

LABORATORY REPORT ON STEREO CARTRIDGES

OCTOBER 1961 • 58 CENTS

Hifi/Stereo review

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(record playback system)

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OF THE EXPERTS And from Don Hambly, Station Manager of KRE AM/FM, Berkeley, California, comes this appreciative note—"As the art develops, we find that the turntables we have been using for our AM/FM stereo broadcasts since early 1958 are becoming inadequate. We have long realized that belt driven tables would be the best to use, but had not been impressed with those on the market. The Empire tables, however, have all the basic requirements of design and simplicity of operation and maintenance that we have sought."

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HiFi/Stereo

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October 1961, Volume 7, Number 4



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Not Paid
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ABC Publisher's Statement,
December 31, 1960



Cover photograph by Pickow of Three Lions Studio

*You are looking at the brilliantly engineered tone arm
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on Garrard's new automatic turntable*

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2 Then you fix the tracking force desired, on the built-in stylus pressure scale conveniently mounted in upright position at the side of the arm. Settings made with this scale will be more precise than by any separate stylus pressure gauge, and its convenient location insures accurate reading.



3 Once balanced and set, the AT6 arm will track correctly at the lightest pressure recommended for any cartridge by its manufacturer. This includes those pickups labelled as "professional." It will travel each side of the stereo grooves perfectly, even if the player is



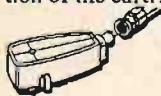
This life-size photograph attempts to indicate the calibre of design and engineering provided in the AT6—a completely integrated automatic turntable which Garrard's experience and facilities have made it possible to price at only

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intentionally tilted or the record warped or not perfectly concentric.



4 You have full choice of the cartridges you prefer for stereo listening since the AT6 shell will accommodate any of them. One example of the detailed care taken by Garrard to insure perfect reproduction...is the bayonet fitting for the shell, which is instantly removable, but rigidly held while playing to avoid any semblance of resonance. And, to facilitate the most professional electrical installation of the cartridge, the shell comes wired with a four-pin fully isolated system, using a fifth separate grounding lead.



5 But tone arm and tracking are only half the story of perfect stereo reproduction. The other half depends upon the turntable-motor combination and how it operates. AT6's turntable is oversized, accurately balanced, and weighted. Torque is high, yet there is no noise, no wow, no waver, not even the most minute interference, by the action of this turntable, with the sound of your records.



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7 AT6 operates with a center-drop turntable spindle, which is removable. Actually, two spindles are provided: one for automatic play, the other a short spindle for convenience when playing single records. These spindles (and the adapters which are available for 45 rpm large center hole records) are interchangeable.



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EDITORIALLY SPEAKING

by FURMAN HEBB



AFTER READING Hans Fantel's "Beginners Only" column this month, in which he discusses the subject of stereo, a question came to mind that is often asked me and that, I assume, is quite frequently asked readers of this magazine. The question, very simply put, is: Is stereo really worth while?

The fact that the question is asked at all implies the answer. At the risk of being branded a heretic, I must admit that I usually reply that it isn't. For it is my feeling that if a person does not get involved with stereo for essentially musical reasons, he would usually be better off not getting involved with it at all. What are the reasons for this way of thinking? First, to be frank, a good stereo system is expensive. Of course, it isn't twice as expensive as a good mono system, but neither does stereo allow you to get away with using cheaper components, as some of the experts were saying it would three years ago. As it has turned out, distortion is distortion no matter whether it is all heard on one channel or divided between two. Second, a stereo system is nothing like as foolproof as a refrigerator or an electric stove. It must be treated with a good deal of respect, and even then problems occasionally arise. Lives there a stereo owner who hasn't fought the battle of the hum? Or who hasn't played hide and seek with a noisy pre-amp tube?

But there are those—leaving gadgeteers out of the question—who are able to bear these burdens, if not gladly at least philosophically. For regardless of the expense and the delicacy of good stereo, it does bring us that important step closer to recreating in the living room the values of the concert hall. And while this is probably not enough to make it worth while for the casual background-music listener to invest the necessary dollars and patience, for those to whom music is an important part of life there could be no more persuasive inducement.

Coming Next Month
In
HiFi/STEREO REVIEW

THE PLACE OF BEL CANTO TODAY

by Joan Sutherland

CONNOISSEURS' CHOICE

The top records of 1961, as selected by
HiFi/Stereo Review's Records-Awards Committee

HOW TO USE YOUR TAPE RECORDER

by John L. MacAllister

LAB REPORT ON STEREO CARTRIDGES: PART II

by Julian Hirsch and Gladden Houck

HiFi/STEREO

The night the orchestra didn't take a bow



Scene from "Electronics" ballet at New York City Center.

The lights dimmed. There was the final rustle of programs and creak of seats. The great curtain glided up on a dramatic, darkly-lit setting of icy translucent mesas, giant crystalline stalactites and dancers vivid in white costumes. Then the music: eerie, powerful—surging out in a limitless kaleidoscope of tone and color—and no orchestra in the pit.

That was the exciting and historic New York City Center premiere of "Electronics," the new electronic music ballet staged by George Balanchine. And the "orchestra" that evening consisted of: 4 Citation I Preamplifiers (shown above), 8 Citation II 120 Watt Power Amplifiers and 18 Citation X Loudspeakers.

Citation was in the "pit" that night because of the very special requirements of electronic music. It has a wider frequency

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And Citation performed superbly. The sound, said critics, was "breathtaking"; "overwhelming"; "merciless and compelling." The applause was unanimous for the music, the ballet and the orchestra that didn't take a bow.

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HiFi Soundings



by DAVID HALL

A HOAX AND A MORAL

A GUST OF amusement rippled through the music world some weeks ago as a result of the premier on the BBC Third Programme of a twelve-minute composition called *Mobile for Tape and Percussion*, announced as being by Piotr Zak, "one of the most controversial figures in contemporary music." The June 5 broadcast was duly covered in the London musical press, and one critic remarked of the Zak premiere that "it was certainly difficult to grasp more than the music's broad outlines . . ." Another wrote primly that "a succession of whistles, rattles and punctured sighs proclaimed all too shamelessly their non-musical origins." The merriment began two months later, when the BBC revealed that there was no Piotr Zak and that his "composition" was simply a haphazard tape-recorded montage of the sounds made by various percussion instruments played at random. As one BBC music division employee described the creative process, "We dragged together all the instruments we could find and went around the studio banging them."

This amiable deception, of course, recalls to mind similar instances of leg-pulling in the art world, where daubings done by chimpanzees and psychotic children have been exhibited and soberly discussed as being the latest and most provocative paintings by artists belonging to the new schools of abstract expressionism.

Musical hoaxes of somewhat this kind have a long and not entirely dishonorable history, going back at the very least to 1850, when Hector Berlioz, then famous, if not notorious, for the brassy antiphonal blasts of his *Requiem* conducted the first performance of an early version of his exquisitely lyrical oratorio *L'Enfance du Christ*, which he arraigned to have announced as the work of one Pierre Ducré, supposedly an obscure seventeenth-century choirmaster. As it turned out, Ducré was no more of the real world than was the late Piotr Zak.

Critics, too, have had their fun at this sort of thing, as, for instance, when the celebrated English critic Ernest Newman caused a small flurry of excitement with a series of parodistic articles on an extraordinary avant-garde Central European composer who bore the engagingly improbable name of Prszbse Krszmary.

The motives behind these particular instances of leg-pulling were diverse: Newman, in eulogizing the imaginary Krszmary's mythical *Silent Symphony*, was spoofing the more portentously messianic modern-music journals of the 1930's and 1940's. Berlioz, for his part, felt that his new work would gain quicker acceptance if it were ascribed to a forgotten master from the past. The BBC aimed to expose the pretensions of certain of the more far-out avant-garde composers and their hangers-on by demonstrating that some contemporary works are so recondite as to be indistinguishable from desultory thuds and poundings.

But such japes all serve one useful purpose: they remind composers, audiences, and critics alike of the foolish judgments that can come from thinking in terms of stereotyped ideas (as, for example, the notion Berlioz could write only feverishly romantic, highly colored music scored for gigantic forces) or from indiscriminate acceptance of propa-



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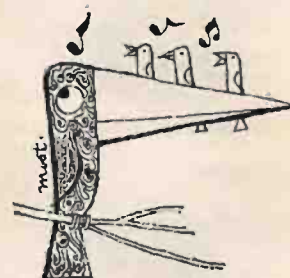
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ganda on behalf of one composer or school of composition to the exclusion of all others. Their ideal result is the restoration of a sense of rationality in the evaluation of new music.

The BBC experiment made yet another important point, similar to the one made by the late Gerard Hoffnung in the hilarious *Punkt Contrapunkt* item on his 1958 "Interplanetary Music Festival" recording: that harm



can be done to the cause of contemporary music when there is confusion between finished art and hopefully artistic exploration. The important masters of the early years of this century—Igor Stravinsky, Arnold Schoenberg, Béla Bartók, Alban Berg, Anton von Webern—seldom if ever presented for public performance works that were not finished to the very highest degree, from initial theoretical concept to final polishing. Regrettably, over the past decade too many "advanced" contemporary scores, in the electronic music field especially, have been presented as finished works when they were really very little more than laboratory experiments.

"It was a serious hoax to set people thinking," emphasized Miss Susan Bradshaw, who together with her fellow BBC colleague, Hans Keller, had pulled off the whole stunt. "That fake music can



be indistinguishable from the genuine is a reflection on certain trends in present-day composition. We are sorry if we have embarrassed certain music critics." Would it not be more honest, and in the better interests of all concerned with the acceptance of new music, to bill tentative musical explorations as what they actually are rather than as art works of major consequence ready to be accorded full critical evaluation?



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LETTERS TO THE EDITOR

City Billys vs. Hill Billys

● In "A New Age of Minstrelsy" (July, 1961) Richard Dyer-Bennet makes the very serious mistake of judging all city folk singers by the classical standards that he has used in his own singing—which are alien to true folk singing. He does not seem to recognize the traditional techniques of folk performance for what they are; because they differ from his classical techniques, he arbitrarily dismisses them as limitations and primitivisms.

Rural folk singing is a magnificent art, often quite as difficult and complex as classical singing. But since very few rural people take the trouble to learn this art, it is rapidly dying out in the rural areas.

The only hope for the preservation of traditional folk singing as a living art is in the city folk singers, whom Mr. Dyer-Bennet would rather have imitating himself and becoming "minstrels."

If any singer today is "cheating his audience," it is not the singer who honestly attempts to preserve the traditional art of folk singing but the singer who dilutes this art by singing it with techniques that are alien to it.

Barret E. Hansen
Minneapolis, Minn.

Reader Hansen, in his zeal to uphold the cause of rural folk singing, misses the point of Mr. Dyer-Bennet's remarks. His main argument, it seems to us, is that the city minstrel should not make the copying of the intonation and accent of the rural singer an end in itself. Rural folk style, as he intimates, is a matter of oral tradition, not of imitation by those who have not been born and raised in its ways. As for Mr. Dyer-Bennet's supposed bias in favor of classical technique in folk singing, he has words of praise in his article not only for Chaliapin and Schipa but also for Leadbelly, Will Holt, Odetta, and Alan Mills, among others.

Wanted: An Annual Record Index

● Permit me to compliment you on your record reviews. They continue to guide me in building my record library. I especially welcome your calling attention to good budget records in the \$1.98-\$2.98 category—Telefunken, Richmond, Parliament, and Vanguard especially. However, I sorely miss an index to these reviews. Might it not be a good idea to offer this service to your subscribers?

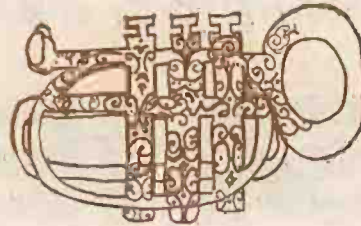
Soren W. S. Laursen
Los Angeles, California

We are happy to refer Mr. Laursen to the newly published Polart Index of Record Reviews, issued yearly at \$.75 by

*Polart, 20115 Goulburn Avenue, Detroit 5, Michigan, and covering in its current issue the 1961 releases as reviewed in the three leading record-review magazines. An even more comprehensive index appears quarterly in *MLA Notes*, published by the Music Library Association, Music Division, Library of Congress, Washington 45, D. C. (Subscription \$6.00 a year.)*

When Critics Disagree

● What hope is there for the reader of record reviews when your contributors offer such widely differing opinions? The reviews of the Brahms symphonies recorded by Bruno Walter (June, December, 1960; February, March, June, 1961) are a case in point. More glaring, though, are



David Hall's views on Richter's Beethoven (June, 1961, p. 56) as contrasted to E.S.B.'s views on the same (July, 1961, p. 82).

No one denies a critic's right to his own opinions, but if one critic calls a performance "overwhelming" and another calls it "unrevealing," one begins to question the value of reviews in the first place.

E. V. Fuerst
Rome, Italy

Instances of critical disagreement tend to be conspicuous because they are comparatively rare. In the particular instance of Mr. Richter, anyone who reads all the reviews of Richter's New York recitals will be struck by the divergences of opinion expressed by the music critics. In our opinion, an occasional difference of opinion concerning a given recorded performance is all to the good, since strong differences of taste can and do exist even among professionals in the field. We agree, however, that if this were the rule rather than the exception, record-review readers might find the situation somewhat frustrating.

Integrated Stereo Amplifiers

● In reference to Part II of your "Laboratory Report on Integrated Stereo Amplifiers," I notice that the paragraph on the Bell Model 2440 said that hum and noise on this amplifier was 81.5 db below full

output on the magnetic-phonograph input. However, on referring to the chart on p. 37, it seems to me that those specifications pertain to the Sherwood S-5000 II.

Leonard W. Lipson
Flushing, N. Y.

The chart is correct. Our apologies for the error in the text.

● Your laboratory reports on stereo amplifiers turned out to be nothing more than a repetition of specifications as stated by the manufacturers. What the consumer needs is an evaluative report. Would it not be better to test and evaluate a component using as a criterion the one thing people buy such equipment for—listening pleasure?

That this type of evaluative test can be carried out is shown in recent issues of *Consumer Reports*.

Roger P. Donahue
New York City, N. Y.

In theory, Reader Donahue's point is a perfectly legitimate one. It would logically seem that the best way to test equipment designed to reproduce sound would be simply to listen to it. But the problem of evaluating sound quality is an exceedingly complex one, and it has engaged the attention of scientists at Bell Telephone Laboratories for many years. The fact is that laboratory tests, admittedly imperfect as they may be, are the only feasible method of testing sound-reproducing equipment.

In regard to singling out one component as being superior to another, it would be difficult, in the first place, to weigh the relative values of distortion, power output, hum and noise, tone-control flexibility, the number and type of inputs, and the many other factors that would have a bearing on the choice of a unit. Further, it would be most unfair to prefer amplifier A to amplifier B solely because it had 1 db more output at 20 cps, when other considerations might be of much greater significance to a prospective purchaser. The approach used, consequently, was to present the facts and to leave it to the reader to determine which characteristics were important to him.

● How is it that in your report on twelve major stereo amplifiers (July, August, 1961) you did not review the Marantz, the Dynakit, or the McIntosh—three of the best available?

John Marberry
Madison, Wisconsin

Amplifiers made by the above manufacturers are indeed among the best available; but because they are available only as separate power amplifiers and preamplifiers, they do not fall into the category of integrated stereo amplifiers, with which the article was concerned.

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• **Heath**, whose Legato speaker kit was long considered a standard of quality, has now designed the Legato-Compact. The new system uses two 12-inch Altec Lansing woofers, which cover the range from 40 to 800 cps, and an Altec-Lansing horn-and-driver combination for the range from 800 to 20,000 cps. The Legato-Compact's high efficiency permit its being used with amplifiers of as little as 3 watts power. Factory-assembled cabinets, constructed of $\frac{3}{4}$ -inch stock, are available in finished mahogany and walnut, or unfinished birch. Dimensions: 32 x 19 x 9 $\frac{3}{8}$ inches. Price: \$229.95 finished, \$224.95 unfinished. (Heath Company, Benton Harbor, Mich.)

• **Jensen** adds another bookshelf speaker to its line, the Model TF-2. Utilizing a 10-inch Flexair woofer and two direct-radiator tweeters, the Model TF-2 has a frequency response from 25 to 14,000 cps



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(Continued on page 22)

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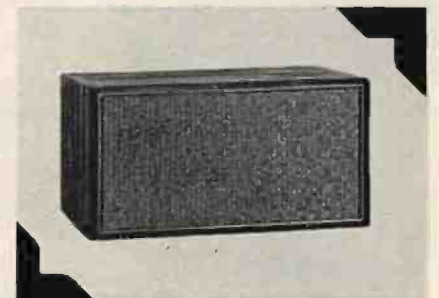
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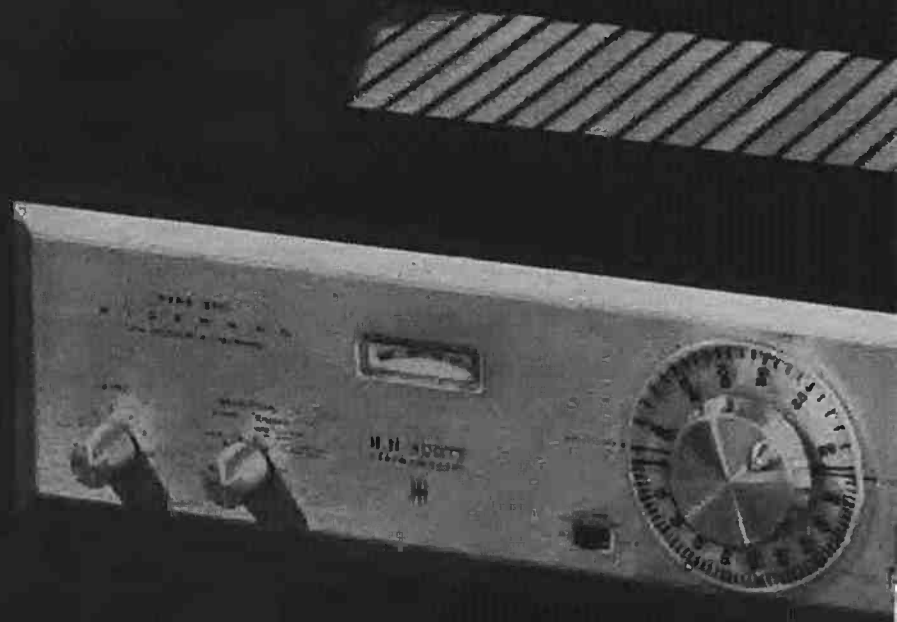
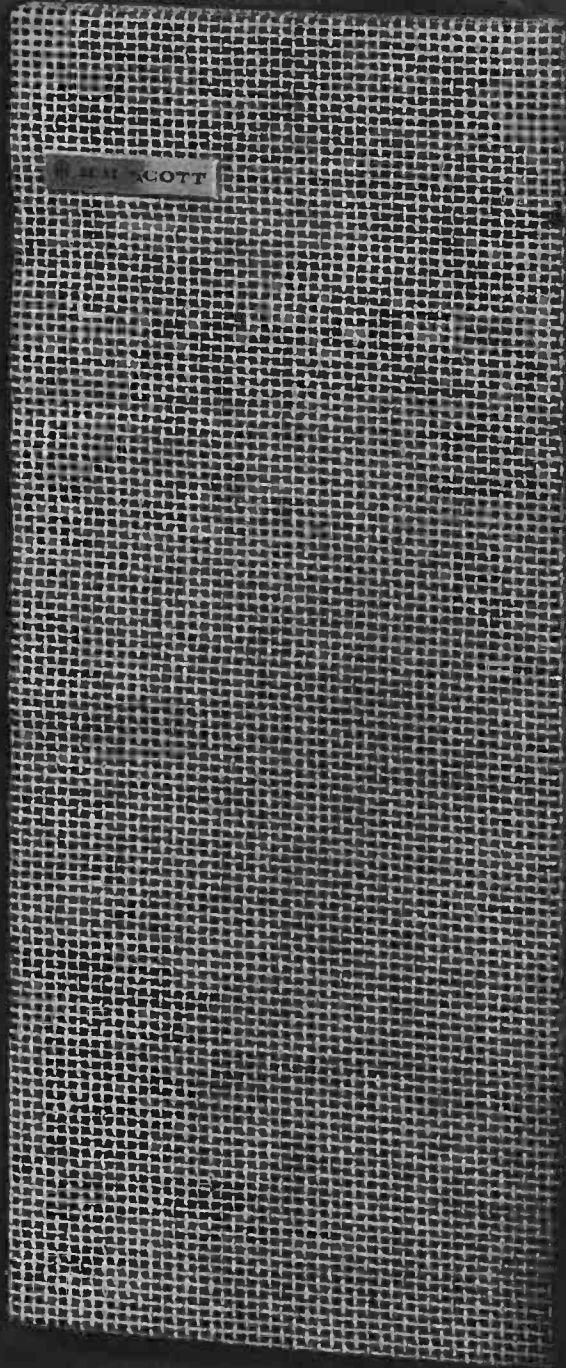
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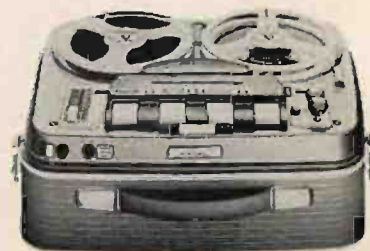
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• **Korting**, a stereo tape recorder of West German manufacture, is now being offered in this country. Models available include the 114, which is a four-track, two-speed record/playback three-head tape



deck, and the 158S, a self-contained unit that features four-track two-speed operation and also has three heads. Prices: \$279.50 (Model 114) and \$369.50 (Model 158S). (Kimberley Industries, Inc., 346 West 44th St., New York City, N. Y.)

• **Norelco's** new lightweight portable tape recorder, the Continental 200, weighs only 18 lbs., operates at 7 1/2 ips, and incorporates a narrow-gap, four-track record/playback head capable of response from 50 to 14,000 cps. It records four-track mono and plays back four-track stereo tapes (with external playback equipment).

Operating features include magic-eye recording level indicators, a pause button, facility for sound-on-sound recording, and optional foot-switch attachments. Dimensions: 13 3/4 x 11 3/4 x 6 3/4 inches. Price: \$179.50 (with microphone and polystyrene case). (North American Philips Co., Inc., 230 Duffy Avenue, Hicksville, L. I., N. Y.)

• **E. J. Sharpe** introduces the Model HA-10 Live Tone Circumaural stereo headphone. A unique design feature of the Model HA-10 is its liquid-filled ear cushions, which are said to be exceptionally comfortable and to provide unusually effective acoustical isolation. Frequency response is within ± 3 db from 30 to



10,000 cps, with a drop-off of 6 db at 15,000 cps. Harmonic distortion is 1.7% at 50 cps and 0.86% at 1,000 cps. The impedance of each phone is 10 ohms, and each can accept up to two watts of power. Price: \$43.50. (E. J. Sharpe Instruments of Canada, 6080 Yonge St., Willowdale, Ont.)

Hi Fi / STEREO

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WITH AUTO-POISE*



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Auto-Poise with S-320
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Model AP-320 Illustrated

*Pat. Pending

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Check the specs . . . check the features! Then choose the E-V compact system that meets your every requirement of appearance, price, quality . . . the system that will bring your favorite music "back to life."



LEYTON



ESQUIRE 200A



ROYAL 400



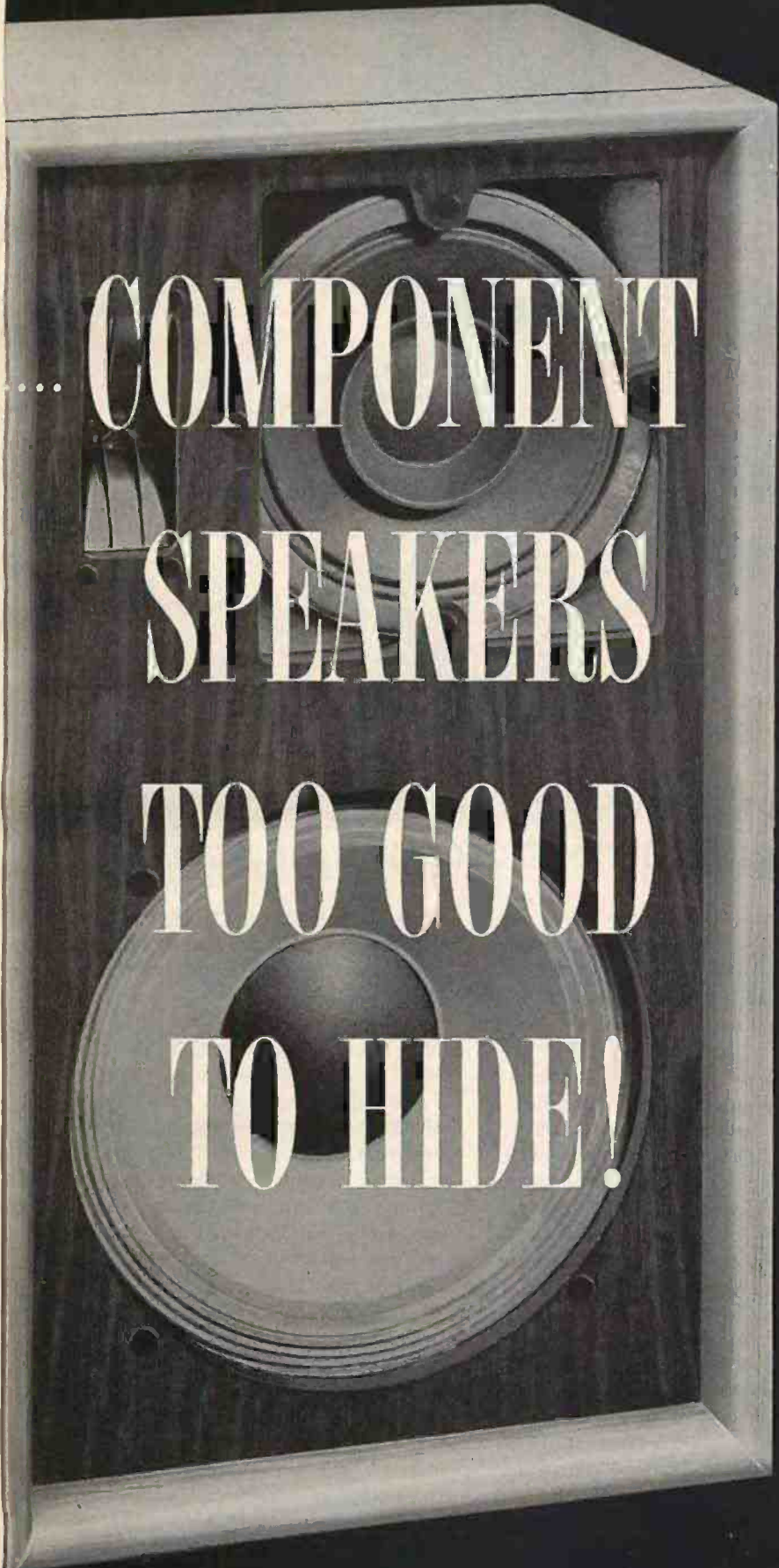
PRINCESS



REGAL 300

USE THIS HANDY SPECIFICATION CHART TO CHOOSE YOUR E-V COMPACT SPEAKER SYSTEM

Model	Royal 400	Regal 300	Esquire 200A	Leyton	Princess	Regal 300 Kit	Esquire 200 Kit
Frequency Response	30-19,000 cps	35-19,000 cps	40-19,000 cps	50-15,000 cps	60-15,000 cps	35-19,000 cps	40-19,000 cps
Power Handling, Program	70 Watts	70 Watts	30 Watts	25 Watts	20 Watts	70 Watts	70 Watts
Level Controls	Two	Two	Two	One	None	Two	Two
Crossover Frequencies	200, 3500 cps	200, 3500 cps	800, 3500 cps	2000 cps	2000 cps	200, 3500 cps	200, 3500 cps
Speaker Types	18" foam-cone woofer, 8" cone mid-range, diffraction-horn tweeter	12" foam-cone woofer, 8" cone mid-range, diffraction-horn tweeter	10" woofer, 5" cone mid-range, diffraction-horn tweeter	10" woofer, 5" cone tweeter	8" x 12" woofer, 5" cone tweeter	12" foam-cone woofer, 8" cone mid-range, diffraction-horn tweeter	12" woofer, 8" cone mid-range, diffraction-horn tweeter
Impedance	8 ohms	8 ohms	8 ohms	8 ohms	8 ohms	8 ohms	8 ohms
Finishes Available	Walnut, Mahogany Unfinished Hardwood	Walnut, Mahogany Unfinished Hardwood	Walnut, Mahogany Unfinished Hardwood	Walnut, Mahogany	Walnut	Unfinished Hardwood	Unfinished Hardwood
Size: (Finished Model) (Unfinished Model)	23½"H, 32"W, 14¼"D 22"H, 31½"W, 11¾"D	14"H, 25"W, 13½"D 14"H, 23½"W, 12"D	14"H, 25"W, 13½"D 14"H, 23½"W, 12"D	14"H, 25"W 12"D	10½"H, 19½"W, 8½"D	(Assembled) 14"H, 23½"W, 12"D	(Assembled) 14"H, 23½"W, 12"D
Shipping Weight	103 lbs.	67 lbs.	30 lbs.	29 lbs.	15 lbs.	63 lbs.	52 lbs.
Price, Finished	\$249.00	\$179.00	\$133.00	\$84.50	\$49.50	—	—
Unfinished	\$199.00	\$149.00	\$107.50	—	—	\$125.00	\$93.00



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SPEAKERS
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In E-V compact systems, too, you'll find such features as edgewise-wound voice coils for 18% more efficiency . . . while high-efficiency magnetic circuits and viscous-damped cloth suspensions maintain this efficiency. Rigid steel or diecast speaker frames assure perfect alignment and unvarying performance. Excellent dispersion of highs for greater freedom in stereo speaker placement results from E-V exclusive diffraction horns or new flat-cone tweeters.

These features are wedded by skillful E-V design and engineering know-how to bring you a sound that can best be described as "transparent"—you feel the deepest bass, enjoy the crisp clarity of the treble and literally delight in the brilliance of even the highest overtones!

ROYAL 400 Finest low-resonance system available. Uses giant 18" foam-cone woofer, yet cabinet is only 23-1/2" high, 32" wide, 14-3/4" deep. Features effortless handling of deepest bass plus balanced response throughout entire range. Superbly finished in Mahogany or Walnut. Net each \$249.50. Unfinished utility model, net each \$199.00.

REGAL 300 Premium-quality bookshelf-sized three-way system. Deluxe components throughout. Two level controls. Hand-rubbed Walnut or Mahogany finish. Net each \$179.00. Unfinished utility model, net each \$149.00.

ESQUIRE 200A Completely redesigned with speakers specially built for compact use. Three-way system includes 10" woofer, 5" mid-range and diffraction-horn tweeter. Richly-grained Walnut or Mahogany finish. Net each \$133.00. Unfinished utility model, \$107.50.

LEYTON Value leader in the E-V compact line. New two-way system uses 10" woofer, 5" wide-range tweeter. Lowest cost full-size book-shelf system in line, Walnut or Mahogany finish. Net each \$84.50.

PRINCESS Newest, smallest two-way system in the E-V family of compact systems. Ideal for low-cost stereo . . . just \$99.00 for a pair! Unusual 8" x 12" woofer provides response to 60 cps. Walnut finish. Net each \$49.50.

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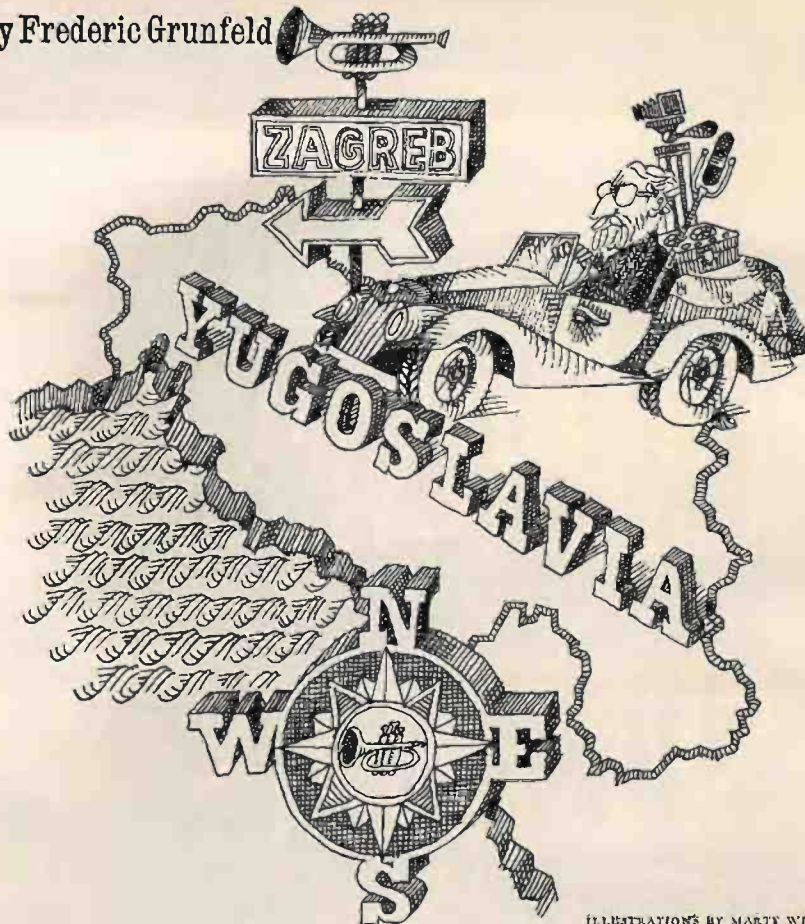
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ILLUSTRATIONS BY MARTY WINTER

HOW I ALMOST WENT TO THE ZAGREB FESTIVAL, or Caught in the Folds of the Iron Curtain

TO JUDGE from the program, the Zagreb Festival of Contemporary Music was going to be pretty interesting. From Milan, Mario Rossi and the Radiotelevisione Orchestra were coming to play modern Italian scores. Mauricio Kagel and his Cologne Ensemble for New Music were going to introduce John Cage to Yugoslavia, with David Tudor playing a prepared piano. The Parrenin Quartet of Paris was going to play works by Berg, Bartók, and Boulez.

Such notables as Pierre Schaeffer and Karlheinz Stockhausen were going to take part in round-table discussions, and Prokofiev's *Betrothal in a Monastery* (*The Duenna*) headed a fascinating schedule of modern operas. As for the Yugoslavs themselves, they were putting their best foot forward with a dozen concerts of their latest music. I had seen some of their modern paintings, and if their composers were half as uninhibited as their artists the festival promised to be a real whingding.

The Yugoslav consul in Zürich told me in barely understandable German that there would be lots of sunshine

along the Adriatic coast; I learned later that I ought to have spent more time making sure we understood each other. As it was, I accepted the pretty blue visa, which was apparently valid for three months, folded myself behind the wheel of my MG, and headed south.

After spending a week in Venice, I arrived in Yugoslavia with all the impedimenta of a traveling music correspondent: transistor radio, tape recorder, two microphones, camera, and a brand-new notebook. At the Trieste frontier the border guards waved me through with a flourish. It was May 14, and since the festival wasn't due to begin until the seventeenth, there was time to meander through the countryside. Hoping to find a quiet hotel where I could do some writing, I drove down the Istrian peninsula to Piran, a sleepy little port that happens to be the birthplace of Giuseppe Tartini.

Next morning, after a night in one of the state-owned hotels, I photographed the graceful statue of Tartini that dominates Piran's central square. A neighboring hilltop provided a mar-

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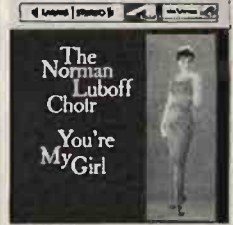
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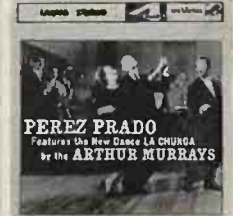
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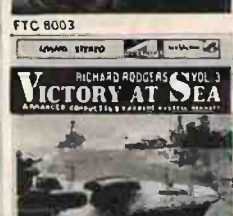
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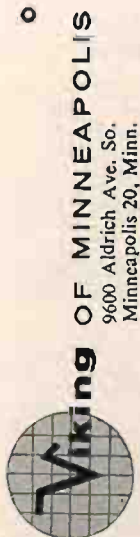
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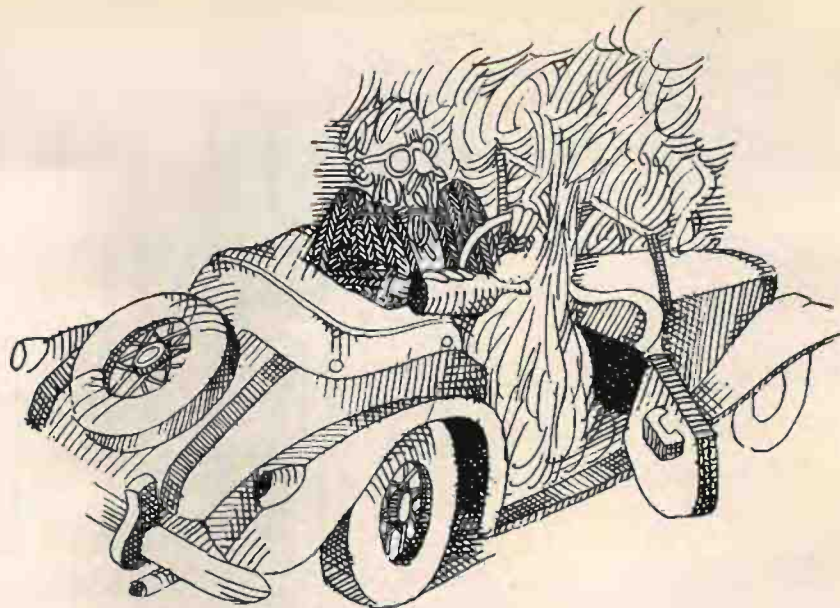


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velous view of the entire coast, and when I happened to turn on my portable radio, the Zagreb station supplied exactly what I wanted to hear—Tartini's "Devil's Trill" Sonata, played by David Oistrakh.

In the hotel in Piran that night, the orchestra was playing *Marina, Marina, Marina* when a fire broke out in the room next to mine, and all hell broke loose. I spent an hysterical hour wetting down my smoldering mattress, and for the rest of the night I felt like a side of bacon in a smokehouse.

Early on the morning of May 16, I left Piran and headed toward Rijeka, the only major town on the road to Zagreb. I had gone scarcely a dozen miles when—could my nose be playing tricks?—I began to smell smoke again. This time it was the MG that was afire. The washboard roads had jolted the exhaust pipe from its fittings, and it was now jammed up against the plywood floorboards, which it was rapidly reducing to coals. I had no fire extinguisher, so I used half a bottle of wine to put out the blaze.

However, repairs were clearly called for. The obvious course was to drive the twenty miles back to Italy, to Trieste, where there is an MG agency. I improvised a sprinkler system by filling the wine bottle with ditch water, and headed back, stopping every mile to let the exhaust pipe cool off. When I reached the border, I expected the guards to wave me by, but they didn't.

It took me a while to understand what they were driving at. "You have a transit visa," they said. "You cannot go out to the same country from which you entered. It is only good crossing

Yugoslavia from one country to another, and it is only good for three days."

"But my car is on the verge of a breakdown!"

"If you go to Koper, perhaps someone in the Interior Ministry can make a change in your visa." Koper, which the Italians called Capodistria when they owned this stretch of territory, was about six miles away. Thwarted again, I wearily turned the MG around once more and limped to Koper with my tail pipe between my wheels.

The Ministry of the Interior was not hard to find, but it was high noon by the time I arrived, and the doorkeeper said that all offices were closed for the rest of the day. I could see plenty of people moving about behind glass partitions, so I asked if there wasn't anyone in charge of after-hours emergencies. The answer, in Slovene, meant "beat it" in any language.

Next door, I tackled a young man who could only have been an official. "The fact is, you have no right to stay here" he explained. "You have to leave today, and across a different border. It may not say so in the visa, but it's your responsibility to know a country's regulations before you enter it. We have to do the same thing when we go to America." He had me there.

I took another look at the map. The nearest unobstructed exit was the Austrian border, 160 miles to the north. If a local garage could rig the exhaust so that there would be no danger of its setting the gas tank on fire, the MG could make it in two or three hours. Then I discovered that the only service station in the area, a state-owned garage

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Given great sound in the first place, Tarzian Tape will keep it for you, and give it back undiminished and undistorted. It is a tape of truly professional fidelity, worthy of your most valued recordings, at a price that lets you use it for all your work (or play).

The proof is in the listening... of course. But you can see the smooth, tightly bonded oxide surface that doesn't flake, that does run smoothly without abrasion and without contributing to wow or flutter. Hold a reel to the light. You can see that Tarzian Tape is wound on the reel at perfect tension. You'll find a written replacement guarantee in every box. The box is well made, with ample identification space. You'll see that the tape is factory sealed in a plastic bag, with labels and a tape-end clip included.

Try Tarzian Tape. Summon the keenest and most discriminating ears you know. Tarzian Tape has what they, and you, will appreciate—highest fidelity! Available on standard 3-, 5-, and 7-inch reels and in professional lengths on reels or hubs, 1½ or 1 mil acetate. Ask your dealer. If he cannot supply you, send us his name and we will see that your needs are promptly supplied.

Helpful new booklet free on request: "The Care and Feeding of Tape Recorders."

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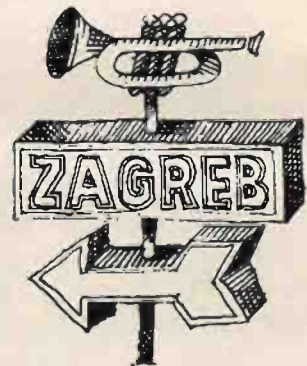
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decorated by a Mercedes-Benz insignia, was just about to close for the day. They wouldn't fix the MG, but they did ask how fast it could go.

At this point I began to feel a trifle annoyed. Even a Hurok press agent treats music critics with more courtesy. Drawing on the inherent majesty of my office, I barged into one of the state tourist bureaus and demanded to speak to the Propaganda Ministry.

An elderly lady behind the desk did her best to mollify me. There was no need to disturb the ministry, she said. The problem could be handled locally. Her smile was the first I had seen all day. I began to think I might hear Logar's *Cetridesatprova* after all. She made several hurried telephone calls and announced that she would take me to the home of an official who would provide the necessary papers.

Full of high hopes, I drove to a new apartment building on the other side of town. There we waited for nearly an hour before the commissioner bustled in—a stocky young man with a



pencil-line mustache whose manner clearly implied that we both had the plague. He laced into the old lady as though she were a murder suspect. I have witnessed some memorable tongue-lashings in my day, but never anything to equal that one. My guide did her best to translate: "You have a transit visa; you keep it. By midnight tonight you are out of the country." Could I leave by way of Italy? No. And the Zagreb Festival? None of his affair. "If the garage cannot repair the automobile, you must get an affidavit to that effect. Otherwise you will be across the Austrian border by midnight."

We made a bedraggled exit. My tourist-bureau lady was crying, and she refused a seat in the car. "I have made a terrible mistake," she said. It was clear that she had jeopardized her job. There are dangers in trying to help a foreigner get to the Zagreb Festival.

So there was nothing to do but bid

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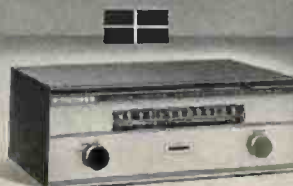


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The 359A also contains a full complement of controls to permit its use with almost any tuner that has a multiplex output. For optimum performance in such use, the 359A features external terminals for a simple resistor and capacitor compensating network. A Stereo Monitor on the front panel lights automatically when the system receives a stereo signal. Altec makes it that simple!

The 359A "Stereoplex" features the same clean, professional styling as its associated Altec Amplifier and Tuner.

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SPECIFICATIONS:

ALTEC 359A MULTIPLEX ADAPTER—Self-powered. Sensitivity: 0.25 to 5.0 volts, peak-to-peak. Separation: better than 30 db, 50-15,000 cycles. THD: less than 1% at normal input levels. Dimensions: 5½" H x 5½" W x 9½" D.

ALTEC 312A FM TUNER—Max. Sens.: 2 mv (equivalent to 1.0 mv, ref. 72 ohm antenna). Quiet. Sens.: 2.9 mv for 20 db (equivalent to 1.45 mv, ref. 72 ohm antenna). Freq. Response: ± 2 db, 20-20,000 cps. Distortion: less than 2% @ 100% mod. & @ 1 v output. Dimensions: 5½" H x 15" W x 9" D.

ALTEC 309A AM/FM STEREO TUNER — FM—Max. Sens. & Quiet. Sens.: Same as 312A above. Freq. Response: ± 1 db, 20-20,000 cps. AM—Max. Sens.: 3.2 mv. Loop Sens.: 35.0 mv per meter. Dimen.: 5½" H x 15" W x 10½" D.

ALTEC 353A STEREO AMPLIFIER-PREAMPLIFIER — Inputs: 14, stereo or mono. Outputs: 6, stereo or mono. Matricing network for 3-channel stereo & auxiliary speakers. Power Output: 100 watts, stereo prog. pk.; 50 watts, rms. contin. Freq. Response: ± 1 db, 20 · 20,000 cps @ 25 watts; ± 0.5 db, 10-30,000 cps @ 1 watt. Distort.: Less than 1% THD @ 25 watts, 1000 cps ea. channel; less than 1% THD @ 20 watts, 30-15,000 cps ea. channel. Dimen: 5½" H x 15" W x 11½" D.

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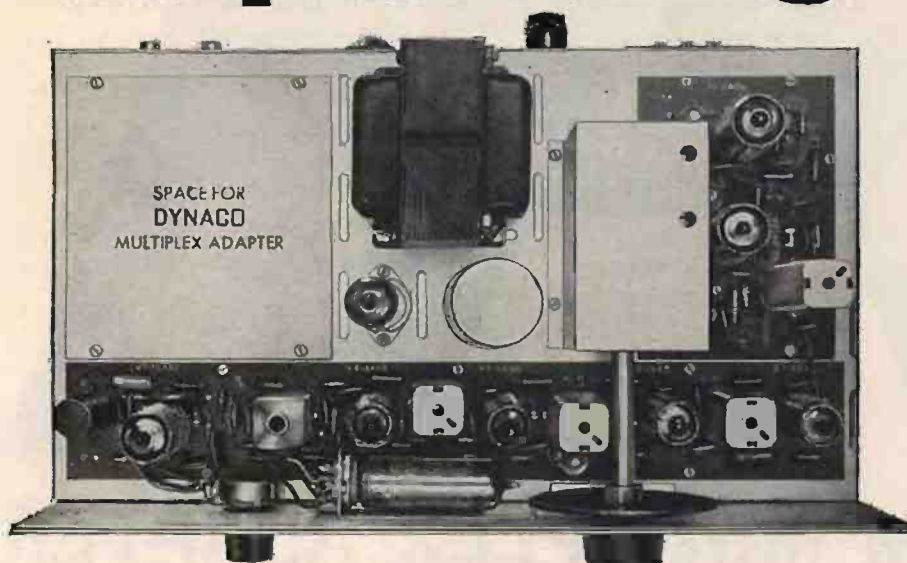
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Dynakit specifications are always based on reality rather than flights of fancy, so our Dynatuner specification of 4 microvolt (IHFM) sensitivity appears somewhat archaic when practically all competing tuners imply greater sensitivity in their advertising. Performance is what counts, however, so we invite you to compare the DYNATUNER directly with the most expensive, most elaborate FM tuners available.

We know you will find lower distortion, lower noise, and clearer reception of both weak and strong signals than you ever expected. You will find new pleasure in FM listening free of distortion and noise.

Best of all, the amazing performance of the Dynatuner is achieved in actual home use—and maintained for many years, since it can be completely aligned for optimum performance without external test facilities. Thus, after shipment or after tube change, or after any other source of changing operating characteristics, the Dynatuner can be re-instated to peak performance.

Naturally, the Dynatuner includes provision for an internal multiplex adaptor. The FMX-3 will be available soon and can be added at any time for full fidelity stereo FM reception—your assurance that DYNAKIT always protects you against obsolescence.

Slightly higher in the West. Write for detailed information on this and other Dynakits.

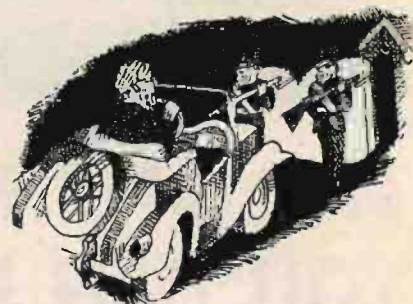
DYNACO, INC., 3912 Powelton Avenue, Philadelphia 4, Penna.

CABLE ADDRESS: DYNACO, PHILA.

farewell to picturesque Yugoslavia, where—according to a tourist folder still in my files—“every stranger is welcomed in a friendly and helpful spirit.” With a wistful glance toward the white towers and apartment houses of Trieste, only five miles away, I began the 120-mile drive to Klagenfurt, Austria, the nearest free city. Village horse troughs provided water for the sprinkler system (Yug. Pat appl. for). The last stretch of the way led over what must have been a logging trail.

The customs inspectors were waiting at the foot of the Loibl Pass. Did I have any Yugoslav money? Yes, 3,000 dinare changed at the Slavnik tourist bureau at noontime. But they were in bills of large denomination, and one is allowed to take nothing larger than 100-dinare notes out of the country. “If you want small change, you can buy a bottle of something in the village bar.” Seven or eight peasant boys were singing Slovene folk songs in a corner of the bar. Suppressing an impulse to record them for the Library of Congress, I stood a round of drinks instead. That and a bottle of slivovitz took care of most of the dinare.

The Loibl Pass has a thirty-two per cent grade, and the scenery resembles that of the Wolfsschlucht in *Der Freischütz*. The night was pitch black, and the fog so thick that I couldn't see



a foot in front of the headlights. Shortly before midnight I reached the top, where Yugoslav and Austrian border guards were facing each other in an Alfred Hitchcock setting. Goodbye *Cetredesetprva*. Hello *Zauberflöte*.

At this point, I discovered that the brakes of the MG had given out under the strain. It was a twenty-seven per cent grade on the Austrian side of the pass, but the gears held, and I got down the pass in roller-coaster fashion to Klagenfurt, city of my dreams. My day of being a political refugee was over. The next day an obliging MG agency fixed the car, but I didn't try to go back for the Zagreb Festival. And if anyone needs a road map of Yugoslavia, I have one for sale, cheap.

announcing



the new **MIRACORD**
STUDIO SERIES AUTOMATIC TURNTABLE AND RECORD CHANGER

... the first and only automatic turntable and record changer designed to meet the uncompromising requirements of stereophonic record reproduction. The heart of the finest record reproduction equipment is the constant speed hysteresis synchronous motor. This is the heart of the new MIRACORD STUDIO H. Equally outstanding is the one-piece, dynamically-balanced, seven-pound, cast and machined 12" turntable ... another assurance of uniform speed. The scientifically designed, professional type tone arm with plug-in head is non-resonant and free in all planes. It tracks faultlessly at recommended tracking weights. The arm is mass balanced and no springs are used. The 4-speed MIRACORD plays all size records as a conventional turntable, an automatic turntable or as an automatic record changer. **STUDIO H** with hysteresis synchronous motor **\$99.50.*** Where line voltage variation is not a problem the **STUDIO** with heavy-duty, shaded, 4-pole motor will provide uncompromising stereo performance. **\$79.95.***

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OCTOBER 1961

STEREO/Hi-Fi



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BEGINNERS ONLY

by HANS H. FÄNTEL

JUST WHAT is stereo? Three years after stereo sound equipment became generally available for home use this question still puzzles people.

The reason we have ears (and eyes) in pairs is not just to have a spare in case one gives out; rather, it is to aid in the perception of three-dimensional space. When you look at an object with two eyes, you perceive spatial relationships—particularly in depth—that are lacking from any one-eyed view. This fact is familiar to anyone who has looked at stereo pictures through a stereoscopic viewer. For a demonstration of the importance of stereo spatial orientation, take a pencil and try to touch its point to any letter on this page, first with both eyes open and then with one eye closed. Notice how much easier the task is when you are using both eyes.

Something similar holds true when you listen with both ears. Two-eared listening allows you to perceive relationships in space more easily than you can with only one ear. When you listen with two ears, you can distinguish the left and right side of an orchestra, its foreground, middle, and rear, and you have a much clearer sense of the over-all acoustical characteristics of the concert hall or studio. You should not think of stereo merely in terms of left and right; the added sense of depth conveyed by stereo is musically perhaps more important.

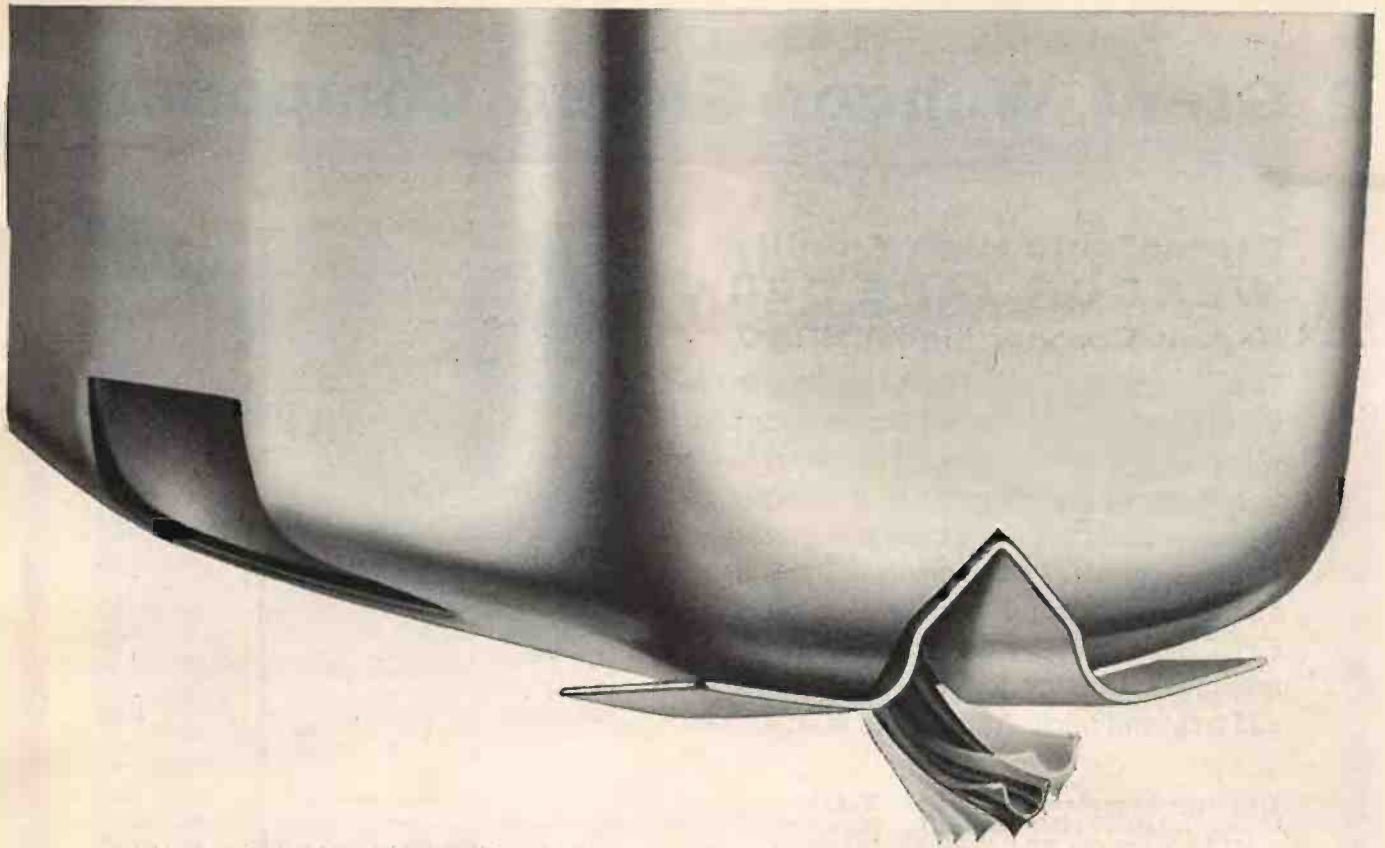
Many of us think of stereo as something having to do only with audio equipment. This is misleading because, in fact, stereo is really part of our own anatomy. In that sense stereo is nothing new; it has existed ever since two-eyed and two-eared animals first appeared among the living creatures of the earth.

Well, you might say, if stereo listening is a billion years old, why all the shouting? The point is that stereo music-reproducing systems are now able to take advantage of the natural stereophonic hearing apparatus that we were born with.

When we speak of stereo recording or stereo playback, we mean that the sound equipment employs the same two-channel principle that nature designed into our heads. The second channel, carrying sound picked up by a second microphone operating independently of the first, gives the recording machinery the equivalent of a second ear. And by adding a corresponding second channel to our playback equipment we can reproduce in our living room the two-eared sound that was picked up by the stereo microphones. In this way stereo reproduction brings us the directionality and depth of sound that we experience when hearing a live concert across the footlights. And this is indeed an important advance toward realism in the reproduction of music.

But while clarifying sound, stereo seems to have confused a surprising number of people. Many seem to think that stereo is a sort of substitute for high fidelity. The fact is that stereo, as such, has nothing to do with the basic quality of the sound, which may be good, bad, or indifferent. The term merely indicates that two channels are used.

Here, then, is a basic rule: Stereo can't cover up for low fidelity. To make the sound musically pleasing, you still need wide frequency range, flat response, and low distortion. In short, stereo reproduction of sound, to be good, must first be high fidelity.



UP, DOWN, SIDEWAYS . . . the important difference in an Audio Dynamics' cartridge can be felt with your fingertips

Put your finger to the stylus tip of an Audio Dynamics' Stereo Cartridge. Move that tip around . . . What you feel is compliance. In Audio Dynamics' ADC-1, it is 20×10^{-6} cms/dyne minimum. This compliance, along with a tracking force of less than one gram and an effective stylus mass that measures less than .5 milligrams, represents a design breakthrough by Audio Dynamics' engineers. Result? Now, for the first time, by using any model ADC cartridge, the following *five essentials of true stereo reproduction* are yours:

Essential #1—Highs Free from Peaks & Distortion

Quality stereo cartridges are designed to suppress undesirable peaks and distortions in the high frequency range. These occur when the stylus mass resonates with the vinyl disc. To suppress resonance, since mass cannot be readily reduced, most cartridges are heavily damped.

Damping, however, stiffens the compliance. This creates problems: (1) High tracking forces are required to prevent mistracking and breakup. (2) The suspension becomes non-linear, resulting in distortion.

In one remarkable stroke, Audio Dynamics' engineers lowered the effective stylus mass to just one-half milligram, eliminating forever the previous plaguing need for heavy damping. This spectacular development makes it possible for the stylus tip to resonate with the vinyl disc at a frequency so high, your ear never hears it. Response is smooth . . . the sound clean and "transparent."

Essential #2—Clean & Well-Rounded Bass Tones

With stylus mass lowered and heavy damping eliminated, high compliance and linear suspension are achieved. This results in tone arm resonance so low it is of no consequence. Only the undistorted recorded bass tones come through.

Essential #3—Record Compatibility

When a stylus is stiffened by damping, a heavy tracking force is required to prevent mistracking and breakup. This

causes distortion and record wear. But high compliance and low stylus mass permit Audio Dynamics' cartridges to track at an extremely low force. Tested by Hirsch-Houck Laboratories the ADC-1 registered a tracking force of $\frac{1}{2}$ of a gram. You can forget about distortion and record wear!

Essential #4—Proper Channel Separation

With resonance removed from the audible range, nothing prevents the stylus from following the groove wall's direction of motion. Audio Dynamics' cartridges attain 30 decibels of separation in the critical 50-7000 cps range. Wandering of sound from speaker to speaker is eliminated.

Essential #5—Reduced Surface Noise

Lack of resonances results in greatly reduced surface noise.

The diamond stylus of an ADC cartridge also contributes to this virtue. It has been selected from perfect crystals, super polished and the sides oriented so only the hardest surfaces touch the grooves.

Many, many plays later, when it is necessary to change the stylus, you'll find the entire assembly comes out with a flick of your finger. No tools or special skills are required.

These five essentials for true stereo reproduction result from high compliance, low tracking force, and low stylus mass — qualities inherent in all Audio Dynamics cartridges.

Experience for yourself the performance advantages provided by Audio Dynamics ADC-1 and ADC-2 stereo cartridges! Hear them at your *dealer* today.



The ADC-1 for high quality tone arms—\$49.50.

The ADC-2 for high quality record changers and tone arms—\$37.50.

AUDIO DYNAMICS CORPORATION

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2 Great Webcor Stereo Components!

Stereofonic High Fidelity WEBCOR TAPE DECK Regent Coronet Model 2250

Tape deck version of the top-rated recorder in the Webcor line, the Regent Coronet is loaded with professional features, yet priced for home use. Records and plays 4 and 2 track stereo tapes—records monaurally on all 4 tracks—in all three speeds. This versatile, durable heart of the home sound system also features SYNCHRO-TRACK, Webcor's new language and music learning tool that enables you to add a second track. **Audiophile Net: \$219.95**



Frequency Response: Normal voice frequency at $1\frac{1}{4}$ IPS; 50 to $7\text{ KC} \pm 2\text{ DB}$ at $3\frac{1}{2}$ IPS; 40 to $14\text{ KC} \pm 3\text{ DB}$ at $7\frac{1}{2}$ IPS.

Two Pre-amplifiers: Pre-amplifiers built-in for each channel. Cathode follower output for each Channel. Output from "O" level recording—2 volts.

Wow and Flutter: 0.2% at $7\frac{1}{2}$ inches per second.

Signal to Noise Ratio: Better than 50 DB per channel.

Tubes: 6 tubes including dual selenium rectifier; DC filaments—1st and 2nd stages.

Power Requirements: 117 volts; 60 cycles AC; 90 watts.

Dimensions: $7\frac{1}{2}$ " high x 15" wide x 15" deep.

Shipping Weight: 26 lbs.

SPECIAL FEATURES: Two or four track Stereo record and playback. 4 pole, heavy duty electronically balanced motor. Three speeds. SYNCHRO-TRACK. New Slide-Tape

Synchronizer jack. Belt driven tape transport. Professional type editing key. Record safety lock. Automatic shut-off of amplifier, and recorder mechanism. VU meter indicates correct recording level for each channel. Monitor-Volume control. Numerical type tape counter. Individual volume controls. "Dual-channel" Bass and Treble controls. Function switch. 2 Microphone Inputs. Hi-Level Input jacks. Ch. 1 and Ch. 2 Ext. Amp. and Ext. Speaker Output jacks. Installs vertically or horizontally.

Carrying Case, Model A 2976 Net: \$32.50

Series 1031 Webcor Imperial Hi-Fi Stereo Diskchanger



Golden
Beige and
Brown

Webcor's finest—with every feature desirable in a changer. Plays stereo and monaural in all sizes; all four speeds; jam-proof mechanism; anti-rumble ribs; heavy 9" rubber matted turntable; automatic shut-off; top-of-arm stylus pressure adjustment; positive manual control.

Model 1031-1—Sonotone Stereo ceramic turnover cartridge. .7 mil Diamond tip for Stereo and standard microgroove records. 3 mil Sapphire tip for 78 RPM records. 4-pole, 4-coil motor. Output: .4 volts per channel at 1,000 cycles. **Audiophile Net: \$60.43**

Model 1031-21—Same as model 1031-1 except has Shure Stereo magnetic cartridge. Output: 10 millivolts per channel at 1,000 cycles. Dual channel pre-amplifier required.

Audiophile Net: \$67.05

Model 1031-27—Two plug-in heads accommodate most stereo cartridges. $\frac{1}{8}$ " spacing to rear of mounting holes and $\frac{1}{2}$ " in front of mounting holes. 1" wiring on pins for easy cartridge hook-up. 4-pole, 4-coil motor. Minimum Mounting Board Dimensions: $13\frac{1}{2}$ " deep x $14\frac{1}{16}$ " wide x $9\frac{1}{2}$ " high. **Audiophile Net: \$49.38**

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Buyer's Guide and Condensed Applications Chart—Norelco® 'CONTINENTAL' Tape Recorders 41

This condensed guide is published by the High Fidelity Products Division of North American Philips Company, Inc. It offers the consumer the factual data he needs to select the tape recorder best suited to his specific requirements.



	Continental '100' Model EL 3585	Continental '200' Model EL 3541	Continental '300' Model EL 3542	Continental '400' Model EL 3536
PRIMARY USERS	The entire family—at work, at play, at home or away.	Serious music lovers with limited budgets.	Schools, churches, teachers of voice and music. Psychiatrists, speech therapists and recreation directors—and collectors of pre-recorded stereo tapes.	Professional musicians, studio recordists, serious music lovers, high fidelity enthusiasts. Commercial sound installations.
ESPECIALLY SUITABLE FOR	On-the-go, on-the-shoulder recording and playback — anything, anytime, everywhere.	Portable, high-fidelity tape-deck applications. Portable public address.	Audio visual and all specialized teaching applications; music program source for factory, office and home; portable P.A.	Professional-quality stereo recording, live or broadcast; space-saving hi-fi system control center and portable P.A.
SPECIAL FEATURES	Battery-operated, 100% transistorized, feather-light. Records from any source. Tapes interchangeable with all 2-track 1½ ips recorders.	Stereo head output direct to external stereo preamp. Records sound-on-sound. Mixing facilities. Compact, lightweight, inexpensive.	3 speeds. Stereo head output for playback through external stereo preamp. Records sound-on-sound. Mixing facilities. Headphone monitoring.	Completely self-contained for stereo recording and playback at all speeds. Price includes dynamic stereo microphone. Transport mechanism meets all professional standards.
RECORDING CAPABILITIES	Monophonic 2-Track	Monophonic 4-Track	Monophonic 4-Track	Stereo and Mono 4-Track
PLAYBACK CAPABILITIES	Monophonic 2-Track	Monophonic and Stereo* 4-Track	Stereo* and Mono 4-Track	Stereo and Mono 4-Track
SPEEDS	1½ ips	7½ ips	7½, 3¾, 1½ ips	7½, 3¾, 1½ ips
PLAYING TIME PER REEL	Up to 2 hrs. on a 4" reel	Up to 4 hrs. on a 7" reel	Up to 16 hrs. on a 7" reel	Up to 16 hrs. on a 7" reel.
WEIGHT	7 lbs.	18 lbs.	30 lbs.	43 lbs.
SUGGESTED LIST PRICE	\$129.50	\$179.50	\$269.50	\$399.95

For complete technical data and detailed descriptions of Norelco 'Continental' Tape Recorders, write:

NORTH AMERICAN PHILIPS COMPANY, INC., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, L. I., N. Y.

*Tape head output.

TECHNICAL

TALK

FOR OVER a decade it has been more or less standard practice to measure the sensitivity of FM tuners in accordance with a 1947 standard of the Institute of Radio Engineers that defines a tuner's quieting-signal sensitivity as the smallest amount of signal input that reduces the tuner's internal noise 30 db below its output, with the input signal being modulated 30 per cent at 400 cps.

The drawback to this test lies in the fact that it is made at only 30 per cent modulation, and this requires the tuner's i.f. and discriminator circuits to handle a frequency deviation of only 22,500 cps, as compared to the 75,000-cps deviation that must be accommodated when an FM station is modulating normally, at 90 to 100 per cent. Because the 1947 standard did not take into account the importance of bandwidth in the i.f. and discriminator circuits, it was perhaps inevitable that many manufacturers would reduce the bandwidth of their tuner circuits to achieve higher gain and more impressive sensitivity figures. If carried to extremes, the practice of sacrificing bandwidth for gain results in distortion on heavily modulated programs because they deviate beyond the bandwidth of the tuner.

Recognizing the inadequacy of this and other tuner tests, the Institute of High Fidelity Manufacturers adopted a new method of measuring sensitivity in December, 1958, when the old quieting-signal sensitivity measurement was replaced by the usable-sensitivity test, in which the test signal is modulated 100 per cent at 400 cps. The audio output of the tuner is then passed through a null filter that removes the 400-cps component, and the residual output—which is noise, distortion, and hum—is measured. The usable sensitivity is the smallest amount of input signal that results in a total residual output that is 30 db below the level of the fully modulated output signal.

Unlike the older method, the IHFM usable-sensitivity measurement takes bandwidth into account, since the increased distortion from a tuner with insufficient bandwidth more than outbalances any advantage it may derive from having higher gain. But because the IHFM usable-sensitivity specification for a given tuner seems less impressive than the older means of measurement, many tuner manufacturers, even today, are reluctant to use the IHFM figures in their advertising and performance specifications. This is unfortunate, because the usable-sensitivity measurement is an especially valuable one, and it deserves wider acceptance than it has received so far.

Dynaco Model FM-1 Tuner



• DYNAKIT amplifiers have earned an enviable reputation for high performance, ease of construction, and general engineering excellence. The new Model FM-1 Dynatuner, which is priced at \$79.95 in kit form and \$119.95 for the factory-wired model, follows in their tradition with a heartening degree of success. Although the unit tested was factory-wired, the instruction book and previous experience with Dynakits suggest that wiring the kit should be a straightforward construction job for anyone who has had some kit-building experience.

One of most significant features of the Dynatuner is its fool-proof alignment system. The instruction book outlines a detailed procedure in which the tuning-eye tube is used in place of a vacuum-tube voltmeter to achieve correct alignment of the IF and the discriminator transformers. This enables the builder to make whatever periodic realignments are required to maintain the tuner in top condition, as well as to make the initial adjustments.

Having been familiar with other so-called fool-proof alignment systems that fell short of the mark, I was slightly skeptical of Dynaco's alignment method. I therefore made sensitivity and distortion measurements on the tuner as received from the factory; then I deliberately upset the adjustments and realigned it using the procedure recommended by Dynaco.

In its original condition, the Dynatuner's usable sensitivity by IHFM standards was 4.1 microvolts, and the harmonic distortion at 100% modulation was 0.4%. After realignment, both measurements were bettered, with the sensitivity increasing to 3.0 microvolts and the distortion dropping to 0.3%. Both sets of figures compare favorably with Dynaco's specifications of 4 microvolts sensitivity and 0.25% distortion. Frequency response was within ± 0.7 db from 20 to 20,000 cps; hum was 58.5 db below 100% modulation; and the capture ratio was 6.3 db.

THE DYNATUNER was exceptionally stable. Total drift from a cold start was only 14,000 cps, all in the first minute or two



by JULIAN D. HIRSCH

of operation (there is no AFC). Extreme line-voltage variations produced a 2,500-cps drift. The tuning eye is unusually sensitive and precise, with maximum eye closure always coinciding with minimum distortion of the received signal. This is relatively rare except among the most expensive tuners. Finally, the discriminator is a balanced type that reduces the amount of interstation hiss.

After testing and using the Dynatuner, I have no hesitation in classing it as an outstandingly fine FM tuner. Although it is not as sensitive as some tuners that cost several times as much, its sensitivity and distortion characteristics are well above average. In listening quality and tuning ease it ranks with the best.

American Concertone Model 505-4RK Tape Recorder



• THE AMERICAN CONCERTONE 505 recorders are machines that are designed for home use, but they incorporate many features of professional equipment. One model records half-track mono or two-track stereo tapes and plays back either two-track or four-track tapes. Another head configuration allows four-track recordings to be made. The unit tested, which is priced at \$644.50, has an extra set of four-track playback heads that, in combination with a mechanism that automatically reverses the direction of tape travel at the end of a reel, allows an entire four-track recording to be played without switching the reels or shifting the heads.

The 505 tape transport, which operates at $7\frac{1}{2}$ and $3\frac{3}{4}$ ips, is a rugged, beautifully finished mechanism, with three motors. It will accommodate up to 7-inch reels. The take-up- and supply-reel motors maintain uniform tape tension and virtually eliminate the possibility of tape spillage, overrun, or breakage. The transport is mechanically silent, with the whirring or rubbing noises often found in lower-price recorders being absent.

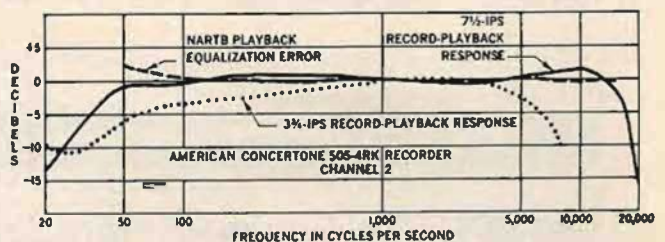
All tape motion is controlled by START and STOP push-buttons. The indicated actions take place instantly and

smoothly. Accidental erasure is impossible since a protected RECORD button must be pressed after the tape is in motion to apply erase and recording-bias.

The Reversomatic feature requires the addition of a special strip of leader tape to the end of the reel to prevent the tape from leaving the supply reel before the pressure-operated reversing switch is actuated. To change speeds, the capstan and rubber idler wheel must be changed. A slide switch on the front panel changes playback equalization for the two speeds.

Individual microphone and line inputs are provided for each channel, and separate recording and playback amplifiers are provided. The operator can monitor either the input signal or the signal directly from the tape while recording. Two level meters indicate both recording and playback levels.

At $7\frac{1}{2}$ ips, the recording-playback frequency response of the 505-4RK was flat within plus or minus 1 db from 45 to 15,000 cps. The $3\frac{3}{4}$ -ips response was considerably more limited, being within plus or minus 2.5 db from 60 to 6,000 cps. The smoothness of the mechanical operation of the



recorder was attested to by the low wow and flutter, which were 0.06% at $7\frac{1}{2}$ ips and at $3\frac{3}{4}$ ips. A 1200-foot reel of tape was rewound or wound in 55 seconds. Distortion and tape hiss were both very low. The hum level on the unit tested measured slightly higher than rated, but hum was not audible.

This recorder is manufactured in Japan, and it is a credit to that country's growing reputation for being a producer of well-crafted mechanical devices. Both mechanically and electrically, the unit's construction is well above average in quality, and its performance reflects this. It is one of the smoothest, easiest-to-operate, and cleanest-sounding tape recorders I have used, and it should satisfy the needs of the most critical hobbyist. It is not cheap, but, then, few good things are.

FM Multiplex Stereo broadcasting has arrived!

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by Robert Gaines and Marya Saunders

A DYNAMO NAMED BIKEL

Theodore Bikel pursues a multitude of careers with boundless enthusiasm, but the folk song remains his first love

AT THE age of thirty-seven, Theodore Bikel is more active than any five ordinary men. Movie actor, musical-comedy and legitimate-stage performer, TV entertainer, writer, folk singer, guitarist, radio commentator, photographer—Bikel switches from career to career with such ease and such success that his friends and business associates are dumb-founded by the phenomenon. As an actor, Bikel commutes between the theatres and the TV and movie studios on two continents.

(continued overleaf)

TIBOR ARDAI

A DYNAMO NAMED BIKEL

He has played a Dutch farmer, a German submarine officer, a Scottish gravedigger, a French farmer, a Russian colonel, a German dance-hall manager, an Italian tramp, a Greek traitor, and a Southern sheriff, to mention a few of his roles. His adaptability as an actor is further underscored by the fact that the characters he has played have varied in age from twenty-five to eighty-three.

Bikel the folk singer and musician has it written into his contract with *The Sound of Music*, which he is leaving this month, that he is free to give folk-song concerts. He can sing in twenty different languages, from Hindustani to Zulu, and he speaks seven fluently—German, French, English, Russian, Hebrew, Yiddish, and Spanish. He is an accomplished guitarist and harmonica player, and occasionally at concerts he plays both instruments simultaneously. His eleven albums of folk songs for Elektra Records bring him handsome royalties each year, and in 1962, he will undertake a nationwide concert tour under the management of Sol Hurok.

Bikel the author has written a book called *Folksongs and Footnotes* (published by Meridian Books), which is already in its second printing and is rapidly heading towards a third. Bikel the photographer has had exhibits and has sold pictures to a leading photographic magazine. "In America, anything a man can do well will pay him money," Bikel marvels. He also conducts a radio show, called "At Home With Theodore Bikel," on WBAI-FM in New York. The program, which is heard over FM stations throughout the coun-

try, is a potpourri. He sings songs, reads poetry, tells jokes, chats with friends, and lectures on the foibles of the world.

This multiplicity of careers, from which Bikel earns close to \$200,000 a year, presents a problem to interviewers who ask him where his real interests lie. He usually answers that he is not a specialist but a general practitioner in the world of art. This characteristic glibness belies certain basic truths about the multifaceted Bikel character.

To understand Bikel, it helps to see him at one of the parties or receptions he attends so frequently. Since he neither drinks nor smokes, he finds his primary relaxation at parties in conversation. "Theo may talk to one or two people for about an hour, but never for any longer," a close friend says. "The next thing you know, he's playing a guitar and the party has turned into an audience. He'll play for hours, stamping his feet to the music, clapping his hands. Theo finds it a lot easier to communicate with an audience than with individuals."

While it is tempting to take the easy way out and simply label Bikel a natural-born ham, it is difficult to doubt his sincerity when he talks about the meaning of folk singing and folk music in his life. Acting, he says, has given him a name that audiences now recognize, and he capitalizes on it to introduce folk music to people who would not otherwise be interested in it.

"People don't come to hear a sermon along with the music, but that's what I very often give them. At the end of the concert, I sometimes say, 'Folk music is meant to be sung by folks. Now go home and start singing it with your children. Stop handing them over to the TV set. Sing folk songs to them; otherwise they'll think folk music is "Pepsi Cola hits the spot."' That's the pill I throw in at a concert

Bikel pauses for breath while entertaining some young admirers between rehearsals at the Hollywood Bowl.



GLOBE PHOTOS

for which my songs are, in actuality, the sugar coating."

Bikel is quick to admit he is neither the best nor the most authentic of folk singers, but he refuses to accept the criticism, made by ethnic purists, that he is at fault in adapting and dramatizing folk songs for his audiences.

"The most important thing to me when I sing a folk song is its intent," he argues. "I can take an Israeli work song, have it arranged by professionals, spend thousands for the proper lighting effects, and set up a chorus and orchestra behind me. But, providing I sing it with the proper feeling, the song will still come out a work song. A poem is a poem, whether it's printed on paper or silk."

THE MYSTIQUE of folk music is one of Theodore Bikel's constant concerns. He writes, for example, in *Folksongs and Footnotes*, that folk songs have come "to give me 'roots' in a different sense from the commonly accepted meaning of the term. My roots are wherever there are people I . . . can laugh with, sing with, or grieve with." While this statement, like many of Bikel's, is carefully phrased to point up dramatic values, it seems to be essentially true. Bikel's roots are not tied to Vienna, where he was born, to Tel Aviv or London, where he learned his craft as an actor and folk singer, or to New York or Los Angeles, where he achieved fame. His roots are to be found not so much in any city, any country, but in the tradition of learning inherited from his parents, and in his own delight in song.

When German troops marched into Austria in 1938,



Folk-song artist Odetta and Bikel work out a new tune together.

MARGOT WEISS

Theodore was thirteen, a plump youth whose grades were always good and who had become adept at hiding his feelings. "I was one of ten Jewish boys in our class that year, and we were forced into a little clique," he says. "Anti-Semitism was quite popular. We had several teachers who constantly made remarks like 'Jewish students are very clever.' Said in a certain way, this implied that we were sly and furtive, and was the biggest insult a thirteen-year-old could hear. When Hitler arrived, the teachers were suddenly all wearing big swastikas in their lapels and on their arm bands."

Even among his Nazi teachers, Theodore's abilities occasionally won respect. His music teacher, although a member of the party, showed a genuine fondness for him because



MARGOT WEISS

On his radio show, Bikel sings, plays, and comments on recent happenings.

of his excellent singing voice. "When I told him my family and I planned to leave for Palestine, he said he was sorry I had to be one of the ones to leave. His parting advice was that I should not play soccer when I got to my next school, because I would breathe in dust and it would hurt my voice. He was very friendly to me, though I have no idea what he was like when he wore his Nazi arm band to the local beer hall."

The Bikels sailed for Palestine in the fall of 1938, arriving in Tel Aviv on the first day of Rosh Hashanah, the Jewish New Year. With the enthusiasm of young pioneers, the Bikels set about building themselves a new life. Mama went into business making corsets, Papa went to work for the public-health service, and young Theo changed his name to Meir—the family had decided that Theodore sounded too German—and went off to agricultural college. "Originally, I wanted to study linguistics, but I decided agriculture was more important to this young country—neglecting to note that I had no talent for this work. I went to live in a *kibbutz*, but I was bored to tears on the farm."

Fortunately, Meir Bikel made up for his shortcomings as a farmer by displaying a remarkable gift for singing about farming and reciting poetry about the wonders of nature. The *kibbutz* leaders would sometimes discover him, perched high on a pile of manure, singing at the top of his lungs. Eventually the leaders decided Meir was not suited to farm life, and they sent him to a theater seminar in Tel Aviv to study. Perhaps, they hoped, he might be more useful staging and directing local pageants. One whiff of theatrical life was all young Bikel needed. In 1943, he joined the famous Habimah Theater in Tel Aviv.

He worked eighteen months as an Habimah apprentice, while at the same time completing what amounted to a four-year course of study in preparation for the entrance tests

(text continued on page 50)

The Many Faces of



*As Captain von Trapp in *The Sound of Music* (with Mary Martin).*



*As an Italian trump in *A Patch on Faith*, a 1957 Alcoa Hour production.*



*As Dmitri, the Russian colonel, in the 20th Century Fox Film, *Fräulein*.*

Theodore Bikel



*As General Jouvot in Stanley Kramer's
The Pride and the Passion.*



*As the artist Piet at work in A Dog of
Flanders.*



*As a farm laborer in MGM's French-made
film, The Vintage.*

to the University of London. He had promised his father that he would pass these tests so that he would always be able to go ahead with his education should his theater prospects fail. His Habimah apprenticeship ended when Bikel, an excitable, overweight, and highly impatient twenty-year-old, wrote a scathing letter to the heads of the theater, demanding that he be given bigger and better roles or else dropped from the school. Before the startled Habimah officials could reply to the letter, Meir resigned. With four other hotheaded young actors he founded the Tel Aviv Chamber Theater in 1944; there the parts were more to his liking.

When he was not at the theater, Bikel practiced the guitar and began to give informal folk-song concerts in Tel Aviv and nearby villages. Then, in 1946, with the financial assistance of his parents, he went to study at the Royal Academy of Dramatic Arts in London. With only a rudimentary command of English, he marched confidently into the drama school, persuaded the directors that he would quickly pick up the language, and began classes. In London he returned to his real name, Theodore, a gesture that later caused criticism in Israel, where some of his old friends accused him of changing his name because he wished to deny he was a Jew—a notion that seems odd to those who know Bikel's pride in his Jewish heritage.

In London, the guitar proved to be a handy instrument for making extra money as well as new friends, and Bikel began to consider the financial potential of folk music. "Folk songs fascinated me for a variety of reasons. I would occasionally fly to Paris on weekends and listen to the



Mama and Papa Bikel enjoy a serenade while vacationing with Theo in California. GLOBE PHOTOS

Russian Gypsies who sang in the night clubs. I would spend my hard-earned money on champagne I didn't want just to listen to their music. Then I would invite them to a party in my hotel room and make them sing for me. I wanted to listen as much as I could, and often I taped their songs with a borrowed recorder."

As time passed, Bikel began to achieve some success in London as an actor. Sir Laurence Olivier cast him in the role of Mitch in the London production of Tennessee Williams' *A Streetcar Named Desire*. In 1950, Peter Ustinov offered him a part in *The Love of Four Colonels*, and for the

next two years the two enjoyed a close and often hilarious camaraderie, swapping ad libs onstage and playing practical jokes off. Both were slightly obese young men who bore a striking resemblance to one another even when hollow-eyed from dieting. Leaving the theater after a performance, they would often write nasty comments in autograph books and then sign each other's names.

The London phase of Bikel's career came to an end in 1954, when producer Herman Shumlin, who had seen Bikel in the film *The Little Kidnappers*, asked him to appear with Louis Jourdan on Broadway in a show called *Tonight in Samarkand*. The New York critics panned the play, but they gave Bikel excellent reviews, and he was deluged with stage, screen, and TV offers.

NOT SATISFIED to have Americans know him only as an actor, Bikel arranged a party in New York where he would play the guitar and to which, among others, the president of Elektra Records, a young man named Jac Holzman, was invited. Holzman was impressed with what he heard, and he invited Bikel to make an audition tape. On the basis of this, he arranged for the singer to make a recording of Israeli folk songs. It was a modest success. Bikel followed with several other recordings, all similarly modest in their success. Then, in 1958, his trips to Paris ten years earlier paid off. He recorded an LP called "Songs of a Russian Gypsy," which made its way onto the national best-seller lists.

"There were several reasons for the success of this record," says Jac Holzman. "Theo was becoming known through TV and movies and concerts. Then, too, there were very few good Russian Gypsy records around, and when Theo does a Russian Gypsy song, he gives it everything he's got. He brings the same kind of mixture of nostalgia and excitement to his Israeli songs. Once the 'Songs of a Russian Gypsy' album took off, all the Bikel albums began to move."

Holzman is Bikel's harshest critic as far as records are concerned. He insists that Bikel should make no more than one record a year and that he should tape each series of songs as if they were the last ones he would ever sing. "Theo is a great performer," he said, "and he works to a mike better than any I know. But he still has a tendency to perform by the seat of his pants—to 'wing' it. Theo can no longer afford that kind of performance. His audience expects too much of him."

If Theodore Bikel has accomplished nothing else as a folk singer, he has done much to make the meaning of Jewish folk music clear to the world of today. His Elektra LP's of this music—"Jewish Folk Songs," "More Jewish Folk Songs," and "Folk Songs of Israel"—have not only gained acceptance for Israeli music, but have helped many young Jews, confused in a non-Jewish society, to accept their cultural and religious heritage. The stacks of letters that arrive at the Bikel office daily offer eloquent testimony to this fact.

"Many of these letters are from young people who are Jewish but have been raised without any roots—no past," says Bikel. "They have been trying to pretend their name is



THE BEST OF BIKEL ON DISCS

by Nat Hentoff

THE SKILL and sensitivity of Theodore Bikel as an actor are the qualities that make him an effective folk singer. In spite of the fact that neither his voice nor his instrumental musicianship are in themselves remarkable, he does succeed in making the stories he sings come vividly alive, particularly when they are Jewish, Israeli, or Russian. Bikel may not have the burningly personal artistry of a Joan Baez, but he is a highly intelligent singer, and, on occasion, he can be truly eloquent.

The half-dozen records below seem to me to be the best of the albums Bikel has made for Elektra Records. All are available in both mono and stereo versions; the engineering standards are uniformly high; and the packaging almost always includes a separate booklet with texts and translations.

Folk Songs of Israel. *Karev Yom; Shir Habokrim; Layla Layla;* and fourteen others. ELEKTRA 132. This is a later version of Bikel's first album, originally recorded in 1955. Bikel interprets the songs with natural confidence and verve, and he is especially understanding of the "Russian, Spanish, German or Yemenite backgrounds of the pioneers"—and of their music.

Jewish Folk Songs. *Der Rebe Elimelech; A Chazn Oyf Shabes; Tumbalayka;* and thirteen others. ELEKTRA 141. This is one of Bikel's most impressive and enjoyable achievements. He fully communicates the irony, poignancy, warmth, and gentle sentimentality of the Jewish popular-music tradition. The album is an excellent introduction to this literature.

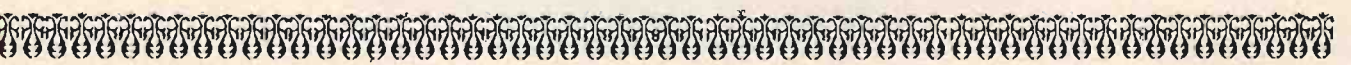
Songs of a Russian Gypsy. *Dve Gitari; Chto Mnye Gorye;*

Sudarinya; and eleven others. ELEKTRA 150. Although Bikel's Russian Gypsy performances are musically more theatrical than ethnic, he is very successful in projecting the reckless ardor and rich, melancholy introspectiveness of these songs. He is aided by a relatively idiomatic instrumental unit with balalaikas, accordion, and guitars. This is one of the most highly recommended sets of Russian Gypsy music for the nonspecialist.

Folk Songs from Just About Everywhere. *Ah, si mon moine; Yerakina; Peixe vivo;* and eleven others. ELEKTRA 161. Joined by Gula Gill, a spirited Israeli, Bikel explores the international repertoire with songs from South America, Europe, and Canada as well as Israel. Several of the performances are exuberantly flavorful, and the album as a whole is quite satisfying.

More Jewish Folk Songs. *A Zemer; Dona Dona; Drei Yingelech;* and eleven others. ELEKTRA 165. While this album is not quite as substantial as the first collection of Jewish folk material, the tunes are no less sensitively and affectionately performed. Fred Hellerman's arrangements, which are obtrusive on several other folk albums, are apt and skillful here.

Songs of Russia Old and New. *Couchman, Away to the Fair; Evening Bells; From the Volga to the Don; Day Night;* and ten others. ELEKTRA 185. The first half of this album is devoted to old Russian songs and has a wider range than the predominantly Gypsy character of Bikel's earlier Russian program. The second half is an instructive survey of contemporary Russian popular songs, which, as Bikel points out in his notes, retain "the tender nostalgia of yesterday" despite their occasional public-relations flavor.



Jones or Smith. With my recordings and my own life, I've tried to show these kids that it is possible to live in a Gentile world and still be a proud, dignified, and conscientious Jew.

"To me, my people's past is very real. The festivals are kept and the songs are sung. I am, for want of a better word, a committed Jew. Not pious, but committed to the sanities of Judaism, its ethics, the sense that where we stand someone has stood before."

It is probably this very commitment to what he believes and does that draws audiences to Theodore Bikel. And it is

Bikel's commitment to life that makes it possible for him to find an unlimited supply of new and exciting things to try—and that caused him to say recently, "There is so much in the world to do, I want to push the walls of the day apart."

Marya Saunders and Bob Gaines, who wrote last month's article about animals on stage, here turn to an even more congenial topic. Miss Saunders' performing experience and Mr. Gaines' work in the show-business publicity field have given them valuable insights into the pleasures and problems that go with such a varied and colorful career as that of Theodore Bikel.

By Julian Hirsch and Gladden Houck

LABORATORY REPORT ON STEREO CARTRIDGES

Cartridges covered this month: the ESL Redhead, the Knight KN-500X, the Sonotone 9TSD-V, the General Electric VR-1000-7, the General Electric VR-1000-5, and the Dual DMS-900

THERE IS as yet no general agreement among manufacturers of stereo cartridges as to the best test record for measuring frequency response and channel separation. Most manufacturers use either the Westrex 1A or the RCA 12-5-71 records. Some, particularly European manufacturers, use other records (the Teldec, for example). Our experience, however, has been mostly with the Westrex 1A, and this record was used to make the measurements shown in the accompanying graphs.

While the Westrex 1A admittedly does not have a flat frequency response (it has a dip of about 2 db in the mid-

range, from about 200 cps to 4,000 cps), it is certainly adequate for comparing the responses of a number of cartridges, as opposed to attempting to obtain an absolute measurement of any one cartridge. In respect to channel separation, the Westrex 1A provides a very good test indeed, as some of the measurements indicate.

The output level of the cartridge under test was established by playing the Components #58 45/45 record, which has bands recorded at 1,000 cps with a velocity of 5 cm/sec in each channel. The cartridge outputs were terminated with 47,000 ohms (unless otherwise specified), and

Facts, Figures, and Listening Reactions from an Expert Testing Team

the average of the two channel outputs was taken as the cartridge's output level. All other response measurements were made by feeding the output of the cartridge through a Marantz preamplifier (without equalization) to a Heath AA-1 audio voltmeter. An EICO 460 oscilloscope was used to monitor the output waveform from the preamplifier.

Susceptibility to magnetically induced hum was measured by placing the cartridge in a standard relationship to a tape-head demagnetizer, which produces a strong 60-cps field. The resulting 60-cps output from the cartridge was measured and expressed in db relative to the output from the 5 cm/sec, 1,000-cps bands on the Components test record. The numbers obtained are arbitrary, but they show the relative sensitivity of the cartridges to external hum fields. The smaller the number (or the more negative it is), the less hum the cartridge picked up.

ALL CARTRIDGES, unless otherwise specified, were tested in an Audio Empire 98 arm, mounted on a Components PBT-4 turntable. Before making any measurements, two checks were made to determine the tracking ability of the cartridges. The first check involved the use of the Cook Series 60 record, which has a number of low-frequency tones recorded with extremely large amplitudes. These tones were played, and the tracking force was adjusted to the smallest value that would allow the lowest tone (33 cps) to be tracked without the stylus' jumping from the groove. Although the velocity of the recorded signal at this frequency is some 56 cm/sec, and thus is far above the usual levels recorded on stereo records, the ability of a cartridge to track this band offers clues both as to its compliance and as to the amplitude of stylus excursion over which its compliance is reasonably linear.

A second tracking check was made with the Fairchild 101 record, which has a 1,000-cps tone recorded with some 30 cm/sec velocity. This is comparable to the peak velocities on heavily modulated records, and most cartridges show a noticeable amount of distortion when playing this record. While the shape of the waveform was noted on the oscilloscope, the tracking force was increased until the distortion reached a minimum. This test supplies information as to the tracking ability in the important middle frequency range.

If the higher of the two tracking forces determined by the tracking tests fell within the manufacturer's recommended range of operating forces, this was used for the frequency-response and channel-separation measurements. Otherwise, the manufacturer's recommendations were followed, even if best tracking required more force.

In addition to laboratory tests, each cartridge was given an extended listening test. For listening tests, a Dynaco stereo preamplifier and power amplifiers were used to drive

various speakers, including a Quad full-range electrostatic.

Summing up the results of the tests briefly, the cartridges tested were striking for their over-all excellent quality. Without exception, they were capable of producing true high-fidelity sound. In general, they exhibited a smoothness of response that would have been considered remarkable in the best monophonic cartridges of only a few years ago. A common shortcoming of earlier stereo cartridges, poor channel separation (particularly at the higher frequencies), has largely been overcome.

Another noteworthy advance in today's cartridges is the increase in stylus compliance and the subsequent reduction of the amount of tracking force necessary. The highest force required by any cartridges tested was four grams, and several of them gave excellent results at two grams or less. There is little doubt that lower tracking forces contribute to longer record life as well as to lower stylus wear. Also, many of the cartridges tested tracked heavily modulated grooves with an ease that was rare in previous years.

Despite the generally high quality of the cartridges tested, they do not by any means sound alike. The sound of each one reflects the design philosophy of its creator, and there are many aural differences among them. Many of these differences are subtle and rather difficult to describe. Other differences are more clearly defined. In all cases, however, the buyer is advised to listen to the cartridges with the speaker he plans to use before making a choice. Certain cartridges are more brilliant than others, for example, and a speaker with a high-frequency peak may accentuate this brilliance to an undesirable extent.

FOR THOSE who find it impossible to listen to the cartridges before buying, perhaps the following information will be helpful. Each cartridge produces one of two types of sound: smooth and mellow or brilliant and crisp. The listening character of a cartridge can be deduced with reasonable accuracy from the shape of its response curve. A smooth curve that has no appreciable high-frequency peak or one that slopes downward with increasing frequency indicates a mellow-sounding cartridge. A curve that does *not* show a slight depression in the midrange, or one that has a pronounced peak above 10,000 cps, indicates a cartridge that is likely to have considerable presence and a brilliant sound. Neither mellowness nor brilliance is necessarily good or bad. Cartridges of either characteristic may track better than others, have lower distortion or lower hum sensitivity, or other performance qualities that can affect one's choice.

We repeat: If at all possible, before buying a cartridge listen to it with the speaker that it will be used with. In any event, no one can go far wrong with any of the cartridges discussed in this report.

ESL Redhead

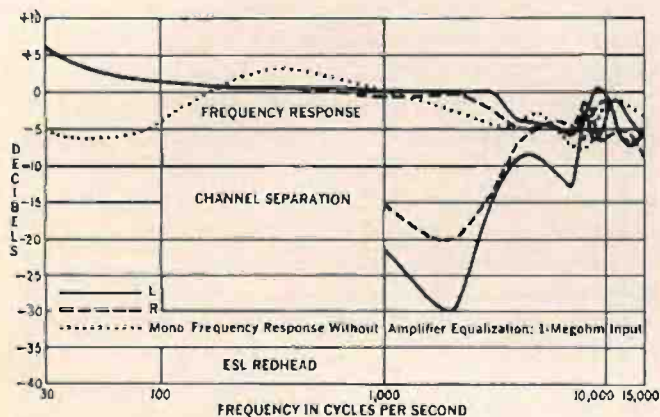


• The ESL "Redhead" is a ceramic stereo cartridge that sells for \$14.95, including a 0.7-mil diamond stylus. This is probably the lowest price at which a wide-range stereo cartridge with a diamond stylus has been offered in this country.

Like other ceramic cartridges, the Redhead is basically an *amplitude-responsive* device, as contrasted with magnetic cartridges, whose output voltages are proportional to the *velocity* of stylus motion. Since the RIAA recording curve is not too different from a constant-amplitude curve, it is possible to dispense with the usual playback equalization when using a well-designed ceramic cartridge. While the output of such a cartridge will not follow the RIAA curve as closely as will that of a magnetic cartridge played through a good preamplifier, the difference is difficult to detect by ear without A-B listening tests.

The chief problem to be overcome is the need for a very high load resistance (greater than 2 megohms in the case of the Redhead) if adequate low-frequency response is to be achieved. Few, if any, amplifiers have a sufficiently high input impedance to match a ceramic cartridge optimally. However, ESL supplies adapters to match the cartridge to any magnetic input that has an input impedance of 56,000 ohms or less. These convert the cartridge's output to that of a velocity-responsive device and reduce its output to make it suitable for driving a low-level input.

In order to check the ability of the Redhead to equalize a record cut to the RIAA curve, the RCA 12-5-49 monophonic test disc, which is recorded with RIAA equalization, was played. One channel of the cartridge was used, being run into the 1-megohm input impedance of the test voltmeter. The resulting curve (the dotted line in the accompanying graph) was fair, but not as good as the equalization



accuracy one would expect from even a moderate-price preamplifier. A 2-megohm load would probably have extended the low-frequency rolloff point from 200 cps to about 100 cps, but it would not have affected the rest of the curve.

The Westrex 1A record was then played, with the Redhead's magnetic-input adapters coupling it to the 47,000-ohm preamplifier inputs. There was a drop of 5 db above 4,000 cps, with some peaking evident at 8,000 and 11,000 cps. Channel separation, while adequate at middle and very high frequencies, was wanting in the range from 4,000 to 10,000 cps. The over-all response was somewhat smoother when the cartridge was connected to the 47,000-ohm preamplifier input without the adapters.

The compliance of the stylus assembly was relatively low. Effects of the cartridge-arm resonance were apparent at 30 cps, and the Redhead could not trace the Cook 60 record at any tracking force within the limits of practicality. Signals from the Fairchild 101 record were reproduced properly only when 6 grams force was used. ESL recommends 3 to 4 grams tracking force for the Redhead, and 4 grams was used for the response measurements.

The output of the Redhead was relatively high—18.5 millivolts with the adapters. Without the adapters, the output was 57 millivolts, too high for many preamplifiers. If the Redhead is to be used without adapters through a magnetic input, the load resistors should be reduced to about 10,000 ohms to reduce the voltage. When working into a 1-megohm load the output was 0.25 volts.

Because the Redhead is of ceramic design, it picked up no hum from magnetic fields. Needle talk was surprisingly low—lower, in fact, than that of most magnetic cartridges tested. The listening tests served to show how little channel separation is needed to produce a satisfactory stereo effect. The Redhead produced quite acceptable stereo sound, with no audible ills resulting from the lack of channel separation at high frequencies. The sound was clean, rather bright, with no discernable accentuation of surface noise. Heavily recorded stereo discs were tracked quite well, but we had reservations about the Redhead's ability to cope with some of the more difficult monophonic records. At its price, however, the Redhead needs no apologies.

Knight KN-500X

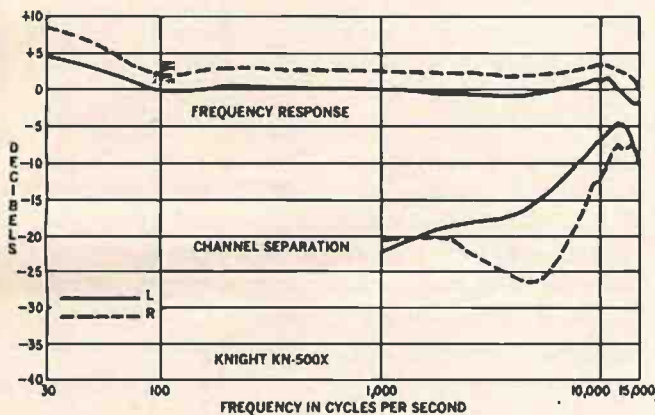


• The Knight KN-500X is a moving-magnet design, equipped with a 0.5-mil stylus of sufficiently high compliance to permit tracking at forces as low as 2 grams. The KN-500X sells for \$17.95, an unusually low price for a high-quality magnetic cartridge.

In our tests the KN-500X would not track the Cook 60 at 5 grams, and it required 5 grams of force to track the high-velocity tones of the Fairchild 101 record with reasonably low distortion. On musical passages it did a good job at somewhat lower forces, so 3 grams tracking force was used for the frequency-response and separation measurements.

The frequency response of the KN-500X was smooth, extending to 15,000 cps and beyond. It can be seen that the low-frequency response rose below 100 cps more abruptly and to a greater extent than did that of most of the other cartridges tested. A gradual rise of 2 db or so in the bass range is apparently a characteristic of the Westrex 1A record, but the KN-500X's response rose considerably above that. It seems probable that this was the effect of the cartridge-arm resonance's occurring at a higher frequency than that of most of the cartridges tested. This probably explains the KN-500X's poor performance on the high-level low-frequency tones of the Cook 60 record, which could excite the cartridge-arm resonance and cause the pickup to jump grooves.

Channel separation was adequate through most of the audio range, although it was fairly low above 10,000 cps. The KN-500X was more susceptible to induced hum than any other cartridge tested, but, while the cartridge was not tested in various installations, no hum was noticed during



the tests. Nevertheless, it would be advisable to locate the KN-500X as far as possible from power transformers and similar sources of hum fields. The KN-500X's needle talk proved to be very low.

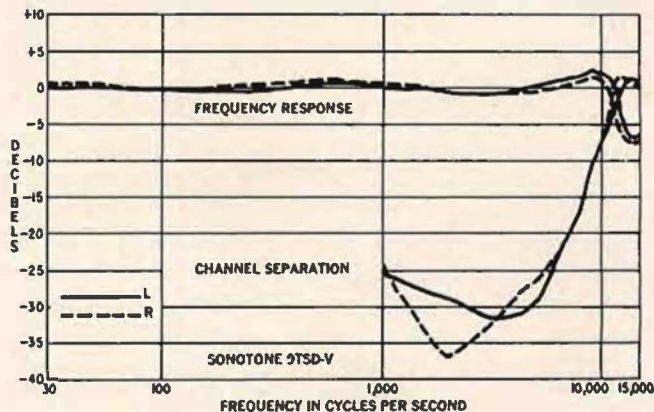
In listening tests the KN-500X did well. It had a slightly crisp sound with an exceptionally solid lower bass. This apparently was the result of the cartridge-arm resonance, but it occurred at so low a frequency that rather than adding a boomy quality it gave body to the sound. In general, the KN-500X's sound quality was comparable to that of many cartridges selling for nearly twice its price.

**Sonotone
9TSD-V**



• The Sonotone 9T series cartridges are of ceramic design and are unique among high-quality stereo cartridges in that they are furnished with turnover assemblies that offer vari-

ous combinations of styluses. You may choose, for example, a 0.7-mil diamond (for LP records) with a 3-mil sapphire (for 78-rpm records), or two 0.7-mil diamonds, or a dual



sapphire combination. The first of these combinations, available in the 9TSD-V, which sells for \$23.50 complete with adapters, is probably the most popular combination and is the model reported on here.

In principle, the Sonotone 9TSD-V is no different from ceramic cartridges used in inexpensive portable phonographs. However, Sonotone has incorporated refinements of design and construction that make it, by measurement or by listening test, equal to most magnetic cartridges and superior to many of them. Its high quality was first suggested when it traced both the Cook 60 and Fairchild 101 records at 3.5 grams tracking force. No other ceramic cartridge in our experience has been able to do this. The recommended stylus force is from 2 to 4 grams, and 3.5 grams was used in the tests. Needle talk was moderate.

The "V" in the cartridge's nomenclature refers to "velocity" and to the adapters that convert the high-level (0.35-volt) output of the cartridge, which is inherently RIAA-equalized, to a velocity-proportional output similar to that of magnetic cartridges. This output is fed into the magnetic-cartridge input of the amplifier. The output of the adapter is about 10 millivolts, which is about the same as that of the higher-output magnetic cartridges.

The frequency response of the 9TSD-V was extremely flat, being within plus or minus 1.5 db from 30 to 12,000 cps, above which frequency the output dropped off rather sharply. The cartridge was completely free of the peaky response that characterized many earlier ceramic cartridges. Channel separation was very good, being better than 25 db from 1,000 cps to 6,000 cps. At high frequencies the separation fell off considerably and disappeared entirely above 12,000 cps, the upper limit of the cartridge's usable range.

Since it is nonmagnetic, the 9TSD-V does not pick up hum fields by induction. Further, the plastic body of the cartridge is covered by a metal shield to reduce hum pickup from electrostatic fields, although this is not a serious problem because of the relatively low terminating impedance of the adapters.

In listening tests the 9TSD-V proved to be equivalent to

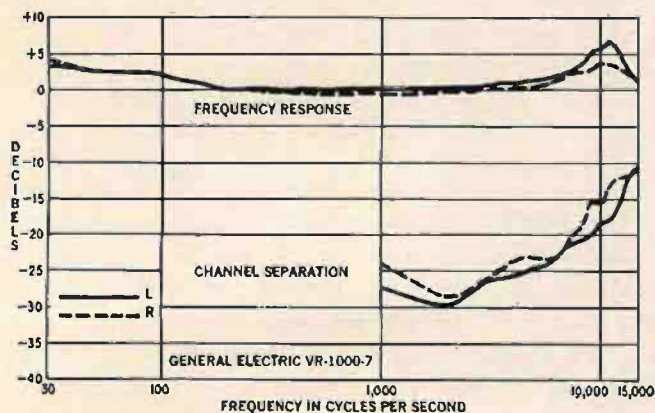
fine magnetic cartridges. Its sound was smooth, with the low surface-noise pickup that comes with peak-free response. Under most conditions one was not aware of the high-frequency cutoff above 12,000 cps. A direct A-B comparison against a cartridge with extended high-frequency response showed up the difference, but it is not likely to be detected in ordinary use.

One thing about this cartridge that is disturbing is the method of making connections to it. A small plug that is easily removed from the rear of the cartridge connects to four wires some twenty-four inches long. These must be cut down and then soldered to the terminals in the arm, since they are not suited to fit the clips with which most arms are equipped. Since this cartridge is certainly good enough to warrant its installation in good tone arms, it would seem that it ought to be designed to fit them more easily.

**General Electric
VR-1000-7**



• The latest General Electric stereo cartridges, like their predecessors, are variable-reluctance types. In details of construction they differ somewhat from other cartridges, including earlier G.E. models. Their replaceable stylus assemblies include two pole pieces that fit into the body of



the cartridge and guide the flux from a bar magnet in the cartridge to the vicinity of the stylus tip. A lateral motion of the stylus varies the proportion of flux between the two pole pieces. A vertical motion of the stylus varies the total flux in the magnetic circuit. The design of the pole pieces and the internal coil connections are such that the motion of the stylus is translated into left-channel and right-channel outputs.

The VR-1000 is available with either a 0.7-mil or 0.5-mil stylus. The 0.7-mil stylus of the VR-1000-7, which is priced at \$24.95, is less compliant than the 0.5-mil stylus of the VR-1000-5, and it is designed to be used at somewhat higher tracking forces, from 3 to 7 grams.

The VR-1000-7 tracked the Cook 60 record at 4 grams, and minimum distortion from the Fairchild 101 record was obtained at this force. A force of 4 grams was therefore used for the tests. The noticeable distortion from the Fairchild disc was about the same as that of most other good cartridges, but more than that of the VR-1000-5. Needle talk was moderate.

The cartridge's output was 10 millivolts, the highest of any of the magnetic cartridges tested. The frequency response was very smooth, with a gradual rise of 5 db from about 4,000 cps to 11,000 cps, and then a drop to plus 1 db at 15,000 cps. Channel separation was excellent, measuring 25 db or more over most of the range, with 10 db at a frequency of 15,000 cps.

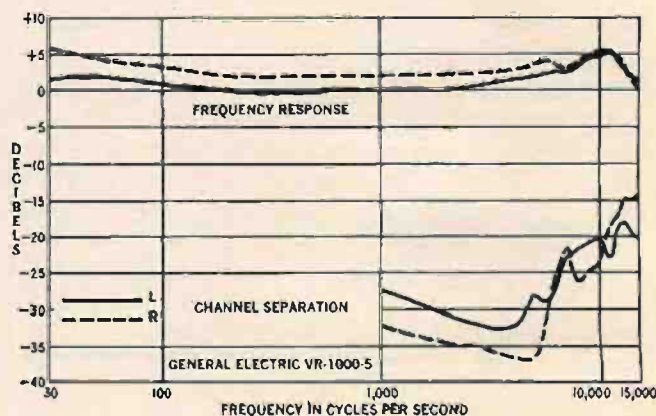
The VR-1000-7 produced sound that was bright but still pleasant and clean. It was about average in listening quality.

General Electric VR-1000-5

• Although except for its stylus assembly the G.E. VR-1000-5 is identical to the VR-1000-7, because its output was lower its hum-to-output ratio was less good, measuring only plus 8.5 db. It should be remarked, however, that no difficulty was experienced with hum pickup during the listening tests. The price of the VR-1000-5 is \$29.95.

The 0.5-mil stylus of the VR-1000-5 is very compliant and is designed to track at forces from 1 to 3 grams. The VR-1000-5 tracked the Cook 60 record at 2 grams and the Fairchild 101 record at 1 gram—both praiseworthy achievements—and at 1.5 grams tracking force the VR-1000-5 produced practically no noticeable distortion from the Fairchild record. A tracking force of 2 grams was used for the rest of the tests.

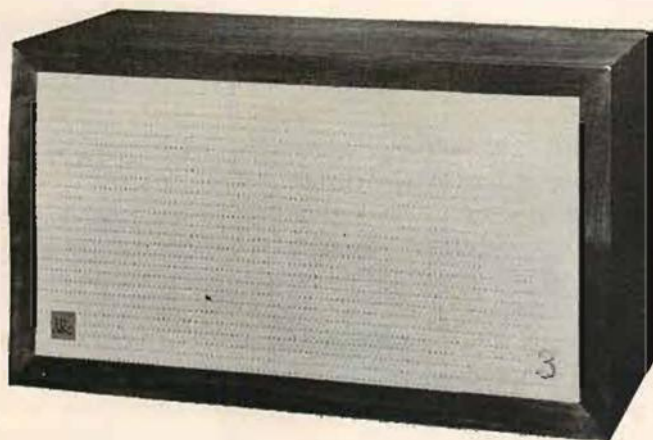
The VR-1000-5's frequency response was very smooth and essentially similar to that of the VR-1000-7, except that the



peak at 10,000 cps was not so pronounced. Channel separation through most of the audio range was better than 30 db, and the separation was never less than 15 to 20 db.

The frequency-response measurements suggested that the VR-1000-5 should sound much like the VR-1000-7, but the two cartridges were noticeably different to the ear. The VR-1000-5 was unusually sparkling and clean, and it played

HOW TO GET THE MOST FROM YOUR LOUDSPEAKERS

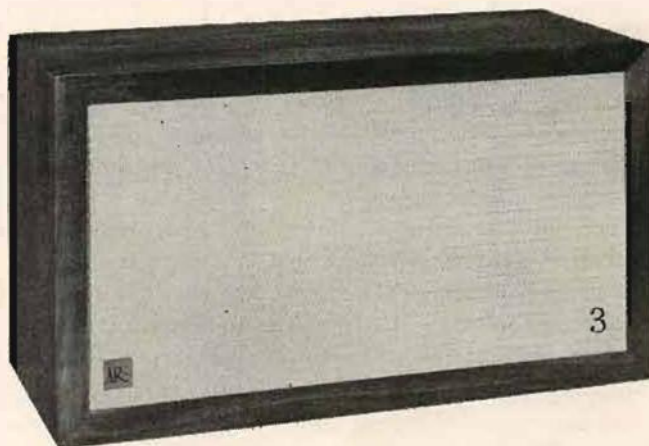


THE LOUDSPEAKER is potentially the most important element in a high-fidelity reproducing system because it is the one likely to provide the least fidelity. If you were to look through several panes of glass held against each other and all but one of them were clear, the one that was unclear would limit the clarity of your vision. So the loudspeaker, the least advanced among audio components, can limit the fidelity of reproduction. All loudspeakers are not necessarily less "transparent" to the original sound than are all pickups, tone arms, and amplifiers, but in the typical high-fidelity system it is the loudspeaker that is most often the weakest link.

When a salesman in an audio salon switches from one amplifier to another there are subtle differences in sound, and the higher the quality of the amplifiers being compared the less these differences are. One turntable may show a little less rumble than another during quiet passages, a little less wow on sustained piano tones. Pickups, like speakers, are electromechanical devices, and here the differences become more obvious. But let the salesman begin switching various loudspeakers in and out and we are dealing with new orders of difference.

When we leave speaker A for speaker B we are in a different world; it is as though someone has put on another record. Instruments may emerge or they may disappear. The very pitch of an organ pedal tone may seem to shift an octave. Violins sound like clarinets, or vice versa, and a flute may sound edgy or muffled—or, sometimes, fortunately, flutelike.

Loudspeaker designers cannot evade their responsibility by speaking of subjective response and taste. When we compare a Stradivari violin to a Guarneri we are making a subjective appraisal, but when we compare the reproduction of



By Edgar Villchur
President, Acoustic Research, Inc.



TIPS ON CHOOSING AND USING LOUDSPEAKERS

the sound of these musical instruments through different audio devices there is only one standard, that of accuracy. Of all the radically different tone colors we hear through different speakers, each purporting to represent the same musical sound, there cannot be two dissimilar ones that are both right. Taste does come into question when we must choose among imperfections—the tendency to boominess of one speaker, the distorted bass of another, or the exaggerated midrange of a third. The choice between an accurate and an inaccurate copy, however, is a matter of judgment rather than of taste.

The ear is the most valuable single tool among audio-measuring instruments. In order to use it for evaluating the effectiveness of a speaker installation we must have a standard for comparison, and this standard is live sound. The first step, therefore, in setting up a new loudspeaker system, or in turning a critical ear to an old one, should be one additional purchase: a ticket to a concert. When you experiment with different speaker-mounting positions let the echo of live music ring in your ears, not the echo of someone's hi-fi system.

The business of audio equipment is to reproduce with exactness sounds that have existed, not to create new, exciting, dramatic sounds. And so the second rule to follow in setting up a speaker installation is to find records that represent as many different kinds of musical sound—massed strings, brass, organ, voice, guitar—as you are familiar with.

At this stage of the game avoid gimmick records like the plague. You have never heard a harmonica, tambourine, and bongo drum blown up to the volume of a seventy-five-piece symphony orchestra because such a thing does not exist in nature, and you therefore have nothing to which you can compare the recorded sound. Also avoid records of electronic instruments and of crooners; their sound has no existence, except through loudspeakers, and again there is no live standard of comparison.

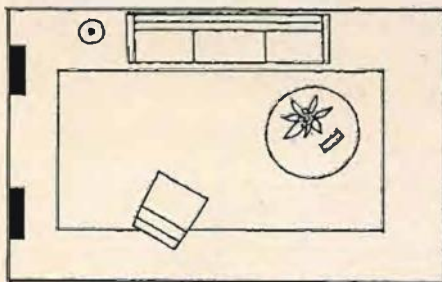
Armed now with a fresh memory of live music and a selection of human-type records, you are ready to install loudspeakers, or to check your present installation. The final judge will always be your ear—or rather, your auditory memory—but there are some principles and a trick or two that will help.

To begin with, your speakers should be served by amplifiers of adequate power. These days a speaker manufacturer generally gives information on recommended minimum power, where a few years ago he would have given only the maximum power his speaker could handle. An overloading amplifier can imitate speaker rattle to perfection.

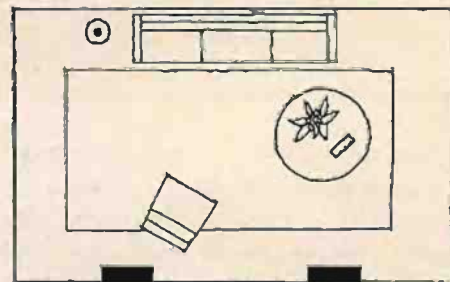
Next, the speakers should be matched to the proper impedance taps of the amplifier. A four-ohm speaker must be connected to terminals "Common" and "4," an eight-ohm speaker to "Common" and "8," and so forth.

IN STEREO, the speakers must be in phase; that is, both cones must move forward and backward simultaneously rather than alternately. One good way to check phase is to place the two speakers facing each other, an inch or so apart, and, with the amplifier set in the mono position, play an organ record with deep bass. An out-of-phase speaker connection will cancel bass and weaken it markedly. The same test can be performed with the speakers in stereo playing position, but the difference may not be as apparent. Reverse the leads to one speaker only. Then indicate the proper connections by tying a knot in one side of the wires that go to each of the speakers.

A second method for testing phase is to play a monaural record and to listen from a position in front of and exactly midway between the two speakers. By moving your head slightly you should be able to locate the sound as coming from a definite point between the speakers, if they are in phase. If they are out of phase, the sound will seem to be disjointed and to surround the listener. This test may



Placing the loudspeakers against one of the shorter walls of a room produces maximum bass, but it engages room resonances.



The long-wall placement of the loudspeakers stimulates the room resonances to a lesser degree, but it also decreases bass.

work better with some records than with others, and in some rooms better than in others.

Speakers in a stereo installation must also be balanced so that each speaker contributes its proper ratio of sound. To check this, it is possible to use the phase test just described, adjusting the amplifier's balance control until the apparent sound source is neither to the left nor to the right of center. Another, and probably easier, method is to disconnect each speaker in turn, and to balance for equal volume from each speaker. Again a monaural record should be used.

After the speakers have been balanced, the tweeter level controls, present on most speaker systems, should be adjusted. Turn the tweeter control (and super-tweeter control, if it is a three-way system) all the way down, and then turn it up slowly until the sound seems right and natural. This is a very important step. Final adjustment must be made with the speaker in its playing position, and the setting should be checked with many different kinds of records, especially strings, brass, and voice.

If there is a super-tweeter control, it should then be brought up until, on well-recorded program material that contains a great deal of high-frequency energy, such as recordings of cymbals, harpsichord, or violin, the effect of the super-tweeter becomes just noticeable.

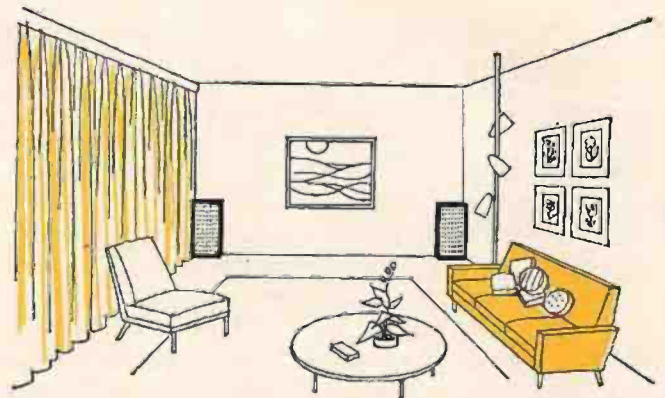
After these controls are set, they should be touched up from time to time as you hear different kinds of records and the newness of the sound wears off.

THE MOST important consideration in the proper use of loudspeakers, and often the most important consideration in the installation of a high-fidelity system, is the placement of the speakers in the room where they are to be heard.

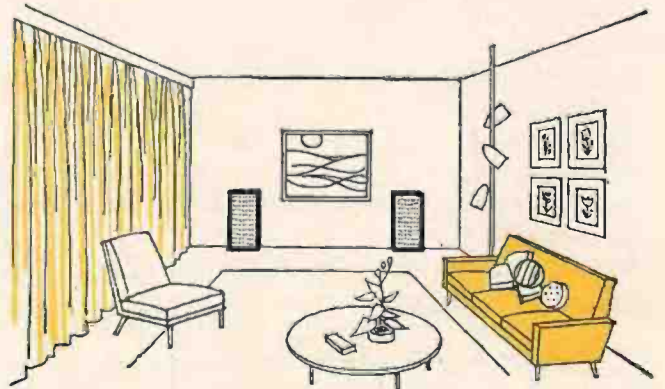
General principles can be stated, but there is one overriding principle: the best position is the position that provides the most natural sound, frees you to the greatest extent from the acoustical environment of your listening room, and brings the sense of openness and space of the concert hall. There are so many variables involved in placing speakers in a room that prediction of performance on a scientific basis is extremely difficult. One quantitative approach is to take the square root of the area of the triangle formed by two stereo speakers and the midpoint of the listening area, note it carefully, and then have your wife tell you where the speakers sound best.

Stereo speakers are generally placed six to ten feet apart, larger rooms calling for the greater spacing. You can place your speakers symmetrically (woofers on the inside, tweeters on the outside, or vice versa) or asymmetrically; one setup is as good as the other. The speakers are usually mounted facing the same way, but in some rooms they work well if they are turned outward, at right angles to each other.

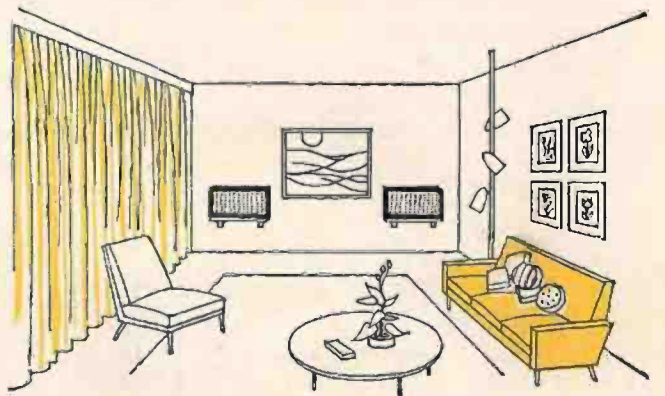
If a loudspeaker system were suspended by a rope in the center of the universe it would be said to be radiating into a solid angle of 360 degrees. If the speaker were then placed against a wall that divided the universe in half, the angle of radiation would be reduced to 180 degrees.



For maximum bass response, each of the two stereo speakers should be placed in a corner of the room.



If corner placement results in too much bass, the loudspeakers should be moved away from the corners.



To cut down on bass still further, the loudspeakers should be mounted toward the center of the wall.

The higher frequencies are restricted in their dispersion by the nature of the speaker itself, and so reducing the angle that the speaker "sees" has little effect on the treble. But bass frequencies are pumped out in all directions, and restricting the solid angle of radiation concentrates the bass energy into a smaller space. More concentrated bass with the same treble means, of course, a heavier relative bass. Thus, speakers placed in a corner provide the most bass. The same speakers mounted at the junction of a floor and wall or a wall and ceiling provide less bass, speakers at the

center of a flat wall even less, and speakers in the middle of a room the least.

Unfortunately, when enthusiasts lose sight of the ideal of high fidelity as natural sound reproduction, more bass is sometimes equated with better bass, and so corner placement is sometimes erroneously recommended under all circumstances. While corner placement often provides excellent results, especially if the speaker is kept off the floor, in some cases it creates boomy, unnatural sound. When the reproduced sound is bass-heavy, you should move the speakers away from the corner and off the floor by four or five feet. If the sound is bass-light, move at least one speaker into or closer to a corner; this is usually a better solution than picking up the solid angle between floor and wall, because floor mounting carries with it the risk of boominess. If the speaker is mounted so that woofer and tweeter are not at the same height, the woofer should normally take the lower position, except when the speaker is mounted near the ceiling.

Bass reproduction is only one of the things to consider in speaker mounting, although it is an important one. Some mounting positions emphasize the resonances of the listening room more than others, and these are to be avoided. After all, it is the acoustics of the concert hall, not of the living room, that we want; and when we can hear the room in the color of the reproduced music, we should look for a different mounting position. Always bear in mind that the objective is not to bring musical instruments into the room, but rather to transport the listener to the concert hall.

Mounting the speakers at the end of a long, narrow room tends to stimulate room resonances more than if the speakers are mounted against the long wall. On the other hand, mounting them on the long wall tends to lighten the bass, and the listener must decide which position gives the more natural effect. As indicated earlier, the most effective

evaluative tools available to the high-fidelity listener are a discriminating ear and a fresh memory of the sound of live music in the concert hall. This must serve as his standard of reference.

Speaker designers have not agreed on the best way to accomplish given results. There are speakers, designed for the same function, that do not even resemble each other physically and, in fact, would hardly be recognizable on the surface as belonging to the same class of device. The listener must judge each speaker solely on the basis of its performance, not on any preconceived notions about the superiority of one or another design approach.

It is not difficult to be influenced by such preconceptions. For example, if you stare at a pair of small speaker systems, having been told that such systems have a restrictive effect on the aural feeling of space, your eyes, which tell you that the sound is coming from two small areas, can play tricks on your ears. Actually the feeling of space conveyed by a speaker is dependent on the excellence of its high-frequency dispersion, and the smaller the radiating diaphragm of the tweeter the better the dispersion. (This is why even the largest speaker systems use small-size tweeters.)

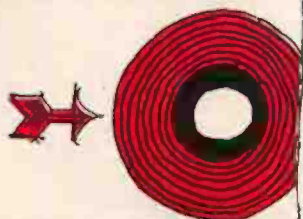
There is also no scientific basis for relating the metaphorical "bigness" of deep bass sound to the bigness of the speaker enclosure. Every type of speaker system must be measured by the same criterion: its ability to reproduce music naturally. Sometimes it is a good idea to turn your back on speakers being auditioned so that sight cannot mislead hearing.

As for maintenance, speakers are hardy brutes. They should be kept out of the rain, and screw drivers should not be poked into them, but there are no regular preventive maintenance procedures to follow. The best compliment one can pay a speaker is to forget about it and concentrate on the music.

*"Now dig this—we all know
the sound of two hands
clapping . . . here's the sound
of ONE hand clapping . . ."*



ONE MILLION

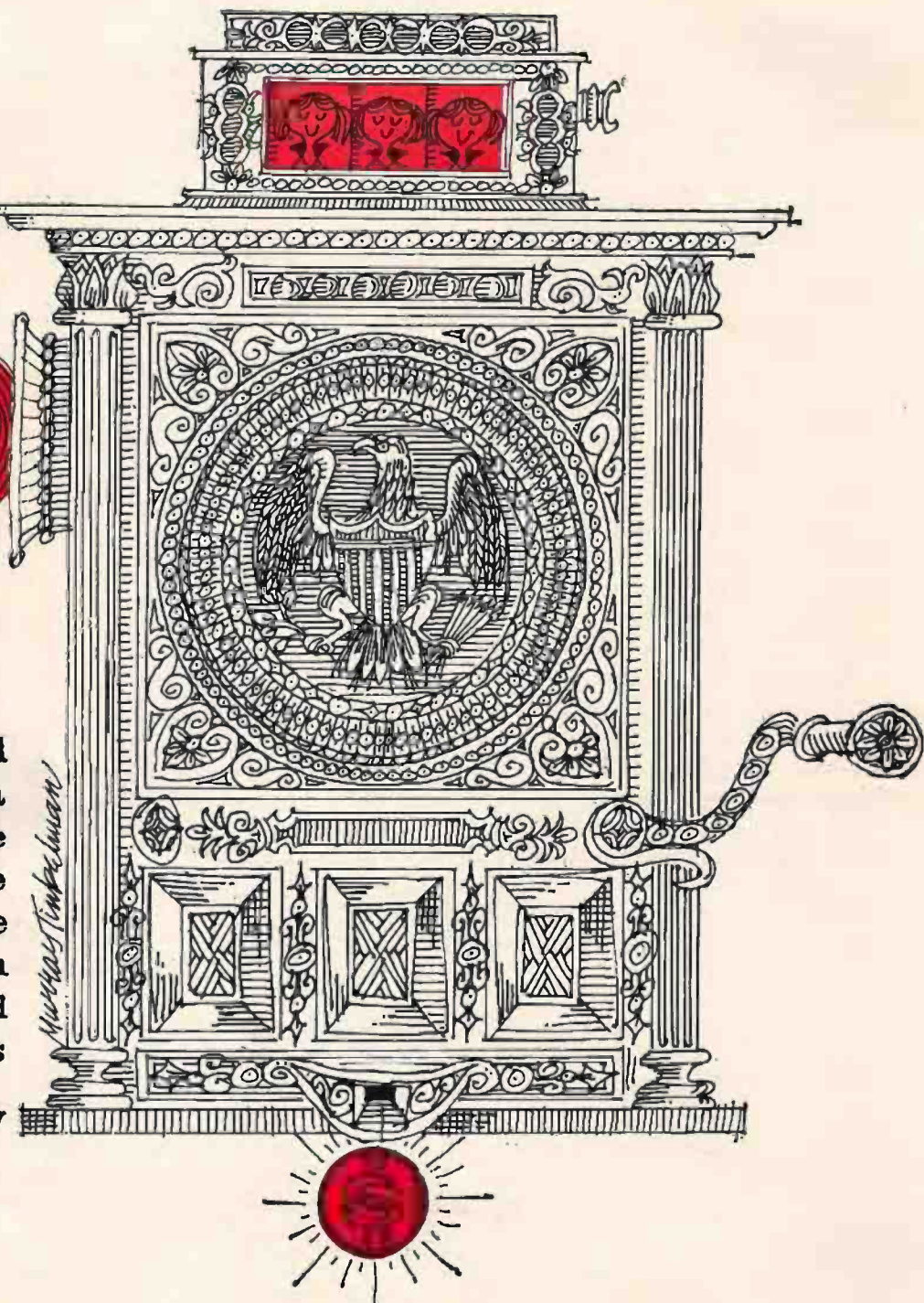


TIMES

98¢

In the pop-record business, where a fortune can be made on a single release, the trick is to divine the taste of a million thirteen-year-old babysitters

by Don Murray



ON TUESDAY, November 1, 1960, Murray Kaufman, a disc jockey at radio station WINS in New York, played a new Elvis Presley song, *Are You Lonesome Tonight?* The same day, in Boston at WBZ, Al Heacock spun an identical recording; so did Dick Biondi at WLS in Chicago, Paul Tripp at Los Angeles' KYA, and so did approximately 5,000 other DJ's in every state of the union.

This was the moment, so far as the public was concerned, when a million-seller record was born—spontaneously, miraculously, in a sudden coincident expression of mass taste. In

fact, however, the simultaneous playing of the record over 5,000 radio stations was as carefully planned as an amphibious invasion. Within hours of its assault on the ears of the nation's radio listeners, the same record was spinning in 200,000 juke boxes, stacked in supermarket record racks, and piled high on record dealers' shelves.

Within days, Presley's *Are You Lonesome Tonight?* was discussed in record columns, in high-school corridors, and by the army of girls eleven to fifteen years old who spend their allowances and baby-sitting profits to buy ninety per cent of all the single records sold. The object of the campaign, then,

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was the capture of the chameleon tastes of at least a million girls who would want the record enough to buy it.

The industry dedicated to the pursuit of million-seller records might seem like a casual one to an outside observer. Business begins shortly before noon in a world of instant first names, in offices where the feet on a desk may be shod in scarlet corduroy. Actually, however, this is a world of blackjack competition. Finding "The Sound" can make a poor man rich; losing it can make a rich man poor.

"The Sound" is that magic something that makes young girls buy records—mountains of records. This curious, unholy grail that all record makers quest after may be the provocative beat of an unsnared snare drum, the midnight echo pumped out of a deep stairwell in an office building, the wail of an immature male voice whose owner seems to be undergoing torture, the piping jumble of words sprayed out by a battery of racing tape recorders.

No one can predict "The Sound," nor possess it for long. But when "The Sound" is captured, some artist will be presented with the pop-record industry's most coveted trophy, a gold record (actually a nickel master that has been plated with gold), in recognition of having sold a million records—at ninety-eight cents a copy.

"The only thing gold records have in common is that a lot of people buy them," sighs Steve Sholes, the burly, benign artists-and-repertoire chief for all RCA Victor pop records. He looks on the market for his product with amused tolerance, which is very likely the only sane attitude to take for an adult who makes his living by trying to please the musical tastes of millions of baby-sitters.

THE STORY of *Are You Lonesome Tonight?* is a case history of a gold record, but it is not a typical one; there can be no such thing as "typical" in the pop-record business. Actually, it is hard to define a gold record. One of Presley's sold six million copies—the pairing of *Hound Dog* and *Don't Be Cruel*—and first attained gold-record status by virtue of the side that was promoted by the company; then the flip side, like the second half of a double-feature movie, mysteriously started to outsell the *Hound Dog* side.

Then, of course, many gold records have been presented to artists who have smiled for the publicity photographs but cursed later when they found that their royalty statements showed only 350,000 records sold. Artists in this position may suspect that the record maker is stealing their profits, but they usually discover that the company has been promoting a phony publicity campaign. Today the Record Industry Association of America has established strict standards for the presentation of gold records, and presumably an award for one million records sold means just that.

It may seem ridiculous that there was anxiety about *Are You Lonesome Tonight?* After all, every pop single Presley had made had sold more than a million copies, the record-industry equivalent of winning the Nobel Prize a dozen years



in a row. Still, there was apprehension, for the anxiety of the people around a performer on his way to the top is exceeded only by the anxiety of those around a star who may—and who sooner or later must—start slipping.

It is impossible to estimate the number of people whose livelihood depends, or largely depends, on Elvis. But the number certainly runs into the hundreds, maybe into the thousands. They know that Elvis is the goose who lays the golden eggs, but they don't know how he does it. Although they can't understand why people want to listen to Elvis, they are everlastingly grateful that people do—and they are eternally afraid that his magic will lose its potency before the Thunderbird is paid for, the mortgage burned, the alimony set aside.

They know that whoever finds "The Sound" can pick up an artist for a promise, rent a studio on an off night, hire a couple of guitar players, engage an engineer by the hour, and, for a cash investment of fifty dollars or so, come up with a record that will sell a million copies. At the same time, they know that a major recording company, with its vast overhead and its backlog of equipment and experience, can put out a recording of a famous artist singing "a great song, a sure-fire number" and not sell 10,000 copies.

When a record has sold a million, everyone asks the same unanswerable question: Why? Was it the echo chamber, the three bass fiddles, the growl in the singer's voice in the beginning or the moan at the end, the suggestive lyrics, or simply



the photo on the record sleeve? If the experts feel that they have discovered the reason, their problems have just begun, for the next record must be the same, but it must also be different. It must have the same sound, yet a new quality, a fresh gimmick, a different sonority.

As for "The Sound" in *Are You Lonesome Tonight?* it was discovered at four o'clock in the morning in an office at the RCA Victor recording studios in Nashville, Tennessee. Presley makes his records in secret all-night sessions in that city, usually on a Sunday night. He rents a bus and comes over from Memphis with eight or a dozen of his cronies and his manager, the powerful Colonel Tom Parker, who has the look of a chubby, defrocked Southern sheriff and the negotiating skills of a Machiavelli.

In the recording studio, Steve Sholes and a representative of the music-publishing company Presley owns play two or three dozen "demos," or demonstration records. Presley listens to a demo. If he likes it, he listens to it again, memorizing words and music in one take. Then he runs through it with musicians who can pick it up as fast as he can. Elvis is a perfectionist at his trade, and he will tape a song as many as a dozen times, listening to each playback and, perhaps more surprisingly, to the opinions of the record-company men who work with him.

There are endless recording variables, for the records are gimmicked to the limit. Each musician has a separate mike, and a knob-twirling engineer can fancy himself as

being a Toscanini. In addition, the engineer controls the amount of echo, and can add electronic reverberation by having a second recording head follow the first by an inch or so.

Without complaint, Elvis will try a song with more bass or less, at a faster pace or a slower one, with the tiny echo of a "boy hollerin' against a barn" or the booming echo of an empty basketball court. Between takes, he wrestles on the sidelines with his friends, breaks boards with his fists to show off the *karate* he learned in the Army, or makes plans for the next time he and the gang will rent a skating rink and play touch football on roller skates.

It was during such an all-night session that he took a break with Colonel Parker and some of the Victor brass in an executive office at four o'clock. While they talked, Elvis sat in a corner and relaxed from his rocking and rolling by strumming a quiet song made famous by Gene Austin thirty years ago:

"Are you lonesome tonight?

Do you miss me tonight?

Are you sorry we drifted apart? . . ."

The soft, sorrowful ballad from the rock-and-roll king hushed the room. When the break was over, he was asked to record it. Chet Atkins, a well-known country guitar player who is also RCA Victor's artists-and-repertoire man in Nashville, turned down the lights so Presley wouldn't see his horseplaying buddies, who often cause him to break up during a number.

Backed by an electric guitar, a bass, a conventional guitar, a quartet of hummers, and lots of echo, he recorded the number with an unusual spoken interlude in the middle, full of slurred words and dramatic pauses:

"I wonder if, you're lonesome tonight.

You know someone said the world's a stage,

Each must play a part.

Fate had me playing in love . . .

Act One was when we met . . ."

Presley was the first to say it didn't go. Everyone agreed. After two takes he called it quits, saying he would try some other time, and went on to louder, more familiar numbers. At seven in the morning he left the studio, smiling slowly at the faithful fans who had discovered the secret session and had waited all night to see him. Then Elvis climbed into his bus to begin the two-hundred-mile trip back home.

THE ENGINEERS began the job of transferring the three-channel, half-inch tape to a quarter-inch tape with two channels. They split the middle channel, increasing the electronic effects. Then *Are You Lonesome Tonight?* was filed and forgotten while the other numbers he recorded were processed to become single records or parts of long-playing albums.

Presley is a busy man who is handled by a shrewd man—Colonel Parker. His contracts are lucrative, but more than that, as one executive says with admiration and a trace of bitterness, "When Colonel Parker manages an artist, that

is precisely what he does. He is in on every decision. Nothing is left to chance. Nothing." Presley's movies are carefully scheduled: his albums and single record releases, his publicity photographs, his television appearances, his fan-magazine stories—all are run on a careful schedule.

The schedule calls for a single record every thirteen weeks, or four times a year. Last fall the cupboard was almost bare, except for *Are You Lonesome Tonight?* The discussions started. Would it be a good idea to issue the ballad? Would it be different enough? Or was it too different? Did it have "The Sound?" Was it really Presley? Or was it time for a change of pace, anyway? The argument swirled back and forth between New York and Nashville and Memphis and Hollywood. Finally the Colonel passed the word: "Release it."

Publicly, there were no doubts or fears. According to the release, this was the new Presley singing a great new Presley song. A record jacket was designed with a photograph of a grinning Elvis in a chartreuse shirt against a robin's-egg-blue background. A committee met, listened to a playback, and soberly decided that *Are You Lonesome Tonight?* would be the plug side and that *I Gotta Know* would be the flip side. A manufacturing schedule was set up, and in plants in New Jersey, Indianapolis, and Hollywood the presses that can each turn out 4,000 records a day were made ready.

Review copies were sent to 5,000 disc jockeys in a kit with copies of *Deejay Digest* that carried front-page news: "Nashville is the hub of the musical world today as RCA Victor announces the shipping of new single by Elvis . . ." On the front page, Steve Sholes' column, "Steve's Beat," began: "A new Elvis Presley record! There's a lead line for a column if I've ever heard one. The announcement of a new Elvis Presley single stirs up plenty of excitement for everyone . . . including me! . . . Chet and I shared the production duties, and we both feel that Elvis does a superlative job on the ballad. . . . Just wait'll the kids hear it!"

Because the announcement of a Presley release builds up pressure for scoops, security measures were taken to be sure all records were released at the same time. The 45's were stockpiled, ready to be shipped, most of them by air, on the eve of the release date.

As that day approached there were more doubts and fears. The release might be a bomb. It might be the beginning of the end for Elvis. *Are You Lonesome Tonight?* was different. Maybe it was too different. Of course. *Its Now or Never*, his last hit, was a ballad. But was it good to follow a ballad with a ballad?

THEN ON November 1 the record was played. It wasn't panned. The jocks were on it. It was being played again and again. Sometimes you can smell a hit in five days, other times it takes two or three weeks. Orders for pressings of *Are You Lonesome Tonight?* hit 900,000 the first week, 1,200,000 the second. The presses were stamping furiously in the three plants. The salesmen, the pro-

motion and advertising people got on it, the dealers got on it, the juke-box suppliers got on it, the record-store clerks got on it, and, most important, the kids got on it. Despite the fact it was on every DJ radio show and on every juke box, the kids had to have it to play over and over again.

In a few weeks the competitors joined the parade with their versions, and soon there were answer-songs by girl singers: *Yes, I'm Lonesome Tonight*. Victor made its own plans to issue a Homer and Jethro record kidding their hit:

"Are you lonesome tonight?
If you are, serves you right,
I'm so happy you left me at last.
I can still hear you roar
Make the beds, mop the floor,
Do the laundry and then mow the grass . . ."

In less than three months, sales of *Are You Lonesome Tonight?* passed the 2,000,000 mark. Soon it was released overseas, where it would sell a million or two more, mostly in Great Britain, Germany, and Japan, where, as they say, Elvis is very large.

Thirteen weeks after *Are You Lonesome Tonight?* was introduced, disc jockeys across the country announced an exciting new Elvis Presley record: *Surrender* was the plug side, and *Lonely Man* the flip side. It, too, became a gold record, and Presley's total record sales, singles and albums, went beyond 76,000,000.

But it was not time to relax. Since the days of *Down by the Old Mill Stream*, *K-k-k-katie*, *K-k-k-katie*, and *The Music Goes Round and Round*, there have been fads to create, trends to discover, gimmicks to perfect, songs to be sung, money to be made. The pop-music business has always been essentially that way and always will be. No one can afford to let down. So they go on chasing the elusive, beguiling sounds that will pay off one million times ninety-eight cents.



Don Murray, a veteran newspaperman and free-lance magazine writer, has reported on an enormous variety of topics, ranging from the entertainment business to the aviation field. In 1954, he won the Pulitzer Prize for editorial writing, and he has also received the Associated Press Newswriting Award and the Air Force Citation of Honor.



THE MOOR COMES TO STEREO—TWICE

Two new recordings of Verdi's *Otello* have London and RCA Victor competing for stereo honors

THE STUNNING twilight affirmation of Verdi's genius that is *Otello* is even more than a perfect blending of music and drama. For in it Arrigo Boito and the composer fused Italian poetry and Italian music into an expression that retains the essence of Shakespeare's tragedy. George Bernard Shaw once expressed the view that "instead of *Otello* being an Italian opera written in the style of Shakespeare, *Otello* is a play written by Shakespeare in the style of Italian opera . . . quite peculiar among his works in this aspect." This provocative thought perhaps helps to make the miracle of the opera more comprehensible if no less wonderful.

In sum, *Otello* is the summit of Italian romantic opera, one of the wonders of all opera, and a work that belongs in the repertoire of every major opera house worthy of the title. But in this country it has never had the season-in, season-out currency that it so patently merits, largely because it is regarded as presenting extreme problems in the casting of the title role. Thirty years ago similarly extreme caution kept *Don Giovanni* and *Le Nozze di Figaro* from American audi-

ences. The prolonged neglect of those masterpieces would be unthinkable now, and *Otello* deserves equal attention.

This attention, gratifyingly, has not been lacking on records. At least four of the five complete pre-stereo versions were recordings of considerable merit, but the pioneering Milan effort (briefly available on Camden LP's) and the more recent Cetra set are hard to come by, and the mono field has been dominated in recent years by RCA Victor LM 6107 (Ramon Vinay, Herva Nelli, and Giuseppe Valdengo, with Arturo Toscanini conducting) and London A 4312 (Mario del Monaco, Renata Tebaldi, and Aldo Protti, with Alberto Erede conducting). Both are praiseworthy, sometimes brilliant; yet neither is entirely satisfying.

Now RCA Victor and London are once more in competition, this time with stereo recordings, and their contest, again, is very close.

Herbert von Karajan and Tullio Serafin have different ideas about tempos, phrasing, and accents, but both radiate authority and thorough comprehension of the essential spirit of the score. In general, Karajan's reading is brisker,

THE MOOR COMES TO STEREO — TWICE

more incisive, and more turbulent; Serafin's is distinguished by more plasticity, more songfulness in the lyrical passages, and by certain intangible qualities that somehow reveal a closer identification with Verdi, a juster feeling for the pulse of the music. For instance, compared to the natural flow of Serafin's drinking scene, Karajan's seems somewhat four-square. On the other hand, Karajan, too, has moments of superiority—his exciting oath scene at the end of Act II is one of them. Neither conductor can unleash the kind of terrifying tempest Toscanini unleashed in the opening, nor can they match the sparkle and clarity of Toscanini's fine chorus; but both conceptions are masterful, and a choice between the sets cannot be made on the basis of the conducting alone.

Nor is it easy to arrive at a choice simply by comparing the principals. Mario del Monaco has sung *Otello* innumerable times since his 1955 recording, and the new set shows he has matured impressively in the part. His vocal solidity and declamatory vigor were always potentially ideal for *Otello*, and here he refines these qualities with subtleties of dynamics, color, and phrasing that for a long time eluded him. His is in every important way a great portrayal—not faultless, and still wanting in grace at certain points, but stamped with authority and distinguished by an awareness of Boito's, and Shakespeare's, due as well as Verdi's.

Jon Vickers, Del Monaco's RCA Victor rival, is relatively new to the role of *Otello*, but he is already a very good one. Vocal assurance, force of characterization, dignity, and intelligence are all characteristic of his performance. His voice, while it does not quite match Del Monaco's in natural beauty, has a vigorous ring, and it is somewhat more malleable, although he still lacks the Italian singer's eloquence of phrasing. There is a self-consciousness about his "*Esultate*," and a leaning towards curt, staccato phrasings that sometimes militate against the Verdian line. For all that, he is potentially a great *Otello*, and his third-act monologue "*Dio! mi potevi scagliar*" is a profoundly moving and penetrating study.

BOTH of the Desdemonas—Renata Tebaldi for London and Leonie Rysanek for RCA Victor—are tender, poignant, and sensitive. Tebaldi's warmer tones cut quicker to the heart, and she can also spin out a legato arch in a sustained phrase like "*Dammi la dolce e lieta parola*" with a melting quality that Rysanek does not quite equal. On the other hand, Rysanek's intonation is always firm, while Tebaldi's falters slightly on occasion. Tebaldi reaches the peak of her performance in the crucial Act IV, where she communicates a deeper sense of tragedy than does Rysanek.

The RCA Victor recording is clearly superior to the London with respect to its Iago, for Tito Gobbi's is a brilliant

characterization, full of elegant, insinuating malevolence. Aldo Protti is a very capable artist, but such moments as "*Era la notte*" and the short "jealousy, the green-eyed monster" passage reveal the superiority of Gobbi's dramatic resourcefulness and his superb sense of vocal coloration. Gobbi's treatment of the chromatic runs in the drinking scene, however, is surprisingly hit-or-miss.

Both recordings could have used stronger Cassios. It is hard to recognize in these *tenorino* voices the image of a mature officer, a man whom a mighty figure like *Otello* might reasonably imagine to be his rival in politics and in love. Otherwise, the casting of the smaller roles in both sets is exemplary.

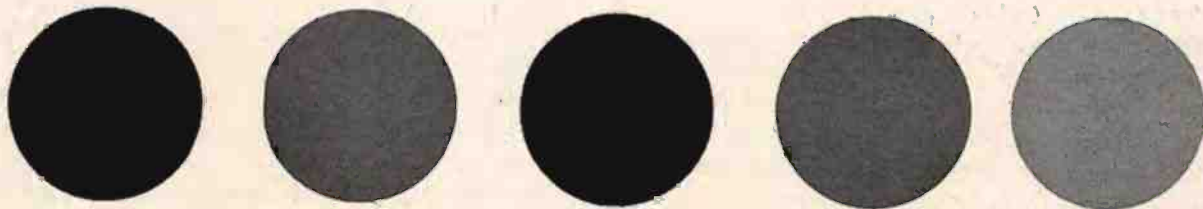
TECHNICALLY, the London and RCA Victor recording teams have done themselves proud. If the London engineers have on occasion managed to capture richer-sounding orchestral sonorities than have their RCA Victor opposite numbers, the margin is very slight. As for the over-all aural perspective, neither set succeeds consistently, in my opinion, in blending the orchestra properly with the voices. To cite one example, the voices of *Otello* and *Desdemona* do not soar over the instrumentation of their love duet; they are enveloped by it instead. Stereo is forcing new listening concepts upon us, and many listeners are learning to accept new standards of balance as the norm. Other listeners, myself included, still hope for a truer representation of opera-house illusion on records in terms of voice-orchestra perspective.

London's ordering of the score on its discs is better planned than RCA Victor's, which has both *Otello-Desdemona* duets split between two sides. There are no other reservations. All things considered, if a choice had to be made, I would choose the London set today and add the RCA Victor as soon as finances allowed.

© VERDI: *Otello*. Mario del Monaco (tenor), *Otello*; Renata Tebaldi (soprano), *Desdemona*; Aldo Protti (baritone), Iago; Ana Raquel Satre (mezzo-soprano), Emilia; Nello Romanato (tenor), Cassio; Fernando Corena (bass), Lodovico; Tom Krause (baritone), Montano; others. Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON OSA-1324 three 12-inch discs \$17.94.

© VERDI: *Otello*. Jon Vickers (tenor), *Otello*; Leonie Rysanek (soprano), *Desdemona*; Tito Gobbi (baritone), Iago; Miriam Pirazzini (mezzo-soprano), Emilia; Florindo Andreolli (tenor), Cassio; Ferruccio Mazzoli (bass), Lodovico; Franco Calabrese (bass), Montano; others. Rome Opera Orchestra and Chorus, Tullio Serafin cond. RCA VICTOR LDS 6155 three 12-inch discs \$20.94.

BEST OF THE MONTH



CLASSICAL

A NEW STANDARD FOR *DAPHNIS AND CHLOE*

An impassioned performance by Munch and his Bostonians

WITH THE new RCA Victor stereo recording of Ravel's complete *Daphnis and Chloe* the Boston Symphony Orchestra reasserts the almost proprietary claim it has had to the score since the days in the early 1930's when the *Suite No. 2* had become established as one of Serge Koussevitzky's favorite showpieces. And the claim is a strong one, for the performance conducted by Charles Munch is a wonderfully impassioned one, and the RCA engineers have captured it in brilliant sound.

Ravel spoke of his *Daphnis and Chloe* dance score as a choreographic symphony, and although he made two separate concert suites that had their premieres even before Diaghilev staged the full ballet in 1912, the grandeur of Ravel's truly symphonic conception can be appreciated only in terms of a complete performance of the music—including the offstage chorus in vocalise, and, for that matter, including the highly evocative wind-machine in Part 2. Full-scale performances of *Daphnis and Chloe* were rare indeed before the Second World War, but since then it has begun to enjoy a vogue of sorts as a gala concert piece, and, since the 1953 London release of a performance in which Ernest Ansermet conducted the Suisse Romande Orchestra, there have been more than half a dozen recordings of the whole score. Among these, the new Munch reading is one of three now available that can be called truly



CHARLES MUNCH
A superb reading of Daphnis

distinguished. Certainly, in terms of theatrical excitement, orchestral virtuosity, and gorgeously high-powered recorded sound, it is decisively the best, for it has a dramatic power that is lacking in Pierre Monteux's recent London recording, and in execution and engineering it far surpasses the well-paced monophonic Mercury recording conducted by Antal Dorati. All the instruments, from Ravel's antique cymbals to bass drum and wind machine, are audible in precisely right measure; the elegance of the flute in the Pan and Syrinx episode has never

(continued overleaf)



been heard to better advantage; and the strings at the climax of the Daybreak music emerge from the stereo speakers with all the lyrical conviction one could ever ask. Similarly, the choral placement and balances have been well managed.

One might have hoped for a somewhat more colorful treatment of the dance contest between Daphnis and Dorcon in Part I and a somewhat less hectic pacing of the final *Danse générale*, but these are minor strictures when gauged against the magnificence of the recorded performance as a whole. The *Danse guerrière* of Bryaxis and the pirates is wonderfully ferocious, and the earthquake music accompanying the intervention of Pan has just the right sense of uncanny menace; and in the Daybreak music Munch and the orchestra manage a beautifully controlled gradual crescendo to a magnificently satisfying climax.

While we have by no means heard the end of major stereo recordings of the complete *Daphnis and Chloe*—Columbia is said to have one on the way from Leonard Bernstein and the New York Philharmonic—there is no question that Munch and the Boston Symphony, and the able RCA Victor engineers, have given us a recording that will hold a place of distinction in the disc literature for a long time to come. *David Hall*

© RAVEL: *Daphnis and Chloe*. Boston Symphony Orchestra and New England Conservatory Chorus, Charles Munch cond. RCA Victor LSC 2568 \$5.98, LM 2586 \$4.98.

THE MOST GLORIOUS HELDENLEBEN IN YEARS

*Ormandy turns out
the finest reading
since Mengelberg*

WHEN IT IS NOT a pompous bore, Richard Strauss's self-glorifying tone poem *Ein Heldenleben* can be tremendously exciting music to hear, and so it surely is in the fine new Columbia recording by Eugene Ormandy and the Philadelphia Orchestra. Not since the legendary versions (Camden 337, Capitol P 8013, both collectors items) by Willem Mengelberg, to whom Strauss dedicated the score, has there been on records a performance of such thrust, such expansive lyricism, such orchestral virtuosity.

Strauss's music no longer has the revolutionary impact it had in 1899, and a wholly convincing performance of *Ein Heldenleben* nowadays requires of a conductor what Virgil Thomson used to call the "wow technique" if the audience is to be won to wholehearted acceptance of Strauss-as-hero on his own terms. Beyond this, the conductor and the orchestral players must be technicians enough and musicians enough to make the score interesting even to those listeners who refuse to be taken in by its theatrics. Fortunately, Strauss gives them more than enough to work with. The expository characterization of the hero can still

be impressive, and the section dealing with his critics can still be delightful as an essay in venomous musical portraiture; even the courtship episode can still come off if played with a certain element of humor. The din of the battle scene is liable to seem a bore, but in the self-quotations and brilliant thematic transformations of material from earlier pages the music becomes thoroughly interesting. The score may be in questionably narcissistic taste, but in a first-class performance one can only marvel at the cunning with which Strauss has woven its fabric.

And here Mr. Ormandy and his men give a superb performance, implemented by recording that is fully on a par with the execution—full-bodied in sound and brilliantly clear in texture. It will, of course, be interesting to hear the forthcoming Capitol *Ein Heldenleben* conducted by Sir Thomas Beecham—the last major recording he made before his death—and the Deutsche Grammophon recording with Herbert von Karajan conducting the Berlin Philharmonic. These versions may offer different and perhaps more refined insights, but they will be remarkable indeed if they surpass the new Ormandy performance in passion, brilliance, and theatrical effectiveness. *David Hall*

© STRAUSS: *Ein Heldenleben, Op. 40*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6249 \$5.98.

✻✻✻✻ JAZZ ✻✻✻✻

CHARLIE PARKER AS COMPOSER

*Cecil Payne and combo
bring new life to six
of Bird's compositions*

UNDER THE TITLE "Cecil Payne Performing Charlie Parker Music," the first newly recorded issue by the Charlie Parker Record Corporation—a company set up by the late alto saxophonist's widow for the proper dissemination on discs of her husband's strikingly original music—is

CECIL PAYNE

Agile with a baritone, tops with Charlie Parker



BUKY GOLDBLATT

given over to an evocative program of six stirring Parker compositions in performances by an accomplished quintet.

The fresh vitality of the bop movement, with its emphasis on improvisations on expanded harmonic and rhythmic lines, is perhaps most perfectly embodied in the music of Parker. His was an approach in which conception and execution were inextricably bound up. As a result, his composed themes have the spontaneity and inevitability of fully extemporised lines and so tend to stimulate the players to solo work of a high order, as they do here. Payne comes across with a series of agile, well-constructed baritone saxophone solos in his guttiest, most blistering manner; trumpeter Clark Terry has rarely produced wittier, more earthily pungent statements; and pianist Duke Jordan's playing is up to the impressive level he established during his days with Parker himself.

Peter J. Welding

© ® CECIL PAYNE: *Cecil Payne Performing Charlie Parker Music*. Cecil Payne (baritone saxophone), Clark Terry (trumpet), Duke Jordan (piano), Ron Carter (bass), Charles Persip (drums). *Cool Blues; Shawnee; Relaxin' at Camarillo*; and four others. CHARLIE PARKER RECORDS PLP 801-S \$4.98, PLP-801 \$3.98.

THE GREAT DJANGO

Twelve previously unreleased numbers by the legendary jazz guitarist

IN ITS STUNNING collection called "Djangology" RCA Victor pays posthumous tribute to Django Reinhardt, the great Belgian-born Gypsy guitarist who remains the only first-rank jazz musician to have reached full artistic maturity outside of the United States. A virtuoso to the tips of his fingers, Reinhardt's career was cut short by his death eight years ago at the age of forty-three, but this disc brings together a dozen characteristic examples of his playing at its most brilliant and graceful, recorded in Italy in 1949 and 1950 but never before released in this country.

Reinhardt first came to the attention of jazz fans in France through his buoyant and imaginatively individual work with the Quintet of the Hot Club, a group that he and the French violinist Stephane Grappelly formed in 1934. These two made up the front line of their remarkable outfit—which must be considered one of the earliest of jazz chamber-music groups—usually with the backing of two rhythm guitars and a bass. The distinctive sound of this unorthodox combination is the very epitome of hot jazz—direct, forceful, slashingly urgent, yet produced with an effortless precision and contrapuntal delicacy equalled only by such later groups as Benny Goodman's small combos of the early 1940's. Reinhardt himself was a great original talent, and he became the first jazz



DJANGO REINHARDT

Brilliant, graceful . . . a master jazz musician

guitarist to take the instrument from its customary anonymous rhythm role and gain it acceptance as a solo instrument, for in his hands it was capable of long-lined improvisations of passionate, thrusting intensity and fluent charm. Such are the defining qualities to be heard from the performances in this remarkable collection of evidence to the enduring stature of a master jazz musician. *Peter J. Welding*

© DJANGO REINHARDT: *Djangology*. Django Reinhardt (guitar), Stephane Grappelly (violin), Gianni Saffred (piano), Carlo Pecori (bass), Aurelio DeCarolis (drums). *Minor Swing; Beyond the Sea; Bricktop; Honeysuckle Rose*; and eight others. RCA VICTOR LPM-2319 \$3.98.

IMPROVISING WITH HANK

Five fine jazzmen have a happy time

AT ITS CORE, jazz is still collective improvisation, and Blue Note's new "Roll Call" release communicates more fully than most recordings the intense pleasure experienced by jazz players in a thoroughly compatible group. The feel of the performances is particularly relaxed for a studio recording, and in their easy atmosphere trumpeter Freddie Hubbard plays with more exciting vigor than on any of his earlier recordings. Hank Mobley has shown a growing maturity of style in the past couple of years, and his playing here is both logical and emotionally powerful. But most of all it is the twenty-three-year-old Hubbard whose work gives the

set distinction, for although he is occasionally undisciplined, he plays with fire, agility, and biting expressive tone.

The rhythm section is nearly perfect. As Hubbard says of drummer Art Blakey, "he fills up the whole



FRANCIS WOLF

FREDDIE HUBBARD AND HANK MOBLEY
Powerful and exciting jazzmen

studio. He makes you open up—he made everyone open up." In contrast to the explosive style of Blakey, Mobley, and Hubbard, the sunny, romping piano playing of Wynton Kelly provides contrasting interludes of relative calm, and Paul Chambers is characteristically thoughtful and firm in his beat in his bass solos. The five originals by Mobley are unpretentious and winningly good-humored. The recording is close-to and intimate. All told, it was a happy day for everybody

Nat Hentoff

© HANK MOBLEY: *Roll Call*. Hank Mobley (tenor saxophone), Freddie Hubbard (trumpet), Wynton Kelly (piano), Art Blakey (drums), Paul Chambers (bass). *Roll Call*; *A Baptist Beat*; *The Breakdown*; and three others. BLUE NOTE 4058 \$4.98.

ENTERTAINMENT

THE UNKNOWN RODGERS AND HART

*Rare and wonderful tunes
from some fine
vocalists*

NO NEED TO hedge: Spruce's new "Rodgers and Hart Revisited" has my vote as the freshest, most imaginative pop disc of the year so far, and I fully expect to be of the same mind come December. For the producers have deliberately slighted the better-known songs of the team in favor of genuine rarities, many of them never recorded before. But no one should think that this is

a compendium of rejects. The high quality that distinguished songs from the partnership of Richard Rodgers and Lorenz Hart shines brightly in all of the selections, with their graceful, warm, unhackneyed melodies shaped to lyrics of uncommon feeling and inventiveness. These are all little gems of song writing, made even more appealing by unfamiliarity.

The recording is also fortunate in its performers. The songs have not, as in most pop LP's, been tailored to fit the vocal style of a particular singer; rather, singers were chosen whose styles fit the songs. Charlotte Rae is fine in *I Blush*, a devilish comment on



LORENZ HART AND RICHARD RODGERS
Unfamiliar gems of warm and rare appeal

King Arthur's court that was cut before *A Connecticut Yankee* opened, and in the tender *Everybody Loves You*, a number cut from *I'd Rather Be Right*. From *Betsy*, Dorothy Loudon sings the plaintive *This Funny World*, which has as lovely a lyric as Hart ever wrote, and, from *I Married an Angel*, she belts out the mocking *At the Roxy Music Hall*. Cy Young's straightforward baritone is especially effective in *Come and Tell Me*, and Danny Meehan's engaging, from-the-heart approach gives just the right quality to an insomniac's love song called *Morning Is Midnight*. Arthur Siegel shows a delightful flair for a clever lyric in his singing, with Miss Loudon, of *Don't Tell Your Folks*. The arrangements of Norman Paris combine musicianship, individuality, and respect for material.

The sound is first-rate, and stereo is employed intelligently. In short, the whole project shows the kind of dedication and daring that are found only too rarely in pop recording. *Stanley Green*

© **RODGERS AND HART REVISITED.** Dorothy Loudon, Danny Mechan, Charlotte Rae, Arthur Siegel, and Cy Young (vocals); orchestra, Norman Paris cond. *Opening of The Garrick Gaities; Come and Tell Me; This Funny World; Send for Me; I Must Love You; Morning Is Midnight; At the Roxy Music Hall; I Still Believe in You; Singing a Love Song; I Blush; How Was I to Know?; Why Do You Suppose?; Everybody Loves You; Like Ordinary People Do.* SPRUCE BB 101 SD \$5.98, BB 101 \$4.98.

WITH JUDY AT CARNEGIE HALL

*A you-are-there
recording that packs
a wallop*

BY ANY STANDARDS it was quite an event—and the Capitol set called “Judy at Carnegie Hall” is quite an album. On the evening of April 23, 1961, the house was filled with an audience that had come to hear a short, plump pop singer go through a program of some twenty-eight songs. But of course there was more to it than that. For the singer was Judy Garland, and the emotions that bind her to her devotees transcend both the quality of her voice and the appeal of her repertoire. What she sings are more than merely “her” songs; these songs are Judy Garland, as personal as entries in a diary. She somehow makes her listeners really want to believe that she is the eternal child yearning wistfully for happiness over the rainbow, or the anguished woman tearing her heart out over the man that got away, or the bubbly schoolgirl telling how she met the man of her dreams during that magical ride on a trolley.

If anyone doubts Miss Garland’s mesmeric effect, this on-the-spot recording should convince them, just as it should convince them that she is now singing at the top of her form. The audience of worshipers need to hear only a few bars of a number before they greet it with cheers of familiar affection; after the number, of course, comes the thunderous ovation. Naturally, the biggest moment of all comes towards the end of the program, when Miss Garland sings *Over the Rainbow*. The orchestral introduction has the faithful cheering for almost a minute; then there is a sudden pause, and Judy says simply, “I know. I’ll sing ‘em all and we’ll stay all night!” She doesn’t—quite—but she does finally sing *Over the Rainbow*, and the crowd roars its approval.

Actually, a Judy Garland song doesn’t have to even make sense, as witness the lyrics of *Rockabye Your Baby with a Dixie Melody*; and no one seems to notice

when she forgets the text of *You Go to My Head*, and improvises, without missing a beat, “I forgot the gold-darned words.” Or at least no one cares; Judy is singing. *Stanley Green*

© **JUDY GARLAND: Judy at Carnegie Hall.** Judy Garland (vocals); orchestra, Mort Lindsey cond. *When You’re Smilin’; Almost Like Being in Love; This Can’t Be Love; Do It Again; You Go to My Head; Alone Together; Who Cares?; Puttin’ on the Ritz; How Long Has This Been Going On?; Just You, Just Me; The Man That Got Away; San Francisco; I Can’t Give You Anything But Love, That’s Entertainment; Come Rain or Come Shine; You’re Never; A Foggy Day; If Love Were All; Zing! Went the Strings of My Heart; Stormy Weather; You Made Me Love You; For Me and My Gal; The Trolley Song; Rockabye Your Baby with a Dixie Melody; Over the Rainbow; Swanee; After You’ve Gone; Chicago.* CAPITOL SWBO 1569 Two 12-inch discs \$11.98.



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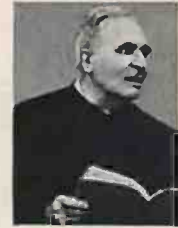


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Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

Ⓢ ADAM: *Giselle*. London Symphony Orchestra, Anatole Fistoulari cond. MERCURY SR 29011 two 12-inch discs \$11.96.

Interest: Ballet staple
 Performance: Energetic
 Recording: Bright and vital
 Stereo Quality: Fine

Adam's complete *Giselle* in a concert version is for a somewhat special taste, but, given the taste, the listener is not likely to go far wrong with this version. The performance is animated, the solo playing admirable, and the rhythmic vitality of Fistoulari's interpretation ever so refreshing, with none of the heavy-handed accentuation sometimes deemed necessary for danced performances. It is an altogether admirable job. W.F.

RECORDING OF SPECIAL MERIT

Ⓢ ALBÉNIZ: *Iberia*. RAVEL: *Rapsodie Espagnole*. Paris Conservatory Orchestra, Jean Morel cond. RCA VICTOR LSC 6094 \$11.96.

Interest: Albéniz masterpiece complete
 Performance: Fine
 Recording: Sumptuous
 Stereo Quality: Excellent

One of the uncontested landmarks of Spanish music is a set of twelve virtuosic piano pieces that Isaac Albéniz collected under the title *Iberia*. Fantastically difficult for the solo instrument, they are rarely heard in their original form; the pieces themselves are, moreover, so enormously evocative and colorful that they seem almost to demand the resources of the modern symphony orchestra.

Conceivably in recognition of this fact, Albéniz made a bare start at orchestration before his final illness caused him to turn the task over to his friend Enrique Fernandez Arbós. Arbós, for reasons that are less than clear, dropped the project after masterly work on five of the pieces. Now, Carlos Surinach, a Spanish composer who has lived in the United States since 1950, has come along to finish the job, and Victor has released the composite score for the first time in stereo.

The recording is unquestionably an exciting one from any point of view. The music is, as ever, breathtakingly spectacular, and Jean Morel and the Paris Conservatory Orchestre have brought to the

music a breadth that makes one quite giddy. The Surinach arrangements, not to deny their skill and effect, jar a little, however. Their use of percussion, in particular, seems a mite overmodern next to the Arbós scoring and, for a number of highly technical reasons, the settings do not quite seem to match. However that may be, this is indeed *Iberia*, and the disc, superbly recorded, is pretty much of a must for any admirer of the score. Ravel's *Rapsodie Espagnol* has been recorded respectably enough. W.F.

Ⓢ BACH: *Organ Works*. *Toccata and Fugue in D Minor* (S. 565); *Pastorale in F Major* (S. 590). *Chorale Preludes: Nun komm' der Heiden Heiland* (S. 659); *Wo soll ich fliehen hin* (S. 646); *Allein Gott in der Höh' sei Ehr* (S. 715). *Fantasia in G Major* (S. 572); *Prelude and Fugue in E Minor* (S. 533). *Chorale Preludes: Allein Gott in der Höh' sei Ehr* (S. 711); *Wachet auf* (S. 645); *Herzlich tut mich verlangen* (S. 727). *Fugue in C Minor* (S. 575). Walter Kraft (organ). Vox ST PL 511.440 \$4.98.

Interest: Fine Bach collection
 Performance: Masterful
 Recording: Bright
 Stereo Quality: Excellent

This comprehensive collection is played on a magnificent Baroque organ built by Andreas Silbermann between 1730 and 1732 at Ebersmunster, in Alsace. The mu-



JEAN MOREL

His Iberia is a thrilling panorama

sic, ranging from the popular *Toccata and Fugue in D Minor* to the never-before-recorded (to my knowledge) *Fugue in C Minor* (S. 575), is played with vitality, excellent phrasing and articulation, and a fine stylistic sense. The liner notes are in French, and the listing of pieces in them is garbled. The recording, except for inner-groove distortion on the last band of

the first side, is very good indeed. I.K.

BACH: *Sinfonias* (see BEETHOVEN).

Ⓢ BACH: *Four Suites for Orchestra*. No. 1 in C Major; No. 2 in B Minor; No. 3 in D Major; No. 4 in D Major. Mainz Chamber Orchestra, Günter Kehr cond. Vox VUX 2000 two 12-inch discs \$5.95.

Interest: Noteworthy Bach
 Performance: Spirited but tense
 Recording: Satisfactory

Like Thurston Dart's discs for L'Oiseau-Lyre, Felix Prohaska's for Bach Guild, and an English production, not yet available in this country, by Colin Tilney for Philharmonic Records, these performances attempt to emulate the stylistic procedures of Bach's day in his four orchestral suites. The most notable difference between these interpretations and the more usual modern ones is the practice of double-dotting in the overtures, a difficult technique to apply with a large ensemble but one that lends great rhythmic vitality to the stately introductions. As heard in these various recordings, including the present one, however, the rapid tempos adopted in such passages rob the music of much of its nobility. Kehr's treatments of the other movements also tend to speed and an excess of nervous energy, but his general style is appropriate and his phrasing careful. The recording could be clever, but it is otherwise satisfactory, and the set is well worth its price. Collectors, however, should be on the watch for a forthcoming set of the Bach suites conducted by Yehudi Menuhin. I.K.

Ⓢ BEETHOVEN: *Piano Concerto No. 5, in E-flat Major, Op. 73* ("Emperor"). Frantisek Rauch (piano); Czech Philharmonic Orchestra, Karel Sejna cond. PARLIAMENT PLP 147 \$1.98.

Interest: Repertoire cornerstone
 Performance: High-class
 Recording: Good but flawed

Were it not for tiny but audible pitch fluctuations from the master tape in at least two places in the final movement, this disc could be rated as best buy, for the veteran Czech pianist Frantisek Rauch brings a splendid lyrical flow to his performance of the solo part, and his playing has all the necessary brilliance without ever becoming hard. The pace of the first movement is a little brisker than is usual, but not disturbingly so. Karel Sejna and the Czech Philharmonic supply zealous support, and the recorded sound, save for the two minor pitch variations, is wholly adequate. D.H.



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RECORDING OF SPECIAL MERIT

© **BEETHOVEN:** *String Quartet No. 11, in F Minor, Op. 95.* **HINDEMITH:** *String Quartet No. 3, Op. 22.* Kroll Quartet. Epic BC 1133 \$5.98.

Interest: Intense string writing
Performance: Topnotch
Recording: Excellent
Stereo Quality: Smooth

The Kroll Quartet has a highly personal and highly effective approach to this Beethoven quartet—an approach rich in dynamic contrast, expansively lyrical, and free enough rhythmically to account for the effect of slightly loosened formal contour. So approached, the work is doubly intense, dramatic, somber. The players have something of the same intensity in Hindemith's rather dour Quartet No. 3, bringing a level of expressivity to the music that lends it new vitality.

This is all very serious, rather disturbing music, but Epic and the Kroll Quartet have jointly done a distinguished job of realizing it on this recording. *W. F.*

© **BEETHOVEN:** *Symphony No. 6, in F Major, Op. 68 ("Pastoral").* Amsterdam Concertgebouw Orchestra, Wolfgang Sawallisch cond. Epic BC 1134 \$5.98.

Interest: Repertoire staple
Performance: Fine
Recording: Good
Stereo Quality: Good

© **BEETHOVEN:** *Symphony No. 6, in F Major, Op. 68 ("Pastoral").* Bamberg Symphony Orchestra, Joseph Keilberth cond. TELEFUNKEN TCS 18048 \$2.98, TC 8048 \$1.98.

Interest: As above
Performance: Sluggish
Recording: Dull
Stereo Quality: Fair

Wolfgang Sawallisch here conducts for Epic one of the better recorded performances of Beethoven's "Pastoral" Symphony. His reading has an easy, gentle warmth and flow; the Concertgebouw Orchestra plays very well; and the recorded sound is fine, with a rich bass and full, solid string tone. The total result is very satisfying, although Sawallisch is not quite so rapturously involved in the music as is Bruno Walter in his magical performance of the score (Columbia MS 6012, ML 5284). Sawallisch, incidentally, repeats the first movement exposition, as does Montoux in his recording of the music with the Vienna Philharmonic Orchestra (RCA Victor LSC/LM 2316).

The Keilberth performance for Telefunken is rather stodgy and routine, with little of the enlivening imagination and insight that mark the best of the competing versions. The recorded sound is thin, with the stereo edition just adequate. *M. B.*

© **BEETHOVEN:** *Symphony No. 7, in A Major, Op. 92.* Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35945 \$5.98.

Interest: Masterwork
Performance: Sluggish
Recording: Distant
Stereo Quality: Spread out

With this release Otto Klemperer has now
OCTOBER 1961

completed his cycle of the Beethoven symphonies for Angel stereo. He first recorded the Seventh Symphony for Angel with the Philharmonia Orchestra about five years ago, and that performance, with its rather plodding tempos throughout, was one of the least satisfying of all his Beethoven readings. This new performance proves one thing, if nothing else: he has not changed his mind in the intervening years about how the music should go. Here is the same deliberation that seemed so odd in his earlier recording. At his slow pace the main theme of the first movement is drained of propulsion and vitality, and the second movement is rather perfunctory; the scherzo is a little better; but in the finale matters again bog down under



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the burden of a lifeless tempo. Klemperer's over-all timing in this new recording, incidentally, is a shade over forty-one minutes; Kleiber, Solti, and Toscanini, in their recordings, take the symphony in under thirty-four minutes.

The quality of the recording is no bargain either, for distant microphoning serves to dim such sparkle as the performance might have retained. In this respect, Klemperer's earlier recording of the work is far superior to the new one, for it, at least, has a more forward, richer, and fuller sound.

Incidentally, it would be interesting to know on what authority Klemperer alters the color of the ending of the slow movement. In the fourth measure from the end of the movement the score clearly indicates that the violins should return to arco bowing after an extended pizzicato passage, with the remaining strings returning to arco bowing in the following measure. Klemperer—as he did in his earlier recording, too—has the strings play pizzicato to the very end of the movement.

Altogether, this is a puzzling and frustrating performance. *M. B.*

RECORDING OF SPECIAL MERIT

© **BEETHOVEN:** *Trio in D Major, Op. 9, No. 2.* **BACH:** *Sinfonias: No. 3, in D Major; No. 4, in D Minor; No. 9, in F Minor.* **SCHUBERT:** *Trio No. 2, in B-flat Major.* Jascha Heifetz (violin), William Primrose (viola), Gregor Piatigorsky (cello). RCA Victor LSC 2563 \$5.98, LM 2563 \$4.98.

© **BEETHOVEN:** *Serenade in D Ma-*

ior, Op. 8. **KODÁLY:** *Duo for Violin and Cello, Op. 7.* Jascha Heifetz (violin), William Primrose (viola), Gregor Piatigorsky (cello). RCA Victor LSC 2550 \$5.98, LM 2550 \$4.98.

Interest: Virtuosos at work
Performance: Brilliant
Recording: Close-to
Stereo Quality: Clear placement

With these two discs the Heifetz-Primrose-Piatigorsky Trio have completed their recording of the five Beethoven string trios. To these are added a little-known Schibert trio, the fascinating and rugged Kodály Duo for Violin and Cello, and a literal transcription for violin, viola, and cello of three Bach sinfonias, or three-part inventions. These last sound surprisingly modern in their new settings and, because of the players' conception, not particularly like Bach at all. The virtuoso playing is quite electrifying, wonderfully precise, except for some unsteady intonation in the cello part of the Schubert, and stylistically elegant, although the rapid tempos in several of the fast movements of the Beethoven and Schubert may not meet with everyone's approval. The recording, close to and on the dry side, is at its best in the more spacious stereo version. *I. K.*

RECORDING OF SPECIAL MERIT

© **BERG:** *Lyric Suite.* **WEBER:** *Six Bagatelles, Op. 9.* Juilliard String Quartet. RCA Victor LSC 2531 \$5.98.

Interest: Twelve-tone masterworks
Performance: Impeccable
Recording: Excellent
Stereo Quality: Fine

Although Arnold Schoenberg was the actual progenitor of the twelve-tone system of composition, his two most celebrated disciples, Alban Berg and Anton von Webern, are, from different points of view, more generally accepted than the master himself—Berg by the public, which has responded most remarkably to a portion of his operatic output, and Webern by a post-World War II generation of young composers that has been strongly influenced by his pointillistic method.

This coupling, then, is valuable quite aside from the pleasure it gives as musical expression, for it offers a succinct illustration of two widely varying methods in which the twelve-tone row may be employed, with entirely disparate expressive results.

The Juilliard Quartet here does its usual high service to contemporary music. Every detail is attended to, every dynamic gradation scrupulously observed. Virtually no other performing chamber organization has the precise feel of this century's music in quite the way the Juilliard players do.

The music is absorbing, the performance topnotch, the recorded sound handsome and live. The release is recommended without qualification. *W. F.*

© **BRAHMS:** *Piano Quartet in G Minor, Op. 25.* Festival Quartet: Szymon Goldberg (violin), William Primrose (viola), Nikolai Graudani (cello), Victor Babin (piano). RCA Victor LSC 2473 \$5.98.

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Interest: Chamber-music gem
Performance: Sterling
Recording: Unresonant
Stereo Quality: Well managed

This wonderfully romantic work, with its spirited and delightful Gypsy rondo, is the first of three written by Brahms for the combination of piano, violin, viola, and cello. The players of the Festival Quartet know exactly what to do with the music, and they give it a reading that is thoroughly virtuosic but never lacking in warmth. The resulting performance is exceptionally satisfying and is a worthy competitor for the excellent performance by Ralph Berkowitz and the Bel Arte Trio (Boston 215 and 1015). The sound is well defined in the stereo version but acoustically dry. I. K.

COWELL: *Symphony No. 7* (see KERR).

DEBUSSY: *Clair de Lune* (see MOZART).

© DVORÁK: *Slavonic Dances: Op. 46, Nos. 1-8, Op. 72; Nos. 1, 2, 5, and 7.* Vienna State Opera Orchestra, Mario Rossi cond. VANGUARD SRV 121 SD \$2.98. SRV 121 \$1.98.

Interest: Effective pieces
Performances: Lively
Recording: Excellent
Stereo Quality: Fine

The exuberant good spirits and disarming charm of Dvořák's *Slavonic Dances* have made them favorites of the lighter repertoire for three-quarters of a century. Mario Rossi gives painstaking attention to them and secures performances of outstanding quality. The recorded sound is excellent, with especially clean and well-balanced stereo reproduction. This is a good bargain indeed. M. B.

© DVORÁK: *Symphony No. 1, in D Major, Op. 60.* Czech Philharmonic Orchestra, Karel Sejna cond. ARTIA ALP 172 \$4.98.

© DVORÁK: *Symphony No. 3, in F Major, Op. 76; Othello Overture, Op. 93.* Czech Philharmonic Orchestra, Karel Sejna and Vaclav Talich cond. ARTIA ALP 171 \$4.98.

Interest: Unfamiliar but worthy
Performances: OK
Recordings: Fair

As has frequently been pointed out, the traditional numbering of the Dvořák symphonies is misleading. Four symphonies, unpublished by the composer, preceded the one commonly called No. 3, and the one called No. 1 was actually his sixth. Some months ago Artia released performances of the four early Dvořák symphonies, and now the company has turned its attention to the two least-known of the composer's numbered and published symphonies.

Dvořák composed the F Major Symphony in his thirty-fifth year. Its original opus number was 24, but then the publisher assigned it the purely arbitrary opus number 76, which has stuck ever since. The general character of the score is pastoral and bucolic. The first three movements have an easy, ingratiating charm, while the last movement is in a more dramatic, fiery vein. Karel Sejna and the

Czech Philharmonic Orchestra give the music an amiable, if rather bland, performance; the recorded sound seems to be a product of the technology of some years ago.

The *Othello Overture*, which fills out the second side, is a dark, brooding score that comes from a much later period in the composer's life. Vaclav Talich brings a deep passion and conviction to it, but, again, the quality of the sound suggests that the recording was made some years ago.

The so-called First Symphony, which followed the F Major Symphony by five years, is a thoroughly mature and finished work, but this is its first performance on LP since Erich Leinsdorf recorded it with the Cleveland Orchestra in the mid-1940's. Sejna conducts what is on the whole a more successful performance than he gives the F Major Symphony. Some rather obvious tape joins in the first and third movements suggest that the recording may derive from 78-rpm originals. The Artia recordings may well be the only ones of these works for some time to come, and despite their shortcomings they are worth hearing. M. B.

FAURÉ: *La Bonne Chanson* (see SCHÖNBERG).

© FAURÉ: *Works for Piano, Vol. 1.* Eight *Pièces Brèves, Op. 84; Nine Préludes, Op. 103. Impromptus: No. 1, in E-flat Major, Op. 25; No. 2, in F Minor, Op. 31; No. 3, in A-flat Major, Op. 34; No. 4, in D-flat Major, Op. 91; No. 5, in F-sharp Minor, Op. 102. Valse Caprice No. 1, in A Major, Op. 30; Barcarolle No. 3, in G-flat Major, Op. 42; Nocturne No. 3, in A-flat Major, Op. 33, No. 3; Barcarolle No. 9, in A Minor, Op. 101.*

Grant Johannesen (piano). GOLDEN CREST CR 4030 \$4.98.

Interest: Fauré for keyboard
Performance: Intelligent
Recording: OK

Gabriel Fauré's piano music, compared to that of such more-celebrated composers of his period as Debussy and Ravel, is relatively unfamiliar to recital audiences and, for that matter, to pianists. This project, then, offers a welcome opportunity to survey an important aspect of one of France's most gifted, if not most innovative, composers for the smaller forms.

Grant Johannesen's performances are, in general, handsomely prepared, sensitive in focus, and perceptive of musical detail. There is an occasional lack of smoothness in the horizontal line, as in the fugue from *Eight Pièces Brèves*, and even Fauré's reserved romanticism may be a shade underscaled in Johannesen's interpretations, but his playing is surely representative, intelligent, and honorable. W. F.

© FELD: *Concerto for Flute and Orchestra.* Jean-Pierre Rampal (flute); Czech Philharmonic Orchestra, Vaclav Jiracek cond. SOMMER: *Antigone: Prelude to Sophocles' Tragedy.* Prague Symphony Orchestra, Vaclav Smetacek cond. SUPRAPHON SUA 10035 \$5.98.

Interest: New Czech composers
Performance: Sounds fine
Recording: Wants depth

Jindrich Feld and Vladimír Sommer are two youngish Czech composers who are,

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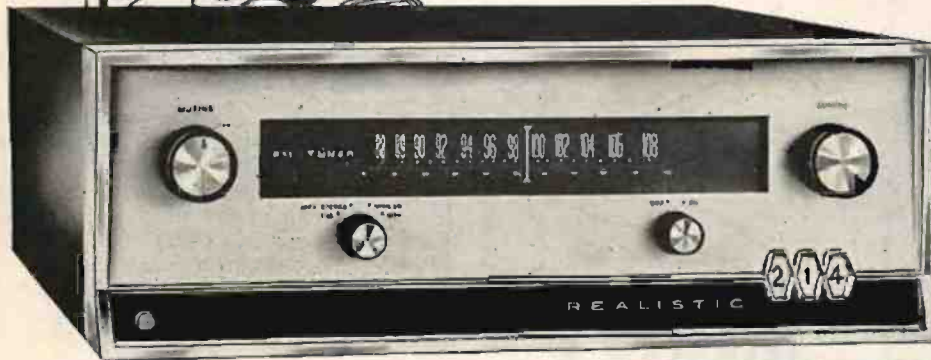
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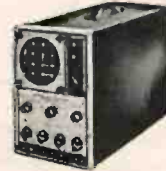
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to judge by the album annotation, rising to leadership in contemporary Czech music. Feld's flute concerto is much, much the longer of the two works; it suffers, as a matter of fact, from considerable over-extension of its essentially pallid musical ideas. Except for a bouncy, Soviet-style finale, the music is generally wanting in charm, grace, impulse or, on the other hand, any genuinely dramatic flair. Although it is most handsomely laid out for the solo flute, the orchestration sounds a little gray, a little gauche.

Sommer's concert overture to *Antigone* has rather more sureness of direction, rather more interesting scoring, and, what is more, authentic theatrical flair. The composer intends it for concert use ex-

clusively; he may well be mistaken. The recording is a bit wan and thin, a bit dated in sound. *W. F.*

© **FRANÇAIX: *Quintet for Winds*. TAFANEL: *Quintet for Winds*. New York Woodwind Quintet. CONCERT-DISC CS 222 \$4.98.**

Interest: French woodwind novelties
Performance: Earnest and musicianly
Recording: Clean
Stereo Quality: Fair enough

The New York Woodwind Quintet maintains here the same high standard of performance that has generally marked its work for Concert-Disc, but it seems to me that the music here adds up to one of the least interesting releases in their series.

The Jean Françaix piece, composed in 1949, seems to me a little aloof and detached even for a composer who is rather noted for these qualities. The sassiness, moreover, which is similarly typical of the composer's music, doesn't come off without a hint of the laborious; the sassing, in sum, seems unenthusiastic.

The Taffanel piece is curio composed by a famous French flutist and orchestra man of the nineteenth century. The work is beautifully set for the instruments and is altogether wonderfully idiomatic, but, at the same time, it is rather short on musical materials that are either urgent or personal. The performances are of high quality and the recording is serviceable. *W. F.*

© **GRIFFIS: *Sonata for Violin and Piano*; *A Set of Eight*. Elliot Griffis and Charlotte Martin (pianos); Joachim Chassman (violin). Educo ECM 4008 \$5.95.**

Interest: Conservative new music
Performance: Seems fine
Recording: Passable

This disc of music by the veteran resident California composer Elliot Griffis (b. 1893) has its peculiar, if extra-aesthetic, fascination. This lies in observing, as the music proceeds, the ends to which the composer will go in studious avoidance of writing a sustained bar of music that might conceivably have been influenced by any musical technique developed in this century. Taken even on its own terms, however, the music recorded here, while academically competent, rarely gives the listener so much as a conservatively appealing turn of phrase. *W. F.*

© **HANDEL: *Royal Fireworks Music*. Wind and brass ensemble, Richard Schulze cond. WOODCOCK: *Concerto in C Major for Soprano Recorder*. Richard Schulze (recorder); Telemann Society Orchestra, Theodora Schulze cond. *Oboe Concerto in E Minor*. Theodora Schulze (oboe); Telemann Society Orchestra, Richard Schulze cond. Vox STDL 500.750 \$4.98.**

Interest: Authentic Baroque instruments
Performance: Wobbly
Recording: Good
Stereo Quality: Good

Listeners familiar only with Sir Hamilton Harty's *Royal Fireworks Suite* or even with the unarranged score of Handel's own orchestral adaptation of this glorious music will be in for a shock when they hear this recording. Handel wrote the work for the official celebration in London of the Peace of Aix-la-Chapelle, in 1749, an occasion that featured a gigantic display of fireworks in Green Park, accompanied by a band consisting of something like a hundred wind, brass, and percussion players. Vox is to be congratulated for their enterprise in trying to let record listeners hear what this cacophony might have sounded like, making use of old instruments as well as reproductions of them and attempting to follow the performance practices of the period. Inasmuch as such instruments are hard to come by, the orchestra in the recording consists of only twenty-one performers, playing on such oddities as valveless trumpets and hunting

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horns, oboes and bassoons with old-style French reeds, and the curious cavalry serpent.

The most obvious shocker in the recording is the pitch of the valveless instruments, whose natural tones are sometimes startlingly out of tune to present-day ears. Handel's original band probably sounded just as dissonant, but it seems more than doubtful that the performance standards of Handel's day are matched on this record. Granted that modern performers find these instruments exceedingly difficult to play, the general effect is not unlike a high-school band at its first or second practice session. Attempts at precision are hit or miss, brass bloopers abound, and there is little differentiation of dynamics or shading. Some eighteenth-century practices, such as double-dotting in the overture and the addition of ornaments, are followed, but the over-all effect of the performance is sadly fousquare, not at all stylish, and uncommunicative of any musical import or nobility. To hear this joyous score played in the royal manner it deserves, the recording by the English company Pye (available in some specialty stores or by import), is infinitely more convincing and enjoyable, not only for its efforts to be authentic stylistically and for its use of a weightier band (seventy-three instruments, albeit modern ones) but for the enthusiasm and refinement of the performance.

The two concertos by Robert Woodcock, an English contemporary of Handel's, are pleasant fillers, and the playing is adequate if somewhat slipshod in ensemble. Vox has also included on the disc a demonstration track illustrating the use of the ancient versus modern instruments and the double-dotting principle. The sound is full and brilliant. I. K.

© **HANDEL: Trio Sonatas for Two Oboes and Continuo: Sonata No. 3, in B-flat Major; Sonata No. 2, in D Minor; Sonata No. 6, in D Major; Sonata No. 4, in F Major.** Melvin Kaplan and Ronald Roseman (oboes), Morris Newman (bassoon), Albert Fuller (harpichord). WASHINGTON WR 420 \$4.98.

Interest: Early Handel
Performance: Skillful
Recording: Good

The four trio sonatas recorded here are part of a set of six, listed without any opus number and often described as having been composed in 1696. Since Handel was only eleven years old at that time, it is fairly certain that the correct date must be at least a few years later, for these are no student compositions. The works are quite traditional in form and in their Italian influence, but they make a fine addition to the Handel discography, especially with the high standard of performance that may be heard here. The recording is more than satisfactory. I. K.

© **HAYDN: Horn Concerto No. 2, in D Major; Trumpet Concerto in E-flat Major.** Rolf Lind (horn), Adolf Scherbaum (trumpet); NDR Symphony Orchestra, Christoph Stepp cond. **MOLTER: Clarinet Concerto No. 3, in G Major.** Jost Michaels (clarinet); Munich Chamber Orchestra, Hans Stadlmair cond. ARCHIVE ARC 73151 \$6.98. ARC 3151 \$5.98.

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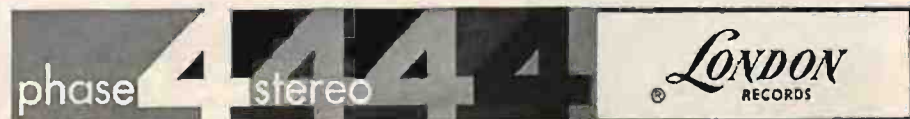
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Interest: Early clarinet concerto
Performance: Mostly excellent
Recording: Superior
Stereo Quality: Natural

Johann Melchior Molter (1695-1765), who spent most of his life as Kapellmeister at the court of the Margrave in his native Baden-Durlach, was one of the first composers to write for clarinet. The concerto recorded here, while certainly not profound, has considerable charm and is unusual in its use of the instrument's highest register. Both Haydn concertos are more familiar, especially the one for trumpet, which has been recorded several times. The performances are outstanding, except for that of Adolf Scherbaum, who on other discs has shown himself to be a first-class virtuoso but here seems strangely erratic technically, possibly because of the trumpet used. The sound in both mono and stereo is exceptionally clean and natural. *J. K.*

Ⓜ **HAYDN: Piano Sonata: No. 21, in C Major; No. 22, in E Major; No. 36, in C-sharp Minor; No. 50, in C Major.** Artur Balsam (piano). WASHINGTON WR 432 \$4.98.

Interest: Neglected Haydn
Performance: Traditional
Recording: Satisfactory

Artur Balsam's third volume of these neglected Haydn piano sonatas includes only one that is otherwise in the LP catalogue—the Sonata No. 50, which has also been recorded by Nadia Reisenberg. The performances on this disc are, in general, good ones, although the pianist does not concern himself with the proper classical execution of many ornaments and appoggiaturas, and although his readings might have been more attractive for somewhat less emotional restraint. There could be more humor, for example, in the third movement of the Sonata No. 50. The sound of the piano is warm and clean. *J. K.*

HINDEMITH: String Quartet No. 3 (see BEETHOVEN).

Ⓜ **JANNEQUIN: Choral Works.** *Chant des oiseaux; Ou mettre l'on un baiser; Chantons, sonnons trompettes; La plus belle de la ville; Ce sont gallans; Petite Nymphé Folastre; Réconfortez le petit cœur de moi; Quant je bois du vin claret; Au joli jeu; La Guerre; Assouvi-suis; Ouvez l'huïs; Quant j'étais quinze heures; Sur l'aribépin; Hélas mon Dieu; Bel aubépin; Pleut à Dieu; Si Dieu voulait.* Montreal Bach Choir Society, George Little cond. Vox STDL 500710 \$4.98.

Interest: Renaissance ditties
Performance: Not à la mode
Recording: Fine
Stereo Quality: Spacious

Clément Jannequin (ca. 1475-1560), is best known today for his charming secular part-songs. Several of these are programmatic, as, for example, the *Chant des oiseaux*, with its bird calls, and *La Guerre*, with its imitations of fanfares, alarms, drumbeats, and sounds of conflict. A disc devoted to this Renaissance composer is unusual, and eighteen examples of his music sung with such fine diction and spirit as they are here are worth attention.

Unfortunately, these songs should be sung by a much smaller body of singers, for this is not choral music, as the jacket implies. What is to be heard here is enjoyable enough, but the performances are entirely typical of a conventional choral approach. The quality and spread of the stereo sound is excellent. *J. K.*

KODALY: Duo for Violin and Cello (see BEETHOVEN).

Ⓜ **LALO: Symphonie Espagnole, Op. 31. TCHAIKOVSKY: Sérénade Mélancolique.** Leonid Kogan (violin); Philharmonia Orchestra, Kiril Kondrashin cond. ANGEL S 35721 \$5.98.

Interest: Violin bonbons
Performances: OK
Recording: Not too good
Stereo Quality: Fair

This is Leonid Kogan's second recording for Angel of Lalo's *Symphonie Espagnole*. As in his earlier performance (Angel 5508), he includes all five movements of the score, but there is little dash and fire to his playing, and the recorded sound is harsh and poorly balanced. The Tchaikovsky trifle that fills out the second side fares better in both performance and recording, but the disc as a whole must be counted a disappointment. *M. B.*

RECORDING OF SPECIAL MERIT

Ⓜ Ⓜ **LISZT: Hungarian Coronation Mass.** Irén Szeesödy (soprano), Magda Tiszay (contralto), József Simándy (tenor), András Faragó (bass); chorus and orchestra, János Ferencsik cond. DEUTSCHE GRAMMOPHON SLP M 138668 \$6.98, LPM 18668 \$5.98.

Interest: First recording
Performance: Good
Recording: Very good
Stereo Quality: Very good

Liszt composed this setting of the Mass for the coronation of Emperor Franz Joseph as King of Hungary in 1867. Then it was received with flaming enthusiasm, but it quickly fell into neglect. This first recording was taped last year by Deutsche Grammophon engineers in St. Matthias Church, Budapest, scene of the score's first performance.

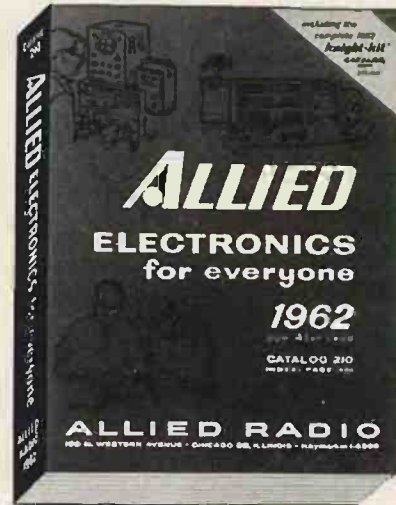
A romantic, even grandiloquent cyclic score in the idiom of Liszt's symphonic poems, it is harmonized and orchestrated with transparent clarity for chorus and orchestra, which carry the burden, the vocal soloists being limited to the introduction of sections and very brief solos, never of aria length. There are, however, two extended violin solos, which in the recording are beautifully played by the unnamed concertmaster. There is more skill than feeling in all this, but the work is undeniably effective when it is as well performed and recorded as it is here. *G. J.*

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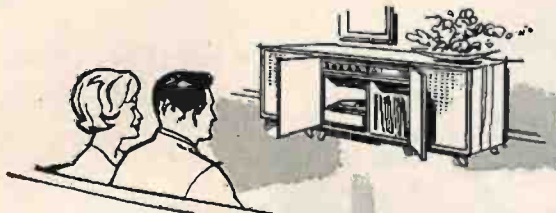
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berian musical eroticism in its original version for string sextet; my preference, however, is for the string-orchestra version, which seems to me decidedly more appropriate for communicating the pre-expressionistic intensity that is, to my way of thinking, the work's single justification for enduring. The Marlboro performance is adequately representative of the sextet version, although it sheds no new light, contributes no exceptional point of view. Martial Singher brings his admirable stylistic probity to the Faure cycle and sings well, save for a certain tautness of sound as he moves upward in range. *W. F.*

SCHUBERT: Trio No. 2 (see BEE-THOVEN).

RECORDING OF SPECIAL MERIT

© **SCHUMAN: Symphony No. 3.** New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6245 \$5.98.

Interest: Brilliant
Performance: Near perfection
Recording: Excellent
Stereo Quality: Just right

A listener's most immediate reaction on hearing William Schuman's precocious, brilliant and extremely appealing Third Symphony after the passage of a length of time is likely to be a mild sense of surprise, mingled with nostalgia, that American composers for the most part simply do not write music like this any more. For the work, by current standards, has a heart-on-sleeve lyricism, a buoyant optimism, a sassy brashness that has all but disappeared from the more recent academics.

The symphony dates from 1941, when Schuman, at thirty-two, was still quite distinctly under the influence of the harmonic attitudes, and, somewhat less markedly but just as surely, the long-lined melodic manner of Roy Harris. But Schuman had already surpassed Harris in contrapuntal dexterity and instrumental expertise. Add to these factors a developing stylistic manner of considerable personality and you have one of the finest of American symphonies.

Leonard Bernstein's performance is full of the singular know-how and vitality that he brings to American music of this sort, and the New York Philharmonic plays with uncommon virtuosity, well recorded by Columbia. *W. F.*

SOMMER: Antigone (see FELD).

STRAUSS: Ein Heldenleben (see p. 70).

© **SURINACH: Concerto for Orchestra.**

ALBÉNIZ-ARBÓS: Navarra. GRANADOS-GRIGNON: Oriental; Andalusia; Rondalla. L'Orchestre Radio-Symphonique de Paris, Carlos Surinach cond. MONTILLA FM 168 \$5.95.

Interest: Spanish potpourri
Performance: Adequate
Recording: Only fair
Stereo Quality: So-so

The most recent and most substantial work on this disc is Carlos Surinach's orchestral concerto, which was composed in 1958. There is much to admire in the generally high level of its craftsmanship. Its

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RAVEL: *Daphnis und Chloe* (see p. 69).

RAVEL: *Jeux d'eau; Albovada del gracioso; La valse des cloches* (see MOUS-SORGSKY).

⑤ RAVEL: *Piano Concerto in D Major (for the Left Hand)*. PROKOFIEV: *Piano Concerto No. 3, in C Major*. John Brown-
ing (piano); Philharmonia Orchestra,
Erich Leinsdorf cond. CAPITOL SP 8545
\$5.98.

Interest: Brilliant concertos
Performance: Highly polished
Recording: Excellent
Stereo Quality: Good

This Capitol disc is uncommonly desir-
able on at least two counts. First, it brings
under a single sleeve two twentieth-cen-
tury piano concertos that are among the
few to have earned places in the stand-
ard repertoire. Second, it offers these
works in readings by John Browning, who
is one of the most talented and fastest-
growing of the newer American pianists.

Browning's work here may disappoint
listeners who want emphasis on the more
romantic aspects of the two works in-
volved, for he plays them with a coolness
of lyric sentiment that is quite devoid of
gushy excess. He plays, in fact, like a child
of his century. The rhythmic animation of
the music is accurately, intuitively felt and
is communicated with brilliant virtuosity.
Erich Leinsdorf's accompaniments are
clean and musicianly, if, perhaps, a bit
stolid and square of phrase in the Ravel.
IV. F.

RAVEL: *Rapsodie Espagnole* (see AL-
BÉNIZ).

⑥ RAVEL: *Trio in A Minor*. SHOSTA-
KOVICH: *Trio in E Minor*. Czech Trio
SUPRAPHON SUA 10019 \$5.98.

Interest: Modern chamber works
Performance: Good
Recording: OK

All told, this disc is a satisfactory projec-
tion of two reputable twentieth-century
chamber works. The Ravel, particularly, is
characterized here by a lovely string
sound, a good sense of color, and general
sensitivity, although the players do let
some of the soft, slow music attenuate
nearly to the point of evaporation.

As a piece of music, the Shostakovich
trio is by no means to my own taste, for
save in the rather lugubrious and hulking
dirge movement the composer is almost
entirely preoccupied with exploiting his
wrong-note-I-fooled-you manner—a man-
ner that has clearly not stood the test of
time. The work is quite well played. IV. F.

RIEGGER: *Concerto for Piano and Wind
Quintet* (see POULENC).

⑦ SCHOENBERG: *Verklärte Nacht, Op.
4*. FAURÉ: *La Bonne Chanson, Op. 61*.
Marlboro Music Festival Sextet; Martial
Singher (baritone), Richard Goode (pi-
ano). COLUMBIA MS 6244 \$5.98.

Interest: Fine chamber music
Performance: Generally good
Recording: Competent
Stereo Quality: Adequate

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dola Song No. 3, Op. 62, No. 5; Spring Song, Op. 62, No. 6; Venetian Gondola Song No. 2, Op. 30, No. 6; Tarantella, Op. 102, No. 3; Sadness of Soul, Op. 53, No. 4; Duet, Op. 58, No. 6; Spinning Song, Op. 67, No. 4; May Breezes, Op. 62, No. 1; Fleecy Cloud, Op. 53, No. 2; The Joyous Peasant, Op. 102, No. 5. Guiomar Novaes (piano). Vox STPL 512.000 \$4.98.

Interest: Romantic miniatures
Performance: Beautiful
Recording: Brilliant
Stereo Quality: Excellent

Guiomar Novaes has included most of the perennial favorites among Mendelssohn's *Songs Without Words* in this Vox collection. Their names—*Spring Song*, *The Joyous Peasant*, and so on—were, incidentally, not given them by Mendelssohn but were added by the publisher and have stuck ever since. Miss Novaes' playing is quite remarkable—warm, sincere, and, as might be expected from this fine artist, delicately improvisational in spirit. The piano sound is very good. *J. K.*

MOLTER: *Clarinet Concerto* (see HAYDN).

RECORDING OF SPECIAL MERIT

© © **MOUSSORGSKY:** *Pictures at an Exhibition*. RAVEL: *Jeux d'eau*; *Alborada del gracioso*; *La vallée des cloches*. Rudolf Firkusny (piano). DEUTSCHE GRAMMOPHON SLPM 138679 \$6.98, LPM 18679 \$5.98.

Interest: Keyboard fireworks
Performance: Very good
Recording: Good
Stereo Quality: OK

All the music on this disc is such as will show off a virtuosic keyboard technique at the same time that it communicates its message, and although one does not ordinarily think of Rudolf Firkusny as such a performer, he proves that he can hold his own with the best of the showmen. His *Pictures at an Exhibition* has all the power and pyrotechnics anyone could wish, but it is also fanciful and light, with appropriate flashes of humor. If Firkusny does not build "The Great Gate at Kiev" to quite the shattering climax achieved by either Horowitz (RCA Victor LM 2357) or Richter (Columbia ML 5600), his reading nevertheless rounds off the performance in exciting fashion.

The recording here and in the three Ravel pieces—with which Firkusny is equally successful—maintains the rather distant perspective that Deutsche Grammophon seems to prefer. There is very little to choose between the stereo and mono versions except that the mono seems to be slightly brighter. *M. B.*

RECORDING OF SPECIAL MERIT

© © **MOZART:** *Flute and Harp Concerto in C Major* (K. 299); *Flute Concerto No. 2, in D Major* (K. 314); *Andante in C Major, for Flute and Orchestra* (K. 315). Aurèle Nicolet (flute), Rose Stein (harp); Munich Bach Orchestra, Karl Richter cond. TELEFUNKEN TCS 18045 \$2.98, TC 8045 \$1.98.

Interest: Masterful Mozart
Performance: Delightful

Recording: Excellent
Stereo Quality: Fine

All three of these gracious works, written in 1778 by the twenty-two-year-old Mozart, receive absolutely enchanting performances on this disc. If the Flute and Harp Concerto is not the most towering of Mozart's composition, the Flute Concerto No. 2 is one of the most exhilarating, provided, however, that the interpretation is sufficiently sparkling. Aurèle Nicolet gives the music just the sort of treatment it



RUDOLF FIRKUSNY

Power, pyrotechnics, and a sense of humor asks. His virtuosity is astounding; his tone is purity itself; and in point of lightness, humor, and charm it is hard to imagine more delectable playing. Rose Stein, his partner in the double concerto, is first-rate, and both artists receive sensitive, stylish support from Karl Richter and the Munich players. The recording, both in mono and in stereo, matches the quality of performance. The low price makes this disc a remarkable buy. *J. K.*

MOZART: *Quintet in E-flat Major* (see BEETHOVEN).

© **POULENC:** *Sextet for Piano and Winds*. RIEGGER: *Concerto for Piano and Woodwind Quintet, Op. 53*. The New York Woodwind Quintet, Frank Glazer (piano). CONCERT-DISC CS 221 \$4.98.

Interest: Moderns and winds
Performance: Musicianly
Recording: OK
Stereo Quality: Unexceptional

Both of the contemporary works on this disc are expertly scored and eminently listenable, if, to my mind, rather unexceptional examples of their composers' music.

The Poulenc sextet, composed in the early 1930's, is the product of its composer's most pungent sweet-and-sour period; the warmth that pervades his more recent vocal music is here only a sort of acerbic sentimentality—if there is any such thing. The music is ever fluent, ever pretty, but somehow ever disheartening.

The Riegger piece, which dates from 1953, is spare, rather perfunctorily contrapuntal, vaguely atonal, and somber to a fault. But it blazes with Riegger's particular integrity and dedication and surely deserves all respect.

The performances are musicianly and extraordinarily sensitive; the recording serves. *W. F.*

PROKOFIEV: *Piano Concerto No. 3* (see RAVEL).

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THE WHITE HORSE INN by BENATZKY — STOLZ — GILBERT — GRANICHSTAEDTEN and PAGANINI by FRANZ LEHAR. "The White Horse Inn"—Ensemble and Chorus of the Vienna Opera, Vienna State Opera Orchestra. "Paganini"—Ensemble and Chorus of the Vienna Opera, Vienna State Opera Orchestra. WST 14148 (Stereo). XWN 18967 (Monaural).

VICTORIA AND HER HUSSAR and **FLOWER OF HAWAII** by PAUL ABRAHAM. Ensemble and Chorus of the Vienna Opera, Vienna State Opera Orchestra. WST 14146 (Stereo). XWN 18965 (Monaural).

THE MERRY WIDOW and **THE COUNT OF LUXEMBURG** by FRANZ LEHAR. "The Merry Widow"—Ensemble and Chorus of the Vienna Opera, Vienna State Opera Orchestra. "The Count of Luxemburg"—Ensemble and Chorus of the Vienna Opera, Vienna State Opera Orchestra. WST 14145 (Stereo). XWN 18964 (Monaural).

COUNTESS MARIZA and **CZARDAS PRINCESS** by EMMERICH KALMANN. Ensemble and Chorus of the Vienna Opera, Vienna State Opera Orchestra. WST 14147 (Stereo). XWN 18966 (Monaural).

LOLLYPOPS FOR BIG BRASS BAND. Tritsch-Tratsch Polka (J. STRAUSS); Wien, Wien nur du Allein; Dixie; In a Persian Market; Military March (F. SCHUBERT); Can Can (J. OFFENBACH); Gaudeamus Igitur; Husarengalopp; Draussen in Sievering; Hallelujah Chorus from "Messiah" (HANDEL). The Deutschermeister Band: Julius Hermann, Conductor. WST 15058 (Stereo). XWN 6124 (Monaural).

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Hermann Scherchen conducts: **HANDEL—WATER MUSIC.** The Vienna State Opera Orchestra. WST 14142 (Stereo). XWN 18961 (Monaural).

Hermann Scherchen conducts: **GLORIA.** VIVALDI: Vienna Academy Chorus with the Vienna State Opera Orchestra. WST 14139 (Stereo). XWN 18958 (Monaural).

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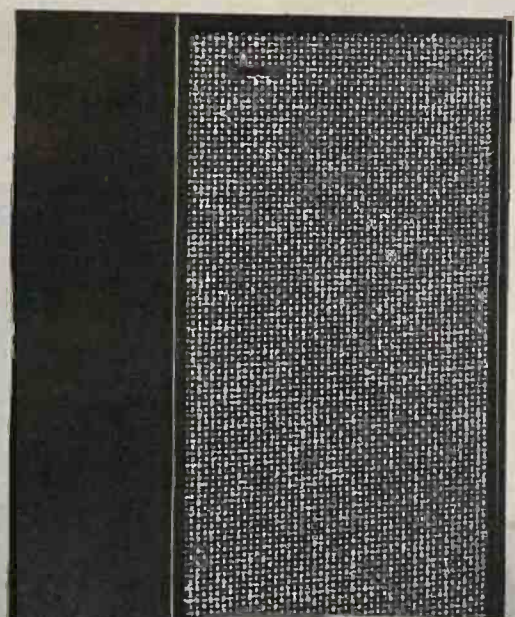
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heavily Spanish rhythmic, melodic, and harmonic accents are expertly scored, but the work seems to me to suffer somewhat from an unduly fragmentary melodic structure. Surinach most surely knows how his own piece goes, but the remainder of the disc seldom surpasses the ordinary from any point of view. **W. F.**

Ⓢ Ⓜ **SZYMANOWSKI: *Stabat Mater*, Op. 53.** Maria Kuminska (soprano), Krystyna Szczepanska (alto), Andrzej Hiolski (baritone); Warsaw Philharmonic Symphony Orchestra, Witold Rowicki cond. **Symphony No. 3, Op. 27 ("A Song of Night").** Stefania Woytowicz (soprano), Krakow State Philharmonic Orchestra and Choir, Witold Rowicki cond. BRUNO BR 23010 \$1.98.

Interest: First recordings
Performance: Excellent
Recording: Second-rate

Post-romanticism and impressionism met felicitously in the art of the Polish composer Karol Szymanowski (1882-1937), whose music was just beginning to win international recognition at the time of his death.

Szymanowski composed his Third Symphony in 1915, during the First World War. In its formidable scoring for an enormous orchestra, soprano, and chorus, in its use of an ancient oriental poem, in its vaporous mysticism and coloristic effects the work is somewhat reminiscent of Mahler's *Das Lied von der Erde*. It is very effective, orchestrated with subtlety and resourcefulness, with the chorus used almost instrumentally in an atmospheric manner that has since been embraced by Hollywood.

Like the symphony, the *Stabat Mater* is highly individual. Dating from 1928, this was Szymanowski's first venture into sacred music. The work, set to a Polish translation of the Latin text, consists of six sections. It is highly emotional music, with a stronger national feeling than is to be found in much of the composer's earlier work, devotional in spirit but remote from liturgical traditions.

The singers and orchestra are excellent in both works, but, unfortunately, the orchestral sound is considerably dimmed by dull and distant reproduction. The true source of the recording—Polskie Nagrania—is nowhere mentioned. **G. J.**

TAFFANEL: *Quintet for Winds* (see FRANÇAIX).

Ⓢ Ⓜ **TCHAIKOVSKY: *Pique Dame*.** Georgi Nelepp (tenor), Herman; Andrei Ivanov (baritone), Tomsy; Pavel Lisitsian (baritone), Yelersky; Eva Smolenskaya (soprano), Lisa; Eugenia Verbitskaya (mezzo-soprano), Countess; and others. Chorus and Orchestra of the Bolshoi Theatre, Moscow, Alexei Melik-Pashayev cond. ARTIA MK 207C three 12-inch discs \$14.94.

Ⓢ Ⓜ **TCHAIKOVSKY: *Pique Dame* (excerpts).** Valeria Heybalova (soprano), Lisa, Alexander Marinkovich (tenor), Herman Melanie Bugarinovich (mezzo-soprano), Countess. ***Eugene Onegin* (excerpts).** Valeria Heybalova (soprano), Tatiana; Dushan Popovich (baritone), Onegin; Drago Startz (tenor), Lenski. Chorus and Orchestra of the National Opera, Belgrade, Kreshimir Baronovich and Oscar Danon cond. LONDON OS 25205 \$5.98.

Interest: Tchaikovsky's operatic best
Performance: Variable
Recording: Decent to passable
Stereo Quality: Static (London)

The Artia version of Tchaikovsky's *Pique Dame* is not a new recording; it was released here about seven years ago as Concert Hall 1305 and was then withdrawn. Now it is back, on somewhat clumsily packaged discs imported from Russia, with helpful English notes but only a Russian



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libretto. The sound is muddy, and loud passages are often distorted. From the technical point of view, the London excerpts from a more modern recording made in Yugoslavia, along with similar excerpts from *Eugene Onegin*, is much superior, but the Russian set has the power of authenticity, and for all its technical shortcomings makes a more vivid and convincing impact. **G. J.**

TCHAIKOVSKY: *Sérénade Mélancolique* (see LALO).

Ⓢ Ⓜ **TCHAIKOVSKY: *Symphony No. 4, in F Minor*, Op. 36.** Suisse Romande Orchestra, Robert Denzler cond. RICHMOND S 29082 \$2.98, B 19082 \$1.98.

Interest: Standard symphony
Performance: Quite good
Recording: Fine
Stereo Quality: Excellent

This low-price Richmond issue offers a performance of Tchaikovsky's Fourth Symphony that is far and away superior to London's own higher-price version by Albert Wolff and the Paris Conservatory Orchestra. Denzler has a firm, extroverted, exciting conception of the music; the Suisse Romande Orchestra plays exceedingly well for him; and the sound, in both mono and stereo, is fine. This is one of the better recordings of the work and a decided bargain. **M. B.**

VERDI: *Otello* (see p. 68).

Ⓢ Ⓜ **VIVALDI: *Concerto in C for Piccolo, Strings, and Continuo* (P. 79); *Trio in G Minor for Violin, Lute, and Continuo* (P. p. 7, No. 2); *Concerto in B-flat Major for Strings and Continuo* (P. 110); *Concerto in F for Flute, Oboe, Violin, Bassoon, and Continuo* (P. 323); *Sonata in G for Two Violins and Continuo* (P. p. 7 No. 4). F. William Heim (piccolo); Joseph Ladone (lute); Julius Baker (lute); Harry Shulman (oboe); Anthony Checchia (bassoon); Max Goberman and Fred Mau-**

zella (violins); Jean Schneider (cello); Eugenia Earle (harpsichord); New York Sinfonietta, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES, Vol. 1, No. 9.

⑤ ⑥ **VIVALDI: Concerto in F Major for Three Violins, Strings, and Continuo (P. 278); Concerto in G Minor for Flute, Oboe, Violin, Bassoon, and Continuo (P. 403); Concerto in C Minor for Strings, and Continuo (P. 438); Concerto in C Major for Mandolin, Strings, and Continuo (P. 134); Concerto in B-flat Major for Strings and Continuo (P. 363).** Sonya Monosoff, Nadia Koutzen, Ariana Bronne, and Max Goberman (violins); Julius Baker (flute); Harry Shulman (oboe); Anthony Checchia (bassoon); Jean Schneider (cello); Sol Goichberg (mandolin); Eugenia Earle (harpsichord); New York Sinfonietta, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES, Vol. 1, No. 10.

⑤ ⑥ **VIVALDI: Concerto in G Major for Two Mandolins, Strings, and Organ (P. 133); Concerto in D Major for Flute, Oboe, Violin, Bassoon, and Continuo (P. 207); Concerto in A Major for Viola d'Amore, Strings, and Continuo (P. 233); Sonata in C Minor for Violin, Cello, and Continuo (P. p. 7 No. 1).** Sol Goichberg and May Zelnick (mandolins); Julius Baker (flute); Harry Shulman (oboe); Anthony Checchia (bassoon); Walter Trampler (viola d'amore); Felix Galimir and Max Goberman (violins); Jean Schneider and Charles McCracken (cellos); Eugenia Earle (harpsichord and organ); New York Sinfonietta, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES, Vol. 1, No. 11.

⑤ ⑥ **VIVALDI: Concerto in G Major for Two Violins, Two Cellos, Strings, and Continuo (P. 135); Concerto in D Major for Flute, Strings, and Continuo (P. 436); Concerto in E Minor for Strings and Continuo (P. 127); Concerto in C Major for Bassoon, Strings, and Continuo (P. 50).** Felix Galimir and Nadia Koutzen (violins); Charles McCracken and Thaddeus Brys (cellos); Harold Jones (flute); Leonard Sharrow (bassoon); Eugenia Earle (harpsichord); New York Sinfonietta, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES, Vol. 1, No. 12.

⑤ ⑥ **VIVALDI: Concerto in C Minor for Two Violins, Strings, and Continuo (P. 436); Concerto in C Major for Flute, Oboe, Violin, Bassoon, and Continuo (P. 82); Concerto in F Major for Viola d'Amore, Two Oboes, Bassoon, Two Horns, and Continuo (P. 286); Concerto in D Major for Strings and Continuo (P. 197).** Helen Kwalwasser, Nadia Koutzen, and Max Goberman (violins); Julius Baker (flute); Harry Shulman, Leonard Arner, and Harry Smyles (oboes); Anthony Checchia (bassoon); Jean Schneider (cello); Claire Kroyt (viola d'amore); Joseph Eger and Donald Corrado (horns); Eugenia Earle (harpsichord); New York Sinfonietta, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES, Vol. 2, No. 1. All albums by mail order only, 150 West 82nd St., New York 24, N. Y. \$8.50 (subscription), \$10.00 (non-subscription).

Interest: For the Vivaldi lover
Performance: Average
Recording: Unresonant
Stereo Quality: Very good

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of equal value, and some merely repeat standard Baroque formulas. But there is a wealth of fascinating music on these five records, notably the dramatic Concerto in B-flat Major for Strings and Continuo (P. 410); the delightful Mandolin Concerto in C Major (P. 134); the Concerto in F Major (P. 278), with its intriguing interplay for the three solo violins; the Concerto in G Major (P. 135), with its unusual combination of two violins and two cellos; and the Concerto in F Major (P. 286), in which the viola d'amore is contrasted with two oboes and two horns. The styles range from the earlier polyphonic technique of such a work as the Concerto for Strings in E Minor (P. 127) to the *galant* manner of the Bassoon Concerto in C Major (P. 50).

As in the earlier volumes, Max Goberman leads vigorous, spirited, incisive performances. His instrumentalists are fine players, if not always consistent in their embellishments. For instance, cadential trills are sometimes added but just as often omitted, and phrasings are too often treated in long, soggy lines rather than articulated tautly according to Baroque usage. But while the stylistic inconsistency is unfortunate, the playing on the whole is quite good, though more polished in the orchestral works than in the chamber concertos and sonatas. The albums include complete miniature scores as well as extensive program annotations. The sound, in general, is unresonant, dry, and slightly strident, but most of the balances are good, and the stereo is natural. *I. K.*

RECORDING OF SPECIAL MERIT

© **VIVALDI: *The Four Seasons***. Virtuosi di Roma, Renato Fasano cond. ANGEL S 35877 \$5.98.

Interest: Baroque favorite
Performance: Exquisite
Recording: Rich-sounding
Stereo Quality: Ideal

By the latest count, there are now sixteen versions, twelve in stereo, of Vivaldi's remarkable *The Four Seasons*, but it is hard to imagine a more persuasive, technically more accomplished, or more attractively recorded treatment than that offered on this recording, taken from the Angel album of the complete Opus 8. The fourteen brilliant instrumentalists of the Virtuosi di Roma approach the music with boldness and exuberance, but their playing is superbly controlled and almost unbelievably precise. Fasano's attractive conception flows between the extremes of classical rigidity and excessive romanticism. His tempos are relaxed and natural, and in the rich recorded sound the string groups and harpsichord are always in excellent balance. *G. J.*

© **WAGNER: *Overture to Des Fliegende Holländer; Overture to Tannhäuser; Tristan und Isolde; Prelude to Act I. Die Meistersinger; Prelude to Act I. Czech Philharmonic Orchestra***, Franz Konwitschny cond. PARLAMENT PLP S 153 \$2.98.

Interest: Wagneriana
Performance: Solid
Recording: Good
Stereo Quality: Good

In this recording Franz Konwitschny once

more proves to be a very capable conductor of Wagner's music. His tempos are invariably well chosen; his orchestral balances and dynamics and his sense of drama are noteworthy. The excerpts from *Tristan und Isolde* and *Der Fliegende Holländer* are particularly satisfying. These may not be performances of dazzling virtuosity, but the disc is good value, and the stereo sound is thoroughly adequate. *G. J.*

© **WAGNER: *Complete Piano Works***. Bruce Hungerford (piano). BAYREUTH FESTIVAL MASTER CLASSES, INC. LORP 5179-82 two 12-inch discs \$15.00. Available from Bayreuth Festival Master Classes, Inc., 42 West 58th Street, New York 19, N. Y., or Festspielhaus, Bayreuth, West Germany.

Interest: Little-known Wagner
Performance: First-rate
Recording: Warm and realistic

This handsome set, a de luxe, privately produced edition, is the first of an intended series devoted to the early works of Wagner; the profits from its sale are to be used to provide scholarships for young American artists to study at Bayreuth.

The music includes the Sonata in B-flat Major, written in 1831, when Wagner was



RENATO FASANO

A FOUR SEASONS both exuberant and precise

eighteen; the Sonata in A Major (1831); the Fantasia in F-sharp Minor (1831); the Album-Sonata in A-flat Major, (1833) written for Mathilde Wesendonck; the Albumblatt in C Major (1861), for the Princess Metternich; the Albumblatt in F Minor ("Arrival at the Black Swans"), for Countess Pourtalès (1861); and the Albumblatt in E-flat Major (1875), for Betty Schott.

Since the majority of these works are early Wagner, and the style of composition, except in some of the album pieces, bears little relationship to his gigantic operatic creations, the set is of somewhat specialized interest. Yet this is an intriguing collection, not only for historical reasons but also for the outstanding playing of Bruce Hungerford, an Australian-born pianist who is pianist in residence of the Bayreuth Festival master classes. His warm, intelligent interpretations help bring the music to life, and his performances have been well recorded. An elegant illustrated brochure is included. *I. K.*

WEBER: *Six Bagatelles, Op. 9* (see BERG).

HiFi/STEREO

COLLECTIONS

Ⓜ **MANUEL LÓPEZ RAMOS:** *La Guitarra Clásica*. Bach: *Chaconne in D Minor*. Ponce: *Sarabande in the Style of A. Scarlatti*. A. Scarlatti: *Gavotta* (arr. M. Ablóniz). Castelnuovo-Tedesco: *Sonata for Guitar*. Tansman: *Burcevolle*. Tarrega: *Recuerdos de la Alhambra*. Manuel López Ramos (guitar). BOSTON B 216 \$4.98.

Interest: Guitar debut
Performance: Highly accomplished
Recording: Excellent

In his disc debut, Manuel López Ramos, a thirty-two-year-old Argentinian guitarist, demonstrates a thoroughly solid technique, which he sometimes, as in the Bach, uses to spectacular if not always artistic advantage. He controls a wide range of tonal colors, so that the modern works, and especially the Castelnuovo-Tedesco sonata, *Homage to Boccherini*, are especially evocative and enjoyable. The reproduction, so close to that it catches the sounds of the fingers on the frets, is very natural in quality. I. K.

Ⓜ **WHITTEMORE AND LOWE:** *Exotique*. Ravel: *Prelude to the Night* (from *Rapsodie Espagnole*). Scott: *Lotus Land*. Cui: *Oriental*. Griffes: *The White Peacock* (from *Roman Sketches*). Debussy: *Clouds* (from *Trois Nocturnes*). Rachmaninoff: *Tears* (from *Suite No. 1*). Bax: *The Poisoned Fountain*. Arthur Whittemore and Jack Lowe (pianos). CAPITOL SP 8550 \$5.98.

Interest: Two-piano grab-bag
Performance: Chromium plate
Recording: Clean
Stereo Quality: OK

There is no mistaking that this release is directed towards the "popular" public. Apart from the fact that it labels as "exotic" music that is, for the most part, perfectly standard concert material, Capitol has gone a step further to describe the album's material as "lush impressionistic moods for two pianos." In view of this, it is not surprising to find the Whittemore-Lowe performances a little souped-up, theatrical, and superficial, but their playing is characteristically polished. W.F.


Ⓜ **BRANKO KRSMANOVICH CHORUS OF YUGOSLAVIA:** *At Carnegie Hall*. Orff: *Catulli Carmina: Excerpts from Act 1*. Scott (arr.): *Salangidou*. Dawson: *Soon Ah Will Be Done*. Tajcevic: *Sing Unto the Lord*. *Yugoslavian Suite*; five other songs. Branko Krsmanovich Chorus, Bogdan Babich cond. MONITOR MP 576 \$4.98.

Interest: For choral fanciers
Performance: Fine
Recording: Fair

On this disc Monitor has done a good job of recording the Branko Krsmanovich Chorus of Yugoslavia's Carnegie Hall concert of November 29, 1960. The program is highly diversified, and the total results will no doubt please fanciers of choral singing, for this is a well-disciplined group with some able soloists and plenty of spirit. Their arrangements of traditional Yugoslavian songs are appealing in their unaffected simplicity, and the singers' diction in Latin, Italian, English, and various Slavic tongues is notably good. G. J.

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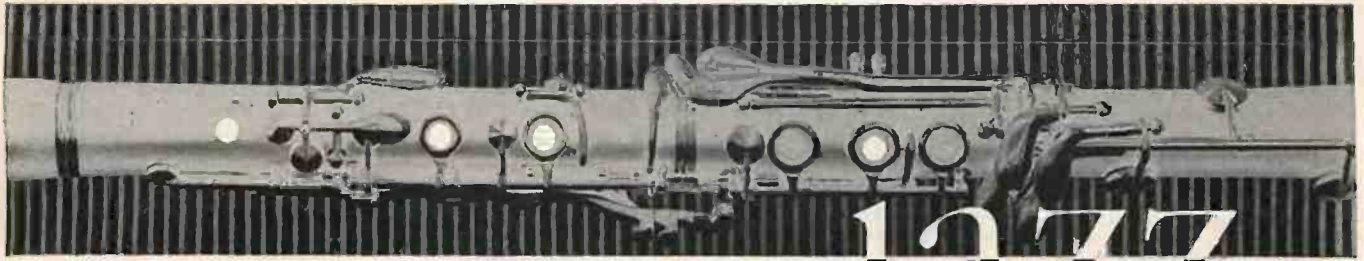
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Reviewed by NAT HENTOFF • PETER J. WELDING

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

RECORDING OF SPECIAL MERIT

Ⓢ **CURTIS AMY AND FRANK BUTLER:** *Groovin' Blue*. Curtis Amy (tenor saxophone), Frank Butler (drums), Carmell Jones (trumpet), Bobby Hutcherson (vibraphone), Frank Strazzeri (piano), Jimmy Bond (bass). *Annsoone; Groovin' Blue; Very Frank*; and three others. PACIFIC Jazz 19 \$5.98.

Interest: Hot modern jazz
 Performance: The trumpet is a comer
 Recording: Very good
 Stereo Quality: Competent

This is a good collection of nonexperimental modern jazz that is neither self-consciously soulful nor emotionally withdrawn. Curtis Amy is a vigorous, hard-swinging tenor player, if not an especially original one, and Frank Butler is a deft, imaginative, and tasteful drummer. The major horn talent is Carmell Jones, who plays with a warm, singing tone and whose ability at melodic improvisation is most impressive. The rest of the rhythm section is fully integrated, and both pianist Frank Strazzeri and vibist Bobby Hutcherson play with spare, limber decisiveness. *N. H.*

RECORDING OF SPECIAL MERIT

Ⓢ **THE MUSIC OF QUINCY JONES.** Benny Bailey (trumpet), Ake Persson (trombone), Joe Harris (drums); various instrumentalists. *The Golden Touch; I'm Gone; Jones Beach*; and five others. ARGO LP 668 \$4.98.

Interest: Tasteful small-band jazz
 Performance: Warm, spirited
 Recording: Sharp and live

Cashing in on the recent interest in the Quincy Jones Orchestra, Argo has brought out a collection that features the work of three members of the band—trumpeter Benny Bailey, drummer Joe Harris, and Swedish trombonist Ake Persson—and eight attractive Jones compositions. The liner information is misleading: the album was cut in Sweden in early October, 1959—before the three men had joined the Jones outfit—under Persson's leadership, and it was issued there as "Quincy, Here We Come." The varying personnel on

OCTOBER 1961

the selections are composed of members of the Harry Arnold Band, Sweden's top jazz orchestra, for which Jones has done a great deal of writing. The lineups are a virtual Who's-Who of Scandinavia's leading jazz musicians. This disc offers a well-balanced program of straightforward, unpretentious modern swing, with Bailey's crisp and exuberant trumpet work always outstanding. *P. J. W.*

Ⓢ **ART BLAKEY, CHARLIE PERSIP, ELVIN JONES, AND PHILLY JOE JONES:** *Drum Night at Birdland, Vol. 2*. Art Blakey, Charlie Persip, Elvin Jones, Philly Joe Jones (drums); small combo. *Tune Up; A Night in Tunisia*; and twelve others. ROULETTE SR 520 67 \$5.98.

Interest: For the drum buffs
 Performance: Virtuoso
 Recording: Good
 Stereo Quality: Realistic

This is a documentation of an annual drum festival held at Birdland, in New York, by a major drum manufacturer. Although four explosively individual percussionists are on hand, the results are



KENNY DORHAM
Hard bop with no holds barred

thunderously dull for all but drum students and rhythmophiles. Not even the late Big Sid Catlett or Baby Dodds could carry a whole album by drumming alone. Nor are the notes adequate in identifying the soloists in the ensemble passages. *N. H.*

Ⓢ **ARNETT COBB:** *Ballads by Cobb*. Arnett Cobb (tenor saxophone), Red Garland (piano and celesta), George Duvivier (bass), J. C. Heard (drums). *Willow Weep for Me; Blue and Sentimental; Your Wonderful Love*; and four others. PRES-TIGE 44 \$4.98.

Interest: Background music
 Performance: Unimaginative
 Recording: Live and close

Like most musicians who have become best known as stomping extroverts, Arnett Cobb lacks the subtlety to sustain a whole album of ballads. His tone is big and warm, and he generally avoids obvious sentimentality, but he is often at a loss for fresh ideas once he has stated the melody. *N. H.*

RECORDING OF SPECIAL MERIT

Ⓢ **LOU DONALDSON:** *Light-Foot*. Lou Donaldson (alto saxophone), Herman Foster (piano), Peck Morrison (bass), Jimmy Wormworth (drums), Ray Barretto (conga). *Light-Foot; Hog Maw; Mary Ann*; and four others. BLUE NOTE 4053 \$4.98.

Interest: Alive modern jazz
 Performance: Driving intensity
 Recording: Superior

You get an idea of how spontaneous and unrehearsed this album is on the second track, where a false start on the blues *Hog Maw* and leader Lou Donaldson's resultant pithy instructions as to how he wants it performed have been included. Yet this disc is several cuts above the average release, primarily because of the authoritative playing of Donaldson, a player who has developed into a wholly individual saxophonist, and to Herman Foster's sturdy, striding work at the piano. There is sufficient variety of material here to hold the listener's interest throughout. *P. J. W.*

RECORDING OF SPECIAL MERIT

Ⓢ **KENNY DORHAM:** *Whistle Stop*. Kenny Dorham (trumpet), Hank Mobley (tenor saxophone), Kenny Drew (piano), Paul Chambers (bass), Philly Joe Jones (drums). *Philly Twist; Buffalo; Sunset*; and four others. BLUE NOTE 4063 \$4.98.

Interest: Gutsy hard bop
 Performance: Burningly intense
 Recording: Excellent

Formerly front-line partners in Art Blakey's ferocious, hard-bop Jazz Messengers, trumpeter Kenny Dorham and tenor saxist Hank Mobley offer in this collection a re-creation of that group's no-holds-barred approach. This set follows the usual pattern—short ensemble statements that lead to lengthy solo elaborations by the two horns and the piano. As a result,

there is nothing especially new or original in either Dorham's or Mobley's forceful work here—although, since they were charter members of the group that more or less established the pattern for this type of small-group playing, there is an assurance and authority here that few of the latter-day hard-bop units have. It is a pleasure to hear these two in tandem again. P. J. W.

Ⓞ **TOMMY DORSEY'S GREATEST BAND.** Tommy Dorsey (trombone), Tommy Dorsey Orchestra. *Boogie Woogie; Amor; But She's My Buddy's Chick; Swing High; Like a Leaf in the Wind;* and seventeen others. 20th-CENTURY FOX TCF 101-2 \$7.96.

Interest: Faintly jazz-tinged
Performance: Earthbound
Recording: Adequate

This hefty two-disc serving of the sleek, creamy treacle dispensed by the Tommy Dorsey aggregation is garnered from two

recording sessions, one, made in 1944, with a large string section; the second, made later, with a normal swing-band instrumental complement. The music from both sessions is monotonous, for the band offers a superficially attractive sentimental approach that soon palls, and there is a singular lack of adventurousness in the arrangements, which are, for the most part, a mishmash of clichés. They might serve as classic examples of what was wrong with most of the large swing bands. The sound is good for its age. P. J. W.

Ⓞ **CURTIS FULLER: Boss of the Soul-Stream Trombone.** Curtis Fuller (trombone), Yusef Lateef (tenor saxophone and flute), Freddie Hubbard (trumpet), Walter Bishop (piano), Stu Martin (drums), Buddy Catlett (bass). *Chantized; But Beautiful; The Court;* and four others. WARWICK W 2038 \$3.98.

Interest: Undistinguished
Performance: Dim
Recording: Rather pinched

Curtis Fuller, a technically fluent disciple of J. J. Johnson, has yet to develop a consistently absorbing trombone style of his own. Since he dominates the solo space on this album, the music is accomplished, but rather shallow in emotional substance. There are more rewarding moments from the other two horn-men, but both have made considerably better recordings. The rhythm section is solid but seldom inspired. N. H.

RECORDING OF SPECIAL MERIT

Ⓞ **DIZZY GILLESPIE: The Greatest of Dizzy Gillespie.** Dizzy Gillespie (trumpet); Dizzy Gillespie Orchestra on eight tracks; small combo on four tracks. *Manica; Anthropology; Good Bait;* and nine others. RCA Victor LPM 2398 \$3.98.

Interest: A roaring big band
Performance: Brilliant Dizzy
Recording: Competent

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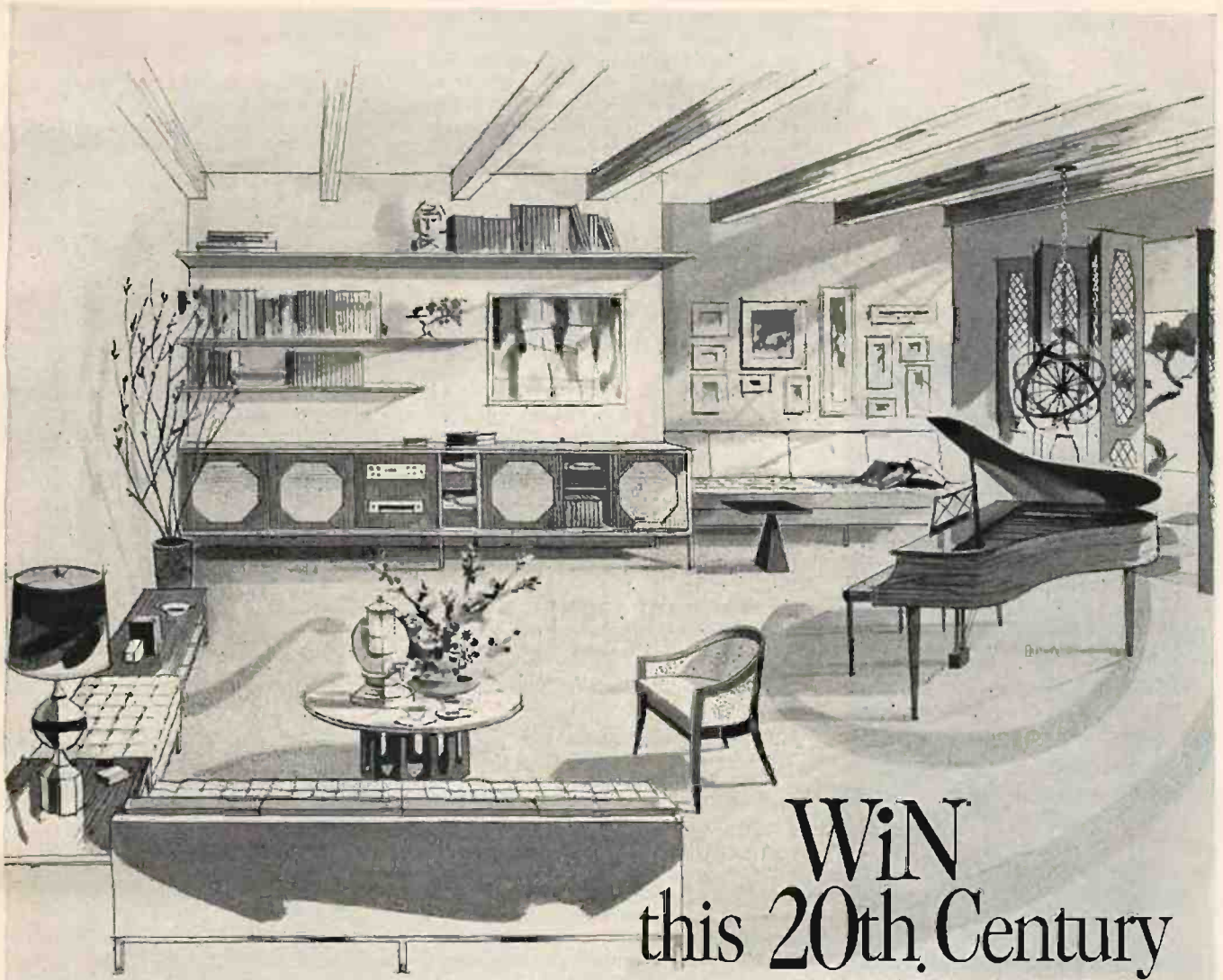
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myself among them, the bristling trumpet player sounds his best recorded in front of a big band. These reissue performances of the 1947-49 Gillespie orchestra provide further evidence in support of this view. The band was hardly a precision instrument, nor were its arrangements always fully developed, but it did exhibit striking élan and its performances certainly indicated some of the possible directions of big-band jazz, directions that unfortunately have been left largely unexplored. Gillespie is in vibrant command throughout, and he receives fiery support on several numbers from the late Chano Pozo, who played conga drums as if he were a revolutionary and they were his mutations.

Also very much worth having again are the small-combo performances, with Milt Jackson, Don Byas, and Ray Brown, among others. Now that Victor again appears to be serious in its desire to make available its more important jazz masters, perhaps it may yet reissue the superb historical series that appeared briefly on its defunct Label X.

© **THE JIMMY GIUFFRÉ 3: Fusion.** Jimmy Giuffrè (clarinet), Paul Bley (piano), Steve Swallow (bass), *Scotin' About; Jesus Maria; Emphasis; In the Mornings on There;* and five others. Verve V 68397 \$5.98.

Interest: Overintellectual jazz
Performance: Very skillful
Recording: Excellent
Stereo Quality: Not much separation

Clarinetist-composer Jimmy Giuffrè's music seems to me to be just so much sterile, pointless noodling, and in this collection it attains a new level of musical aridity. There is a formless, hesitant, inconclusive quality about each of the selections here, both in the written and in the improvised parts. Giuffrè may have arrived at the "musical fusion" he so ardently desires, and the interaction of the trio is, I suppose, very sensitive, but it has been achieved at the expense of all rational or emotional coherence in the music itself. What this group plays evokes no response in me, save wonderment that the three executants can take it all so seriously.

P. J. W.

© **GRANT GREEN: Grant's First Stand.** Grant Green (guitar), "Baby Face" Willette (organ), Ben Dixon (drums), *Miss Ann's Tempo; Blues for Willarene; Ain't Nobody's Business if I Do;* and three others. Blue Note 4064 \$4.98.

Interest: Narrow
Performance: Direct, emotional
Recording: Close and clean

This is the first album by Grant Green, a St. Louis-born guitarist who has had extensive wandering experience with rhythm and blues groups and lesser credits with jazz combos. Here Green, whose beat is impressively relaxed, swings with utter naturalness, and his lines are uncluttered. Up to this point in his development, however, he is low on ideas, and while there is an authoritative blues feeling in all he plays, a command of the blues alone does not make for a distinctive modern jazzman. The rhythm section is undeniably vigorous, but the rumbling of an electric

organ is undeniably a distinct block to the lithe, crisp pulsation one expects of a good rhythm section.

N. H.

© **LIONEL HAMPTON: Swing Classics.** Lionel Hampton (vibraphone and vocals); various personnel, including Cootie Williams, Red Allen, and Dizzy Gillespie (trumpets); Johnny Hodges, Chu Berry, Benny Carter, Coleman Hawkins, and Ben Webster (reeds), etc. *Ring Dem Bells; On the Sunny Side of the Street; Jivin' with Jarvis;* and nine others. RCA Victor LPM 2318 \$3.98.

Interest: Essence of swing era
Performance: Often nonpareil
Recording: Adequate

Some of the most satisfying recordings of small-combo swing-era jazz were the result of studio dates led by Lionel Hampton in the 1930's. Not all of these dozen sessions, from 1937-40 performances, are resplendently durable. Many are, however, and the album stands as an indispensable part of any well-rounded jazz collection. Among the best moments are Johnny Hodges' loping, luminous *Sunny Side of the Street*; Dizzy Gillespie's *When Lights Are Low*; and a number of passages from Red Allen's still underappreciated trumpet. The leader is unceasingly swinging on vibes and consistently sunny in his husky vocal romps.

N. H.

© **RICHARD "GROOVE" HOLMES: Groove Holmes with Ben Webster and Les McCann.** Richard Holmes (organ), Ben Webster (tenor saxophone), Les McCann (piano), Lawrence "Tricky" Lofton (trombone), George Freeman (guitar), Ron Jefferson (drums), *That Healin' Feelin'; Deep Purple; Good Groove;* and two others. Pacific Jazz 23 \$5.98.

Interest: Waste of Webster
Performance: Only for Big Ben
Recording: Excellent
Stereo Quality: Very good

The only good reason for recommending this album would be for the presence of Ben Webster, but he has been heard in much more congenial surroundings on many other albums. Here Webster has been placed in the midst of a group of generally inferior musicians. Organist Holmes has an unshakable grasp of melodic and harmonic clichés, and Les McCann might be called the Lawrence Welk of soul jazz. The other sidemen are competent enough, but Holmes and McCann cripple the album, and, at times, even the imposing Mr. Webster.

N. H.

© **THE JAZZ FIVE: The Hooper.** Vic Ash (tenor saxophone and clarinet), Harry Klein (baritone saxophone), Brian Dee (piano), Malcolm Cecil (bass), Bill Eyden and Tony Mann (drums), *There It Is; The Hooper; Still Life;* and three others. Riverside RLP 9361 \$5.98.

Interest: Pale British soul jazz
Performance: Dogged
Recording: Adequate
Stereo Quality: Poor

Most British modern jazz is thin and derivative, and this attempt to emulate American soul jazz is no exception. The musicians hit the right notes, but they lack the power of the down-home orig-

Hi Fi / STEREO

inals. The best soloist is the crisp, resilient pianist Brian Dee. The rhythm section as a whole is more plodding than flowing. N. H.

RECORDING OF SPECIAL MERIT

© **BUDD JOHNSON:** *Let's Swing!* Budd Johnson (tenor saxophone), Keg Johnson (trombone), Tommy Flanagan (piano), George Duvivier (bass), Charlie Persip (drums). *Serenade in Blue; I Only Have Eyes for You; Downtown Manhattan;* and four others. PRESTIGE 2015 \$4.98.

Interest: Mellow, reflective swing
Performance: Assured
Recording: Extremely good

The brothers Johnson—tenor-saxist Budd and trombonist Keg—are two swing-era veterans who have here produced a thoroughly delightful serving of lyrical mainstream jazz. Budd is the featured soloist, and his flowing tenor statements are picked up and answered by Keg's dark-timbred trombone lines, which are generally used to provide a contrapuntal cushion for the saxophone's expansive embroideries. Since neither man has an axe to grind, this is one blowing date (only the sketchiest of arrangements are used) that has produced some positive and compelling results. P. J. W.

© **STAN KENTON:** *The Romantic Approach.* Stan Kenton (piano); Ernie Bernhardt, Bob Rolfe, Larry McGuire, Sanford Skinner, and Dalton Smith (trumpets); Jim Amlotte, Bob Fitzpatrick, Paul Heydorff, and Dave Wheeler (trombones); Dwight Carver, Gordon Davison, Keith Lamotte, and Gene Roland (mellophoniums); Gabe Baltazar, Sam Donahue, Wayne Dunstan, Marvin Holladay, and Paul Renzi (saxophones); Clive Acker (tuba); Peter Chivily (bass); Jerry McKenzie (drums); George Acevedo (Latin drums). *When Your Lover Has Gone; All the Things You Are; I'm Glad There Is You;* and nine others. CAPITOL ST 1533 \$4.98.

Interest: Danceable Kenton
Performance: Occasionally ragged
Recording: Bright and fresh
Stereo Quality: Sharply defined

The "restless searcher" Stan Kenton's new twenty-three-piece band, now on the road, is built around the distinctive sound of the mellophonium, an instrument that spans the tonal features of the trumpet and trombone and is designed to Kenton's own specifications. The new band is said to be a most exciting aggregation, but very little freshness or excitement is to be heard from these twelve overlush ballad interpretations. The bulk of the orchestrations would seem to be by Kenton, who has mellowed considerably over the past twenty years. There is none of his former strident, pointless dissonance; in fact, the arrangements are surprisingly tame. The rhythm section is, as usual, the weakest element in his band, and the four-man mellophonium section has occasional intonation trouble. Still, this is fine dance music. P. J. W.

© **LENNY McBROWNE AND THE FOUR SOULS:** *Eastern Lights.* Donald
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Sleet (trumpet), Daniel Jackson (tenor saxophone), Terry Trotter (piano), Jimmy Bond (bass), Lenny McBrowne (drums). *Saudi; No Consideration; I Don't Know the Melody*; and five others. RIVERSIDE RLP 346 \$4.98.

Interest: Solid, melodic modern jazz
Performance: Growing authority
Recording: Bright and clean

Lenny McBrowne's tightly-knit little band showed considerable promise in its initial LP release last year. This second disc fulfills that promise, for the West Coast quintet has blossomed forth into one of the most delightful and lyrical small groups in recent months. The chief strength of the group is its extraordinary cohesiveness in both conception and exe-

cutation. Much credit is due to tenorist Daniel Jackson, whose solidly constructed compositions and arrangements provide the soloists with something substantial on which to base their related improvisations, and to McBrowne, who is a most sensitive drummer. P. J. W.

HANK MOBLEY: *Roll Call* (see p. 71).

Ⓞ **JAMES MOODY:** *With Strings*. James Moody (alto and tenor saxophones and flute); various orchestral groups, Torrie Zito cond. *Dorothée; Love for Sale; Another Day; All My Life*; and eight others. Aereo LP 679 \$4.98.

Interest: Overpretty modern jazz
Performance: Self-conscious
Recording: Superior

The emphasis here is on overt romanticism, both in James Moody's sinuous saxophone playing and in Torrie Zito's overripe—and, at times, turgid—arrangements. Most of the selections are slow-paced and ardently lyrical ballads, and Moody's lithe improvisations occasionally bog down in the enveloping luxuriousness of Zito's orchestrations. There does result some pleasantly jazz-oriented background music, though. P. J. W.

RECORDING OF SPECIAL MERIT

Ⓞ **OLIVER NELSON:** *Nocturne*. Oliver Nelson (alto and tenor saxophones), Lem Winchester (vibraphone), Richard Wyands (piano), George Duvivier (bass), Roy Haynes (drums). *Nocturne; Bob's Blues; Man With a Horn; Early Morning*; and three others. PRESTIGE 13 \$4.98.

Interest: Superior mood jazz
Performance: Honest and direct
Recording: Very good

This is one of the more successful examples of that recently evolved hybrid called mood jazz. Oliver Nelson plays in a broad, near-florid style, and he finds a perfect second in the late Lem Winchester, whose fluid, well-modeled vibraphone solos echo the effulgent romanticism of the Nelson approach. The nature of the idiom dictates that neither of the soloists can do much in the way of high-caliber improvisation, because they have to stay fairly close to the melody all the way through. P. J. W.

Ⓞ **KID ORY:** *Kid Ory! Favorites! Kid Ory* (trombone), Alvin Alcorn (trumpet), Phil Gomez (clarinet), Cedric Haywood (piano), Julian Davidson (guitar), Wellman Braud (bass), Minor Hall (drums). *Careless Love; Panama; Oh, Didn't He Ramble; Eh, LA Bas*; and thirteen others. CONTEMPORARY M 12041/2, two 12-inch discs \$9.96.

Interest: Nostalgic
Performance: Uneven
Recording: First-rate

These 1956 sessions by the durable Louisiana-born jazzman Kid Ory are not among the more luminous examples of vintage New Orleans style. Ory himself is a limited soloist, although his few gruffly casual vocals are attractive. The other horn-men are occasionally stimulating, particularly clarinetist Gomez, but they are not of the first rank. The rhythm section is steady, though not exactly airborne. While the ensemble passages indicate surprising vitality from time to time, they are too often lacking in flexibility. N. H.

CECIL PAYNE: *Cecil Payne Performing Charlie Parker* (see p. 70).

DJANGO REINHARDT: *Djangology* (see p. 71).

RECORDING OF SPECIAL MERIT

Ⓞ **LEM WINCHESTER:** *Another Opus*. Lem Winchester (vibraphone), Frank West (flute), Hank Jones (piano), Eddie Jones (bass), Gus Johnson (drums). *Another Opus; The Meeting*; and three others. PRESTIGE/NEW JAZZ 8244 \$4.98.

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Interest: A strong memorial
Performance: Lem's best
Recording: Very good

Lem Winchester died early this year in a gun accident, and this is one of his last performances on record. Here he was clearly emerging as a substantial, individual soloist, and the album as a whole is refreshingly buoyant and relaxed. Frank Wess remains the most naturally skillful and full-toned of the jazz flutists, and the rhythm section is floatingly confident. Winchester played with superior fluency, and he also had fresh ideas and the ability to construct long, logically ordered solos, as in the ruminatively evocative *Blues Prayer*. Mr. Winchester will be missed. *N. H.*

© LARRY WRICE: *The Big Sound of Larry "Wild" Wrice*. Larry Wrice (drums), Bob Bryant (trumpet), Jim Spaulding (tenor and alto saxophones and flute), Bobby Blivins (organ). *Husky; Church Seat; Sandra's Dream*; and seven others. PACIFIC JAZZ 24 \$5.98.

Interest: Gutsy small-group jazz
Performance: Appropriately soulful
Recording: Rich and full
Stereo Quality: Vivid

Larry Wrice drums a gospel-cum-soul quartet through a generally satisfying program of ten fervent and attractive numbers in the funky, gutsy style that is so much in vogue. The group plays with a consistency of taste and inventiveness that is decidedly not typical of this approach, yet it is an approach that never strays too far from the basic blues quality. Wrice is a volcanic drummer whose work is occasionally too busy for the earthy simplicity of the horn lines dispensed by trumpeter Bryant and saxist Spaulding. More compatible results could be achieved, it seems to me, if Wrice were less concerned with showmanship. *P. J. W.*

© LESTER YOUNG: *"Pres."* Lester Young (tenor saxophone); unidentified personnel. *Lester Leaps In; Sunday; Destination Moon*; and three others. CHARLIE PARKER RECORDS PLP 402 \$5.98.

Interest: Not the best Pres
Performance: Spotty
Recording: Poor

The second release of Charlie Parker Records is not as important as the first, "Bird Is Free." Once again, the company has not tried diligently enough to identify the accompanying musicians or even to assign a date to these on-location recordings. My own guess would be that they were made in the early or middle 1950's, and the trumpet-player may be Jessie Drakes, playing fluently but with little personal distinctiveness or thrust.

Young was not in his best form when this was recorded, although there are some eloquent passages, particularly on the ballads, in which he is gently poignant. The aural balance is poor, and there is too much crowd noise. The liner notes misunderstand the nature of Young's music in his last years. He had not stopped growing. Altogether, though, this album is expendable. *N. H.*

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- Ⓜ = monophonic recording
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4-TRACK CLASSICS

Ⓢ BRAHMS: *Symphony No. 1, in C Minor, Op. 68*. Vienna Philharmonic Orchestra, Herbert von Karajan cond. RCA Victor FTC 2074 \$8.95.

Interest: Major work
 Performance: Disappointing
 Recording: Excellent
 Stereo Quality: Excellent

The Vienna Philharmonic sets forth this massive score with precision and a glowing clarity. The recording is velvet-smooth, with a large-scaled stereo setting and a twelfth-row, rather than a first-row, seat for the listener. But von Karajan's reading—leisurely, dignified, here attentive and there indifferent—is not the memorable experience it could well have been, considering what orchestral and engineering forces he had at his disposal. There are great things to come to grips with in this music; von Karajan manages to sidestep virtually all of them. *E. S. B.*

Ⓢ GERSHWIN: *Rhapsody in Blue; Cuban Overture*. Eugene List (piano); Eastman-Rochester Orchestra, Howard Hanson cond. Mercury STA 90138 \$5.95.

Interest: For Rhapsody
 Performance: Longhair but OK
 Recording: Crystalline piano
 Stereo Quality: Very good

This newest stereo tape version of Gershwin's *Rhapsody in Blue* is the least expensive to date, and can be recommended as such, even though the performance is scarcely ideal. Hanson and List are not the ones to cut loose with much abandon in this piece, though List plays the solo part with well-groomed vigor, and the sound of his piano, well centered in Mercury's wide-spread stereo, is of crystalline beauty. On side two is that attractive nonentity, the *Cuban Overture*, with maracas rattling happily out of the left speaker and with rich, deep over-all sound. Tape hiss is low. *E. S. B.*

Ⓢ HAYDN: *Symphony No. 104, in D Major ("London")*. MOZART: *Symphony No. 40, in G Minor, K. 550*. Vienna Philharmonic Orchestra, Herbert von Karajan cond. RCA Victor FTC 2080 \$8.95.

Interest: Top symphonies
 Performance: Good
 Recording: Beautiful
 Stereo Quality: Satisfying

These are estimable performances, although they are more notable for their cleanliness and power than for any special insights. Both works have more to offer than von Karajan reveals. The disc version of this release found this reviewer favoring von Karajan's long-lined, vigorous reading of the Mozart symphony over what seemed to be a rather standard run-through of the Haydn. A second hearing, however, with score in hand, showed the Haydn to be the better-detailed performance and the more interesting one as well. The orchestra is superb and the recording satisfying. *E. S. B.*

Ⓢ TCHAIKOVSKY: *Romeo and Juliet*. STRAUSS: *Don Juan, Op. 20*. Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON LCL 80072 \$7.95.

Interest: Worthy staples
 Performance: The Strauss is better
 Recording: Excellent
 Stereo Quality: Very fine

Listening to the tape of von Karajan's *Don Juan* and *Romeo and Juliet* strengthens the feelings this reviewer had about the earlier disc version. The Tchaikovsky fantasy-overture (curiously, it is this popular work's first appearance on four-track



ROBERT SHAW

Lends new luster to the opera chorus

tape) is too controlled here to be very exciting. The Strauss tone poem remains the more successful reading of this coupling; von Karajan's portrayal of an elegant, worldly Don Juan is thoroughly persuasive. The stereo sound is a glorious splash, near the top of the art for both works. *E. S. B.*

Ⓢ FINLANDIA. Grieg: *Peer Gynt Suite No. 1*. Sibelius: *Valse triste*. Alfvén: *Swedish Rhapsody*. Sibelius: *Finlandia*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 380 \$7.95.

Interest: Scandinavian favorites

Performance: Adequate
 Recording: Brilliant
 Stereo Quality: Fine

A nonentity and a novelty make their tape debuts here. The melodious Alfvén *Swedish Rhapsody* ("Midsummer Vigil") is the least important music on this tape and would have been benefitted from a more zestful performance. Sibelius' *Finlandia* finds the Mormon Tabernacle Choir singing with the orchestra in this version. Over-all, the release is a listenable collection—capably conducted, beautifully played, and recorded with brilliance and a high degree of stereo separation. *E. S. B.*

Ⓢ OPERATIC CHORUSES. Bizet: *Carmen: Les voici!* Offenbach: *The Tales of Hoffmann: Presentation of Olympia*. Gounod: *Faust: Soldier's Chorus*. Verdi: *Nabucco: Chorus of the Hebrew Slaves*. Otello: *Dove guardi slendano raggi. Il Trovatore: Anvil Chorus*. Rigoletto: *Zitti, zitti*. Wagner: *Lohengrin: Bridal Chorus*. *Die Meistersinger: Wach' auf!* Thomas: *Mignon: Au souffle léger du vent*. Mascagni: *Cavalleria Rusticana: Gli aranci olezzano*. J. Strauss: *Die Fledermaus: Brüderlein und Schwesterlein*. Robert Shaw Chorus and RCA Victor Orchestra, Robert Shaw cond. RCA Victor FTC 2072 \$8.95.

Interest: Good selection
 Performance: Sometimes outstanding
 Recording: Excellent
 Stereo Quality: Impeccable

This record is worth owning if only for the Robert Shaw Chorus's growing work in the choruses from *Cavalleria Rusticana* and *Lohengrin*. These are the standouts in a collection that appears to have been prepared with much care, for all that one might disagree mildly with certain balances and tempos. In matters of hiss and cross-talk the tape is impeccable. *E. S. B.*

Ⓢ PHILHARMONIC BALL. Johann Strauss: *Auf der Jagd; Blue Danube; Egyptian March; Frühlingsstimmen; Perpetuum mobile*. Johann and Joseph Strauss: *Pizzicato Polka*. Joseph Strauss: *Delirien; Ohne Sorgen; Transaktionen*. Vienna Philharmonic Orchestra, Willi Boskovsky cond. LONDON LCL 80062 \$7.95.

Interest: Straussiana
 Performance: Infectious
 Recording: Excellent
 Stereo Quality: Very good

The concertmaster of the Vienna Philharmonic, Willi Boskovsky, leads some knowing, thoroughly ingratiating performances of such a Strauss-family miscellany as might be played at the annual charity ball of the Vienna Philharmonic. The real gem, to this listener, is Joseph Strauss's quietly glowing *Transaktionen*. The wide-spread stereo sound is excellent, but the

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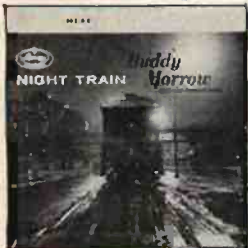
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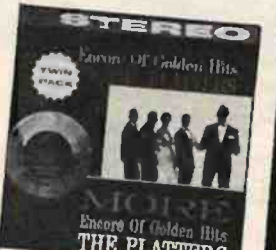


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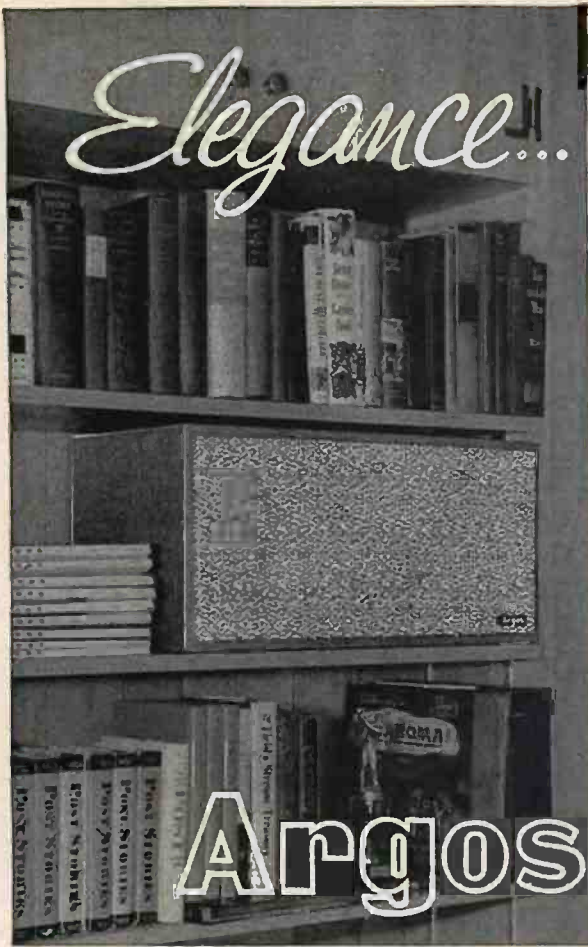


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hiss level is just a bit too high to be overlooked. E. S. B.

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Ⓢ **THE BROTHERS FOUR: B.M.O.C.** (Best Music on/off Campus). The Brothers Four (vocals). *I Am a Roving Gambler*; *St. James Infirmary*; *Riders in the Sky*; and nine others. COLUMBIA CQ 381 \$6.95.

Interest: Folk and sentimental songs
Performance: Clean-cut
Recording: Close-to
Stereo Quality: Wide separation

This quartet of West Coast collegians offers a dozen folksy numbers that range from traditional pieces such as *St. James Infirmary* to less familiar worthies such as *The Green Leaves of Summer*. But one soon becomes aware that the clean-cut, tasteful singing and the ornate, fetching accompaniments (banjo, guitars, and bass fiddle) aren't enough to make this an exceptional tape.

The stereo stage is wide (really wider than it needs to be for a male quartet), and the singers are closely miked, with a breathy brilliance that occasionally makes for rattling distortion. E. S. B.

RECORDING OF SPECIAL MERIT

Ⓢ **MILES DAVIS: Kind of Blue.** Miles Davis (trumpet), John Coltrane (tenor saxophone), Julian Adderley (alto saxophone), Bill Evans or Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums). *So What*; *Freddie Freeloader*; *Blue In Green*; *All Blues*; *Flamenco Sketches*. COLUMBIA CQ 379 \$6.95.

Interest: Major importance
Performance: Superb
Recording: Superior
Stereo Quality: Excellent

Kind of Blue is one of the most significant and valuable jazz recordings of the past five years. Certainly it is one of the most completely realized and intensely powerful recordings made by the group that many consider to be the finest contemporary jazz has thus far produced—the short-lived sextet of trumpeter Miles Davis, which functioned for several months in 1959. This set was taped before the group's break-up in late summer of that year, when first tenor saxist John Coltrane and, shortly afterwards, altoist Julian Adderley left to form their own units. All five numbers in this intense collection are ardent jazz performances of the highest caliber. Each is a perfectly conceived and executed whole, with all the contributory elements combining to produce a musical entity that is greater than the sum of its parts. There is a gentle, pastoral lyric charm to the pieces, making this album the summation of Davis' efforts in this direction, and the use of modal techniques gives the music a free-floating, airy quality. Each of the three horn soloists turns in any number of memorable improvisations, yet the real catalytic agent here is pianist Bill Evans, whose sinewy work cements everything together. P. J. W.

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tras conducted by Morty Stevens and Marty Paich. *Back in Your Own Back Yard*; *Lush Life*; *I'm Gonna Live Till I Die*; and nine others. REPRISE RSL 1703 \$7.95.

Interest: Sammy's best to date
Performance: Skillful, but wanting
Recording: Clear and live
Stereo Quality: Excellent

Davis' initial album under the aegis of his close friend and (apparently) mentor Frank Sinatra is a loose, swinging session, yet I never got the impression that I was listening to Sammy Davis, Jr. It's as though he were running through a series of impressions of singers whose work he admires: Sinatra, then Carmen McRae, and finally Ray Charles. Davis does generate a good deal of excitement in the up-tempo selections, and his ballad treatments are generally sensitive, especially in their phrasing. What Davis needs to develop, however, is a style of his own, not just a tasteful mélange of glib impersonations. P. J. W.

© ERNEST GOLD: *Music from Exodus*. Hollywood Studio Orchestra, Mitchell Power cond. UNITED ARTISTS UATC 2224 \$7.95.

Interest: Good movie score
Performance: Lacks excitement
Recording: Very good
Stereo Quality: Wide separation

This version of the compelling score of the film *Exodus* must compete with the composer-conducted tape on RCA Victor FTC 5007. And good as the present one is, Gold's own version is far more exciting. United Artists' sound is lower in level, less full, with a more pronounced sense of left and right. I also found Victor's engineering preferable. E. S. B.

© FERRANTE AND TEICHER: *Golden Piano Hits*. Ferrante and Teicher (duo-pianists); orchestra, Nick Perito cond. *Exodus*; *Bewitched*; *Tchaikovsky Concerto*; *Autumn Leaves*; *Nocturne in E-flat*; and seven others. UNITED ARTISTS UATC 2227 \$7.95.

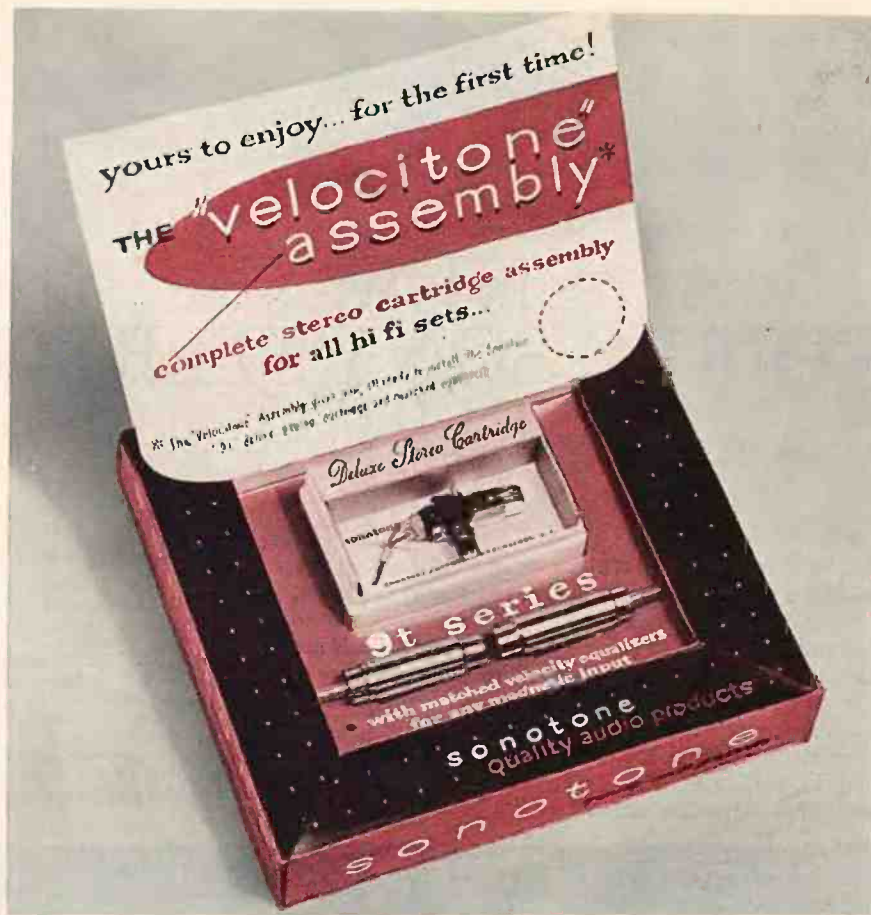
Interest: Rather slight
Performance: Skillful
Recording: Good
Stereo Quality: Good

There is little to set these bland arrangements apart from the background music that is piped into supermarkets and restaurants, save for a shifting stereo effect that finds the high strings first coming out of one speaker and then the other. Also, the pianos are often in the wings rather than near stage center. But at least no one crosses the stage in midsolo; the engineers left it to others labels to toy about with *that* device. There is some shattering in the piano sound. E. S. B.

© FRANKIE LAINE: *Hell Bent for Leather!* Frankie Laine (vocals); orchestra conducted by Johnny Williams. *Rawhide*; *High Noon*; *Wanted Man*; *Cool Water*; and eight others. COLUMBIA CQ 378 \$6.95.

Interest: Spurious Western ballads
Performance: Misfires
Recording: Excellent
Stereo Quality: Very fine

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Frankie Laine, a most forceful and exciting night-club entertainer, is done a real injustice by Columbia with this awkward, tasteless collection. This program of hoked-up pseudo-cowboy ballads—apparently whipped together to plump out the stereo reissue of three of Laine's best-selling single recordings, *Wild Goose*, *Mule Train*, and *High Noon*—is the last type of material one would associate with him, though he struggles manfully before he is ultimately overcome. P. J. W.

RECORDING OF SPECIAL MERIT

© MANTOVANI: *Italia Mia*. Mantovani and his orchestra. *Italia Mia*; *Pissi d'arte*; *Carnival of Venice*; *Return to Me*; *Italian Fantasia Medley*; and six others. LONDON LPM 70045 \$6.95.

Interest: Songful collection
Performance: Good
Recording: Vivid
Stereo Quality: Good

The pleasure of this tape is the feeling of at-homeness Mantovani conveys, directing music of his native Italy. His orchestra moves and pauses, breathes and sighs with the engaging numbers on this tape. He does an interesting thing with one of the tunes Tchaikovsky uses in the *Capriccio Italien*, offering it first (as his liner notes tell us) "as I understand it was originally, a very warm slow sentimental melody," and then with a taste of the brisk, carnival-like Tchaikovsky treatment. And he puts the *Carnival of Venice* tune through just enough fugal entrances to make the joke without belaboring it. The reverberating string effects prevalent in Mantovani's other productions appear occasionally in this release as well. The sound is vivid yet undistorted. E. S. B.

© MANTOVANI: *Song Hits from Theatreland*. Mantovani and his orchestra. *If I Loved You*; *Bewitched*; *Some Enchanted Evening*; *Hello, Young Lovers*; *Stranger in Paradise*; *They Say It's Wonderful*; and six others. LONDON LPM 70044 \$6.95.

Interest: Lush arrangements
Performance: Appropriate
Recording: Faithful
Stereo Quality: Good

This tape is typical Mantovani: tuneful selections set forth in elegant arrangements that just miss being interesting in the inevitable wash of superreverberating string sound that is the Mantovani trademark. Since he has elsewhere offered more imaginative arrangements (that lean less on this technique (such as the *Italia Mia* tape), one wonders what would happen if Mantovani were to assemble a dozen selections without pressing the Mantovani-strings button even once. E. S. B.

© BIG HITS BY PRADO: PEREZ PRADO AND HIS ORCHESTRA. *Mambo Jambo*; *Why Wail*; *Patricia*; *Ru-letero*; and eight others. RCA VICTOR FTP 1038 \$7.95.

Interest: Latin pops
Performance: Uninspired
Recording: Brittle
Stereo Quality: OK

HiFi/STEREO

This tape is not the best of Prado, for it seems to be a collection of his latter-day hits, done after his initial, and exciting, work had deteriorated in a fever of rock-and-roll success. If there is no better stereo tape by Prado than this, there should be. He has made many better LP's. R. J. G.

© MAVIS RIVERS: *Mavis*. Mavis Rivers (vocals); orchestra conducted by Marty Paich. *Honeysuckle Rose; Day In, Day Out; There's No You; Hurry Home*; and eight others. REPRIS RSL 1702 \$7.95.

Interest: Attractive pop skills
Performance: Engagingly swinging
Recording: Extremely good
Stereo Quality: Fine separation

Mavis Rivers is a refreshingly straightforward vocal stylist with jazz leanings. She possesses a clear voice of a somewhat limited range, and she phrases with a sure, relaxed sense of timing and a very real swing. On these twelve propulsive jazz group of pianist Marty Paich, who provided the unpretentious, middle-of-the-road arrangements. If there is nothing really exceptional here, the proceedings are marked by taste and skill. P. J. W.

© VIC SCHOEN: *Brass Laced with Strings*. Vic Schoen and his Orchestra. *Summertime; Lonely Town; Trees; And the Band Played On*; and nine others. RCA VICTOR FTP 1072 \$7.95.

Interest: Tricks with sound
Performance: Apt
Recording: Fine
Stereo Quality: Super-duper

RCA Victor's "Stereo Action" is described as "the sound your eyes can follow," and this latest in the series continues to push instruments about the stereo stage. "We believe that music, without excitement or entertainment, has no value as an achievement nor as a selling commodity," explains Mr. Schoen in the liner notes. I wonder if *Lover, Come Back to Me* and *Lover* (the two songs cleverly tandemed into a single number) wouldn't sound just as good if everybody had stayed in one place. E. S. B.

RECORDING OF SPECIAL MERIT

© STEREO BRASS CHOIR: *Stereo Dialogue for Brass*. The Stereo Brass Choir. *Anything You Can Do; The Rain in Spain; Thanks for the Memory; Wunderbar; Let's Call the Whole Thing Off*; and seven others. COLUMBIA CQ 387 \$6.95.

Interest: Stereo fun
Performance: Delightful
Recording: Tops
Stereo Quality: The same

Keep it simple, and all kinds of delightful things can happen. Here's a shortish, unspectacular tape that tosses twelve dialogue songs back and forth across the channels. The arrangements are by Lew Davies, and they are wittily done. No overwhelming strings, no brasses wandering about—just trumpets high and trombones low, vibes, string basses, and other congenial tones played off against one another. The separation is wide and the fidelity of the highest, although the hiss level is a bit excessive. E. S. B.

OCTOBER 1961

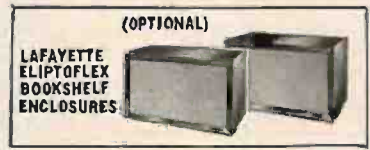
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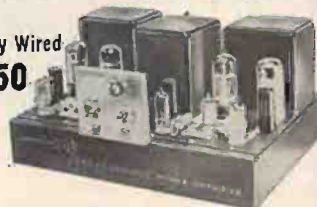
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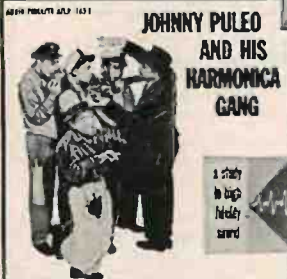
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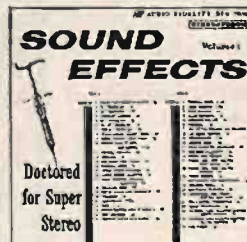
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POPS

RECORDING OF SPECIAL MERIT

Ⓢ CHARLES K. L. DAVIS: *Love Songs of the Mediterranean*. Charles K. L. Davis (vocals); orchestra, David Terry cond. *Lucia; Ciao Ciao Bambina; La vie en rose*; and nine others. EVEREST SDBR 1122 \$3.98.

Interest: Latin passion
 Performance: Fervent
 Recording: Brilliant
 Stereo Quality: High

With his well-ripened, emotion-charged baritone voice, Charles K. L. Davis sings songs of desire from the musical territory that borders on the Mediterranean—or at least that is the idea behind this disc. Actually, the repertoire is merely a collection of French, Spanish, and Italian popular songs, with two, *Noche de Ronda* and *Solamente una Vez*, that have drifted all the way from the Gulf of Mexico. No translations are provided. S. G.

Ⓜ ADAM FAITH: *England's Top Singer!* Adam Faith (vocals); orchestra, John Barry cond. *Summertime; So Many Ways; I'm a Man*; and nine others. MGM E 3951 \$3.98.

Interest: Hard to find
 Performance: Frequently drowned out
 Recording: Good

According to the jacket blurb, in England the recordings of Adam Faith outsell those of Elvis Presley. Consider yourself forewarned, for this disc is simply a collection of rock-and-roll songs, sung by a British exponent of the art to the accompaniment of a stridently intrusive orchestra. Once in a while, Faith mangles a well-deserving standard, but, for the most part, the emotions expressed are of the poetic level of "When I kiss your lips so fine, I get a feeling so divine." Adam go home. S. G.

Ⓢ ELLA FITZGERALD: *Get Happy!* Ella Fitzgerald (vocals); orchestras, Nelson Riddle, Frank DeVol, Russell Garcia, and Paul Weston cond. *You Make Me Feel So Young; Blue Skies; Gypsy in My Soul*; and nine others. VERVE V 4036 \$5.98.

Interest: For the Ella cult
 Performance: Not always at her best
 Recording: Needs bass
 Stereo Quality: All right

OCTOBER 1961

RECORDING OF SPECIAL MERIT

Ⓜ ELLA FITZGERALD: *Sings Cole Porter*. Ella Fitzgerald (vocals); orchestra, Buddy Bregman cond. *Anything Goes; Do I Love You?; Just One of Those Things*; and thirteen others. VERVE V 4049 \$4.98.

Ⓜ ELLA FITZGERALD: *Ella Fitzgerald Sings More Cole Porter*. Ella Fitzgerald (vocals); orchestra, Buddy Bregman cond. *I Love Paris; It's All Right with Me; Night and Day*; and thirteen others. VERVE V 4050 \$4.98.

Interest: Repackaged song book
 Performance: Hits the heights
 Recording: Both splendid

The first collection listed above seems to be something of an indiscriminate grab-bag, consisting of previously released singles and, it seems likely, rejects from Miss Fitzgerald's song-book surveys. Neither from the standpoint of performance nor from that of content repertoire is there



ELLA FITZGERALD
 Memorable Cole Porter ballads

much distinguished about the album. Of course, it's always a pleasure to hear *Cheerful Little Earful* or *Moonlight Becomes You*, but for such infrequent delights the listener must endure Nelson Riddle's tasteless arrangement of *Somebody Loves Me*, the unfortunately exhumed *Beat Me, Daddy, Eight to the Bar*, and endless scattling on both the wordless *Cool Breeze* and, Lord help us, *Blue Skies*. What is more, the album's title song isn't even included.

The second and third releases listed above are separately packaged editions of Miss Fitzgerald's now classic two-record set of the "Cole Porter Song Book." Taking the records individually, Verve V 4049 contains exceptionally fine performances of *Just One of Those Things, All of You*, and *I Am in Love*, which indicate that

the combination of Porter and Fitzgerald works out best in the more throbbing ballads. Unfortunately, Miss Fitzgerald is incapable of the deadpan approach required for *Miss Otis Regrets*, and her version of *Do I Love You?* is curiously lackluster. In *Always True to You in My Fashion* she continually misreads the last word in the title line as "passion"? And why does she accent the word "fight" instead of "you" in the line "You fight my baby tonight" in *Too Darn Hot*?

Verve V 4050 includes an exquisitely sung *I Concentrate on You*, a memorable interpretation of *Love for Sale*, and a performance of *Ridin' High* that has just the right quality of subdued exuberance. But there is noticeable vocal strain in her *So in Love*, and, as on the first record, the comic pieces lack the kind of slyness they need to be effective.

Buddy Bregman's arrangements vary on both records. The full orchestra is unnecessarily overpowering in such pieces as *It's All Right with Me* and *Love for Sale*, but the small combos heard in *I Get a Kick Out of You* and *Let's Do It* are just fine. S. G.

JUDY GARLAND: *Judy in Carnegie Hall* (see p. 73).

RECORDING OF SPECIAL MERIT

Ⓢ TENNESSEE ERNIE FORD: *Civil War Songs of the North*. Tennessee Ernie Ford (vocals); orchestra, Jack Fascinato cond. *Virginia's Bloody Soil; The Faded Coat of Blue*; and ten others. CAPITOL ST 1539 \$4.98.

Ⓢ TENNESSEE ERNIE FORD: *Civil War Songs of the South*. Tennessee Ernie Ford (vocals); orchestra, Jack Fascinato cond. *Lorena; The Bonnie Blue Flag; Flight of Doodles*; and nine others. CAPITOL ST 1540 \$4.98.

Interest: For both sides
 Performance: Well done
 Recording: Tops for both
 Stereo Quality: High for both

If the current spate of Civil War albums shows nothing else, it shows how woefully thin has been the music of our more recent military struggles. Of course, balladeers in the 1860's had one thing in their favor: they could take whatever tunes they wanted to without fear of copyright laws.

Tennessee Ernie Ford, in spite of his obvious Southern ties, does a splendidly impartial job for both the North and the South. Of particular interest is his inclusion of many unfamiliar items, among them some fascinating examples of re-

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written versions of well-known melodies. In the "Songs of the North" package, *Army of the Free* is a rousing affirmation of the Union's cause set to the familiar tune of *The Wearin' o' the Green*; the *Marching Song of the First Arkansas Negro Regiment* turns out to be *The Battle Hymn of the Republic* with a new set of lyrics; and *The New York Volunteer* goes back to an English folk song, *The Lincolnshire Poacher*. But perhaps the most startling change of all occurs to the South's own *Dixie*, which, when sung by Union forces, emerges with lines such as "Each Dixie boy must understand/ That he must mind his Uncle Sam." I was also delighted that Ford included those two wonderful tearjerkers by George Root, *The Vacant Chair* and *Just Before the Battle, Mother*.

The songs from below the Mason-Dixon line are also of varied origins. The old Scottish song *Bonnie Dundee* becomes *Riding a Raid*; the German *O Tannenbaum* is used for the fervent plea *Maryland, My Maryland* ("Avenge the patriotic gore/ That flecked the streets of Baltimore"); and *Yankee Doodle* provides the music for the humorous *Valiant Consort*.

Both North and South benefit from the tasteful, stylish conducting of Jack Faccinato, who shares arranging credits with Ford. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ **JACQUELINE FRANÇOIS:** *Les Grandes Chansons, Vol. 1.* Jacqueline François (vocals); Paul Durand Orchestra. *Paris, je t'aime; C'est mon gigolo; La Mer;* and nine others. COLUMBIA WL 178 \$4.98.

Interest: Splendid collection
Performance: Irresistible
Recording: Slightly close

The first three albums in Columbia's "Les Grandes Chansons" may have been disappointing, but the fourth is thoroughly delightful. The reason, of course, is the singer. Jacqueline François is, quite possibly, second only to Edith Piaf as an interpreter of French songs, and her warm, velvety voice makes every musically shaped emotion sound as if it were an exclusive, nontransferable property.

One of the distinguishing features of this album is the inclusion of a large number of songs that have also won fame with English lyrics. In this group are *C'est mon gigolo* (*Just a Gigolo*), *Fascination, J'ai deux amours* (*Two Loves Have I*), *Qui reste-t-il de nos amours* (*I Give You Love*), and the bubbly *Paris, je t'aime*, which was known as *Paris, Stay the Same* when Maurice Chevalier first sang it in *The Love Parade*. Also included is an old favorite, *À Paris dans chaque faubourg*, whose lyric was written by René Clair and whose melody is almost indistinguishable from that of *La Seine*.

As with the other volumes in the "Les Grandes Chansons" series, the inner sleeve of the jacket holds both French lyrics and English translations. S. G.

Ⓢ **EYDIE GORMÉ:** *Come Sing with Me.* Eydie Gormé (vocals); orchestra and chorus, Don Costa cond. *The Nearness of*
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You; Long Ago and Far Away; Time on My Hands; and nine others. UNITED ARTISTS UAL 3143 \$3.98.

Interest: Routine
Performance: Acceptable
Recording: All right

Once you grant that Eydie Gormé has a fine, full-throated voice, and that her repertoire here consists mostly of songs that have established their rights to be around for some time, you have said about all there is to be said in favor of this record. What with unimaginative programming and commonplace arrangements, the set adds up to a pretty dismally dull collection. S. G.

© JULIUS LAROSA: *The New Julie LaRosa*. Julius LaRosa (vocals); rhythm accompaniment. *My Favorite Things; Free and Easy; Gigi;* and ten others. KAPP KL 1245 \$3.98.

Interest: As much as before
Performance: Same as ever
Recording: Satisfactory

Although I had not previously been aware that Julius LaRosa was undergoing any kind of rebirth, I put this disc on with a certain anticipation of the change that the label implied had taken place. But the new Julie LaRosa sounds just like the old Julius LaRosa, with the same somewhat gritty voice that seems to come at the listener through a wide-open, full-toothed, ever-smiling mouth. The new LaRosa, like the old, continues to favor uptempo ballads, and, as in days gone by, he somehow manages to make sure that there is not one memorable interpretation in the whole collection. S. G.

© GLORIA LASSO: *France's Femme Formidable Sings Europe's Top Hits*. Gloria Lasso (vocals); uncredited orchestra and conductor. *Les enfants du Pirée; Prière à tes yeux; L'Absent;* and nine others. CAPITOL ST 10284 \$4.98.

Interest: Pleasant repertory
Performance: Welcome newcomer
Recording: A bit close
Stereo Quality: Acceptable

The Barcelona-born Gloria Lasso has a voice that is throaty but pure, dramatic but well-controlled, in her repertoire of Spanish and French songs, all sung in French and almost all to an insistent Latin beat. In spite of the language, however, this disc makes room for the theme from the Greek film *Never on Sunday*, for a seductive evocation of the Near East called *Citrons de Tel Aviv*, and for a flaming Brazilian dance called *Le Côco*. Translations are on the jacket. S. G.

© ROSE MADDOX: *A Big Bouquet of Rose's!* Rose Maddox (vocals); unidentified country and western group. *Gotta Travel On; Conscience, I'm Guilty; Toll Men; North to Alaska;* and eight others. CAPITOL ST 1548 \$4.98.

Interest: Country hit parade
Performance: Idiomatic, but dull
Recording: Very good
Stereo Quality: Adequate

Rose Maddox has one of those nasal, whining voices that are apparently so necessary for success in country and western music. With this equipment she makes
OCTOBER 1961

her capably driving way through a series of country best-sellers identified with other performers. But for all her contrived enthusiasm, she rarely captures the spirit of the originals. Sludgy support is furnished by a small group, blessedly anonymous. In several tunes, multi-dubbing allows Miss Maddox to sing simple harmony parts. But who cares. P. J. W.

© JACQUES METEHEM: *Rockin' and Drinkin' Music* (Ray Haney). The Symphony of Paris. Jacques Metehen cond. *The Ballentine's Nest; The Ely Whitney Waltz; Rocker Revival;* and nine others. NORWOOD NS 100 \$5.98.

Interest: Appealing originals
Performance: Spirited
Recording: Fine

Stereo Quality: Tasteful

In spite of the ring of its title, this is not a comedy record, nor, strictly speaking, is it an album devoted to drinking songs. To be sure, there are a few tracks that use sound effects for comic effect, but, for the most part Ray Haney's compositions make for the kind of bright, attractively melodic program music that we associate with such composers as Morton Gould and Leroy Anderson. The humor, such as it is, is mostly found in the song titles, which go in for names like *Cold Porter, Overture for a Waitress Working Overtime,* and *The Ely Whitney Waltz*. But don't let these labels mislead you. From the aspect of musical value, this disc has genuine merit. S. G.



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© **BOBBY MONTEZ:** *Viva!* Bobby Montez (vibraphone), Carlos Avelar (piano), Ray Rivera (conga drums), Mike Gutierrez (timbales), Ruben Provenico (bass). *Tremendo Cha-Cha: Jungle Stars; Holiday in Havana;* and five others. WORLD-PACIFIC 1404 \$5.98.

Interest: For dancing
Performance: Calculated
Recording: Very good
Stereo Quality: Tasteful

According to Bobby Montez, the primary intent of this album is to provide music for dancing. As such, it succeeds. For those, however, who enjoy listening to the swirling excitement of well-played Latin-American music, the performances are disappointing. Except for a brief explosion in *Garden of Allah*, the rhythm section is relatively polite and all too predictable. For contrast, try Mongo Santamaria's sets on *Fantasy*. N. H.

© **TONY MOTTOLA:** *Folk Songs.* Tony Mottola and group. *Skip to My Lou; Buffalo Gals; Stephen Foster Medley;* and nine others. COMMAND RS 823 SD \$5.98.

Interest: Instrumental folk songs
Performance: Stereophonic
Recording: Expert
Stereo Quality: Left-and-right

Having taken care of the pop field, the proponents of stereo separation have taken the next logical step and are pounding the hell out of folk songs. Tony Mottola's group consists of all kinds of guitars, percussion instruments (including a weird one called the buzzimha), and assorted woodwinds. It produces quite a few effects that will doubtlessly delight lovers of sonic separation but that will also doubtlessly send folk-song lovers scurrying back to the general vicinity of Old Smoky. S. G.

© **ELVIS PRESLEY:** *Something for Everybody.* Elvis Presley (vocals); The Jordanaires. *There's Always Me; Give Me the Right; It's A Sin; Sentimental Me;* and eight others. RCA Victor LSP 2370 \$4.98.

Interest: Elvis on a shaky throne
Performance: Highly stylized
Recording: Very good
Stereo Quality: Excellent

Listening to this generally attractive collection, the listener is convinced that Elvis Presley remains the consummate master of the rockabilly idiom that launched his career. Several other convictions emerge, too. The first is that his approach here sounds surprisingly dated and cautious, for Elvis has not moved in the direction rock-and-roll has. The second is that these selections, all so much alike, are completely formulaized products. Since Presley is basically a rhythm singer, the turnover—coily labeled "The Rhythm Side"—is more effective. P. J. W.

© **OBRAY RAMSEY:** *Jimmie Rodgers Favorites.* Orbray Ramsey (banjo, guitar, and vocals), Tommy Hunter (guitar). *Blue Yodel No. 2; Never No More Blues; My Old Pal;* and thirteen others. PRESTIGE/INTERNATIONAL 13009 \$4.98.

Interest: An accurate copy
Performance: Idiomatic
Recording: Very good

HI-FI/STEREO

The late Jimmie Rodgers, master of the blue yodel (so-called), and one of the most popular recording artists in the early history of the phonograph, was a tremendous influence on the style of all subsequent country music. Obray Ramsey, a North Carolina-born farmer of Scottish and Cherokee descent, is remarkably like Rodgers in phrasing and vocal timbre in his performances of a program of songs that were mostly written by the "singing brakeman," but because there are three albums of Rodgers' reissues available from RCA Victor, one wonders at the worth of such an imitation, however skillful.

There are superior liner notes by folklorist John Greenway, who analyzes Rodgers' importance and points out, among other things, the Negro origins of Rodgers' yodeling blues. N. H.

Ⓢ **KATYNA RANIERI:** *And Now Katyna Ranieri.* Katyna Ranieri (vocals); orchestra. Riz Ortolani cond. *Anima e core; Amor Amor; C'est Magnifique;* and nine others. MGM E 3880 \$3.98.

Interest: Slight
Performance: Too much
Recording: Harsh and echoey

Katyna Ranieri, an excessively emotional, though vocally limited, singer, sounds as if one torn-up handkerchief per song would be about par for the course. Her selections are sung in French, Italian, Spanish, and English, and include a fair sampling of weepers and screamers, plus something called *Little Child*, which wins my vote as the most offensive song of the year, at least so far. S. G.

Ⓢ **ROYAL ARTILLERY BAND:** *The Virtuoso Band.* Royal Artillery Band, Major S. V. Hays cond. *Barnacle Bill; My Old Kentucky Home; Sousa on Parade;* and others. VANGUARD VSD 2093 \$5.95.

Interest: Good show
Performance: Spit and polish
Recording: Fine
Stereo Quality: Solos sound great

The first side of this well-performed collection is the more variedly interesting, since it involves solo instrumentalists in seven different pieces. Among the high points are the triple-tongue trumpeting in *Warriors Three*, the spirited xylophone playing in *Heller Skeller*, and, particularly, the coach-horn-blowing (assisted by whip-cracking and bell-jingling) in *Four in Hand*. On the second side, the whole band steps out, and although the playing is pretty lively, it is hard to get excited about one more collection of Sousa and Alford medleys. S. G.

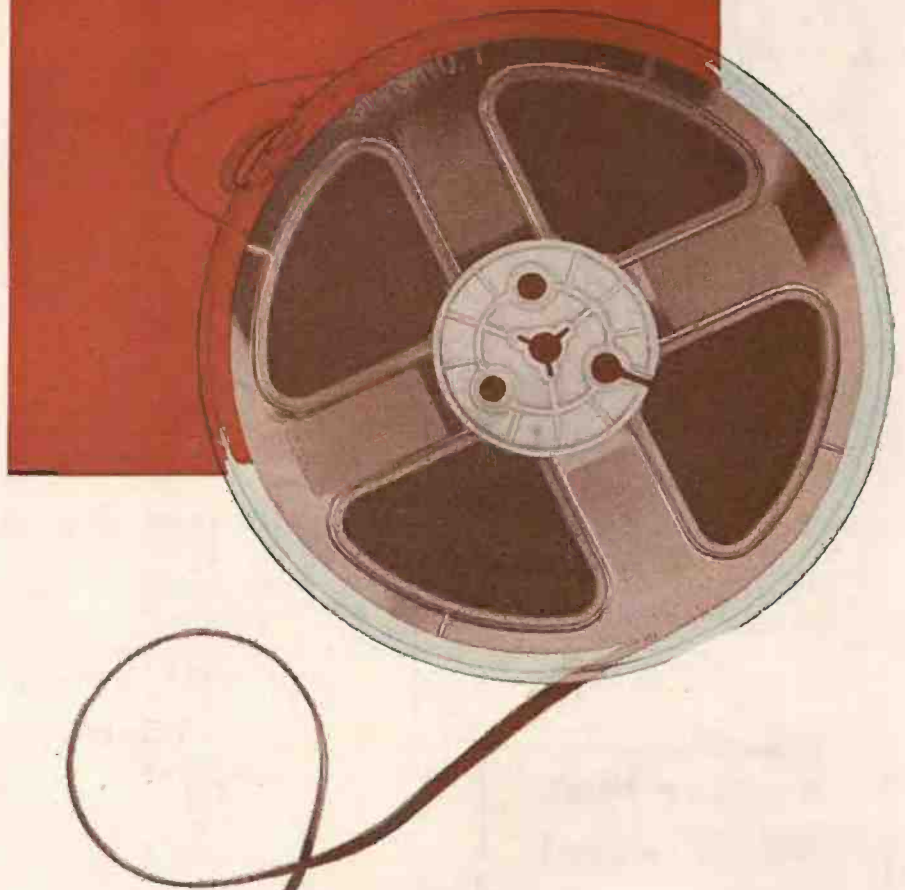
Ⓢ **JOAN SHAW:** *Sings for Swingers.* Joan Shaw (vocals) with small orchestra. *Mississippi Mud; Just Squeeze Me; Then I'll Be Happy;* and nine others. Eric BN 601 \$4.98.

Interest: Night-club songs
Performance: Often overcooked
Recording: Very good
Stereo Quality: First-rate

Joan Shaw, a veteran of the after-dark circuit, is hoydenishly charming onstage, but her voice is ordinary, and while she sings with gusto, her style is not distinctive

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enough for much of her work to come across on records. A good deal of the time she sells too hard; in fact, she is at her best when she is least self-consciously buoyant, as in the simple *I Hadn't Anyone Till You*. The arrangements here are routinely commercial. N. H.

© **FANNY** (Harold Rome). Sound-track recording. Orchestra, Morris Stoloff cond. WARNER BROS. WS 1416 \$4.98.

Interest: Unsung Fanny
Performance: Suitable, I hope
Recording: Excellent
Stereo Quality: High

This would seem to be intended for those who enjoyed the music of the stage production of *Fanny* but who for some reason or other would prefer to listen to it without words. The movie version of the musical relegates Harold Rome's atmospheric score to the position of background music. For some of the more obviously cinematic inspirations, such as *Religioso* and an involved treatment of *Panisse and Son*, authorship is credited "in conjunction" with Harry Sukman, the score's arranger, but, for the most part, the album varies little from a lush string interpretation of the original songs. S. G.

RODGERS AND HART REVISITED (sec p. 72)

© **THE SECOND CITY**. Original-cast recording. Howard Alk, Alan Arkin, Seven Darden, Andrew Duncan, Barbara Harris, Mina Kolb, Paul Sand, Eugene Troobnick, with William Mathieu (piano). MERCURY OCS 6201 \$5.98.

Interest: Some good, some not so
Performance: Talented crew
Recording: In a tunnel?
Stereo Quality: Good placement

As recorded here, *The Second City* is an intimate-*revue* that is largely improvised—or that initially was largely improvised—by a group of performers who comment satirically on modern foibles. Far less cliché than Julius Monk's arithmetical progressions and more densely populated than *The Premise*, the Chicago show does have its moments of well-sharpened hilarity, but its misses are almost as frequent as its hits.

The sketch about the class in Great Books is easily the best, as we hear a wild assortment of culture cultures descending on *Oedipus Rex* ("It's a great book because it's so old"). The skit about the FM station also has its moments, particularly when a folk singer at a "quite tasteful remote night club" breaks out into a hill-country version of William Blake's poem *The Tiger*. But a lengthy two-part satire on Superman (called *Businessman*) is weak, at least on records, and the one attempt at song, *Caesar's Wife*, seems pointless.

This brings up something else that I, for one, hope is not a trend. It seems that with the advent of Nichols and May and also with *The Premise*, a new form of *revue* has been evolved that does not have songs. *The Second City* is supposed to have them—the composer plays the piano—but apart from a snatch of the familiar *Underneath the Arches* and the *Caesar's Wife* bit, the recording is all sketches.

It may be that I am just a slave to convention, but satirical songs seem to me to be an essential part of the enjoyment of an entertainment such as this, and I regret their absence. S. G.

HUMOR

© **PHYLLIS DILLER**: *Laughs*. VERVE V 15026 \$4.98.

Interest: Minimal
Performance: Trying
Recording: All right

At least the title of the album is correct. Phyllis Diller does laugh. Just as the audience's laughter is subsiding after one of her jokes, you suddenly hear something that sounds like a cross between the hectic cackling of Tallulah Bankhead and the honking of a wild goose. That is Phyllis Diller. Of course, why she laughs is a question. My own guess would be that she finds something uncontrollably funny about a group of adults who respond to her series of witless and tasteless gags. S. G.

© **OGDEN NASH**: *The Fanciful World of Ogden Nash*. Ogden Nash; orchestra, Glenn Osher cond. CAPITOL SW 1570 \$5.98.

Interest: National institution
Performance: Definitive
Recording: Good
Stereo Quality: Who needs it?

With admirable candor, Ogden Nash has written the following about his poems on the album jacket of this record: "It has all been said before and better; I have been able to support a family by saying it again and worse." True, perhaps, but the Nash style of light verse is a unique product that has probably entertained more readers who otherwise read no poetry at all than has the work of any other poet. Mr. Nash casts his darts at all sorts of minor social irritations, with particular emphasis on the war between man and woman. There are also such brief but ponderable observations as "God in his wisdom made the fly/ And then forgot to tell us why." Mr. Nash speaks in a bone-dry, New England twang that may require a little time to get used to, and the orchestral backgrounds provided by Glenn Osher are fairly obvious, but the poet has his say, and his words come through. S. G.

© **SMOTHERS BROTHERS**: *At the Purple Onion*. Smothers Brothers (vocals). *Dance, Boatman, Dance; I Never Will Marry; Tom Dooley*; and six others. MERCURY SR 60611 \$4.98.

Interest: An acquired taste
Performance: Slick rubes
Recording: Close
Stereo Quality: Some movement

The Smothers Brothers have been described as satirists of folk-song satirists. This is as may be, but the gentlemen do have a distinctive brand of comedy that boils down to their behaving as simple-minded as possible. The Israeli dance *Tzena Tzena*, for example, becomes something to accompany Uruguayan camel races that take place every June third, while *Dance, Boatman, Dance* is preceded by an interminably repetitive explanation of the way boatmen go into town on Saturday nights to pick up their oars. While

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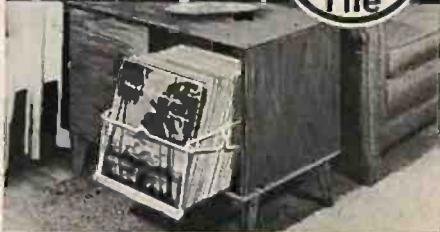
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FOLK

© **MARIA LUISA BUCHINO:** *Argentina.* Maria Luisa Buchino (vocals) and her Llameros. *El Beso; Anahi; Fiesta en la Aguada;* and nine others. MONITOR MFS 343 \$4.98.

Interest: Instructive anthology
Performance: Gently expressive
Recording: Good
Stereo Quality: Competent

Maria Luisa Buchino is nearly as beguiling here as in her attractive survey of Chilean music (Monitor MFS 342). She and her colleagues have chosen a considerable variety of Argentinian music, much of it allied to particular dance forms. They perform it all with a supple sense of dynamics, and Miss Buchino herself has a voice that can effectively evoke loss and loneliness, gaiety and wonder. N. H.

RECORDING OF SPECIAL MERIT

© **TAHITI: DREAM ISLAND.** Charlie Mauu, Morito Taaroa, Eugene, Loma, Maeva, Bimbo, Lafine, Leonard, Félicie, Diana. CAPITOL STAO 10281 \$5.98.

Interest: Native hula-baloo
Performance: Exciting
Recording: Very good
Stereo Quality: Nice

This disc is certainly no South Soporific. The attractive booklet may give you the idea that the record will provide a languorous tour through the islands, but almost everything on the recording itself is pulse-pounding and thoroughly fascinating. Recorded in Papeete by Gaston Guilbert, the music is performed by native singers and instrumentalists with a vigor and verve that is almost spellbinding. The first side is taken up with traditional songs—about flying fish and love-making and such—while the second is devoted to some of the native pop tunes, which seem to go in for flowers and love-making. Of all the delights this album holds, however, nothing will attract your attention more strongly than the last band on the first side. This is a collection of three *otea*, (or drum dances, which go under the names of *Titiraina (Catamayan)*, *Otaha (Frigate Bird)*, and *Firi Firi (Curly Hair)*. The drumming is so remarkable for its inventiveness, variety, and musicianship that it puts to shame most of the percussion albums that glut the market. S. G.

© **ROGER WAGNER:** *Vive la France!* Roger Wagner Chorale; orchestra, Greig McRitchie cond. *Song from the Moulin Rouge; Vive l'amour; Parlez-moi d'amour;* and eleven others. CAPITOL SP 8554 \$5.98.

Interest: Attractive program
Performance: Well-drilled group
Recording: Perfect
Stereo Quality: High

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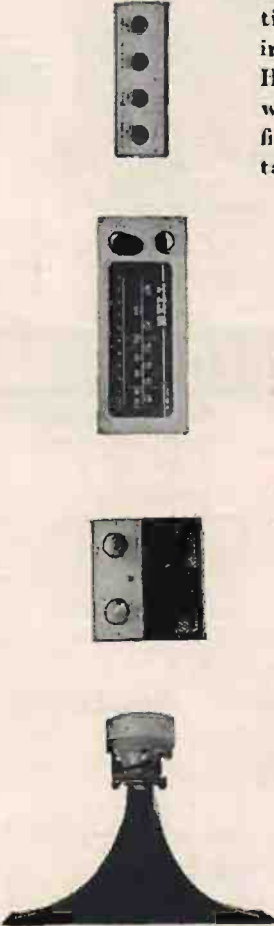
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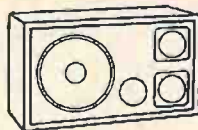
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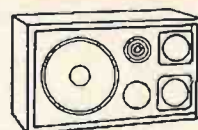
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