional quality playback *and* recording with tape; FM, AM and stereo broadcasts including *multiplex reception with new Bell adapter*, and stereo and monaural records played with your present turntable or any new one you wish to add.

Before you invest further in stereo, have your Bell dealer show you the many advanced features which only an integrated Bell system offers *in entirety*. Or write us direct for complete illustrated catalog.

 **Bell** SOUND DIVISION

Thompson Ramo Wooldridge Inc., 555 Marion Rd., Columbus 7, Ohio  
In Canada: Thompson Products Ltd., St. Catharines, Ontario

# the 4 pleasures of DYNAKIT HI-FI



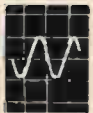
## MUSICAL

Sheer listening pleasure for you and your family. The delights of the original performance are recreated in accurate detail and perspective. Every nuance of tonal shading and phrasing is clearly delineated without hum, noise, or distortion.



## MANUAL

To assemble your own DYNAKIT is a uniquely rewarding experience. Easy . . . fun . . . educational . . . satisfying your creative interests.



## TECHNICAL

The superiority of premium components and the functional simplicity which typify the advanced engineering and design of DYNACO high fidelity equipment add a special satisfaction for you who appreciate excellence. Building your own makes you intimately aware of the quality of DYNACO equipment.



## FINANCIAL

The unexpected bonus—substantial savings on high fidelity components of unquestioned technological superiority and unparalleled listening satisfaction.



## FM TUNER

\$79.95 kit; \$99.95 semi-kit;  
\$119.95 factory wired and tested

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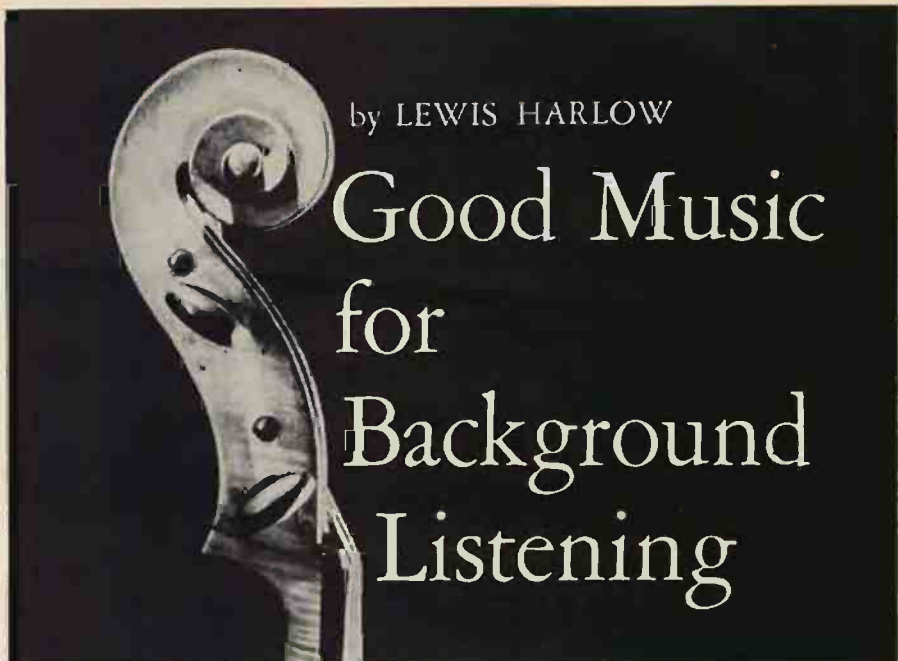
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by LEWIS HARLOW

# Good Music for Background Listening

NEXT to good wine and good company, nothing increases the pleasure of a good meal so much as appropriate music, and music is an amenity that even the most modest record listener can enjoy. There was a time when, in the more elaborate households, the music for an evening was planned as carefully as the menu.

The final scene in Mozart's *Don Giovanni*, with the musicians onstage playing for the Don's dinner party, still bears witness to an elegant tradition and to a time when composers found a welcome source of income in writing music to be listened to while eating. These composers fully understood that the music should stay in the background and not obtrude on the conversation or the wine or the cuisine. But they also knew that the music should not be spineless, that it should have verve and character, so that a dinner guest who let his mind wander to the music would be rewarded with a flash of melodic delight.

For dinner music on recordings you might sample certain works of Mozart, Haydn, Handel, or Bach, who did not deem it beneath their dignity to write pieces suitable for dinner music—possibly because they themselves were fond of good eating. Turn to almost any Mozart divertimento, serenade, or cassation and you hear music that has an aura of ease and charm even when only half listened to. *Eine kleine Nachtmusik* is probably Mozart's most widely known composition of this kind, although his *Serenata Notturna*, the

"Haffner" and "Posthorn" serenades, the cassations K. 63 and K. 99, and the divertimentos K. 136, K. 137, and K. 138 would serve the purpose quite as delightfully. So would the charming dances in Bach's suites for orchestra and any number of orchestral pieces by Handel.

THE EIGHTEENTH century is, in fact, an inexhaustible store of what might be called sociable music. The countless concerto grossos by Vivaldi (including his famed *The Four Seasons*), Corelli, Torelli, or Albinoni all lend themselves to casual listening as easily as they do to more concentrated attention. Should you tire of the Italian manner, try some Telemann. Among the 600-odd compositions by this industrious German are some suites specifically entitled *Tafelmusik* (or, really, *Musique de table*)—in any event, "Table Music." And a great many other instrumental works by Telemann might well bear the same title: they go easily in one ear, leaving the other free for conversation.

The casual grace of older music is also recaptured in Respighi's settings of *Ancient Airs and Dances for the Lute*. In the three suites of that name, Respighi picked some choice plums from the old lute literature and scored them in piquant modern orchestrations that make a perfect musical background for a dinner party.

The common factor in these works that makes them suitable as music incidental to social converse is that they are scored transparently and for relatively

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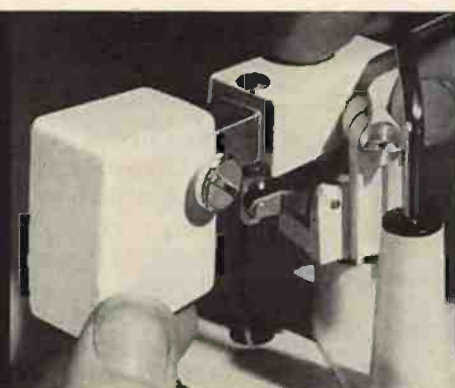
Here very simply is why  
**Garrard's** LABORATORY SERIES **Type A**  
**Automatic Turntable**  
 has become America's  
 number one record player  
 in only nine months



Garrard has combined a dynamically balanced tone arm; a heavy, full-size turntable; a laboratory-balanced precision motor...plus the convenience of the world's finest automatic record-changer (to use when you desire). Each is a precision device comparable to professional equipment of the kind which, up to now, you would have had to buy separately.



Garrard's Type A Automatic Turntable gives you a true dynamically-balanced tone arm, with the extremely important, heavy adjustable counterweight.



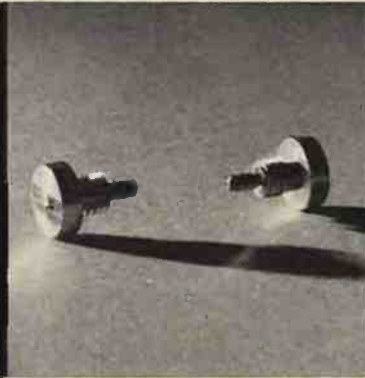
Thus, to adjust the stylus tracking force, you simply move the counterweight until the arm is in perfect balance, at zero pressure.



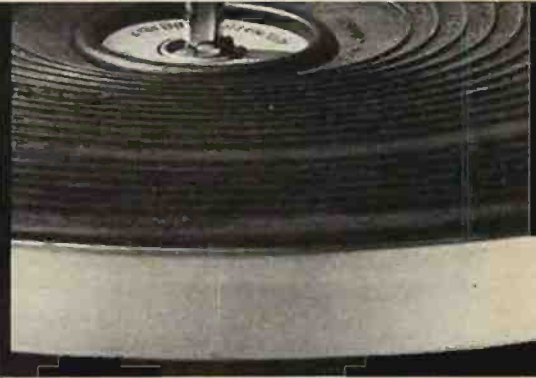
Then, the scale built into the arm enables you to set the lightest tracking force prescribed for any cartridge, even those labelled "professional."



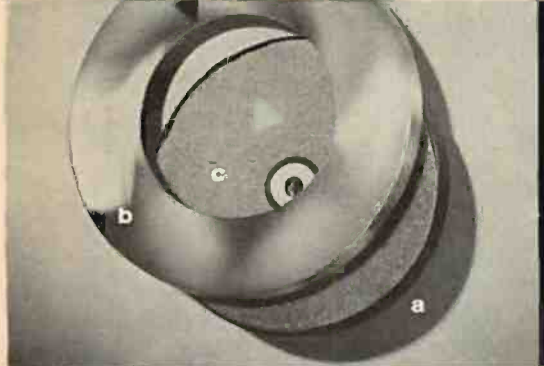
Once balanced and set, the Type A tone arm will track perfectly each side of the stereo groove, even if the record player is intentionally tilted or the record warped.



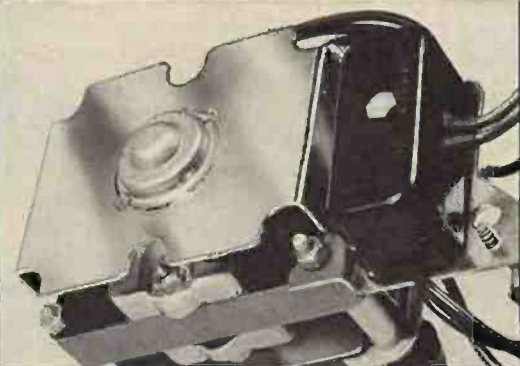
Perfect performance also requires minimum swing friction...guaranteed by the pair of needle pivots holding the arm.



Another important feature is Type A's non-magnetic turntable...heavy-cast, full-sized, and balanced. Weight: 6 lbs.



Turntable is an exclusive sandwich design, (a) drive turntable inside; (b) heavy, polished, cast metal turntable outside and (c) a resilient foam barrier between.



Driving heart of the Type A is Garrard's Laboratory Series motor with top and bottom shielded by specially designed plates, eliminating any possibility of magnetic hum.



Garrard's exclusive pusher platform record changing mechanism is foolproof...gives the Type A the tremendous convenience of automatic play.

An extravagant concept, yes...but the price of the Garrard Type A Automatic Turntable is exceedingly modest...only \$79.50. For literature, write Dept. CM121, Garrard Sales Corp., Port Washington, New York.



# the 1962 PHOTOGRAPHY ANNUAL IS A GEM!!



The editors of POPULAR PHOTOGRAPHY have gathered the finest, most beautiful pictures of the year for the 1962 edition of PHOTOGRAPHY ANNUAL. It's a glittering array of the jewels of the world of photography: page after page of great pictures that illustrate the many facets of the camera. Once again, the publication of PHOTOGRAPHY ANNUAL is the crowning achievement of the photographic year! Here are some of the highlights of the 1962 PHOTOGRAPHY ANNUAL:

- a 12-page portfolio of photographs by Edward Steichen
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and this special feature:

- W. Eugene Smith's favorite unpublished photographs

You won't want to miss the sparkling collection of pictures in the 1962 PHOTOGRAPHY ANNUAL! It's on sale September 12th, so be sure to reserve your copy on your favorite newsstand today. Or send in this coupon and we'll send you a copy on the day of publication. Only \$1.25.

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small groups of musicians, so that the music sounds natural played at moderate volume. Conversely, it is in part because of their usually heavier scoring that the musical giants of the nineteenth century, who dominate the standard concert repertoire, are largely absent from a list of good musical dinner companions.

UNLIKE composers of the eighteenth century, such men as Beethoven and Brahms wrote most of their orchestral works for the concert hall rather than the home, and they relied on more massive sounds and dramatic effects to project their music in these larger surroundings. Moreover, most of them wrote in the Romantic tradition, with intense emotional expression and extended formal developments that demand the listener's full and continuing attention.

It might seem that if an orchestration were too heavy, it would be a simple matter just to turn down the volume. But soon you discover that if the climaxes are adjusted to the proper level for incidental music, the softer parts become all but inaudible. Your ear then strains to catch what it cannot quite hear, and the result is a feeling of nervous tension rather than one of relaxation.

Thus, if you insist on listening to large-scale symphonic works as background music, the dynamic span between loud and soft passages should be reduced. Recently, the Fairchild Com-pander was introduced to accomplish just that. Alternately, the Com-pander allows you to increase the contrast between loud and soft passages when, on other occasions, you want to expand the dynamic range of the program. But without the facilities of the Com-pander, the bigger symphonic compositions had best be passed up as dinner music.

Also to be crossed off your musical menu is opera in any shape or form. This inherently dramatic music rivets—or should rivet—attention to a plot. The opera taboo might be extended to other kinds of vocal music, for the singing voice, especially when singing in an intelligible language, is a potent distraction from even the best talk.

However, unlike the orchestral music of the Romantic period, some of the nineteenth-century solo piano works are admirably suited to reflective after-dinner moods. Chopin's nocturnes are cases in point, as are Schumann's *Wald-scenen*. For somewhat livelier listening,

try Schubert's *Moments Musicaux*, or his waltzes, or Mendelssohn's *Songs Without Words*. Piano sonatas are riskier, for most works in this form, excepting certain of those by Mozart and Haydn, tend to be rather intense. The string quartets of Beethoven and Brahms, and even those of Mozart, are disqualified on similar grounds. However, Haydn's quartets, for all their musical riches and tight construction, are so self-effacing that they lend themselves to use as incidental music.

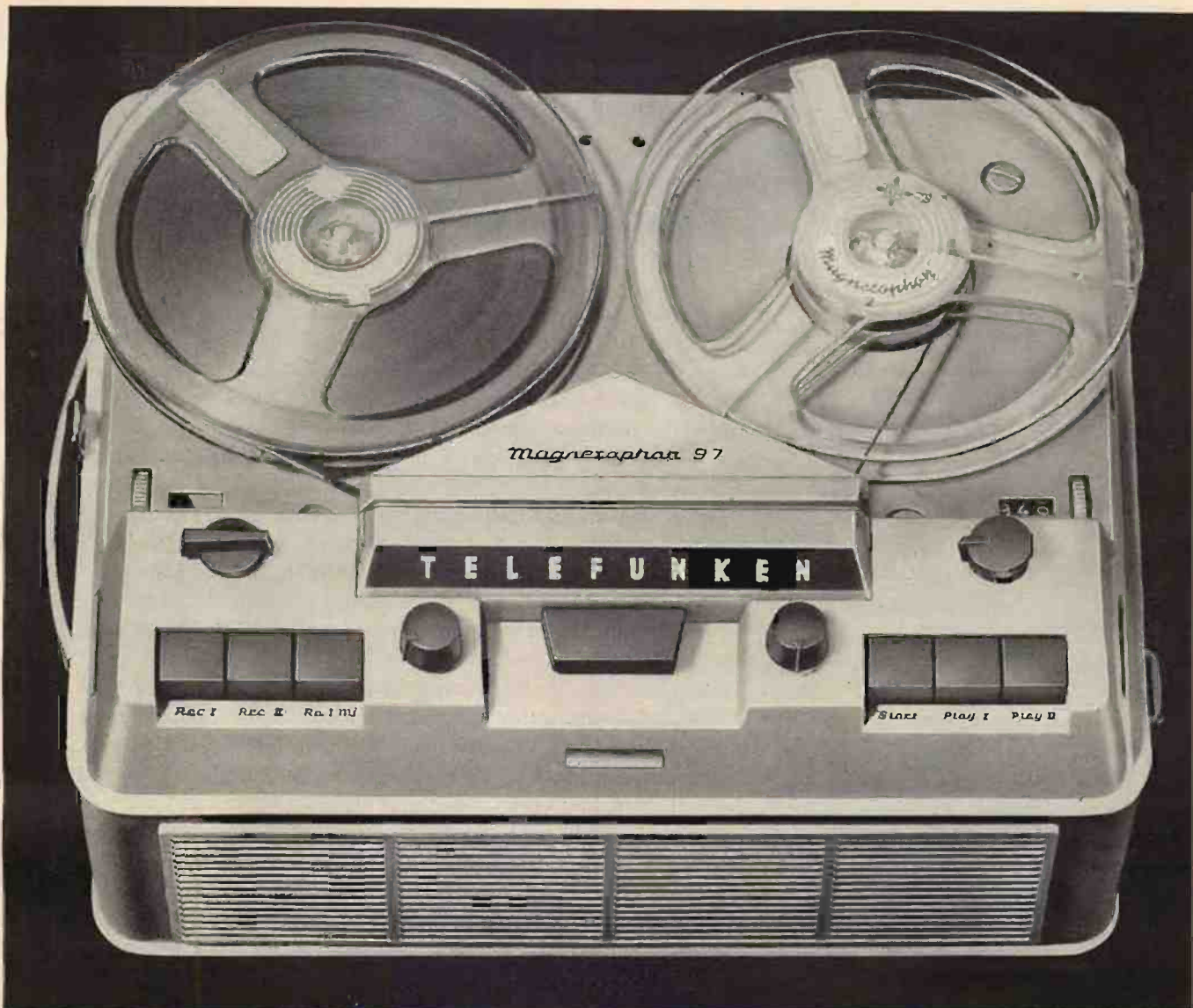
Among the works in the solo repertoire, Scarlatti sonatas or Rameau suites are the musical counterparts of candlelight. So are Mozart's sonatas for violin and piano and Bach's sonatas for flute and harpsichord. And when your guests are gone, you will probably want to play these pieces through again and listen to them at a different level of attention.

For dinner music in a slightly more unbuttoned mood, yet brimful of old-fashioned charm, you might try Viennese waltzes by Strauss, Lanner, and Schubert. These recall the atmosphere of Viennese eating places where food is served by lamplight under ancient chestnut trees. They are ideal accompaniments to a summer cook-out.

FINALLY, do not overlook the blandishments of the guitar, an instrument of discreet sensuousness that is superbly employed in the hands of such men as Andres Segovia and Rey de la Torre.

Modern music, for the most part, doesn't blend well with most food. There are, however, several delightful exceptions, notably Hindemith's *Quintet for Winds*, Samuel Barber's *Summer Music*, and Francaix's *Quintet a Vent*. There is also Ravel's *Introduction and Allegro*, a chamber work in which a harp ripples airily among songful strings, flute, and clarinet. The music has sprightliness and passion, but it is sufficiently subdued not to interfere with dinner.

There are, in fact, countless works of all musical periods, including the quieter kinds of jazz, that make very pleasant incidental listening. Some people feel it would be profaning a masterpiece to make it serve as dinner music. The point is that many pieces were written for just such use, and the trick lies in choosing the right music for the purpose. And thanks to high fidelity, we now have more choice in the matter than did even the wealthiest ducal patrons of the past who employed their own house composers.



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**BEGINNERS  
ONLY**

by HANS H. FANTEL

AT FIRST glance, music and science seem poles apart, the one frequently having large elements of poetic invention, while the other, as a rule, excludes flights of fancy. But throughout its history, music has been closely linked to science. In ancient Greece, Pythagoras explored the mathematical relationships in musical scales. During the Renaissance, organ builders were among the most advanced technicians of their time.

Today, through high fidelity, the bond between music and science is closer than ever, and it is not just the instrument maker, the audio designer, or the recording engineer who bestrides the widening region in which art and science overlap. More and more music listeners find themselves increasingly involved with the technical aspects of music reproduction in the home.

If you have come to an interest in sound reproduction through a love of music, you are probably confused, first of all, by the technical jargon of audio. This I will seek to explain in this column, and I will also go into the principles of audio—to put you on more familiar terms with the equipment that brings music into your home.

In general, I will steer clear of nuts and bolts, slide rules, and formulas. The object, after all, is not to make an engineer of you, but to give you a general perspective that will enable you to form your own reasoned opinions of new developments, make your own judgments in choosing components, and get the best possible performance from the equipment you select.

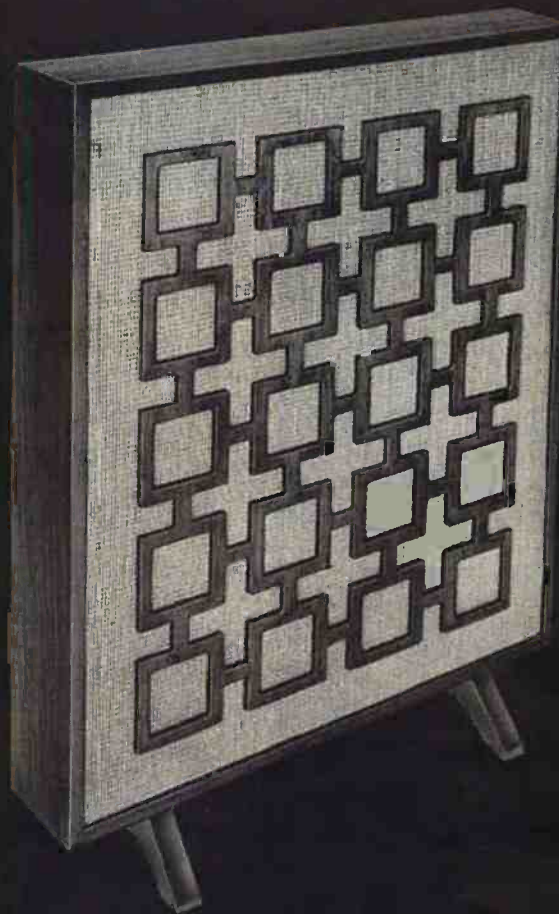
In terms of equipment, high-fidelity reproduction of sound can be obtained either from a console with a system already built into it or from a system assembled from separate components. The same elements are required for both: a turntable, a tone arm, a cartridge, an amplifier, and speakers.

What, then, is the difference?

The difference is that separate high-fidelity components are of known quality. Each item you buy—cartridge, tape recorder, FM tuner, or loud-speaker—comes with printed specifications that state clearly what it will do to (and for) the sound. To teach you how to interpret these specifications is one of the aims of this column.

Why go to all the trouble of assembling a component-built system? Why not simply buy a stereo console? Well, you can if you want to. But, by the act of buying this magazine, you have demonstrated that you have more than a casual interest in music. And just as many amateur photographers find they get superior results by doing their own processing, so you can be repaid by superior sound for your efforts in assembling a component-built music system. In saying this, I do not mean to imply that consoles don't have their place. If you want a nice piece of furniture that makes music without your having to worry about selecting and hooking up any of the parts, a console is good choice for you. But if your primary interest is in music, not furniture, you will do well to investigate the component approach to high fidelity.

Next month, I shall try to clear up a term widely used and even more widely misunderstood: stereo.



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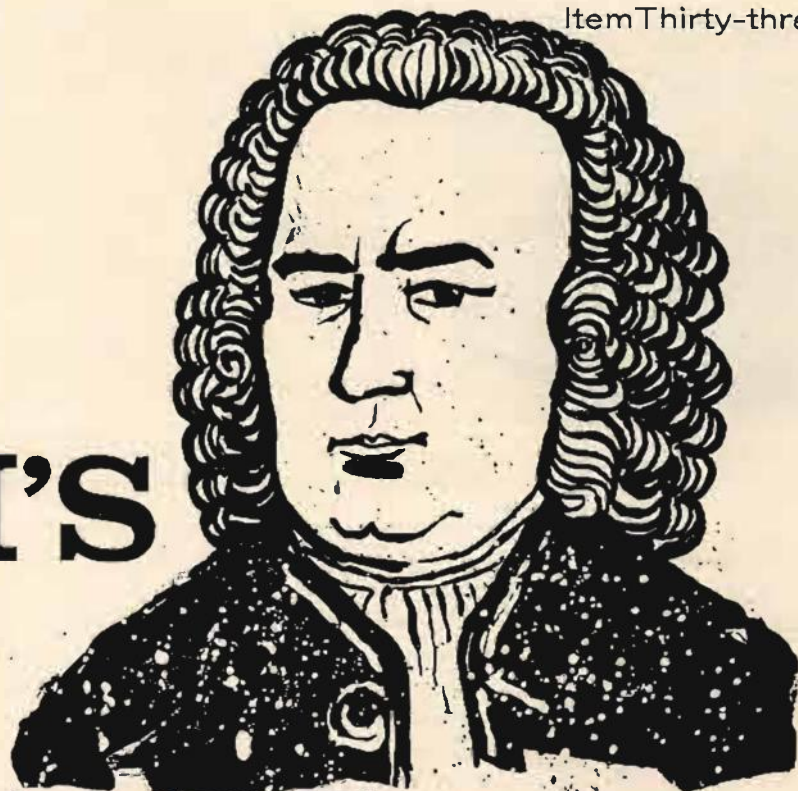
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# BACH'S



## Brandenburg Concertos

**T**HE PERIOD of a half-dozen years between 1717 and 1723, when Johann Sebastian Bach served as Kapellmeister to the young Prince Leopold of Anhalt-Cöthen, was one of the most fruitful periods of the composer's creative life. The prince himself was a talented musician with an abiding devotion to the arts, and Bach's relationship with him was warm and friendly from the beginning. In this atmosphere were created some of Bach's most significant and attractive instrumental works, for at the court he had at his disposal some excellent solo instrumentalists and a fine orchestra.

In view of this background, it seems a bit strange that during the Cöthen period Bach produced six superb orchestral concertos that he dedicated not to his beneficent employer but to the Margraf Christian Ludwig, the youngest son of the Grand Duke of Brandenburg, whom Bach had met in Berlin in 1718. Scholars today seem to have rejected the older theory that Bach composed these works in fulfillment of a commission from the Margraf; rather, the general feeling now is that by 1721 Bach's relationship with Prince Leopold was no longer quite so cordial as it had been at first. The German musicologist Heinz Becker has suggested that Bach, having heard that the Margraf had a splendid small ensemble in Berlin, selected six concertos from among a larger number of similar works and published them with a dedication to the Margraf. In effect, Bach offered these six works as testimonials to his ability as an orchestrator, with the clear implication that he would welcome an op-

portunity to go to Berlin and become the Margraf's Kapellmeister. This was not to be, of course, and in 1723 Bach left Cöthen to take up his duties as cantor of the St. Thomas Church in Leipzig, the post he was to hold until his death, nearly thirty years later—years that shaped the main power of his later creative energy towards the composition of music for the church.

In the six Brandenburg Concertos, Bach left the world a veritable syllabus of the art of Baroque instrumentation and a matchless demonstration of the varied textures and sonorities possible to the Baroque orchestra. Through the years, these superb works have come to be the best-known and most-recorded instrumental works of their period. In addition to many individual recordings of each concerto, a recent issue of the Schwann catalog listed fourteen recordings of the complete set, seven of them in stereo.

**T**HREE of the monophonic versions deserve special mention: the performances conducted by Adolf Busch (Angel COLC 13/14), Karl Münchinger (Richmond 42002), and Felix Prohaska (Bach Guild 540/2). The Busch recordings made their first appearance during the 1930's, and in their day the performances they held were object lessons in stylistic comprehension—this despite the fact that the keyboard parts were played on the piano (by Rudolf Serkin, no less), in keeping with the prevailing custom of twenty-five years ago. Still, the place of the Busch performances in Angel's Great Recordings of the Century series is open to question



*Each of these three Brandenburg Concerto sets is noteworthy for its own special virtues: Scherchen on Westminster for superlative stereo sound, Baumgartner on Archiv for crisp phrasing and superb solo work; and Menuhin on Capitol for remarkably imaginative and vital interpretation.*

in view of the fact that many more authentic recordings have been released in the intervening quarter of a century. Prohaska's and Münchinger's performances are much truer to Baroque instrumental practices (Prohaska's even more so than Münchinger's, since in the Concerto No. 4 Prohaska uses recorders, while Münchinger is content to use flutes), and both present rhythmically alive and varied readings.

The development of stereo techniques has been a particular benefit to these works, and the best of the seven available stereo editions of the complete set of concertos are brilliantly successful in refining textures and clarifying the lines of the many instrumental conversations. Three of the seven, however, must be counted as comparative failures. These are the versions conducted by Marcel Couraud (Columbia M2S 605, M2L 259), Szymon Goldberg (Epic BSC105, SC 6032), and Charles Munch (RCA Victor LSC/LM6140). Couraud and Munch give rather nervous, inflexible readings, while the worth of the Goldberg set is vitiated by sound that is bass-heavy and performances that are workaday and unimaginative. The Munch set also exhibits curious stylistic inconsistency, the keyboard solo in No. 5 being assigned to the piano rather than to the harpsichord. In No. 6, incidentally, Munch apparently disposes of the continuo altogether, and the result is very bland.

In the recording of the six concertos made by the Stuttgart Chamber Orchestra under Karl Münchinger a few years ago (London CSA 2301, CMA 7211), the playing has taken on a certain rhythmic rigidity, and the performances generally lack the vitality and interest of those in the earlier (Richmond) recordings by the same group. The most successful of the newer Münchinger performances, it seems to me, are of No. 3 and No. 6, both of which are given brilliant, exuberant readings, and throughout the new set the recorded sound is ravishing, with remarkable clarity and definition.

**T**HERE remain three stereo/mono editions of the complete Brandenburg Concertos, and each one of them is an outstanding accomplishment: Rudolf Baumgartner's (Deutsche Grammophon ARC 73156/7), Yehudi Menuhin's (Capitol SGBR/GBR 7217), and Hermann Scherchen's (Westminster WST 307, XWN 3316).

Baumgartner's readings are never less than forthright, well-balanced, and musical in a thoroughly civilized way, and at their best they have a nice blend of crispness and easygoing lilt. Recorders are used, as Bach prescribed, and the ornamentation is tastefully and idiomatically managed. In the Concerto No. 1, Wolfgang Schneiderhan is a virtuoso violin soloist, and Ralph Kirkpatrick contributes an exciting harpsichord cadenza in the first movement of the Concerto No. 5. The Deutsche Grammophon sound is clean and straightforward, with admirable balances.

**T**HE PERFORMANCES directed by Menuhin are especially notable for their freshness of imagination in the treatment of ornaments and for their superb sense of inner vitality and springy forward movement (save at the outset of the Concerto No. 2, where the beat tends to be foursquare and a trifle stodgy). In the Concerto No. 3, Benjamin Britten's arrangement of the slow movement from Bach's Trio Sonata No. 6 for organ is inserted between the two allegros; it is beautifully played and is thoroughly convincing. Menuhin himself is an admirable violin and viola soloist, and there is a particularly fine horn player in the Concerto No. 1, but George Malcolm steals the show in the Concerto No. 5 with a magnificent demonstration of how the harpsichord part should be played. The Capitol sound is excellent.

In general, Scherchen's tempos are more deliberate than Baumgartner's or Menuhin's; as a result, his readings have the effect of seeming more stately and, at the same time, more amiable, most of the time without loss of purity or grace of line. Only in the Concerto No. 4 is the pace so individual as to seem too slow, and here, too, the violin soloist, Willi Boskovsky, indulges in some odd rubatos. George Malcolm repeats his splendid harpsichord performance of the Menuhin set. The Westminster engineers have produced this set in very pure, transparent recorded sound, with especially fine stereo realization.

The Baumgartner, Menuhin, and Scherchen recordings, then, all have special virtues, and I find it impossible to single out one set as being superior to the other two. Each is a credit to recorded literature, and each should provide many hours of rewarding listening.

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# TECHNICAL TALK

**D**ESPITE the title of this column, I hope it will be informative and interesting to the general reader as well as to the devotee of graphs, symbols, and engineering polysyllables. I plan to present my views on trends and innovations in high-fidelity equipment and to clarify their technical aspects for the benefit of the many hobbyists who are interested in such matters but who are confused by conflicting advertising claims.

Future columns will also carry reports on equipment. These reports will not go into detail about routine features and control functions, since these facts are easily obtained from the manufacturer or from his advertisements. However, each piece of equipment will be given a comprehensive laboratory test by Hirsch-Houck Laboratories. Our tests go beyond mere confirmation of a manufacturer's claims, although this is included in them. We evaluate the over-all design, quality of components and construction, and other factors that are not readily apparent to the non-technical enthusiast or that are not adequately described in most manufacturers' specifications.

In addition to laboratory tests, each unit will be operated in various home hi-fi systems. The final judgment on any piece of equipment will be based largely on the laboratory and use tests, but it will also reflect my personal judgment. I will state, as unequivocally as possible, what I believe to be outstandingly good or bad about the piece of equipment under consideration. If, as frequently happens, it is not outstanding in any particular respect, but does its job well, I will say so. Needless to say, personal opinion will never be allowed to override objective test findings, though it may expand on them.

Any reader—including the manufacturer whose products are being evaluated—has a perfect right to question the personal prejudices and technical competence of anyone attempting this sort of product testing and reporting. Let's put our cards on the table. Everyone has his own opinions and preferences on the correct approach to good sound in the home and on the particular equipment that best achieves this end. I am no exception. However, in over seven years of testing hi-fi equipment, I have never let personal feelings about any manufacturer or his products influence my conclusions for better or for worse. This is a matter of record. Every piece of equipment has been judged solely on its own merits. This policy will continue.

As a matter of general philosophy, I am for:

1. Honest, meaningful ratings and specifications.
2. The simplest approach to a given objective.
3. Any genuine advance in the art of sound production.

I am against:

1. Exaggerated or unfounded claims.
2. The sacrifice of reliability or other desirable characteristics to achieve a merchandising advantage in a limited area (power output, sensitivity, etc.).
3. Gimmicks or fads that add to the consumers' cost without a corresponding improvement in the quality of sound.

I am not out to badger the manufacturer or to question his motives or his integrity. By and large, manufacturers of high-fidelity equipment are exceptionally honest and are interested in turning out the best possible product for a reasonable price.

**W**HAT ABOUT technical competence? Both I and my partner, Gladden Houck, are graduate electrical engineers, actively engaged in responsible engineering work (not in the high-fidelity industry). Between us we have had some thirty-five years of professional experience, and we have more than passing acquaintances with the problems and techniques of electrical measurements.

Much of our test equipment is built from kits. Certain of the instruments (FM signal generator, wow-and-flutter meter, etc.) that require greater precision are commercially made laboratory instruments. Many kit-built meters are accurate to within 5 per cent, some to within 3 per cent. However, we calibrate our meters regularly against a  $\frac{3}{4}$  per cent Weston voltmeter to insure their precision. Keeping in mind the purpose of our tests, we feel that voltage measurements with an accuracy of 5 per cent and power measurements with an accuracy of 10 per cent are quite adequate for consumer component evaluation. Certain manufacturers, particularly those noted for the excellence of their products, disagree. In any event, we guarantee our measurements to be at least as accurate as stated above. More commonly, though, instrument error can be counted on to be less than half the quoted figures.

No one is infallible, and our laboratory has made mistakes in the past, although rarely, I am happy to say. Quite possibly we will make mistakes again in spite of all our



by JULIAN D. HIRSCH

precautions. Should this happen, I will not hesitate to set the record straight.

This suggests a problem that plagues any product-testing organization. Suppose measurements show the sample tested to be defective in some respect. The manufacturer of the unit may believe that measurement errors have been made, or that the unit under test was not typical of that particular model. Not infrequently, we have been taken to task by a manufacturer for reporting on a unit that, in his opinion, was not "representative." On the other hand how can we be sure that a unit that makes a good record on tests is a truly representative sample—especially when it is supplied by the manufacturer and may be specially selected? The answer is simple: we cannot know this, but neither can we be sure a unit is typical, even if we select it at random from a dealer's stock. It is a regrettable fact that quality control in the high-fidelity industry is not what it ought to be. Great performance variations can often be found from unit to unit of the same model. Under these circumstances, I cannot deny that there is an element of chance involved in any evaluation, and testing more than one unit may only serve to confuse the issue still further. The solution to this problem—better quality control at the manufacturing plant—is in the province of the manufacturer, not the testing laboratory. When we encounter a piece of equipment that we suspect of being partially faulty, we rely on our appraisal of the basic design of the equipment and on our previous experience, if any, with its manufacturer to assist us in our evaluation. Naturally, if a unit is obviously defective, there is no point in reporting on it, and we obtain another unit from the manufacturer.

CAN A piece of equipment be "rigged" by the manufacturer to obtain an undeservedly high rating? Not in my experience, which covers the testing of well over three hundred different hi-fi components. The most the manufacturer can do is see that the unit is working up to the peak of its inherent capability. Since I cannot tell from one sample whether all production units will have identical characteristics, I am happy to have the manufacturer's assurance that the test sample is working the way it was meant to.

This attitude on my part may seem to disregard the interests of the consumer. And if I did nothing but verify

and parrot the manufacturer's performance claims, this might be true. But I happen to feel that the true worth of a high-fidelity component is more than skin deep. The panel layout, the varicolored lights, even the actual distortion and power output of an amplifier are only a part of the over-all picture. I ask: How far below maximum ratings are its tubes and other components operated? How carefully is the heat of its output tubes deflected from other vital parts? Is there a possibility of electric shock from power-line leakage? There are many other pertinent questions that deal with important but little-appreciated aspects of design. In the long run, the minor differences between the listening qualities of competitive products are unimportant weighed against the comparative lengths of trouble-free service the user can expect. My equipment evaluations will reflect this belief on my part.

ONE THING I will decidedly not do is issue comparative ratings. Everyone, quite naturally, wants to know which is the best amplifier, whether speaker A is better than speaker B, and so on. I am not evading the issue, but most hobbyists in this field do not appreciate the many factors that are involved in evaluating the total performance of a hi-fi component. In most cases, there simply is no "best" unit. Even if one found a piece of equipment that seemed to surpass all its competitors in every respect, it would be necessary to test every piece of competitive equipment before one could say it was better than all the rest. Since this is beyond our physical capabilities, there will be no "best" ratings. I may occasionally go out on a limb and say something is "one of the best," and this may be considered as high praise, to be interpreted literally.

As for "A-vs-B" comparisons, one can compare two components feature by feature with complete validity, but any over-all comparison requires weighing the relative importance of the factors involved. This becomes a highly personal matter, and what is important to me may mean little to someone else. Obviously, it would be most unfair to downgrade a worthwhile product on the basis of my own personal prejudices.

In next month's column I will present two equipment reports. The balance of the column will be devoted to an explanation of some of the test procedures and their significance.

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by FREDERIC GRUNFELD

# The Wizard of Gravesano

IF YOU DRIVE southward over the Swiss mountain passes in May, the scenery grows more and more forbidding as the altitude climbs. Heavy snow covers the towering peaks, and there is seemingly no hope that spring will ever come. Then the descent begins. In five minutes everything is green. In ten minutes you are greeted by a wave of warm air that makes you turn off the heater, open the windows, and peel off your jacket. The meadows are alive with wild flowers; the gardens are wreathed in pink and yellow. Shortly afterwards you arrive at one of the deep blue lakes where, protected by the surrounding mountains, swimmers and sailors are lazily acquiring the season's first tan. Amidst this colorful combination of Alpine scenery and Mediterranean sun, high in the hills above Lugano, lies a tiny, ramshackle village named Gravesano.

Outwardly, the place is a sleepy hamlet, but in the past seven years, the name of Gravesano has acquired an ex- (Continued overleaf)



HARVEY SHAMAN

A profile of  
Hermann  
Scherchen  
and his  
legendary  
experimental  
studio  
in the Alps



HANS H. PANTEL

*The Scherchen house in Gravesano is shown above.  
Below is the entrance to the Experimental Studio Gravesano.*

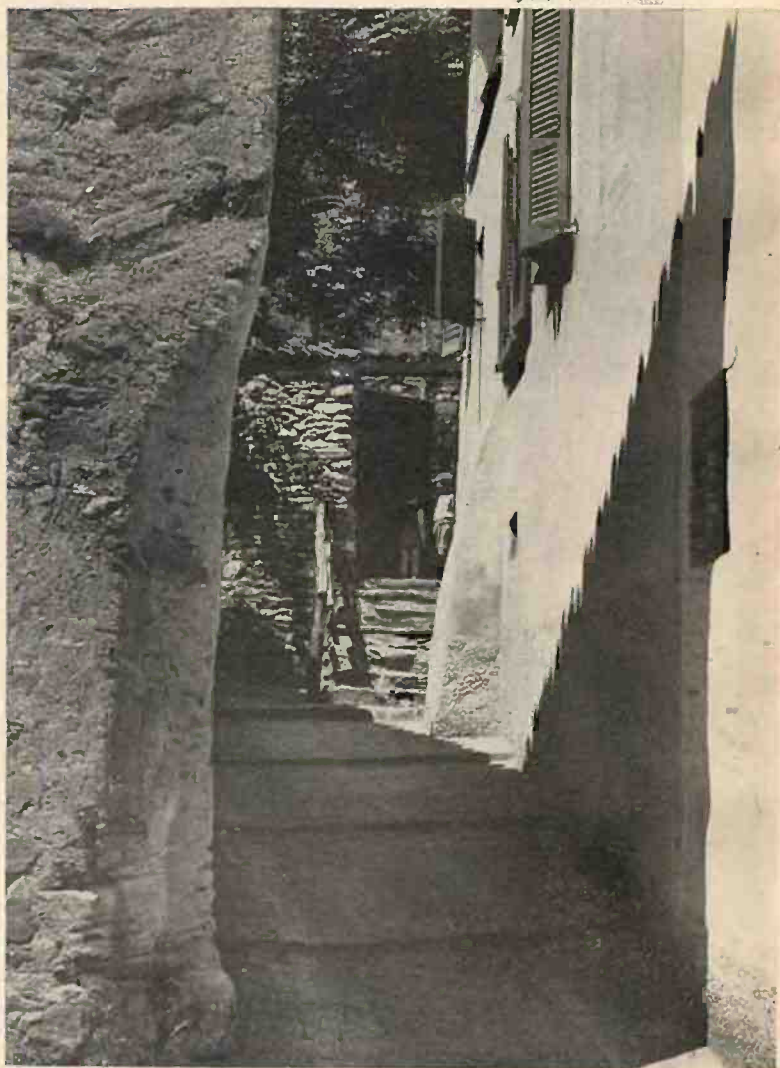
traordinary luster. Composers, scientists, and engineers concerned with music reproduction come here on annual pilgrimages, and legends about the place have already outpaced the facts. People in distant countries are sometimes under the impression that Gravesano must be a center of higher learning comparable to Oxford.

**A**CTUALLY, there is an institution here, but you will be hard put to find the Experimental Studio Gravesano on your first visit. Ask one of the barefoot boys playing along the dirt road, and at peril to your fenders he will guide you down a narrow cul-de-sac between rows of ancient stone houses to a heavy wooden gate in a high garden wall. You have at last arrived (though no sign proclaims it) at the Experimental Studio Gravesano—which is to say, you have arrived at the home of Herr Professor Doktor Hermann Scherchen.

When the gate opens, you may think you've stumbled into a kindergarten by mistake, for half a dozen children of assorted sizes are playing at the edge of a wading pool. But then, above their voices, you hear the growl of sinister dissonances coming from a sprawling building at one end of the garden. In a moment, Hermann Scherchen himself comes striding briskly into the yard, moving more like a marathon runner than a man of seventy.

He propels you past workbenches and racks of electronic equipment into a studio where Arnold Schoenberg's *Erwartung*, or something similarly recondite, pours forth from a formidable battery of loudspeakers. You wend your way among big tape consoles, speakers of all shapes and sizes, mixing panels, echo devices, and other electronic paraphernalia. You suddenly become aware that a spherical cluster of speakers in one corner has begun to revolve, like a huge globe in a planetarium. This happens to be one of

JACOBA GRUNFELD

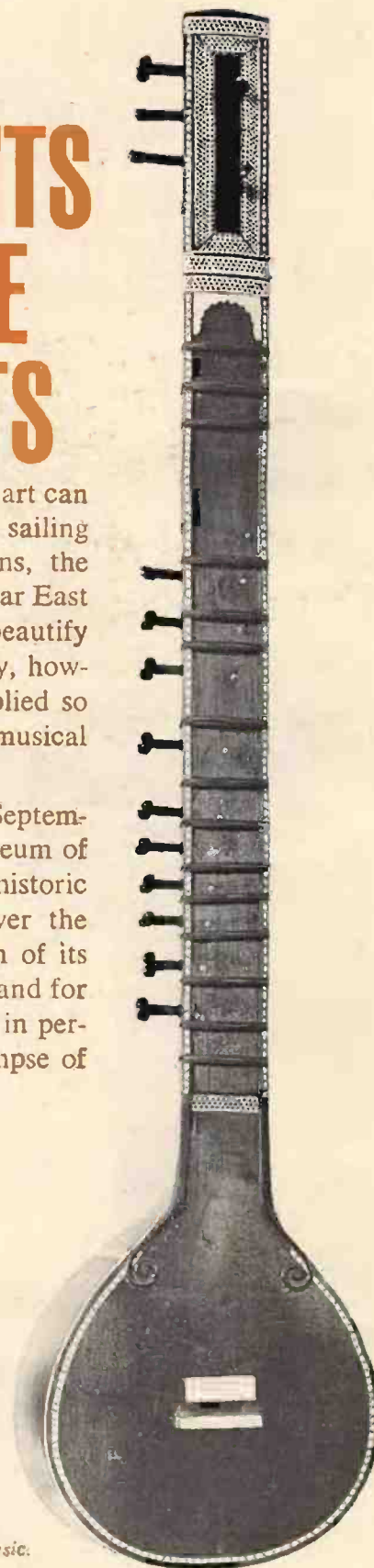
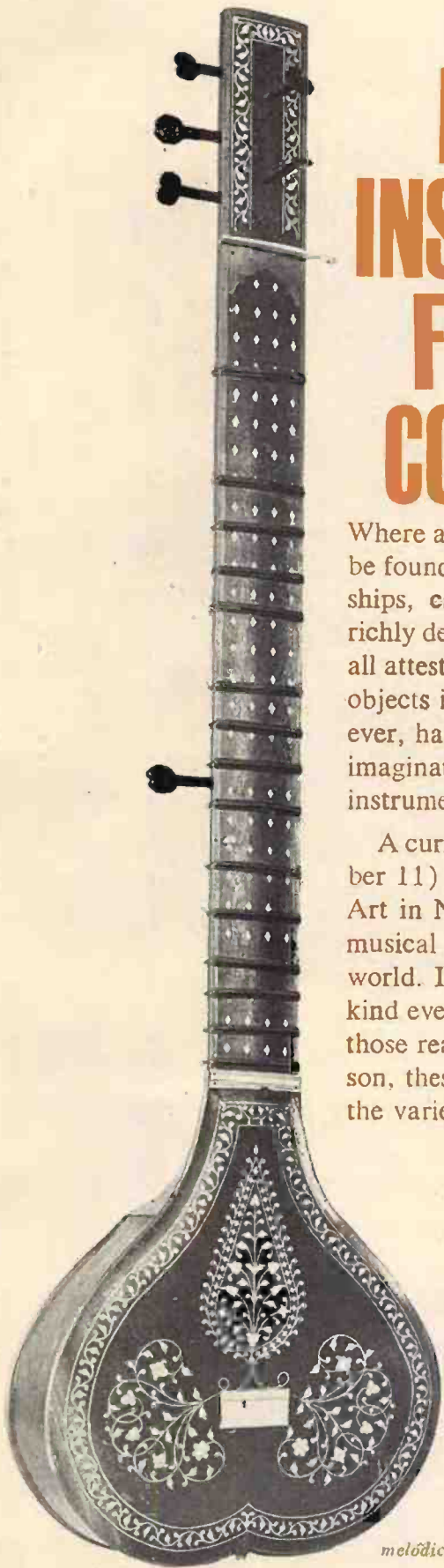




# MUSICAL INSTRUMENTS FROM FIVE CONTINENTS

Where a people's love is, there its art can be found also. Figureheads of old sailing ships, carved Polynesian weapons, the richly decorated pottery of the Near East all attest to the urge of people to beautify objects in their daily lives. Rarely, however, has decorative art been applied so imaginatively as in the design of musical instruments.

A current exhibition (through September 11) at the Metropolitan Museum of Art in New York City displays historic musical instruments from all over the world. It is the largest exhibition of its kind ever assembled in America, and for those readers who cannot view it in person, these pages will allow a glimpse of the variety presented.



*The Siar, two fine examples of which are shown here, is a basic melodic instrument in Indian classical music.*

CROSBY BROWN COLLECTION OF MUSICAL INSTRUMENTS

# MUSICAL INSTRUMENTS FROM FIVE CONTINENTS

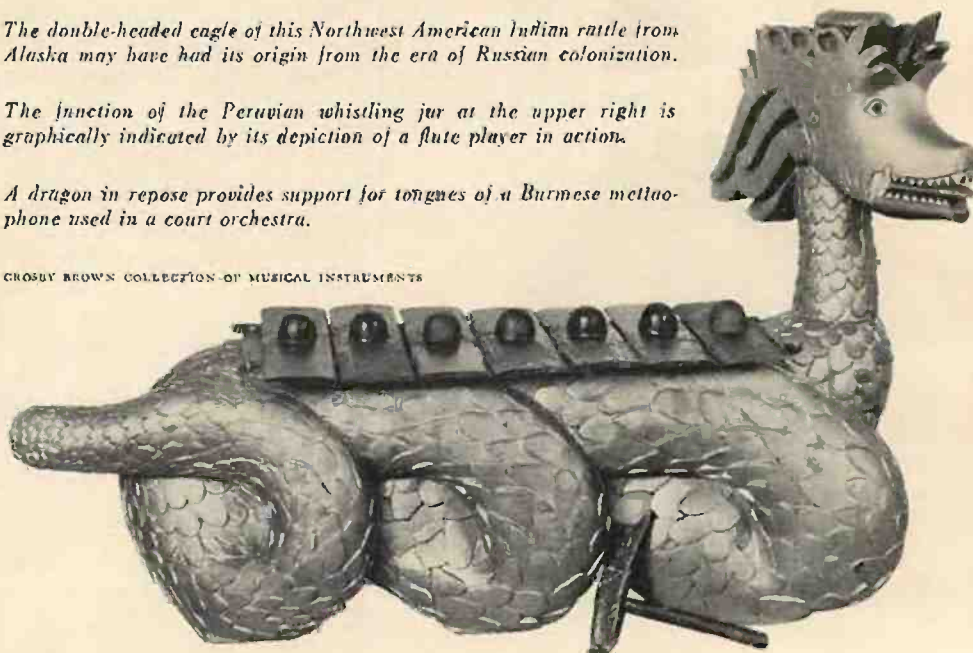


*The double-headed eagle of this Northwest American Indian rattle from Alaska may have had its origin from the era of Russian colonization.*

*The junction of the Peruvian whistling jar at the upper right is graphically indicated by its depiction of a flute player in action.*

*A dragon in repose provides support for tongues of a Burmese metallophone used in a court orchestra.*

CROSBY BROWN COLLECTION OF MUSICAL INSTRUMENTS





*The peacock body of this Mayuri from India is a striking example of decorative form.*

*The back of a Sur-Sanga, handsomely decorated with Hindu religious paintings.*

GIFT OF MISS ALICE GETTY



*This upright harpsichord of seventeenth-century Italian vintage is lavishly decorated with a centerpiece of King David with his harp and side panels of musicians with cornetto, treble viol, and bass viol.*



GIFT OF MISS ALICE GETTY

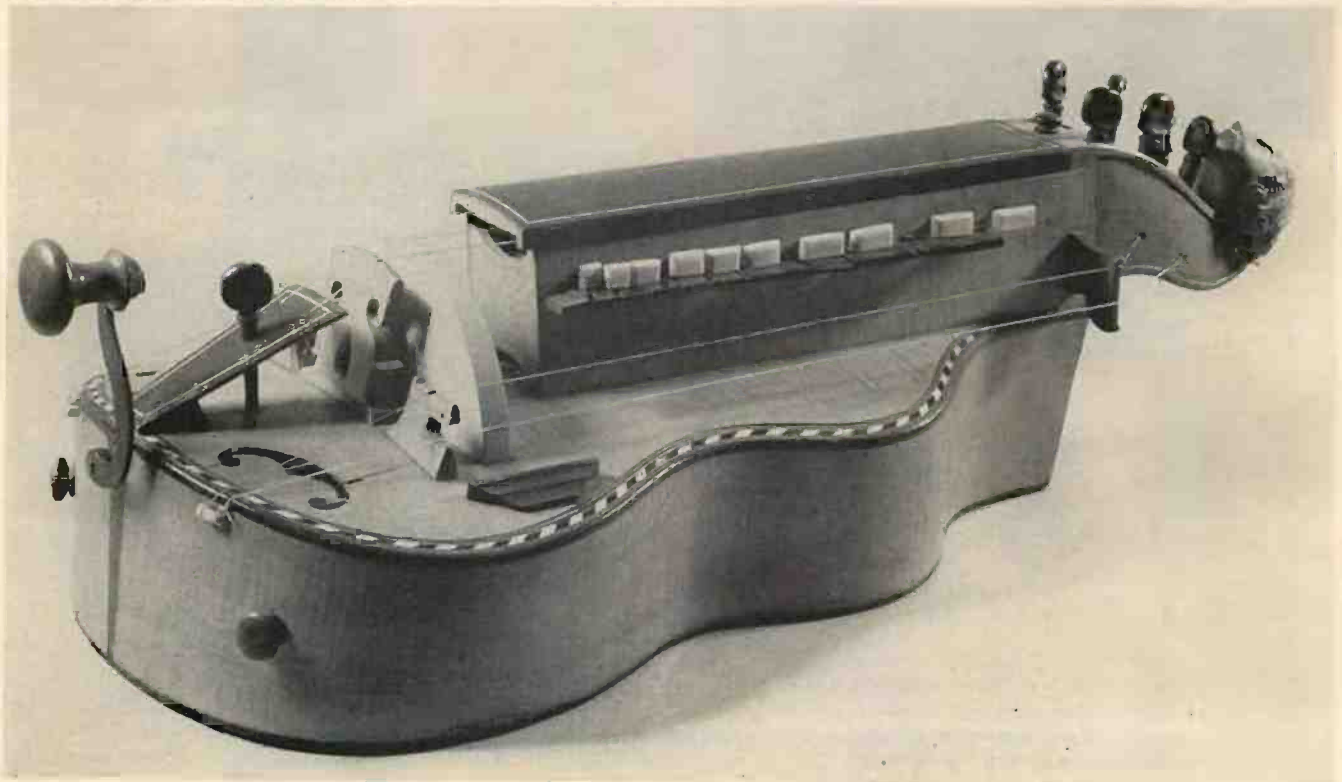
CROSBY BROWN COLLECTION OF MUSICAL INSTRUMENTS

*From tropical Africa comes this rather grisly lyre made from a human skull and antelope horns.*

*A screaming puma head lends a feeling of menace to a prehistoric Peruvian trumpet.*



*An eighteenth-century French hurdy-gurdy. The history of this instrument goes back more than a thousand years, and it can still be heard in certain European rural areas.*





# TRENDS IN TONE-ARM DESIGN

**T**HE TONE ARM has undergone a revolution in design since the time when, as its name reveals, it was actively engaged in mechanically reproducing tones. With the development of electronic reproduction, its function as an acoustical sound generator and transmitter was ended, and since the introduction of microgroove and stereophonic records, a continuous process of refinement in design has taken place.

Designing a tone arm requires an awareness on the part of its designer of two conceptual areas that can be broadly classified as: 1. the geometric, having to do with the shape of the tone arm, as it influences the position of the stylus in its path as it crosses the record surface; and 2. the dynamic, having to do with the way the arm reacts to the forces that are generated by the stylus and elements external to the phonograph system itself.

To consider the problem of geometry first, the near-universal acceptance of the 12-inch LP record has enabled the tone-arm designer to shape the arm to minimize tracking-angle distortion without the compromises that were often required when 78-rpm records were still important parts of record collections. Tracking-angle error—the departure of the stylus axis from tangency to the record groove—in conventional tone arms can be reduced to zero at only two points on the record surface. These two points are usually chosen to minimize the average distortion on the record's total playable surface area. Formerly, however,

the choice of these points was complicated by the fact that the playable area of 78-rpm records was larger than that of  $33\frac{1}{3}$ -rpm records.

The results of the tracking-angle compromises often had telling effects on playback performance, especially at the distortion-prone inner grooves, where, to complicate matters, groove modulation was usually highest. Most modern tone arms have adopted geometries more nearly consistent with the requirements of LP records, with a corresponding reduction in distortion. Even at this late date, however, some tone arms depart from the mathematical optimum for minimum tracking-angle error, although the gross departures of the past have largely been eliminated.

The greatest design changes have occurred in those areas that relate to the dynamic factors of performance. Even a casual study of most modern tone arms discloses their light weight, often coupled with relatively small size. By contrast, ten or fifteen years ago tone arms were rather hefty, and a still-popular myth is centered about the notion that good performance, especially good low-frequency reproduction, demands a massive tone arm. The fact of the matter is that the opposite is generally true, because a massive tone arm is unable to follow the minute bumps and eccentricities that are inevitably present on any record—to say nothing of the difficulties involved in tracking a warped record. If the stylus momentarily loses contact with the record surface, a fluctuating tracing force or unequal groove-

# TRENDS IN TONE-ARM DESIGN

*At the points of zero tracking error (A, C), the longitudinal axis of the cartridge is tangent to the record groove. Tracking error between the zero points reaches a maximum at B, because the cartridge is askew to the record groove.*



wall loading is produced, and distortion is the result. Conversely, there is at present a minimum below which the mass of a tone arm cannot be reduced. The explanation of this is a good illustration of the principle that tone-arm and pickup cartridge design go hand in hand. Minimum tone-arm mass is really a product of a number of considerations, such as of the characteristics of the record material, the radius of the pickup stylus, and the desirability of reproducing loud bass passages without distortion. In order to minimize damage to the record grooves, the vertical tracking force of the arm must be limited. The desired tracking force, together with the largest expected groove amplitude, determines the amount of compliance of the pickup stylus that is required for distortionless low-frequency tracing.

This complex of considerations leads to the requirement that the mass of the tone arm be large enough to prevent uncontrolled resonance, which, if allowed to exist in the audible bass region, would produce a muddy or boomy bass and would greatly increase the possibility of groove skipping. It must be emphasized, however, that this is a theoretical consideration, and that most engineers today are primarily concerned with decreasing the mass of tone arms.

As vertical tracking forces have gone down, pickup compliances have gone up, and tone-arm masses have largely dropped. In the early days of LP records, pickups usually had a compliance of about  $1 \times 10^{-6}$  cm/dyne, requiring an arm mass equivalent to approximately 120 grams concentrated near the stylus tip. Recent stereo pickups require no more than a 30-gram equivalent arm mass to achieve the same low-frequency resonance.

While the usual design procedure is to place the combined resonance of the stylus and the tone arm at a frequency below the audible range and then to ignore it, several recent innovations aimed at eliminating low-fre-

quency resonances deserve comment. One method is to introduce a viscous fluid in the pivot system to dampen the low-frequency resonance by dissipating its energy frictionally. While this technique is undoubtedly effective in its primary aim, most such arms have not taken full advantage of the low mass made possible by recent high-compliance pickups. Also, care must be exercised to avoid overdamping such arms, since the excessive pivot friction introduced in this way can produce distortion similar to that produced by an overmassive tone arm.

Another antiresonance approach is to mount the arm counterweight on a resilient pad or cushion. This has the effect of replacing a single resonance by two weaker resonances that can be dissipated by suitable pad design. This method has the advantage of not affecting the pivot friction in any way.

The lower limits of arm mass have not yet been reached. The listener can look forward to the day when there will be available tone arms of fifteen to twenty grams mass that will support pickups tracking at forces of three-quarters of a gram or less. He will thereby reap the benefits of greatly increased record life, improved frequency response, and lower noise and distortion. Such systems can be expected to compete successfully with the best of today's tape players.

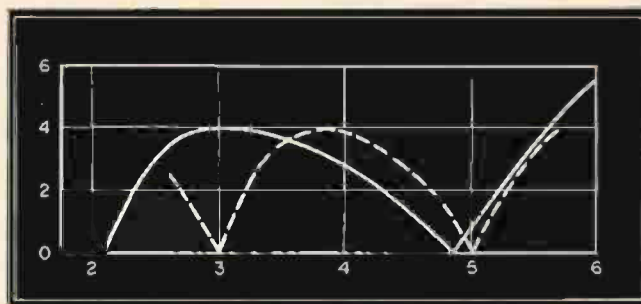
**M**UCH has been said in recent months about improved techniques of providing better tone-arm balance. Essentially, there are two main reasons why good tone-arm balance is necessary. An unbalanced tone arm is extremely sensitive to jarring and will tend to skip grooves when it is shock-excited. This sensitivity is extreme in some light-weight tone arms. In many cases it is nearly impossible to walk across the room while playing a stereo record without setting off a series of thumps in the loudspeaker caused by momentary

loss of stylus-to-groove contact. Further, an unbalanced tone arm requires near-perfect leveling of the turntable to prevent gross imbalances in the forces acting on the two walls of the stereo record groove. An unbalanced tone arm can cause severe distortion on one or both channels of a stereo record and increase record wear. The same effect occurs to some extent when warped records are being played. To avoid these effects, most tone arms made today provide for some way of balancing in one and often in both planes of rotation, usually by means of counterweights.

**T**HERE has also been much talk of dynamic balance. In mechanical design this term usually refers to rotating machinery, and it is said to exist when all forces produced by the rotating body upon its axis of revolution have been reduced to zero. If such forces are not balanced out, they can wreak havoc with rapidly rotating machinery. Needless to say, no such problem exists in tone arms; the term here is taken to mean that a state of balance exists with the tone arm in any position.

Properly speaking, dynamic balance cannot exist unless all the mass-elements of a tone arm lie on a single line that passes through the system's center of rotation or are symmetrically disposed relative to such a line. This requirement eliminates from consideration arms with bends or kinks, unless these are symmetrically cancelled. Secondly, it rules out arms with outrigger counterweights. Third, it excludes arms that rely on unbalancing the system slightly to achieve vertical tracking force. In fact, no arm presently on the market is, to the author's knowledge, truly dynamically balanced. However, in truth, precise balance is not required to achieve excellent tracking of modern records. Today's tone arms are completely adequate for most high-fidelity systems. However, when pickups can track at three-quarters of a gram or less, then true dynamic balancing of tone arms is a goal that will have to be realized.

The user is beginning to reap the benefits of today's



Comparison of tracking-angle error of an arm designed for use with both LP and 78-rpm records (solid line) with an arm designed for LP records only (dotted line). At the inner grooves of an LP record the lower error of the LP-only arm is especially significant. Vertical scale shows degrees of tracking-angle error; horizontal scale shows record radius in inches.

competitive market in the form of many conveniences. Connections in most arms are easy to make; pickups are easy to install. Tracking-force adjustments are simple, and a number of tone arms are equipped with built-in tracking-force gauges. In some tone arms the user is not even burdened with the necessity of setting the arm down on the record; built-in devices do this for him automatically. In short, the novice need not be intimidated by most tone-arm installation problems, nor by those of actual operation.

In one respect, however, the industry could co-operate in simplifying tone-arm installation. At this time, tone arms come in a variety of lengths and offset angles, and each requires a different placement relative to the turntable. Much would be gained in ease of installation if industry-wide standards for lateral arm length, offset angle, and stylus overhang were adopted. The mathematically optimum figures for these factors are no secret. Manufacturers would still have great latitude in styling and design within the standards imposed, and the public at large would have universal turntable boards that would greatly encourage the assembly of systems and would enhance the value of the freedom of choice of components.



# ANIMAL ACTORS ON STAGE

## A TALE OF BIRDS, BEASTS, AND BOX OFFICE

FIVE YEARS AGO, after repeated near-catastrophes and property damage involving the stable horses that the Metropolitan Opera had been using in its productions, Rudolf Bing, patience exhausted, decided to replace them with professionally trained animals. To show Mr. Bing what a well-trained horse could do, the firm of Animal Talent Scouts, Inc., brought one of their most tractable and accomplished animals to a rehearsal. By way of demonstration, they subjected him to abuse that would have sent the average horse kicking into the wings. They yanked at his tail. They yelled in his ear. They kicked his legs. Finally they made him lie down, and then they sat on him.

At that point, the trainer announced to the onlookers, "Now that our horse is lying down, we must give him a horrible injection." The horse, who had been taught to bow when he heard the word "injection," immediately scrambled to his feet and bobbed his head. The opera company broke into spontaneous applause.

For many stage animals, applause is a reward far more appealing than anything they ever get in the feed bag. During rehearsals for the 1957 Metropolitan production of Offenbach's *La Périchole*, the burro named Peri who was to appear in the operetta spent the better part of his time offstage staring contentedly at himself in a mirror held by his attendant. The Metropolitan eventually decided to humor his ego, and after the premiere of *La Périchole*, he was allowed to march out with the other members of the cast, dressed in a rhinestone bridle and with silvered hooves, to take the first four-legged curtain call in the history of the Metropolitan. Later, he attended the champagne party backstage.

The practice of using animals on indoor theater stages goes back to seventeenth-century Italy, when producers and scenic designers presented lavish operatic spectacles using all sorts of

PHOTO PACING:  
CULVER SERVICE



*Since Renaissance Italy, beasts both  
common and exotic have brought  
color to the theatre*

*Peggy Raymond kept this date  
with a dromedary in Cheer Up, a 1925  
New York Hippodrome spectacular*



CULVER SERVICE

OPERA NEWS

Drowsily oblivious to the weight of the Viceroy and the charms of the heroine, a mannerly, if slightly knock-kneed, burro takes the center of the stage in a *Central City, Colorado*, production of *La Périchole*. The other artists are Cyril Ritchard and Lois Hunt.

exotic beasts, including elephants and lions. Records of the time tell of dogs that howled, horses that kicked, and monkeys that ran about the stage biting the singers during performances. Theatre managers lived in continual fear that the horse carrying the tenor would suddenly rear up and dump him into the orchestra pit. Singers looked with suspicion upon even the most docile of performers, the elephant—and with good cause, because in 1742, during a rehearsal of Galuppi's *Scipione in Cartagine*, several elephants

OPERA NEWS



A leather-booted horse draws four great singers as Metropolitan audiences saw them in the Richmond Fair scene of Flotow's *Martha* in 1918. Margarete Ober and Giuseppe de Luca share the front seat of the cart, with Enrico Caruso and Frieda Hempel perched behind.

crashed through the floor of the stage, carrying the leading performers with them.

One of the most striking animal effects in the history of opera was devised in 1708 for an opera called *Nerone Infante*. According to historians, a large papier-mâché monster split open during the opera's Hell scene, and "an innumerable multitude of white butterflies flew into the theater, and so low that some of them touched the hats of several of the spectators—at which some seemed diverted and others were not a little terrified, till by degrees they lodged themselves in different parts of the theater and at length disappeared."

In America, one of the foremost promoters of animals in opera has been Alfredo Salmaggi, an opera impresario with a flair for the dramatic, who reached his heyday in the 1930's. Mr. Salmaggi used animals for the first time in 1932, at Soldier Field in Chicago, when fifty Chicago mounted policemen appeared in a performance of Verdi's *Il Trovatore*. The production was a huge success.

EARLY in 1933, Mr. Salmaggi settled in the Hippodrome Theater in New York. For six years, he drew capacity audiences by giving operas at low prices and by filling the stage with animals from a menagerie that was housed in the basement of the theater. A typical billing for his productions would read: "*Aida* Tonight, With Horses, Elephants, and Camels." No mention would be made of the singers. Once, when the baritone Pasquale Amato protested this billing, the impresario shrugged and answered simply, "My audience

A horse opera in the fullest sense of the phrase is Puccini's *The Girl of the Golden West*. Here Ljuba Welitch, as the heroine, Minnie, and her companion, as a horse, smile their greetings.



the newest Scherchen devices—an experimental “zero-order radiator,” to use his phrase, a rotating multiple speaker that sprays ever-changing patterns of stereo sound in all directions.

WHAT Scherchen hopes to bring about is a workable union of music and electronics. It is a goal difficult to attain, since neither engineers nor musicians feel much inclined to give up their self-centered preoccupations. “The sounds of the scientist aren’t alive,” said one of the keynote speakers when the Gravesano studio was dedicated, “and therefore they don’t interest musicians. . . . Musicians resent having to analyze their work with sounds.” But Scherchen does little to disguise his contempt for musicians who won’t, or can’t, learn mathematics and physics. “The whole art of music is founded on measurements,” he says. “It’s my joy, my intense delight, to know what is happening acoustically, in time and space. Musicians knew mathematics in the Middle Ages—and they certainly need to know it now.”

All this may surprise American record collectors, who

assistants in Zurich said recently, “some people expected that he’d begin to take it easy—a little guest-conducting, a lot of sunshine, and all that. After all, he’d made enough musical history to be able to rest on his laurels. He was thinking of writing his memoirs. But most of us who had worked with him were betting that he’d find new ways to run himself ragged.”

No sooner had Scherchen settled in Gravesano than his house, more than half a century old, began to be filled with electronic gear. Conferences were organized with major electro-acoustic firms and broadcasting companies. Wine cellars, hewn deep into the rock of the mountainside, were wired to serve as echo chambers. One modern device, however, is still missing: Scherchen refuses to install a telephone. He wants no interruptions. His main contact with the outside world is through a bicycle-riding postman.

In contrast to Scherchen’s driving energy is the quiet and gracious charm of Pia, his young wife. Mrs. Scherchen met her husband some ten years ago when they were both studying higher mathematics at Zurich. “At first my husband

Hermann Scherchen  
with Manna, Namann,  
Pia Scherchen,  
Piher, and Herpi.



know Hermann Scherchen principally as a conductor of Bach, Handel, and Haydn. But Scherchen, outside of his recorded repertoire, has always been in the forefront of modern music. Despite his work at the studio, his editing of the *Gravesano Review* (in which he publishes accounts of the research conducted at the studio), not to mention his busy concert schedule all over Europe, he still finds time to study new scores. Hardly a year goes by that he fails to conduct an important premiere at the Berlin Festival or some similar occasion.

Paradoxically, Scherchen’s incredible burst of creative activity began when he supposedly went into retirement. He bought his estate at Gravesano in 1954 in hopes of making it a restful retreat.

“When Scherchen went to Gravesano,” one of his former

thought I should help him with his work,” she says with a smile. Then she adds, with a sweep of the arm toward five noisy children splashing in the wading pool, “but I want to concentrate on these.” In any case, the Scherchens’ love of mathematics is evident in the names of the children: Herpi, Piher, Manna, Namann, and Hera. All are permutations of the syllables in “Hermann” and “Pia.” The name Alter is reserved for the page of the family chronicle marked “To be continued.”

AS ONE of the foremost theoreticians on musical acoustics, Scherchen likes to talk about concert halls. “Ask a dozen conductors which hall has the best acoustics, and they are sure to pick the one in which they get the loudest applause. Actually, there is no such thing as an ideal echo in any hall.

# The Wizard of Gravesano



JACONA GRUN-FELD

For relaxation, Scherchen takes solitary walks in the neighboring hills.

For Brahms you need one kind of hall sound, for Mozart another. The whole question of concert-hall reverberation is hedged with psychological vagaries."

In Scherchen's own studio, acoustics are severely controlled. No two surfaces, not even floor and ceiling, are parallel, so as to discourage wave interference. The walls are lined with reversible panels, sound-absorbent on one side, sound-reflecting on the other. Scherchen often records with minimum reverberation and then seasons the music to taste with artificial reverberation from his wine-cellar echo chambers.

So far, none of the experimental tapes made at Gravesano has gone into commercial circulation, but a few may soon be issued by small European companies. However, Scherchen's Westminster recordings are readily available to American listeners.

ORIGINALLY Scherchen's back yard consisted of a neglected vineyard that climbed up a small hill. A bulldozer was set to work on the vineyard—"the grapes were sour anyway," Scherchen says—and carved an open-air theatre out of the hillside. Here scientists discuss weighty matters while reposing on grass-covered terraces, looking at the snowy Alps. The problem of demonstrating stereo tapes to seminar audiences, where only one or two could sit in the "best seat" started Scherchen and his assistant, Walter Erler, to working on their "ideal zero-order radiator." Their pilot model contains thirty-two small speakers in a sphere that rotates at 60 rpm. A smaller, twelve-speaker model is currently on the drawing board.

But Scherchen's purpose is not so much to develop equipment as to expand the theoretical knowledge of musical acoustics. Particularly in stereo recording and reproduction, there are still large areas of theoretical uncertainty. To a large degree, these involve human perception as well as engineering procedures, and Scherchen's laboratory is doing important research in psychoacoustics. Also, as musical composition and electronics are becoming more intertwined, Gravesano serves as a clearing house for

pioneering work in electronic music. Composers can produce their works there and have them discussed by people with a competent understanding of the new media.

Not the least remarkable fact about the Experimental Studio Gravesano is that Scherchen has financed it largely from his own pocket, although he is far from being a rich man. There have been some contributions from various European broadcasting companies, and the International Music Committee of UNESCO has given Scherchen's work its official blessing, but basically Gravesano is the achievement of one man who has devoted his personal resources to the pursuit of an intellectual ideal.

Throughout his life, Scherchen has felt drawn to the outposts of artistic experiment. To him, the frontiers have never seemed advanced enough. Scherchen was one of Arnold Schoenberg's early admirers, at a time when the twelve-tone system had barely been conceived in the composer's mind, and his long association with Schoenberg has left its imprint on Scherchen's entire career.

"I'll never forget the first time I met him," Scherchen recalls. "It was in 1912, at the home of the Berlin singer who was to do the premiere of *Pierrot Lunaire*. I opened the door and there stood a tiny man, almost bald, declaiming poetry in a singsong voice. He was like a charge of electricity waiting to jump at something." A year earlier, Scherchen had made his conducting debut leading one of Schoenberg's orchestral works; now he was invited to share the podium with the composer of the first cycle of performances of *Pierrot Lunaire*. "You can have no idea of what an extraordinary artistic life we had in Germany before World War I," Scherchen says. "Schoenberg, Wedekind, Ibsen, Shaw—all the excited Expressionists and a lot more besides. There hadn't been a war in forty years. We thought the good life would last forever."

BORN in Berlin in 1891, Scherchen studied violin and viola. "We were quite poor," he says, "so I went to work at fifteen as a café fiddler. Hours were nine to three AM on weekdays; four to three AM on Sundays. The following

year I joined an orchestra as violist. I played under Artur Nikisch, Karl Muck, Richard Strauss, Siegfried Wagner. I also played accompaniments to Fritz Kreisler's first Berlin concert, and Mischa Elman's."

After his Schoenberg programs, Scherchen received his first regular conducting assignment as second conductor of summer concerts in Riga, capital of Czarist Russian Estonia. The men in the orchestra were Bolshoi Theatre men who considered themselves more or less on vacation. When the young conductor tried to rehearse his scheduled programs, the concertmaster felt duty bound to complain. Did Herr Scherchen think these concerts were important enough to deprive everyone of his afternoon nap? he asked. "Very well, no more rehearsals," was Scherchen's furious reply. "We'll play everything cold." He remembers now that this was one of the great educational experiences of his life. Most of the works were unfamiliar to him, though not to the orchestra members. He had to rehearse and memorize them from the scores without hearing a note—"and that's wonderful training for the ear."

**A**T THE outbreak of World War I, Scherchen was stranded in Riga. He was interned and sent to Siberia with other German civilians. At first he taught music in a school for the German children, but in 1916 he was invited to form an orchestra for the town theatre of Viatka, in the Urals. "I could only recruit thirteen men, but we rehearsed eight hours a day. For a young conductor this was equally good experience: first no rehearsal, then all rehearsal. The Russian audience loved us; they showered us with flowers and candy. . . ."

When the Russian Revolution broke out, Scherchen bribed his way to St. Petersburg. There he came to know Prokofiev and Shostakovich and attended the first demonstrations of the great acoustic experimenter Abramov. "Once I kept Abramov company while he stood guard, with a rifle tucked under his arm, and made acoustical notations on a scrap of paper."

In Russia, Scherchen completed his first long work, a

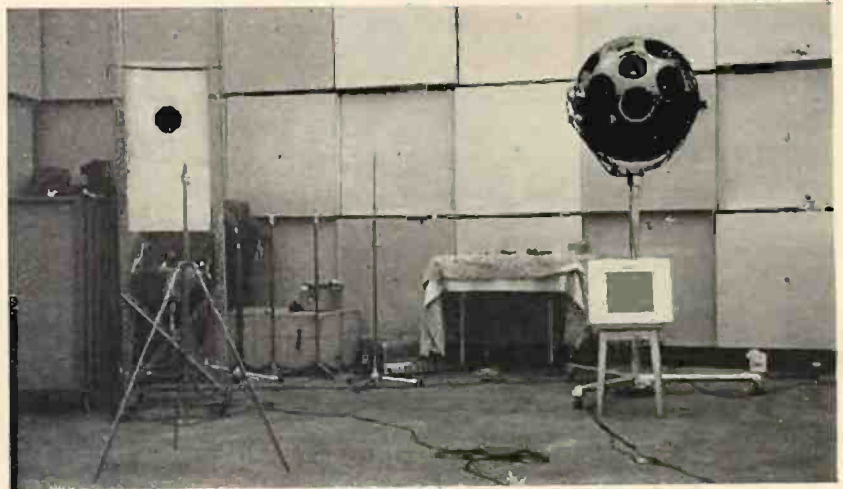
string quartet lasting forty-five minutes. After his repatriation to Germany, the quartet made such an impression on a publishing firm that they gave him a three-year contract, at six hundred marks a month, for the right of first refusal on any of his compositions. A few months later, Scherchen himself terminated the agreement. "I have talent for composing," he told the astounded publishers, "but I am not as necessary to music as Arnold Schoenberg. Henceforth, I intend to be only an interpreter."

In Berlin he led a series of concerts presented by the Society for New Music and became director of the Schubert Society. As lecturer at the conservatory there he taught composition to such restless young men as Ernst Krenek, Alois Haba, and Karol Rathaus. He was called to Leipzig to organize a new series of concerts, and in 1923 he succeeded Wilhelm Furtwängler as conductor of the Frankfurt Museum Orchestra. These were times of great storm and stress in the world of modern music—"But they weren't the golden age I hear so much about these days. We did some exciting things at the new-music festivals, it's true, but we were always accused of poisoning the atmosphere with our performances. Composers weren't paid the way they are now. Half the time they were lucky to get a free hotel room."

Paul Hindemith was second concertmaster of the Frankfurt orchestra, and Scherchen presented some of his early works at the Donaueschingen Festival, where Germany's musical elite came to criticize each other. He organized the first German Stravinsky festival, with the composer as piano soloist, and gave the first performance of orchestral excerpts from Alban Berg's *Wozzeck*. Karl Orff, Werner Egk, Ernst Toch, Alexander Tcherepnine, Ernst Krenek, Schoenberg, and Stravinsky were names that figured repeatedly in his programs.

**H**IS FIRST encounter with electroacoustics came in the mid-1920's, when he led an experimental broadcast of *L'Histoire du Soldat*. In those days, a single microphone was placed before an orchestra seated in a long, narrow row. "I always wondered why with sixteen first violins,

*Inside the studio, Scherchen and his assistant, Walter Ertel, work with a vast array of electronic equipment. The globe-like device at the far right is Scherchen's "ideal zero-order radiator."*



JACOB GRUBER

# The Wizard of Gravesano



Lunch at the Scherchen home is informal, yet wholly charming.

JACOBA GRUNFELD

fourteen second violins, twelve violas, ten cellos, and eight double-basses playing in a big tutti, you'd still hear nothing but the bass drum, the trumpets, a little bit of the flute, and the tuba reeling through the harmonies like a drunken bum. So I started out by reseating the orchestra."

A few years later, he was asked to organize the German National Radio Orchestra, which made the first regular symphonic broadcasts. "Even then I considered myself the middleman between music and technology," he recalls. "It was then I met Dr. Trautwein, the inventor of the trautonium, and Hans Joachim von Braunnühl, later the inventor of the tape recorder. We are still good friends." As an additional assignment, he took on the post of musical director at Winterthur, a small Swiss city that has the oldest symphony orchestra in Europe. "We celebrated its 300th anniversary in 1929, and the men played with an enthusiasm I've rarely seen since. They used to grow pale with excitement when they played Beethoven."

When the Nazis came to power, Scherchen, always an outspoken liberal with profoundly humanist convictions, left Germany to conduct in France, Belgium, and Italy. He intensified his Swiss activities, ultimately dividing his time between Winterthur and the Swiss Radio Orchestra at Zurich. Though he has remained a German citizen, Scherchen has lived in one part of Switzerland or another since 1936.

Looking back on it, Hermann Scherchen regards his move to Gravesano as a great turning point. "It's as if my life had started all over again," he says. He has just finished a new series of recordings for Westminster, including works by Orff, Gabrieli, and Handel. Recently he conducted Schoenberg's *Moses und Aaron* in Paris and Berlin, using tape recordings to project the whispered choruses that the score calls for. He has plans for launching a Gravesano record label. More film ideas are in the offing, more concerts, magazines, conferences, demonstration records, electronic inventions. "My studio is still not complete. And I want to make more jazz records" (he has already completed fourteen numbers).

"Scherchen is never interested in any one line of speculation for very long. He always wants to stand on the threshold of something new," a Swiss engineer said recently. "He can read a modern score and hear it in his mind's ear better than any man I know of. But he's impatient to get on with it. This year he's coming to grips with television. Next year it'll be the fourth dimension."

As a matter of fact, the theme of the 1961 Gravesano Congress reflects Scherchen's latest preoccupation: "Problems of Television." The agenda offers the usual intermingling of technical and aesthetic topics. Musician-technicians of the future, Scherchen believes, will have to think deep and hard on questions of sight-plus-sound. He himself isn't waiting for the millennium to arrive. A bulldozer has leveled enough ground for an experimental television studio, and the first film equipment is already on order.

As evening approaches and it is time to leave the Gravesano studio, the children line up for a polite good-bye, gently prompted by Mrs. Scherchen; and the laboratory assistant, Scherchen's secretary, and the governess, all of whom are part of the family life, stand by smiling while Scherchen himself still talks on about plans and ideas. Once the gate closes behind you, you are struck by the sudden silence of the tiny village. Most of its inhabitants are up on the steep mountain meadows, watching the herds graze. The basic pattern of life has not changed here in hundreds of years. Eight miles away, the fashionable elegance of Lugano seems strangely unreal after a day at Gravesano. After a while you realize what it is that gives the place a lasting hold on your imagination: the fact that one man has there created for himself an environment fully consonant with his mind, his work, and his personality.

Frederic Grunfeld is remembered by many New Yorkers for originating the program "Music Magazine" on station WQXR, and readers of *The Reporter* know him as commentator on a wide scope of cultural topics. For several years, he has headed Boree Productions, Inc., a New York firm that produces records for various companies. Lately, he has shifted his recording operations to Zurich, and does his writing on Mallorca, where he likes to sail and swim.

likes camels." Mr. Amato was unhappy, but he sang anyway.

In the past few years, the business of supplying four-legged theatrical performers has prospered. There are now more than a dozen agencies in New York and on the West Coast that together earn several million dollars a year by renting animals for appearances in opera, theater, TV, motion pictures, and advertisements. The agencies are called upon to supply the Russian wolfhounds in *Simon Boccanegra*; the horses in *Martha*, *Il Trovatore*, *Aida*, and *Manon Lescaut*; the burros in *La Périchole* and *La Forza del Destino*; the Animal Vendor's "Hundlein so klein" in *Der Rosenkavalier*; and the dogs in *Camelot* and *Wildcat*.

One of the top stars of the animal world is a horse named Mohammed El Tommar—Tommy, for short—who is owned by Chateau Theatrical Animals. Tommy has been in show business for over fifteen years, getting his start in Union City, New Jersey, working a Lady Godiva act with a burlesque stripper. Since Tommy joined the Chateau agency, he has been steadily employed and earns \$500 a week (dogs and cats make an average of \$200, while more exotic species such as elephants and camels can earn as much as \$500 or \$1,000 for single appearances). For several seasons, Tommy played opposite Ethel Merman in the musical *Happy Hunting*, where he was repeatedly sick from the sugar cubes she fed him, and until recently he was playing on Broadway in *The Music Man*.

In addition to being even-tempered and capable of taking rudimentary stage directions, a professional animal must be well housebroken. Actually, toilet accidents, when they do occur, are often traceable to poor planning on the part of the trainer, because the schedules of horses, donkeys, and other four-footed animals can usually be controlled by giving them a drink of water and then taking them for a quick walk around the block before the performance. Needless to say, animals should never be fed before the final curtain.

Toilet training for less intelligent animals, such as birds, is more difficult. During the Broadway production of *L'il Abner*, some geese were to run across the stage to an attendant who held tempting handfuls of corn in the opposite wing. It was essential that the nervous birds be toilet-trained so that the dancers who followed them could use the stage safely. Animal Talent Scouts, Inc., the firm that supplied the geese, came up with an ingeniously simple solution: a patch of adhesive tape applied to the rear end of each of the birds.

While they naturally have good toilet manners, cats are generally unresponsive to stage training, although they have been providing composers with musical inspiration ever since Domenico Scarlatti's feline supposedly gave him the idea for his *Cat's Fugue* by walking across the keys of his harpsichord.

Perhaps the most bizarre musical employment of cats—in an instrument appropriately called a Catano—was described in 1892 by the *Gazetta di Milano*: "The Catano consists of

a wooden cage with rows of narrow compartments, into each of which is put a cat. The lowest tones are produced by full-grown animals and the highest by kittens. Their tails are operated by a species of keyboard at the end of the case like that of a concert grand. When a key is put down, a cat's tail is pulled." It should be added that the authenticity of the Catano is doubtful.

By and large, audiences welcome the heightened sense of realism or the added fillip of humor that animals can lend to a stage production. But cruel treatment of animals, no matter how well it may intensify the drama, only has the effect of antagonizing audiences. In France, recently, some one had the idea of introducing a real bullfight into a production of *Carmen*. Accordingly, the opera was presented in a bull ring in Nîmes, and the famous bullfighter Antonio Ordoñez was engaged to play the role of Escamillo in the final scene. But the contrast between the make-believe world of opera and the brutally real world of the bullfight was too

FRIEDMAN AND ABEL



Dogpatch, fabled locale of *L'il Abner*, has its porcine citizens, not to mention such two-legged lovelies as Carmen Alvarez as the sinister Moonbeam McSwine

unsettling to the audience, and the spectacle was a failure.

But while it is unlikely that we will ever have a chance to see a real bull in *Carmen*, it is certain that we will continue to see animal actors on the opera stage as long as such works as *Pagliacci*, *Aida*, and *Der Rosenkavalier* are played. And if the operas of the future don't call for animal actors, you can wager that some future impresario will find a way of getting them into the act.

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Marya Saunders and Bob Gaines bring widely different backgrounds to their current operation as a writing team. She has been a ballet dancer, an actress and a staffer for *This Week* magazine. He has been a publicist for such show-business personalities as Dick Clark, Frances Langford, Mimi Benzell, and Captain Kangaroo.

## INSTALLATION OF THE MONTH

**T**HE HOME music system of Mr. and Mrs. Robert Schuler had to satisfy two pairs of super-critical ears. Mrs. Schuler, better known as Patrice Munsel, has graced the stages of many of the world's leading opera houses, and Mr. Schuler, as a theatrical producer, also has a professional interest in music.

The center of the Schulers' hi-fi activities is the library of their Long Island home. Located here is a Scott 330C stereo tuner, a Dual 1006 record changer with an Audio Empire 108 cartridge, and a Scott 299B stereo amplifier. Two University RRL-12 speakers, which support a pair of massive lamps, are placed so as to provide stereo listening throughout the room.

An EICO HF-22 22-watt amplifier that is connected to the center-channel output of the main amplifier supplies music to two other indoor areas, the dining room and the living room, and to the swimming pool and the patio. The indoor locations employ University RRL-8 speakers, each equipped with a T-pad volume control. Outdoors, University MCL weather-proof speakers are mounted on pipes that are concealed in the hedges.



## MUSIC FOR A MUSICAL







*Music for the patio and the swimming pool (out of view at the left of the picture) is provided by the University MCL outdoor speaker that is mounted above the hedge.*

*Mr. and Mrs. Schuler with their children: from left to right, Carlos, Heidi, Rhett, and Nicole.*



# HOUSEHOLD

*At left is the Schulers' library. The main installation (shown below) is to the left of the photo. University RRL-12 speakers are in the far corners of the room.*



*The main installation of the Schulers' music system. Equipment includes a Scott 299B stereo amplifier, a Scott 330C stereo tuner, and a Dual 1006 record changer with an Audio Empire 108 cartridge. The space behind the panel at the right is occupied by an EICO HF-22 basic amplifier, which supplies power to the extension speakers.*

# SOUND and the QUERY

a forum for eliminating  
the most common—  
and often most exasperating—  
problems of stereo hi-fi

by J. Gordon Hoff

## The Inner-Groove Affliction

I get an annoying amount of distortion during lead passages on my records, particularly in inner grooves. I notice also that the distortion is much worse on some records than on others, and that it decreases as I increase the tracking force of my pickup. I'm afraid to push the tracking force above five grams, though, for fear of damaging my records.

Is this distortion a normal shortcoming of all stereo records, or is there something wrong with my system?

Warren Steele  
Baltimore, Md.

*It takes a stylus with extremely high compliance and low mass to trace the sharp undulations of the inner grooves on modern discs. Even the very best pickup is barely able to trace the loudest discs without any audible distortion, and poorer pickups reveal their imperfections by increased amounts of distortion from these same passages.*

*But even more important in most cases is what happens to the distortion after the pickup produces it. Any electrical distortion in the amplifier, or any emphasis of high frequencies in the pickup or loudspeakers, will increase the annoyance value of groove distortion. And a combination of these factors can exaggerate it to beyond the limit of human endurance.*

*When the pickup and speakers are extremely smooth in response, and total amplifier distortion is below 1 per cent, a slight amount of inner-groove distortion may be audible, but it won't be annoying. When these qualities are combined with extremely high stylus compliance and very low stylus mass, the distortion from discs—inner grooves included—will be no higher than that from most prerecorded tapes.*

## Filling In the Hole

My stereo speakers are located ten feet apart, and I would like to add a third, center fill-in speaker midway between them. How should I go about connecting this?

Jerry E. Saleny  
N. Riverside, Ill.

*The simplest way of connecting a center speaker to a stereo system is to feed it from the "hot" (4, 8, or 16) terminal of each amplifier output. A 25-ohm 5-watt potentiometer in series with the center speaker will provide adequate range of control over its volume.*

*Rather more expensive, but considerably more effective, is an arrangement using a separate amplifier for the center channel.*

*All three speakers in your system must be properly phased with one another. As*



*a matter of fact, your present lack of center fill-in might well stem from misphasing of your speakers, so you might try reversing the connections to one of your speakers before adding a third one for the center. If reversing the connections makes the hole bigger, the speakers were properly phased to begin with, so the connections should be restored to their original polarity.*

## Stylus Life

How long should a 0.7-mil diamond stylus last before it reaches the stage where it starts to chew up my records?

James C. Phillips  
Hyattsville, Md.

*This depends on the condition of your records, the force at which your pickup is tracking, and your definition of "normal" use.*

*If you keep your records reasonably dust-free, track them at 3 grams, and play your system an hour or so a day, you should start worrying about stylus condition after about a year. Any audible deterioration in sound that is noticed before this time has elapsed is probably an indication that the pickup's damping material has hardened with exposure to the air, so it's wise to check the possibility of having the manufacturer re-damp it before spending money on a new diamond stylus.*

## Stereo Rumble

I recently replaced my old idler-driven turntable with a dual-speed belt-drive unit, in the hope of getting rid of some rumble that's been present ever since I converted to stereo. Now I find that the new turntable has more rumble than the old one did, even though its rumble specification is six decibels lower than that of my old unit.

Most of the rumble disappears when I switch my preamp to monophonic A-plus-B operation, which leads me to believe it is coming from vertical vibration of the table. What could be wrong with the unit, and is there anything I can do to repair it?

Wally Turnbull  
Scranton, Penna.

*There are two possibilities. The first, and most likely, is that your new turntable is defective. No matter how carefully a manufacturer tries to maintain quality control, an occasional unit that doesn't quite measure up will slip past the line inspectors, and you may have gotten one of these. If this is the case, the manufacturer or the dealer will be glad to repair or replace the unit.*

*The second possibility is that your new unit, even though it has less vibration than the previous one, may vibrate at a frequency that coincides with a resonant peak in your pickup system, speakers, or listening room. In this case, changing any one of the components mentioned should clear up the trouble.*

## How Much Does a Gram Weigh?

I have three stylus gauges, all of which are supposed to be paragons of accuracy and precision, and all of which give different readings when I try to measure my pickup's tracking force. If I trust one, I measure 2 grams. Another gives a reading of 2½, while the third reads 3½ grams.

How can I tell which is right? That is, assuming one of them is, which I doubt.

M. Bowie  
Charlotte, N. C.

*A bright, new 5-cent nickel weighs almost exactly 5 grams, so one of these coins may be used to check the calibration of your stylus gauges.*

*Tape or balance the coin on the business end of each gauge and note the reading. If all of the gauges read 5 grams, and all return to their zero mark when unloaded, the discrepancies you observe when weighing the pickup are probably due to excessive arm bearing friction or differences in the arm height (above the platter) at which the different gauges take their readings.*

## HOW TO GET THE MOST FROM YOUR TUNER



JOE PATROVEC

by F. L. MERGNER

Director of Engineering, Fisher Radio Corporation

**A** GREAT DEAL of progress has been achieved during the last decade in the electrical and mechanical design of high-fidelity tuners. The sophisticated FM tuner of today is far superior to the tuner of 1950 vintage. Yet both have the same basic circuitry: RF stage, mixer-oscillator, IF section, limiters, and ratio detector or discriminator. How, then, is it possible that similar circuits yield so much better performance in new tuners than in old ones? Most of the difference stems from two factors: application of the new wide-band theory and the use of significantly improved tubes.

First, let us examine the implications of wide-band design in terms of a concept called capture ratio. One of the advantages of FM is the ability of a tuner to sort out two signals coming in on the same frequency so that the stronger of the two suppresses the weaker.

An FM capture ratio of two decibels means that the stronger signal need be only 2 db greater in amplitude to

suppress the weaker signal fully. Therefore, the lower the numerical value of the capture ratio the better the rejection of unwanted signals. Capture ratio deserves to be emphasized because its contribution to tuner performance is not yet widely appreciated.

But how should a tuner be designed for the best possible capture ratio? Basic research work, carried out mainly at the Massachusetts Institute of Technology, has shown that an FM tuner requires wide-band circuitry to achieve a good capture ratio. The IF section should have a flat response over a bandwidth of at least 170 kilocycles, and the bandwidths of the limiter and detector should be 600 kilocycles. Because a loss of amplification and selectivity is unavoidable in wide-band design, additional tubes and tuned circuits are required. This is why some modern FM tuners have five or six IF stages. In terms of performance, some of today's tuners achieve capture ratios as low as 1.5 db, as compared to perhaps 20 db in 1950 models. And

## Careful Attention to Proper Procedure Is the First

thanks to their improved capture ratios, modern tuners are less susceptible to interference from ignition noise, despite their higher sensitivities.

**T**HE mention of sensitivity brings us to the second great difference between the FM tuners of today and those of 1950: the increased ability to pull in weak and distant stations, effectively extending the range of FM reception. Most tuners of ten years ago relied on a pentode tube in the RF stage. This type of tube is inexpensive and easy to use, but, unfortunately, it generates a fairly large amount of noise. When noise is introduced in the first stage of a tuner, it is amplified by all succeeding stages along with the signal. It is extremely important, therefore, to keep noise in the RF stage to a minimum. Such modern dual-triode tubes as the ECC88 create significantly less noise and permit higher tuner sensitivity than do pentodes. Completely new and different amplifying devices, such as Nu-vistors, have also been used in some FM tuners to improve sensitivity.

To the novice, it may seem paradoxical that higher sensitivity, like improved capture-ratio values, is expressed by lower numerical values. Let us assume that tuner A has a sensitivity of 1.5 microvolts and that tuner B has sensitivity of 3 microvolts. In that case, tuner A is more sensitive than tuner B. Tuner A requires an incoming signal of only 1.5 microvolts to produce an output that meets the same quality standards that tuner B meets with an input voltage of 3 microvolts.

Although good sensitivity and capture ratio are usually considered to be the most important characteristics in an FM tuner, selectivity and distortion should not be overlooked. Selectivity is the ability of a tuner to reject interference from adjacent FM channels, and it should be as high as possible. As for distortion, tuners of wide-band design automatically eliminate one of its main causes: the inability of narrow-band tuners to handle the transmissions

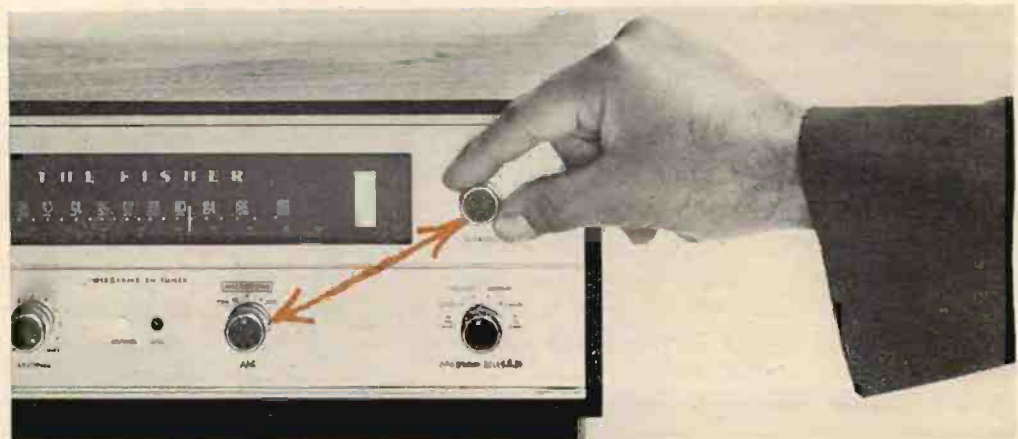
of stations that modulate their carrier waves right up to the limit of the law (and sometimes a bit more). Wide-band tuners are particularly desirable for multiplex operation because they can receive every bit of information a station transmits.

This brings us to the latest advance in broadcasting. Previous attempts to transmit stereo programs have suffered certain disadvantages. AM-FM transmissions were limited in quality because the AM channel was inherently noisier than the FM channel. Until recently, FM-FM stereo transmissions required two separate FM transmitters and, in the home of the listener, two separate FM tuners. The use of FM multiplex stereo now eliminates these drawbacks. In multiplex stereo only one FM transmitter is required, and only one FM tuner plus an adaptor is needed to receive the program. (Monophonic tuners receive a signal that combines both the right and the left channels, making multiplex wholly compatible for mono listening.) Multiplex adaptors for existing tuners, as well as new tuners and receivers with built-in adaptors, are already available.

**O**PERATING a tuner is not particularly difficult, but, as is true of all instruments, only proper procedure yields the best results. A few words of explanation may therefore prove helpful. Finding the right setting for the muting control and the local-distant switch, for example, requires an understanding of the purpose of these controls. Muting circuits were designed to eliminate the loud annoying hiss between stations that is produced by today's highly sensitive tuners. As long as no signal comes in strong enough to override the muting threshold set by the control, the tuner produces no audio output at all. The threshold level should be advanced just enough to eliminate interstation noise. If it is set too high, the tuner will not receive weak stations.

A local-distant switch is required in areas where a strong local station overloads the tuner and appears at several

*This tuner's AFC circuit works in conjunction with the tuning knob, being automatically switched out when the tuning knob is touched.*



## Requirement for Good Reception

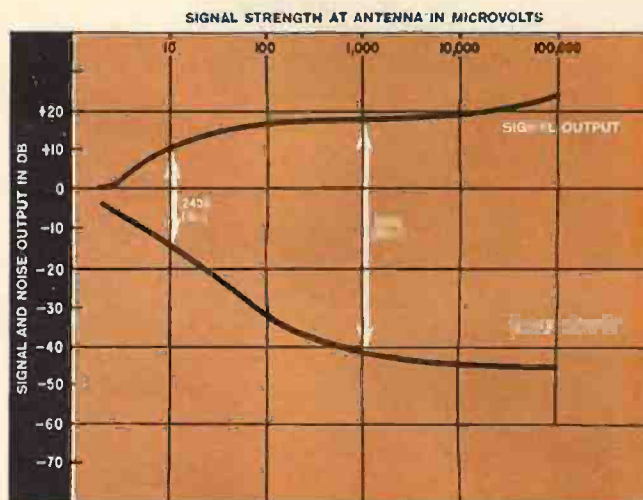
points of the dial. This blanketing disappears immediately if the local-distant switch is set on "local" to attenuate the signal of the overpowerful station. For the reception of weak stations, the switch should be returned to the "distant" position to take advantage of the tuner's full sensitivity.

The factor most vital to optimum reception is careful and accurate tuning. The tuning meters or magic-eye tubes found on most tuners are a great help in locating the precise spot on the dial at which a station comes in with minimum noise and distortion. In the past, these indicators were guided by the IF response curve. But in recent wide-band designs, the IF curve no longer has a peak to which the tuning meter can respond, so the meters in the newer tuners usually indicate signal strength, the center-of-the-channel position, or both.

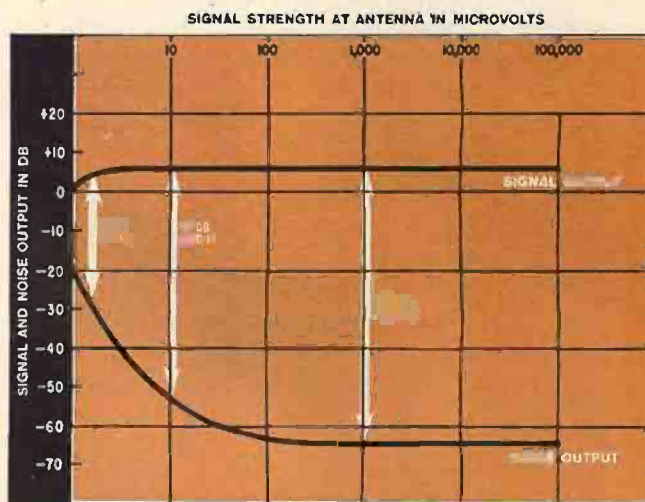
Tuning by meter requires a certain degree of hand-eye precision, but minor errors are compensated by the action of the automatic frequency control, or AFC. Because the AFC tends to lock in a station over a fairly wide tuning range, however, it should be switched off whenever a station is being tuned in. Some recent tuners have a new circuit that accomplishes this automatically: as soon as you touch the tuning knob, the AFC is switched off; when you release the knob, the AFC locks in the station. Accurate tuning is particularly important for multiplex because stereo separation can be seriously impaired by faulty tuning.

**A**N important requirement for an AM tuner is an IF bandwidth selector, to allow a choice of either a broad or a narrow IF response. The "narrow" position limits audio response at upper frequencies but permits clearer reception of weak and distant stations. The "wide" position allows wider audio response from strong signals. Some tuners provide up to four positions of AM bandwidth to allow the listener to make the best of different kinds of receiving conditions.

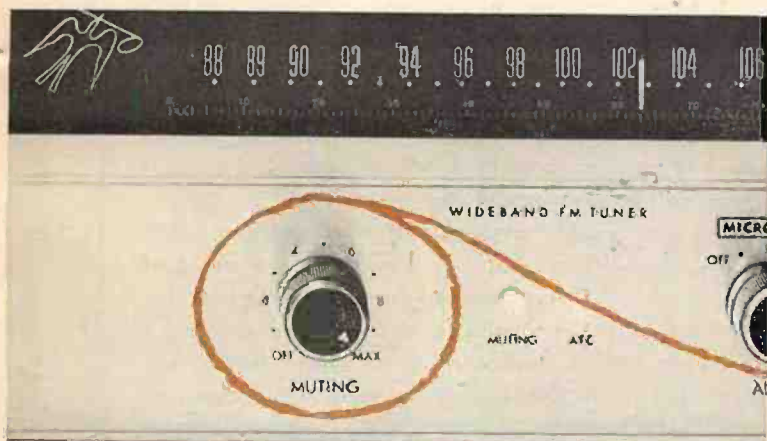
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Signal-to-noise ratios at various signal strengths in a high-quality AM tuner. Only at very high signal strengths does the S/N ratio equal that of an FM tuner (see below).



Signal-to-noise ratios at various signal strengths in a high-quality FM tuner. At lower signal strengths the superiority of an FM tuner to an AM tuner in S/N ratio is evident.



Unless the muting control is set correctly, it cannot function properly. It should be turned up just enough to eliminate interstation hiss.

## How to Get the Most from Your Tuner

Progress has been made in the circuitry of AM tuners, but the basic limitations of AM allow less room for improvement than in FM. In AM reception, signal strength alone, rather than circuitry, determines the signal-to-noise ratio. Therefore, the prime objective is to achieve maximum signal pickup at the antenna and to reject static created by nearby electric power lines, motors, or fluorescent lamps. Fortunately, there are now ferrite antennas that pick up radio waves while almost completely rejecting static. This is why a good AM tuner should have a ferrite antenna. The ferrite rods used for this purpose should be at least five inches long and should be horizontally rotatable because their pickup pattern is somewhat directional.

Good FM reception is also dependent on the choice and installation of the antenna. The saying still holds true that the best RF stage is a good antenna. For the clear reception of even local stations it is necessary to install the FM antenna in a favorable place. It is always a good practice to avoid placing the antenna close to electrical wiring, which may cause static, or to large metal objects, such as radiators or pipes, which reduce the available signals. The metal frameworks of large buildings weaken signals considerably, so it is advisable in such buildings to mount indoor antennas close to a window.

In fringe areas and mountainous terrain, more elaborate yagi-type roof antennas are required. Their prime characteristics are high gain and directionality, which means that they are better able to receive weak signals, but only from one direction. Therefore, an electrical rotator is sometimes needed to turn the antenna toward the various FM stations.



"Oh, no. You tell him!"

In locations where the pickup of ignition noise is a problem, shielded lead-in wires may be necessary.

To keep your tuner working at its best, be sure that it gets adequate ventilation. Component cabinets usually have perforations or louvers through which the heat can escape. These openings are put there for a vital reason, and the flow of air should never be obstructed by books, walls, or cabinetry. In installations where the tuner is to be mounted vertically, it is advisable to check the instruction book or to write the manufacturer for information.

The causes of minor malfunctions, if they occur, can usually be pinpointed by a few simple tests. If the tuner fails to light up, you should first check the fuses in the tuner and in the amplifier to which it is connected. It pays to have some replacement fuses of identical rating and type. If, after replacement, the fuse blows again, it indicates a more complex difficulty, which should be attended to by a qualified serviceman.

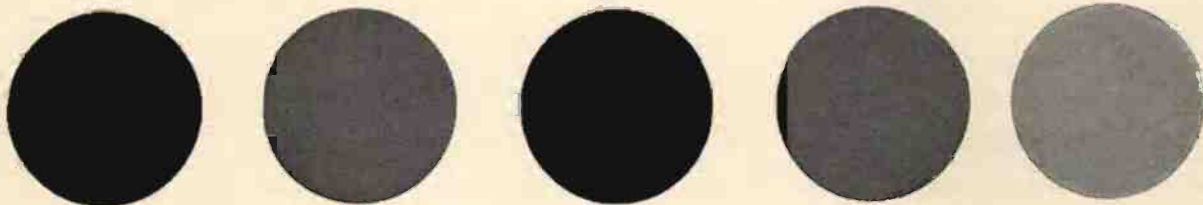
Weak reception or distorted sound, occurring suddenly, may be caused by a tube or part failure anywhere in the system, or by an open connection in the antenna circuit. To find the source of this trouble, first play a record through your system to find out whether the audio section and the speakers function normally. If they do, you can assume that the trouble is in the radio circuits—perhaps in the tuner or in the antenna connections.

Let us suppose the process of elimination indicates a failure in the FM section. Tune to another station on the dial to make sure that the station to which you were listening is not at fault. Then check the lead-in cable and all connections between the FM antenna and your tuner. Also check the connections between tuner and amplifier. If all these procedures do not reveal the trouble, a simple test of your tubes may help. Check whether all tubes are placed firmly in their sockets. You may have to remove the metal shields from some of the tubes in order to reach them. If this does not solve the problem, check to see whether all tubes are aglow. A tube that does not light up has an open filament and must be replaced by a tube of the same type.

These simple test procedures are within the technical capabilities of most listeners and can be followed without exposure to dangerous voltages. They may save much time and expense. If you want to go beyond the scope of the tests described here, always consult the service manual supplied with your tuner. Much careful consideration has gone into the preparation of these manuals, and it always pays to follow their step-by-step instructions.

Alignment or other major adjustments requiring test instruments and the services of an experienced technician are rarely needed. Quality tuners operate well within their maximum design limits and normally give many years of trouble-free service. A modern tuner thus promises thousands of hours of listening enjoyment; if it is properly installed and operated, the promise will surely be kept.

## BEST OF THE MONTH



## CLASSICAL

## A DON QUIXOTE FROM CLEVELAND

*Szell gives a superb reading of Strauss's most poignant tone poem*

THE NEW Epic stereo recording of *Don Quixote* by George Szell and the Cleveland Orchestra serves as a fresh reminder that this is one of the few works by Richard Strauss that can be spoken of in terms that admit the words "noble" and "compassionate." There is no smirking in this score, no bitterness, no cynicism. If Strauss pokes fun at Cervantes' addled knight, tilting at windmills in the name of a bygone chivalry, he does so in the half-rueful way of one who has come to have an understanding of the human comedy. And in the music that relates to the knight's vigil, his release from illusion, and death, the



CULVER SERVICE

RICHARD STRAUSS

*Well served by Szell and Epic*

composer achieves some of his most poignantly expressive lyrical pages. The successive variations make up a superbly constructed tone poem, but one that takes a master conductor and a solo cellist of extraordinary sensitivity to play in a way that balances its formal structure against its descriptive and programmatic elements. Fritz Reiner, who recorded *Don Quixote* first for Columbia, with Gregor Piatigorsky as his soloist, and more recently for RCA Victor, with Antonio Janigro (LSS 2384), has always seemed to me the conductor whose technical control and sense of proportion fits him to be the ideal interpreter of this score, but now George Szell shows that he can match his colleague every bar of the way. In Pierre Fournier, whose cello assumes the role of the protagonist, Szell has a soloist who is both sensitive and intense. Solo violist Abraham Skernick (as Sancho Panza) and concertmaster Rafael Druian are also excellent, as is the tenor tuba player (Sancho's alter ego in the score), who exhibits flawless virtuosity and musicianship, especially in the cadenza after Variation IV ("the procession of the penitents"). As for the engineering, the Epic microphones have been placed to produce just the right combination of presence and reverberation needed for this music.

There is a luscious warmth in the lyrical episodes, yet (continued overleaf)



the sound is crystal clear wherever the musical texture is of a concertante character.

Of all the Strauss tone poems, this one—because the dramatic roles are assumed by sharply contrasting solo instruments—gains the most from stereo recording techniques, and the staging of the action has been superbly carried out in terms of instrumental placement and pinpoint sonic localization. Yet nothing seems forced or unnatural. As in all good high-fidelity recordings, whether mono or stereo, much more of the

inner texture of the music becomes apparent to the ear than would ordinarily be heard under concert-hall conditions. The credit for the remarkable realization on this disc belongs equally to Mr. Szell and his orchestra and to the production team. From every standpoint, this is the stereo *Don Quixote* to own and to live with.

David Hall

© STRAUSS: *Don Quixote*, Op. 35. Pierre Fournier (cello), Abraham Skernick (viola), Rafael Druijan (violin); Cleveland Orchestra, George Szell cond. Ertc BC 1135 \$5.98.



"Buy my fine singing glasses"  
—A street hawker of the type depicted in  
Columbia's "Consort of Musicke" album.

## MUSIC SHAKESPEARE KNEW

*A striking  
documentation of  
Elizabethan music*

**A**MONG a number of well-produced albums devoted to Elizabethan vocal and instrumental music, the new Columbia collection called "The Consort of Musicke" is one of the most imaginatively conceived and refreshingly executed. Subtitled "A choyce Entertainment for six instruments to play together, the Treble Lute, the Pandora, the Gittern, the Base-Violl, the Flute and Treble-Violl with Voyces," the recording enlists the services of five singers, who are heard in solo airs and together in madrigals. These include Aksel Schiøtz and the late Mack Harrell, both of whose contributions, though relatively minor, will be of more than passing interest to admirers of their art. The vocal selections are interspersed with keyboard solos, played in a thoroughly virtuoso manner by Blanche Winogron, and by music for the instrumental ensemble, or consort, with the whole program stylishly directed by Sydney Beck, of the Music Division of the New York Public Library.

What makes this collection so fascinating, aside from the excellence of performance and variety of material, is the juxtaposition in several instances of different settings of the same tunes. Thus, for instance, there is Dowland's well-known air *Flow My Tears*, beautifully sung by Schiøtz in a performance, accompanied by lute and bass viol, that does not differ





The Elizabethan Consort of Musicke had its beginnings in the dancing song of traditional festivals.

radically from that on his celebrated 78-rpm recording of 1941, that is followed by the composer's instrumental adaptation, the *Lachrimae Pavin*. A similar procedure is followed with Dowland's *Can She Excuse My Wrongs?* which is first sung by baritone, then played by the consort, and finally heard in Orlando Gibbons' version for virginals, *The Woods So Wilde*, which quotes a portion of the original.

All of these delightful pieces were enormously popular at the end of the sixteenth and beginning of the seventeenth centuries, and, as Mr. Beck points out in his voluminous historical notes, much of the music belonged in the theater, where it was heard as incidental music to the plays of Shakespeare and his contemporaries. No better example of the really popular element could be given, however, than the concluding selection, one of the various collections of *Cries of London*, in which street vendors hawk their wares to the accompaniment of a colorful instrumental fantasia. There have been several recorded versions, but none quite so winning or convincing as this. This section alone is worth the price of the disc, and it should appeal even to those listeners who would normally incline towards a less esoteric program. The recording, which dates from September, 1955, is most satisfactory in its reproduction of timbres of the various ancient instruments.

Igor Kipnis

© THE CONSORT OF MUSICKE. Byrd: *My Lord of Oxenford's Maske*. Allison: *Allisons Knell*; *Goe from My Window*; *The Batchelars Delight*. Dowland: *Can She Excuse My Wrongs*; *Galliard*, *Can She Excuse*; *Flow, My Tears*; *Lachrimae Pavin*; *If My Complaints Could Passions Move*; *Galliard to Captaine Pipers Pavin*. Gibbons: *The Woods So Wilde*. Morley: *Joyne Hands (See, My Own Sweet Jewel)*; *Sola Soletta*. Conversi: *Sola Soletta*. Peerson: *Pipers Paven*. Bull: *Pipers Galliard*. Anon.: *Those Eyes That Set My Fancie on a Fire*; *The Cries of London*. Helen Boatwright and Charlene Peterson (sopranos), Margavet Tobias (contralto), Aksel Schiøtz (tenor), Mack Harrell (baritone), Howard Boatwright (treble viol), Leonid Bolotine (pandora), Eva Heinitz (bass viol), Joseph Iadone (lute), Carleton Sprague Smith (recorder), Blanche Wingron (cittern and virginals), Alexander Lepak (tabor), Vincent Bredice (pandora), Sydney Beck cond. COLUMBIA KL 5627 \$5.98.

## JAZZ

### "CANNONBALL" IN PEAK FORM

*Adderley's latest combines crackling virtuosity with a new found maturity*

THE CHARGING, buoyant alto saxophone of Julian "Cannonball" Adderley is the focus of interest in Mercury's "Cannonball Enroute," which seems to be one of the most satisfying, most completely realized discs of modern small-combo jazz released in the past five years.

Adderley's colorful nickname is most descriptive of the impact he had on the New York jazz scene when he arrived from his native Florida six years ago, when his blistering, long-lined solos, usually delivered at breakneck tempos, bowled over his listeners. Comparison with the late Charlie Parker, although largely unjustified, was inevitable, and soon he came to be considered simply the most adept of the numerous followers of Parker's revolutionary innovations. But playing with the sextet of Miles Davis, that master of lyric economy, taught Adderley much, and in the past few years his impassioned style has taken on maturity. He still has much the same joyous abandon, but, without loss of power, his essentially florid style has gained a sweeping grace, a sense of order, and a measure of restraint. His fervent, surging solo on *Lover Man* here is a perfect illustration of his mature approach.

The two other soloists, Nat Adderley and Junior Mance, are both in top form and rise admirably to the challenge of Adderley's playing—especially Mance, who comes across with a number of crackling cornet solos. The rhythm team of bassist Sam Jones and drummer Jimmy Cobb provides crisp, sensitive support throughout, and there is happily nothing of the spurious gospel-funk with which the group has come to be so firmly identified in the past year or so. The recorded sound is up to Mercury's highest standards.

Peter J. Welding

© JULIAN "CANNONBALL" ADDERLEY: *Cannonball Enroute*. Julian Adderley (alto saxophone), Nat Adderley (cornet), Junior Mance (piano), Sam Jones (bass), Jimmy Cobb (drums). *A Foggy Day*; *Hoppin' John*; *18th-Century Ballroom*; *That Funky Train*; and four others. MERCURY MG 20616 \$3.98.

### AUTHENTIC NEW ORLEANS JAZZ

Riverside's new two-disc set rediscovers some vintage jazzmen

VIVID EVIDENCE

that live, exultant jazz is still being played in the city where it all began, "New Orleans: The Living

Legends" was recorded there by Riverside in January. The musicians are those who never took the trip to Chicago and who have remained at home, some of them for fifty years. Their style of collective improvisation is probably the closest approximation we now have to the way the music must have sounded during the reign of King Oliver, and later of Louis Armstrong. What is astonishing is the vitality of these old players, some of them in their seventies.

ACCORDING TO Chris Albertson, who arranged these sessions, only twenty-seven musicians survive who are "still able to play in the true New Orleans tradition." This figure may be a bit arbitrary, but there seem to be no good grounds for doubting that Albertson did round up most of the musicians who continue to contribute to that tradition.

The ragged but uninhibitedly incandescent ensemble passages prove by contrast how calcified and mechanized most Dixieland imitations of New Orleans jazz have become. Among the more striking soloists are Jim Robinson, a gruff, hoisterous trombonist; Willie Humphrey, a tart clarinetist; Dede Pierce, a bold, elemental cornetist; his wife, Billie, a bristling blues singer; and—a major find—clarinetist Louis Cottrell. Cottrell, who had previously recorded only a few numbers in the 1930's, indicates here that he is an

important representative of the distinctive New Orleans tradition of liquid, sweeping lyrical clarinet playing. His two trio performances are superb, and Riverside plans to issue an entire album devoted solely to the playing of Louis Cottrell.

This is a valuable album historically, particularly since some of the older players may not survive until another recording company journeys to New Orleans, and it is also one of the most infectiously enjoyable collections of the year. Sadly and ironically, few of these musicians can get steady work any longer, since most jazz rooms in New Orleans now hire the commercialized Dixieland groups that could not have existed at all had it not been for the musical discoveries of these men and their predecessors. Growing old has nearly always meant limbo for each jazz generation, but, as these New Orleans musicians make sizzlingly clear, many elders still have a great deal to say, and sometimes say it more exuberantly, than do jazzmen several decades younger.

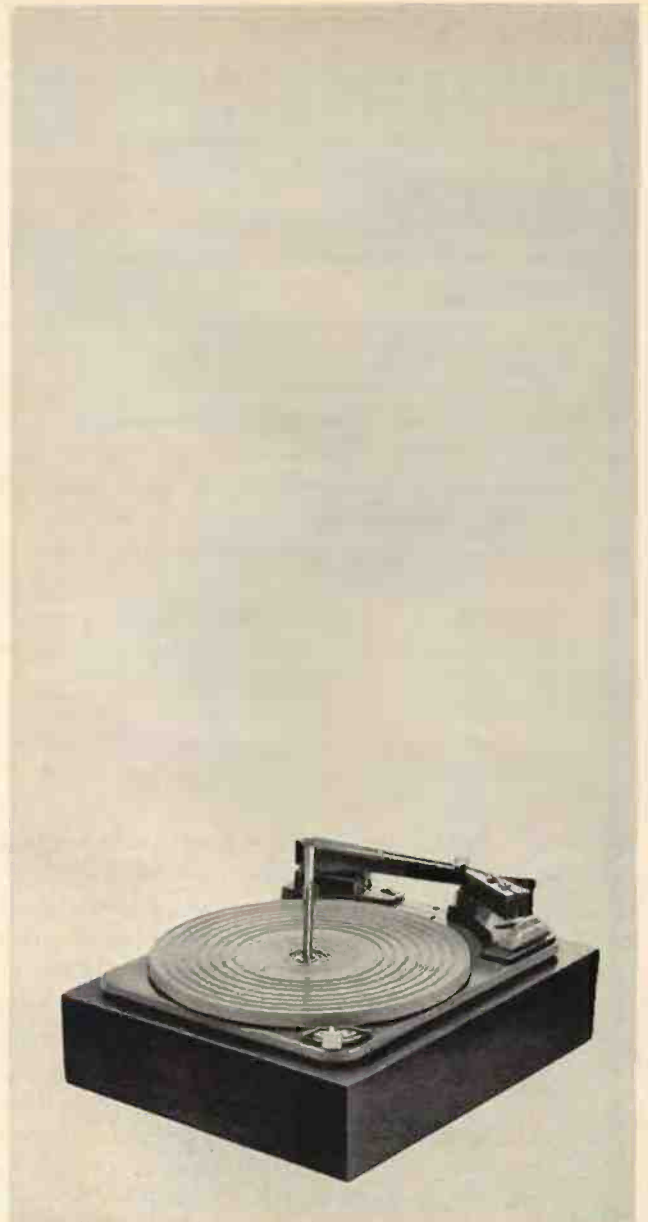
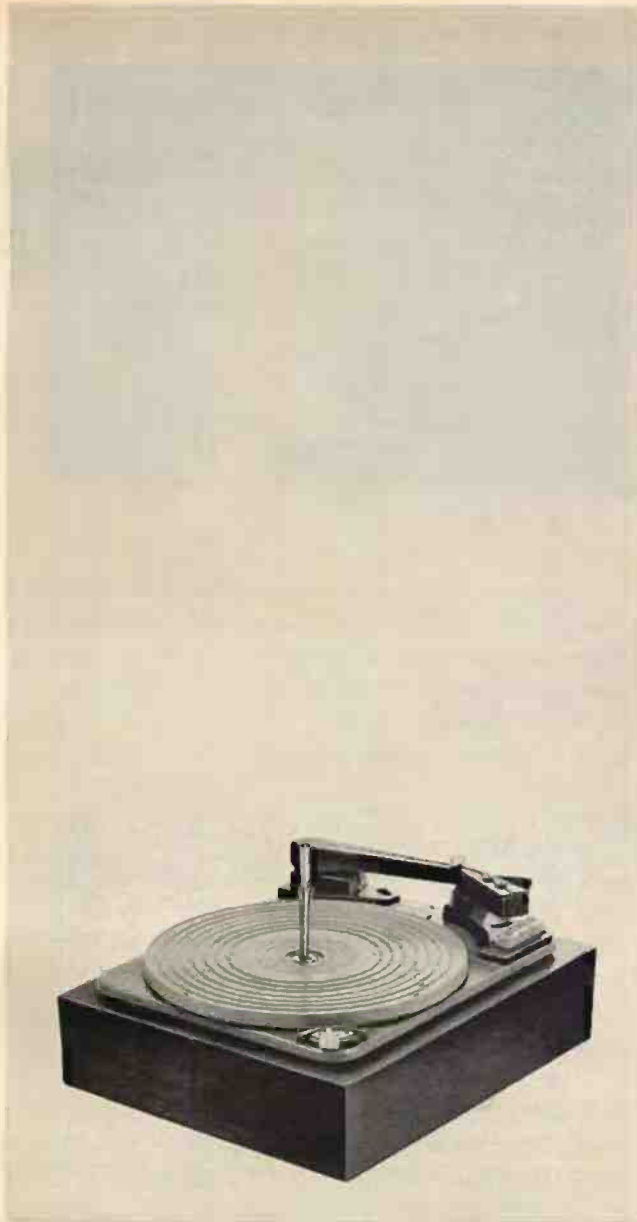
Nat Hentoff

© NEW ORLEANS: *The Living Legends*. Jim Robinson's New Orleans Band; Percy Humphrey's Crescent City Joymakers; Peter Botage and His Creole Serenaders; Love-Jiles Ragtime Orchestra; Billie and Dede Pierce; Louis Cottrell Trio; Kid Thomas and His Algiers Stompers; Sweet Emma and Her Dixieland Boys. *Take My Hand, Precious Lord; Good Tonk Blues; Climax Rag; Mama's Gone, Goodbye*; and sixteen others. RIVERSIDE 9356/9357 two 12-inch discs \$11.95.



RIVERSIDE RECORDS

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## STARTLINGLY ORIGINAL JAZZ

Pianist Randy Weston's newest disc is his best

**I**N ITS NEW "Live at the Five Spot" United Artists has produced not only one of the best-recorded of location jazz tapings (and in stereo, too) but the finest single recording by the young pianist and composer Randy Weston.

A most startlingly original player, Weston is the possessor of a style best described as orchestral—you have to go almost all the way back to Jelly Roll Morton to find the last pianist to whom this term was properly applied—and an extraordinary sensitive and knowing sense of dynamics, with the touch to match. His likeness to Thelonious Monk is in the unusual intervals he employs, in the use he makes of harmonic and rhythmic patterns, and in his generally similar musical logic. This resemblance is most evident not in his solos but in his highly arresting ensemble writing, with *High Fly* and *Beef Blues Stew* the two selections in which the Monk influence seems strongest.

A good part of the interest on this disc is in the virile, assured tenor saxophone playing of the veteran Coleman Hawkins. He has been around almost forty years now, but there is nothing dated in his sound or his approach here—a tribute as much to the vitality of Weston's compositions as to Hawkins' ability to move with the times—and on the ballad *Star Crossed Lovers* he has produced a lovely, flowing improvisation that has the dateless quality of the very finest jazz. He also contributes a vigorous solo on *Spot Five Blues* that is among the best things on the disc, and trumpeter Kenny Dorham has never played more melodically than in his solo on *High Fly*. All told, this is a most provocative collection of some of the finest, most inventive contemporary jazz being played.

Peter J. Welding

© RANDY WESTON: *Live at the Five Spot*. Randy Weston (piano), Coleman Hawkins (tenor saxophone), Kenny Dorham (trumpet), Wilbur Little (bass), Roy Haynes or Clifford Jarvis (drums), Brock Peters (vocal). *High Fly*; *Beef Blues Stew*; *Where*; *Spot Five Blues*; *Star Crossed Lovers*; *Lisa Lovely*. UNITED ARTISTS UAS 5066 \$5.98.

## ENTERTAINMENT

PIAF IN STEREO

The hard-luck chanson never sounded better

**S**OMEONE ONCE described Edith Piaf as "the best blues chantooze in the business." Whatever, precisely, the phrase may mean, her latest collection of songs for Capitol, called "More Piaf of Paris," reaffirms her pre-



EDITH PIAF

CAPITOL RECORDS

"Blues chantooze" extraordinaire

eminence, for after a period of years marked by serious illnesses, Miss Piaf has emerged once again to offer her songs with all the vitality, skillful projection, and close identification that have given her performances the stamp of pure art.

As a "blues chantooze," Miss Piaf has no counterpart among American popular singers, but she does provide a sort of Gallic link with such Negro blues singers as Billie Holiday by conveying so much of her own personal misfortunes in every unhappy tale she sings. Also, like a really good blues singer, she uses her piercing voice with such complete honesty that her performances are never allowed to become sticky or maudlin. As usual, Miss Piaf's repertoire includes songs by some of France's most gifted composers and poets—Marguerite Monnot, Jacques Prévert, Henri Comtet, and others—who write material especially for her. As usual, too, she expresses an impressive variety of agonized emotions. In addition to being unloved (*Cri du coeur*) and spurned (*Je suis à toi* and *Les mots d'amour*), she must also be a prostitute in *Milord*, sing about a drunken woman in *Le vieux piano*, and relate the tender feelings of a blind girl in *T'es beau, tu sais*. As she does it, even such an all-out declaration of joyful fidelity as *Ouvagan* takes on a quality of painful desperation. As for the melodies, there are the lilting measures of *Les amants merveilleux*, the rickety rhythms of *Le vieux piano*, and the throbbing pulse-beats of *Cri du coeur*, a number that will sweep you right along with its infectious heat. And it is not easy to forget *Jerusalem*, a compelling song of Near-Eastern cast, which shows the singer's skill at conveying a less personal though equally strong emotion. The orchestra gives noble support under Robert Chauvigny's direction, and the sound is suitably lively. Translations are included on the jacket.

Stanley Green

© EDITH PIAF: *More Piaf of Paris*. Edith Piaf (vocals); orchestra, Robert Chauvigny cond. *Je suis à toi*; *Non, je regrette rien*; *Jerusalem*, and nine others. CAPITOL ST 10283 \$4.98.

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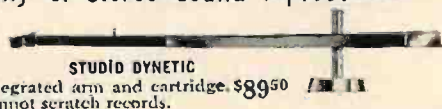
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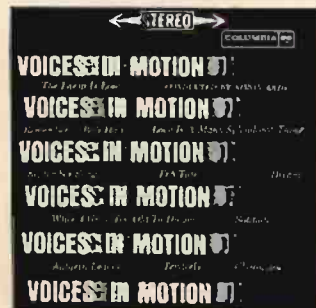
the battery includes bongos, triangles, tubas, trumpets and screaming woodwinds.

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# classics

Reviewed by MARTIN BOOKSPAN • WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS • DAVID RANDOLPH

### Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Piano Sonata No. 8, in C Minor, Op. 13 ("Pathétique"); Piano Sonata No. 14, in C-sharp Minor, Op. 27, No. 2 ("Moonlight"); Piano Sonata No. 23, in F Minor, Op. 57 ("Appassionata")*. Wilhelm Kempff (piano). DEUTSCHE GRAMMOPHON SLPM 136227 \$6.98, LPEM 19227 \$5.98.

Ⓢ Ⓜ BEETHOVEN: *Piano Sonatas: No. 19, in C Minor, Op. 49, No. 1; No. 24, in F-sharp Major, Op. 78; No. 28, in A Major, Op. 101; No. 30, in E Major, Op. 109*. Andor Foldes (piano). DEUTSCHE GRAMMOPHON SLPM 138543 \$6.98, LPM 18643 \$5.98.

Interest: All piano staples  
 Performance: Both highly enjoyable  
 Recording: Each superb  
 Stereo Quality: Completely natural

Wilhelm Kempff's earlier recording of Beethoven's three most popular sonatas is now superseded by his new version, which, in spite of the quality of the competition, can stand with honor among several excellent interpretations. His "Pathétique" and "Moonlight," especially, contain quite a bit of fire and a genuine feeling of improvisation, while the "Appassionata," if not as superbly controlled or as big in scale as in, for example, Richter's or Horowitz' performances, is approached in a thoroughly musical way. Furthermore, Deutsche Grammophon's piano sound is astoundingly good.

The four sonatas played by Andor Foldes include two magnificent late works, the middle-period Op. 78, and the earlier Sonata, Op. 49, No. 1, so often studied by young pianists. His playing throughout is exceptionally secure technically and very satisfying interpretively. These are mature, profound performances, authoritative in their projection of the music, and are certainly among the best currently available versions. DGG's sound is again strikingly realistic. I. K.

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Sonatas for Piano and Violin*. Carl Seemann (piano), Wolfgang Schneiderhan (violin). DEUTSCHE GRAMMOPHON SLPM 13820 (Sonatas No. 1, 2, and 8), 13821 (Nos. 3, 4, and 6), 13822 (Nos. 5 and 9), 13823 (Nos. 7 and 10)

\$6.98 each; LPM 18620-18623 \$5.98 each.

BEETHOVEN: *Sonatas for Piano and Violin: No. 5, in F Major, Op. 24 ("Spring"); No. 9, in A Major, Op. 47 ("Kreutzer")*. Yehudi Menuhin (violin), Hephzibah Menuhin (piano). CAPITOL SC 7246 \$5.98.

Interest: High  
 Performance: All good  
 Recording: All first-rate  
 Stereo Quality: Good enough

Although as recently as two years ago no fewer than five complete recordings existed of the Beethoven sonatas for piano and violin, subsequent deletions have diminished the choice. While no individual sonata has ever lacked qualified interpreters, the entire series could be heard from records in recent months only in the interpretation of Clara Haskil and Arthur Grumiaux (Epic SC 6030). In the team of



DEUTSCHE GRAMMOPHON

WOLFGANG SCHNEIDERHAN

*The golden mean in Beethoven sonatas*

Carl Seemann and Wolfgang Schneiderhan, DGG now enters a very strong challenger.

These artists approach the music in the straightforward Germanic tradition, with vigorous attacks, clear articulation, strong accents, and an absence of romantic over-interpretation. Happily, however, there is nothing heavy-handed about their playing; both musicians respond to the varying challenges with uncommon sensitivity. Their tempos are always convincing; overly fast pacing appears to be contrary to their natures, but the other extreme is also avoided, and in the allegros they keep up unflagging momentum.

There is no point in calling this approach definitive, for the various sonatas allow room for individual insights. Schneiderhan, for example, is too self-effacing in the "Spring" Sonata (No. 5).

Here and in the animated No. 8, the lighter touch, the more effusive spirit, and freer rubato of Haskil and Grumiaux seem to serve the music better. The German artists bring vigor and tonal beauty to the powerful final movement of No. 7, but they are not swept along by its passion. Similarly, in the madcap finale of No. 8, they resist the temptation of an even faster pace that, for the sake of sheer musical exhilaration, would have been worth the few blurred notes that this course of action brought from Grumiaux and Haskil.

To balance these observations, Seemann and Schneiderhan give a masterful account of Beethoven's many pages of tension and soulful utterance. The crucial test of the "Kreutzer" is mastered brilliantly in a full-blooded, sweeping treatment that is especially notable for Seemann's buoyant playing in the variation movement.

In sum, this a highly satisfying set. The stereo engineering is good, with the two instruments in proper balance, but there are no particular advantages to justify the higher price.

The Capitol disc duplicates DGG 13822 in coupling the two most popular sonatas, the "Spring" and the "Kreutzer." The Menuhins are, as always, musicians of strength and individuality, and there is much to admire in their interpretations. Their approach to the "Spring" Sonata, for example, is bolder and more vigorous, truer to the music in spirit but not as well controlled as the reading of the DGG artists. If a choice must be made, clarity of the over-all design, technical security, and ensemble precision tilt the balance in favor of Seemann and Schneiderhan. G. J.

### RECORDING OF SPECIAL MERIT

Ⓢ BEETHOVEN: *Symphony No. 9, in D Minor, Op. 125*. Elisabeth Schwarzkopf (soprano), Elisabeth Höngen (contralto), Hans Hopf (tenor), Otto Edelmann (bass); Bayreuth Festival Orchestra and Chorus, Wilhelm Furtwängler cond. ANGEL GRB 4003 \$11.96.

Interest: Supreme work  
 Performance: Intensely personal  
 Recording: Pretty good

This is the famous performance of the Ninth Symphony that Furtwängler conducted at Bayreuth in August, 1951, on the occasion of the rededication of the Bayreuth Festival as an annual summer event. The recording, once available on the RCA Victor label, has recently been available only on an imported Electrola pressing. Now its inclusion in the Angel Great Recordings of the Century series



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customary zeal and energy. A recording of that Italian master's total output on twelve LP's is a bold and useful project, not because the concerto grossos of Op. 6 are strangers to microgroove but because, with few exceptions, the remaining works have been poorly represented. The importance of Corelli's music and its influence is great, but few performances of our day really do it stylistic justice.

Conventions of his time included not only the addition of ornaments to the score (for example, a trill at a final cadence), rhythmic alteration (a tightening of dotted rhythms), but also embellishment of the melody, especially in slow sections where there are many long-held notes.

It is regrettable, therefore, that in this first volume the sole work to be idiomatically ornamented is the sonata Op. 5, No. 8, excellently played and realized by Sonya Monosoff. Both Op. 4 sonatas for two violins and continuo are conspicuous (and somewhat uninteresting) for the lack of proper graces, and even the concerto grosso sounds bare in those spots where trills should customarily have been added. Goberman, however, has very correctly used two harpsichords in Op. 6, No. 1, one each for the continuo of the concertino and ripieno in the concerto grosso. The playing throughout is vigorous and incisive, the recording a bit dry and close-to in the chamber sonatas. More, too, might have been made of the inherent stereo effects in the concerto grosso by separating the concertino soloists from the ripieno orchestra. Complete scores as well as extensive program notes are included in the luxurious package. I. K.

#### RECORDING OF SPECIAL MERIT

© DEBUSSY: *Sonata No. 3, in G Minor, for Violin and Piano*. FAURÉ: *Sonata No. 1, in A Major, for Violin and Piano, Op. 13*. Gary Graffman (piano), Berl Senofsky (violin). RCA Victor LSC 2488 \$5.98, LBC 2488 \$4.98.

Interest: Lovely chamber works  
Performance: Excellent  
Recording: Fine  
Stereo Quality: Good

One would have to work long and hard to find fault with this disc. The music is lovely, and the coupling of the Debussy and Fauré sonatas is a fine idea.

The performers are likewise perfectly cast. They control the sentiment of both works meticulously—either piece can run maudlin in a hurry—and their ensemble is always as judicious as it is spontaneous. Gary Graffman, who is in the very front rank among the younger pianists, has particular wisdom where this sort of music is concerned, it seems to me, although Berl Senofsky is scarcely less to be admired. The recording is both rich and resonant, and the issue—taken altogether—a pleasure. W. F.

© ERKEL: *Bánk Bán*. József Joviczky (tenor), Bánk Bán; Julia Osváth (soprano), Melinda; Rózi Dely (mezzo-soprano), The Queen; János Fodor (baritone), Petúr; others. Budapest Philharmonic Orchestra, Vilmos Komor cond. ARTIA-QUALITON HLPX 150-52 three 12-inch discs \$17.94.

Interest: Hungarian national opera  
Performance: Uneven  
Recording: Adequate

Ferenc Erkel (1810-1893) was the founder of Hungarian national opera. Like his contemporaries in Russia, Bohemia, and Poland, he had to develop a national style without any historical precedents, relying heavily on foreign influences and the formal and constructional conventions of his day. *Bánk Bán*, one of Erkel's two principal works, is now a century old. Its story is based on a historical episode—a popular uprising in the thirteenth century against corrupting foreign influences in Hungary. Bánk Bán (Lord Bánk), the regent, becomes the leader of the insurgents; his wife is seduced by the queen's brother, and Bánk, seeking vengeance, murders the



OTTO KLEMPERER  
*Even-handed justice for Haydn*

queen, only to be caught up himself in the web of tragedy. The opera is shot through with the spirit of fervent nationalism characteristic of mid-nineteenth-century Europe. Recent stagings of *Bánk Bán* in Germany, Russia, and Belgium, however, have proved that it has considerable appeal not only to Hungarians but to foreign audiences as well.

Verdi's shadow looms over *Bánk Bán*, and instances of this indebtedness, particularly to *Rigoletto*, are numerous. There are, nevertheless, many pages that show inventiveness and a melodic fertility not unworthy of Verdi himself. Erkel's use of the national idiom is sometimes tentative and cliché-addicted, but there are sections of impressive strength; the finale of Act I, with its choral elaboration of the opera's haunting principal theme, and the first scene of Act II are two cases in point.

Vilmos Komor leads a well-prepared performance, but Erkel's demanding vocal writing fails to get its due. Outstanding, though, are two fine baritones: György Melis, as the Iago-like villain, Biberach, and György Radnai as Tiborc, the symbolic figure of the suffering Hungarian populace. The other singers, including all principals, range from adequate to almost painfully bad. The absence of an English text limits the opera's appeal to the non-Magyar, but as a gift idea for the dedicated opera lover, *Bánk Bán* may be a good bet. G. J.

FAURÉ: *Violin Sonata No. 1* (see DEBUSSY).

FETLER: *Contrasts for Orchestra* (see SCHULLER).

© HANDEL: *L'Allegro ed il Penseroso*. Elizabeth Harwood, Elsie Morison, and Jacqueline Delman (sopranos); Helen Watts (contralto); Peter Pears (tenor); Hevey Alan (bass); Thurston Dart (harpsichord and organ); St. Anthony Singers; Philomusica of London, David Willcocks cond. L'OISEAU-LYRE SOL 60025/6 two 12-inch discs \$11.96.

Interest: Picturesque Handel  
Performance: Excellent  
Recording: Reverberant  
Stereo Quality: First-rate

The primary difference between this new recording of Handel's famous ode and the recent Decca version is L'Oiseau-Lyre's use of the composer's later revision, which distributes the solos among a greater number of singers and changes the order of certain sections to conclude on Milton's happier note. "These delights if thou canst give," rather than "These pleasures, Melancholy, give." Each set has one air not heard in the other, but the new recording does have the advantage of containing the fugue that Handel inserted in "There let the pealing organ blow" plus the carillon part (played on the celesta) originally used in "Or let the merry bells." The Decca version cannot claim such authenticity.

In general, the excellent English soloists sound more idiomatic than do their American counterparts, particularly the male singers. Deserving of special praise are Peter Pears, for his dramatic interpretation, and Thurston Dart, for his superb realization of the continuo, and the small chorus and orchestra perform this picturesque score with spirit and style. The stereo sound is well separated and realistic, although the voices sound a bit too reverberant. There is one poor editing splice in the recitative "There held in holy passion still," and the sound is improved by cutting the treble slightly to eliminate shrillness. I. K.

#### RECORDING OF SPECIAL MERIT

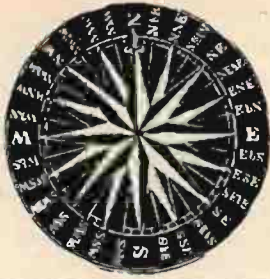
© HAYDN: *Symphony No. 98, in B-flat Major; Symphony No. 101, in D Major ("Clock")*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35872 \$5.98.

Interest: Basic Haydn  
Performance: Virile  
Recording: Full-bodied  
Stereo Quality: Good

© HAYDN: *Symphonies: No. 93, in D Major; No. 94, in G Major ("Surprise"); No. 95, in C Minor; No. 96 in D Major ("Miracle"); No. 97, in C Major; No. 98, in B-flat Major*. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. CAPITOL DGCR 7127 three 12-inch discs \$16.59.

Interest: Basic Haydn, basic Beecham  
Performance: Superb  
Recording: Rich  
Stereo Enhancement: Mildly effective

A comparison of the Haydn gospels according to Otto Klemperer and according to Sir Thomas Beecham is both instructive and stimulating. Beecham's Haydn readings here are lithe and pantherlike. The phrasing of the lyrical elements is wonderfully sinuous, yet never exaggeratedly so.



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#### DATA

© **CHOPIN**: *Les Sylphides* (arr. Jacob). **PONGIHELLI**: *La Gioconda*; *Dance of the Hours*. **MEYERBEER**: *Les Palmiers* (arr. Lambert). Philharmonia Orchestra. Charles Mackerras cond. Asaui. S 5833 \$5.98.

© **DANUBE WAVES**: *Music of Pöchl Straus, Brahms, Smetana, Johann Strauss, Jr., Tchaik.* Hollywood Bowl Symphony Orchestra, Miles Rosa cond. Capitol SP 8540 \$5.98.

© **FAMOUS EVERGREENS**: *Music of Liszt, Mendelssohn, Brahms, Copland, Tchaikovsky, J. Gade, Debussy, Sordani, Maccagnan, Ponce, etc.* Sinfonia of London, Robert Hying and Douglas Gangey cond. Capitol SC 7231 \$5.98.

© **HALLELUAH**: *Music of Handel, Malotte, Sibelius, Newman, and others* from the Hollywood Bowl Symphony Orchestra. Alfred Newman cond. Capitol SP 8529 \$5.98.

© **JOHANN STRAUSS, JR.** *Waltzes, Power of Spring, Kupsinon, Vienna Waltz, The Blue Danube* (etc.) from the Vienna Woods. Philadelphia Orchestra. Eugene Ormandy cond. Concordia MS 6217 \$5.98.

© **KREISLER**: *Caprice Viennois and Other Favorites*, Mischá Elman (violin); Joseph Seiger (piano). Vanguard VSD 2084 \$5.99, VRS 1008 \$1.98.

© **MARCHES FOR ORCHESTRA**: *Marches by Walton, Beethoven, Sibelius, Wagner, Schubert, Grieg, Borodin.* Eastman Rochester Pops Orchestra. Frederick Fennell cond. Mercury SR 90271 \$5.98.

© **ORCHESTRAL SWEETS**: *Music of Suppé, Kertész, Chabrier, Waldteufel, Strauss, Tchaikovsky.* Czech Philharmonic, Prague Symphony, various cond. Polygram PEP 140 \$5.98.

© **MAURICE GENDRON**: *Rebital: Music for the Cello* by Schumann, Saint-Saëns, Paganini, Bach, Falla, and others. Maurice Gendron (cello); Peter Gallon (piano). Epic BC 1173 \$5.98.

© **SYMPHONIC MARCHES**: *Marches by Berlioz, Schubert, Hindemith, Bizet, Elgar, Rimsky-Korsakov, Ippolitov-Ivanov, Tchaikovsky.* Cleveland Pops Orchestra, Louis Lane cond. Epic BC 1121 \$5.98.

© **TCHAIKOVSKY**: *Symphony No. 4 in F Minor, Op. 36, Overture Les Concerts Symphonique de Vienne.* Pierre Kaufmann cond. Roulette SR 78006 \$5.98.

© **TCHAIKOVSKY**: *Symphony No. 4 in E Minor, Op. 64.* USSR State Symphony Orchestra, Konstantin Ivanov cond. Artia, MK 1553 \$5.98.

© **VIRTUOSI, U.S.A.**: *Violin Music of Paganini and Bach.* Emanuel Ysaÿe cond. Decca DL 71024 \$5.98, DL 4024 \$1.98.

#### COMMENTARY

England's Mackerras has a light and deft touch with popular ballet and orchestral fare. The Chopin comes off neatly, and the delightful Meyerbeer piece is done with spirit. Bass-shy recording, however, robs the music of warmth.

Hungarian composer-conductor Rosa sails into this Danube-oriental music with plenty of élan, but the Hollywood Bowl strings sound a bit weak in passages a more skill hand and the recording would have helped, too.

Debussy's *Giant* and *Waltz*, the Brahms *A-flat Waltz*, the Hungarian *Rhapsody No. 2* of Liszt, and other works of the kind are treated so carefully but hardly inspired performances by Hying and Gangey. There is not enough bass.

Musical robustness with the brassy Hollywood touch is the order of the day here, complete with brass, organ, percussion, and stereo all around for high bugle calls.

This Vienna Woods is without the famous ritz-solo, and the performances as a whole are more Hungarian gypsy than Viennese. The Philadelphia playing is superbly polished, but the recording could stand more full-bodied bass.

Both Viennese and semiclassical favorites are here, the latter traced off by the seventy-year-old Elman with great vigor and accuracy. The bow arm is a bit stiff, however, in the Viennese pieces. Recording is somewhat echoey.

Fennell makes a brilliant sonic splash with the Walton *Orbit and Reprise*, but he could have done with a larger string section and with better depth perspective in recording. The whole thing sounds rather hard.

Suppé's *Eight Cavalry Overture*, Chabrier's *España*, and Kertész's *In a Persian Market* typify the fare on this \$1.98 offering. The Chabrier sounds like a horse race, and the other performances in general are excellent, and well-recorded, and this is no bargain.

Cello aficionados will enjoy this bouquet of encore tidbits as Gendron does them, especially the brilliantly clean slavic work in Fitchagen's *Adieu perpetua*. Big, clear sound, with the cello somewhat to left-of-center in stereo.

The finale from Hindemith's *Metamorphosis* is the one novelty; and the Schubert *Marche militaire* is the only piece duplicated on the Fennell disc above. Spirited performances and rich sound that could stand a bit more brilliance.

The ideal Tchaikovsky Fourth in stereo doesn't exist yet, but the coarse recording and sloppy ensemble work on this Roulette disc makes the Bernstein (Columbia) and Monteux (RCA Victor) discs seem definite by comparison.

Heavy-handed performance and over-reverberant sound eliminate this overpriced USSR disc from serious consideration in the Tchaikovsky discography. Mr. Ysaÿe (Decca) or Ormandy (Columbia) remain the best choices for this music.

With all the skill and will in the world (and Mr. Ysaÿe's players have both) unaccompanied violin music as played by a string orchestra sounds pallid. But the playing is slick to the nth degree, and the recording does it justice.

The finales move forward at terrific momentum, but only in the *Kehraus* ending of No. 98 does Sir Thomas let things get into a mad scramble. Klemperer's more moderate pacing is much more convincing, and his use of a harpsichord for figuration at this point (Haydn presided at the keyboard in the original London performances) is sheer delight.

Save for this, however, Klemperer's reading of the noble Symphony No. 98 (its slow movement was Haydn's requiem on the death of his dear friend Mozart) is just a shade too Beethovenian in its heavy-handedness. His slow movement is 45 seconds longer than Beecham's and his finale is 40 seconds longer, but the difference in feeling between the two performances stems more from dynamic emphasis than from difference in duration, for Klemperer just comes down a little harder on everything.

Klemperer's "Clock" Symphony is a thing of beauty and a true joy to the ear. Even though its duration is nearly two minutes longer than Beecham's reading on Capitol SCCR 7198, there is not a trace of dragging or heaviness anywhere. In the famous tick-tock finale, Klemperer shows an unusual appreciation of subtle coloristic and dynamic values, so that these pages are wholly free from the monotony that can plague them in less than very great performances.

Klemperer has been accorded first-rate sound throughout both of his Haydn sides (apart from just a trace of harshness toward the very inside grooves), and the stereo has been judiciously, if not spectacularly, handled.

Unlike RCA Victor, which has attempted to add a definite directional element to its stereo enhancements of Toscanini performances (see *HiFi/STEREO REVIEW*, March, 1961), Capitol's "duophonic" enhancing of Beecham seems to have settled merely for a greater spatial illusion, which sounded very nice on my equipment—although I found the effect more natural when playing with my stereo setting in "reverse" position, thereby putting bass predominantly on the right and violins predominantly on the left. The general sonic quality is richer than in the original monophonic issue, but not enough so to warrant replacement by the listener who owns a copy of the original release. *D. H.*

**HAYDN:** *Trio No. 4, in E Major* (see **BEETHOVEN**).

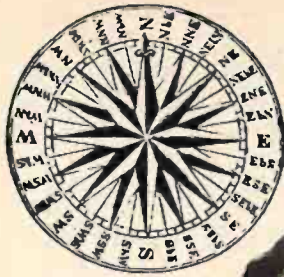
**KAGEL:** *Transición II* (see **STOCKHAUSEN**).

Ⓜ **KODÁLY:** *Háry János*. Imre Palló (baritone), Háry János; Magda Tiszay (mezzo-soprano), Örzse; Oszkár Maleczky (baritone), Marci; Endre Rösler (tenor), Ebelastin; and others. Hungarian State Opera Chorus and Budapest Philharmonic Orchestra, János Ferencsik cond. **ARTIA-QUALITON HLPX 1023-5** three 12-inch discs \$17.94.

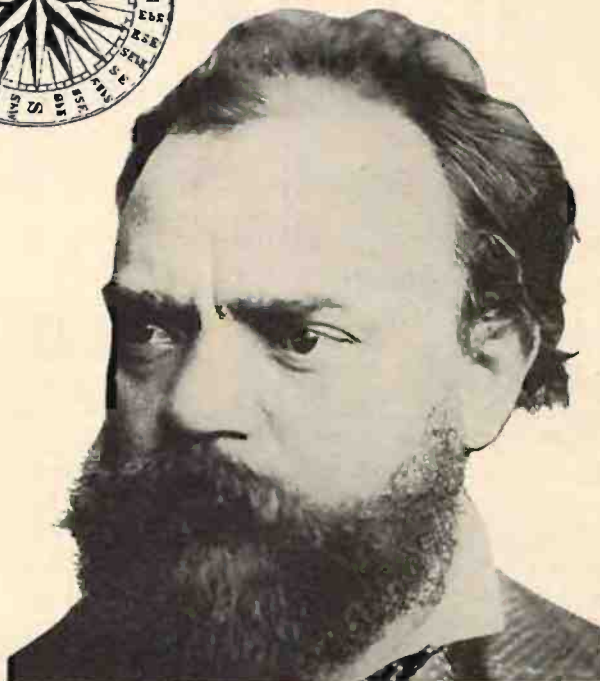
Interest: Specialized  
Performance: Authoritative  
Recording: Passable

*Háry János* is not really an opera but a play with spoken and musical episodes. The spoken episodes are rich in native

SEPTEMBER 1961



in september



# DISCOVER DVORAK

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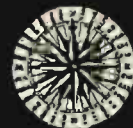
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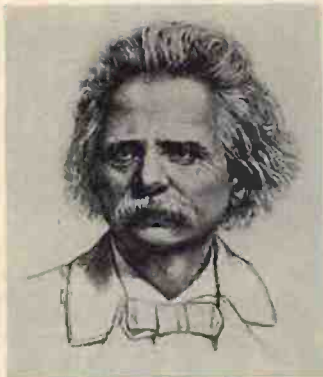
IN SEPTEMBER OF 1513 VASCO BALBOA DISCOVERED A BODY OF WATER WHICH HE CLAIMED FOR THE SPANISH CROWN. IN HIS REPORTS HE CALLED IT THE GREAT SOUTH SEA; TODAY WE KNOW IT AS THE PACIFIC OCEAN.



# Warren DeMotte's MUSIQUIZ

**1.** TWO GREAT COMPOSERS, one when he was a young family man, the other when he was a high-spirited youth, had turns at being jailed, the first for impertinence, the second on suspicion of theft. Who were they?

**2.** HIS MUSIC was arranged for use in a successful Broadway show based on his life, and the opening theme of his Piano Concerto in A Minor can be heard on the juke boxes as *Asia Minor*. What is the name of the composer; the name of the show?



**3.** BEFORE THE DEVELOPMENT of the long-playing record, a 12-inch 78-rpm disc offered a maximum playing time of a little more than four minutes per side. What famous American composer wrote a piece to fit precisely on one side of such a record, and what was the name of the piece?

**4.** THE PERSONALITY of Sir John Falstaff, one of Shakespeare's most colorful characters, has inspired a number of composers to make musical settings of various episodes in his career. Can you name three such compositions?

**5.** SOON AFTER World War II, a major recording company organized a symphony orchestra for recording purposes. When this orchestra began to give public concerts, it soon established itself as one of the world's leading concert ensembles. Do you know its name and its home city?

**6.** ABOUT FORTY YEARS ago, some students at Chicago's Austin High School heard the music of the New Orleans Rhythm Kings. This excited and

inspired them, and they formed what was one of the first jazz orchestras in the North. Can you name three leading members of the original Austin High School Gang?

**7.** IN WHAT OPERAS do the following arias appear?  
(a) "Un bel di vedremo."  
(b) "Je suis Titania."  
(c) "O du mein holder Abendstern."  
(d) "Porgi amor."  
(e) "The heart bowed down."

**8.** IMMEDIATELY FOLLOWING World War I, a half-dozen French composers rose in revolt against Romanticism, Impressionism, and Scholasticism. They considered themselves representatives of a vital new age, and they looked with favor on the music of the Music Hall and on what they considered to be jazz. With Jean Cocteau as their spokesman, they created a stir for a few years. Do you know the names of Les Six?

**9.** IN OUR TIME, the most famous musical father-in-law-son-in-law combinations have been Adolf Busch-Rudolf Serkin and Arturo Toscanini-Vladimir Horowitz, all of whom achieved fame as performers. In an earlier day, there were a few such relationships among recognized composers. Can you name three such combinations?



**10.** WHEN THIS YOUNG SOPRANO gave a recital, her father's reaction to a critic's review almost created a political crisis. Who is she? Who was the critic?

**11.** MANY FLUTISTS have used silver, or even gold instruments, but it remained for Georges Barrère, the famous virtuoso of a generation ago, to indulge in the luxury of a flute made of platinum. What French-born American composer wrote a solo piece in 1936 for that particular instrument, and what did he call the composition?

## ANSWERS

- Johann Sebastian Bach and Carl Maria von Weber.
- Edward Grieg; *Song of Norway*.
- Roy Harris wrote *Four Minutes and Twenty Seconds*, scored for flute and string quartet.
- Edward Elgar's symphonic study *Falstaff*; Giuseppe Verdi's *Falstaff*; Otto Nicolai's *The Merry Wives of Windsor*; also operas by Antonio Salieri, M. W. Balfe, Ralph

- Vaughan Williams, and various other composers.
- The Philharmonia Orchestra; London.
- Jimmy McPartland, Bud Freeman, and the late Frank Teschmacher.
- (a) Puccini's *Madama Butterfly*; (b) Thomas' *Mignon*; (c) Wagner's *Tannhäuser*; (d) Mozart's *Le Nozze di Figaro*; (e) Balfe's *The Bohemian Girl*.
- Darius Milhaud, Arthur Honegger, Francis

Poulenc, Georges Auric, Germaine Tailleferre, and Louis Durey.

- Jacques Halévy-Georges Bizet; Franz Liszt-Richard Wagner; Antonin Dvořák-Josef Suk.
- Margaret Truman; Paul Hume.
- Edgar Varèse wrote *Density 21.5*; the number is the approximate specific gravity of platinum.

color, peasant humor, and topical allusions, and the music is permeated by the folkloric elements that characterize the best of Kodály's music. Performance of such a work by any but a native cast, while not unthinkable, could hardly serve any useful artistic ends.

The recording is of an authoritative performance, prepared—though this is not stated in the accompanying notes—under the composer's supervision. The lovable braggart Háy is sung by the same Imre Palló who created the role on October 16, 1926 and who has practically owned it since. Despite the inevitable signs of vocal strain (Palló was sixty-six years old when this recording was made), his portrayal is admirable. Magda Tiszay, in the part of Háy's faithful sweetheart, is also excellent, and the remainder of the cast is entirely satisfactory.

Unfortunately, the lively spirit of the performance is framed in a static aural setting, with imperfect balances and clean but discouragingly dead sound. And although Artia has packaged the set attractively, with a synopsis and analytical notes in three languages, the lack of a libretto severely limits the enjoyment of this unique work for those unfamiliar with the Hungarian language. G. J.

© MOZART: *Mass No. 14, in C Major (K. 317) (Coronation Mass); Bassoon Concerto No. 1, in B-flat Major (K. 191)*. Maria Stader (soprano); Ovia Dominguez (contralto); Ernst Häfliger (tenor); Michel Roux (bass); Elizabeth Brasseur Choir; Maurice Allard (bassoon); Lamoureux Orchestra. Paris, Igor Markevitch cond. DEUTSCHE GRAMMOPHON SLPM 138131 \$6.98, LPM 18631 \$5.98.

Interest: Fine works  
Performance: Vigorous and disciplined  
Recording: Disappointing  
Stereo Quality: Unexceptional

Igor Markevitch's earlier monophonic-only recording of this festive Mass is still available on Decca DL 9805, so this new version was presumably made primarily to attract stereo listeners. His interpretation is again precise, tight-knit, and dramatic, and soloists and chorus respond well. In the bassoon concerto, he provides an exciting and occasionally overtense accompaniment to the graceful and lyric playing of Maurice Allard. The full benefits of stereo are not apparent in either work, however, for in both the sound is wiry and, in the Mass, lacking in transparency. I. K.

SCHUBERT: *Auf dem Strom; Der Hirt auf dem Felsen* (see BRAHMS).

© SCHUBERT: *German Mass in F Major (D. 872); Kyrie in B-flat Major for Mixed Choir (D. 45); Salve Regina in B-flat Major for Mixed Choir (D. 386)*. Regensburg Domschatzen; Choir of Regensburg Cathedral; Franz Lehnrdorfer (organ); members of Bavarian Radio Symphony. Theobald Schrems cond. DEUTSCHE GRAMMOPHON SLPM 138676 \$6.98, LPM 18676 \$5.98.

Interest: Specialized  
Performance: Lovely  
Recording: Superior  
Stereo Quality: Good

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This recording will probably serve more as a curiosity for collectors than as an example of Schubert's usually inspired creations. Rather than being a Mass in the strict sense, the German Mass in F Major bears the subtitle "Songs at the celebration of Holy Mass" and was intended to be sung in Catholic churches during the celebration of low Mass, the words being in German. The setting consists of eight four-part strophic songs, each having from two to four verses, plus the Lord's Prayer, all of which resemble popular hymn tunes. Such sameness is apt to pall on even the most devoted Schubertophile. The two short remaining works, sung in Latin, are from comparatively early in the composer's output and cannot compare in quality with Schubert's later church music. The Regensburger Domspatzen (Regensburg boys' choir or "church-sparrows") and their elders perform very capably, and the recording, especially in the stereo edition, is altogether beautiful in its clarity and atmosphere. *I. K.*

© SCHUBERT: *Octet in F Major for Strings and Winds, Op. 166*. The Fine Arts String Quartet, members of the New York Woodwind Quintet, Harold Siegel (double bass). CONCERT-DISC CS 220 \$4.98.

Interest: Delightful music  
Performance: Fine  
Recording: Clear  
Stereo Quality: Good

Scored for string quartet and double bass, clarinet, bassoon, and horn, this octet by Schubert is utterly beguiling. Because of its unusual instrumentation, the music is played only rarely in the concert hall, but this release is its fifth currently available microgroove recording and the second in stereo. Like Beethoven's septet, which it closely parallels, the work is in the tradition of the eighteenth-century divertimento. A multi-movement work (there are six sections in all), the octet nevertheless is a firmly unified and deeply affecting score despite its seeming naïveté and lack of complication.

The performance here is clear and brilliant, and so is the recorded sound. Some may prefer the more mellow performance by the Vienna Octet on London CS 6051, but either version is interpretively valid. *M. B.*

© SCHUBERT: *Piano Sonata No. 17, in D, Op. 53*. Emil Gilels (piano). RCA Victor LSC 2493 \$5.98, LM 2493 \$4.98.

Interest: A great sonata  
Performance: Powerful  
Recording: Splendid  
Stereo Quality: First-rate

This massive sonata, one of Schubert's loveliest creations, receives a virile and brilliant performance from a pianist who has not usually been associated with Schubert's music. Much of the sonata is bravura in style, and Emil Gilels' playing is well suited to these sections; in those passages where more lyricism is desired, the pianist's approach is perhaps not songful enough, although his interpretation has far more lilt than that of Sviatoslav Richter, whose Monitor recording (2043) has an anxious and hectic quality foreign to the music. RCA Victor has provided splendid piano reproduction. *I. K.*

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© SCHUBERT: *Trio No. 1, in B-flat Major, for Piano, Violin, and Cello, Op. 99*. BEETHOVEN: *Variations in E-flat Major, for Piano, Violin, and Cello, Op. 44*. Trio di Trieste. DEUTSCHE GRAMMOPHON SLPM 138583 \$6.98, LPM 18583 \$5.98.

Interest: A masterpiece  
Performance: Sensitive  
Recording: Excellent  
Stereo Quality: Fine

© SCHUBERT: *Trio No. 2, in E-flat Major, for Piano, Violin, and Cello, Op. 100*. Alma Trio. DECCA DL 710083 \$5.98.

Interest: As above  
Performance: Virile  
Recording: Fine  
Stereo Quality: Good

Schubert's two piano trios were composed in 1827, the year before his death. The works in many ways complement and contrast with each other: the B-flat Trio, in the words of no less than Robert Schumann, "is more tender, more feminine and lyrical," while the E-flat Trio "is more eventful, more masculine and dramatic."

These very words might also characterize the performances offered on these two discs. The Trio di Trieste gives a performance that is all freshness and warmth, the Alma Trio one that is full of intensity and passion. Both performances are well recorded, and even here their respec-



ROBERT CASADESUS

*Schumann with strength and lightness*

tive characteristics are in keeping with the essential qualities of the works.

Posterity seems to have reversed the original degree of popularity of these two scores. In the early years of their existence, the E-flat Trio was a favorite of the chamber-music literature, while the B-flat was scarcely known; today it is the B-flat Trio that is a cornerstone of the repertoire while the E-flat is less familiar. In the poignant slow movement of the E-flat Trio the members of the Alma Trio rise to superb heights.

The early Beethoven variations that complete the Deutsche Grammophon disc are charmingly simple, and the Trio di Trieste plays them engagingly. With these two discs, the two Schubert piano trios have been well served. *M. B.*

© SCHULLER: *Seven Studies on Themes of Paul Klee*. FETLER: *Contrasts for Orchestra*. Minneapolis Symphony Or-

chestra. Antal Dorati cond. MERCURY SR 90282 \$5.98.

Interest: Virtuoso young composer  
Performance: Great  
Recording: First-class  
Stereo Quality: Fancy

In the last few years Gunther Schuller has become the *demies cri*—or, if you will, the "hot property"—among a younger generation of American composers. Entirely self-taught in composition, he played French horn in the Metropolitan Opera orchestra until his increasing success as a composer finally freed him from this chore.

The nature of his talent is meaningfully synthesized in his *Seven Studies on Themes of Paul Klee*. The listener hears Schuller absorbed by dodecaphony; Schuller absorbed by a kind of long-hair progressive jazz; Schuller absorbed by pointillism; Schuller absorbed by orchestration with a capital "O"; Schuller absorbed even by Arabic folk material.

The results are most impressive: the music is of a technical virtuosity uncommon in so young a composer, and the composer's stylistic versatility and general musical wherewithal is a shade frightening. Still, granting all of this, there is something faintly opportunistic about the whole thing, and this is true in spite of the "advanced" styles involved. One is so constantly preoccupied by the shiny surfaces, by the provocative detail that one never has time to look into the heart of the music or, for that matter, to decide whether it has a heart, a core. Nonetheless, it is a fascinating work.

Paul Fetler's *Contrasts* is conceived in terms of more traditional techniques. It is an extremely able piece of work and, most certainly, a highly listenable one. It may be a little crabbed, a little skimpy in melodic content, and perhaps a little frenetic from time to time, but it is honorable music and a fit companion for the Schuller. *W. F.*

© SCHUMANN: *Kinderszenen, Op. 15; Carnaval, Op. 9*. Leonard Pennario (piano). CAPITOL SP 8553 \$5.98.

Interest: Schumann staples  
Performance: Accomplished  
Recording: A little muddy  
Stereo Quality: Satisfactory

#### RECORDING OF SPECIAL MERIT

© SCHUMANN: *Papillons, Op. 2; Waldscenen, Op. 82; Symphonic Etudes, Op. 13*. Robert Casadesus (piano). COLUMBIA MS 6242 \$5.98.

Interest: Additional staples  
Performance: Really superb  
Recording: Bright  
Stereo Quality: Very good

Leonard Pennario's two-disc album entitled "The Young Schumann" provides the source for the present release, a stylistic and technically admirable account of the composer's most popular piano works. If the straightforward performance does not compare with the more refined and exciting Rachmaninoff reading of *Carnaval* (once available on Camden), the playing is always reliable and often spectacular. Capitol's stereo reproduction, which dates back two years, is full but a trifle muddy.

HIFI/STEREO

Robert Casadesu's new versions of the *Symphonic Etudes* and the *Waldscenen* (he recorded them once before for Columbia about ten years ago), plus *Papillons*, are in every respect performances worth owning. His playing is at once powerful and wonderfully light, and if the *Symphonic Etudes* could have been treated with more warmth one is not likely to hear the set performed more musically or with greater brilliance. The bright piano sound is very satisfactory, though tape hiss is audible.

J. K.

#### RECORDING OF SPECIAL MERIT

© SOLER: *Six Concertos for Two Organs*. E. Power Biggs and Daniel Pinkham (organs). COLUMBIA MS 6208 \$5.98.

Interest: Little-known Spanish Baroque  
Performance: Impeccable  
Recording: Excellent  
Stereo: Superb

This recording is a thorough and unmodified charmer. The music, composed by the eighteenth-century Spanish composer Antonio Soler, should be a revelation to those who, like myself, have never heard it. It is inventive, curiously colorful for its period, full to the brim with wit and lyric charm. Each of the six concertos is, for a fact, a minor masterpiece.

The performances are in all respects worthy of the music and the handsome recording that has been afforded the project. The job was done at the Busch-Reisinger Museum at Harvard University on two Dutch organs—one old and one new. The instruments sound marvelous, the music is wonderful, and the playing is meticulous. The record, again, is a delight.

W. F.

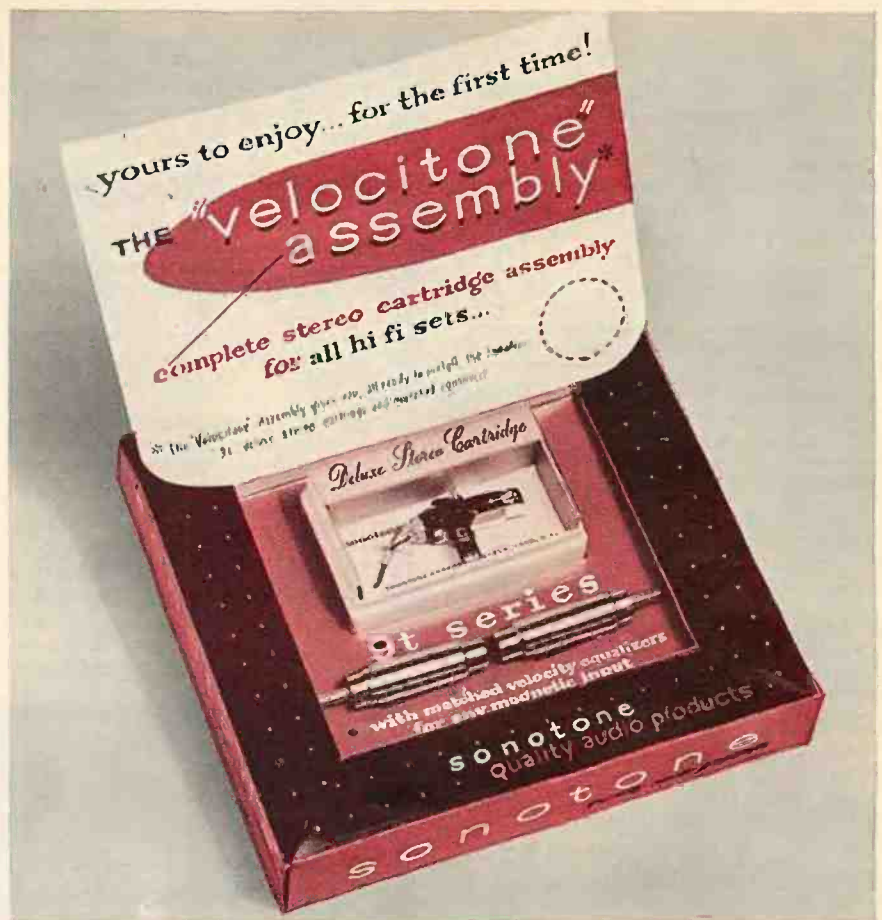
© STOCKHAUSEN: *Zyklus*; *Refrain*. KAGEL: *Transición II*. David Tudor, Christoph Caskel, Aloys Kontrarsky, and Bernhard Kontrarsky. TIME S 8001 \$5.98.

Interest: The young avant-garde  
Performance: Presumably authentic  
Recording: Fine  
Stereo Quality: Provocative

It might be of some use here to fill in a bit on the backgrounds of the two young composers represented on this disc. Karlheinz Stockhausen, born in 1928, is one of the leading lights of the West German avant-garde, and is generally considered to be the German version of France's rather better-known Pierre Boulez. Mauricio Kagel, born in Argentina in 1931, migrated to Germany, where, at Cologne, along with Stockhausen, he helps form the school of composers represented here.

So far as the music itself goes, it is complex, highly theorized and provocative. Stockhausen's *Zyklus* consists of "sixteen pages of notation that have been spiral-bound to one another, side by side; there is no beginning and no end; the player may start on whichever page he pleases, but he must play a cycle in the given succession." What one hears in *Zyklus*, which is for one percussionist, and in *Refrain*, which is for "three performers," is a music fragmentary in its effect, often arresting as pure sound (particularly in stereo), but totally without musical con-

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tinuity as the term is ordinarily understood.

Kagel's *Transición II*, for piano, percussion, and two magnetic tapes, is rather more solid and normal sounding, since the piano's function as a kind of hard-core center to the percussion-tape embroidery gives the work a probably quite superficial sense of structure. *W. F.*

**STRAUSS: Don Quixote** (see p. 59).

#### RECORDING OF SPECIAL MERIT

© **STRAUSS: Salome: Salome's Dance. Till Eulenspiegel's Merry Pranks, Op. 28. Die Frau ohne Schatten: Interludes.** Philharmonia Orchestra, Erich Leinsdorf cond. CAPITOL SP 8548 \$5.98.

Interest: Mixed  
Performances: Excellent  
Recording: Dazzling  
Stereo Quality: Fine

© **STRAUSS: Don Juan, Op. 20. Till Eulenspiegel's Merry Pranks, Op. 28. Der Rosenkavalier: Waltzes.** Amsterdam Concertgebouw Orchestra, Eugen Jochum cond. ERIC BC 1127 \$5.98.

Interest: Different mixture  
Performances: Steady  
Recording: OK  
Stereo Quality: Unobtrusive

The Leinsdorf disc is distinguished by superb orchestral playing and really dazzling reproduction. Salome's dance receives a sensuous, insinuating performance that manages to avoid vulgarity, and *Till Eulenspiegel* romps along in delightfully impish fashion. The reverse side offers a rather exotic musical dish—the suite that the conductor himself has arranged by assembling a group of the interludes from Strauss' seldom-performed opera *Die Frau ohne Schatten*. The music is reminiscent of *Der Rosenkavalier* a good deal of the time, but it has a power and beauty of its own and repays repeated listening.

The Epic disc, with Eugen Jochum conducting the Amsterdam Concertgebouw Orchestra, offers more usual Straussiana in more run-of-the-mill performances and recordings. *M. B.*

© **TCHAIKOVSKY: The Nutcracker, Op. 71.** Bolshoi Theater Orchestra, Gennady Rozhdestvensky cond. ARTA ALP (S) 180 /1 \$11.96.

Interest: Musical fairy tale  
Performance: Excellent  
Recording: Fine  
Stereo Quality: Good

Since Mercury started it all nearly a decade ago by releasing a startling recording of the complete score of *The Nutcracker* by Antal Dorati and the Minneapolis Symphony, there have been three other complete versions released, of which the finest is Ansermet's recording for London with the Suisse Romande Orchestra (CSA 2203, CMA 7202). Gennady Rozhdestvensky, who conducts here, served as the associate conductor of the Bolshoi Ballet when it appeared in this country a couple of seasons ago. He is an interesting, stimulating interpreter, and his reading of *The Nutcracker* combines the dramatic excitement of Dorati with the elegance and poetry of

Ansermet. The Bolshoi Theater Orchestra plays excellently (once you accept the nasal sound of its first oboe and first horn players), and the Russian stereo sound is first-rate. *M. B.*

© **TELEMANN: Suite in A Minor for Recorder, Strings, and Continuo; Concerto in F Minor for Oboe, Strings, and Continuo; Concerto in D for Three Trumpets, Two Oboes, Timpani, Strings, and Continuo.** Theodora Schulze (recorder and oboe); Arthur Statter, Harry Peers, and Maurice Peress (trumpets); Telemann Society Orchestra, Richard Schulze cond. VOX STDL 500.590 \$4.98.

Interest: Telemann masterpieces  
Performance: Enthusiastic but unpolished  
Recording: Troubled by imbalance  
Stereo quality: Very good

All three works here are superb examples of Telemann's massive instrumental output, with the Suite in A Minor being perhaps the best known. The performances are well meaning but not always terribly accurate in intonation, especially on the part of the brass. Stylistically, the



TULLIO SERAFIN

*His Verdi Requiem was masterfully shaped* playing is good, although Richard Schulze displays a few mannerisms in his conducting (such as making a large stop before every one of his final chords) that became increasingly annoying. Nor does he always maintain steady tempos.

Theodora Schulze's is the first recording of the Suite in A Minor with the instrument for which it was intended, and her virtuosity, interpretive understanding, and articulation on the recorder are admirable. The stereo recording has been done with wide separation, although the balance in favor of the solo instruments is decidedly unpleasant in the case of the raucous-sounding trumpets. *I. K.*

© **TOCH: String Quartet No. 10, Op. 28; String Quartet No. 13, Op. 74.** Roth Quartet. CONTEMPORARY S 8008 \$5.98.

Interest: The craft of Ernst Toch  
Performance: Admirable  
Recording: Adequate  
Stereo Quality: OK

Ernst Toch is one of a certain group of twentieth-century composers to whom the word "master" is frequently applied but who has plowed no new paths and has gained no real popularity with either average or avant-garde audiences.

The two quartets recorded here were composed thirty-three years apart. The first, which dates from 1921, is, more probably than not, the better of the two. It has a lovely, long-lined, lyrical slow movement that offsets the routine academicism of much of the fast music.

The String Quartet, Op. 74, is ever so smartly conceived for the instruments, but stylistically it is clearly a hybrid, replete with the sort of conservatory formalism that detracts from so much of Toch's work, although it purports (according to the composer's notes) to be a twelve-tone work. If it is a twelve-tone composition, it fails to meet the real challenge of the technique. The performances are everywhere conscientious and apt, and the recording is satisfactory. *W. F.*

#### RECORDING OF SPECIAL MERIT

© **VERDI: Requiem Mass.** Maria Caniglia (soprano), Ebe Stignani (mezzo-soprano), Beniamino Gigli (tenor), Ezio Pinza (bass). Orchestra and Chorus of the Opera House, Rome, Tullio Serafin cond. ANGEL GRB 4002 two 12-inch discs \$11.96.

Interest: Recording milestone  
Performance: Treasurable  
Recording: Aging but listenable

Verdi's *Requiem* is no longer the relatively unfamiliar work it was when this recording first appeared in 1939. The sound is dated, of course, and the imposing totality of the work, which not even the stereo recordings have realized with complete success, is only suggested by the pale orchestral reproduction. But Serafin molds the music with a masterful hand, and while he disregards many of the composer's subtle dynamic markings, his shaping of the over-all design is unerring, and his interpretation is truly a great dramatic experience. The orchestral and choral performances are impressive throughout, and the soloists—who clearly dominate the aural picture—respond brilliantly to Serafin's guidance.

And what a group of singers they are! The majesty and incomparable tonal beauty of Ezio Pinza's solos, and even such single utterances as "*Salve me fons pietatis*" or "*Libera animas omnium*," place his contribution beyond the reach of all recorded competition. Nor can we find the equal to Ebe Stignani's account of the mezzo-soprano part in any modern recording. As critics have often pointed out since 1939, neither Maria Caniglia nor Beniamino Gigli is flawless here, but theirs are flaws of grandeur. This is, as ever, a memorable recording, and it should not be overlooked by those who value exceptional singing. *G. J.*

#### COLLECTIONS

© **BALLET MUSIC FROM THE OP-ERAS.** Verdi: *Aida: Ballet Music, Act II*; Moussorgsky: *Khovantshina: Dance of the Persian Slaves, Act IV*; Borodin: *Prince Igor: Dance of the Polovtsian Maidens; Polovtsian Dances, Act II*; Ponchielli: *La Gioconda: Dance of the Hours, Act III*; Wagner: *Tannhäuser: Venusberg Music*, Philharmonia Orchestra, Herbert von Karajan cond. ANGEL S 85925 \$5.98.

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Interest: Ballet favorites  
 Performance: Clear and precise  
 Recording: Very good  
 Stereo Quality: Good balance

Although all the selections here are thoroughly familiar, the juxtaposition of so many contrasting musical elements does yield a measure of novelty. Karajan's reading of the Venusberg music from *Tannhäuser* is probably as good as any on records, but his "Dance of the Hours" runs a bit slow compared to other versions. His dances from *Prince Igor*, instead of evoking the image of fierce, rollicking barbarians, suggests, rather, the suave, impeccably tailored figure of Herbert von Karajan. The orchestral performances are, as nearly always with him, models of clarity and precision, and the sound, though somewhat lacking in brilliance, is otherwise first-rate. *G. J.*

© CLASSICAL INDIAN MUSIC: Introduced by Yehudi Menuhin. K. S. Narayanaswami (veena); Narayana Menon (veena); Palghat Raghu (mridangan). LONDON CS 6213 \$5.98.

Interest: Indian techniques  
 Performance: Of course  
 Recording: Excellent  
 Stereo Quality: Subtle

Yehudi Menuhin's four bands of introductory remarks may be phrased in English a little high-flown, a little florid for the essentially didactic entertainment that this record affords, but the language does not mar the basic interest of the material at hand. This is, in short, the tradition of Indian classical music, described in the technical terms of its scales, rhythms, etc., and in terms of its historical development.

The music itself is both fascinating and beautiful—monotonous to our ears, yet various and subtle as to rhythm, timbre, and pitch. And one has the impression that London's engineers have caught the sound perfectly. This is, obviously, an off-beat item, but it's one worth attending to. *W. F.*

© CATHERINE CROZIER: *King of Instruments, Vol. 14*. Reubke: *Sonata on the Ninety-Fourth Psalm*. Alain: *Deuxième Fantaisie*. Langlais: *Arabesque sur les Flûtes*; *Dialogue sur les Mixtures*. Catherine Crozier (organ). WASHINGTON SWAS 14 \$5.98.

Interest: Organ showcases  
 Performance: Good  
 Recording: Good with reservations  
 Stereo Quality: Fine

This recording effectively demonstrates a pipe organ built in 1959 by Aeolian-Skinner for the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri. The instrument's massive sound is well suited to the Lisztian sonata by Reubke and to the contemporary works that fill out the remainder of the second side. The playing is quite brilliant, although Miss Crozier does not capture the religious ecstasy of the Reubke nor those elements of humor that are in the Langlais pieces. The stereo spread is well managed, and individual details such as the "chiff" of the pipes (in the Langlais *Arabesque*) emerge with clarity, but there is

tape hiss, as well as a certain amount of blasting in the very loudest sections of the disc. *I. K.*

© PAUL DOKTOR AND MARILYN MASON: *Viola and Organ*. Coninck: *Sonata in D Minor*. Flackton: *Sonata in G Major*. Tartini: *Andante in D Major*. Handel: *Minuetto*. Marais: *Tema con Variazioni*. Bloch: *Meditation and Processional*. Sowerby: *Ballade*. Paul Doktor (viola). Marilyn Mason (organ). MUROSonic RS 1013 \$5.95.

Interest: Instrumental combination  
 Performance: Accomplished  
 Recording: Very good  
 Stereo Quality: Excellent perspective

Inasmuch as the repertoire for viola was extremely limited almost until the nineteenth century, modern violists have had



GUNTHER SCHULLER  
*Impressive jazz-classical fusionist*

in most cases to resort to arrangements and transcriptions. Such, to a certain extent, is the situation here: the sonata by the eighteenth-century Dutch composer Servaas de Coninck and Marin Marais' *Folia Variations* were both written for viola da gamba, and the unidentified Handel and Tartini trifles are also adaptations, although the charming eighteenth-century sonata by William Flackton is quite authentic. Either organ or harpsichord is acceptable for the accompanying instrument in the Baroque pieces, although Mirrosonic has tried to stress the unusual sonics of the viola-organ combination. The two contemporary works sound very well indeed, but here again the Bloch piece was written for viola and piano. The playing throughout is expert, albeit of the Romantic school stylistically, and the stereo sound, with its realistic perspective, is remarkably effective. *I. K.*

© WALTER HAUZIG: *Great Waltzes for Piano*. Brahms: *Waltzes, Op. 39*. Strauss-Grünfeld: *Soirée de Vienne*. Chopin: *Five Waltzes*. Schubert: *Ten Waltzes*. Walter Hautzig (piano). UNITED ARTISTS UAS 8008 \$5.98.

Interest: Mixed  
 Performances: Variable  
 Recording: OK  
 Stereo Quality: Warm

Here is a mixed bag of waltzes for the piano. Walter Hautzig, a Viennese pianist who graduated from the Curtis Institute in Philadelphia in 1943, is at his best in the Brahms and Schubert pieces, but he

does not have quite the abandon required for the Grünfeld paraphrase of Johann Strauss waltzes, nor is his Chopin very imaginative. The recorded sound is good. *M. B.*

© CHARLOTTE MARTIN: *Favorite Sonatas for the Piano*. Clementi: *Sonatas Op. 36, No. 5, No. 5*. Dussek: *Sonatina Op. 20, No. 1*. Kuhlau: *Sonatinas Op. 20, No. 1, No. 2*. Kabalevsky: *Sonatina Op. 13, No. 1*. Charlotte Martin (piano). EMI/CO EP 3022 \$4.95.

Interest: For piano students especially  
 Performance: Appealing  
 Recording: Good

The purpose of this disc is to provide the beginning pianist with the opportunity of hearing this seldom-recorded music played in an authoritative manner. Charlotte Martin succeeds admirably, giving clean and rhythmically precise performances that are consistently lively and appealing. The music ranges from rather slight, in the case of the Kuhlau, to quite charming, in the cases of the Clementi and Dussek. Kabalevsky's own recording (on Monitor MC 2039) of his sonatina, the only modern work of the collection, is crisper and flashier than Miss Martin's, but, then, few piano students would be capable of emulating the composer's own spectacular treatment. The sound, though a bit dry, is quite clean. There are no program notes. *J. K.*

© MODERN JAZZ QUARTET: *The Modern Jazz Quartet and Orchestra*. Hodeir: *Around the Blues*. Heider: *Divertimento*. Lewis: *England's Carol*. Schuller: *Concertino for Jazz Quartet and Orchestra*. ATLANTIC SD 1359 \$5.98.

Interest: Jazz-symphonic admixture  
 Performance: Topnotch  
 Recording: Excellent  
 Stereo Quality: Very good

I must confess to a measure of mistrust of the current school of musicians that would merge ensemble jazz with symphonic composition. Unless I miss the point entirely, one of two things seems inevitably to result. Either one gets virtually straight jazz with a slightly broadened harmonic vocabulary (the Hodeir), or one gets straight jazz with a kind of attitudinized symphonic embroidery where the two elements are pitted, quasi-contrapuntally, against each other (the Heider). In neither case, for all of the resultant engaging sound, does any genuine fusion take place; in neither case is one style absorbed in any way into the other.

Gunther Schuller, of course, goes about the business rather more impressively. His method is essentially the second described above, but he lends it special novelty by using a sort of twelve-tone symphonic background. What is more, he gives the work coherent, extended formal design. *W. F.*

© JOSÉ AND YVETTE ROMAN: *Duo-Piano Recital*. Infante: *Three Andalusian Dances*. Milhaud: *Scaramouche*. Franck: *Prélude, Fugue, and Variation*. Saint-Saëns: *Scherzo, Op. 87*. KAPP KC 9055 S \$5.98.

Interest: Slick duo-pianism  
 Performance: Very professional

HiFi/STEREO

Recording: Bright  
Stereo Quality: Fair enough

The music here is all French—as are the pianists themselves—the program a little too filled with the ordinary numbers of the two-piano repertory. As for the performances, they are, to put it mildly, highly accomplished. The two Miss Romans' phrasing is almost breathtakingly tidy, their ensemble is all but perfect, but as in so much contemporary duo-piano playing, the playing is crisp and refined to the point of near bloodlessness (one can all but hear the counting), and dynamic gradation—whether it be the fault of Kapp or the performers—is very limited. In the last analysis, if you like the music, you will probably like the record. *W. F.*

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **THE AMERICAN HARMONY: Hymns, Fuguing Tunes, and Anthems (1779-1815).** University of Maryland Chapel Choir, Fague Springmann cond. WASHINGTON SWR 418 \$5.98, WR 418 \$4.98.

Interest: Noble Americana  
Performance: Vigorous  
Recording: A trifle overloaded  
Stereo Quality: Effective

For almost a hundred years, from the early part of the nineteenth century to the first decades of this, the overwhelming dominance of continental European ideas in our musical culture (all in the name of refinement and progress) left our own trained musicians deaf to the idea of creating a national music from our own heritage. Since 1910 or thereabouts, time and thought has been given by our composers, folklorists, and musicologists to the rediscovery of that heritage. Among other things, we have found out that there did exist 150 years ago at least two American schools—the hymn and fuguing-tune writers of New England, of whom the most famous was William Billings (1746-1800), friend of Paul Revere and composer of the famous Revolutionary War tune *Chester*. The other was centered around the German Moravians of Bethlehem, Pa., and New Salem, N. C.

Columbia Records has given us a fine cross-section of what the American Moravians did (MS 6102, ML 5427). Now, at long last, we have a representative selection of New England hymns and fuguing tunes, thanks to the enthusiasm of Irving Lowens of the Library of Congress Music Division and the co-operation of Washington Records. From the work of composers such as Supply Belcher ("the Handel of Maine"), Timothy Swan, Jacob French, Justin Morgan (of horse-breeding fame), Daniel Read, and of course, Billings, we are given music of stark austerity, odd tenderness, and at times crotchety melodic and rhythmic complexity. But heard two or three numbers at a time—not all at one sitting—the effect is deeply moving both as music and as aural history. My own favorites of the collection are the anonymous tune *Kedron*, a piece of granitic strength and piercing expressive content, and Morgan's poignant *Aminnda*, on which the contemporary American composer, Thomas Canning, has based a love-

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ly Fantasy for Strings (Mercury MG 50074).

The recorded performance by the University of Maryland Chapel Choir is rugged, yet by no means lacking in expressive quality, but there are traces of overload distortion in the monophonic copy received for review. The stereo disc has a cleaner sound, and the music profits both by the spread between the two speakers and by the antiphonal effects made possible by judicious mixing. *D. H.*

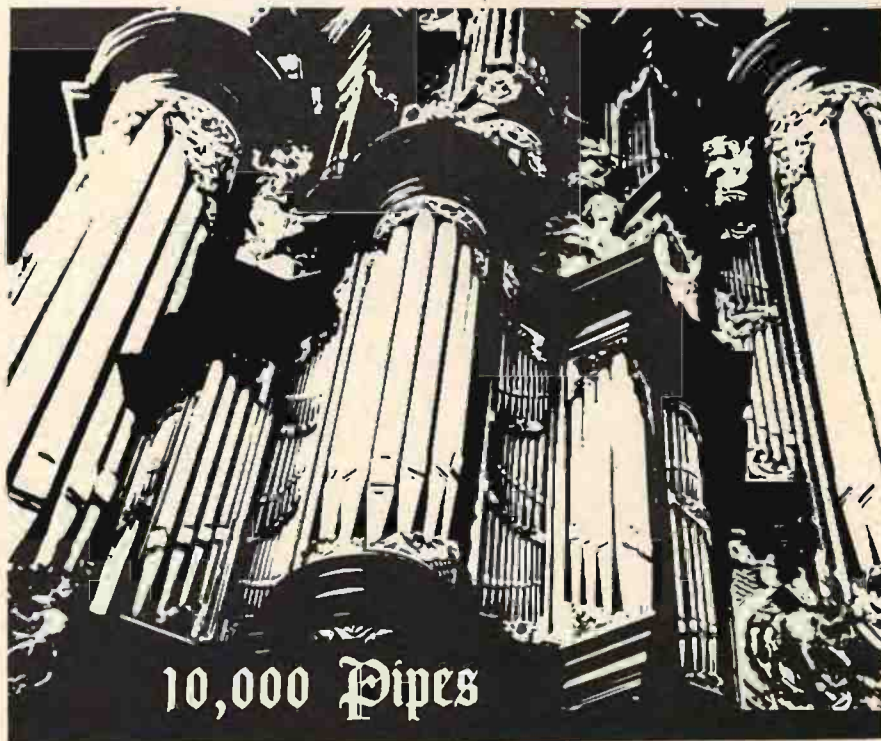
Ⓢ **CHORUS, ORGAN, BRASS AND PERCUSSION.** Dello Joio: *To Saint Cecilia*. Purcell: *O God, Thou Art My God*. Vaughan Williams: *O, Clap Your Hands*. Holst: *Eternal Father*. Britten: *Hymn to Saint Cecilia*. Columbia University Chapel Choir, Brass and Percussion Ensemble.

Scarle Wright cond. KAPP KC 9057S \$5.98.

Interest: English-language choral music  
Performance: Excellent  
Recording: Splendid  
Stereo Quality: Striking

This repertoire is a natural for stereo, and the Kapp engineers have made the most of it. The brass-choral combinations, in particular, have been caught with breathtaking scope, and the recorded sound is as widely sonorous as anyone could wish.

The music is all composed with virtuosity for the choral medium, although, as one might expect, certain pieces are more striking than others. The lovely Purcell anthem and the extraordinarily beautiful Vaughan Williams motet are worth special attention. *W. F.*



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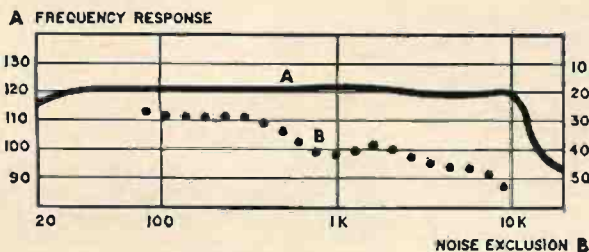


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Commercially, this may have been a good idea, since both artists have sizable followings. Musically, the results are not to be recommended. I, for one, cannot understand the reasons for Miss Connor's apparently durable popularity. In fact, a list of her failings could be used for a jazz singer's primer of what to avoid. Her expressive range is limited, and, even within that small compass, she has little subtlety and variety of vocal texture. (I sometimes get the feeling that a somnambulist might sing in this manner.) Her beat is stiff and not always steady. She often accents the wrong words, which leads one to wonder whether she really understands what she's singing. Miss Connor seems to be more concerned, in short, with sound than with sense. On ballads, she tends towards lugubriousness, and there is little buoyancy or spontaneity in her singing of brighter numbers. *N. H.*

Ⓜ **IDA COX:** *The Moanin', Groanin' Blues.* Ida Cox (vocals); various small groups. *Moanin', Groanin' Blues; Ida Cox's Lawdy Lawdy Blues; Cherry Picking Blues; Mean Papa, Turn in Your Key;* and eight others. **REVERSIDE RLP 147 \$4.98.**

Interest: Classic blues stylings  
Performance: Earthy and persuasive  
Recording: Good for its age

Ida Cox is one of the more successful of the small group of city-raised female blues singers who enjoyed widespread success during the late 1920's and early 1930's. Not a powerful shouter or belter like the formidable Bessie Smith, Miss Cox sang her blues, many of them of her own compositions, in a straightforward manner, almost unadorned, in a voice charged with resignation and pathos. She was most fortunate in her instrumental backing: some of the most sensitive blues accompaniments ever recorded may be found on her various recordings, particularly those provided by Lovie Austin's Blues Serenaders, featuring the poignant, bittersweet cornet of Tommy Ladnier. He is heard in half of the twelve numbers here, all reissues of 1924-27 Paramount originals. The sound, occasionally thin and muffled, is surprisingly good for its age. *P.J.W.*

#### RECORDING OF SPECIAL MERIT

Ⓜ **KENNY DREW:** *Undercurrent.* Kenny Drew (piano), Freddie Hubbard (trumpet), Hank Mobley (tenor saxophone), Sam Jones (bass), Louis Hayes (drums). *Undercurrent; Finkcosity; Lion's Den;* and three others. **BLUE NOTE 4059 \$4.98.**

Interest: Superior studio work  
Performance: Sizzling  
Recording: Brilliant

This recording is of a rare occasion—a blowing date that came off extremely well. According to the liner notes, this quintet had never worked as a unit before the recording, yet the five men play with fine give-and-take. Things proceed in the usual way: in each number after a unison statement of the theme, the two horns and the piano take their respective solos, then come together briefly for a restatement of the initial thematic line. The reason for the success, then, is the quality of the

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solo work. Mobley plays with a virile, swinging confidence and a full, deep tone, and young trumpeter Hubbard's fleet playing, remarkably assured for a relative newcomer, shows a growing individuality. Kenny Drew is not only a tasteful, limber piano soloist but an accompanist of extraordinary flexibility and sensitivity, as witness his work on *Lion's Den*. *P. J. W.*

#### RECORDING OF SPECIAL MERIT

Ⓜ **DON EWELL:** *Man Here Plays Fine Piano!* Don Ewell (piano), Darnell Howard (clarinet), Pops Foster (bass), Minor Hall (drums). *Am I Blue?; Green Swamp; Keepin' out of Mischief Now;* and seven others. **CONTEMPORARY M 12043 \$4.98.**

Interest: Fine vintage jazz

Performance: Ewell is excellent  
Recording: Very good

Don Ewell has devoted much time and love to the understanding and reanimating of the traditional jazz manner. To this end he brings impressive musicianship and unflagging zest and good taste. Accordingly, the most successful tracks on this disc are his four solo numbers, which are robust, sometimes wistful (as in *Save It Pretty Mama*), and always full-bodied. There is something reminiscent of Fats Waller in both the spirit and letter of Ewell's work, as well as traces of the influences of James P. Johnson and Jelly Roll Morton, but, unlike most revivalists, Ewell is essentially his own man.

The playing on the quartet sides is brightly relaxed, with sturdy rhythm sup-

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port and wry, tangy clarinet playing by Darnell Howard. There are particularly lucid notes by S. I. Hayakawa. N.H.

Ⓢ **JOHN GLASEL BRASSTET: Jazz Unlimited.** John Glasel and Louis Mucci (trumpets), James Buffington (French horn), William Elton (trombone), Harvey Phillips (tuba), John Drew (bass), Ed Shaughnessy (drums), Richard Cary (alto horn and piano). *Stablemates; Viki; Daydream*; and seven others. JAZZ UNLIMITED JA 1002 \$4.98.

Interest: Provocative brass  
Performance: Subtle  
Recording: Very good

In this variegated program the writing is primarily by Dick Cary and Johnny Glasel, who explore a considerable range of brass color combinations, occasionally blended with shifting time signatures and asymmetrical phrase lengths. There are a number of quite attractive passages, but the album as a whole lacks intensity, and the writing is too often static. N.H.

Ⓢ **BENNY GOLSON: Take a Number from 1 to 10.** Benny Golson (tenor saxophone), Freddie Hubbard (trumpet), Curtis Fuller (trombone), Cedar Walton (piano), Tommy Williams (bass), Albert Heath (drums), and others. *You're My Thrill; My Heart Belongs to Daddy; The Best Thing for You Is Me; Impromptu*; and six others. ARGO LP 681 \$4.98.

Interest: Provocative small-group jazz  
Performance: Flags toward the end  
Recording: Good

Starting with a single unaccompanied tenor saxophone solo, arranger Benny Golson adds—as the album title implies—an additional instrument in each number until he ends up with a decet in the final selection. Golson fares well with the first six selections, which brings the pieces up to the number he's used to working with in his Jazztet group, for there is a wide variety of moods and settings in these pieces, with the writing consistently wittily inventive. On the final tracks he is somewhat at a loss as to what to do with each added horn; he winds up using them to provide a mere cushion for his thick, fudgy tenor improvisations.

The idea is an intriguing one; ideally, however, there should have been a cumulative density of sound as each additional instrument widened the expressive potential open to the arranger. If the results fall short of the conception it is because the final four or five tracks are not up to the caliber of Golson's arresting small-group scoring, but the try is a good one. P. J. W.

Ⓢ **BENNY GOODMAN: The Hits of Benny Goodman.** *Let's Dance; Jumpin' at the Woodside; What Can I Say after I Say I'm Sorry; Stompin' at the Savoy*; and eight others. CAPITOL DT 1514 \$4.98.

Interest: Basic Goodman repertoire  
Performance: Disciplined but spiritless  
Recording: Sharp and clear  
Enhancement: Too much reverb

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HiFi/STEREO

aridity and lifelessness of this collection of standard Goodman vehicles. This recent band plays with precision and polish, but the performances lack the sheen, gusto, and conviction that characterized the original Goodman recordings of all these numbers. Generally, the stereo effect is quite satisfactory, though marred in several spots—piano and rhythm passages, most notably—by overreverberation. Listeners who have the early versions of these twelve selections—all available on LP, by the way—are advised to pass up this set. P.J.W.

© ROY HARTE AND MILT HOLLAND: *Perfect Percussion*. Roy Harte and Milt Holland (percussion), Buddy Montgomery (vibraphone), Monk Montgomery (electric bass), Richie Crabtree (piano), Benny Barth (drums), Wes Montgomery (guitar). *The Kick; Not Since Ninewah; Moonray*; and five others. WORLD PACIFIC STEREO 1405 \$5.98.

Interest: Gimmicksville  
Performance: Skill for naught  
Recording: Excellent  
Stereo Quality: Very good

Between them, Roy Harte and Milt Holland perform on forty-four different percussion instruments in this anthology of sound effects. They have included such exotica as glass Japanese wind chimes, Indian sistrums, and a Brazilian tambourine. Unfortunately, while the album may fascinate students of rhythm instruments, there is more virtuosic exhibitionism than meaningful music in this set. Even in the swinging jazz passages, there is an intrusive overlay of effects for their own sake.

N.H.

© AL HIRT AND PETE FOUNTAIN: *Blockbustin' Dixie*. Al Hirt (trumpet), Pete Fountain (clarinet), Bob Havens (trombone), Roy Zimmerman (piano), Bob Coquille (bass), Paul Edwards (drums). *Jazz Me Blues; Tin Roof Blues; Wolverine Blues*; and nine others. VERVE V 1028 \$4.98.

Interest: Expendable Dixieland  
Performance: Tasteless Hirt  
Recording: OK

This is one of the more mediocre examples of Dixieland to be released on records in recent months. The only moments of relief are provided by Pete Fountain, who does play the clarinet with liquid ease and is especially attractive in the low register of his instrument. Al Hirt's trumpet playing, however, is egregiously coy. He has formidable technique, but he cannot resist distorting melodic lines to prove his ability to burst into bravura fireworks. Hirt is also overhearing in the ensemble passages, so that the traditional interplay of the Dixieland front line becomes blurred. The rhythm section is little more than adequate.

N.H.

#### RECORDING OF SPECIAL MERIT

© FREDDIE HUBBARD: *Goin' Up*. Freddie Hubbard (trumpet), Hank Mobley (tenor saxophone), Paul Chambers (bass), Philly Joe Jones (drums), McCoy Tyner (piano). *The Changing Scene; A Peck a Sec; Blues for Brenda*; and three others. BLUE NOTE 4056 \$4.98.

Interest: Brisk modern jazz  
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These limitations were of such a minor nature that they would be of no consequence in normal, run-of-the-mill recording situations. But Command's recordings have always been designed for an especially discriminating and demanding audience, true connoisseurs of sound. Because of this, it is Command's policy to seek out every possible advance in sound reproduction, no matter how marginal it may seem or how costly it may be.

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In attempting to achieve perfect, unadulterated sound reproduction, in the recording of large orchestras, even the most advanced tape techniques are faced with two mechan-



ical limitations which create minor distortions that affect the ultimate purity, freedom and fullness of the reproduced sound. These two limitations are hiss and flutter. Flutter, caused by the path taken by the tape through the tape machine, creates a distortion so slight that most listeners would not be aware of it. But to the connoisseur of good music, it is evident that some peculiar non-musical sound is present, something mechanical. High frequency flutter creates raspiness in violins or, in other instruments, a sound that is not quite as clean as it should be.

A more serious limitation of tape is its physical dimensions. Most stereo recording is done on ¼-inch tape (two channels) or ½-inch tape (three channels). In either case, each stereo track is less than half the width of a monaural track on the same tape and there is a proportionate decrease in the ratio of signal to noise. That is, the noise level is raised and this increased noise level results in tape hiss. Moreover, since tape is only 1½ mils thick, very often at least an infinitesimal amount of print-through is bound to occur and this, too, has a slightly degenerating effect on the sound.

#### Superb Recording

Despite the combination of both flutter and hiss, it is possible to do excellent recording on tape. But Command's goal is not just excellent recording. Its goal is superb recording. And the slightly unreal instrument-sound resulting from the intermodulation effect of flutter and hiss stood in the way of that goal.

In 35 mm film, Command's engineers saw a solution. Film has no flutter because it runs on a closed circuit loop and is held tightly against the recording head. It is able to carry the equivalent of three ¼-inch tape tracks with more than enough space between each track to guarantee absolute separation of channels. And because the film is 5 mils thick, the possibility of contamination by print-through is negligible.

The result is a milestone on the road to absolute perfection in recorded sound: A signal-to-noise effect that is absolutely ghostly. There is no background noise whatever!

#### New Ear Perceptibility

But film did more than provide solutions to the minor drawbacks of tape. It also opened up new possibilities. The much wider track used on film offered

tremendous, previously unheard-of leeway in dynamics—and as a result distortion was reduced to a bare minimum. The wider track on film allowed for tremendous peaks and transients, factors which make for wonderful *ear perceptibility*. What sounds your ear is willing to receive is conditioned by the presence or absence of transients. Lack of transients results in a distorted sound. When the ear hears distortion, it closes down just as the eye responds to a bright light by contracting. When sounds are lacking in transients, you hear less. The amazingly *clean* sound on film gives the ear a wonderful feeling of well-being, makes it increasingly receptive so that you actually *hear more*.

Film, of course, has been used for recording sound for motion pictures to be reproduced in theatres. But it has never proved satisfactory for recordings in the distinctly different circumstances of home use. This was a basic flaw in choosing film as a solution to the limitations of tape.

But, just as Command's engineers expanded the value and scope of tape recording, they applied their creative skills to the roadblocks that faced them in 35 mm film and, one by one, solved them. To do this, they had to make adaptations in equipment at almost every step of the recording process.

#### Utter Clarity and Truth

For the first time it is possible to record with utter clarity and truth from triple piano (*ppp*) to triple forte (*fff*). Even in a full crescendo, the individuality of each instrument is preserved, not lost in a mass of sound. With the orchestra playing fortissimo, it is now possible to give the full spectrum of sound with absolutely clean musical color.

The one hitch in this glorious vista of sound developed by Command's engineers was cost—film recording (cost of material) is an appalling *ten times* as expensive as tape recording. Were the results worth this vast difference in price?

Enoch Light, originator and producer of Command Records, decided that the only way to find out was to test film recording under the best possible circumstances.

For his recording studio, he hired Carnegie Hall which is recognized by sound experts and master musicians alike to have the finest acoustics in the world. He took advantage of the Hall's

natural acoustics by using the auditorium as a big sound chamber (it is part of Command's highly successful recording technique to use only true, natural sound). Normally from one to three microphones are dropped from the ceiling of the auditorium to record an orchestra. But Light used fourteen microphones with a twelve-position control board to give proper perspective to each instrument or group of instruments in relation to the whole orchestra.

#### Tremendous Sonic Leeway

For his orchestra, Light brought together more than sixty of the most skilled musicians in New York including many who were thoroughly familiar with the special recording techniques used by Light to create his unique Command Records in the past. Arrangements were written by Lew Davies that deliberately exploited the critical point of sound, using the full extremes of every instrument in all timbres and in all colors.

The musicians, keyed up by the excitement of the astonishing results they heard in the first playbacks, played at the very top of their form. The precision, the impact, the intonation in their playing and the balance that the musicians established among themselves reached a level of high perfection that matched the superb acoustics of the Hall and the brilliant fidelity of the miraculous recording technique for which they were playing for the first time.

Because every single sound can be heard so clearly and so individually, this was one of the most demanding series of recording sessions ever held. Not even the slightest error could be covered up.

"Everything is so exposed," Light remarked between takes, "if the least little thing goes wrong, we're in trouble."

That sort of full exposure was the goal. It is revealed in these astonishing, breathtaking recordings—performances that are an overwhelmingly, unprecedented combination of musical brilliance and startlingly real, completely unlimited sound reproduction.

Arrangements include: Heat Wave, The Man I Love, I've Got a Crush on You, All the Way, My Romance, You Do Something to Me, Zing Went the Strings of My Heart, Someone to Watch Over Me, Love for Sale, I'll See You Again, I See Your Face Before Me and With A Song in My Heart.

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Performance: Hubbard's growing  
Recording: Very live

Freddie Hubbard is a young trumpeter who is decidedly on the way up, and this album contains his most consistently rewarding work on records so far. He is not yet the vivid soloist he may become, but his tone has become stronger and fuller; his ideas are more confidently developed; and his sense of rhythm is good. The veteran tenor saxophonist Hank Mobley has also matured, particularly within the past couple of years, and he plays with charging emotion and considerable logic, while Paul Chambers and the brilliant Philly Joe Jones make for an incisively stimulating rhythm section. The most memorable original on the disc is Billy Smith's tender, wistful ballad *I Wish I Knew*, which is unfolded sensitively by both horns. *N.H.*

Ⓜ **CURTIS JONES: *Trouble Blues*.** Curtis Jones (vocals and piano), Johnny Walker (guitar), Robert Banks (organ), Leonard Gaskin (bass), Belton Evans (drums). *Suicide Blues; Trouble Blues; Fool Blues*; and eight others. PRESTIGE/BLUESVILLE BVL P 1022 \$4.98.

Interest: Autobiography in blues  
Performance: Honest  
Recording: Good

Curtis Jones is a veteran Texas-born and Chicago-based blues singer and pianist who has known even more hard times than most of his blues colleagues. He sings in a vinegary, mournful, but not yet resigned style, and his piano playing, though limited in expressive scope, is a spare, intense complement to his singing. For the most part, the lyrics in his repertoire are ordinary, and here there is a sameness of incantatory rhythms, a lack of give and take that make a whole LP of his work rather wearying. *N.H.*

Ⓜ **ETTA JONES: *Something Nice*.** Etta Jones (vocals); various rhythm groups. *My Heart Tells Me; Love Is the Thing; Fools Rush In*; and eight others. PRESTIGE 7194 \$4.98.

Interest: True jazz singing  
Performance: Good despite odds  
Recording: First-rate

Etta Jones is one of the very best of the few remaining all-jazz singers, and her Prestige album "Don't Go to Strangers," was a triumph. In her second set, however, she has been provided with generally insipid support and insufficiently varied repertory. The rhythm section on four of the tunes—Richard Wyands, George Duvivier, and Roy Haynes—is certainly good enough, but the others are relatively weak. More damaging is the fact that there are no horns except for a tenor saxophone in one number, for, like Billie Holiday, whom she resembles somewhat in vocal texture and rhythmic resiliency, Miss Jones' instrumentalized style is best complemented by pungent horns.

Also detracting from the effect of the album is the sameness throughout of tempo and mood. Miss Jones overcomes the obstacles in several places, as in her mocking *Almost Like Being in Love*, but she surely deserves much more intelligent

and creative treatment that she gets on most of these tracks. *N.H.*

### RECORDING OF SPECIAL MERIT

Ⓜ **DUKE JORDAN: *Flight to Jordan*.** Duke Jordan (piano), Dizzy Reece (trumpet), Stanley Turrentine (tenor saxophone), Reginald Workman (bass), Art Taylor (drums). *Starbrite; Deacon Joe; Sijoya*; and three others. BLUE NOTE 4046 \$4.98.

Interest: Unusually relaxed modernism  
Performance: Lucid and swinging  
Recording: Excellent

Duke Jordan has been highly respected by his colleagues for nearly twenty years, but his work as a composer and as a pianist is only dimly known to the majority of jazz listeners, and this is the first album to consist entirely of Jordan originals. His lines are characteristically clear and orderly. One ballad in particular, *Starbrite*, is a possible new addition to the standard tunes by Jordan in the repertoire of modern jazz.

The album as a whole is Jordan's best yet because of the thoroughly relaxed interplay among all members of the group and because all of the musicians display a straightforward lyricism akin to that of their leader. Jordan's own piano playing is disciplined, always to the point, and crisply tasteful. *N.H.*

Ⓜ **SHELLY MANNE: *The Proper Time*.** Joe Gordon (trumpet), Richie Kamuca (tenor saxophone), Victor Feldman (violin), Russ Freeman (piano), Monty Budwig (bass), Shelly Manne (drums). *Drum Solo; Blues Theme; Blue Shtutter; Piano Jazz; Wheels*; and sixteen others. CONTEMPORARY M 3587 \$4.98.

Interest: Tame jazz program music  
Performance: Inconsequential  
Recording: Very good

Shelly Manne's background score for the film *The Proper Time* is pleasant enough, but, at the same time, taken apart from its programmatic connotations—and Contemporary Records has wisely provided notes that relate the themes to the film's action—the music is singularly bloodless and flaccid. It rarely comes alive, and then only in such brief solo snatches as pianist Russ Freeman's teasingly short passage on *Blues Theme*. *P. J. W.*

Ⓜ **SABU MARTINEZ: *Jazz Espagnole*.** Sabu Martinez, Louie Ramirez, and Ernie Newsum (percussion), Marty Sheller (trumpet), Bobby Porcelli (alto saxophone), Arty Jenkins (piano), Bill Salter (bass). *The Oracle; I Remember Carmen; Delilah*; and six others. ALEGRE LPA 802 \$4.98.

Interest: Stolid Afro-Cuban jazz  
Performance: Dispirited  
Recording: Favors the percussion

Conga drummer Sabu Martinez's "Jazz Espagnole" turns out to be merely another blowing date. The excitement, all surface, soon palls, and there is a repetitious, inconclusive quality to the alto, trumpet, and piano solos. The arrangements are unimaginative rehashings of pianist Horace Silver's mildly exotic charts for the Jazz Messengers. *P. J. W.*

HIFI/STEREO

⑥ **JACKIE McLEAN: *A Long Drink of the Blues.*** Jackie McLean (alto and tenor saxophones), Curtis Fuller (trombone), Webster Young (trumpet), Gil Coggins and Mal Waldron (piano), Paul Chambers and Arthur Phipps (bass), Louis Hayes and Arthur Taylor (drums). *A Long Drink of the Blues; Embraceable You;* and two others. PRESTIGE/NEW JAZZ 8253 \$4.98.

Interest: Capable small-combo jazz  
Performance: Uneven  
Recording: Very good

#### RECORDING OF SPECIAL MERIT

⑥ **JACKIE McLEAN: *Jackie's Bag.*** Jackie McLean (alto saxophone), Donald Byrd and Blue Mitchell (trumpet), Tina Brooks (tenor saxophone), Sonny Clark and Kenny Drew (piano), Paul Chambers (bass), Philly Joe Jones and Art Taylor (drums). *Quadrangle; Blues Inn; Fidel;* and three others. BLUE NOTE 4051 \$4.98.

Interest: Stimulating modern jazz  
Performance: Cooking and lyrical  
Recording: Excellent

Since his appearance as musician-actor in the highly successful off-Broadway production of Jack Gelber's social-protest play *The Connection*, Jackie McLean has developed into one of the most determinedly individual and consistently stimulating



VERVE RECORDS

CHARLIE PARKER  
*Bird flies fast and high as ever*

among current alto saxophonists, most of whom are slavish emulators of Charlie Parker. For his part, McLean plays with a slashingly forthright directness that is almost brusque. His tone is liable to seem unpleasantly sour on first hearing, and there is an angry, mocking edge to his delivery, but his style is at core essentially and ardently lyrical. As critic Ira Gitler has pointed out, bittersweet rather than bitter.

Of these two discs, the Prestige/New Jazz is the less effective, mainly because an entire side is given over to a tedious and uneventful studio blowing session on the title piece. The three remaining ballads, performed by a quartet consisting of McLean, pianist Mal Waldron, bassist, Arthur Phipps, and drummer Arthur Taylor, quite admirably illustrate the altoist's somewhat bristling romantic side. Waldron's spare, angular piano playing is a perfect foil.

The Blue Note collection, on the other hand, benefits from careful preparation.

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The arrangements for the two groups employed—a quintet and sextet, each having three selections—are imaginative and substantial, and make full use of the instrumental potential. (The tenor sax, for example, added on the sextet sides, is treated as an integral part of the scoring—making for a fuller, richer group sound—and not just as an additional soloist, as on the Prestige sextet side.) McLean is at his churning, sardonic best, and the two trumpeters, Donald Byrd and Blue Mitchell, have produced a number of warm, fluent, and graceful solos. Pianist Kenny Drew is especially impressive, too. P. J. W.

**NEW ORLEANS: *The Living Legends*** see (p. 62).

⑥ **ROY PALMER AND IKE RODGERS: *Gut-Bucket Trombone.*** Roy Palmer and Ike Rodgers (trombones) and others. *Sic 'Em Tige; I Want to Be Your Lovin' Man; South African Blues; Tiger Moon;* and eight others. RIVERSIDE RLP 150 \$4.98.

Interest: For early-jazz buffs  
Performance: Rough and gutty  
Recording: Extremely low-fi

This reissue collection presents two of the leading exponents of the lowdown, relatively crude jazz style that flourished in the rough-and-tumble dives, back rooms, and honky-tonks of the Negro ghettos in many cities in the Midwest during the 1920's. Roy Palmer was a Chicago musician and, as a result, the music of him and his cohorts on this skiffle date is much more self-consciously sophisticated in sound and conception than is that of Ike Rodgers' emotive, spontaneous playing. Rodgers' smeary ragged trombone is much more vital and earthy, and he has the added advantage of having two fine urban blues singers, Edith Johnson and Alice Moore, on four of his selections. However, the Palmer sides are better recorded.

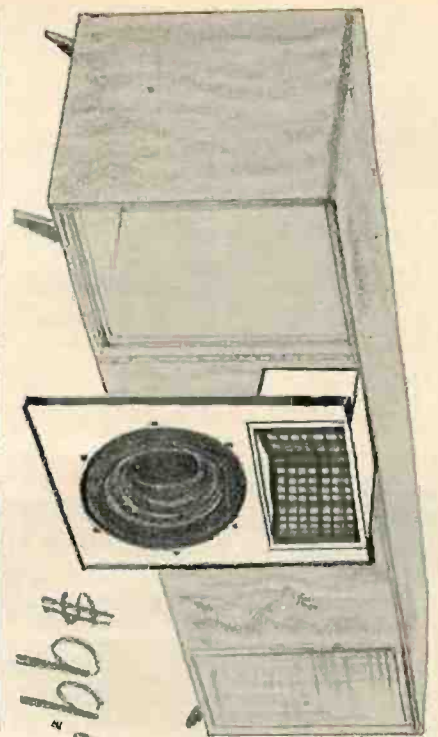
P. J. W.

⑥ **CHARLIE PARKER: *"Bird Is Free."*** Charlie Parker (alto saxophone); unidentified group. *Rocker; Star Eyes; Laura;* and six others. CHARLIE PARKER RECORDS PLP 401 \$5.98.

Interest: Hotly spontaneous Bird  
Performance: Searing  
Recording: Adequate

This is the first release by Charlie Parker Records, a new firm operated by Doris Parker, with Carlton Records acting as releasing agent. According to the skimpy notes, this is a performance recorded in 1950 at a New York concert-dance. The company speculates that the musicians with Parker might have been pianist Walter Bishop, drummers Roy Haynes or Max Roach, and bassist Tommy Potter. It shouldn't have been all that difficult to find out for sure.

The performances are of interest mainly for Parker. His improvisations here are fiercely driving and often brilliant, and they document further how extraordinary a command he had of his instrument. The breakneck tempo Parker sets on *Lester Leaps In*, for example, is astonishing. There is good, unidentified guitar on some tracks; on *Laura*, Parker is accompanied by strings. The album is certainly worth



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having despite the uneven recording balance and the abrupt cutoffs at the end of some of the tracks. N. H.

© **JOE PUMA:** *Like Tweet*. Joe Puma (guitar), Dick Hyman (piano and organ), Don Elliot (melophone and vibraharp), Jerome Richardson and Bobby Jaspas (woodwinds and tenor saxophone), Barry Galbraith (guitar), George Duvivier (bass), Osie Johnson (drums). *Flight Patterns; This Little Serenade; Like Tweet; Melancholy Bird;* and seven others. COLUMBIA CS 8418 \$4.98.

Interest: For the birds  
Performance: "Well, it's a gig."  
Recording: Excellent  
Stereo Quality: Especially vivid

Perhaps the best way to describe this miasma is to quote Columbia's liner notes: they call it "a collection of authentic bird calls transcribed for a modern jazz orchestra." But then this is irrelevant; however authentic the transcriptions, the music must stand on its merits as jazz alone. As such, it is wholly disappointing, consisting of a series of dismal arrangements best described as a misalliance of Chico Hamilton's chamber jazz and mild funk. P. J. W.

© **SONNY RED:** *Brezing*. Sonny Red (alto saxophone), Yusef Lateef (tenor saxophone), Blue Mitchell (trumpet), Barry Harris (piano), Bob Cranshaw (bass), Albert Heath (drums). *Brother B;*

*All I Do Is Dream of You; Ditty;* and five others. JAZZLAND JLP 32 \$4.98.

Interest: Another blowing date  
Performance: Generally lackluster  
Recording: Very good

On Sonny Red's second LP as a leader, he plays with the same edgy tone and paucity of ideas that marred the first. The only thing to distinguish his work from that of the legion of Charlie Parker disciples is his thin, faintly sour alto sound.

Two groups have been used in an attempt to give this session greater variety. The first, a quartet featuring Red and rhythm section, fails because he is incapable of sustained melodic invention. In the second, a sextet, the work of trumpeter Blue Mitchell and tenorist Yusef Lateef consistently overshadows that of Red and vividly points up the banal aridity of his derivative playing. P. J. W.

#### RECORDING OF SPECIAL MERIT

© **FREDDIE REDD:** *Shades of Redd*. Freddie Redd (piano), Jackie McLean (alto saxophone), Tina Brooks (tenor saxophone), Paul Chambers (bass), Louis Hayes (drums). *Thespian; Blues-Blues-Blues; Shadows;* and four others. BLUE NOTE 4045 \$4.98.

Interest: Wholly individual modern jazz  
Performance: Ingratiating  
Recording: Excellent

Since his delightful *San Francisco Suite*, Freddie Redd has continued to compose with song-like originality and charm. This disc contains seven Redd originals, all stamped with his peculiar blend of lyrical romanticism, tenderness, and strength, and they are interpreted with ardent conviction and limpid grace by Jackie McLean and Tina Brooks. Paul Chambers and Louis Hayes provide excellent rhythm support. P. J. W.

© **SHIRLEY SCOTT:** *Shirley's Sounds*. Shirley Scott (Hammond organ), George Duvivier and George Tucker (bass), Arthur Edgehill (drums). *It Could Happen to You; Summerline; There Will Never Be Another You;* and five others. PRESTIGE 7195 \$4.98.

Interest: Tasteful organ trio  
Performance: Too much of a piece  
Recording: Excellent

Shirley Scott is one of the more successful—which is to say, least offensive—of the apparently endless parade of electric organists who have invaded the jazz field recently. Miss Scott neatly avoids the strident, ponderously funky approach used by most of her fellow organists, employing instead a relatively restrained, more gracefully modeled style, but this disc, primarily because of its sameness of approach, quite often verges on mere background music. A second solo instrument might have helped considerably. P. J. W.

#### RECORDING OF SPECIAL MERIT

© **BUD SHANK:** *New Groove*. Bud Shank (baritone and alto saxophone), Carmell Jones (trumpet), Dennis Budimir (guitar), Gary Peacock (bass), Mel Lewis (drums). *New Groove; White*

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*Lightnin'; Well You Needn't*; and three others. PACIFIC JAZZ STEREO 21 \$5.98.

Interest: Commendable new development  
Performance: Shank's best on records  
Recording: Clean and live  
Stereo Quality: Very good

Bud Shank, one of the lesser West Coast instrumentalists during the last decade, has chosen to join the hard-cooking invaders from the East, and the results here are more impressive than any of his previous work. Shank now has much more authority on alto saxophone, as in *Well You Needn't*, and has also developed a supple, warm style on baritone saxophone. Also noteworthy is Shank's capacity to create an evocative ballad line in *The Awakening*. His support throughout is excellent. Peacock and Lewis make a steady, deft rhythm section, and Dennis Budimir is a personal, thoughtful guitarist of whom much more should be heard. Carmell Jones, a trumpet player from Kansas City, is somewhat in the Clifford Brown tradition, and he plays with a glowingly burnished tone, flowing clarity, and rhythmic ease. N. H.

© ARBEE STIDHAM: *Tired of Wandering*. Arbee Stidham (vocals and guitar), King Curtis (tenor saxophone), John Wright (piano), Leonard Gaskin (bass), Armond Jackson (drums). *Last Goodbye Blues; You Can't Live in This World by Yourself*; and eight others. PRESTIGE/BLUESVILLE 1021 \$4.98.

Interest: City blues  
Performance: Awkward and contrived  
Recording: Good

Arbee Stidham is an Arkansas-born saxophonist turned blues singer-guitarist. His blues compositions are of a greatly sophisticated urban type, patterned on those of the successful blues shouter B. B. King. They generally focus on the pleasures and pains of sensual love, the stock topics of city blues. Stidham sings in a thick, phlegmy voice of little attractiveness and accompanies himself on a badly out-of-tune guitar. There's a difference between authenticity and outright sloppy musicianship. We have the latter here. P. J. W.

RANDY WESTON: *Live at the Five Spot* (see p. 62)

© JIMMY WITHERSPOON: *Spoon*. Jimmy Witherspoon (vocals); orchestra, Bob Florence cond. *A Blues Serenade; Just A Sittin' And A Rockin'; Don't Worry 'Bout Me*; and nine others. REPRISE R 2008 \$4.98.

Interest: Spoon in the wrong dish  
Performance: Warm but diffuse  
Recording: Very good

In the past three years, Jimmy Witherspoon has emerged as one of the more authoritative and lyrical of city blues singers. The attempt here is to expand Witherspoon's repertoire into pop standards. Witherspoon is not nearly so self-consciously stiff in this kind of material as is Joe Williams, for example, but this is clearly not his forte. He has retained his contagious warmth and buoyant beat, but he rarely provides fresh insight into the lyrics and-usually fails to differentiate the songs stylistically, so that he sounds pretty much of the same throughout. N. H.

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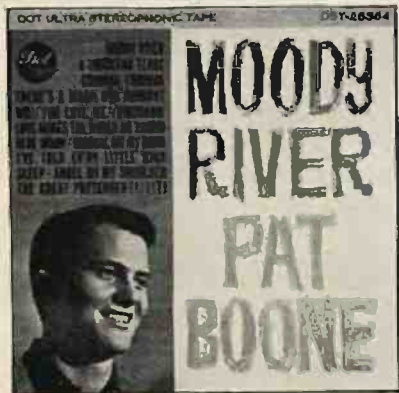
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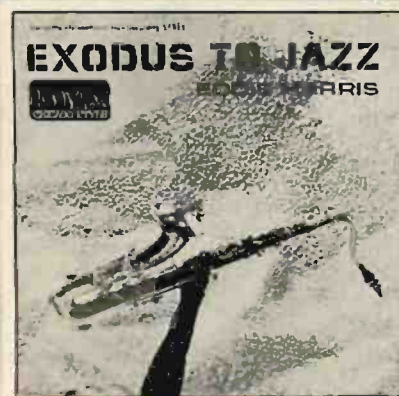
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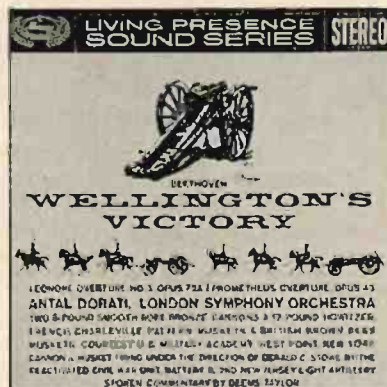


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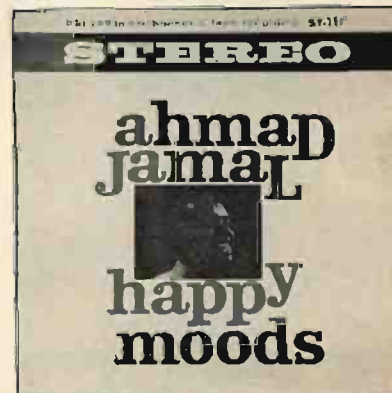
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© MAHLER: *Das Lied von der Erde*. Maureen Forrester (contralto), Richard Lewis (tenor); Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor FTC 3002 \$8.95.

Interest: Mahler masterpiece  
Performance: Affecting  
Recording: Excellent  
Stereo Quality: Wide-spread

The force and drama that Reiner brings to *Das Lied von der Erde* and the vocal sumptuousness and expressiveness with which Maureen Forrester sets forth her part are the major assets of this performance. The stereo is spread wide, the soloists are carefully centered, and Mahler's great score receives just the right amount of recorded resonance. E. S. B.

### RECORDING OF SPECIAL MERIT

© MOZART: *Le Nozze di Figaro*. Alfred Poell (baritone), The Count; Cesare Siepi (bass), Figaro; Fernando Corena (bass), Bartolo; Lisa della Casa (soprano), The Countess; Hilde Gueden (soprano), Susanna; Suzanne Danco (soprano), Cherubino; Hilde Rössl-Majdan (mezzo-soprano), Marzellina; Anny Felbermayer (soprano), Barbarina; others. Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Erich Kleiber cond. LONDON LOV 90008 two reels \$25.95.

Interest: Mozart's perfect opera  
Performance: Superlative  
Recording: First-rate  
Stereo Quality: Pretty good for 1955

Mozart's *Le Nozze di Figaro* stands as the perfect opera, be it in terms of characterization, appropriateness of musical content, or dramatic action. Although it bears a relationship on some levels to the drawing-room comedies of Noël Coward in our own day, Mozart's great work has sharp and compassionate comment to make on the psychological interplay between men and women and the social background from which it arises.

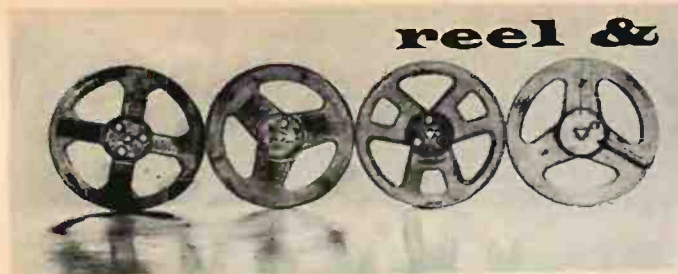
Only the most sensitive and unerring musicianship on the part of singers, orchestra, and above all, conductor, can do this masterpiece full justice, and the 1955 London recording conducted by the late Erich Kleiber does just that. For all the competence and the brilliant stereo staging of the more recent RCA (Leinsdorf) and Angel (Giulini) disc versions, Kleiber and his colleagues still convey the true Mozartian essence better than either. Only Suzanne Danco, whose Cherubino tends to be colorless, represents a minor weak point in the London production.

The recorded sound, even after a half-dozen years, still seems superb. The processing to tape is first-class, with practically no hiss or print-through being audible.

D. H.

© A STRAUSS-OFFENBACH BOUQUET. Offenbach: *Overture to Orpheus in the Underworld*; *Overture to La Belle Hélène*. Josef Strauss: *My Life Is Love and Happiness*. Johann and Josef Strauss: *New Pizzicato Polka*. Vienna State Opera Orchestra, Josef Drexler cond. LIVINGSTON 4T-41 \$7.95.

Interest: Charming pops  
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**Explanation of symbols:**

Ⓜ=monophonic recording

Ⓢ=stereophonic recording

**4-TRACK CLASSICS**

Ⓢ BACH: *Fantasia and Fugue in G Minor* (S. 542); *Prelude and Fugue in E Minor* (S. 548); *Toccatina and Fugue in D Minor* (S. 565); *Passacaglia and Fugue in C Minor* (S. 583); *Chorale Preludes: Wacht auf* (S. 645); *Kommst du nun, Jesu, von Himmel herunter* (S. 650); *Vom Himmel hoch, da Komm' ich her* (S. 606); *Ich ruf' zu dir, Herr Jesu Christ* (S. 639). LISZT: *Fantasia on B-A-C-H*. Karl Richter (organ). LONDON LCK 80067 \$11.95.

Interest: Organ staples  
Performance: Sometimes stodgy  
Recording: Bright  
Stereo Quality: Understated

The solidity of Karl Richter's organ playing results in some plusses and some minuses in this twin-pack release. He brings commendable stability to Liszt's virtuosic and often fussed-over *Fantasia on B-A-C-H*, but his interpretations of Bach's large organ works suffer from stodginess. An exception is the *Prelude and Fugue in E Minor*, which is given a noteworthy, even exciting, performance. The chorale preludes are well done, although the melodic line in *Kommst du nun, Jesu* is obscured by the accompaniment figure, probably at least partly because of faulty microphoning by the engineers. The London sound is brilliant, perhaps slightly overbright, with stereo directionality being slightly understated.

E. S. B.

Ⓢ BARTÓK: *Concerto for Orchestra; Music for Strings, Percussion, and Celesta*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCK 80068 \$11.95.

Interest: Modern masterpieces  
Performance: Estimable  
Recording: Flawed  
Stereo Quality: Unbalanced

Ansermet's supple, well controlled performances of these contemporary modern masterpieces have been available on discs for some months, and they would be most welcome on tape save for the fact that the sound seems to be hopelessly piled up in the right channel. Fritz Reiner's readings of both works for RCA Victor have greater precision and drive, but there is still room for an even better version of the *Music for Strings, Percussion, and Celesta* than either Ansermet or Reiner has yet recorded.

E. S. B.

Ⓢ BEETHOVEN: *Overtures: Leonore No. 3; Fidelio; Egmont; Coriolan*. Vienna Philharmonic Orchestra, Karl Munchinger cond. LONDON LCK 80071 \$7.95.

Interest: Great overtures  
Performance: Variable  
Recording: Not the best  
Stereo Quality: Fair

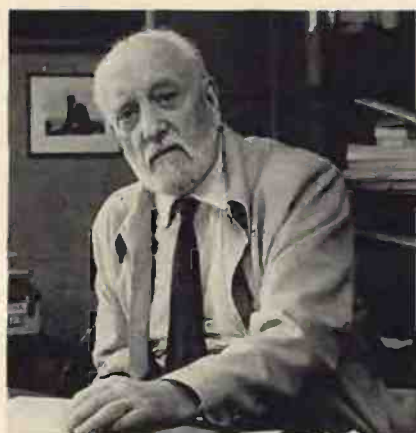
These are uneven performances, with Munchinger giving one episode a fine lionine thrust and then plodding with dull literalness through the next. The *Leonore No. 3* is the most irritating example of this kind of reading, while the *Egmont* reading largely escapes the blight. The sound is rather tubby in the bass and distinctly overbright in the high strings. In directional balance, the right channel tends to outweigh the left. Hiss is high, and print-through noticeable.

E. S. B.

Ⓢ BRAHMS: *Piano Concerto No. 1, in D Minor, Op. 15; Piano Concerto No. 2, in B-flat Major, Op. 83*. Julius Katchen (piano); London Symphony Orchestra, Pierre Monteux and Janos Ferencsik cond. LONDON LCK 80070 \$11.95.

Interest: Great piano concertos  
Performance: Noteworthy  
Recording: Problematical  
Stereo Quality: Ditto

Poor sound effectively spoils this twin-pack release. This is unfortunate, for Julius Katchen's performance of the first concerto has sufficient warmth and poetry to make it preferable to Leon Fleisher's performance for Epic, which is the only other tape version, and Monteux gives him



ERNEST ANSERMET

*His Bartók readings are resilient*

an accompaniment as powerful and beautiful as one could wish to hear. In the performance of the second concerto the total merit is less. Katchen's best work is in the first two movements. In the first, especially, his playing has a fine virility

without swagger. But his formidable competitors on the other two tapes of this concerto—Sviatoslav Richter for RCA Victor and Rudolf Serkin for Columbia—outdo him in the last two movements. The pianist gets a good routine backing from Janos Ferencsik. In both concertos the sound is heavily weighted in favor of the right channel, a circumstance that requires a good deal of tone-control manipulation, especially in the first concerto.

E. S. B.

Ⓢ DVOŘÁK: *Slavonic Dances, Op. 46, Op. 72*. Czech Philharmonic Orchestra, Karel Sejna cond. SMETANA: *The Bartered Bride: Overture; Polka; Furiant; Dance of the Comedians*. Prague National Theater Orchestra, Zdenek Chalabala cond. ARTIA ASTB 504 \$11.95.

Interest: Czech masterpieces  
Performance: Sturdy  
Recording: OK  
Stereo Quality: Variable

This is the first release on tape of Dvořák's complete *Slavonic Dances*. To own the complete set is to be able to hear the less-often-played—and some of the very loveliest—of Dvořák's dances. The third and fourth numbers from Op. 72 are of unusual harmonic interest and beauty, and each is performed perhaps once for every dozen performances given the popular No. 8, in G Minor, from Op. 46. Karel Sejna's conducting is knowing and refreshingly free from mannerisms, even if he lacks the magic of the late Vaclav Talich.

The stereo balance throughout the first sequence heavily favors the right channel; otherwise, the sound is about average. The performances of excerpts from Smetana's *The Bartered Bride* are spirited, even though the orchestra smudges a few notes.

E. S. B.

Ⓢ FRANCK: *Symphony in D Minor*. Graz Philharmonic Orchestra, Hans Wolf cond. LIVINGSTON 4T 8 \$8.95.

Interest: Standard fare  
Performance: Good  
Recording: See below  
Stereo Quality: OK

Hans Wolf's reading of Franck's *Symphony in D Minor*—a surprisingly belated four-track debut for so popular a work—is a generally reputable one, although on occasion he seems to fight the music's momentum rather than letting it work for him. It is infuriating, however, to find the tape's first sequence ending after only a minute and forty seconds of the slow movement and, when the reel is turned over, to have to wait over half a minute before the music resumes. Surely so awkward a break could have been avoided. The stereo sound is of good quality, but no better than the

LONDON RECORDS



Performance: Stylish  
Recording: Very good  
Stereo Quality: Not today's ultimate

These are performances of infectious gaiety and poise, with warmth of sound to match. The stereo is not of recent vintage and the instrumental placement isn't quite as firm as in newer examples of the recording art, but this is a minor criticism when scores as winsome as Offenbach's overture to *La Belle Hélène* and the Strauss *New Pizzicato Polka* are served up so stylishly.  
E. S. B.

⑤ **TCHAIKOVSKY: *The Nutcracker, Op. 71.*** Bolshoi Theater Orchestra, Gennady Rozhdestvensky cond. ARTIA ASTB 503 \$11.95.

Interest: Considerable  
Performance: Rugged  
Recording: Tubby  
Stereo Quality: OK

Gennady Rozhdestvensky's reading of the complete score of *The Nutcracker* stresses the music's verve and excitement. In general, it is a livelier, if cruder, reading than Ernest Ansermet's, and while the London recording of Ansermet is luxurious, the Artia recording of Rozhdestvensky tends to be somewhat brash and tubby and benefits from reduction of both treble and bass. The Rodzinski performance on Westminster is the most delicate and the most alive of the stereo tape versions of this music I have heard.  
E. S. B.

#### RECORDING OF SPECIAL MERIT

⑤ **ALEXANDROV ENSEMBLE: *The Soviet Army Chorus in Paris. La Marseillaise; Dubinushka; Meadowlands; My Russia; Soviet National Anthem;*** and eight others. Alexandrov Song and Dance Ensemble of the Soviet Army Chorus. ARTIA ASTA 502 \$7.95.

Interest: Fine Russian singing  
Performance: Ebullient  
Recording: Excellent  
Stereo Quality: Excellent

Here are songs of army life, folk songs, songs extolling Russia, the French and Russian national anthems, and even the drinking chorus from Verdi's *Ernani*. The singing is powerful and tender by turns, with never a trick effect, and the several unidentified soloists are excellent. Stereo projects this stageful of men superbly.  
E. S. B.

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⑤ **OSCAR BRAND: *The Wild Blue Yonder. Oscar Brand; the Roger Wilco Four. Boating Songs. Oscar Brand and the Sea Wolves. Give Me Operations; Itazuke Tower; Barnacle Bill, the Pilot; Cigarettes and Sake; Great Big Little Boat Show; The Captain's Daughter; The Sea Wolf; Small Boat Calypso;*** and twenty-two others. ELEKTRA ETP 1511 \$11.95.

Interest: Party fun, perhaps  
Performance: Rousing  
Recording: Very good  
Stereo Quality: Excellent

Oscar Brand, whose folk-song program of some fifteen years' standing on radio station WNYC has become something of an institution in the New York area, is heard

SEPTEMBER 1961

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98

on this tape in a wide-ranging collection  
of songs that one suspects would be espe-  
cially enjoyed by members of the Air  
Force, past and present, and boatman  
types, most notably those of the party-  
going variety. Brand handles his material  
with taste, but seasons it with a half-pinch  
of leer. The Air Force songs are the better  
lot, on the whole; among the boating  
songs, the last one, *Blow Me Home*, has  
perhaps more laughs per verse than any  
of the others. Assisting Brand is an en-  
semble of banjos, guitars, and string bass,  
and, part of the time, a small chorus.

E. S. B.

⑤ **RAY CHARLES: *Dedicated to You***.  
Ray Charles (vocals and piano); orches-  
tra conducted by Marty Paich. *Hard-  
hearted Hannah; Nancy; Margie; Ruby*;  
and eight others. ABC PARAMOUNT ATC  
821 S7.95.

Interest: Charles vs. strings  
Performance: He goes down swinging  
Recording: Good  
Stereo Quality: A little distant

Essentially a blues-based singer of com-  
pelling power, Ray Charles does the best  
he can with the dozen banal trifles con-  
tained here, but he cannot get them off  
the ground. The material is so poorly  
matched to his approach that most of the  
time Charles sounds as though he is sing-  
ing it in parody. Marty Paich's arrange-  
ments are ponderously overlush and  
inflexible, particularly the six that utilize  
strings and choral group. The total effect  
can only be described as grotesque. P. J. W.

RECORDING OF SPECIAL MERIT

⑤ **CARMEN DRAGON: *Carmen Dragon***  
*Conducts Americana*. Capitol Symphony  
Orchestra, Carmen Dragon, cond. *Dixie*;  
*Home on the Range; Battle Hymn of the*  
*Republic; America the Beautiful; Anna*  
*Lee; Stars and Stripes Forever*; and three  
others. CAPITOL ZP 8523 \$7.98.

Interest: Good Americana  
Performance: Good  
Recording: Brilliant  
Stereo Quality: Spacious

For Americana tastefully romanticized,  
this release can be recommended. Carmen  
Dragon's touch is light, imaginative, and  
largely free from the pretentiousness and  
vulgarity characteristic of the work of  
some arrangers. The life-and-drummed  
*Dixie* is a highlight here, although the  
tune may be given just one too many re-  
frains, but the fragile sentiment of *Anna*  
*Lee* is somehow missed. On the whole, this  
is an enjoyable collection, briskly con-  
ducted and very well played. The sound  
is mostly brilliant, and the stereo dimen-  
sional illusion is excellent. E. S. B.

⑤ **BENNY GOODMAN: *Benny Good-***  
*man Swings Again*. Benny Goodman (clar-  
inet), Red Norvo (vibes), Flip Phillips  
(tenor saxophone), Jerry Dodgion (alto  
saxophone), Murry McEachern (trom-  
bone), Jack Sheldon (trumpet), Russ  
Freeman (piano), Jim Webbe (guitar),  
Red Wooten (bass), John Markham  
(drums). *Air Mail Special; Slipped Disc*;  
*Gotta Be This or That*; and six others.  
COLUMBIA CQ 859 \$6.95.

Interest: For B. G. fans

Performance: Spirited on occasion  
Recording: Very good  
Stereo Quality: Heavy in the bass

There seems to be little point in Good-  
man's continually re-recording his already  
overworked repertoire, as he has done for  
several labels over the past few years. The  
recent versions never seem to have the  
exuberant life of the originals, although  
this collection comes closer than any of the  
others, mainly because the arrangements  
sound a little more updated (but only a  
little), and because there is greater em-  
phasis on the soloists than has been usual.  
Red Norvo and Flip Phillips are the stand-  
outs, along with Goodman, who manages  
to evoke something of his past mastery.  
The album was recorded on location at  
Ciro's, in Hollywood. P. J. W.

RECORDING OF SPECIAL MERIT

⑤ **HALLELUJAH! Handel: *Messiah*;**  
*Hallelujah! Malotte: The Lord's Prayer*;  
Newman: *The Robe; Hallelujah! David*  
*and Bathsheba; Twenty-third Psalm*.  
Traditional: *Deck the Hall; Little David*.  
*Play on Your Harp*; and seven others.  
Brass of the Hollywood Bowl Symphony  
Orchestra, Alfred Newman cond. CAPITOL  
ZP 8529 \$7.98.

Interest: Devotional stereo  
Performance: Has flair  
Recording: Very good  
Stereo Quality: Effective

The brasses of the Hollywood Bowl Sym-  
phony are the focus of attention here,  
their sound embellished by a large percus-  
sion section and an organ as well. Greig  
McRitchie has taken full advantage of the  
antiphonal possibilities of stereo in ar-  
rangements that are ornate without being  
vulgar, and Alfred Newman, one of the  
most capable of film-score writers, con-  
ducts three of his own movie sound-track  
sequences. There is verve and high preci-  
sion in the playing, and crackling presence  
in the sound. E. S. B.

⑤ **AHMAD JAMAL: *Jamal at the***  
*Penthouse*. Ahmad Jamal (piano), Israel  
Crosby (bass), Vernell Fournier (drums);  
string section conducted by Joe Kennedy.  
*Comme Ci, Comme Ça; Ivy; Never Never*  
*Land; Put Alone with You*; and five  
others. BEL CANTO ST 122 \$7.95.

Interest: Bland chamber jazz  
Performance: Very glib and polished  
Recording: Good  
Stereo Quality: OK

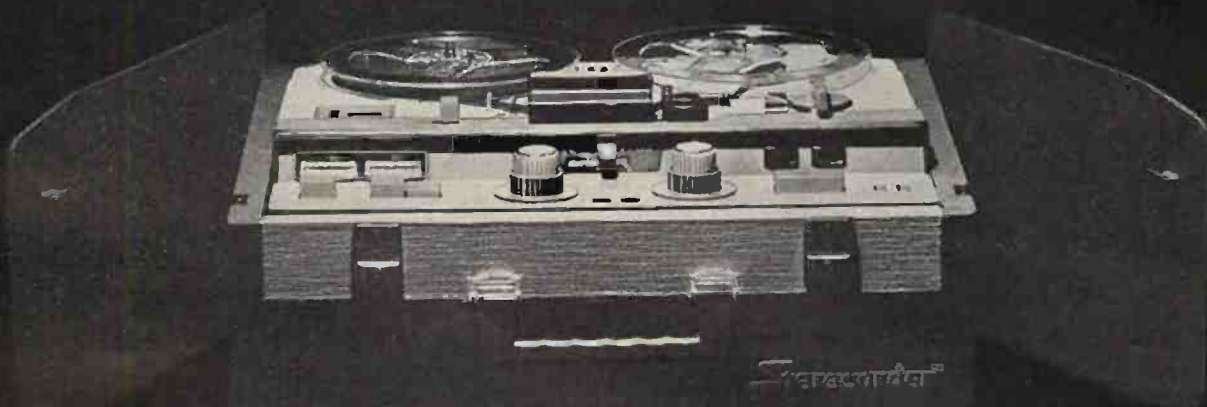
In this collection, Ahmad Jamal's man-  
nered piano playing is watered down even  
more than usual. Everything is just too  
pat, so that although the music is elegant,  
it is also superficial, and Joe Kennedy's  
string accompaniments are saccharine in  
the extreme. So much has been made of  
the delicacy of interaction in Jamal's trio  
that I was truly surprised at the heavy-  
handedness of the rhythm section, but  
perhaps Crosby and Fournier were at-  
tempting to compensate for the stolidity  
of the string section. P. J. W.

⑤ **MANTOVANI: *Concert Encores*;**  
*Music from the Fibus*. Mantovani and his  
orchestra. *Clair de Lune; Schön Rosmarin*;  
*Warsaw Concerto; Cornish Rhapsody*; and  
twelve others. LONDON LPK 70025 \$11.95.

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Interest: For the movie scores  
Performance: First-rate for the above  
Recording: See below  
Stereo Quality: See below

One sequence on this tape offers a half-dozen film-score excerpts from such movies as *Story of Three Loves*, *The Glass Mountain*, and *Love Story*. The treatment of these is tasteful in both arrangement and performance, and the selections are excellently recorded. In the other sequence, the assorted "Concert Encores," such pieces as *Clair de lune* and *Song of India* are souped up in arrangement, fussed over in performance, and recorded with a harsh, glassy string sound that makes sharp reduction of treble necessary. *E. S. B.*

#### RECORDING OF SPECIAL MERIT

© **MOISEYEV DANCE ENSEMBLE:** *A Moiseyev Spectacular. Hopak; The Shrewd Makanou; Venzelya; Snow Maiden; The Gypsies;* and seven others. Orchestra of

the Moiseyev Dance Ensemble. Nikolai Nekrasov and Samson Galperin cond. ARTIA ASTA 501 \$7.95.

Interest: Bright entertainment  
Performance: First-class  
Recording: Excellent  
Stereo Quality: Superior

What is spectacular about this tape is not its music but its sound. The twisting and snapping dances are cheerfully unpretentious in these arrangements. Sonically, there is clarity without excessive brilliance, perfect balance between channels, and convincing stereo breadth and depth. Hiss and background noise are nonexistent. *E. S. B.*

© **NEVER ON SUNDAY** (*Manos Hadjidakis*). Sound-track recording. Vocals, instrumental group. UNITED ARTISTS UATC 2225 \$7.95.

Interest: Pleasant movie music  
Performance: Earthy vocalists  
Recording: Very good

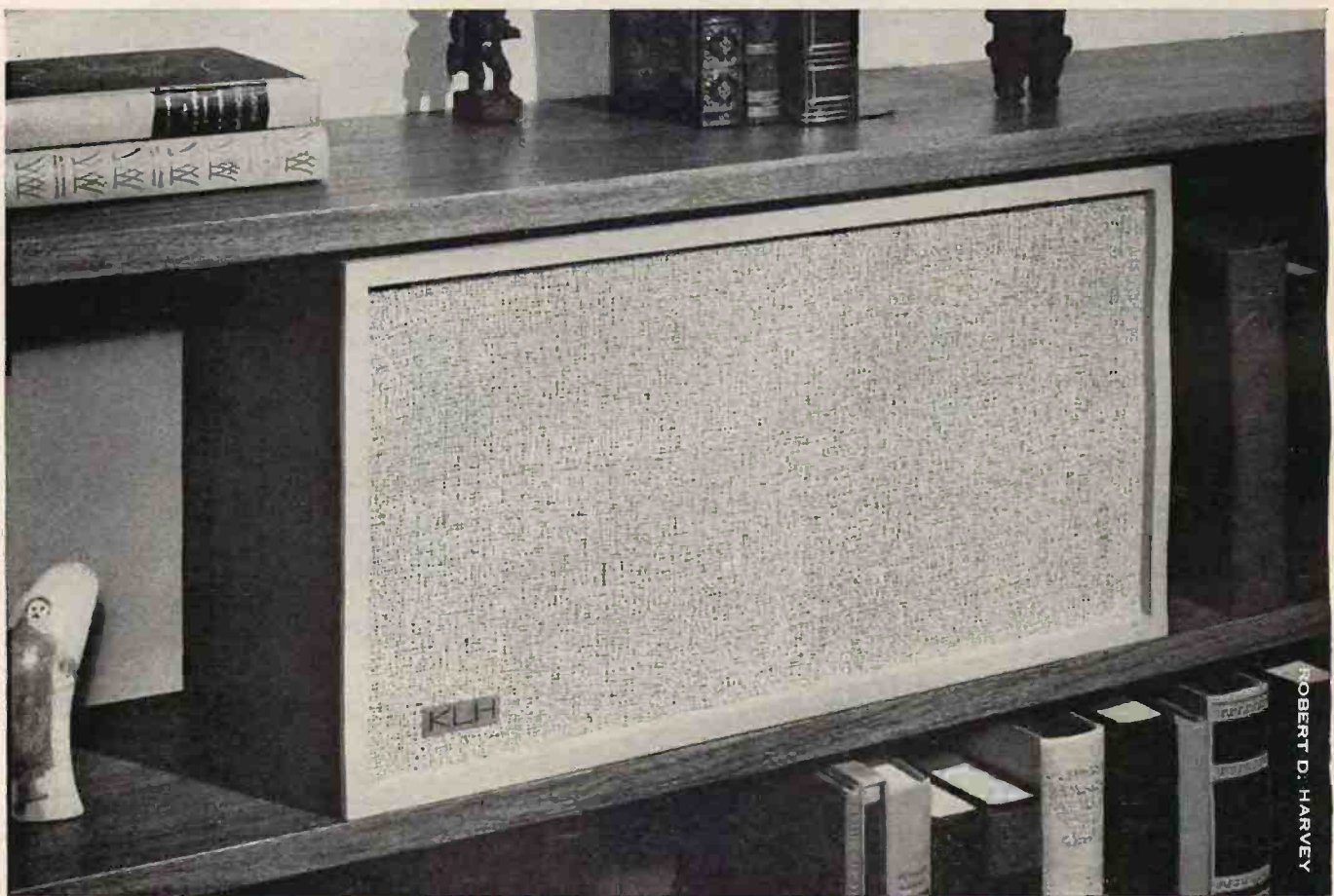
Stereo Quality: OK

This music is pleasant and easy-going, but there is an awful lot of sameness to the plink-plank of the bouzoukias, the mandolin-like instruments that are heard throughout. The most interesting numbers are the two vocals—"Ilya," which is sung with gusto by an unidentified male voice, and the title song, which is sung with intimacy by Melina Mercouri, although she also is not credited. The sound is fine. *E. S. B.*

© **PEPE.** Sound-track recording. Maurice Chevalier. Bing Crosby, Bobby Darin, Sammy Davis, Jr., Judy Garland, Shirley Jones, André Previn (vocals); Cantinflas; orchestra. COLPIX CXC 601 \$7.95.

Interest: Passing  
Performance: Capable  
Recording: Vivid  
Stereo Quality: Good

Like the movie, the *Pepe* sound track is a grab-bag of skits and scenes. One can



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concentrate on the celebrities who turn up: Maurice Chevalier, in a wistful version of "September Song"; the indestructible Bing Crosby, in a tiny scene where he tantalizes with scraps of three songs; and Bobby Darin, who drives brilliantly through a number—not a very good one—called "That's How It Went, All Right." Shirley Jones ends matters with "Lovely Day," a lovely song indeed. The sound is vivid and well arranged for stereo. Some of the singers are miked too closely, especially Miss Jones in her first number, "Pepe." Pepe? He (Cantinflas) provides brief comment in the title song and shares the Crosby skit. *E. S. B.*

⑤ **ANDRÉ PREVIN:** *The Previn Scene.* André Previn (piano), Ravid Rose Orchestra. *Should I; Young Man's Lament; A Year of Youth;* and nine others. MGM STC 3908 \$7.95.

Interest: Jazz-tinged pop  
Performance: Candy-coated  
Recording: Very good  
Stereo Quality: Sharp and clear

Previn's pre-eminence as the foremost purveyor of schmaltzy pop-jazz is based on the fact that what he offers is a concoction that's easy for the listener who is not a jazz fan to swallow. Of course there is no substance to it, but this is the very nature of background music—pleasant but not obtrusive, lush but not complex, and demanding nothing of the listener. That it gives nothing in return is only to be expected. The music here fulfills these terms admirably, with Previn spinning out rapid insipidities against the lush, whimpering strings of the David Rose Orchestra.

*P. J. W.*

#### RECORDING OF SPECIAL MERIT

⑤ **FRANK SINATRA:** *Come Dance With Me!* Frank Sinatra (vocals); Billy May Orchestra. *Come Dance with Me; Something's Gotta Give; Just in Time;* and nine others. CAPITOL ZW 1069 \$7.98.

Interest: Among the master's best  
Performance: Bright and vibrant  
Recording: Excellent  
Stereo Quality: Vivid

⑤ **FRANK SINATRA:** *Ring-A-Ding Ding!* Frank Sinatra (vocals); orchestra, Johnny Mandel cond. *Ring-A-Ding Ding; Let's Fall in Love; Be Careful, It's My Heart; A Fine Romance;* and eight others. REPRIS RSL 1701 \$7.95.

Interest: Fine ballad readings  
Performance: Sinatra in top form  
Recording: Very good  
Stereo Quality: Excellent

Frank Sinatra comes off a bit better in the Capitol recording than he does in his initial effort for his own recently formed company. The lush, romantic backgrounds furnished by the Billy May band for Capitol are much more compatible with Sinatra's warm, expressive singing than are jazz arranger Johnny Mandel's surprisingly routine orchestrations on the Reprise tape. This, however, is the major difference between the two collections, for Sinatra is at his effortless, propulsive best on both.

*P. J. W.*

SEPTEMBER 1961

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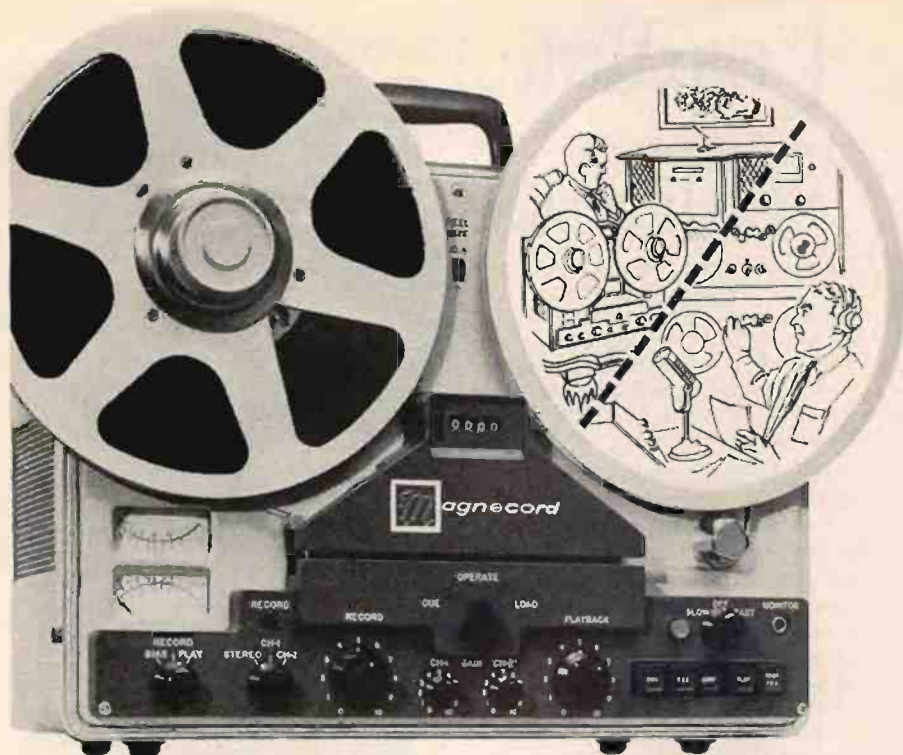
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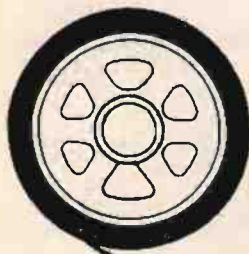
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© GEORGE SIRAVO: *Rodgers and Hart—Percussion and Strings*. George Siravo Orchestra. *Where or When; My Funny Valentine; Blue Moon; Bewitched; Falling in Love with Love*; and seven others. TIME ST/2015 \$7.95.

Interest: Lush show tunes  
Performance: Hollywoodian  
Recording: Good  
Stereo Quality: Good

Using a large body of about forty strings and a very active percussion section, George Siravo directs lush performances in typical Hollywood fashion and offers little in the way of originality. His arrangements call for a great deal of "cute" string work, with darting attacks and slithering glissandi. He assigns most the melodic line to the violins, virtually ignoring the lower part of the string spectrum. No melody is allowed to pursue its course without interruption by all sorts of orchestral trickery. Sound is excellent. J. T.

© SONG WITHOUT END. Sound-track recording. Jorge Bolet (piano), chorus; organ; Los Angeles Philharmonic Orchestra, Morris Stoloff cond. COLVIX CXC 602 \$7.95.

Interest: Limited  
Performance: Reliable  
Recording: Under par  
Stereo Quality: So-so

These taped excerpts from the sound track of *Song Without End* include Jorge Bolet's reliable but unexceptional performances of several solo piano pieces by Liszt, the Los Angeles Philharmonic under Morris Stoloff in a good account of the *Rackoczy March* of Berlioz and in snippets from three Liszt works, and a chorus singing cuttings from Handel, Liszt, and Wagner. The best that can be said for this chopped-up presentation is that it may revive the movie's flavor for those who have seen it, though at a cruel cost to musical values. The orchestra and the chorus are recorded harshly, the piano rather dull. Stereo channels are reversed on the tape; hiss is above average. E. S. B.

© JOSH WHITE: *Chain Gang Songs, Spirituals, and Blues*. Josh White (vocals and guitar). *Trouble; 'Twas on a Monday; Going Home, Boys; Nine Foot Shovel; Crying Who? Crying You; Dip Your Fingers in the Water; The Old Ship of Zion; Mary Had a Baby; Did You Ever Love a Woman?; Every Time I Feel the Spirit*. ELEKTRA ETC 1505 \$7.95.

Interest: Appealing  
Performance: Good  
Recording: Good  
Stereo Quality: Fair

Josh White, who can make a guitar say things like nobody else in the whole world, puts his irresistible talent to work on an odd grouping of old songs. Some are so-called "chain-gang" songs, some ballads, some relate to spirituals (but they are not delivered in traditional spiritual fashion), and one is a blues number. A male quartet provides an excellent accompaniment, but the real surprise is Josh's young daughter, Beverly. She has a beautiful voice, this youngster, her diction is superb, and she has amazing control. J. T.

HIFI/STEREO

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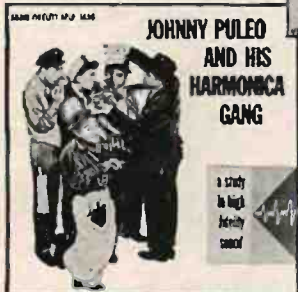


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**AL HIRT SWINGIN' DIXIE**, Milesberg *Joys, Shine, Moon glow, Deep River, etc.* AFLP1927/AFSD5927



**ON BOURBON STREET**, Dukes of Dixieland—*Saints, Sensation Rag, etc.* AFLP1860/AFSD5860



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Reviewed by STANLEY GREEN • NAT HENTOFF • PETER J. WELDING

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## POPS

Ⓢ FAY DEWITT: *Through Slick and Sin*. Fay DeWitt (vocals); sextet. Joe Harnell cond. *These Ghoulish Things*; *The All-Americans*; *The Insecure Tango*; and nine others. EPIC BN 596 \$4.98.

Interest: High average  
 Performance: Punching all the way  
 Recording: Good  
 Stereo Quality: Acceptable

If you skip the first three numbers in the album and show some tolerance toward the fourth, I think you may find the remaining eight to be better-than-average examples of that special type of popular song known as the revue song. The themes are all off-beat, the lyrics usually satirical and "adult," and the melodies either purposely reminiscent or nonexistent. DeWitt could have been a shade more subtle on *Requiem for Peace* and *The All-Americans*, but she is in good mocking form in most of the others. The talented young team of Fred Ebb and Paul Klein are responsible for one of the weaker items (543987642 is the title), but they have also come up with two of the best—*London Town*, a sly Olde Englishe ballad relating the adventures of a maiden on her way to the big city, and *The Insecure Tango*, a confession of a young lady of such overpowering self-doubts that she isn't even sure she is insecure. *Put On a Happy Face*, Charles Strouse's and Lee Adams' chins-up piece from *Bye Bye Birdie*, has been outfitted with some bright topical lyrics, and the same team is also responsible for the sentimental ode to *The Old Pizza-Maker*, "spreading happiness and poutine."  
 S. G.

## RECORDING OF SPECIAL MERIT

Ⓢ ARTHUR FIEDLER: *Music of Frank Loesser*. Boston Pops Orchestra, Arthur Fiedler cond. Medleys from *Guys and Dolls*, *Hans Christian Andersen*, *Where's Charley?*, *Greenwillow*, and *The Most Happy Felh*. RCA Victor LSC 2486 \$5.98.

Interest: Loesser lovelies  
 Performance: Top pops  
 Recording: Shimmering  
 Stereo Quality: Tasteful

The combination of Frank Loesser's attractive melodies, Arthur Fiedler's boys in full bloom, and luxuriant RCA sound adds up to a decidedly appealing package.

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The medleys from the five shows listed above are all offered in the manner of expanded overtures, with big full-bodied finales thundering at you from all sides. In addition to the more familiar airs, I



ARTHUR FIEDLER

Gleaning sound for Loesser medleys

am pleased by the inclusion of the too-long-neglected *Lovelier than Ever* from *Where's Charley?*, surely one of the composer's most beautiful melodies. Jack Mason and Richard Hayman divide the arranging chores.  
 S. G.

## RECORDING OF SPECIAL MERIT

Ⓢ PETER MYERS AND RONNIE CASS: *Go to Blazes*. Peter Myers and Ronnie Cass (vocals). *Reich Pudding*; *Good-bye Ike*; *Soho Notice Board*; and eight others. ELEKTRA EKL 199 \$4.98.

Interest: Original material  
 Performance: Perfect  
 Recording: Fine

Between them, lyricist Peter Myers and composer Ronnie Cass have turned out the scores for more than twenty London revues, but rather than offer any hit parade of their stage successes, the gentlemen have elected here to perform numbers that were, for the most part, specially written for the album. The results contain a good proportion of well-honed wit.

A piece called *Reich Pudding*, for example, dealing with the training of German soldiers in Great Britain, incensed the German government so much that they demanded an apology. The Republic of South Africa will no doubt also be offended by their newest dance sensation, *The Apartheid* ("Just kick the native who's nearest to you"), and Republicans may demand equal time after hearing *Good-bye Ike*, in which the duo pines away for

those departed days when Eisenhower directed the affairs of the nation from Burning Tree. The recent coincidence of two films based on the life of Oscar Wilde has inspired a Gallagher-and-Shean patter ("There's no Oscars for two Oscars so defiled"), and the team also has clever things to say about beatniks (*Like a Party*) and American popular-song lyrics (*Song for Susan*).  
 S. G.

EDITH PIAF: *More Piaf of Paris* (see p. 64).

Ⓢ ANDRÉ PREVIN: *Songs by Harold Arlen*. André Previn (piano). *My Shining Hour*; *Stormy Weather*; *Coronnet Sweet*; and seven others. CONTEMPORARY M 3586 \$4.98.

Interest: Superior melodies  
 Performance: Arlen à la André  
 Recording: Beautiful

Other people have other goals, but André Previn's seems to be to knock out at least one record a month. Now it is Harold Arlen's turn to be Previnized, which means that the selections are all performed in a technically expert, very personal manner that places them just one martini and an olive away from sounding like cocktail-lounge accompaniments. Still, I find Previn's ideas almost continually interesting; *That Old Black Magic* becomes an insistently angular statement; *Stormy Weather* is delicate and deeply felt; *Let's Fall in Love* takes on a bright sheen embellished by striking variations. What will next month bring?  
 S. G.

Ⓢ NINA SIMONE: *Forbidden Fruit*. Nina Simone (vocals); trio. *No Good Man*; *I Love to Love*; *Forbidden Fruit*; and seven others. CORNIX CP 419 \$3.98.

Interest: Honest singing  
 Performance: Superior  
 Recording: Overmixed

I don't know—nor do I care—whether Miss Simone is a "jazz singer" or not. I do know that hers is a voice with an enormously appealing combination of femininity and strength, one that makes you believe every emotion she conveys. Raw honesty comes across no matter what she sings, whether it's the folk-type laments of Oscar Brown, Jr., or the old Billie Holiday standard *No Good Man*, or Hoagy Carmichael's lazy, lovely *Memphis in June*. But in spite of Miss Simone's superior talents, I do have two complaints about the album: the sound should have been better, and the trio accompaniment, excellent though it is, is occasionally too prominent relative to Miss Simone's dark-hued tones.  
 S. G.

Ⓢ **SHAKE IT AND BREAK IT!** Jerry Shard Orchestra; Joe "Fingers" Carr (piano); the Andrews Sisters (vocals); Red Nichols Group; Margaret Young (vocals); Nick Lucas (vocals); Bill Loose Orchestra; Eddie Dexter; Nappy Lamare Group with Jacqueline Fontaine (vocals); PeeWee Hunt Orchestra; Paul Whiteman Orchestra; Pete Daily Group; Billy May Orchestra. *Smiles; Collegiate; Don't Bring Lulu; Goodbye Blues;* and twenty others. CAPITOL TBO 1572 two 12-inch discs \$7.96.

Interest: Tunes of the Twenties  
Performance: Grab-bag  
Recording: All satisfactory

Subtitled "24 Great Songs of the Turbulent 20's," this two-record set offers something for everybody. The styles range from

the schmalz of Bill Loose's *Let Me Call You Sweetheart* to the uninhibited jamming of PeeWee Hunt's *Shake It and Break It!*, with generous samplings of honkytonk pianos and doowackadoo orchestras in between.

Singing styles represented include the ragged-voiced belting of Margaret Young, the Tammy-Grimesish exuberance of Jacqueline Fontaine, and the high-pitched nasal tones of Nick Lucas tiptoeing through the tulips. Four of the tracks are given to the Andrews Sisters, whose harmonizing has always had something of the flavor of the period, even though they first won fame a decade later. They do notable work on *Collegiate* ("Valentino's famous on the movie screen/Mr. Heinz is

known for pork and beans"), *Back in Your Own Backyard*, *Show Me the Way to Go Home*, and *Don't Bring Lulu*. S. G.

## THEATER

Ⓢ **DONNYBROOK!** (Johnny Burke). Original-cast recording. Eddie Foy, Art Lund, Joan Fagan, Susan Johnson, Sibyl Bowman, Grace Carney, Clarence Nordstrom, and others; chorus and orchestra. Clay Warnick cond. KAPP KDL 8500 \$5.98.

Interest: Mildly appealing  
Performance: Lively  
Recording: Slightly brittle

Johnny Burke's score for *Donnybrook!* won't bowl you over with any inspired flights of melody, nor will his lyrics set any new marks for poetry or wit. But the company is winning, and there is a generally engaging spirit in the production. Eddie Foy doesn't make his appearance—if that's the right word—until the end of the first side, but in "I Wouldn't Bet One Penny" and "Dec-lightful Is the Word" he performs two vaudeville turns with Susan Johnson that are just about the last word in two-a-day elegance. Miss Johnson has more to do on the record, and she is a tower of vocal strength.

Of the romantic airs, I was most pleased with "He Makes Me Feel I'm Lovely," which is beautifully sung by Joan Fagan. "The Day the Snow Is Meltin'" is the almost inevitable Irish tenor ballad, and the quietly touching "A Toast to the Bride," sung by old-timer Clarence Nordstrom, expresses another kind of Irish sentiment. Art Lund, whose voice sounds rather strained, is less fortunate than the other principals with the material he has been given. Robert Ginzler's arrangements and Clay Warnick's musical direction are completely appropriate. S. G.



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## RECORDING OF SPECIAL MERIT

Ⓢ **THE PREMISE.** Original-cast recording. Theodore J. Flicker, Joan Darling, George Segal, Thomas Aldredge. VANGUARD VRS 9092 \$4.98.

Interest: Intriguing theatre  
Performance: Talented  
Recording: Satisfactory

The liner notes refer to *The Premise* as "instant theatre," by which is meant a show in which the four above-named actors, without benefit of any written material, make up their own sketches. Of course, the items in the album were not improvised during the actual recording session, but they were all based upon ideas and suggestions from audiences during performances or created during rehearsals.

The technique works extremely well here, and the sketches are almost un-failingly bright, imaginative, and funny. There are a few times, though, when some of the routines seem to be too dependent upon visual humor to be completely successful on a record.

The four performers work so well together that I'll leave it to someone braver than I to single out any one of them for individual praise. S. G.

**HiFi/STEREO**

**HUMOR**

© **BILL DANA:** *José Jiménez at the luncheon* E. Kaye KL 1238 \$3.98.

Interest: Sufficient  
Performance: Clever dialectician  
Recording: OK

Bill Dana's José Jiménez characterization is, of course, nothing more than a variation on the country rube; he is always the poor befuddled schnook getting himself into incongruous situations. In one routine, for example, he plays an astronaut being interviewed by a reporter just before he takes off. "What will you do to entertain yourself during the long, lonely, solitary hours?" he is asked. "Well," he replies after some thought, "I plan to cry a lot." Dana does an embarrassingly bad routine without the accent, but this is quickly redeemed by the quick-witted question-and-answer session he holds with his audience at the end. S. G.

© **MILT KAMEN:** *Here's Milt Kamen!* Capitol SW 1565 \$5.98.

Interest: Wild imagination  
Performance: Needs polish  
Recording: Splendid  
Stereo Quality: Who can tell?

Milt Kamen might polish up his delivery a bit more, but, as it is, he is still a very funny guy, chiefly because of his ability to create outlandish situations and talk about them with matter-of-fact logic. His bit explaining why there is no such state as Wyoming and his confession of what shopping at Brooks Brothers has done to him ("I found myself commuting, and I don't live in the suburbs") reveal Kamen's talent for making the ridiculous appear to be the most natural thing in the world. S. G.

**RECORDING OF SPECIAL MERIT**

© **CHARLIE MANNA:** *Manna Overboard!!* Decca 74139 \$4.98.

Interest: Bright young comic  
Performance: Consistent  
Recording: Good  
Stereo Quality: Good enough

Commander Alan Shepard's flight into space was partly responsible for making Charlie Manna take off on his own as one of the hottest young comics around. Manna actually had been doing his routine about the crayon-loving astronaut well before the flight, but Shepard's success has certainly helped give the monologue (and its recurring line, "I want my crayons") national currency.

All of the six routines on this recording have obviously been assembled with care. *Breakfast at the White House*, in which a Broadway agent tells the Kennedys about some acts he is planning for their entertainment, is an hilarious bit, and *War at Sea* now becomes the definitive re-creation of every wartime movie about the rivalry between the German U-boat commander and the Merchant Marine captain. Then, as a finale, there is *Inside You*, long one of Manna's prize routines, in which he graphically enacts the continuous battle between the red cells and the white cells in the human body. S. G.

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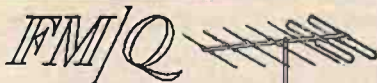
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④ **LOUIS NYE: Here's Nye In Your Eye,** UNITED ARTISTS UAL 4089 \$4.98.

Interest: Varied  
Performance: Expert  
Recording: Very good

Dropping his familiar "Heigh-ho, Steverino" personality except when called for in a routine, Louis Nye demonstrates that he is an expert dialectician who is completely comfortable in any kind of a comic role. The *Army Sergeant* and *Munich Music Lesson* tracks lack focus, but he is squarely on the mark in the others. He is a hipster, a representative of the Mafia at a meeting of its advertising agency, and an effeminate choreographer rehearsing an amateur show. One cheap device, however, is unworthy of Nye: he gives a credit line to the Hollywood tailor responsible for the wardrobe he sports on the album cover. S. G.

④ **MORT SAHL: The New Frontier,** REPRISE R 5002 \$4.98.

Interest: Not sustained  
Performance: Mort Sahl  
Recording: All right

Maybe it's all Kennedy's fault, but Mort Sahl used to be much funnier sticking pins into Eisenhower. In this latest release he seems to get all tangled up in interminable stories that have little point and less wit. The current administration should, of course, provide a perfect target for Sahl, but he seems uncomfortable jabbing away at his own old team. S. G.

## FOLK

⑤ **MARIA LUISA BUCHINO: Chile,** Maria Luisa Buchino (vocals) and her Llameros. *Mulita: La Pollita; Rayo de Luna;* and nine others. MONITOR MFS 342 \$4.98.

Interest: Fresh folk material  
Performance: Unpretentious  
Recording: Fine  
Stereo Quality: Singer not centered

In this airy collection of Chilean music, Maria Luisa Buchino displays a light but deftly expressive voice, and her accompaniment is melodically ingratiating and rhythmically infectious. The songs are mostly of romance, and they are all delightfully sung. The recording is quite clean, but a little adjustment of the balance control is required to center Miss Buchino. N. H.

## RECORDING OF SPECIAL MERIT

⑤ **THE KINGSTON TRIO: Goin' Places,** The Kingston Trio (vocals). *It Was a Very Good Year; Señora; Lemon Tree;* and nine others. CAPITOL ST 1564 \$4.98.

Interest: Fine repertoire  
Performance: One of their best  
Recording: Splendid  
Stereo Quality: Excellent

There is something ironic about an album called "Goin' Places" being released at

HiFi / STEREO

about the time the Kingston Trio members let it be known that they would be goin' places together no longer. What makes the news seem even more regrettable than it might is that the current collection finds them at the top of their form. More vocally assured than they were on their recent "Make Way!" release, the boys tackle a completely engaging program in a manner that leaves little doubt as to their pre-eminence in the now-crowded field of button-down folk singers. Standouts in the current collection are their driving attack on *You've Gonna Miss Me* (a variation on *Frankie and Johnny*), their quietly affecting *Pastures of Plenty*, and their exuberant re-creation of minstrel days in *Razors in the Air*. Three items of Spanish origin—*Coast of California*, *Guardo el Lobo*, and *Señora*—also have special appeal. S. G.

© **BROWNIE MCGHEE AND SONNY TERRY:** *Blues All Around My Head*. Brownie McGhee (vocals and guitar), Sonny Terry (vocals and harmonica). *Blues all around My Head; East Coast Blues; Muddy Water*; and seven others. PRESTIGE/BLUESVILLE BVLP 1020 \$4.98.

Interest: Lusty down-home blues  
Performance: A bit too polished  
Recording: Brilliant

This is the most satisfying collection the perennial team of Brownie McGhee and Sonny Terry has recorded in some time. In recent years, overexposure had inevitably made itself felt in a certain stultification, and their work had settled into an agreeable, though largely uneventful, groove. Moreover, Brownie McGhee's overly polite approach to the blues has gradually gained dominance over blind Sonny Terry's country-style singing and harmonica playing. Of ten vocals here, McGhee has nine of them. His performances are capable enough, but they have nothing of the raw immediacy of Terry's emotive shouting on the title piece. What raises this program above their usual work is the introduction of new material. P. J. W.

© **BABATUNDE OLATUNJI:** *Afro-Percussion Zungo!* Babatunde Olatunji (drums and vocals); other singers and instrumentalists. *Masque Dance; Ajua; Philistine*; and four others. COLUMBIA CS 434 \$4.98.

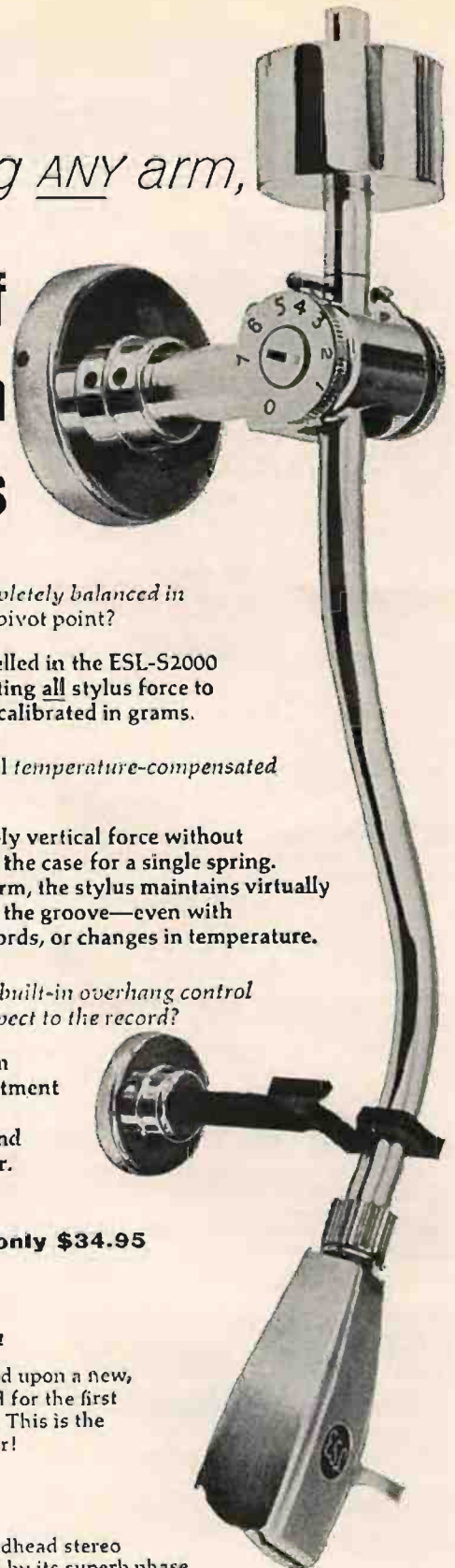
Interest: Repetitious  
Performance: Enthusiastic  
Recording: First-rate  
Stereo Quality: Spacious

Babatunde Olatunji, of Nigeria, has been enjoying a burgeoning American success. His first Columbia album, "Drums of Passion," had substantial sales, and his personal appearances have been well attended, for Olatunji is a percussionist who can draw an impressively wide range of colors from a variety of African drums.

The material here includes sprightly high-life melodies; a partially Islamic tune; and various dance rhythms. But although the melodies are ingratiating and the rhythms are invigorating, most of the tracks lack sufficient thematic development for sustained interest. The notes are inadequate, and should at least have given background information. N. H.

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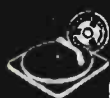
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