

VOLUME 8 NO. 6

JUNE 1962 • 50 CENTS

HiFi/Stereo review

CRITICS' CHOICE OF
THE YEAR'S BEST DISCS

CARL ORFF:
THE SOUND OF WORDS

HOW TO SELECT A
MICROPHONE

PROFESSIONAL TIPS
ON STEREO
INSTALLATIONS

HI FI/STEREO REVIEW

JUNE 1962

HOLLIBROOK 10123
R E THOMAS
2219 HIGHLAND AVE
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HERE'S HOW SCOTT TAKES THE GUESSWORK OUT OF KIT BUILDING

1. Kit-Pak Container

You assemble your Scottkit right in the unique Kit-Pak container. It opens to a self-contained work table with all parts conveniently in place . . . closes like a suitcase for storage when you are not working on your kit.

2. No Wires to Cut or Strip

Wires are already cut to the precise length required . . . even the insulation is removed at the ends. This Scott innovation saves hours of tiresome assembly time assures professional results.

3. Many Parts Already in Place

Mechanical parts such as terminal strips and tube sockets are firmly riveted to the chassis at the factory. This Scott extra gives more rugged construction longer life.

4. Full Color Instruction Book

Accurate assembly of parts is assured by full-color drawings illustrating each part exactly as it appears in the finished kit. Only a few parts are shown and explained on each page, avoiding the possibility of confusion.

5. Unique Part Charts

There is no loose bag of parts. Kit comes with special Part-Charts, a separate one for each page in the full-color instruction book. All parts needed for each page are mounted on the chart in exactly the order you need them. It is virtually impossible to use the wrong part by mistake.

6. Massive Output Transformers

All transformers and electronic parts are the same high quality specified for Scott factory-wired units. Your finished kit will perform to the same exacting standards set by Scott factory-built components.

7. Smart Scott Styling

Extra attention to detail, as in the Scott front panel, makes your kit as professional in looks as in performance. You will be proud to display Scottkits in your home. Their superb styling is perfect for any setting.

No Special Equipment Needed

Amplifier kits require no laboratory instruments for balancing. Tuners are aligned with the unique H. H. Scott Ez-A-Line method using the meter on the tuner itself. This eliminates the need for expensive signal generators.





Hermon Scott could make this new kit for \$30 less, If...

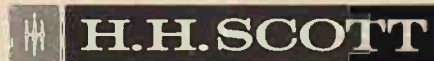
Hermon Scott faced a basic choice . . . bring out his new LK-48 amplifier kit at \$124.95 or make it to sell for \$30 less like many other amplifier kits. All his engineering department had to do was make a few compromises.

The LK-48 is rated at 48 watts. By using a smaller power supply, ordinary output transformers, and pushing the output tubes to their limits, the amplifier might still produce 48 watts at 1000 cycles where many amplifier kits are rated. But measured at 20 cycles, where Scott engineers feel power is really important, output would be down considerably. No compromise was made. The LK-48 *actually* produces 28 watts per channel at 20 cycles, and delivers full power throughout the audio range.

Many kits use a one color instruction book. Hermon Scott decided to continue to use full color to insure factory-built performance, even at the hands of a novice.

Important Scott engineering extras like the all-aluminum chassis, DC operated preamp heaters and unique hum-null balancing could have been eliminated. Hum would have been audibly higher and distortion at levels normal to many kits, but Hermon Scott felt that the kit builder was entitled to the same performance he has come to expect from Scott factory-wired units.

Yes . . . Hermon Scott could have made the LK-48 to sell for \$30 less . . . but it would have meant compromising life-long standards. This is something he would never do. You can choose any Scott kit with complete confidence — the LK-48, the LK-72 80 watt complete stereo amplifier, the LK-150 130 watt stereo power amplifier, the LC-21 professional preamplifier, the LT-110 multiplex tuner, LT-10 FM tuner or the LM-35 multiplex adaptor. These superb kits have all the features and performance you've come to expect from the world's leader in audio engineering.



H. H. SCOTT INC., 111 Powdermill Rd., Maynard, Mass. Dept. 245-06

Please rush me your new full-color brochure telling about Scott's full line of superb stereo kits.

Name

Address

City State

Export: Morhan Exporting Corp., 458 Broadway, N.Y.C.
Canada: Atlas Radio Co., 50 Wingold Ave., Toronto.
Prices slightly higher West of Rockies.

Always playing, always tracking . . . right side up or upside down. The sensational Empire Troubador demonstration of a continuously rotating turntable amazes the crowds at hi fi shows across the country.

Right down the line, America's music magazines have been using some well-turned phrases in editorial evaluations of the Troubador. **High Fidelity**, turning to the United States Testing Company for its report, found the Troubador to be a "precision-engineered product of the highest quality . . . wow, flutter and rumble completely inaudible." **Audio** said: "precise performance . . . an excellent buy . . . no acoustic feedback." **American Record Guide**: "... these (performance) figures have not been bettered by any turntable I have tested."

If you think you've never heard the Troubador, think again. More stereo FM radio stations across the country use the Troubador than any other record playback system. As Don Hambly, station manager of KRE AM/FM said: "The Empire tables have all the basic requirements of design and simplicity of operation and maintenance."

The Empire Scientific Corp. turns out a limited number of Troubadors for the music lover who appreciates the very finest in record playback. Complete price \$200.

**... world's
most perfect
record playback
system**

empire troubadour

**...WORLD'S ONLY
TURN-TABLE!**



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GARDEN CITY, N.Y.

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PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
FURMAN HEBB

MUSIC EDITOR
DAVID HALL

MANAGING EDITOR
ROBERT CAMPBELL

ART EDITOR
ROBERT TUCKER

ASSOCIATE EDITORS
HANS H. FANTEL
JAMES HINTON, JR.

ASSISTANT EDITORS
JILL BENGELSDORF
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CONTRIBUTING EDITORS

CHRISTIE BARTER
MARTIN BOOKSPAN
WILLIAM FLANAGAN
STANLEY GREEN
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS

EDITORIAL CONSULTANT
OLIVER READ

**ADVERTISING
SALES MANAGER**
LAWRENCE SPORN

**ADVERTISING
SERVICE MANAGER**
ARDYS C. MORAN


ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Office (Oregon 9-7200)
One Park Avenue, New York 14, New York
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Midwestern and Circulation Office (Wabash 3-4011)
434 South Wabash Avenue, Chicago 5, Illinois
Midwestern Advertising Manager: Jack Tierney
Western Office (Circulation 3-6235)
6025 Wilshire Boulevard, Beverly Hills, California
Western Advertising Manager: Bud Dean
Southern Representative
William G. Browning
804 First National Bank Building
Temple, Texas
Prospect 8-2311
Foreign Advertising Representative
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EDITORIALLY SPEAKING

by FURMAN HEBB

THANKS to the genius of the late and truly great Major Armstrong, we enjoy today the most marvelous medium for the propagation of music that has ever been devised. FM radio, which the inventor always regarded as the favorite of his electronic brain-children, is virtually an ideal system for transmitting and receiving music broadcasts.

And it is this very potential for perfection that makes all the more disturbing the fact that the sound quality of so many FM stations is substandard; and I base this on conditions as they are in the New York City area, which I assume is one of the more favorable areas insofar as the general level of program quality is concerned.

At one time or another I have heard almost every hi-fi failing on the air: turntable rumble, wow, and flutter; misadjusted equalization or tone controls; fluctuating volume levels; distortion caused by lint-clogged playback styli; faulty contact between tape and playback heads; and so on. It is not too surprising, perhaps, that these faults, caused by inadequate equipment and sloppy control-room work, could occur on some of the smaller, shoestring-operation FM stations. But recently I tried to listen to a taped broadcast of the New York Philharmonic playing Bruckner's Ninth Symphony on CBS, a network that one would assume to be in little danger of going bankrupt. Not only was the sound so distorted as to make listening entirely unpleasant, but its restricted dynamic range made a mockery of the music's dramatic contrasts of loud and soft.

It used to be that I would complain to the station in question when its program quality was objectionable, but this never had much effect, so far as I could determine. Then I conceived the idea to hit the stations where it hurts—in the pocketbook—and I recommend it to you if you are annoyed by programs that are below standard in audio quality. Simply take pen in hand and write not to the station, not to the FCC, but to the sponsor of the program. Tell him you would like to listen to his radio program, but that its sound quality is so poor as to make listening unenjoyable. This procedure is almost guaranteed to get results. If all of us will complain when complaint is justified, the quality of FM radio as a whole will most certainly improve.

Coming Next Month in HiFi/STEREO REVIEW

**THOUGHTS ON CONTEMPORARY
MUSIC AND RECORDING**

by Igor Stravinsky

BASIC HI-FI TROUBLESHOOTING

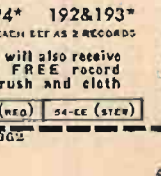
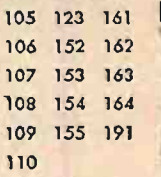
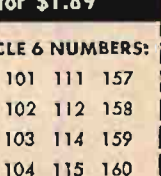
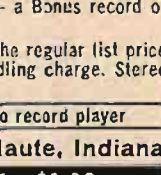
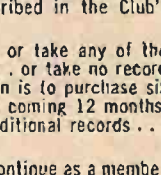
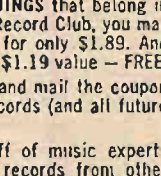
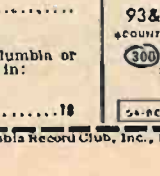
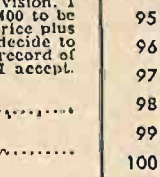
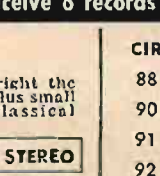
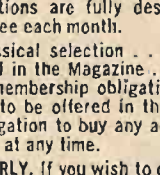
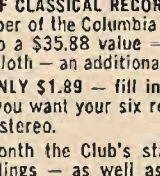
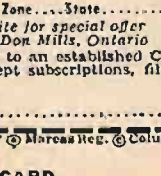
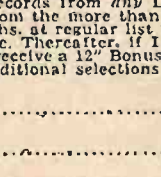
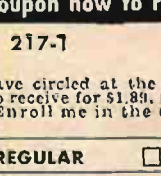
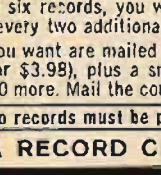
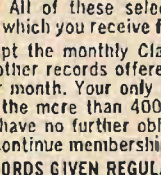
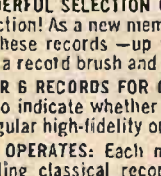
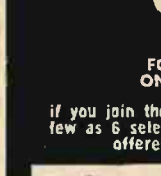
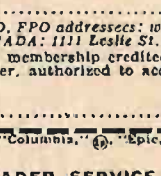
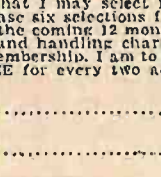
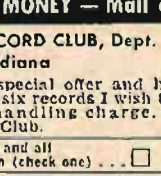
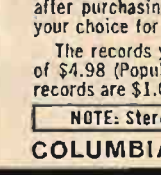
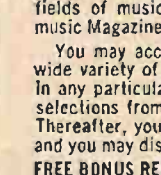
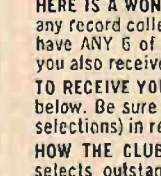
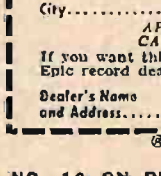
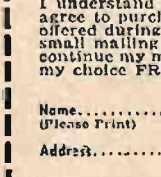
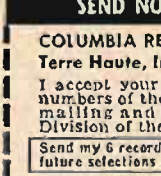
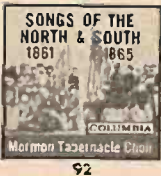
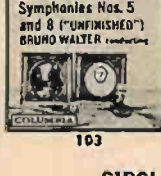
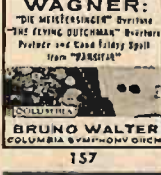
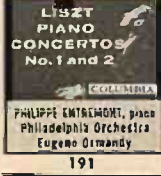
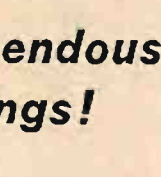
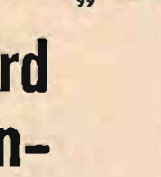
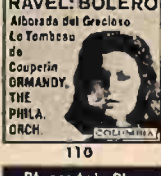
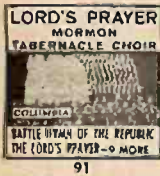
by Alexander Rosner

GEORGE GERSHWIN: A PICTURE PORTFOLIO

by Edward Jablonski

Fill the gaps in your classical record collection-

at tremendous
savings!



COLUMBIA RECORD CLUB
now invites new members to take

ANY 6

of these \$4.98 and \$5.98 records

REGULAR HIGH FIDELITY
or STEREO

\$1.89

FOR ONLY Retail Value up to \$35.88

if you join the Club now and agree to purchase as few as 6 selections from the more than 400 to be offered during the coming 12 months

... and with membership you also receive
FREE RECORD BRUSH and CLEANING CLOTH

Specially treated cloth picks up surface dust. Brush keeps grit out of grooves and clips onto any record player or turntable tone arm. **A \$1.19 VALUE**

HERE IS A WONDERFUL SELECTION OF CLASSICAL RECORDINGS that belong in any record collection! As a new member of the Columbia Record Club, you may have ANY 6 of these records — up to a \$35.88 value — for only \$1.89. And you also receive a record brush and cloth — an additional \$1.19 value — FREE! TO RECEIVE YOUR 6 RECORDS FOR ONLY \$1.89 — fill in and mail the coupon below. Be sure to indicate whether you want your six records (and all future selections) in regular high-fidelity or stereo.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding classical recordings — as well as records from other fields of music. All of these selections are fully described in the Club's music Magazine, which you receive free each month.

You may accept the monthly Classical selection . . . or take any of the wide variety of other records offered in the Magazine . . . or take no record in any particular month. Your only membership obligation is to purchase six selections from the more than 400 to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional records . . . and you may discontinue membership at any time.

FREE BONUS RECORDS GIVEN REGULARLY. If you wish to continue as a member after purchasing six records, you will receive — FREE — a Bonus record of your choice for every two additional selections you buy!

The records you want are mailed and billed to you at the regular list price of \$4.98 (Popular \$3.99), plus a small mailing and handling charge. Stereo records are \$1.00 more. Mail the coupon today!

NOTE: Stereo records must be played only on a stereo record player

COLUMBIA RECORD CLUB • Terre Haute, Indiana

SEND NO MONEY — Mail coupon now to receive 6 records for \$1.89

COLUMBIA RECORD CLUB, Dept. 217-7
Terre Haute, Indiana
I accept your special offer and have circled at the right the numbers of the six records I wish to receive for \$1.89, plus small mailing and handling charge. Enroll me in the Classical Division of the Club.

Send my 6 records and all future selections in (check one) . . . REGULAR STEREO

I understand that I may select records from any Division. I agree to purchase six selections from the more than 400 to be offered during the coming 12 months, at regular list price plus small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 12" Bonus record of my choice FREE for every two additional selections I accept.

Name (Please Print)

Address

City Zone State

APO, FPO addresses: write for special offer CANADA: 1111 Leslie St., Don Mills, Ontario

If you want this membership credited to an established Columbia or Epic record dealer, authorized to accept subscriptions, fill in:

Dealer's Name

and Address

CIRCLE 6 NUMBERS:

- 88 101 111 157
- 90 102 112 158
- 91 103 114 159
- 92 104 115 160
- 95 105 123 161
- 96 106 152 162
- 97 107 153 163
- 98 108 154 164
- 99 109 155 191
- 100 110

93&94* 192&193*

*COUNT EACH SET AS 2 RECORDS

300 I will also receive a FREE record brush and cloth

54-RC (REG) 54-SC (STER)

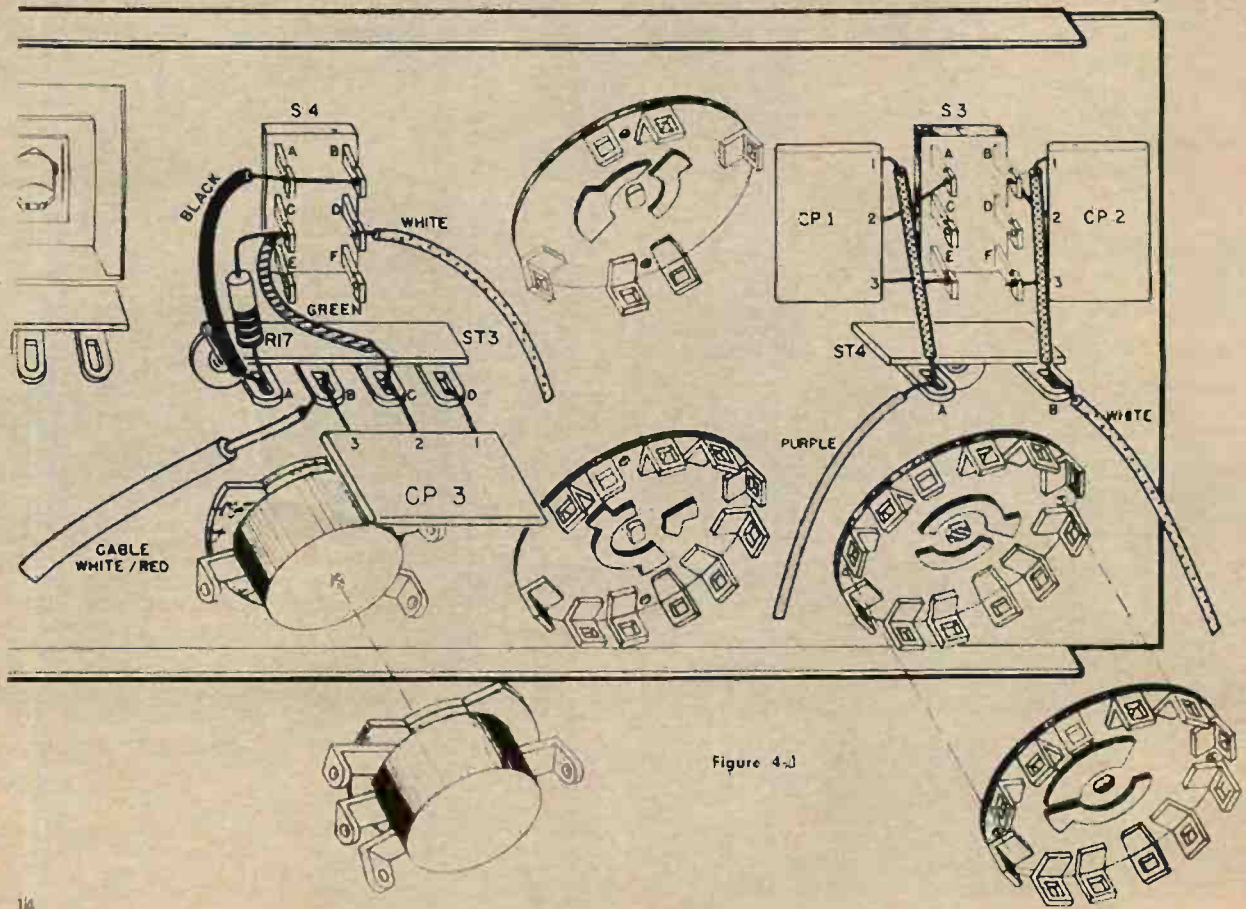


Figure 4-J

14

Fisher StrataKits were the world's most difficult to engineer.



The Fisher KS-1 three-way loudspeaker kit, world's only slim-line (5 1/4" deep) speaker system available in kit form, \$59.50.*



The Fisher KM-60 StrataKit, world's most sensitive FM Stereo Multiplex wide-band tuner in kit form, \$169.50.**



The Fisher KX-200 StrataKit, world's first 80-watt single-chassis stereo control amplifier in kit form, \$169.50.**

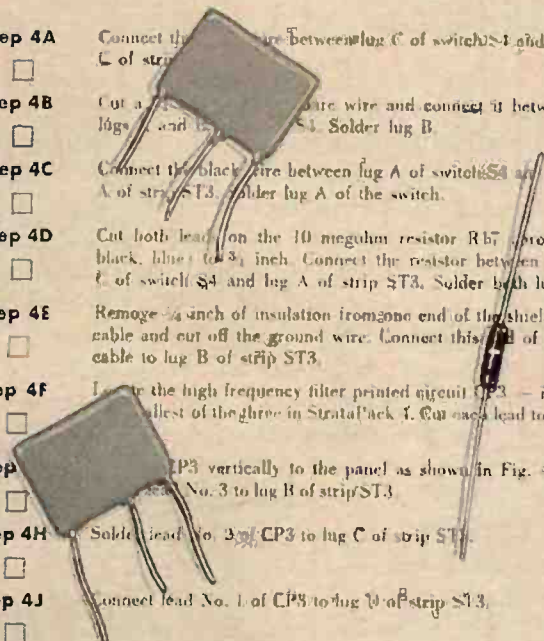
Few things are more difficult to design than a complex electronic instrument that can be conveniently and correctly wired by a layman. When the task is to develop a full line of superlative stereo components in kit form, guaranteed to meet laboratory standards even when assembled without a trace of skill, the engineering difficulties become rather formidable.

The creation of the new Fisher StrataKits had to be the industry's most difficult engineering project because each kit had to be not only the finest of its kind but also the easiest to build. Fisher would not have it any other way. Even a brief look at one of the incredibly explicit StrataKit construction manuals (see sample page above) will tell the story.

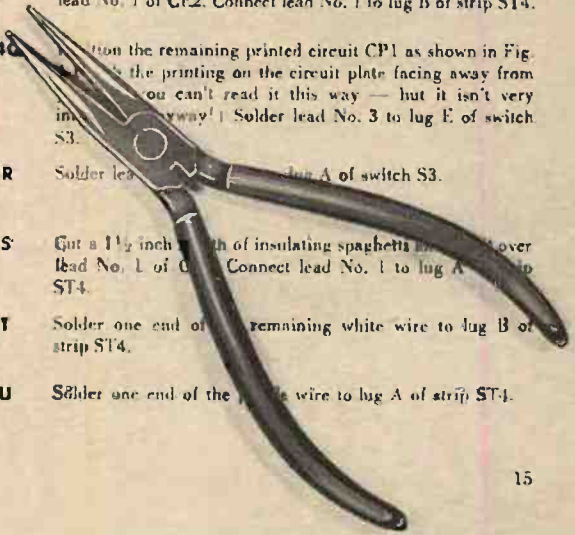
STAGE 4

IN THIS STAGE you will wire the Channel A High Frequency Filter, the High Frequency Filter switch S4 and some of the wiring in other circuits.

- Step 4A** Connect the wire between lug C of switch S4 and lug C of strip ST3.
- Step 4B** Cut a 1/2 inch length of bare wire and connect it between lugs A and B of switch S1. Solder lug B.
- Step 4C** Connect the black wire between lug A of switch S4 and lug A of strip ST3. Solder lug A of the switch.
- Step 4D** Cut both leads on the 10 megohm resistor R7 (brown, black, blue) to 3/4 inch. Connect the resistor between lug C of switch S4 and lug A of strip ST3. Solder both lugs.
- Step 4E** Remove 1/4 inch of insulation from one end of the shielded cable and cut off the ground wire. Connect this end of the cable to lug B of strip ST3.
- Step 4F** Locate the high frequency filter printed circuit CP3 — it is the smallest of the three in StrataPack 4. Cut each lead to 1/2 inch.
- Step 4G** Position CP3 vertically to the panel as shown in Fig. 4-1. Solder lead No. 3 to lug B of strip ST3.
- Step 4H** Solder lead No. 2 of CP3 to lug C of strip ST3.
- Step 4I** Connect lead No. 1 of CP3 to lug D of strip ST3.
- Step 4K** Solder one end of the 4 inch white wire (the shorter one) to lug D of switch S1.



- Step 4L** Locate the two Equalization printed circuits and cut the leads of both as follows:
 - No. 1 — 1 1/2 inch
 - No. 2 — 3/4 inch
 - No. 3 — 3/4 inch
- Step 4M** Position one of the printed circuits as CP2 on the right hand side of switch S3. The printing on the circuit plate should be facing you. Solder lead No. 3 to lug F of switch S3.
- Step 4N** Solder lead No. 2 of CP2 to lug B (the top lug) of switch S3.
- Step 4P** Cut a 1 1/2 inch length of insulating spaghetti and slip it over lead No. 1 of CP2. Connect lead No. 1 to lug B of strip ST4.
- Step 4Q** Position the remaining printed circuit CP1 as shown in Fig. 4-2. The printing on the circuit plate facing away from you can't read it this way — but it isn't very important anyway! Solder lead No. 3 to lug E of switch S3.
- Step 4R** Solder lead No. 2 of CP1 to lug A of switch S3.
- Step 4S** Cut a 1 1/2 inch length of insulating spaghetti and slip it over lead No. 1 of CP1. Connect lead No. 1 to lug A of strip ST4.
- Step 4T** Solder one end of the remaining white wire to lug B of strip ST4.
- Step 4U** Solder one end of the longer white wire to lug A of strip ST4.



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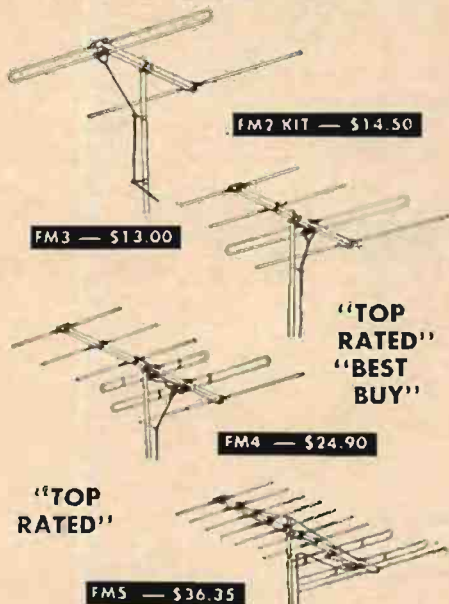
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HiFi Soundings



by DAVID HALL

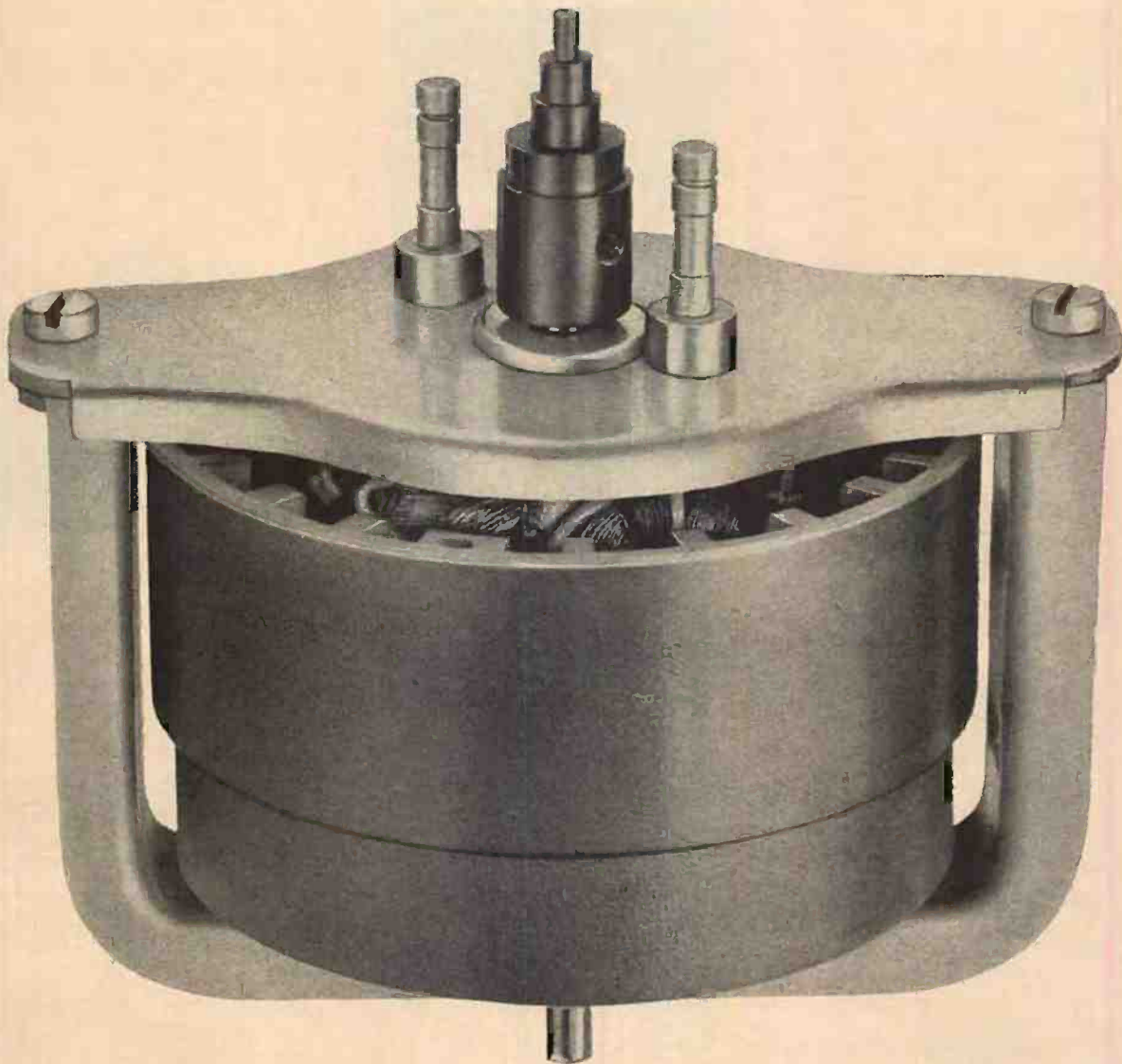
STRAVINSKY AT EIGHTY

HALF a century after he nearly single-handedly changed the course of Western music with his *Le Sacre du Printemps*, Igor Stravinsky, who celebrates his eightieth birthday this month, continues to make news. The third and latest installment of his memoirs, *Expositions and Developments*, has been the talk of musical cocktail parties over the past few months. The premiere, on television, on June 14 of his latest major work *Noah and the Flood* to choreography by George Balanchine is certain to stir up his supporters and detractors. And in September Stravinsky will climax his eightieth birthday year by visiting Russia, the land of his fathers, for the first time since the Bolshevik Revolution. There he will conduct not only the early masterpieces for which he is known on both sides of the Iron Curtain; he will also introduce to his erstwhile countrymen some of his music that not many years ago was condemned in Russia as hopelessly bourgeois and decadent. It will be interesting to see if Stravinsky's Russian tour will affect the creative musical climate in the USSR, which since the death of Prokofieff seems to have lapsed into a state of reactionary parochialism.

It seems to me that few of us fully appreciate the astonishing scope of Igor Stravinsky's creative work. Most of us, after all, are still hidebound to the trinity of the three great pre-World War I ballets, *The Firebird*, *Petrouchka*, and *Le Sacre du Printemps*. Indeed, *Le Sacre* did not become a concert repertoire work in this country until the 1940's—a quarter-century after it was written—nor was it customary to hear *Petrouchka* in any form but a drastically truncated suite. Today *Le Sacre* and the complete *Petrouchka* are standards. Part of this is because a whole new generation of orchestral players has grown up, for whom the playing of music in this style is as natural as the playing of Beethoven, Tchaikovsky, and Wagner was fifty years ago. More recently we have seen Stravinsky's powerful oratorio, *Oedipus Rex*, which back in the late 1920's was considered a perverse bit of Handelianism, come into its own with the broad musical public. This would seem to bear out the idea that there is at least a twenty-year lag in the acceptance by the music-listening public of major creative works—even those by such an eminent composer as Stravinsky. Beethoven spoke of his middle-period string quartets as being "for a later age." So perhaps in fifteen or twenty years Stravinsky's currently controversial scores, such as the *Canticum Sacrum* and *Threni*, will achieve the recognition long granted the three great early ballet masterpieces, and which is currently accruing to *Les Noces* and *Oedipus*.

Like many a living legend, Igor Stravinsky has been the object of incense burning in some quarters and of belittlement in others. What must be remembered, however, is that the work of a creative artist has a way of living its own life. But we must be willing to put aside what is said about Stravinsky's post-*Le Sacre* music and periodically give it a fresh hearing. The new perspectives that emerge from such a survey can be surprising.

(Continued on page 10)



an accurate timepiece

A clock or watch is undoubtedly more convenient for telling time. Yet, it is actually possible to keep accurate track of time with a hysteresis motor-driven Miracord turntable.

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MIRACORD

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For example, we discover that aside from being the painter of "fauvist" tonal canvases and the great liberator of rhythm and percussion, Stravinsky is deeply pre-occupied throughout the whole of his work with timeless human ritual, be it sacred or profane, and with basic problems of morality: *Le Sacre*, *Les Noces*, *Apollo*, *Symphony of Psalms*, the *Mass*, *Canticum*



Sacrum, *Threni* apply in the first instance, while *Renard*, *L'histoire du Soldat*, *Oedipus Rex*, and *The Rake's Progress* are striking examples of the second.

Not the least fascinating aspect of Stravinsky's career is the fact that he has been the first composer of major stature to attempt a systematic documentation of his own music as interpreted by himself. More than two dozen Stravinsky-directed performances are listed in the current record catalog, and fully a dozen more are slated for release by Columbia before the end of the year. For anyone attempting a fresh evaluation of Stravinsky's creative achievement, the composer's own recordings are the



necessary point of departure. In connection with Stravinsky and his recordings, we are proud to say that next month this magazine will include an article by Stravinsky in which he discusses the state of contemporary music and recording.

In conclusion, for Stravinsky the creator, we hope for continued fruitful production; for Stravinsky the man, good health; for Stravinsky the recording artist, sufficient time and energy to complete the disc documentation of all his major scores, from earliest to latest.

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12

LETTERS TO THE EDITOR

Cristofori's Other Piano

● John Molleson's article on the evolution of the piano "From Cristofori to Steinway" (February, 1962) states correctly that the older of the two surviving pianos made by Cristofori now stands in the Metropolitan Museum of Art in New York. However, Mr. Molleson says nothing about the other Cristofori piano, and I understand that there has been some uncertainty about its whereabouts and condition.

It is my pleasure to assure you that the other piano, built in 1726, was not destroyed during the recent war, as has been rumored. The piano, along with three harpsichords and a virginal built by Cristofori, has been returned from a war-time repository to the Grassi Museum at Leipzig, where, to the best of my knowledge, it is still on view. The outer case and the legs have suffered damage, but the essential mechanism of the instrument is well preserved. The person responsible for the return of the three instruments to Leipzig is Friedrich Ernst, presently a member of my staff here in Berlin. You may therefore regard as authentic the information here provided.

ALFRED BERNER, Director
Institute for Music Research
Berlin, Germany

Power Ratings

● Reading Hans Fantel's discussion of the various methods of measuring amplifier power ("Beginners Only," March, 1962) reminds me of the terminology employed by some finance companies. If the company says "six per cent interest," one is still left wondering whether it's per year or per month, or whether it is on the full amount or the unpaid balance. Similarly, you see a lot of audio advertising proclaiming forty watts, sixty watts, or whatever, without specifying whether it is sine-wave power, music power, or peak power, and at what per cent distortion.

I think the industry would gain a great deal of public confidence by settling on a single standard so that all power ratings could be compared directly.

OSCAR KEAMER
Tarrytown, N.Y.

Creative Tape Recording

● In his article "Communicating with Tape" (March, 1962) Tony Schwartz argues that tape recording can be a creative art rather than a mere copying of sounds. To substantiate his point, Mr. Schwartz draws parallels between the imaginative use of a tape recorder and the imaginative use of a camera. Speak-

ing as a serious amateur photographer, it seems to me that this comparison is not wholly just.

A photographer can be creative by presenting his subject from a personal point of view. He can choose his light and his perspective, his colors and textures. What comparable expressive freedoms are at the disposal of the tape recordist?

Granted, the tape recordist can seek out and select his subjects much as the photographer does, but he cannot infuse a personal element into the recording itself. Unlike the camera, the tape recorder always remains objective. One may, to be sure, create sound sequences that emphasize a mood or a message; but this is an editorial, rather than a creative, skill that might be compared to assembling a successful photomontage—not to the taking of a great picture.

DONALD AMES
Hartford, Conn.

● Tony Schwartz's article on creative tape recording has given me a whole new approach to my tape recorder. I had never before realized how much could be done on tape. Even the most ordinary material takes on new meaning when treated in the ways that Mr. Schwartz suggests.

I have already started on a project I call "Sounds of a Family," which includes, in addition to the voices of the members of the family, the barking of our dog, the sounds of friends coming to call, the racket of an argument between our children, and so on. When this is edited and spliced together I will have a perfect audio counterpart to our family photo album.

I have also tried taping radio and TV commercials, then splicing one type of sales pitch to another. This is a lot of fun, and the result is often hilarious.

My thanks to Mr. Schwartz for giving any tape recorder a new lease on life.

ARTHUR MENIN
Fall River, Mass.

Sonic Overdose

● I wish that Dr. Stern, in discussing "Music and Medicine" (March, 1962) had dealt with the wholesale dispensation of musical sedatives now prevalent in restaurants, plants, offices, hotel lobbies, airline terminals, elevators, and planes. Whatever therapeutic value music may have in specific cases, should it be indiscriminately sprayed on the population in massive doses, like DDT during a typhus epidemic?

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● **Altec Lansing** introduces a partly transistorized stereo tuner-amplifier, the Model 708A Astro, which includes an FM tuner with built-in stereo adapter, an AM tuner, and a dual-channel amplifier with complete control facilities.

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20,000 cps \pm 1db. FM usable sensitivity is 2 microvolts; the detector bandwidth is 650 kc.; and the FM stereo circuit provides 30 db channel separation over the audio range. The power stages of the amplifier are fully transistorized, permitting compact design and heat reduction. Dimensions: 15 x 6 x 13½ inches. Price: \$597.00. (Altec Lansing Corp., 1515 South Manchester Ave., Anaheim, Calif.)

circle 175 on reader service card

● **Graetz**, a West German tape recorder, is now imported by Warman Precision Products Corporation. The four-track recorder is a luggage-type portable with self-contained playback amplifiers and a single speaker system that reproduces a monophonic blend of both channels. For stereo playback, an external speaker can be plugged in to reproduce one channel while the internal speaker reproduces the other. Alternately, external speakers or amplifier-speaker systems can be used.

The Graetz operates at 7½ and 3¾ ips and has a dynamic range of 48 db at 7½ ips and less than \pm 0.5 per cent flutter and wow. It features a hysteresis motor, separate recording level controls for phono/tuner and microphone inputs, and a mechanism to stop the machine at the end of a tape. Dimensions: 15 x 6½ x 12 inches. Price: \$399.95. (Warman Precision Products Corporation, 172 Madison Avenue, New York 16, N.Y.)

circle 176 on reader service card

● **Harman-Kardon** updates the Citation line with the new Citation III-X tuner, which incorporates a stereo-FM circuit. The Citation III-X is available both as a kit and factory-wired. The kit comes with all parts sorted in separate

transparent bins. Price: \$219.95 (kit), \$299.95 (factory-wired). (Harman-Kardon, Inc., Plainview, N.Y.)

circle 177 on reader service card

● **Kodak** enters the high-fidelity field with a new sound-recording tape. The Kodak tape maintains a high degree of uniformity, assuring constancy of frequency response and level, and a low signal-to-noise ratio. The magnetic coating is applied to the same tri-acetate base used in Kodak films, which is said to have sufficient chemical stability to last a thousand years in storage. A radial slot in the reel flange simplifies threading, and a splicing guide is molded into each reel. Kodak tape is available in 1200-foot and 1800-foot 7-inch reels as well as in 3- and 5-inch reels. (Eastman Kodak Company, Rochester 4, N.Y.)

circle 178 on reader service card

● **Lafayette** offers a stereo-FM tuner, the Model LT-81, that has a sensitivity of 2 microvolts and frequency response from 20 to 20,000 cps \pm 0.5 db. The stereo circuit provides separation of 30 db with less than 1 per cent harmonic distortion.

The tuner employs dual limiters, a Foster-Seecley discriminator, and a grounded-grid front end. Operating features include defeatable AFC, a stereo pilot light, a noise filter, and a separation control. Dimensions: 13½ x 5¾ x 9½ inches. Price: \$76.50. (Lafayette Radio, 111 Jericho Turnpike, Syosset, Long Island, N.Y.)

circle 179 on reader service card

● **McIntosh** announces a new stereo preamplifier, the Model C-11. The unit has a frequency response from 20 to 20,000 cps \pm 0.5 db with distortion of



less than 0.1 per cent at 2.5 volts output. Sensitivity of the magnetic-phono inputs is 2 millivolts, and concealed input-level controls are accessible from the front. Treble and bass controls (separate for each channel) have eleven stepped positions. Dimensions: 15¾ x 5½ x 12. Price: \$199.99 (walnut cabinet \$25.00). (McIntosh Laboratory, Inc., 5 Chambers Street, Binghamton, N.Y.)

circle 180 on reader service card

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BEGINNERS ONLY

by HANS H. FANTEL

LAST MONTH I spoke about the sonic factors determined by the reverberation and reflectivity of your listening room. Now I shall round out this discussion of room acoustics with the equally important topic of loudspeaker placement. Proper speaker placement results mainly in efficient bass projection and good distribution of sound.

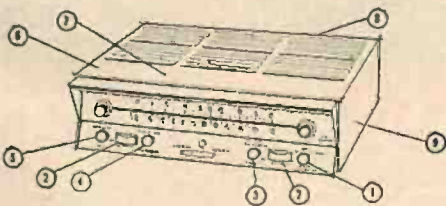
To operate efficiently in the lower bass range, a loudspeaker should be at least fifteen to seventeen feet from the wall toward which it faces. This allows a sound-projection path long enough to accommodate half the wave lengths of the lowest musical notes and lets these deep tones come through more powerfully. That is why, especially in rooms of moderate size, you often get richer sound by placing the speakers against the short walls so that they face the full length of the room. Setting the speakers in corners provides still stronger bass, and such placement might be advisable in small rooms where extreme lows are difficult to reproduce.

In searching for the optimum stereo effect, the general rule is to separate the two speakers so that they subtend an angle of roughly thirty to forty degrees as seen from the listening position. But since each room has its individual characteristics and since furniture arrangements are rarely alike, this general rule is subject to all sorts of variations. More often than not it serves merely as a starting point for experiments. For instance, you can put the speakers farther apart and compensate for the added separation by means of the blend control provided on some amplifiers. Or, if your room is so narrow that you cannot separate the speakers far enough, you can place them at right angles against two adjoining walls with the listening area approximately at the intersection of the two sound-projection lines.

It is also possible by means of speaker placement to emphasize either the directionality or the depth of sound that together make up the stereo effect. Directionality is stressed if the speakers face directly toward the listener. But if your preference runs towards greater depth of sound, with music seeming to fill the whole room without a discernible source, try angling the speakers outward towards the nearest wall so that they face away from each other and their sound reaches the listener only on the rebound. This method is especially effective in enhancing the sense of acoustic spaciousness in small rooms, although with it a good deal of stereo separation is lost. In high-ceilinged rooms or under a gabled roof you can even turn your speakers on their backs so that they face upward and their sound is reflected from above. Though this reduces stereo separation, the use of reflected sound widens the area of the stereo effect so that the location of the listener becomes less critical. When a group of people are listening, it is then no longer necessary for them to huddle close to the imaginary center line between the speakers.

It may take several evenings of experimentation with various speaker locations until you find the one that best suits your surroundings and your taste. But once you have discovered the right spot for your speakers, the effect is like getting the best seat at a concert.

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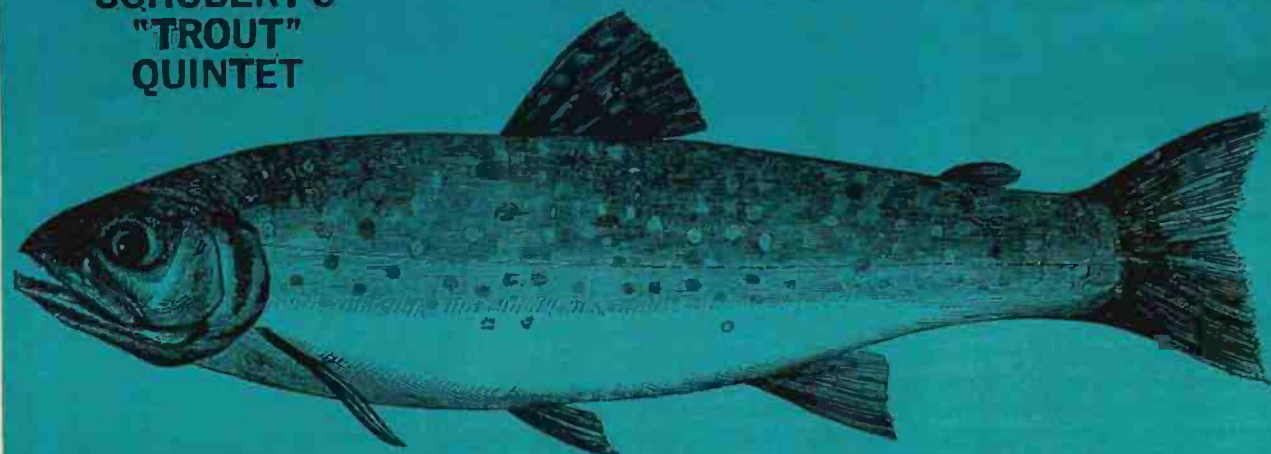
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**SCHUBERT'S
"TROUT"
QUINTET**

BETTMANN ARCHIVE

FRANZ SCHUBERT was a ripe old twenty-two at the time he wrote his "Trout" Quintet, but he had already composed six symphonies, eleven string quartets, four masses, and nearly four hundred songs. What gives the "Trout" Quintet pride of place in the composer's instrumental output up to that time is its wonderfully effective blending of the qualities that together add up to the magic of Schubert's early art. It gives off an irresistible lyric glow; its instrumentation is transparent and pure; its thematic development is masterful. To this I might also add that this combination of sheer melodiousness, together with the instrumentation that calls for piano with strings, makes the "Trout" Quintet an ideal introduction to chamber music. It has always seemed to me that one should

tackle the string-quartet literature only after becoming acquainted with some of the masterpieces for piano and strings, or clarinet, oboe, or flute and strings.

The circumstances that produced the "Trout" Quintet were extremely casual. Schubert was spending the summer of 1819 on a walking tour of Upper Austria with his friend, Johann Vogl, the renowned baritone of Vienna's Imperial Opera. Only once before had the composer been out of Vienna, during the previous year, when he spent some dreary time as music teacher to the Esterhazys. Now he was enchanted by everything—the beauty of the countryside, the congeniality of the people, the excitement of discovery.

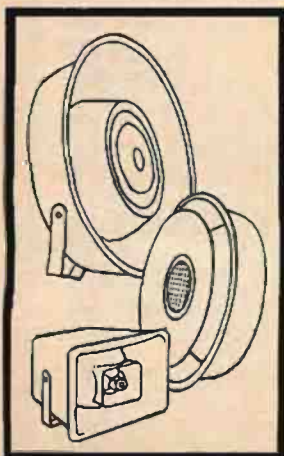
The two friends spent some time in the little town of Steyr, the birthplace of Vogl, and they soon became

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Outstanding stereo recordings of Schubert's "Trout" Quintet include London's, which features Clifford Curzon's distinguished pianism, and Angel's, which is notable for the string playing of the Amadeus Quartet. Unique as an artistic document, and with surprisingly good sound, is the 1935 Artur Schnabel-Pro Arte reading, available in Angel's Great Recordings of the Century series.

the leading participants in the town's intellectual life. Regular musical evenings were held at the home of Sylvester Paumgartner, an amateur cellist and the assistant manager of the local mines. Paumgartner conceived the idea to commission a work from Schubert, specifying that one of the movements should be a set of variations on *Die Forelle* (The Trout), a charming song Schubert had composed about two years earlier.

Schubert set to work on the piece soon after his return to Vienna in the early autumn. He was filled with the pleasant memories of his delightful summer, and the music he produced was the perfect mirror of his warm, amiable experiences. It is quite likely that he composed the work with specific performers from the Steyr circle in mind, which probably explains the unusual instrumentation: piano, violin, viola, cello, and double bass. Only one other work for the same combination is readily recalled, a quintet by Schubert's contemporary, Johann Nepomuk Hummel. An earlier theory had held that Schubert was acquainted with the quintet by Hummel, that in fact the score might have been one of those played in Paumgartner's house. Recent research shows, however, that Hummel's quintet was not published until 1821, in Vienna, and the likelihood of a performance from manuscript two years earlier is extremely slim. It is more probable that Hummel took Schubert's quintet as a model, rather than vice versa.

THE "Trout" Quintet has been well represented in recorded literature for a quarter-century, ever since the release in the mid-1930's of the performance by Artur Schnabel with members of the Pro Arte Quartet, and Claude Hobday, double bass. One could occasionally raise an eyebrow at the out-of-tune playing from the violinist, Alphonse Onnou, but the performance was one of great good spirits and contagious élan. It is now available once more in Angel's Great Recordings of the Century series (COLH 40), with astonishingly good sonics (no other recording captures the bite of the double bass so successfully) and in a smooth-surfaced LP transfer. Unless you must have stereo, the Schnabel-Pro Arte version is still the one to own.

In stereo, however, there are several excellent per-

formances from among the eight available. (Is there any other piece of chamber music so abundantly represented in the record catalogs?) My own first choice among them, despite its moments of untidy ensemble, is the version by Clifford Curzon with members of the Vienna Octet (London CS 6090, CM 9234). The pianist's limpid tone and gentle geniality are a thorough delight, and the recorded sound offers fine depth and balance.

Angel's version (S 35777) by Hephzibah Menuhin and members of the Amadeus String Quartet reverses the order of values. Here it is the string playing that is uncommonly perceptive and imaginative, but there are moments when the performance verges on the precious. The reproduction is very impressive, with wide frequency and dynamic range.

A clean-cut, healthily extroverted account of the music is provided by Frank Glazer, with members of the Fine Arts String Quartet and Harold Siegel, double bass (Concert-Disc 206, 1206). The reproduction is really outstanding, with especially fine stereo spread.

Westminster's newer recording of the score with Badura-Skoda and the Barylli Quartet (WST 14074) doesn't have quite the exuberance and spontaneity that marked the pianist's original recording with the Vienna Konzerthaus Quartet (XWN 18264), but it is a perfectly agreeable, if small-scaled, performance.

Vanguard (VSD 2019, VRS 1034) has an edition that is most sensitively played by pianist Dennis Matthews, but his warmth and insight have failed to excite similar qualities from the rather stodgy players of the Vienna Konzerthaus group. A version on Deutsche Grammophon (136,038,19206) has Joerg Demus in the pivotal piano part, but it is for the most part a detached, unsmiling performance that is further handicapped by recording that is unbalanced in favor of the piano. Finally, Telefunken (18023) offers a bargain-price (\$2.98) stereo edition with Helmut Roloff as pianist in a straightforward and sincere performance that is beautifully recorded.

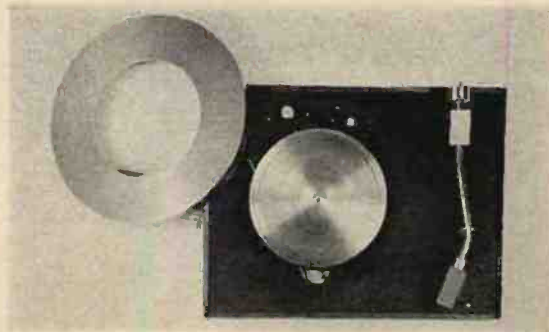
When all is said and done, however, it is to the Schnabel version that I find myself returning most frequently.

AR INC. *turntable*

The corporate charter of Acoustic Research, filed in the Massachusetts State House, states the purpose for which AR was founded:

"To engage in research, development and manufacture... in the field of acoustical, electronic, electrical, and mechanical engineering and devices..."

AR now introduces its first product outside of the loudspeaker field. The AR turntable cannot be used for records other than 33 $\frac{1}{3}$ rpm, and its starting time is not short enough for cueing applications. Apart from these qualifications, its performance should be judged by professional standards and on an absolute basis, without consideration of price.



PROFESSIONAL quality. The AR turntable is guaranteed, as a condition of sale, to meet NAB specifications for broadcast equipment on wow, flutter, rumble, and speed accuracy. The 3.3 lb. machined, individually balanced aluminum platter is belt-driven from synchronous motors.



STABLE performance. The suspension design makes it possible to deal a moderate hammer blow directly to the top plate without making the needle jump grooves. This is not a recommended procedure, but it does serve to demonstrate the turntable's insensitivity to floor stomps or to acoustic feedback.



FOR BUTTERFINGERS. This is a picture of the tone arm a second after it has been "accidentally" dropped. It floats down to the record, yet as soon as the needle touches the groove the damping is released and the arm is freed of restraint. Needles and records are protected against predators.



COMPLETE (except for cartridge) including arm, cables, oiled walnut base, transparent dust cover, and even needle force gauge and overhang adjustment device. Overall dimensions with the dust cover are 12 $\frac{3}{4}$ " x 16 $\frac{3}{4}$ " x 5 $\frac{1}{4}$ ".

The AR turntable is sold under a one-year guarantee that includes parts, labor, and reimbursement of any freight to and from the factory. It is on demonstration at dealers' showrooms and at AR Music Rooms, on the west balcony of Grand Central Terminal in New York City, and at 52 Brattle Street, Cambridge, Massachusetts. No sales are made or initiated at these showrooms.

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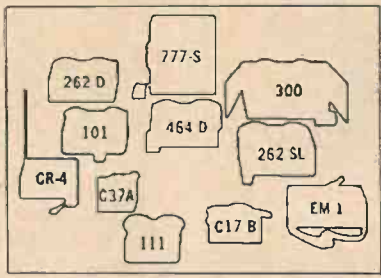


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TECHNICAL TALK

by JULIAN D. HIRSCH



ACCORDING to their proponents, transistorized amplifiers are ultrareliable, free from hum and noise, nonmicrophonic, cool-running, and have a unique sound character that distinguishes them from tube-operated equipment. Although at the present time there are relatively few manufacturers that are offering transistorized equipment, according to the grapevine some of the oldest and most respected names in high fidelity will enter the field before the current year is out.

On the surface, the advantages of using transistors in amplifiers appear to be overwhelming. They are vastly more efficient than tubes, and they are well suited to driving low-impedance speaker loads without the use of an output transformer, which is an amplifier's chief performance limitation. Transistors are inherently hum-free and nonmicrophonic. And some transistors have noise levels that are as good or better than those of tubes.

Sounds good, doesn't it? But surely transistors must have some disadvantages. Their detractors point out quite a few. One stumbling block is the frequency response of moderate-price power transistors. Many popular types cannot span the 20,000-cps width of the audible spectrum, to say nothing of the several additional octaves required for stable application of distortion-reducing negative feedback. Wide-band, high-power transistors are available, but they are expensive compared to audio power tubes.

The elimination of the output transformer, attractive though it may be, requires a fair amount of circuit complexity. Some transistor amplifiers use a capacitor to couple to the speaker, but this limits low-frequency performance. A stable direct-coupled output stage, the most desirable type, is likely to be costly.

Another drawback to most transistors is that they are sensitive to heat. It is therefore customary to include temperature-stabilizing circuitry into the amplifier. This design technique works satisfactorily, but several transistors may be needed to do the job formerly handled by a single tube. Here, again, the transistor is at an economic disadvantage.

My personal feelings about transistorized equipment are mixed. I haven't tested all the units that are now available, so it is perhaps not entirely fair of me to re-

port that those transistorized amplifiers I have checked so far have not equalled the performance of comparable conventional units. It could well be that the units I haven't tested measure up better, but I haven't been very impressed with the models I've had experience with so far.

There is also the problem of damage caused by overload. In contrast to a tube, which can take short-time overloads without damage, a transistor can be burned out by even a very brief overload. This difficulty can presumably be gotten around by careful circuit design, but most of the transistorized units I have checked have exhibited this weakness.

It does seem to me, however, that there is something in the idea that transistorized amplifiers produce a special type of sound. The units I have tested have sounded far better than their mediocre measurements would indicate. In general, I find transistorized amplifiers to have a tight, well-controlled sound that is quite pleasing.

Looking to the future, it seems to me that there are no technical reasons why transistor amplifiers should not live up to their special potential. This level of performance, however, will most likely be rather expensive to achieve, and I believe that for some time to come really good transistor amplifiers will sell for somewhat more than comparable conventional units. As to whether their aural characteristics will make them worth the difference in price, we will just have to wait and see.

SCOTT LT-110 STEREO TUNER



● THE SCOTT LT-110 is a kit-type stereo-FM tuner that is furnished with its two most critical sections—the front end and the stereo demodulator—prewired and aligned at the factory. Like other Scott kits that I have seen, the LT-110 is designed for easy and fool-proof assembly. There is a separate bag of parts and

wires, cut to size and pre-tinned, for each of twelve construction steps. The instruction manual shows a full-size pictorial view, in color, of the section of the set being constructed. The kit I tested took ten hours to construct and align, and I believe this would be a typical time for the job.

The LT-110's measured IHFM usable sensitivity was 2.5 microvolts, and total harmonic distortion at 100 per cent modulation was under 1 per cent for most signal strengths. Frequency response was plus or minus 1.5 db from 20 to 20,000 cps. The drift was the least I have ever measured on an FM tuner—less than 2 or 3 kilocycles from a cold start. The LT-110's hum was very low, being -60 db in reference to 100 per cent modulation, and its capture ratio was 6.7 db.

The stereo performance of the LT-110 was very good. At times the quality of stereo programs seemed to leave something to be desired, but I ascertained that any audible deficiencies were due not to the LT-110 but to the transmitted signal.

The LT-110 has two means of filtering out noise that may occur during stereo reception if signal strengths are marginal. First, there is a switchable subchannel filter that is quite effective in reducing noise—at the expense, however, of a reduction in channel separation at high frequencies. I found that this loss of separation was hardly detectable. Also supplied is a noise filter that cuts off the higher frequencies rather drastically. I would use this only as a last resort.

I had only two criticisms of the LT-110. Although its distortion at 100 per cent modulation was acceptably low at signal strengths from perhaps 8 to 1,000 microvolts, at higher signal levels distortion increased (although it would probably not be discernible to the ear). Of course, if one is located near a strong station it would be possible to attenuate the signal in the antenna circuit, but this is somewhat inconvenient. My other criticism is that the LT-110 provides no indicator to show when a stereo broadcast is being received. Scott recommends switching from stereo to mono position on the selector switch, in which case the sound is supposed to be louder in the stereo position. The difference, unfortunately, is not too apparent. A positive indicator would be a welcome addition to this otherwise highly satisfactory tuner.

The price of the LT-110 kit is \$159.95.

MARANTZ 8B STEREO AMPLIFIER



● IN HIGH-FIDELITY circles, the name Marantz connotes quality of an exceptional degree. The engineer-

ing and extraordinary quality control that go into Marantz products have built an enviable reputation for the company among knowledgeable audio hobbyists. The Model 8B dual 35-watt stereo power amplifier is a good example of the Marantz approach to high fidelity.

The Model 8B is basically similar to the Model 8 dual 30-watt amplifier, which it supersedes. A comparison of their circuits reveals the addition of some phase-correcting components in the feedback loops of the Model 8B, as well as redesigned output transformers. The Model 8 was unusual in having a tertiary feedback winding on the output transformers instead of taking feedback from a voice-coil output. The Model 8B goes one step further, with two feedback windings and various factory-adjusted components to trim the output transformers for improved stability.

Each amplifier comes with a certificate that gives specifications for that particular unit. In the past I have found this data to be so accurate and so reliable that I ordinarily use it as a check on the accuracy of my test equipment. The specifications accompanying the Model 8B were no exception in this respect.

The power response of the Model 8B at 2 per cent harmonic distortion was perfectly flat down to 20 cps at 40 watts per channel (with both channels being driven). It rolled off slightly at the high end, to about 32 watts at 20,000 cps. At 0.5 per cent harmonic distortion the output was over 35 watts per channel from 30 to 10,000 cps, dropping to 32 watts at 20 cps and 28 watts at 20,000 cps. Measurements were made on the 8-ohm output tap, which usually gives somewhat lower output than the 16-ohm tap.

Intermodulation distortion was unmeasurable below 2 watts per channel and rose smoothly to 0.3 per cent at 20 watts per channel and 0.5 per cent at 40 watts per channel. One of the most noteworthy characteristics of the Model 8B was the similarity between its channels. Both channels measured almost identically in all respects. The suggestion is that variations in tubes and components have practically no effect on the performance of the amplifier.

The Model 8B was outstanding in other respects. Its 6CA7 output tubes operate at only 70 per cent of their rated dissipation. Various capacitive loads caused no instability and had only a slight effect on the unit's near-perfect square-wave response. The hum-and-noise measurement was extremely good, being 101 to 104 db below 10 watts, depending on the input termination.

After all this, I have nothing to say about the sound of this amplifier. Quite frankly, I have never heard a Marantz amplifier, and I'm not sure anyone ever has. It contributes no detectable noise, hum, distortion, or coloration to the sound, delivering simply an enlarged replica of the input signal to the loudspeaker. This, plus the probability that the Model 8B will continue to maintain the same level of performance for a long time, seems to me like enough justification for its \$249.00 price tag.

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infinity balance control to balance any speaker system regardless of listener's position in the room; stereo contour control to boost bass energies at low listening levels.

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For further information on the Award Stereo Festival and other fine Harman-Kardon products write Dept. R-6, Harman-Kardon, Inc., Plainview, New York (Export Office, EMEC, Plainview, N.Y.)

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CARL ORFF

THE SOUND OF WORDS

NEARLY a decade ago, hi-fi living rooms all over America began to reverberate with the ear-tingling sounds of a Bacchanalian revel. Decked out with verses in the lusty bar-room Latin of the Middle Ages, *Carmina Burana* extolled the virtues of drink, sex, and springtime in a way that made husbands wistful and bachelors restless. Musically, nothing quite like it had been heard before. Some passages were sung in the dulcet tones of a love goddess awakening from sleep; others sounded as though a squad of angry men were pounding on granite with hammers and chisels.

When *Carmina Burana* made its first appearance hereabouts, little was known about its composer, Carl Orff, except *(continued overleaf)*

by Frederic Grunfeld

CARL ORFF THE SOUND OF WORDS

that he was a modernist and experimenter who had made a name for himself in the German musical theater. Yet the score was surprisingly free of the dissonances and key-clashes that roil the twentieth-century *cardrum*, and perhaps that was what accounted for its success among collectors who normally give modern music a wide berth. Audiophiles were further intrigued by the plangent sonority of the orchestra, a heady mixture of brass and percussion that has since become known as the Orff Sound.

Since the establishment of that initial beachhead with Decca's release of a Deutsche Grammophon master, Orff's music has cut an increasingly wide swath in the U.S. His popularity on records is all the more remarkable because his works are all intended for the theater, don't translate well, and are rarely seen on stage in this country.

When Orff visits the New World for the first time, as he intends to do this summer, he may be puzzled to discover how many thousands here are fascinated by his music without understanding a word of his texts. When I saw him in Germany last winter he made it perfectly plain that words are what interest him above all else. He loves the sheer sound of them and the magical meanings they can convey. "With everything I write it's not a question of music but of ideas," he told me. "Just to make music by itself doesn't interest me. Music is an inborn means of expression for me, but surely there are others who are better at it."

Despite the modest disclaimer, Orff is the only German composer who has won a solid international rep-

utation during the postwar years. Recognition has been late in arriving, for Orff will celebrate his sixty-seventh birthday on July 10, but now he is a prophet with honor in his own country and abroad. German critics credit him with having brought about the renaissance of their musical theater, and he is often compared with Richard Wagner. Certainly he ranks as the most versatile and original figure in this field since the halcyon days of Bayreuth.

PHOTOGRAPHS of Orff tend to stress his magisterial side—his cerebral forehead and stern, hawklike gaze. What the camera usually fails to capture is the astonishing energy and puckish wit that make him a genial host and brilliant conversationalist. His whole vigorous manner suggests an affinity for the mountains of his native Bavaria; he brings to mind those resourceful schoolmasters one still encounters in remote Alpine villages, men who can quote Virgil or lead a climbing expedition with equal facility.

In the past thirty years, Orff has composed no concertos, no symphonies, no chamber music, in fact practically no purely instrumental works of any kind, but he has written the texts for many of his own "pieces"—he never calls them operas. Richard Wagner may have done the same, but the comparison is misleading. At best, Wagner's librettos are third-rate literature, totally valueless without the music they are meant to support. Orff is a noted poet in his own right who comes close to Britain's Christopher Fry in his use of language. As a result, his texts are not subordinate to the music, as librettos have been ever since the dawn of opera. Words and music stand on an equal footing, as closely and intimately related as the Gemini Brothers of the old Zodiac Circuit. The clangorous Orff Sound never illustrates the words; rather, it intensi-

Reading from the ribald verses of Carmina Burana. Orff explains the text as folk songs that had lost their music. His composition, he feels, restored the missing element.



B. HINMLER PHOTO ON PRECEDING PAGE COURTESY OF OPERA NEWS

HERBERT LIST

fics them. Usually Orff has about ten percussionists in his theater pit, playing drums, xylophones, glockenspiels, and a vast assortment of other instruments designed to be struck, rattled, or clashed. But unlike avant-garde composers who value percussion for its own sake, Orff uses it for the very practical reason that it doesn't cover up his texts. "Horns and strings blanket the sound of words," he explains, "percussion emphasizes it."

Orff doesn't see the point of writing music that is not for the theater. "Why should I bother composing a concerto when I know it is a form now undergoing its decline? All I care about is telling people something that will make them think. There are already enough of those who give audiences what pleases them."

In common with other theatrical innovators of our time—one thinks of Brecht, Becket, and Ionesco—Orff has a slightly sadistic urge to administer traumatic shocks to this audience, to outrage their feelings if necessary. The Swedish director Ingmar Bergman once told me that so long as each of his films "assaulted people's nerves in a new way," he considered himself satisfied. Orff says, "I feel I've accomplished something only when I strike the hidden nerves that all people possess. But that takes more than music." Violence and eroticism are scarcely newcomers to the world of music-drama, but in Orff's hands they become stylized and primitive. When his *Burana* choruses sing about deflowering virgins, or when Catullus' cry of "Breasts! Breasts!" goes up, he seems to be invoking the powerful spirits of the Black Mass.

ORFF, always the slow, methodical craftsman, arrived at his theory of theater only after many years of experiment. Born in Munich, he comes from an old Bavarian family whose sons traditionally served as officers in the army. Orff preferred music, and went on to the Munich conservatory after classical studies at a boys' school. As an adolescent he wrote poetry and music, including an ambitious series of songs and a choral setting of Nietzsche published before he was twenty. From the very first he struggled against the suffocating influence of late German Romanticism, and despite his academic training he regards himself as a self-taught composer.

For several years Orff conducted orchestras in various theaters—though, significantly, never in an opera house—and wrote incidental music for new plays. In the early Twenties he launched a trial balloon in music education. Together with the dancer Dorothee Guenther he founded a school whose purpose was to teach dancing and gymnastics "so as to restore the natural unity between music and movement, which both arise from a single source." Although the school was de-

stroyed during the war, music education for children remains one of Orff's chief preoccupations. Over the years he has compiled an elaborate teaching method, known in German as the *Orff-Schulwerk*, which begins with the simplest songs and leads to the musical equivalent of calculus. I have seen the *Orff-Schulwerk* in action: a pretty young teacher in a sunlit German kindergarten leading a chorus of enraptured finger-painters. Half the class chants "Rumpate, pumpate, pummi," while the rest gallop along to "Rumpate, pumpate, rumpate, pumpate, pumpate, pumpate." To get into the rhythmic swing of things, they also learn to manipulate a whole battery of percussion. Orff's kindergarten orchestra bears a startling resemblance to the arsenal with which his theater musicians are

NEW YORK CITY OPERA COMPANY



Costumes, scenery, and action form a context for the music in Carmina Burana, Orff's tribute to revelry.

equipped, and the "rumpate, pumpate" chorus is first cousin to the insistent ostinato chants that occur in so many Orff scores.

Most modern composers of the Twenties aligned themselves with either the Stravinsky or the Schoenberg camp. Orff, who was still trying to get his musical bearings, found himself dissatisfied with both. "I am not one of those who can make music out of their inner sensitivities and conflicts," he comments drily. Orff's search for a style led him, ultimately, to the old masters, notably to the half-forgotten giant of the musical theater, Claudio Monteverdi (1567-1643). His transcriptions of three Monteverdi scores, including *Orfeo* (which the wags call *Orffeo*), are still in the German

CARL ORFF

THE SOUND OF WORDS

repertoire. Further research into the dustier recesses of the library produced *Entrata*, the only pure orchestral work still listed in his catalog, based on William Byrd's harpsichord study, *The Bells*. Orff scored it for five separate orchestras, principally brass and percussion, that build up an immense web of sound over a two-note bell ostinato.

Carmina Burana, the turning point in Orff's career, arrived like a bolt from the blue in 1937. Its uninhibited lyrics stemmed from the goliards, the wandering scholars of the thirteenth century, whose Latin verses were preserved by the scribes of the Bavarian monastery of Benedictbeuren. "The *Carmina Burana* manuscript had been famous among literary scholars since its rediscovery in 1803," Orff told me. "They used to quote little pieces of it in textbooks. But it was not really alive because one important element was missing: the music. Whenever folk songs lose their music they wind up on the library shelf. After my work appeared, students became excited about the poems. That proves, I think, that music is an indispensable function of such poetry."

Since *Carmina Burana* consists of a series of verses without a real story line, many people have wondered why Orff went to the trouble of mounting a complete stage production, with scenery and costumes. "I didn't write it that way just to amuse myself," he explains. "Those poems can't be declaimed on a concert platform; they have to be acted out. Take the drinking episode. Could that be carried off in white tie and tails? You need costumes, miming, body movement. The theater is the only place where words, music, and gestures can make their full impact."

AFTER the premiere, Orff told his publishers, "You can scrap everything I've written up to now. My collected works begin with *Carmina Burana*." But despite its success with the German public, the work drew sharp criticism from the Nazi authorities. Orff was called a Communist (he had composed music to works by Bertold Brecht, the exiled Marxist poet) and pilloried for his close friendship with leading Jewish musicians. Gradually he withdrew into a state of semi-retirement that German writers have since termed "the inner emigration."

Yet the war years were productive. Orff worked steadily on new scores, including *Catulli Carmina*, based on erotic Latin poems by Catullus, and two one-act fairy-tale operas for which he wrote both text and music. *Der Mond* relates how the moon is stolen



Hermann Uhde and Joseph Traxel in *Antigone*, Orff's modern musical recreation of Sophocles' tragedy.

from the heavens and then restored. *Die Kluge* deals with a clever wife who succeeds in taming her moody husband.

As the war drew to a close, Orff wrote a stage work in which his daughter, the actress Godela Orff, could play the title role. *Die Bernauerin*, a fifteenth-century tragedy of a woman condemned for love, is essentially a vehicle for actors, with tightly interwoven strands of incidental music. It was Orff's first venture into Old Bavarian, a broad and beautiful dialect that has a far more lilting rhythm than contemporary High German. Like Latin and Greek it holds a special fascination for Orff because it is a dead language. "Actually dead languages are the most alive of languages," he says. "Nothing can be added to them, and nothing taken away."

In *Astutuli*—the astute ones, or better yet, the know-it-alls—he tried his hand at an Old Bavarian comedy, and two further works in this archaic dialect have earned him critical plaudits as a "literary and linguistic genius." Both of the latter are based on the tradition of the medieval mystery play. The Easter legend, *Comodia de Christi Resurrectione*, had its premiere in 1956; the Christmas parable, *Ludus de nato Infante mirificus*, in 1960. "Everything in them proceeds directly from the text, and the words themselves are

almost a spectacle," Orff says. "When I read the plays aloud people claim they can actually hear the music in them. I call it primal music, *Urgrundmusik*. It is strongest in ancient languages. Long ago people talked much less, but more graphically. Our language grows more and more abstract all the time, and there are no images in it. But Old Bavarian is full of vivid pictures, and language that is close to the visual is also close to the musical. And, naturally, close to the theater."

It was *Antigonae*, in 1949, that first called international attention to Orff's work. In this classic tragedy and its 1959 companion piece, *Oedipus der Tyrann*, Orff fused all the elements that have marked his style since the Thirties: rhythms that echo the motions of actors onstage, speech that breaks into chant, percussion that rings clear as a silver hammer. "Here I had to come to grips with the whole weighty problem of Greek drama," he told me. "And to complicate matters, the texts I used were Hölderlin's versions, which are not translations but free poetic interpretations. When I began, everyone said 'Why Hölderlin, of all people, with his dark language?' but now even the Viennese have grown used to it."

In 1953, Orff completed his trypitich of theater spectacles that began with *Carmina Burana*, a hymn to

the Baroque with all their pomp and ostentation.

Shortly after the premiere of *Trionfi* at La Scala, Orff and his wife moved into a large country house that stands at the edge of a forest about an hour from Munich. "Here with my garden and trees and meadows I can have some peace," he says. But he still leads a hectic and peripatetic life, supervising stage productions, revising *Schulwerk* editions, sitting in on recording sessions. He is not unaware of his increasing fame as the hi-fi composer *par excellence*.

LAST December the Salzburg Mozarteum officially inaugurated a permanent center "for the propagation of the *Orff-Schulwerk*," which has already appeared in American, Danish, Dutch, English, French, German, Portuguese, Spanish, and Swedish editions. African, Japanese, Turkish, and South American versions are in preparation. In Canada this summer, he will address a full-scale conference of American *Schulwerk* teachers. "Gradually, though, I'd like to pass the educational problems into other hands," he says, a trifle wearily. "It takes up a tremendous amount of time, and I have only twenty-four hours a day."

Last year, Orff completed his latest setting of *A Midsummer Night's Dream*, a play that exerts a perpetual spell over him, although, since he speaks no English, he knows it only in Schlegel's translation. "I composed my first version when I was twenty. Then I returned to it every ten years—at thirty, forty, fifty, and sixty. Four of these settings were published and withdrawn. Now I look forward to the premiere of the new one. People think I'm mad; I could have written four other pieces instead. But I tell myself that since I know this piece so well, I can do it better each time. It's something that can only be improved, never perfected."

Orff remains a solitary figure among modern composers. His style, like Bartók's, is too personal to be effectively copied by his students. But his example has given German music-makers a powerful push in the direction of the theater, and toward a simpler, more muscular kind of sound. He finds that his own work is growing more primitive all the time. "The more I try to refine my sounds, the more they lead me back to the most elemental simplicities," he says. "I've sent my music up to such dizzying heights that very soon I'll be able to catch it all as it comes down, on the head of a single drum."

Frederic Grunfeld, formerly a music commentator and record producer in New York, now covers the European scene as a free-lance reporter. His most recent article for this magazine concerned RIAS, the U.S.-sponsored radio station in West Berlin, which appeared in the May, 1962 issue.



DEUTSCHE GRAMMOPHON

Keenly sensitive to the sonic qualities of his scores, Orff supervises the recording of *Antigonae*.

Eros and Lady Fortune, and continued with *Catulli Carmina*, a sharp-honed dissertation on the uses of passion. The third panel, *Il Trionfo de Afrodite*, celebrates the triumph of love, intoning Latin and Greek poetry by Catullus, Sappho, and Euripides. Orff called the entire cycle *Trionfi*, acknowledging his old debt to Monteverdi and suggesting the court pageants of

Critics' Choice

**A selection
of the best records
of the 1961-1962 season,
as chosen by
the record-reviewing staff
of HI-FI/STEREO REVIEW**



IN THIS and the following pages the record critics of HI-FI/STEREO REVIEW have indicated their choices of the best records issued during the 1961-1962 season. The record listings reflect considered critical judgments, made over a period of time, and the records chosen are discs the reviewers have enjoyed living with and listening to repeatedly.

Of special note are the six records that were selected by more than one reviewer. Heading these are two triple-choices, both operas and both on the Deutsche Grammophon label, Richard Strauss's *Elektra* and Maurice Ravel's *L'Enfant et les Sortilèges*. Other multiple-choice discs include Columbia's de luxe package of Stravinsky conducting *Petrouchka* and *Le Sacre du Printemps*; the same company's release of the late Bruno Walter's reading of the Bruckner "Romantic" Symphony; RCA Victor's complete version of Ravel's *Daphnis and Chloë*, with Charles Munch conducting the Boston Symphony Orchestra; RCA Victor's recording of Artur Schnabel playing the Chopin First Piano Concerto; and, in the field of jazz, Columbia's four-disc anthology, "Fletcher Henderson: A Study in Frustration."

Critics' Choice MARTIN BOOKSPAN



⑤ ④ BEETHOVEN: *Missa Solemnis*. Westminster Choir, Soloists, New York Philharmonic, Leonard Bernstein cond. COLUMBIA M2S 619 two 12-inch discs \$11.96, M2L 270 \$9.96. **"Nobility, grandeur, dynamic drama mark this superlative accomplishment."**

⑤ ④ BLOCH: *Sacred Service*. Robert Merrill, chorus, New York Philharmonic, Leonard Bernstein, cond. COLUMBIA MS 6221 \$5.98, ML 5621 \$4.98. **"The supreme work of Jewish concert music is given a definitive reading of total devotion and perception."**

⑤ ④ BRAHMS: *Symphony No. 2, in D Major*. Pittsburgh Symphony Orchestra, William Steinberg cond. COMMAND 11002 SD \$5.98, 11002 \$4.98. **"Extraordinary engineering plus a perceptive reading make this recording an unusually fulfilling experience."**

⑤ ④ BRUCKNER: *Symphony No. 4, in E-flat ("Romantic")*. WAGNER: *Tannhäuser: Overture and Venusberg Music*. COLUMBIA M2S 622 two

12-inch discs \$11.96, M2L 273 \$9.96. **"Walter's crowning achievement for the phonograph, this performance is unique in the annals of recorded Bruckner."**

⑤ ⑥ CHOPIN: *Piano Concerto No. 1, in E Minor*. Artur Schnabel (piano); New Symphony Orchestra of London, Stanislaw Skrowaczewski cond. RCA Victor LSC 2575 \$5.98, LM 2575 \$4.98. **"The past master of the Chopin art here delivers the supreme statement of the E Minor Concerto on discs."**

⑤ ⑥ RAVEL: *Daphnis and Chloë*. Boston Symphony Orchestra and New England Conservatory Chorus, Charles Munch cond. RCA Victor LSC 2568 \$5.98, LM 2568 \$4.98. **"One of the great performances of our time, recorded in splendid open sound."**

⑤ ⑥ STRAUSS: *Ein Heldenleben*. Royal Philharmonic Orchestra, Sir Thomas Beecham cond. Capitol SG 7250 \$5.98, G 7250 \$4.98. **"A fitting memorial to the late conductor, this performance reaches heights of spiritual communication unparalleled by any reading of this music I've ever heard."**

Critics' Choice
WILLIAM FLANAGAN



⑤ ⑥ BARTÓK, *Music for Strings, Percussion, and Celesta*. HINDEMITH: *Mathis der Maler*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. ANGEL S 35949 \$5.98, 35949 \$4.98. **"Two modern masterpieces in performances that are striking for their mellowness, poise, expressivity, and meticulous attention to musical detail. The stereo recording is revelatory."**

⑤ ⑥ BRITTEN: *Spring Symphony*. Soloists and Covent Garden Royal Opera Chorus and Orchestra, Benjamin Britten cond. LONDON OS 25242 \$5.98, 5612 \$4.98. **"A contemporary choral-orchestral ton. de force that combines technical mastery and convincing musical feeling in a musical style that is as vital and contemporary as it is accessible and expressive. Performance and recording are first-rate."**

⑤ ⑥ CARTER: *String Quartet No. 2*. SCHUMANN: *String Quartet No. 3*. Juilliard Quartet. RCA Victor LSC 2481 \$5.98, LM 2481 \$4.98. **"Here is distinguished contemporary chamber music, Carter's quartet, in particular, being that of a composer who is possibly the first American composer to have made contributions to the medium paralleling in importance those of Bela Bartok."**

⑤ ⑥ CHANLER: *Epitaphs*. TRIMBLE: *Four Fragments from The Canterbury Tales*. Phyllis Curtin (soprano), Adele Addison (soprano) with piano and chamber ensemble accompaniments. COLUMBIA MS 6198 \$5.98, ML 5598 \$4.98. **"Well-recorded and elegantly sung, this disc offers a song-cycle masterpiece by the late Theodore Chanler—a genuine 'little master' among American composers."**

⑤ ⑥ DEBUSSY: *Fêtes galantes I and II; Le Promenoir des deux amants*; and other songs. Gérard Souzay (baritone), Dalton Baldwin (piano). DEUTSCHE GRAMMOPHON 138758 \$6.98, 18758 \$5.98. **"Important wedges of the Debussy repertoire sung with degrees of refinement, perfection, and subtlety that are most probably unsurpassable."**

⑤ ⑥ RAVEL: *L'Enfant et les Sortilèges*. French National Radio-Television soloists, orchestra, and chorus, Lorin Maazel cond. DEUTSCHE GRAMMOPHON 138675 \$6.98, 18675 \$5.98. **"Magnificent score; magnificent performance; magnificent recording."**

⑤ ⑥ STRAVINSKY: *Le Sacre du Printemps; Petrouchka*. Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA D3S 615 three 12-inch discs \$14.50, D3L 300 \$12.50. **"Superbly recorded and impeccably performed, Stravinsky's retrospective vision of his own ballet masterpiece is, almost by definition, a document of historic importance."**

Critics' Choice
DAVID HALL



⑤ ⑥ BEETHOVEN: *Piano Sonatas: No. 23, in F Minor ("Appassionata"); No. 12, in A-flat, Op.*

Critics' Choice

26 ("Funeral March"). Sviatoslav Richter (piano). RCA VICTOR LSC 2545 \$5.98, LM 2545 \$4.98. **"Richter is glorious in the much-abused 'Appassionata.' Every note is utterly convincing. One of the most satisfying of all Richter discs."**

⑤ ④ BRUCKNER: *Symphony No. 4, in E-flat ("Romantic")*. WAGNER: *Tannhäuser: Overture and Venusburg Music*. COLUMBIA M2S 622 two 12-inch discs \$11.96, M2L 273 \$9.96. **"The late Bruno Walter interprets Bruckner's lovely bucolic piece as though he owned it. The Tannhauser music comes as even more of a surprise, so much surge, vigor, and lyrical pulse does Walter bring to it. Superb playing, topnotch recording."**

⑤ ④ RAVEL: *Daphnis and Chloë*. Boston Symphony Orchestra and New England Conservatory Chorus, Charles Munch cond. RCA VICTOR LSC 2568 \$5.98, LM 2568 \$4.98. **"Ravel's most ambitious masterpiece receives a reading that is an ideal blend of classic control and romantic passion. Full-bodied sound."**

⑤ ④ RAVEL: *L'Enfant et les Sortilèges*. French National Radio-Television soloists, orchestra, and chorus, Lorin Maazel cond. DEUTSCHE GRAMMOPHON 138675 \$6.98, 18675 \$5.98. **"Stereo sound is perfect for Ravel's tender and sometimes comic fantasy. Singers, conductor, and engineers have all done their job with loving care and with superlative artistic results."**

⑤ ④ STRAUSS: *Elektra*. Borkh, Madeira, Schech, Uhl, Fischer-Dieskau. Saxon State Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 138690/1 two 12-inch discs \$14.96, 18690/1 \$12.96. **"A hell-for-leather performance of the Richard Strauss shocker. Inge Borkh is thrilling in the title role; Bohm is absolutely first-rate; and sonically the set is superb."**

⑤ ④ STRAUSS: *Don Quixote*. Pierre Fournier (cello), Cleveland Orchestra, George Szell cond. Epic BC 1135 \$5.98, LC 3439 \$4.98. **"Szell and Fournier capture all facets of Strauss's fascinating character portrayal. Flawless playing, crystal-clear recording."**

⑤ ④ STRAVINSKY: *Le Sacre du Printemps; Petrouchka*. Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA D3S 615 three 12-inch discs \$14.50, D3L 300 \$12.50. **"An artistic document of surpassing importance. The third disc offers a bonus: Stravinsky telling how *Le Sacre* was first composed and played."**

Critics' Choice GEORGE JELLINEK



⑤ ④ DONIZETTI: *Lucia di Lammermoor*. Sutherland, Cioni, Merrill, St. Cecilia Accademia Orchestra and Chorus, John Pritchard cond. LONDON OSA 1327 three 12-inch discs \$17.94, A 4355 \$14.94. **"The first complete Lucia on records, and Sutherland is technically breath-taking."**

⑤ ④ MOZART: *Don Giovanni*. Wächter, Taddei, Sutherland, Schwarzkopf, Philharmonia Orchestra and Chorus, Carlo Maria Giulini cond. ANGEL S 3605 four 12-inch discs \$23.92, 3605 \$19.92. **"An exceptionally vivid reading by Giulini, enhanced by strong vocal contributions, particularly on the part of the Anna-Elvira-Zerlina trio."**

⑤ ④ PUCCINI: *Madama Butterfly*. De los Angeles, Bjoerling, Rome Opera Chorus and Orchestra, Gabriele Santini cond. CAPRIOL SGR 7232 three 12-inch discs \$17.94, GCR 7232 \$14.94. **"A beautifully sung performance, particularly memorable due to Bjoerling's rare and never-to-be-repeated appearance as Pinkerton."**

⑤ ④ STRAUSS: *Elektra*. Borkh, Madeira, Schech, Uhl, Fischer-Dieskau. Saxon State Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 138690/1 two 12-inch discs \$14.96, 18690/1 \$12.96. **"The long-needed technically up-to-date version of this demanding opera captures all of its inherent tension and excitement. Borkh is overwhelming in the title role; the entire cast is first-rate; and conductor Bohm is masterly."**

⑤ ④ WAGNER: *The Flying Dutchman*. London, Rysanek, Liebl, Tozzi, Covent Garden Royal Opera Chorus and Orchestra, Antal Dorati cond. RCA VICTOR LSC 6165 three 12-inch discs \$17.94, LM 6156 \$14.94. **"An exciting, stunningly recorded treatment of Wagner's turbulent early masterpiece. Dorati is most impressive, and all principals are at the peak of their form."**

⑤ ④ MARIA CALLAS: *French Operatic Arias*. ANGEL S 35882 \$5.98, 35882 \$4.98. **"Exceptional art, absorbingly displayed in what may lead to an artistic renaissance for the intrepid and inscrutable Callas."**

Critics' Choice
IGOR KIPNIS



Ⓢ Ⓜ CHOPIN: *Études, Op. 10 and 25; Nocturne, Op. 9, No. 3; Ballade No. 2, Op. 38, LISZT: Mephisto Waltz No. 1.* Vladimir Ashkenazy (piano); ARTIA MK 203B two 12-inch discs \$11.96. "A stunning display of both technical fireworks and profound stylistic insight makes this set the best available version of the Chopin Études and the most hair-raising rendition of the Mephisto Waltz."

Ⓢ Ⓜ CHOPIN: *Piano Concerto No. 1, in E Minor.* Artur Schnabel (piano); New Symphony Orchestra of London, Stanislaw Skrowaczewski cond. RCA VICTOR LSC 2575 \$5.98, LM 2575 \$4.98. "The veteran pianist, in his third recording of the concerto, remains at the height of his powers and provides a performance full of poetry and vigor."

Ⓢ Ⓜ HANDEL: *Harp Concerto in F, Op. 4, No. 5; Lute and Harp Concerto in B-flat, Op. 4, No. 6; Concerto Grosso in C (Alexander's Feast Concerto).* Osian Ellis (harp); Desmond Dupré (lute); Thurston Dart (harpsichord and organ); Philomusica of London, Granville Jones cond. L'OISEAU-LYRE SOL 60013 \$5.98, OL 50181 \$4.98. "Elegant, stylish renditions of familiar Handel in some unfamiliar settings."

Ⓢ Ⓜ RAVEL: *L'Enfant et les Sortilèges.* French National Radio-Television soloists, orchestra, and chorus, Lorin Maazel cond. DEUTSCHE GRAMMOPHON 138675 \$6.98, 18675 \$5.98. "Ravel's enchanting fantasy opera, performed with wit and imagination, is aided by stereo recording of uncommon clarity."

Ⓢ Ⓜ RAVEL: *Piano Concertos: G Major, D Minor for the Left Hand.* Samson François (piano); Paris Conservatory Orchestra, André Cluytens cond. ANGEL S 35874 \$5.98, 35874 \$4.98. "Arresting and colorful playing make these performances a must for any collection."

Ⓢ Ⓜ STRAUSS: *Elektra.* Borkh, Madeira, Schech, Uhl, Fischer-Dieskau. Saxon State Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON 138690/1 two 12-inch discs \$14.96, 18690/1 \$12.96. "A gripping drama, at last available in stereo, performed with tremendous power by a splendid orchestra and a first-rate cast."

Critics' Choice
PETER J. WELDING



Ⓢ Ⓜ JOAN BAEZ: *Joan Baez—Vol. 2.* VANGUARD VSD 9097 \$5.95, VRS 9094 \$4.98. "Miss Baez's second album surpasses her earlier, much-lauded debut disc. Here she sings with undiluted purity and clarity of voice, a sense of personal involvement, and a still growing joy assurance."

Ⓢ Ⓜ BIG BILL BROONZY: *The Bill Broonzy Story.* VERVE MGV 3000/5 five 12-inch discs \$4.98 each. "The life and times of the late Chicago blues king are fittingly evoked in this collection of verbal and vocal reminiscences recorded just before his death. This is as much the story of the blues as it is the story of Bill Broonzy."

Ⓢ Ⓜ JOHN COLTRANE: *My Favorite Things.* ATLANTIC S 1361 \$5.98, 1361 \$4.98. "John Coltrane, the major jazz voice of the past several years, is here heard in a program of four gripping, passionate extemporizations stamped with originality, force, and completeness of design. The artist at his most intense and eloquent."

Ⓢ Ⓜ FLETCHER HENDERSON: *A Study in Frustration.* COLUMBIA C4L 19 four 12-inch discs \$15.92. "Perhaps the most significant jazz package of the year, this collection offers a truly magnificent cross-section of the life's work of the man who virtually spawned the big-band jazz idiom. An essential set, by any standards."

Ⓢ Ⓜ CHARLES MINGUS: *Presents Charles Mingus.* CANDID 9005 \$5.98, 8005 \$4.98. "Corrosive, tortured, yet strongly vital music by the resolutely individualistic bassist-composer who has been jazz's foremost iconoclast and self-appointed guardian of truth."

Ⓢ Ⓜ MODERN JAZZ QUARTET: *European Concert.* ATLANTIC S 2-603 two 12-inch discs \$11.96, 2-603 \$9.96. "The first concert recording by the aesthetically most satisfying group in modern jazz, this two-disc set can stand as a summation and testimonial of the quartet's signal achievement: a brilliant synthesis of jazz freedom and classical order and symmetry."

Critics' Choice

Critics' Choice NAT HENTOFF



⑤ ④ STAN GETZ: *Focus*. VERVE V 68412 \$5.98, V 8412 \$4.98. "Eddie Sauter's challenging new approach to string backgrounds for jazz improvisation, with Getz in brilliant form."

④ FLETCHER HENDERSON: *A Study in Frustration*. COLUMBIA C4L 19 four 12-inch discs \$15.92. "The first comprehensive survey of the achievements of Henderson, his arrangers, and his soloists."

④ CISCO HOUSTON: *Songs of Woody Guthrie*. VANGUARD VRS 9089 \$4.98. "An affectionate tribute to America's best living writer of folk songs, and an album that turned out to be Houston's last."

④ ALAN LOMAX: *The Folksongs of Great Britain*. CAEDMON TC 1142/46 five 12-inch discs \$5.95 each. "A revealingly varied cross-section of living British folk music as recorded in pubs, kitchens, and in the open air."

⑤ ④ ALAN LOMAX: *Southern Folk Heritage Series*. ATLANTIC 1346/52 SD seven 12-inch discs \$5.98 each, 1346/52 \$4.98 each. "Lomax proves he is still the most skillful—and indefatigable—collector of folk performances in the field."

⑤ ④ *New Orleans: Living Legends*. RIVERSIDE 9356/7 two 12-inch discs \$11.96, 35617 \$9.96. "Exuberant proof that authentic New Orleans jazz is still available at the source."

⑤ ④ MARTIAL SOLAL: *The Debut on Discs of Europe's Greatest Jazz Pianist*. CAPITOL ST 10261 \$4.98, T 10261 \$3.98. "A combination of dazzling two-handed technical skill with warmth, wit, and originality."

⑤ ④ SARAH VAUGHAN: *After Hours*. Sarah Vaughan (vocals). ROULETTE SR52070 \$5.98, R52070 \$4.98. "Accompanied by just bass and guitar, Miss Vaughan demonstrates that she is still an outstanding jazz singer."

Critics' Choice STANLEY GREEN



⑤ ④ *Camelot* (Lerner-Loewe). Original-cast recording. COLUMBIA KOS 2031 \$6.98, KOL 5620 \$5.98. "A flavorful work that beautifully captures the pomp and playfulness of King Arthur's England."

⑤ ④ *On the Town* (Bernstein-Comden-Green). Members of original cast; Bernstein cond. COLUMBIA OS 2028 \$5.98, OL 5540 \$4.98. "This fondly remembered eighteen-year-old score is stunningly brought back to life under the composer's direction."

⑤ ④ *West Side Story* (Bernstein-Sondheim). Sound-track recording. COLUMBIA OS 2070 \$5.98, OL 5670 \$4.98. "In many ways this vivid sound-track recreation of the Broadway score is superior to the original."

⑤ ④ *Winston Churchill: The Valiant Years* (Rodgers). Orchestra, Robert Emmett Dolan cond. ABC PARAMOUNT S 387 \$4.98, 387 \$3.98. "A striking recreation of the spirit of Churchill's England during its severest test."

⑤ ④ *Rodgers and Hart Revisited*. Charlotte Rae, Dorothy Loudon, Danny Meehan, Cy Young; with orchestra, Norman Paris, cond. SPRUCE BB 101 SD \$5.98, BB 101 \$4.98. "A bright and imaginative collection of some rare R-and-H gems."

⑤ ④ *Judy at Carnegie Hall*. Judy Garland (vocals). CAPITOL SWBO 1569 two 12-inch discs \$11.96, WBO \$9.96. "Miss Garland's magnetic performance has made this concert well worth preserving."

⑤ ④ *More Piaf of Paris*. Edith Piaf (vocals). CAPITOL ST 10283 \$4.98, T 10283 \$3.98. "A welcome disc of the world's foremost torch singer."

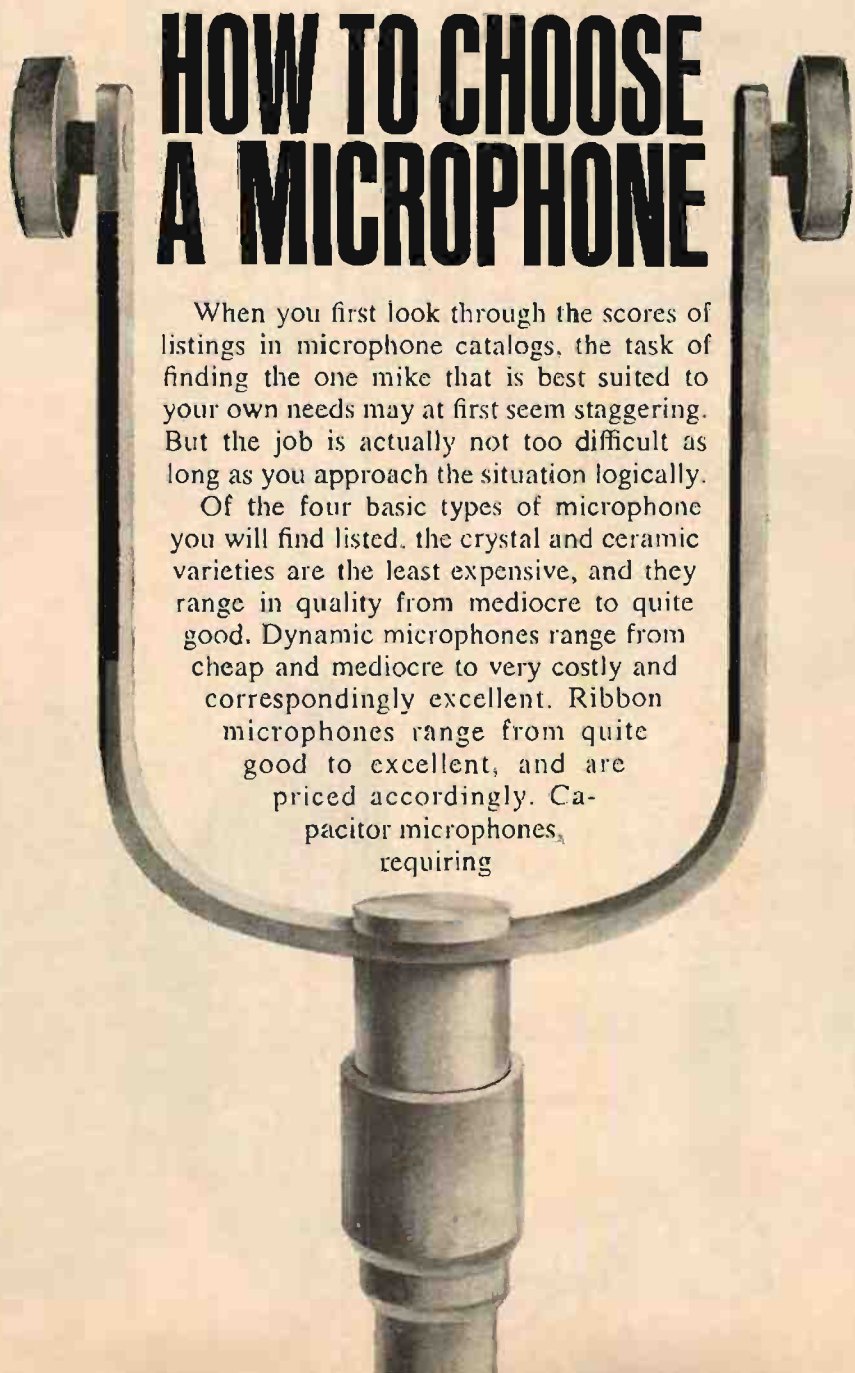
⑤ ④ *Peter Sellers and Sophia Loren*. ANGEL S 35910 \$5.98, 35910 \$4.98. "Created expressly for the phonograph, this unique intimate revue is easily the top comedy LP of the year."

⑤ ④ *Songs and Stories of the Gold Rush*. Burgess Meredith (narrator); chorus and orchestra. EPIC BN 590 \$4.98, LN 3768 \$3.98. "A splendid evocation of a time gone by. Truly exciting."

by J. GORDON HOLT

Push-button automation has simplified the tape recorder to the point where just about anyone can make a tape. But making a *good* recording demands more than just a recorder, a microphone, and someone capable of punching a record button. It calls for the right microphone, as well as a recordist who knows how to use it to best advantage.

The right microphone doesn't necessarily mean the highest-quality one, either. A microphone should be good enough to meet your fidelity standards, of course, but it must also suit the application to which you will put it. It must be durable enough to withstand the kind of treatment you will give it; it must match your recorder electrically; and it should also be acoustically suited for the kind of recording work you have in mind to be doing.



HOW TO CHOOSE A MICROPHONE

When you first look through the scores of listings in microphone catalogs, the task of finding the one mike that is best suited to your own needs may at first seem staggering. But the job is actually not too difficult as long as you approach the situation logically.

Of the four basic types of microphone you will find listed, the crystal and ceramic varieties are the least expensive, and they range in quality from mediocre to quite good. Dynamic microphones range from cheap and mediocre to very costly and correspondingly excellent. Ribbon microphones range from quite good to excellent, and are priced accordingly. Capacitor microphones, requiring

HOW TO CHOOSE A MICROPHONE

associated electronic equipment, are the highest-priced of the available types. They are the most favored by professional users, mainly because of their outstanding frequency range and transient response.

Which of the four types is for you? To answer this, you must ask yourself how often you will be using your microphone and what you will be using it for. There's no sense in spending several hundred dollars for a microphone that may be used a few times to record party guests and daughter's piano practice before it ends up gathering dust in the hall closet. And even if you expect to use your microphone often, it is pointless to buy one with a 20-to-20,000-cycle response if you're only going to use it to record speech.

In general, your microphone should have about as good a frequency response as your main speaker system. If most of your recordings will be of voices or solo instruments (excluding organ, which is something else again), and you don't demand the *n*th degree of realism, something less ambitious will suffice. On the

Crystal or ceramic microphones work by having a diaphragm concentrate sound pressure on a rachelle salt crystal or a ceramic slab whose vibrations then generates the signal to be amplified.

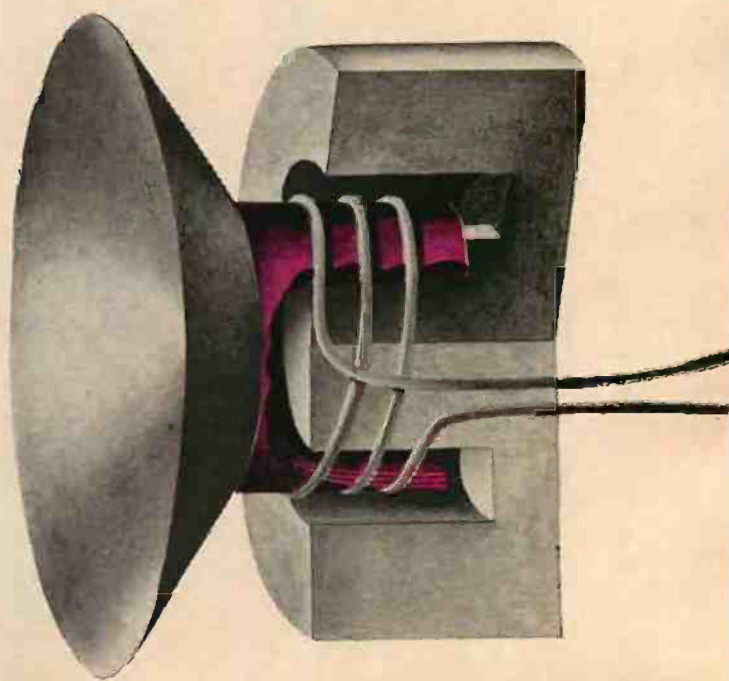
other hand, if you plan to do frequent tapings of local band, orchestral, or choral concerts, and aren't happy with anything but the best possible sound, your microphone should have as good a frequency response as you can afford.

A microphone's frequency response, like a loudspeaker's, is usually expressed in terms of a range between whose limits the mike will yield usable output. Response curves, or numerical ratings that include a statement of maximum frequency deviations in decibels, give a more accurate indication of a microphone's capabilities, but since most microphones are far less smooth in response than even the cheapest hi-fi amplifiers, this information is rarely volunteered. When it is, this in itself is often a sign that the response is unusually smooth within its specified limits.

For recording speech only, a microphone's range need not exceed 100 to 5,000 cycles, although a wider-range unit will of course give more natural voice reproduction. For recording music, no microphone is too good, so let your own quality standards and your budget be your guide.

IF YOU'RE buying two microphones for stereo recording, should you buy two modest ones now or should you get one excellent one now (and record mono only for the time being) and add the second matching one later? It is a strong temptation to go ahead and get the two so that you can start right in recording stereo. But if you're quality-conscious, you'd do well to be

Dynamic microphones work like loudspeakers in reverse. Sound pressure acting on the diaphragm moves a coil within a magnetic field, thereby inducing a voltage proportional to the motion.



patient and follow the second course. Two mediocre microphones won't sound any smoother than either one by itself, and pairing nonidentical microphones will usually yield unpredictably weird stereo effects.

The best microphone made won't be of much use to you if it spends half its time at the factory's repair department, so it is wise to rule out at the start any units that will not withstand the kind of treatment you're going to give them. Ruggedness is not a measure of quality; some of the finest microphones are exceedingly delicate. The better units often do have some sort of internal shock-absorber arrangement, but by and large, a microphone's ruggedness depends on what kind of moving element it uses to convert sounds into audio signals.

Ceramic microphones, for instance, are exceedingly rugged, and will survive just about anything that doesn't actually break their cases. Dynamics are rather rugged, too, but a hard knock or a drop onto a hard floor can do them serious, and possibly permanent, damage. Capacitor microphones vary in ruggedness, depending on their construction, but most of them are comparable to dynamics in this respect. Crystals, on the whole, are quite fragile, while ribbons are exceedingly so. Ribbons are also very susceptible to wind damage, outdoors or as a result of close talking, but all other types are immune to wind blasts.

Two other aspects of weather—heat and humidity—affect crystal microphones, and even though some models are sealed against humidity their heat sensi-

tivity remains. Prolonged exposure to temperatures above 115 degrees, such as might be encountered in a closed automobile under the summer sun, will ruin any crystal microphone. Ceramics and all other types are unaffected by heat and humidity, although extreme humidity may cause extraneous noises from some capacitor microphones until the unit warms up enough to dry itself out.

A MICROPHONE works best when its internal electrical impedance is properly matched to the tape recorder's input impedance. Microphones come in three widely differing ranges of impedance, which are arbitrarily categorized as high-impedance (Hi-Z), medium-impedance (Med-Z) and low-impedance (Lo-Z). Values of 25 to 50 ohms are considered as Low-Z, 125 to 250 ohms are Med-Z, while anything over 1,000 ohms is Hi-Z. It is not necessary to match a microphone's impedance exactly to the impedance of the recorder, but it is essential that a Hi-Z microphone be used with a Hi-Z input, a Med-Z mike with Med-Z input, and so on.

The first tube in a microphone preamplifier has a high-impedance input, and a high-impedance microphone will match this *directly*. This mike-to-tube arrangement is standard for nonprofessional tape recorders, so all such recorders normally demand a high-impedance microphone. To match a medium- or low-impedance mike to the preamp tube, the mike's impedance must be raised to Hi-Z. This calls for a special

Ribbon microphones have a thin corrugated metal ribbon vibrating between the poles of a magnet, thus generating a voltage that corresponds to the sound waves striking the metal ribbon.



Capacitor microphones consist of two plates whose spacing changes in accordance with varying sound pressures. The corresponding changes in capacitance then effect variations of voltage.



HOW TO CHOOSE A MICROPHONE

matching transformer, an item that is usually included with a professional tape recorder.

Since all microphones must eventually end up at high impedance, it may seem rather pointless to confuse the issue with Lo-Z and Med-Z models. But there are very good reasons why amateur recorders have Hi-Z microphone inputs and professional ones have Lo-Z or Med-Z inputs. Cost is always a consideration in nonprofessional equipment, and high-impedance operation is the cheapest since it doesn't call for an expensive input transformer. But while Hi-Z microphones are fine in the home, where the microphone is always fairly near the recorder, they are not so good in auditoriums or out of doors, because they don't work well with long cable connections.

THE LOWER a microphone's impedance, the less it tends to pick up hum in its interconnecting cables. If these are short—fifteen feet or less—hum pickup is not likely to be any problem. But the longer they are, the more hum they'll gather in. Crystal and ceramic microphones have extremely high impedance, so they are the most susceptible to long-cable hum interference. Other types are available in different impedance values, or with built-in facilities for selecting their output impedance. Most professional microphones are available only in medium- or low-impedance types.

Long cables will also affect a high-impedance microphone's frequency response, since the conductors in the cable, being in close proximity to one another, act like the plates of a capacitor. Each running foot of cable provides a certain amount of capacitive coupling between its conductors, so the longer the cable, the higher its total capacitance and the more high frequencies are lost. The effect isn't noticeable with a short cable, because all the losses occur at frequencies above 20,000 cycles. But the longer the cable the lower the frequency at which the losses start to occur, and it doesn't take much cable to cause marked loss of audible high-frequency response.

If you anticipate having to use cables more than fifteen feet in length, or if you want professional-quality microphones, you must choose from those models that are available in low- or medium-impedance types. And if your tape recorder happens to have a high-

impedance microphone input, you will have to add a matching transformer. Some recorders will accept a special plug-in transformer (supplied by the manufacturer), but if yours lacks this provision, you can use an external cable-type transformer such as the Shure A86A or the Electro-Voice 502A. This must be located at the recorder, not at the microphone.

If you expect to use short microphone cables, and don't require professional performance, choose a microphone that will match your recorder's present input impedance. If yours is a nonprofessional machine, it will have high-impedance inputs. If it is a professional or semiprofessional model, it may have high-, medium-, or low-impedance inputs, so check its instruction manual.

ANOTHER aspect of electrical matching that may be important to you is the matter of output. Professional recorders have high-gain low-noise microphone preamps, but many nonprofessional units are marginal in both these respects. Consequently, if you expect to be recording fairly quiet material, such as speaking voices, you may not be able to use a low-output mike with your recorder.

Output ratings are expressed as a certain number



Recorders that have a three-circuit microphone input of the type shown here usually have enough gain to be used with professional-type low-output microphones.



Recorders equipped with inputs either of the RCA type (above right) or the phone type (below right) generally do not have enough gain to work well with low-output microphones.



of decibels below some reference level, for a certain intensity of sound. Unfortunately, however, different manufacturers use different reference levels and sound pressures for rating their microphones, so it is not always easy to compare one output rating with another. On the other hand, there is a simple way of telling whether or not your recorder has enough reserve amplification to take a low-output mike.

If your recorder is equipped with professional-type three-circuit microphone sockets (see sketch), it is safe to assume that it is designed for use with professional-type microphones and will consequently have a high-gain low-noise preamp section. Such a recorder will accept any high-quality microphone.

If your recorder uses RCA jacks or phone-type jacks (see sketch), check it as follows. Using the microphone supplied with it, or any inexpensive microphone, make a tape of a voice speaking at normal volume at a distance of about ten feet in front of the microphone. If you cannot get a full recording-indicator reading the preamp doesn't have much reserve gain. If, on playback, the tape is loaded with hum and hiss, the preamp's noise is too high for so weak an input signal, or the microphone is feeding hum to the recorder. To check the latter possibility, short a small wire across the microphone's conductors at the plug and record some tape at the same volume control setting as before. If the noise level in playback is unchanged the noise is coming from the preamp.

THUS FAR we assumed that a microphone will pick up every sound that reaches it. This is not always true. Some types favor sounds coming from certain directions and discriminate against sounds coming from other directions. A microphone's behavior in this respect is called its directivity characteristic, and this can be plotted as a polar pattern on a graph that resembles a map of the top of the world, with latitude and longitude lines surrounding the North pole. According to its pickup pattern, a microphone is classified as nondirectional (or omnidirectional), unidirectional (or cardioid), or bidirectional (which indicates a figure-8 pickup pattern).

The average inexpensive microphone that is supplied with a home recorder looks as if its "live" area is in front, where its grille cover is. But such a microphone is, in fact, nondirectional over most of its frequency range. Only at high frequencies will it exhibit a unidirectional pickup pattern. Nearly all microphones tend to be directional at higher frequencies, which is why polar graphs often show several directivity patterns, at different frequencies.

Since an omnidirectional microphone receives sounds equally well in all directions, the only thing you need consider when using it is its distance from the

performers. Balance between instruments is varied by adjusting their relative distances from the microphone, and the ratio of direct sound to reflected sound is purely a matter of the microphone's distance from the entire performing group. For stereo recording, the spacing between the microphones adds another variable, but again distance is the only consideration.

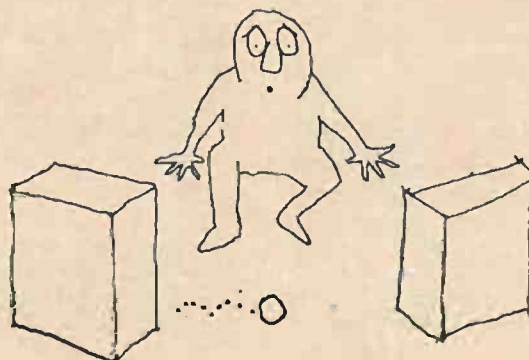
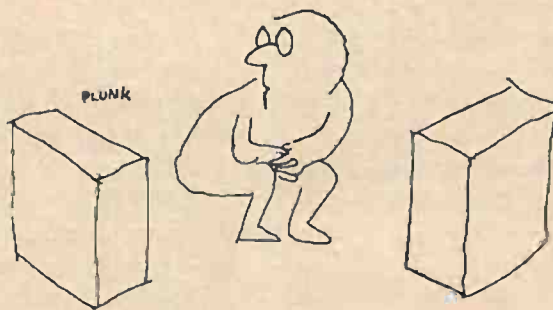
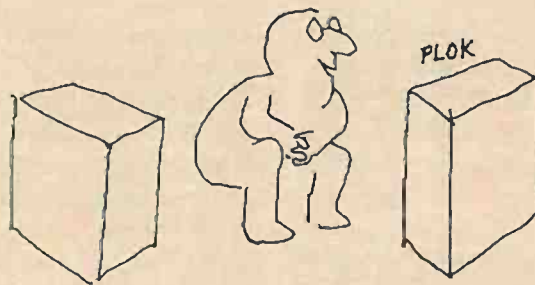
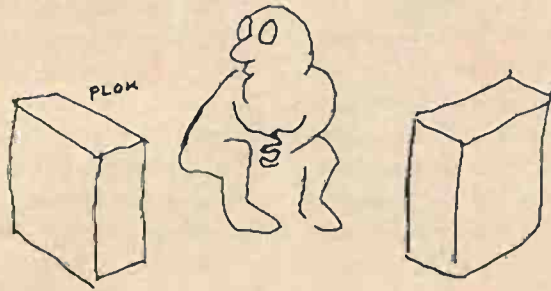
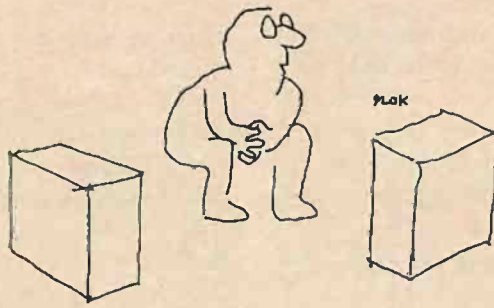
DIRECTIONAL microphones add complications, because both their distance and their orientation will affect the sound. Directional microphones are considerably more flexible than omnidirectional types, and they are a lot more fun to experiment with. But they are also quite a bit trickier to use properly, particularly for stereo recording. Of the directional types, bidirectional ones are the most difficult to use to best advantage, because their live area is narrower than that of most unidirectional microphones, and their rear sensitivity must be considered when placing them.

There is, however, one kind of directional microphone that makes an easy job of stereo recording. This is the so-called stereo microphone, which consists of two directional microphones in a single case or mounted on a bracket that holds them a fixed distance apart. These can give excellent stereo, with remarkably good center fill, and their fixed spacing eliminates one variable in stereo mike placement, allowing them to be used in much the same way as a single broad-field unidirectional microphone. They are, in fact, easier to use than a pair of omnidirectional microphones, so if you want the best stereo with the least possible experimentation, a stereo microphone will be your logical choice.

A stereo microphone cannot be used to make hyperstereo recordings with extreme separation and ping-pong effects. If you want to experiment along these lines you will need separate microphones that can be well isolated from one another. In this case you should choose their directivity on the basis of how much time and experimentation you're willing to devote to learning to use them properly.

Your final choice of a microphone will depend on the points just discussed and on the basis of the manufacturer's reputation and the price of the microphone. Although price isn't always an accurate index of a microphone's quality, it usually is, and you're never likely to be sorry for having paid a little more than you originally intended.

J. Gordon Holt speaks of microphones with the first-hand knowledge of an experienced engineer whose recordings for the Dyer-Bennet label have been noted for their excellent aural characteristics. A regular contributor to this magazine, Mr. Holt conducts the monthly column "Sound and the Query."



JERRY MARTIN



INSTALLATION OF THE MONTH

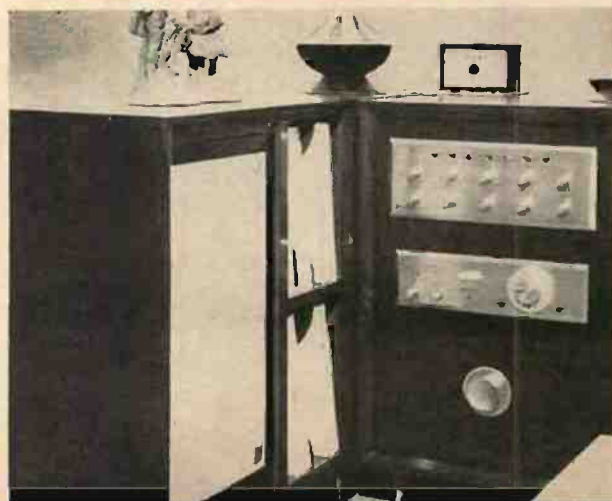
ACCOMMODATING THE SECOND SPEAKER

FINDING a place for that second speaker has been a problem for many stereo owners, including George E. Schroeder, an attorney who lives in Ottawa, Ohio. When Mr. Schroeder began to plan his stereo system he decided immediately to fit one of his AR-3 speakers into a custom-built cabinet for equipment and records. However, the logical place for the second speaker on the other side of the room was occupied by Mrs. Schroeder's piano. The problem was solved rather ingeniously—by suspending the second speaker between the legs of the piano bench. Not only did this provide a place for the speaker without taking up additional floor space, but it made the speaker easily movable, allowing it to be faced at different angles for shifting the optimum stereo listening area to various parts of the room.

Because of the sparsity of near-by FM stations, Mr. Schroeder has installed a Taco ten-element antenna with an Alliance rotor atop a fifty-foot tower behind the house. This enables his Scott 350 stereo-FM tuner to pull in about a hundred stations within a radius of 250 miles, with dependable reception up to 150 miles.

The amplifier, a Scott 272, is mounted in the walnut equipment cabinet along with the tuner and a Garrard Type A record changer equipped with a Shure cartridge. Heat generated by the amplifier is exhausted out the open back of the cabinet by a small fan that turns on and off with the amplifier. The components were purchased from Allied Radio in Chicago, but Mr. Schroeder takes pride in having designed the entire setup himself.

One of Mr. Schroeder's speakers fits into a corner cabinet that also houses his tuner, amplifier, and record changer.



SOUND and the QUERY

by J. Gordon Holt

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

Orderly Conversion

Q. I am about to convert my mono system to stereo, but I must do so in small steps. What would seem to you to be the most logical order in which to do this? I would think the cartridge should be replaced first, but I'm open to suggestions.

ROBERT H. ELWELL
Silver Spring, Md.

A. First, replace the cartridge, so you can start buying stereo discs right away and listening to them monophonically.

Second, add the second speaker and use this in parallel with your present one.

Finally, buy the stereo amplifier, or a stereo converter and another monophonic amplifier like the one you are using at present.

Fuzzy-Fi

Q. My British-made speakers have been my pride and joy for over four years, but one of them has recently developed fuzzy, distorted reproduction. I have tried changing the speakers to the opposite amplifier channels and the distortion stayed in the same speaker, so I'm pretty sure the amplifier isn't acting up.

What is the probable cause of this, and how can it be corrected?

ROBERT H. DAVIS
Orange, Calif.

A. This sounds like a rubbing voice coil, perhaps as the result of a warped cone or voice coil or an accumulation of metal particles in the magnet gap. In either case, the repair is a job for the factory or for the U. S. import agency for the speakers.

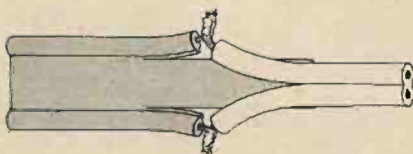
Hideaway Speaker Leads

Q. Is there any reason why TV antenna lead-in wire cannot be used for speaker wire? It is much easier to conceal under a rug than is ordinary lamp cord.

MIKE HAYES
Cambridge, Mass.

A. The wires in TV twin-lead cable are lighter than those in lamp cord, so less of it can be used before cable resistance starts to become a problem. Otherwise, there's no reason why it shouldn't be used for speaker interconnections.

If you must run the speaker leads farther than about 25 feet, though, you'd be wise to use heavy lamp cord



for exposed cables, splicing to the TV twin-lead only where the wires run under carpets.

Variable Hum

Q. My stereo pickup is behaving as if it is picking up hum from my turntable motor, but this doesn't seem to be the case. The hum is barely audible when the cartridge is over the rim of the turntable, but as it moves toward the spindle, the hum rises to a deafening level. This would seem to be a case of pickup from the turntable motor, except that it does the same thing when the motor is shut off.

I haven't been able to do much experimenting to try and locate the source of the trouble because all my equipment is in a cabinet and isn't very accessible. I am hoping you'll be able to put your finger on the trouble so I won't have to pull everything out of the cabinet.

E. B. WRIGHT
Barrington, N.J.

A. You may have to pull everything out of the cabinet anyway. A turntable motor isn't the only source of this kind of hum; anything that contains windings that carry alternating current can cause inductive hum interference, and in your case, a power transformer in the amplifier or tuner is probably the culprit.

To check this, remove the phono unit from the cabinet and try it about two feet away from the associated equipment. If the hum is gone, you'll either

have to mount the phono farther from the other components, install a less hum-sensitive cartridge, or use an amplifier that has a carefully shielded power transformer.

Foreign Power

Q. I will be moving to Germany shortly for a stay of a few years, and would like to take my audio equipment with me. I am told, though, that the electric power provided there is 230 volts at 50 cycles, and I would like to know whether I can use my American-made components with the different a.c. supply.

I imagine a step-down transformer would take care of the voltage difference, but what about the frequency difference? My turntable has a synchronous motor, and I'm also wondering if the lower frequency might not damage the other components. What do you advise?

FRED LEWIS
Hartford, Conn.

A. The step-down transformer will indeed take care of the voltage difference, but in order to use your synchronous turntable from a 50-cycle power source, you'll have to obtain a 50-cycle adapter sleeve for its drive motor. Nearly all turntable manufacturers can supply such an adapter, with installation instructions, for a nominal charge.

As for the other components, these will probably work fine from the 50-cycle supply through a step-down transformer. Their power transformers will tend to run a little warmer, though, so if they get very hot when operating on 60-cycle current, I would think twice before using them with 50-cycle current. The resulting overheating could shorten their life.

Worn-Record Stylus Wear

Q. We are always being told how a stylus that's in bad shape can ruin a record with a single play. What about the reverse? Can a record in bad shape ruin a stylus? If not, will it wear the stylus faster than a new record?

ROY H. TOLLFELDT
Aberdeen, Wash.

A. A record that has been played several times with a worn metal stylus will accelerate stylus wear, because of the abrasive action of tiny particles of the stylus that become embedded in the grooves. Otherwise, a worn record will not wear styli significantly faster than will a new one.

Advice from an expert on installing hi-fi equipment in the home

EVER SINCE the early days of high fidelity, a limited but growing number of listeners has been willing to pay premium prices for custom-assembled sound systems. Whether because of lack of time or a disinclination to investigate the component market on their own, they often seek out the help of a custom installer, both for the choosing of components and the handling of all details, including cabinet-work, involved in an installation.

To get an expert's view on these and other matters, a trip was made to the New York shop of Jack Hardoff, one of the top custom installers in the country. Mr. Hardoff is the owner of Amperon Electronics and Sound Systems, a custom salon located in, and ap-

propriately camouflaged by, a residential brownstone house on New York's upper East Side.

Singularly qualified for the role of audio advisor, Mr. Hardoff has an approach to audio that is unusually direct and systematic. Shortly after coming to this country from Israel in 1949 he enrolled in Brooklyn Polytechnic Institute and decided to make high fidelity his major, as far as was possible at a time when there were few formal courses on the subject. With permission from school authorities, he went on to do semi-independent research, and after graduate work he spent some eighteen months in diverse practical training in the plant of the David Bogen Company. Then, after a brief period of free-lancing in

by John Milder



THE WHY AND HOW OF

CUSTOM INSTAL- LATIONS

CUSTOM INSTALLATIONS

industrial sound systems, he founded Amperon, which, apart from occasional excursions into the more prosaic industrial field, has kept him happily occupied with hi-fi ever since.

With several years now behind him at Amperon, Mr. Hardoff has some decided views on what a custom installation should be. But he is not doctrinaire on the ground rules for successful stereo.

"Good stereo," he says, "doesn't always measure on graph paper—less so, in fact, than mono. Two speakers tend to break up standing waves and smooth out response in almost any room. And even two slightly dissimilar speakers sound better together than they have any right to. But that doesn't mean that there's anything mysterious about stereo. A good dose of common sense works every time."

"Any custom installation," he points out, "begins right where it ends—in the owner's living room. Unless it is completely impossible, I go to a customer's home before we begin to discuss any specific components. This is worth more than hours of general conversation—and drawings. I can see for myself what the listening area is going to be and what obstacles there may be to conventional speaker placement. I also meet the whole family."

THIS last is Mr. Hardoff's way of acknowledging the problems occasionally caused by wives. "Anyone who wants to enter this business," he says, "should be ready to be a domestic-relations counsellor once in a while. Women aren't so much opposed to hi-fi; they just want to make sure their living rooms don't become laboratories. The only real problem comes when a husband wants to give his wife a stereo system instead of a fur coat."

With men the problems have mainly to do with misconceptions about stereo, according to Mr. Hardoff. "I'm always surprised at the number of people who think that good stereo is a ping-pong affair," he says. "I have to point out that seating positions aren't as important as most people think, and that their living rooms aren't too small or too big or too oddly shaped for good stereo. At the same time, though, I have to talk down any interior decorator who thinks that a speaker by your elbow would be nice."

In fact, on the subject of interior decorators, Mr. Hardoff's views are quite positive. "I think they have to be kept under control," he says. "And the same goes for the ladies who edit the home-furnishings magazines. Putting a stereo system into a credenza doesn't make it a custom installation—unless the members of



Audio consultant Hardoff prepares detailed plans of each sound system so the client can visualize the whole installation.

the family can operate the system conveniently and get good sound into the bargain. I had to deal with one situation recently where the only way to see the controls on the amplifier—where the decorator wanted to put it—was to lie flat on the floor."

Assuming there are no insurmountable difficulties with the female side of the family or with the decorator, Mr. Hardoff's next step is to help the customer select suitable equipment. "There are two basic questions," he says: "how much equipment and how much money there is to spend. Unless the customer is really familiar with hi-fi and knows what equipment he wants, I do two things. If price is no object, I try to explain what I call the exponential price curve of audio equipment: the fact that your investment pays definite dividends in sound quality and reliability up to a certain level, and that the return then slopes down as fast as it went up. Without getting too involved, I try to give the customer a good idea of what costs most and least. If price is an object, I do the same thing, and I try to find the right level. But here

To gain floor space for large speakers and record storage, Hardoff designed wall-suspended equipment cabinet.



there is also the question of how many program sources the customer needs and of what is the best way to provide for an expanding system later on. Apart from the ethics of the question, there's no point in pushing any customer into buying an overly expensive system—or in trying to make him care more than he really does about sound quality.

"But," he continues, "almost every customer says that he just wants to listen to good music. And the only way to find out what he considers good is to take him to the shop for a listening test, starting with a medium-price system and working up or down."

FOR this purpose, or for comparing the merits of competing equipment at the same price level, Mr. Hardoff ushers the customer into Amperon's main showroom, a realistic living-room arrangement with a full complement of furniture. Convenient plug-in facilities permit two-at-a-time comparisons, but Mr. Hardoff does not favor a complex switching arrangement because, in his view, it encourages endless comparisons and is an invitation to confusion.

After the equipment has been decided upon, Mr. Hardoff prepares a complete estimate of all costs, including any made-to-order cabinetry, and presents it in contract form. The total cost generally comprises the net price of the equipment, the cost of cabinetry, and a ten-per-cent premium for the usual built-in installation and a year's unconditional warranty coverage in the home.

As for the installations themselves, Amperon is equipped to handle all details. Besides the showroom and office, the facilities include an enviable electronics laboratory and a woodworking shop. No components except speakers ever leave Amperon in their original sealed cartons. They are thoroughly tested in the lab. Some amplifiers are left on to "cook" during working hours for a week. Whenever necessary, tuners receive touch-up alignment.

"This is what the customer pays that ten per cent for," says Mr. Hardoff. "And when you provide in-the-home service for a year, you can't afford *not* to check out equipment in advance.

"Now," he continues, "what does 'custom' imply when the equipment arrives for installation in the customer's home? Well, the most difficult-looking part of it—the actual building-in—is actually the easiest. The challenge is to make things really convenient for the customer's use. The equipment should be installed where the owner can use it without lying down or getting on his knees. What many people don't realize is that this aspect of convenience will have at least as much to do with their enjoyment as the quality of the equipment itself.

"The other touches may never be noticed by the

customer. First of all, with stereo, there's making sure that there's no acoustic feedback. Then there's the matter of servicing. I believe in frontal servicing unless there's room to actually walk behind the equipment without moving anything. Generally, we hinge all panels to tilt forward. If we can't provide for easy servicing—which almost never happens—we won't build in at all.

"Aside from the provisions for servicing, the main thing is to provide for the expanding system, or the changing one. If the customer is a really dyed-in-the-wool audiophile who plans to keep up with every improvement, we automatically set aside extra matching wood panels that can be cut out for new equipment. Another important matter—which has to be worked out with the customer—is storage for a growing li-



The owner of this installation insisted on preserving period furniture appearance, so tambour doors that can be closed over the entire system were provided.

brary of records and tapes. With a good stereo system he's going to buy more records and tapes than he thinks he will."

For the audiophile, probably the most interesting aspect of an Amperon custom installation is the special control panel designed by Mr. Hardoff that is included in almost every system he sells. It is designed to extend the convenience and versatility already built into the components themselves, and it has several noteworthy features. First, a pair of microphone inputs provide for making live tape recordings; whenever necessary, transformers are built in to permit the use of low-impedance microphones and long cables. A pair of special high-level tape inputs are also incorporated for sound-on-sound recording and dubbing. (Normal high-level connections for taping off the air or from records are made out of sight, since they needn't be

CUSTOM INSTALLATIONS

disconnected in normal use.) A headset output, with a resistor network to prevent overload, is wired for the customer's choice of the new low-impedance stereo headphones or a professional headset of higher impedance. Also provided is a set of four switches for present or future extension speakers, together with a level control for one set of remote speakers. Two VU meters permit phase-checking and precise balancing of stereo channels. Finally, a heavy-duty on-off switch and master fuse provide for switching a heavier complement of equipment than the average amplifier is meant to handle.

All of this supplies evidence as to what Mr. Hardoff feels a custom system should be. But what about the listener who is not in a position to use, or afford, the services of a custom installer.

"I'm resigned," he says with a smile, "that not everyone who is interested in good stereo is going to come to me, and that custom work isn't a necessity for everybody. But that doesn't mean that I approve of the hook-it-up-and-hope approach for anyone. If you're interested in components in the first place, the point is to plan to make full advantage of the custom features that are built into them.

"The first thing I'd recommend for anyone who wants to put together a custom system on his own is to take a good, hard look at his listening room. The idea is to position your speaker systems where they will provide a good coverage of your favorite listening location—not just where there's a convenient place for them. Second, there is that all-important matter of convenience in use. If you can't use existing furniture or shelves, I would suggest investigating the wall-hung furniture on the market. It is simple and fairly inexpensive; it lets you put control units at convenient heights; and it doesn't give the average room a cluttered look. You may have to go to a little trouble to

get interconnecting cables between shelves out of sight, but it can be done. And if you don't place speaker systems on the same shelf with a record player, there should be no trouble with acoustic feedback.

"What the average person should avoid," he continues, "is building something in irrevocably. Don't mount speakers in a wall, for instance, unless you're sure their stereo separation is right. Don't cut out an expensive piece of furniture to mount a component unless you're sure you intend to keep it, or to get one that will require a still bigger cut-out. And, above all, don't make servicing impossible or nearly impossible."

To non-Amperon customers, Mr. Hardoff offers what he feels to be important advice for hi-fi shopping. "If you can, buy from a dealer who offers a secure store warranty on the equipment he sells. This is more important than the biggest discount bargain you will find. The cut-rate dealer may be conveniently 'out of town' when you bring something back for service. The importance of a store warranty cannot be overemphasized. Component manufacturers run quality-control checks that are far more thorough than those run on mass-market radios and phonographs. I've seen both types, and the difference is almost incredible. But human beings *are* human, and defects occasionally slip by. If so, the manufacturer will make good on his warranty. But he's probably not around the corner, and the shipping and elapsed time make for aggravation. Since the chances are that any defect is a minor one, a good dealer can usually take care of it in a matter of minutes in his shop. But no matter how impressive a dealer's warranty seems, make sure he has a real service department to back it up.

"I would like to stress one bit of advice again," says Mr. Hardoff. "Of all the considerations for a good custom installation, the most important is utility, and I don't mean fancy cabinetry or an interior decorator's concept of handsome stereo. If you consider buying hi-fi at a furniture store or through a decorator, make sure that either can supply a wide choice of current components and the know-how for a good installation.

"Most of all, don't feel that 'custom' and 'expensive' are synonymous. Custom systems come in all shapes, sizes, and price ranges. If you choose equipment that is scaled to your needs and install it after careful consideration, you will, in fact, have what amounts to a true custom music system."

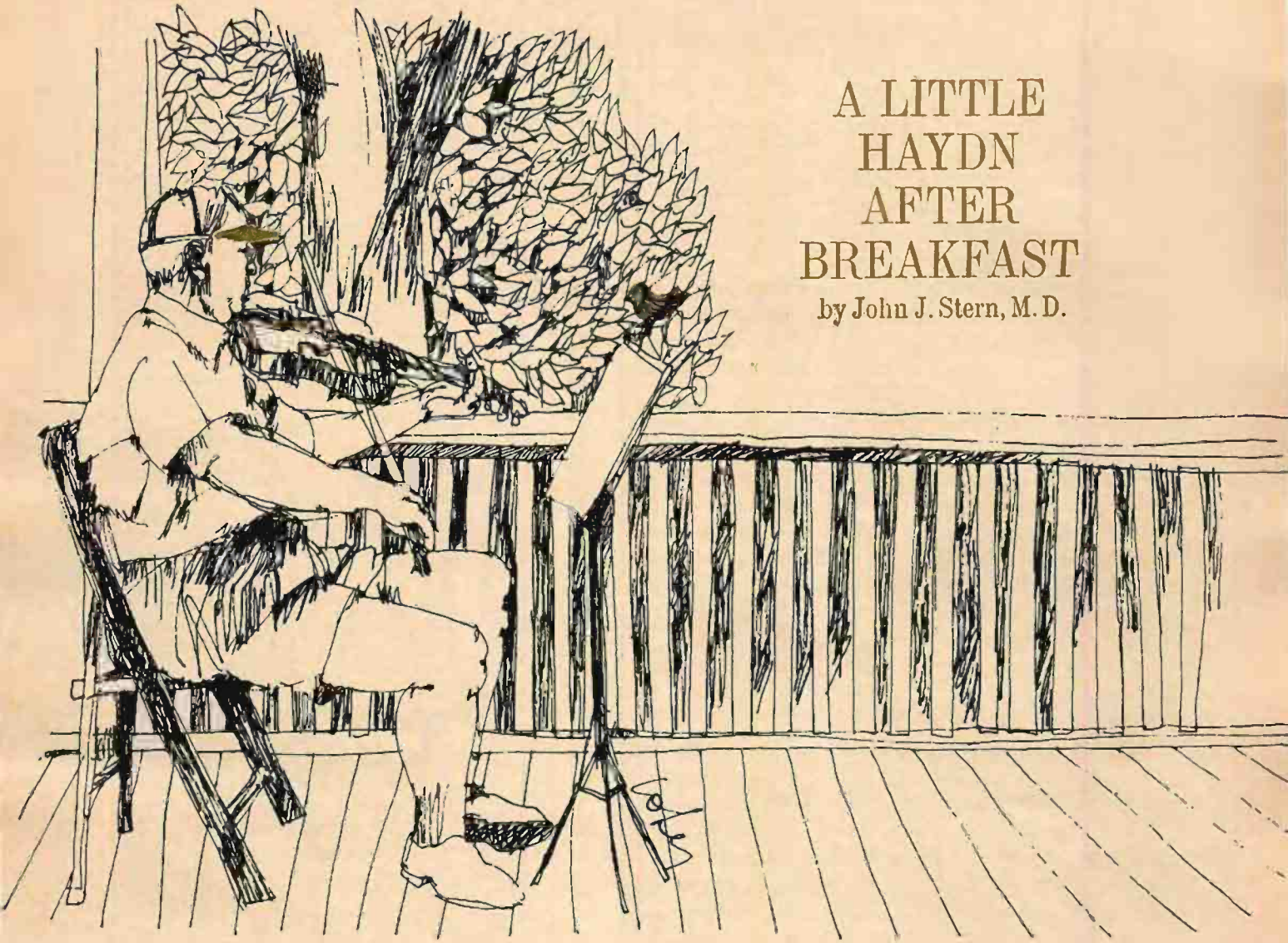
Mr. Hardoff instructs one of his technicians in a rigid routine of pre-testing components before final installation.



John Milder, himself a hi-fi salesman, has frequently written on customer problems relating to home-music systems. "The Do's and Don'ts of Buying a Tape Recorder" (March, 1962) and "How Much to Pay for Stereo" (February, 1962) are his most recent contributions to this magazine.

A LITTLE HAYDN AFTER BREAKFAST

by John J. Stern, M. D.



Was ever played a tune more fair than one upon the sylvan air?

ON THE FLANK of a rise in the Berkshire Hills of Massachusetts, overlooking a pleasant valley and nestled in a lush growth of water-ashes, firs, and birches, there stands a proud house, its pillared façade like the bridge of a ship accepting homage from the rolling waves of the green hills. Where the winding driveway leaves the wooded road, a hand-painted sign displays a violin, its bow pointing like an arrow, and bears the words:

BRAEBROOKE,
A RESORT FOR LOVERS
OF MUSIC AND ART

When you approach it by car at night, a peculiar rise in the road makes the headlights throw a shadow that obscures the last line and causes many a second look and a shake of the head by passers-by. Lovers are not excluded at Braebrooke, of course, but they must also love to make music.

Braebrooke is to a group of chamber-music lovers what Mecca is to pious Moslems. It was dreamed up by two improbable people, Max Weiser, a violinist, and Mildred di Lorenzo, a pianist, and, like a dream, it is intensely personal, unlikely, and recurring. Once chamber-music enthusiasts have inhaled the air of

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Braebrooke, they always come back, attracted like butterflies to a flower.

The flower is the stately building, made over into a guest house accommodating twenty to thirty people; and the nectar, of course, is chamber music. Amateur musicians congregate here all summer long to make music together. Some stay just over a weekend for a sip of Mozart and Brahms. Others stay for weeks, resting, swimming in the pool, reading, going for walks, always ready to open their instrument cases at the sound of an A.

They are business men, teachers, housewives, and doctors, old and young, from near and far. Braebrooke does not advertise. It draws its guests from a large circle of chamber-music devotees who once have heard about it and have been coming back ever since. They may not see each other for a year or two, but when they stop their cars in front of the portico and hear the strains of a Mozart quartet floating through the windows, they know that they are going to meet some friends from last year or the year before.

MISFITS are somehow weeded out after a visit or two. The angular woman cellist who cannot count will either learn to keep time or will not come back. The violent violinist who grabs the first violin part and proceeds to murder a Beethoven quartet will not last long. Yet there is no auditioning, no tutoring, no coaching. It is the spirit of the house that separates the visitors. Selfishness, poor musicianship, lack of humor just don't last.

Far from being an organized music camp, Braebrooke is a place where things musical just happen.

"How about a little Haydn after breakfast?" you may hear in the sunlit dining room some morning.

"Sure; who will play viola?"

"Why don't you ask Fred; I think he just finished breakfast."

"Right—by the way, what's Fred's last name?"

"Golly, I don't remember, I don't know him that well."

It turns out Fred is delighted to play, and his last name becomes common knowledge when he exchanges addresses as he leaves at the end of the week. "A little Haydn," of course, means one of those heavenly string quartets; and after that, a Mozart string trio is pulled out because the second violin insists on going down to the pool to have a swim and a tanning session before lunch.

While the chamber-music sessions seem to be un-

premeditated and improvised, there is always the guiding spirit of Max Weiser in the air, whether he plays or just hangs around. He is a fine violinist, once a member of one of the great string quartets, with an uncanny knack of guiding and teaching



amateur players without seeming to. He may pick out a few difficult passages and smooth them out before you embark on a difficult work, but most of the time it is just his sensitive tone—he is one of the rare violinists who can play pianissimo—and his beautiful phrasing that make playing with him a revelation. He even knows how to handle pianists; string players look at pianists with misgivings: pian-

ists all play too loud, they say. But Mildred di Lorenzo is an angel. To play a piano quartet or quintet with her is like floating on a cloud; she carries without making herself felt.

Still, there are other pianists, nice people, fine musicians, but problems when it comes to chamber music. There is the devoted gentleman who plays all year by himself, lovingly practicing the piano part of chamber-music works. When his weeks of fulfillment

ILLUSTRATIONS BY ALAN COBER



come and he turns up in Braebrooke with his carefully annotated scores, he continues to listen only to himself and is hardly aware of the presence of the other string players. If they don't follow his rather erratic tempos—slow when the going is hard, fast when he can afford it—that's just too bad for them. This is the way he has practiced for a whole year; this is the only way he knows how to play. It takes

the tact and sweetness of a Max to convince him that he must listen to the others, and to persuade the others that they must try and adapt themselves a little bit to him.

Max has a natural gift for finding the right word. There was the enthusiastic lady who played her piano parts like a soloist with an orchestra, not like a member of an ensemble. She didn't take it at all badly when the cellist finally blurted out in despair, "Look, Anne, you play too damned loud!" But she kept playing loud all the same. When Max walked in and listened for a few minutes to the struggle, he smiled and said gently, "Now look, let's all underplay the dynamics." That did it. The unhappy string players had tried to outplay the pianist, who was bound to win in this competition because she had the loudest instrument. When Max took over, they all played softer, so that Anne simply had to play softly, too, in order to hear them.

Not that string players are not sometimes problems, too. There was the puckish little old cellist, somewhat hard of hearing, who did all right with his hearing-aid glasses, but who had to change them to his "music glasses" for playing. While he saw better, he heard less, and his fellow players had quite a time staying with him. Or the television producer who had come from twenty years of playing the violin in the orchestra pits of Broadway and ten of producing television shows to fall in love with chamber music. His show-business slang, applied to the delicate qualities of chamber music, came as a shattering experience to many. After the slow movement of a late Beethoven quartet, a glimpse into Heaven after which one can only lower one's bow, take a deep breath, and try to get back to earth, he would blurt out happily: "Gee, that's a nice number!"

BRAEBROOKE is run in an unobtrusively business-like fashion by Mildred's husband. Mr. di Lorenzo sits in the office, with big charts in front of him, showing reservations, arrivals, departures and room numbers. Minna, Max's charming, motherly wife, operates the kitchen and dining room, and Mildred, in addition to serving as staff pianist, supervises the house and the chambermaids, who are really music students, as are the two waitresses; after work is done they are always ready to help out in music sessions. The cook is a tenor and practices with records on his little portable phonograph while he washes the dishes after dinner.

Things usually go smoothly, but it has not always been that way. Before Mrs. Weiser and Mr. di Lorenzo pitched in a couple of years ago, Max and Mildred tried to run the house alone, and this sometimes caused a breakdown in the organization.

A LITTLE HAYDN AFTER BREAKFAST

There is the story of the young lady with a suitcase and her fiddle turning up one day and being shown to the room reserved for her by Mildred. She washed up, stacked her little suitcase away and departed for a concert at Tanglewood, which is only five minutes away. An hour later, a couple of young fellows came in and met Max, his violin under his arm, looking for his players. They wondered if he could put them up overnight. "Sure," Max said, thinking mostly of the post-siesta quartet he had arranged, and they went upstairs together. Opening a couple of doors he found an empty room with two pristine beds. "There," he said, "this will do nicely." The two boys dropped their knapsacks in a corner, brushed their hair, and went off to Tanglewood. Three hours later, returning from the concert, the young lady had a cup of tea with the other guests, who had just finished a session of chamber music, and went to bed. The two boys had met some friends at the concert and had separated. The first one to return saw a sleeping form in one of the beds and did not turn on the light. He undressed quietly in the dark, slipped into the second bed, and fell asleep. A little later, his friend came home. He, too, not wanting to disturb his friend, did not turn on the light; the bed on the left contained a sleeping body. He went to the other bed; here was another sleeping body. There was nothing left but to turn the light on. Tableau: his friend in one bed, a strange pretty girl in the other. They sat up, blinked, stared at him and then at each other. The people at Braebrooke are still talking about it.

WHILE informality does not go this far anymore, activities at Braebrooke are still very much played by ear. It is not rare that Max has had to give up his room and sleep on a couch in the music room because a guest has arrived who was somehow expected a week later. And it is a common sight to see a new arrival, carrying an instrument, wander into the hall, while a string quartet plays in the music room, a pianist practices in the library, assorted spouses wander around or sit on the terrace playing bridge, with nobody on duty in the office to take care of him. However, within half an hour he is likely to be absorbed into the ensemble and be playing a string quintet, while his suitcases still stand in the hall waiting to be taken up to his room. The same informality prevails in the dining room. Meals are little festivities by themselves, with light banter and serious musical discussions making a lively counter-

point. The waitresses are watched by Minna Weiser from the adjoining kitchen, but it sometimes happens that one girl takes your plate away and the second comes a minute later with a big platter, offering you a second helping of roast.

BUT all that really counts is the music. The library holds everything from duos for two violins to works for string orchestra, from Buxtehude to Shostakovich. And everything is played at one time or another. Max will take a shy, inexperienced violinist under his wing in the library and play some simple duos while others play a Brahms sextet in the music room. Mildred will take pity on a surplus cellist who is wandering around and give him a wonderful time by playing Beethoven sonatas with him. Everybody is somehow kept happy, regardless of the number of eager players present. If there is a seemingly impossible imbalance, like the six cellists who turned up one week, there is Popper's *Prayer*, for six cellos, to keep them happy for a day or two.

As a matter of fact, though, cellists are a special breed. Two can always be used for sextets, Schubert's C Major Quintet or Mendelssohn's Octet; a third can play sonatas with a pianist, or pick up one or two more string players. When there are more, or when no extra string players are available, they sit around, seemingly unconcerned, but with one ear carefully attuned to the sound of Max's voice calling out "Anybody for a Dvořák quartet?" or to the sound of tuning in the music room. It is a matter of survival of the fittest, and only sharpness of ear and fleetness of foot will make sure that the poor cellist gets to play. Not one of them dares to leave the house for a walk in the woods or a drive into Lenox to get the paper lest he miss his chance to play. After all, how often can you play Popper's *Prayer*?

But usually the law of averages prevails, and the balance among violins, violas, and cellos is fine. The result is evenings of deeply satisfying, unforgettable chamber music, afternoons of leisurely delving into the unbelievably rich literature, and mornings of a little Haydn after breakfast with old and new friends.

Dr. John J. Stern has supplied the cello part on many impromptu chamber-music sessions at Braebrooke. In his last article in this magazine, "Music and Medicine" (March, 1962), Dr. Stern explored the relation between his two principal interests.

BEST OF THE MONTH



CLASSICAL

KARL RICHTER LEADS A SUPERB BACH B MINOR MASS

The Munich Bach Choir and Orchestra join in a near-perfect performance

FROM the opening outcry, "*Kyrie!*" by the full choral-orchestral body in the new Deutsche Grammophon Archive recording of Bach's B Minor Mass, it was evident that this was to be no ordinary performance of the mighty masterwork. And, wonder of wonders, throughout the two-hour span of six LP stereo sides, the promise of that

DEUTSCHE GRAMMOPHON



KARL RICHTER
Richly communicative Bach

opening phrase was magnificently sustained. It is perhaps sacrilegious to speak of a definitive recorded performance of such a many-sided, deeply probing score as this, but the Munich Bach Choir and Orchestra, with a splendid roster of soloists, under Karl Richter's direction has come about as close to achieving such a miracle as I expect to hear in my lifetime.

The first impression from this recording is one of enormous power and rhythmic life with a complete absence of strain or excess tension. But Richter and his singers and instrumentalists bring yet another quality to their performance—a warmth and polish that can come only from loving familiarity with a vital tradition of Bach interpretation. Perhaps the most imposing accomplishment of all, is in the singing of the twelve-minute fugal "*Kyrie eleison*"

that is the opening movement of the work. Under Richter's direction, it sounds as an ever more intense plea, "*Lord! Have Mercy on us!*" building inexorably to soul-shaking anguish. And so one could summarize through one movement after the other of the twenty-five. Similarly, the instrumental playing is phenomenal in both solo and ensemble passages. With one exception, the soloists are all but perfect. Maria Stader's tone and phrasing are clear and true as a bell; Ernst Haefli-

(continued overleaf)



ger's *Benedictus* is a joy; Kieth Engen does a fine, bluff job with the trying "Quoniam" bass solo; and Dietrich Fischer-Dieskau fully lives up to his artistic reputation in the "Et in Spiritum Sanctum Dominum" episode of the *Credo*. Only the alto Hertha Töpper seems a bit out of place because of excessive vibrato in the *Laudamus te* and elsewhere. However, her minor sins may well be forgiven in view of the poignance that she brings to the *Agnus Dei*.

The DGG recording engineers have done a glorious job from first to last in this recording. The stereo sound has a fine spread, a realistic sense of depth, and plenty of presence, especially to the bass. Volume levels seem a trifle low, but the discs have flawlessly clean, quiet surfaces. Last, but far from least, the de luxe album packaging, typography, and accompanying booklet are models of how a presentation of this importance should be handled.

David Hall

© BACH: *Mass in B Minor (BWV 232)*. Munich Bach Choir and Orchestra; Maria Stader (soprano), Hertha Töpper (alto), Ernst Haefliger (tenor), Kieth Engen (bass), Dietrich Fischer-Dieskau (baritone), Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE ARC 73177/79 three 12-inch discs \$20.24, ARC 3177/79 \$17.24.

A GRIPPING NEW SALOME IN STEREO

Solti conducts with Nilsson in the title role

ONCE one gets past the ludicrous cover art of London's new *Salome* album and listens for

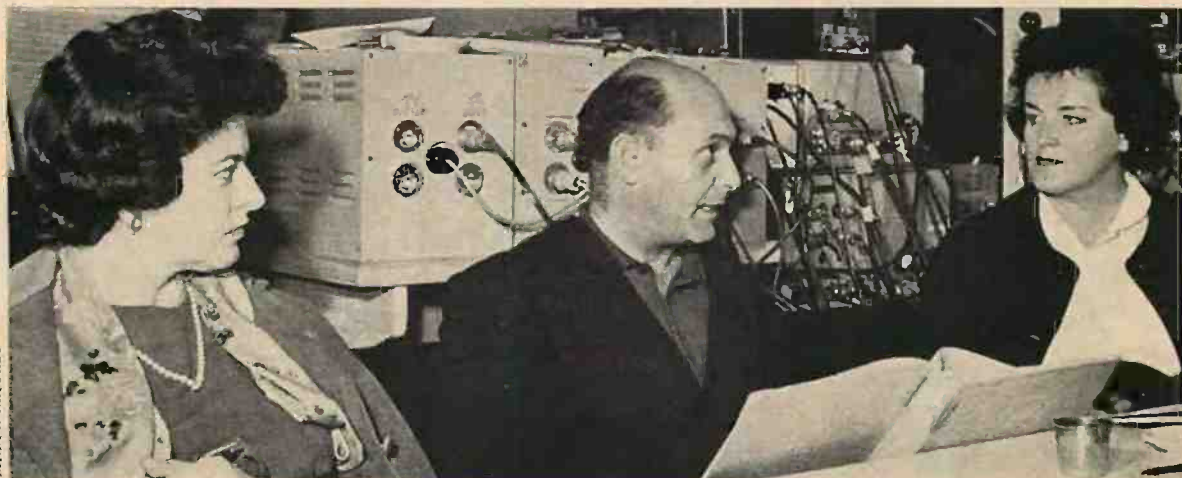
a while, it becomes evident that Birgit Nilsson, Eberhard Wächter, Gerhardt Stolze, Grace Hoffman, and the Vienna Philharmonic under Georg Solti have teamed up with the record company's production staff to produce a magnificent companion-album to the superb Deutsche Grammophon recording of Strauss's *Elektra*.

In a way the presentation of a really frightening, blood-curdling *Salome* is a tougher proposition than *Elektra*, because in the latter there is the stark Sophocles-Hoffmannsthal text that can more than meet the music on its own ground. The decadently overcolored Oscar Wilde text of *Salome*, on the other hand, can defeat its own purpose unless musical and dramatic values are handled with great precision—as they are here. The result is that one comes from a hearing of these four sides with a full realization of why *Salome* was such a devastating shocker to the public when first heard in 1905.

What is most remarkable about this performance is the care within which every role, large and small, is delineated by the singers. Birgit Nilsson in the title part sings with unerring power and marksmanship the taxing high and low notes that Strauss wrote into her music, and she displays a really keen sense of drama. Powerful as is her confrontation with Jokanaan, she saves her real thunder for the scene with Herod, when after her celebrated dance, she demands the head of the prophet as her reward. And the final scene, in which Salome kisses the lips of the severed head, is a chilling study in the ecstatic and the grisly.

At times almost stealing the show from Miss Nilsson is Gerhard Stolze, as the drunken, lech-

GRACE HOFFMAN, GEORG SOLTI, AND BIRGIT NILSSON
Their great teamwork brings new power to Strauss's *Salome*



crous, half-mad Herod. To the role of Jokanaan, Eberhard Wächter brings not merely harsh fanaticism but an element of genuine nobility, and the London engineers have done a remarkable job of conveying the difference between what is sung by Jokanaan from the depths of his cistern prison and what he sings before Salome without in any way obscuring the sense of the words. Grace Hoffman is a suavely malignant Herodias, and the singers entrusted with the episode of the argumentative Jews and Nazarenes do an absolutely first-rate job.

The playing of the Vienna Philharmonic under Solti's precise and exacting baton is nothing short of miraculous, and the engineers have done a stereo miking job that makes every detail of the Straussian tonal web audible without seeming to indulge in mere microscopic dissection.

The balancing of singers and orchestra has been handled with extraordinary care: the voices at first seem to be deliberately a shade out of focus, so that the orchestra at climactic moments almost but not quite overpowers the situation. Only in the final scene does the microphone focus seem to be more fully on the voice. The resulting effect is that of an actual performance heard from an ideal perch above the stage. Altogether, this first stereo *Salome* is one that does not seem likely to be surpassed for some time to come.

David Hall

© & STRAUSS: *Salome*. Birgit Nilsson (soprano), Salome; Eberhard Wächter (baritone), Jokanaan; Gerhard Stolze (tenor), Herod; Grace Hoffman (mezzo-soprano), Herodias; Waldemar Kmentt (tenor), Narraboth; Josephine Veasey (mezzo-soprano), Page to Herodias; and others; Vienna Philharmonic Orchestra, Georg Solti cond. LONDON OSA 1218 two 12-inch discs \$11.96, A 4247* \$9.96.

***** JAZZ *****

THE NEW ASSURANCE OF DONALD BYRD

*His relaxation now
lets the melody
sing through*

AFTER

some years of relative obscurity, trumpeter Donald Byrd has returned to the jazz limelight with a Blue Note release called "The Cat Walk." This set shows him as an assured, confident musician. No longer inclined to show everything he can do in every number, he is sufficiently relaxed to employ space judiciously. This allows a pre-



LAWRENCE N. SHUSTAK

DONALD BYRD
His work has casual brilliance

viously hidden melodic impulse to come through. His two best solos are the muted ones on *Say You're Mine* and *Hello Bright Sunflower*. On the latter, a charming variant of *Lullaby of Broadway*, he engages in a casually brilliant series of four-bar exchanges with drummer Philly Joe Jones that are some of the high points of the album. A trumpeter with more technique than Miles Davis, Byrd has learned lessons in restraint from the style that Davis' limitations have forged into an art, and has emerged with a happy, personal style.

The other major solo voice of the group is Byrd's long-time partner Pepper Adams, who plays baritone in much the way that Sonny Rollins played tenor several years ago. The originals, which are richly varied in mood and far superior to most new music on such records, are primarily the work of pianist Duke Pearson. And a special word is due the amazing Philly Joe Jones, whose drumming manages to be light and easy while powerful and complex. The album, though, is Byrd's, and it is a joy to hear.

Joe Goldberg

© DONALD BYRD: *The Cat Walk*. Donald Byrd (trumpet), Pepper Adams (baritone saxophone), Duke Pearson (piano), Laymon Jackson (bass), Philly Joe Jones (drums), *Say You're Mine*; *Duke's Mixture*; *The Cat Walk*; and three others. BLUE NOTE 4075 \$4.98.



ORNETTE COLEMAN

Complete command of emotion and technique

ORNETTE COLEMAN'S LATEST WORD

*His originality
has its own
inner logic*

AS THE stimulating new Atlantic release titled "Ornette!" demonstrates, there are few modern jazzmen who are as immediately accessible as Ornette Coleman in terms of unalloyed emotional force and exclamatory, speech-like phrasing. Nor is it logical to exile so fiercely expressive a bluesman from the precincts of jazz.

An additional claim to attention is the sinewy boldness of Coleman's original themes, four more of which are introduced here—nor is there nearly as much discontinuity as has been claimed between the opening contours of these originals and Coleman's subsequent improvisations. What probably puts some listeners off at first is the fact that Coleman dispenses with the usual harmonic guidelines; but as Gunther Schuller writes in his able defense of Coleman in the jacket notes, the alto saxophonist does create and sustain his own "innermost logic and discipline."

Coleman is in coruscating command of his horn, and his support is brilliant, particularly

that from Eddie Blackwell and the late Scott LaFaro. Both men solo with stunning imaginative breadth and technical ease, providing Coleman with a rhythm section that is as ingenious in its complementary melodic ideas as it is in creating a complex but springy beat. Don Cherry, who has been erratic on previous Coleman recordings, is much more confident and assertive in these performances. The Atlantic engineers have kept to their usual high standards of reproduction, and have exceeded them in their handling of LaFaro's bass. *Nat Hentoff*

© ® ORNETTE COLEMAN: *Ornette!* Ornette Coleman (alto saxophone), Don Cherry (pocket trumpet), Scott LaFaro (bass), Ed Blackwell (drums). *W.R.U.; T. & T.; C. & D.; R.P.D.D.* ATLANTIC SD 1378 \$5.98, 1378 \$4.98*

* ENTERTAINMENT *

THREEPENNY OPERA IN ITS CLASSIC RECORDING

*Weill's masterwork
is available again
with its first cast*

TO ANYONE even vaguely familiar with the original German-cast version of Kurt Weill's and Bertold Brecht's *Die Dreigroschenoper*, the good

LOTTE LENYA

Pirate Jenny is back once more



news is that this masterpiece of the musical theater is again available in this country—and at only \$1.98.

All the bitterness and disillusionment of European life in the late 1920's can be savored in this remarkable work. By the time Hitler came to power it had become one of the most popular stage works throughout Europe, but the Nazis tried to make sure that no production would ever be given again by destroying all the copies of the book and the score that they could find. The recordings were smashed, and people were arrested merely for humming the tunes. After the war, however, enough copies of the original discs were found to piece the sequence together, and to issue it on a long-playing record. The current release marks the third time that this particular version has been sold in the United States. But it is the first time that it has been sold at such a low price, and it is the first time that the original recording of two songs from another outstanding Weill-Brecht work of the period, *Mahagonny*, have also been included.

Lotte Lenya, Kurt Weill's widow, has practically made a career of the role of Jenny, but the remarkable thing is that all the performers, and especially Kurt Geron as the streetsinger, manage to create the mood of the era with such telling effect. Telefunken has put the songs in the proper sequence (not true in previous releases) and has identified both the singer and the character for each song. The sound, granted its age, is acceptable throughout. *Stanley Green*

© **DIE DREIGROSCHENOPER** (Kurt Weill and Bertolt Brecht). Original Berlin-cast recording. Lotte Lenya, Kurt Geron, Willy Trenk-Treibtsch, Erika Helmke, Erich Ponto; Lewis Ruth Band, Theo Mackeben cond. TELEFUNKEN TH 97012 \$1.98.

THE WEAVERS: FRESH AS EVER

*The group are
at their best
in songs of protest*

NO MATTER how long the Weavers stay together or how successful they become, they seem never to lose the first joyful spontaneity that made them famous, and this freshness permeates their newest Vanguard release "The Weavers' Almanac." Their repertoire here includes spirituals, cowboy songs, and lullabies, and the program is broken up by giving various members

solo tracks, one of which, by Ronnie Gilbert, is done unaccompanied.

The Weavers' singing is in the tradition established by Pete Seeger (an original member of the group) and by Woody Guthrie, and they are still at their best when evoking the peculiar rage and nostalgia of the Depression years, when unions were the answer to everything. To that end, they enlist a popular song of the 1930's, *Brother, Can You Spare a Dime*. On such material, the superb instrumental rhythmic drive of the group and their inimitable, thrilling open harmonies combine to give the unmistakable aura of authenticity, no matter how much hid-



JOE ALPER

THE WEAVERS
Joyful spontaneity is still theirs

den artistry has gone into the performance. Here, this approach is transplanted to the Civil War for one song, *Rally 'Round the Flag*, making of it an irresistible interpretation and a splendid example of what is best in their music.

Joe Goldberg

© © **THE WEAVERS: *The Weavers' Almanac***. Lee Hays (vocals), Fred Hellerman (vocals, guitar), Ronnie Gilbert (vocals), Erik Darling (vocals, banjo). *We're All Dodgin'; Jackhammer John; Fight On; Bill; True Religion; When the Stars Began to Fall; Brother, Can You Spare a Dime; A-Walkin' and A-Talkin'; Rally 'Round the Flag*; and three others. VANGUARD VSD 2102 \$5.98, VRS 9100 \$4.98.



classics

Reviewed by RALPH BATES • MARTIN BOOKSPAN • WILLIAM FLANAGAN

DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

BACH: *Mass in B Minor* (see p. 55).

Ⓢ Ⓜ **BACH:** *Musical Offering*. Munich Instrumental Ensemble: Heinz Endres, Susanne Lautenbacher, and Josef Rottenfusser (violins); Fritz Ruf (viola); Adolph Schmidt (cello); Karl Heinz Zöllner (flute); Hanspeter Weber (English horn); Martin Galling (harpichord). Vox STDL 500490 \$4.98, DL 490* \$4.98.

Interest: Royal chamber music
 Performance: Highly efficient
 Recording: Bright
 Stereo Quality: Unexaggerated

Bach's thirteen-part offering to Frederick the Great, at whose court his son Karl Philipp was harpsichordist, combines the learned, contrapuntal style (which Frederick quite despised) with the sensitive, gallant manner of the famous trio sonata, a style much more compatible with the not very broad tastes of the king. Regardless of the monarch's reaction (there is no record of his having expressed his appreciation of the gift), the *Musical Offering* remains one of the milestones of the Baroque and has perpetuated Frederick's theme, on which the work is based. The edition used in this recording (the scoring and solution of the canonic puzzles here has been supplied by Heinz Jansen) achieves quite a bit of instrumental variety, and the order of movements is somewhat different from that found in other editions. The playing is extremely good, with fine articulation and sense of style, and, although the performance is not especially warm, it is certainly among the best on records. The bright sound is resonant but with no loss of detail, the over-all reproduction being clean except for some distortion near the end of the very long (twenty-nine minutes) second side. I.K.

BASSETT: *Clarinet Trio* (see PERLE).

Ⓢ Ⓜ **BIZET:** *The Pearl Fishers*. Janine Micheau (soprano), Leïla; Nicolai Gedda (tenor), Nadir; Ernest Blanc (baritone), Zurga; Jacques Mars (bass), Nourabad. Chorus and Orchestra of the Théâtre National de l'Opéra-Comique, Pierre Dervaux cond. ANGEL S 3603 two 12-inch discs \$12.96, 3603* \$10.96.

Interest: Early Bizet
 Performance: Good
 Recording: Satisfactory
 Stereo Quality: Good

The Pearl Fishers exudes the same spirit of youthful and romantic innocence that illuminates Bizet's buoyant Symphony in C. It is true that this opera can be criticized for its naïve pseudo-orientalism and some of its all-too-obvious musical devices that reveal the composer at a stage still short of full maturity (he was twenty-four at the time). But it is equally true that the high points of his haunting, piquantly melodious score can charm even the hardest-boiled cynic. Heard with frequency only at the Opéra-Comique these days, *The Pearl Fishers* has been recorded three times prior to the appearance of this, its first stereophonic version.

In depth, brilliance, and extended dynamic range the new set clearly surpasses all competition. Musically it offers an idiomatic but unexceptional performance on the level of the earlier Angel 3524 (with Angelici and Legay in the roles of Leïla and Nadir) but less impressive than Epic 6002 (with Alarie and Simoneau). Nicolai Gedda does some very fine singing, and he performs the exceptional feat of delivering "*Je crois entendre encore*" in the original key of C. (Caruso, McCormack, and Gigli sang this aria gloriously on records, but in a downward transposition of a half or a full tone). In the duet "*Au fond du temple saint*," however, he is surprisingly unsteady. There are flashes of lyric beauty in Janine Micheau's Leïla, but her performance is uneven (she finds the Act I coloratura air "*Dans le ciel*" particularly tough going). The vigorously sung and well-characterized Zurga of Ernest Blanc is a strong asset, and Jacques Mars is an acceptable Nourabad.

Dervaux's direction is also satisfying, though Jean Fournet brings more inci-

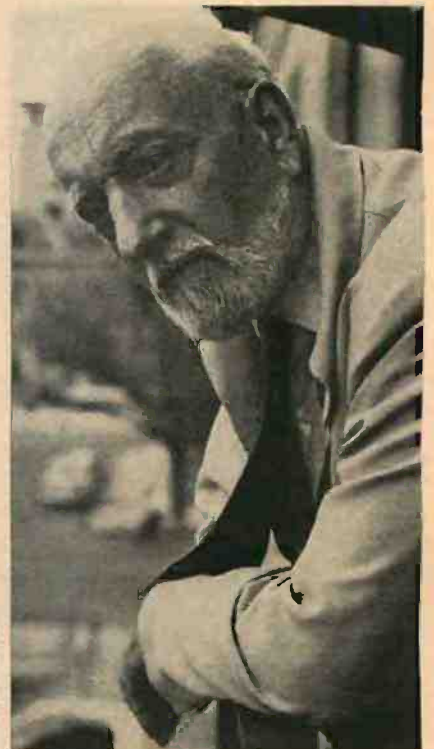
siveness and variety to the Epic set. Neither the choral work nor its reproduction is all it should be, and the recording, for all its gloss and effective stereo placements, reveals certain balancing weaknesses. In sum, this is an enjoyable and convincing account of a charming opera, but I find that Epic 6002 (which is by no means outdated sonically) is more satisfying. G. J.

Ⓢ Ⓜ **BIZET:** *Symphony in C Major; Jeux d'enfants; Fair Maid of Perth; Suite*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6208 \$5.98, CM 9277* \$4.98.

Interest: Lyrical Bizet
 Performance: Excellent
 Recording: Handsome
 Stereo Quality: Natural

Like most of his recent series of recordings for London, Ansermet's version of the Bizet symphony is relaxed, mellow, leisurely, and completely without virtuosic high-jinks. This performance is, for

ERNEST ANSERMET
Mellow performances of Bizet



LONDON RECORDS

example, quite wanting in the crisp sashiness and lean-textured clarity of Capitol's recent version with Beecham. Ansermet gives us less Mozart and more *Carmen* in his reading. Neither approach is without truth, but my own leaning is toward Beecham's.

The Ansermet performance of *Jesu d'enfants* is loving and lovable in every way, and the recorded sound leaves nothing to be desired. *W. F.*

BLACHER: *Thirteen Ways of Looking At a Blackbird* (see EINEM).

© ® **BOCCHERINI:** *Cello Concerto, in B-flat Major*. **HAYDN:** *Cello Concerto, in D Major*. Maurice Gendron (cello); Orchestre des Concerts Lamoureux, Pablo Casals cond. Eric BC 1152 \$5.98, LC 3817* \$4.98.

Interest: Original scorings
Performance: Devoted and lyrical
Recording: Satisfactory
Stereo Quality: Good spread

In addition to the novelty of having Casals conduct for another cellist (Maurice Gendron is a former pupil), this recording boasts another noteworthy feature: the original scores of both pieces are used. In the past, these concertos have suffered in performance from heavily tampered editions, particularly the Boccherini, which, until Gendron's recent transcribing from the original manuscript, always has been performed in a version by Friedrich Grützmacher. The latter, it is now known, practically rewrote the B-flat concerto, substituting a slow movement from another of Boccherini's concertos, rewriting themes and passagework, and scoring the whole in nineteenth-century instrumentation. Every recording, including the one made by Casals in the Thirties, has used this synthetic concoction, and listeners who are familiar with it will be surprised to find that much of Gendron's edition sounds almost like a new piece: much lighter, wholly charming, and infinitely preferable to the bowdlerized Boccherini of Grützmacher. The Haydn, in comparison, has suffered less, but its authenticity at times has been highly suspect. The critical edition published several years ago (there is also a DGG Archive recording of it) restores not only Haydn's name as the composer but also his lighter string accompaniment. The results of both performances, with an ideal accompaniment by the senior cellist in the role of conductor, offer an impressive argument for the effectiveness of such scholarship. Gendron, who had previously recorded the Haydn concerto a decade ago in the older version, exhibits none of the pitch problems that plagued him then (the high register in both concertos is a traditional stumbling block for most cellists). There is plenty of vir-

MARIO DEL MONACO
AND RENATA TEBALDI
For Adriana Lecouvreur.
more passion
than finesse



LONDON RECORDS

tusity as well as lyricism in his interpretations, although the quality of his tone cannot be said to be the most handsome to be heard from today's cellists. The sound is satisfactory, if not as ideally transparent as one would like, and the somewhat distantly recorded orchestra is effectively spread across the two channels. *I. K.*

RECORDING OF SPECIAL MERIT

© ® **BRAHMS:** *Symphony No. 1, in C Minor, Op. 68*. Pittsburgh Symphony Orchestra, William Steinberg cond. COM-MAND 11011 SD \$5.98, 11011* \$4.98.

Interest: Basic Brahms
Performance: Very good
Recording: Excellent
Stereo Quality: Outstanding

One may question the rather slow tempo of Steinberg's opening movement, yet when all is played and done, this is a powerful, finely directed reading of the Brahms First. Clearly, the conductor favors a classical rather than a romantic conception of the work. It is the strength of will, the nobility, and the legitimate drama in the music that Steinberg emphasizes, not its sheer muscular energy and excitement. The recording itself is excellent. I have rarely come across a disc that offers so perfect a stereophonic realism, in depth, breadth, stability, and coherence of sound. *R. B.*

© **BRAHMS:** *Symphony No. 4, in E Minor, Op. 98*. Amsterdam Concertgebouw Orchestra, William Mengelberg cond. TELEFUNKEN TH 97010 \$1.98.

Interest: Legendary reading
Performance: Very good
Recording: Good of its kind

In this LP transfer from wartime 78-rpm masters, one hears again the urgency, the expansiveness and the excitement with which Mengelberg played Brahms

Fourth, and also the liberties he sometimes took with tempos. The transfer to LP has been done remarkably well, especially in the matter of the reduction of surface noise, but it is no use pretending that the sound adequately befits the reading. The woodwinds have kept their timbre, but the upper strings are ghostly, and the cellos and basses just grumble in the cellar. *R. B.*

BUCCI: *Arias; Vocalise* (see LEE).

CASALS: *Song of the Birds* (see MENDELSSOHN).

RECORDING OF SPECIAL MERIT

© ® **CILEA:** *Adriana Lecouvreur*. Renata Tebaldi (soprano), Adriana Lecouvreur; Mario del Monaco (tenor), Maurizio; Giulio Fioravanti (baritone), Michonnet; Giulietta Simionato (mezzo-soprano), La Principessa di Bouillon; Silvio Maionica (bass), Il Principe; Franco Ricciardi (tenor), L'Abate. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Franco Capuana cond. LONDON OSA 1331 three 12-inch discs \$17.94, A 4359* \$14.94.

Interest: Impending Met revival
Performance: Vivid
Recording: Opulent
Stereo Quality: Excellent

Thanks to Renata Tebaldi's devotion to the title role, Cilea's *Adriana Lecouvreur* may now be able to capture America—something the combined talents of Enrico Caruso and Lina Cavalieri failed to achieve when the opera was first produced at the Met in 1907. While hardly a masterpiece, it is one of the better examples of the romantic-veristic genre that flourished in post-Verdi Italy. Cilea's music lacks Puccini's unmistakable originality and even the excitement of the best Giordano, but it is skillful and melodious in an engagingly unobtrusive way.

The plot relates, in an idealized and somewhat inaccurate guise, a basically true story: the love affair between Adrienne Lecouvreur, the celebrated actress of the Comédie Française, and Maurice, Count of Saxony. It ends when Adriana dies after receiving a bouquet of poisoned flowers from a jealous rival. Scribe's drama, on which the libretto is based, served as a grand acting vehicle for Sarah Bernhardt. As for the singing role of Adriana, it offers two lovely arias, scenes of rapturous love and passionate jealousy, and a heart-rending *dénouement*. The tessitura is grateful without being overly demanding in range, and the vocal line is replete with *fermate* on climactic high notes (for soprano as well as tenor) indicating that Cilea was unusually thoughtful of his singers.

Tebaldi's voice is not in its happiest estate here. The warmth and velvety plushness are in evidence, but her tones are unevenly produced, by her standards, and sometimes uncertain of intonation. But she gives herself to the part with passion and utter sincerity, bringing rare tenderness and heartbreaking pathos to the music.

Mario del Monaco is not without impressive moments, but his seldom-modulated, ferocious fortissimos do not suggest the irresistibly suave lover Maurizio is supposed to be. Giulietta Simionato, on the other hand, is little less than perfect—her haughty, impetuous Princess is a perfect foil to Adriana, and she sings superbly. The *régisseur* Michonnet, who loves Adriana with a selfless, Wolfram-like devotion, is admirably sung by Giulio Fioravanti.

Capuana's reading communicates the score's vigor and lyricism with consistent effectiveness. Aside from slight distortion toward the end of Side 4, the sound is opulent, brilliant, and startling in definition of detail. Very informative background annotations by Peggie Cochrane are supplied. This is not a faultless performance, but it is a true-sounding and exciting one, and it is highly recommended. G. J.

COUPERIN: Concert Pieces (see MENDELSSOHN).

RECORDING OF SPECIAL MERIT

© © DEBUSSY: *La Mer; Fêtes; Ibéria*. L'Orchestre des Concerts Colonne, Pierre Dervaux cond. COMMAND CC 1108 SD \$5.98, 1108* \$4.98.

Interest: Spectacular Debussy
Performance: Splendid
Recording: Remarkable
Stereo Quality: Superb

While the performances of these works from the Debussy catalog are quite beyond cavil, it is Command's truly spectacular recording of the music that raises



PIERRE DERVAUX
Superior sound for Debussy

this release to the domain of the extraordinary. The sound is as spacious and luxurious as a stretch of wild, sun-lit beach, and the clarity with which the figurational detail of *La Mer* is brought forth allows one to study Debussy's subtle orchestration as never before. Such clarity is achieved, as a matter of fact, that one wonders if the characteristic haze that we think of as characteristically Debussian is what the composer had in mind at all!

Dervaux's readings seem to me excellent of conception and stylistically are models of propriety. One has heard *Fêtes*, for example, performed with considerably greater drive and excitement, but it would be a mistake to rule out Dervaux's rather more insistent, less theatrical pacing of the work. W.F.

EKG: *Quattro Canzoni* (see EINEM).

© © EINEM: *Concerto for Piano and Orchestra, Op. 20*. BLACHER: *Thirteen Ways of Looking at a Blackbird*. EKG: *Quattro Canzoni*. Gerly Herzog (piano); Ernst Haefliger (tenor); Ingrid Seefried (soprano); Doric Quartet; Bavarian Radio Symphony Orchestra, Werner Ekg cond. Radio Symphony Orchestra Berlin, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 138759 \$5.98, LPM 18759* \$4.98.

Interest: Conservative German moderns
Performance: Splendid
Recording: Very good
Stereo Quality: Just

This record of contemporary German music is a remarkably pleasurable experience. One does not have to recommend it for its "interest," or because it is "provocative." It is, for the most part, just extremely well-composed music of considerable sensibility, and it may be enjoyed for the precise, unproblematical pleasure that it gives.

This is particularly so of Einem's concerto. Here is an exquisitely made score that says its piece with the utmost

of precision and elegance. A distant cousin of Stravinsky's neo-classic manner, it is taut, rather starched of texture, yet quite pure in its restrained sensitivity. Craft and content are quite perfectly merged here.

Blacher, in spite of an occasional gaucherie in his English-language prosody, has made a remarkably tight, notably expressive gesture out of Wallace Stevens' oft-set chain of poems. The expressive intent is lucid, and the musical shapes work.

Ekg's *Quattro Canzoni* are rather odd and ingenuous with their heavily Latinized musical accent, and, so far as style goes, I am at some loss as to what the composer is getting at. In any case, one would never guess this bouncy score to be by a German!

The recording is good DGG, and the performances seem excellent. W.F.

© FAURÉ: *Complete Works for the Piano, Volume 2: Theme and Variations, Op. 73; Valse Caprice No. 3, in G-flat Major, Op. 55; Barcarolle No. 5, in F-sharp Minor, Op. 66; Nocturne No. 7, in G-sharp Minor, Op. 74; Barcarolle No. 2, in G Major, Op. 41; Nocturne No. 2, in B Major, Op. 33 No. 2; Nocturne No. 13, in B Minor, Op. 119; Valse Caprice No. 4, in A-flat Major, Op. 61; Nocturne No. 11, in F-sharp Minor, Op. 104, No. 1; Barcarolle No. 8, in D-flat Major, Op. 96; Mazurka, Op. 32*. Grant Johannesen (piano). GOLDEN CREST CR 4046 two 12-inch discs \$9.96.

Interest: Fauré piano literature
Performance: Distinguished
Recording: Good

This is the second album of Golden Crest's extraordinarily valuable project of having Grant Johannesen record the complete piano works of Gabriel Fauré. There would seem to be a stirring in the air these days of a reawakened interest in Fauré—a composer whose American reputation rests too exclusively with his songs—and this project seems all the more appropriate in view of it.

Johannesen's approach to the music is serious, properly grave of expression, and the obvious result of a good deal of thought. And he brings a beautifully shaped line to the more reflective, lyrical pieces. The recorded sound may be just a little lacking in brightness, but it is more than serviceable. *W. F.*

FRANCK: Violin Sonata (see BRAHMS).

RECORDING OF SPECIAL MERIT

© ® **GESUALDO: Madrigals: Volgi, mia luce; O dolorosa gioia; Ardo per te; Quando ridente; Che sai meco; Questa crudele; Ardita zanzaretta. Responses: Recessit pastor; Aestimatus sum. Gagliarda: Canzon francese del Principe. STRAVINSKY: Monumentum pro Gesualdo.** Grace-Lynne Martin and Marilyn Horne (sopranos); Cora Lauridsen (contralto); Richard Levitt (countertenor); Richard Robinson (tenor); Charles Scharbach (bass); Robert Craft cond. E. Power Biggs (organ, in Gagliarda); Carol Rosenstiel (harpsichord, in Canzon); Columbia Symphony Orchestra, Igor Stravinsky cond. (in Stravinsky). COLUMBIA KS 6318 \$6.98, KL 5718* \$5.98.

Interest: Gesualdo tribute
Performance: Laudable
Recording: Very good
Stereo Quality: Excellent

Columbia's third record devoted to that fascinating composer of madrigals, the Italian prince who murdered his bride, her lover, and even (so it is said) his own child, is entitled "Don Carlo Gesualdo, Prince of Madrigalists—Tributes to his astonishing life and music." As with Robert Craft's previous collections, most of the content here is vocal, with some fine examples ("Ardo per te" is among the most spectacular) of the composer's advanced harmonic writing, guaranteed to raise the eyebrows of any devotee of modern as well as Renaissance music. Especially interesting, too, are the two sacred responses, where Gesualdo's fantastic harmonic imagination has full play in the sombre texts of the tenebrae service. Two instrumental selections, the only two that have definitely been ascribed to the composer, are also contained here: a fairly short galliard (played on a Dutch tracker-style organ by Biggs) plus a canzon (harpsichord solo), whose almost weird toccata passages makes it an instrumental equivalent to Gesualdo's vocal novelties. The final tribute (except for a lavish, illustrated brochure with extensive notes and complete texts and translations) is the first recording of Stravinsky's *Monumentum pro Gesualdo* (1960). This recomposition of three of the Renaissance composer's madrigals, which has since won

acclaim also as a ballet, is primarily an orchestration, with Stravinsky's personal, dry, yet imaginative colors lending a completely modern twentieth-century dress to the sixteenth-century chromaticisms of Gesualdo.

Craft's vocal group does extremely well with this difficult music and its problems of intonation, although theirs is a fairly straight approach and not fully geared to the passions this music ideally demands. The instrumental pieces are equally well done, and, of course, Stravinsky's own conducting of the *Monumentum* may be considered authoritative. The spread of voices and instruments in stereo is excellent, as is the naturalness and depth of the sound. *I. K.*

RECORDING OF SPECIAL MERIT

© ® **GLUCK: Iphigénie en Tauroide (excerpts).** Rita Gorr (mezzo-soprano), Iphigénie; Ernest Blanc (baritone), Orestes; Nicolai Gedda (tenor), Pylades; Louis Quilico (baritone), Thoas. Orchestre de la Société des Concerts du Conservatoire, Georges Prêtre cond. ANGEL S 35632 \$5.98, 35632* \$4.98.

Interest: Important Gluck
Performance: Very good
Recording: Good
Stereo Quality: Wide-spread

Comprising about one half of *Iphigénie*

a thinly veiled
scheme
to win friends



(S) 35736

*OPTIONAL WITH DEALER

Angel happily presents a glittering new recording of Rachmaninoff's Second Piano Concerto featuring Moura Lympany, with The Royal Philharmonic conducted by Sir Malcolm Sargent. The price*: \$1.98 monophonic, \$2.98 stereo.

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en *Tauride*, with a concentration on the score's strongest pages, this volume is a welcome replacement for a more complete but far less successful earlier edition (Vox 7822, now deleted).

Gluck reached his summit as a musical dramatist in this, his last important opera. In a plot that is a chain of emotional crises, nearly every vocal utterance is charged with passion. And the orchestral writing, which once left an overpowering impression on Berlioz, mirrors an aura of tension and turbulence with expressive means known only to Gluck in that period (1789). Georges Prêtre communicates this powerful music with unerring skill and unabating excitement—his occasional tempo deviations (suggesting a revised edition of the score) invariably benefit the music.

The aria "*O malheureuse Iphigénie*," with its high soprano tessitura, proves a bit taxing for Rita Gorr, but elsewhere she is in radiant voice and assured stylistic command. Meeting the sustained power of declamation and firmness of tone that Gluck's writing demands is not always possible without a measure of strain. Nevertheless, Gedda, Blanc, and Quilico rise to their tasks with eloquence and conviction. Singers attuned to the poise and discipline Gluck calls for are not in ample supply; Angel may be congratulated for this well-conceived and rewarding enterprise. G. J.

HAYDN: *Cello Concerto* (see BOCCHERINI):

© HAYDN: *Quartet, in D, Op. 20, No. 4; Quartet, in D Minor, Op. 76, No. 2 ("Quintet")*. Fine Arts Quartet. CONCERT-DISC CS 228 \$4.98, 1228 \$4.98*.

Interest: Major repertoire
Performance: Excellent
Recording: Excellent
Stereo Quality: Good perspective

These two works make a marvellous choice for presentation on one disc, for while both contain lovely and exciting music, a comparison shows how great an advance in imaginative inventiveness Haydn had made between 1772 and 1797.

The Fine Arts Quartet's playing is almost everywhere excellent, perhaps a trifle wooden in the remarkable minuet of the earlier work, but elsewhere vital and, in the last movement of the Op. 76, quite dazzling. This disc should be placed in the collection of everyone who takes pleasure in the music of Haydn. R. B.

RECORDING OF SPECIAL MERIT

© HAYDN: *Symphony No. 98, in B-flat; Symphony No. 22, in E-flat ("The Philosopher")*. Vienna State Opera Orchestra, Max Goberman cond. Li-



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MAX GOBERMAN

Fine recording of neglected Haydn

BRARY OF RECORDED MASTERPIECES HS 1 \$8.50 (stereo or mono). (Available from Library of Recorded Masterpieces, 150 West 82nd St., New York 24, N.Y.)

Interest: Authentic Haydn
Performance: Spirited
Recording: Excellent
Stereo Quality: Good

Max Goberman's enterprising Library of Recorded Masterpieces label has now added to its complete Vivaldi, Corelli, and Bach Brandenburg Concerto projects the even more praiseworthy job of recording the Haydn symphonies in their recently authenticated scoring. A start in this direction had been made some years ago by Vanguard, but the project was abandoned after the issuance of the last six of Haydn's 104 symphonies in authentic versions conducted by Mogens Wöldike.

The gem of this first LRM Haydn album is the Symphony No. 22, dating from 1764, with its chorale-style opening movement scored for the unlikely combination of two English horns with French horns and strings. The resulting music is of an extraordinary power and beauty that overshadows the remaining three movements, lively and agreeable though they are.

It is good to have the heroic Symphony No. 98, with its slow movement "requiem for Mozart," played from an uncorrupt text; and though both Klemperer and Beecham in their Angel recordings have more to offer in the way of power and finesse, Goberman holds his own against such formidable competition. The Vienna musicians play well for him, and the recorded sound in both stereo and mono is the best I have ever heard on the LRM label—which is to say it is very good indeed. D. H.

© IVES: *Piano Sonata No. 2 ("Concord, Mass.—1840-1860")*. Aloys Kontarsky (piano); Theo Plumacher (viola); Willy Schwegler (flute). TIME S 8005 \$5.98; 8005* \$4.98.

Interest: The Concord in stereo
Performance: Interesting
Recording: Good
Stereo Quality: OK

It seems entirely extraordinary that Charles Ives's long, ponderous, fantastically difficult Concord Sonata should cross this reviewer's desk in two performances in as many months. This is the case, however, and the job of rating one over the other is uncommonly distasteful.

Interpretatively, the present version and CRI's issue of last month are very different. And in so rarely performed and difficult a work—a work that, in fact, has yet no real performance tradition—both seem legitimate. Kontarsky stresses the sonata's granitic formal span, and tends, in fact, to play it with maximum "hardness" and thrust. Pappa Stavrou, on CRI, searches out the poetry and regional flavor of the piece and seems rather less concerned with making it sound astonishing.

Both, in sum, are interesting, although I personally incline toward Pappa Stavrou's performance. This version, however, provides better, more full-bodied piano sound. W. F.

RECORDING OF SPECIAL MERIT

© LEE: *Five Songs on poetry by Federico Garcia Lorca*. BUCCI: *Summer Aria and Spring Aria from "Tale for a Deaf Ear"; Vocalise and Tug of War from "Concerto for a Singing Instrument."* Adele Addison (soprano); Samuel Baron (flute); Rey De La Torre (guitar); James Payne (piano). COMPOSERS RECORDINGS CRI 147 \$5.95.

Interest: Younger Americans
Performance: Exemplary
Recording: Good

Noel Lee, a young American composer-pianist, has for better than a decade been expatriated in France and, as a consequence, is not nearly as well known in our contemporary music circles as he deserves to be. Anyone who approaches this personality through the music here recorded will quickly see why he deserves to be, for this is music of uncommon delicacy and sensitivity. CRI's sleeve annotator tells us that the work is cast in a limited, highly flexible serial procedure—a fact that will surprise most listeners confronted with the sound of the music itself. For lyricism and tenderness of a near-Ravelian cast hover about the songs. It is just possible that the work fails in quite sustaining its length, but the achievement is an impressive one in any case.

The second side of this disc has, for all practical purposes, been squandered. It is a mistake to represent the work of any composer through piano reduction

of opera scores and orchestral pieces; and any comment I might make on my recollection of any of this music in its original orchestral guise would be beside the point so far as this record is concerned. In short, Bucci is yet to be properly represented on records.

The sound is well above CRI's average. *W. F.*

⑤ ⑥ **LISZT: Concerto No. 1, in E-flat Major; Concerto No. 2, in A Major.** Sviatoslav Richter (piano); London Symphony Orchestra, Kyril Kondrashin cond. PHILLIPS PHS 900-000 \$5.98, PHS 500-000* \$4.98.

Interest: Pedigreed warhorses

Performance: Very good, on the whole

Recording: Reasonably good

Stereo Quality: Very good

Comparing this record with those of Richter recently reviewed, one must conclude that the Liszt concertos are not the ideal vehicle for the expression of the Russian pianist's art. Richter is not a grandiose pianist of the shattered keyboard, but rather an artist of concentrated intelligence and subtle perception. True, the melodic passages in these works are played with more plasticity and attention to shading than they usually receive, but they do not seem to be strongly felt. Kondrashin does remarkably well with the accompaniment, and at every point conductor and pianist are as one. However, the recording is not to be rated better than good. *R. B.*

⑤ ⑥ **MACHAUT: Messe de Notre Dame. PEROTIN: Viderunt Omnes; Sederunt Principes.** Deller Consort (Alfred Deller, countertenor; Wilfred Brown and Gerald English, tenors; Maurice Bevan, baritone); instrumental ensemble, Alfred Deller cond. BACH GUILD BGS 5045 \$5.95, BG 622 \$4.98.

Interest: Medieval sacred music

Performance: Revelatory

Recording: Resonant but somewhat harsh

Stereo Quality: Spacious

Machaut's *Notre Dame Mass*, the first Mass known to have been written by one composer, is one of the most celebrated of pre-Renaissance works. In the past it has been recorded by a large chorus (the Dessoff Choirs) as well as by solo voices with little more than one person per part (Safford Cape and the Brussels Pro Musica Antiqua). The even earlier works of Perotin, the greatest exponent of the organum (in which one or more parts are embroidered over the held notes of the chant), also have been satisfactorily committed to discs, *Sederunt Principes* being available in versions by both DGG Archive and Experiences Anonymes. These early examples of the *ars nova* and *ars antiqua* require some acclimatiza-

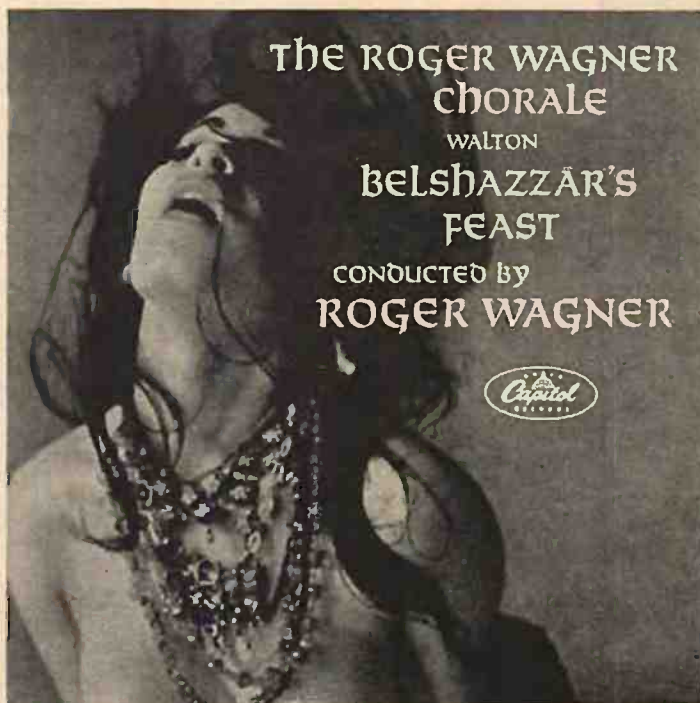
tion on the listener's part, but the works are quite fascinating once one has become accustomed to their sound with its "modern" melodic and harmonic intervals (especially the augmented fourth) and rhythms. Compared with practically all previous recordings of Machaut and Perotin, however, the present performances by the Deller Consort and ensemble of ancient instruments are a revelation: Deller's treatment of the music as a decoration of the plainchant (rather than a full-fledged polyphonic work with full exposition of the disjunct melodic and rhythmic lines that in complexity often rival today's compositions) presents the stylistic essence of the Notre Dame

school as it has never been heard in our time, and the vitality of the performances make these anything but museum pieces. Complete texts and translations are included with this splendid disc, but the recording of the church-like acoustics is marred by some distortion on both the heavily cut mono and stereo copies. *I. K.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **MAHLER: Symphony No. 3, in D Minor.** Martha Lipton (mezzo-soprano); Women's Chorus of the Schola Cantorum; Boys' Choir of the Church of the Transfiguration; New York Philharmonic, Leonard Bernstein cond. Co-

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Leonard Pennario presents three great classical piano sonatas, including Beethoven's beautiful Sonata No. 13. Pennario plays them with wit, affection, and rare understanding. A *must* for every basic stereo record collection. (S)P-8584



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MORE ENTERTAINMENT REVIEWS

IN BRIEF

DATA

COMMENTARY

© **BARTÓK**: *Mikrokosmos*. György Sándor (piano). Vox VBX 425 three 12-inch discs \$8.95.

For all their charm and quality these works tend to remain student pieces. It is to Sándor's credit that his readings are lucid and that he never condescends or tries to embellish the material. The sound is good. *W. F.*

© **GIUFFRÉ**: *Piece for Clarinet and String Orchestra; Mobiles*. Jimmy Giuffrè (clarinet). Südwestfunk Orchestra of Baden-Baden, Wolfram Pohrig cond. VERVE V 68395* \$5.98, V 8395 \$4.98.

In this recording Jimmy Giuffrè's most fanciful ideas have been forced into molds that contain them badly and which the composer handles with but fitful skill. With rare exceptions, crossing over from one musical camp to another produces a hybrid rather than an integrated work. Passable sound. *W. F.*

© **GRAINGER**: *Molly on the Shore; Irish Tune from County Derry; Country Gardens; Spoon River; Justish Medley; Mock Morris; The Sussex Mummers' Christmas Carol*; and four others. Eugene List (piano). VANGUARD VRS 1072 \$4.98.

Eugene List plays these works to a turn, bringing such remarkable clarity to the inner part writing of which Grainger was so fond that the pieces sound almost as if they are being played on two pianos. The recording is clear and sonorous. *W. F.*

© **HAYDN**: *Piano Sonatas: No. 35, in C Major; No. 43, in A-flat Major; No. 50, in C Major; No. 52, in E-flat Major*. Robert Riefling (piano). VALOIS MB 421 \$5.95. (Distributed by Discophile, Inc., 26 W. 8th St., New York 11, N. Y.)

This collection of four well-known Haydn sonatas is played with great technical efficiency by Robert Riefling, a Norwegian pianist. One misses the warmth and interpretive insight of the Landowska recording, but the quality of piano tone in this imported disc is superlative. *I. K.*

© **LALO**: *Cello Concerto in D Minor*. André Navarra (cello); Czech Phil. Orch., Constantin Silvestri cond. **FRANCK**: *Symphonic Variations*. Eva Bernathova (piano); Prague Symphony Orch. SUPRAPHON SUA 10005 \$5.98.

André Navarra makes the Lalo concerto a thing of decided strength and beauty. He is a musician of taste and refinement, and he has an elegant tone. In contrast, the emotionally detached Bernathova delivers a rather superficial interpretation of the Franck piece. The recorded sound is fair. *M. B.*

© **LISZT**: *Transcriptions. Mendelssohn's Midsummer Night's Dream; Gounod's Faust; Beethoven's Adelaide; Mozart's Marriage of Figaro; Liszt's Mephisto Waltz*. Egon Petri (piano). WESTMINSTER WST 14149* \$5.98, XWN 18968 \$4.98.

Students of piano playing may delight in Petri's brilliant yet unemphatic presentation of these faded Romantic relics, but musically there is little justification for the appearance of these pieces on records other than the 150th anniversary of Liszt's birth. The recorded piano tone is good. *R. B.*

© **MENDELSSOHN**: *Symphony No. 4, in A ("Italian"); Symphony No. 5, in D ("Reformation")*. Berlin Philharmonic Orchestra, Lorin Maazel cond. DGG SLPM 138684 \$6.98, LPM 18684 \$5.98.

Here is another fine disc to add to the growing list of Lorin Maazel's accomplishments. A reading of fine thrust and energy is given the "Italian" Symphony, and the "Reformation" is treated with dignity and strong conviction. The orchestral performance is excellent, as is the recorded sound. *M. B.*

© **MOZART**: *Eine kleine Nachtmusik (K. 525); Divertimento in D Major (K. 136); Musical Joke (K. 522)*. Stuttgart Chamber Orchestra, Karl Münchinger cond. LONDON CS 6207 \$5.98, CM 9276* \$4.98.

Münchinger's new recording of these Mozart gems is notable for the clarity and spaciousness of its stereo sound. The playing is genial, precise, and well-phrased throughout, and, although a slight top-cut is required, the recorded sound is full-bodied. *I. K.*

© **PRINCE**: *Events; N. Y. Export, Op. Jazz*. Orchestra of the Ballets U.S.A., Robert Prince cond. RCA VICTOR LSP 2435 \$4.98, LPM 2435 \$3.98.

While the jazz idiom of this music is eminently suitable to choreography, it seems of dubious musical interest sans the staged images it was intended to accompany. The performance is precise and the stereo quality good. *W. F.*

© **PURCELL**: *Four Suites for String Orchestra*. Chamber Orchestra of the Hartford Symphony, Fritz Mahler cond. BACH GUILD BGS 5032 \$5.95, BG 605 \$4.98.

There is little Restoration stage music available in better readings than this. Fritz Mahler's string group is a good one, although the interpretation is very much in the modernized vein and lacks stylistic content. The recorded sound is clear and well-balanced, especially in stereo. *I. K.*

© **SHOSTAKOVICH**: *Piano Sonata No. 2, in B Minor, Op. 64*. **HINDEMITH**: *Piano Sonata No. 3, in B-flat Major*. Maria Yudina (piano). ARTIA MK 1567 \$4.98.

Each of these sonatas is a masterly achievement that is characteristic of its composer's most typical manner. Miss Yudina's playing is solid, expansive, and virile, but the recorded sound, though clear, could be more resonant and full-bodied. *W. F.*

COLUMBIA M2S 675 two 12-inch discs \$11.96, M2L 275 \$9.96.

Interest: Mahlerian blockbuster
Performance: Intense
Recording: Sumptuous
Stereo Quality: A-1

There may be those who obdurately refuse to concede that this wildly extravagant score is a symphony, but no one who has ever heard the piece will deny that it is an extraordinary listening experience. Mahler once said that a symphony must be like the world, "It must embrace everything!" and everything is what the composer put into the hour-and-three-quarter span of his Symphony in D Minor: peremptory summonings, panic-stricken outcries, children's tunes, military marches (first movement); a gentle rustic minuet with macabre overtones (second movement); a folk-like piece with nostalgic posthorn interludes (third movement); a trance-like setting with mezzo-soprano of the Midnight Song from Nietzsche's *Thus Spake Zarathustra*; a charming choral treatment of a folk poem about heavenly life in the hereafter; and a seraphically exalted slow movement by way of finale. The whole thing is scored with a resource and dramatic power that makes the cleverest of today's film composers seem puerile by comparison. From the wildest roaring, bellowing, shrieking climaxes of the first movement to the most gossamer solo textures in the minuet, every detail of Mahler's orchestration comes off superbly. Unlike some of Richard Strauss's orchestral scoring of the 1890's, Mahler's work of the same period still has an astonishingly modern sound.

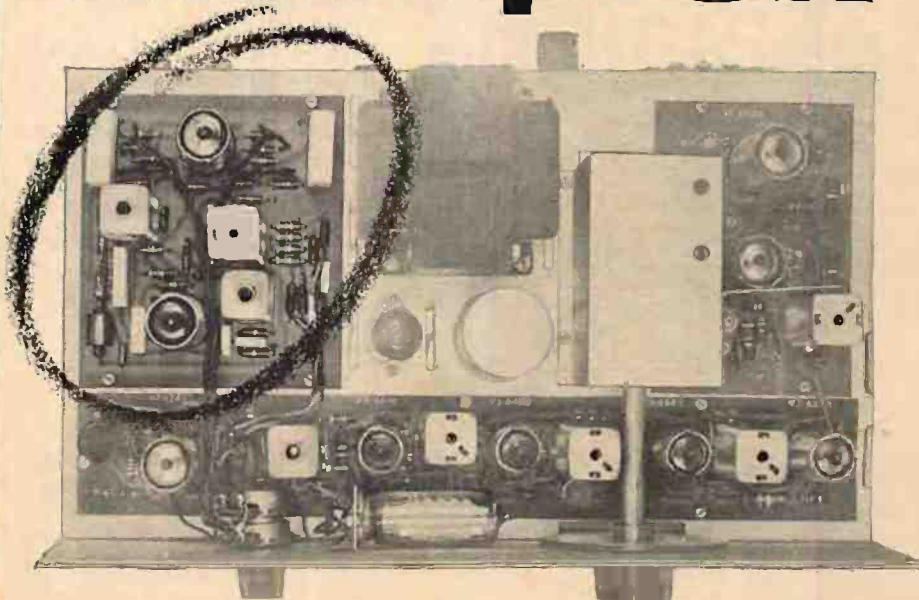
Mahlerites have long been acquainted with a recorded performance of the Mahler Third by F. Charles Adler on the SPA label. It was and remains a remarkable accomplishment. However, the vast tonal panoramas of this music need superlative recorded sound, and preferably stereo, to make their full effect. This is precisely what Columbia's engineers have provided for this performance under Leonard Bernstein's eloquent baton. One may take issue with Mr. Bernstein's treatments of the standard symphonic repertoire, but he seems to have a positive genius for putting across such great musical "machines" as the Beethoven *Missa Solemnis* (Columbia M2S 619-M2L 270). Indeed, we would rate this Mahler performance next to the *Missa* as Bernstein's best on records to date.

The New York Philharmonic plays with blazing virtuosity, in the first movement especially, and Bernstein himself holds the varied episodes of the music together with admirable assurance (the recorded performance is in fact far more disciplined than the live performances we heard from Bernstein last season). Adler on the SPA recording brings a bit

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more cohesion to his reading of the final slow movement, with its curious echoes of the Lento from Beethoven's last string quartet; and his solo and choral vocalists display more warmth and precision. Nevertheless, there is no getting away from the decisive gain afforded Bernstein by Columbia's splendidly rich, powerful, and spacious stereo sound. Only in one episode do things go somewhat awry, and that is in the lovely choral movement. Here the bright percussion instruments are too prominent, and the mezzo-soprano soloist regrettably stands out from the musical texture rather than emerging from it.

Minor criticisms such as these notwithstanding, this Mahler Third is a must for Mahler enthusiasts and for lovers of brilliant orchestral playing recorded in first-rate stereo. *D. H.*

Ⓢ Ⓢ A CONCERT AT THE WHITE HOUSE. Mendelssohn: *Trio No. 1 in D Minor, Op. 49*. Couperin: *Concert Pieces for Cello and Piano*. Schumann: *Adagio and Allegro, in A-flat for Cello and Piano, Op. 70*. Casals (arr.): *Song of the Birds for Cello and Piano*. Pablo Casals (cello); Alexander Schneider (violin); Mieczyslaw Horszowski (piano). COLUMBIA KL 5726 \$5.98.

Interest: Great artistry
 Performance: Excellent
 Recording: Very good

Pablo Casals' bow arm has lost a little of its sureness and strength after eighty-five years, but the old nobility of conception and the warm humanity are still here. This is not cello playing of the sad and soulful sort but manly, intelligent music-making, rich but not loaded with opulence, and always in style. The performance of the Mendelssohn trio is the outstanding feature of the concert, for both string players are at their best. A touch of rhythmic flabbiness in Horszowski's piano playing, a surprising thing in him, does not seriously mar a mature conception, which is clearly provided by the Catalan master. Considering the conditions under which it was made, the recording is very good. The image it presents is faithful to all three instruments. *R. B.*

Ⓢ Ⓢ MONTEVERDI: *Vespro della Beata Vergine: Magnificat*. RESPIGHI: *Laud to the Nativity*. Anita Priest (organ, in Monteverdi); Marie Gibson and Marilyn Horne (sopranos); Charles Bressler (tenor); Roger Wagner Chorale; Los Angeles Philharmonic Orchestra, Alfred Wallenstein cond. CAPITOL SP 8572 \$5.98, P 8572* \$4.98.

Interest: Respighi disc premiere
 Performance: Intense and devotional
 Recording: Climaxes constricted
 Stereo Quality: Good spread

Respighi's pastoral-like *Laud to the Nativity*, a first recording so far as I can trace, was written in 1930. The cantata, a pleasantly evocative work that is rather reminiscent of certain sections in the composer's *Trittico Botticelliano*, is not major Respighi, but it is nonetheless a worthwhile addition to the catalog, especially when performed as persuasively as here.

The *Magnificat*, from Monteverdi's 1610 *Vespers for the Feasts of the Blessed Virgin*, was, of course, originally intended for liturgical use. In this performance, the modern instrumentation of Ghedini's 1943 edition plus a good-size chorus have been used, with this concert conception being primarily a large-scale and intense one. Wallenstein's handling of both chorus and orchestra is dynamic and precise, and the recording, while a bit constricted in the louder sections (there is also some pre-echo) of the Monteverdi, is quite effective. Complete texts and translations are included. *I. K.*

Ⓢ Ⓢ MOZART: *Le Nozze di Figaro*. Dietrich Fischer-Dieskau (baritone), Count Almaviva; Maria Stader (soprano), The Countess; Irmgard Seefried (soprano), Susanna; Renato Capecci (baritone), Figaro; Hertha Töpper (mezzo-soprano), Cherubino; Lilian Benningesen (mezzo-soprano), Marcelina; Ivan Sardi (baritone), Bartolo; Rosl Schwaiger (soprano), Barbarina. RIAS Chorus and Orchestra, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SPLM 138697/99 three 12-inch discs. \$20.94, LPM 18697/99 \$17.94.

Interest: Operatic masterpiece
 Performance: Good, with reservations
 Recording: Satisfactory
 Stereo Quality: Natural

It is hard to withhold praise from this well-intentioned and lavishly produced enterprise, but three superlative recorded versions of this opera have created such a state of affluence that another good *Figaro* is simply not good enough. DGG's effort is, at best, only a partial success; its strong points cannot fully compensate for certain shortcomings.

Conductor Fricsay obtains generally good ensemble work with a reading characterized by comfortable—occasionally languid—tempos and sensitive, caressing attention to orchestral nuances. His control over the singers, however, is not consistent.

This is not a homogeneous cast; it reveals widely contrasting approaches to Mozartian interpretation. Recitatives are meticulously delivered by some singers, slurred and rattled off by others, while the employment of appoggiaturas appears to be left to individual discretion.

The roles of Susanna and The Countess are in the hands of faultless Mozartians. Seefried's voice may have lost

Warren MUSIC



DeMotte's QUIZ

1. THE FAUST legend intrigued and inspired many composers of the Romantic period. Two important composers wrote major pieces based on the tale of the savant who sold his soul to the devil, and each dedicated his composition to the other. Who were the two composers, and what are the names of their Faustian works?

2. THE MARKET places of commerce and industry are far from being ideal spawning grounds for composers of serious music, but they do not always stifle musical inspiration. I can think of three modern Americans, one still living, who have achieved fame as composers, yet who never gave up their full-time business careers. All are represented on records, and one of them may reasonably be considered our most significant composer to date. Can you name them?

3. IT WAS easier to recognize a symphony back in the days when one consisted of three, four, or five movements, even in the rare instances where there was a vocal finale. Then came the one-movement symphony and, later, the completely choral symphony and the multi-movement symphony. Can you name a symphony in twenty-four movements, and a recent choral symphony?

4. AFTER writing a symphony at the age of nineteen, Richard Wagner thereafter stayed away from that form. However, the musical theories he evolved in orchestrating his music dramas impelled other composers to try applying them to formal symphonic composition. The pro-Wagnerians inspired opposition in the more classical-minded anti-Wagnerians. Each side lined up behind its own particular symphonist, each of whom bore his champion's shield more reluctantly than his enthusiastic followers thrust it upon him. Who was (a) the pro-Wagnerian symphonist, (b) the anti-Wagnerian symphonist?

5. THE STRING quartet is generally considered a basically abstract form of music. Titles like "The Lark" for a Haydn quartet or "The Harp" for a Beethoven quartet are simply identification tags based on fancied resemblances. However, in his last quartet, Beethoven hinted at what the string quartet might become by writing a question and answer over the introduction to the finale. Smetana and Sibelius are among the composers who went on from there, and each wrote a highly subjective quartet bearing a distinctly autobiographic title. Can you name these compositions?

6. WHAT is there in the following compositions that is intimately bound up with very solemn occasions: Handel's oratorio *Saul*, Beethoven's "Eroica" Symphony, and Chopin's Piano Sonata in B-flat Minor, Opus 35?

7. IT IS HARD to take the sentiments of *Sweet Adeline* seriously today, particularly when they are sung by a barber-shop quartet. However,



DETRIAN ARCHIVE

when Richard Gerard Husch and Harry Armstrong tiled it, back in 1903, they had a famous star—pictured above—in mind. Do you remember who she was?

8. WHEN Haydn was fifty-three, he composed his lengthiest orchestral work, an hour-long devotional composition comprising nine sections. Two years later, he transcribed it for string quartet, and nine years after that made it into an oratorio. Can you name this protean masterpiece?

ANSWERS:

- Hector Berlioz: *The Damnation of Faust*; Franz Liszt: *A Faust Symphony*.
- Charles Ives (1874-1954); John Alden Carpenter (1876-1951); Avery Claflin (1909-).
- Alan Hovhaness' "Saint Vartan" Sym-

- phony (24 movements); Benjamin Britten's Spring Symphony (choral).
- (a) Anton Bruckner; (b) Johannes Brahms.
- Smetana's String Quartet in E Minor (*From My Life*); Sibelius' String Quartet in D Minor (*Voces Intimae*).

- Each contains an impressive funeral march; these are the three funeral processions most frequently used today.
- Adelina Patti.
- The Seven Last Words of the Saviour on the Cross*.

some of the freshness it possessed a decade ago, but her Susanna is vital, engagingly temperamental, and, executed within an impeccable stylistic frame, enriched by delightful individual touches. Maria Stader is her equal in stylistic accuracy, and, though we are accustomed to fuller-bodied voices in this part, her pure and effortless tones are a constant joy.

Both ladies leave their partners far behind. While Capecchi and Fischer-Dieskau give us intelligent and sharply drawn characterizations, neither effort is good Mozart. Capecchi is in good voice, but he is dedicated in this instance to overinterpretation—too much vehemence, too much *parlando*, and not enough respect for the printed score. Fischer-Dieskau's troubles may lie in his unfamiliarity with the Italian text; his recitatives lack nuance and emphasis, and in his aria "*Vedrò mentr'io sospiro*" the vocal line is sacrificed to interpretive exaggerations.

Of the remaining singers only the Barbarina of Rosl Schwaiger and the Don Basilio of Paul Kuen are entirely acceptable. Sardi, a good light baritone, is completely miscast in Dr. Bartolo's ponderous role, and the rather ordinary Cherubino and the inadequate Marcelina are further handicapped by faulty Italian diction. Both, however, are elocu-

tionary paragons compared to the interpreter of Antonio (Georg Wieter), whose atrocious accents turn his brief appearance into a trial for the listener.

DGG's sound is clear and well-defined but with occasionally disturbing inconsistencies in microphone placement and volume levels. The album packaging is tasteful, generous, and luxurious. G. J.

RECORDING OF SPECIAL MERIT

© © MOZART: *Requiem* (K. 626). Maria Stader (soprano); Hertha Töpfer (alto); John Van Kesteren (tenor); Karl-Christian Kohn (bass); Munich Bach Orchestra and Chorus, Karl Richter cond. TELEFUNKEN TCS 18052 \$2.98, TC 8052 \$1.98.

Interest: Mozart swansong
Performance: Vital
Recording: Very good
Stereo Quality: Very good

This is beyond question one of the best bargains of the month. The soloists are more than adequate; the chorus is excellent; and Karl Richter conducts with depth of feeling, inward energy, and a sense of drama and exaltation. Greater voices have sung the *Recordare*, but if you need to be convinced that here is Mozart, play the record through to the close of that movement. One may note imperfections, but there is also here life, urgent and unflagging. R. B.

MOZART: *Trio in E Major* (see RAVEL).

© PERLE: *Quintet for Strings, Op. 35*. BASSETT: *Trio for Clarinet, Viola, and Piano*. Charles Russo (clarinet), Walter Trampler (viola), Douglas Nordli (piano); Beaux-Arts String Quartet. COMPOSERS RECORDINGS CRI 148 \$5.95.

Interest: American chamber music
Performance: Professional
Recording: Good

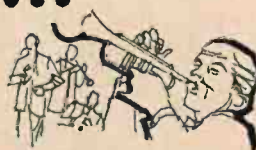
Both of these chamber works, composed by relatively little-known Americans, are highly respectable as to craft, independent of the influence of voguish schools of composition, and quite evidently the work of dedicated composers.

George Perle (b. 1915), whose quintet dates from 1958, composes in a free-chromatic style, long-breathed in its lyric gesture and intense of expression. The music start-stops a bit too much for my taste, but its musical statements are utterly convincing.

One senses, however, the stirrings of a rather more personal manner in the trio by Leslie Bassett—even if this work, which was composed in 1953 when the composer was thirty, is less totally convincing than Perle's. Much of the faster

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music seems half-hearted and a little mechanical—as if to meet the necessary requirements for contrasting tempo. But the slow music, although there is nothing exceptional about the basic materials of its distinctly tonal language, hints at the sort of authentic musical personality that makes one anticipate with more than ordinary curiosity other and future works by this composer. *W. F.*

PERONIM: *Viderunt omnes* (see MACHAUT).

Ⓢ Ⓜ **RAVEL: *Trio, in A Minor***. **MOZART: *Trio, in E Major*** (K. 512). Yehudi Menuhin (violin), Gaspar Cassado (cello), Louis Kentner (piano). ANGEL S 35630 \$5.98, 35630* \$4.98.

Interest: Virtuoso trios
Performance: Problematical
Recording: Lacking detail
Stereo Quality: Just

While this record should have been something to cheer about, it seems to this reviewer that the boat has quite clearly been missed. While the Ravel trio has a certain solemnity that is perhaps not usual with this composer, its mood is, in the main, gravely tender; its solemnity is not to be confused with heavy pathos, its reflective sadness is not breast-beating. The performance here has a heaviness of articulation that produces a sort of Slavic moroseness that seems to me quite unsuitable to the music.

The Mozart, for its part, suffers some from being fussed over and, on occasion, sentimentalized, although the over-all conception is surely more sound than that of Ravel.

It should be pointed out that, taken simply as polished execution, the playing is altogether beautiful in both works. But the recorded sound, in emphasizing rich sonority rather than brightness and clarity, falls prey to the same error as the interpretation. *W. F.*

Ⓢ Ⓜ **SCHUBERT: *Quintet, in C Major, Op. 163***. New York String Sextet. 20TH FOX S 4010* \$5.98, M 4010 \$4.98.

Interest: Schubert masterwork
Performance: Inadequate
Recording: Passable

The somber hues of this music are properly displayed, but the over-all aural effect is tight, dry, rather harsh, and altogether too far forward. The playing would suit Beethoven better than Schubert. In the first movement a rough muscularity often replaces energy, while the great hovering arch of tonalities in the adagio is but dimly perceived. The cavernous trio of the scherzo is fairly well explored, though by candlelight. The finale lacks conversational ease. *R. B.*

RESPIGHI: *Laud to the Nativity* (see MONTEVERDI).

SCHUMANN: *Adagio and Allegro* (see MENDELSSOHN).

Ⓢ Ⓜ **SCHÜTZ: *Historia der Geburt Jesu Christi*** (*The Christmas Story*). Adele Solte (soprano), Angel; Hans Ulrich Mielsch (tenor), Evangelist; August Messthaler (bass), Herodes; Schwäbischer Singkreis and Orchestra, Hans Grischkat cond. Vox STDL 500780 \$4.98, DL 780* \$4.98.

Interest: Pioneer oratorio
Performance: Expressive

Recording: Stresses clarity
Stereo Quality: Very good

Although Heinrich Schütz's *Christmas Story* was not his only work in oratorio form, the composer's imagination here, especially in the development of the recitative, far transcends anything he had done previously, as, for example, in *The Resurrection* (DGG Archive 73137/3137). Written in 1664, eight years before his death, this music is a touching account of the birth of Christ, built mainly around the part of the evangelist. It is no exaggeration to say that it is a work of true genius and a towering

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Ravel: Quartet in F
Mozart: Quartet in G Major, K. 156

QUARTETTO ITALIANO (S) 35733

Schumann: Quartet in A Major, OP. 41 No. 3
Stravinsky: Three Pieces For String Quartet

SPANISH SONG OF THE RENAISSANCE (S) 35888 FSL
VICTORIA DE LOS ANGELES

The Ars Musicae Ensemble (Musical instruments of Renaissance Spain)

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Herbert von Karajan, Conductor
Weber: Der Freischütz
Mendelssohn: The Hebrides
Wagner: Lohengrin
Wagner: The Flying Dutchman
Nicolai: The Merry Wives of Windsor

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The Hoffnung Choral Society
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The Happy Wanderers

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unabashed nostalgia—a cream puff of Viennese charm Stereo Premiere!



achievement. After a slightly staid beginning, the present performance warms up beautifully, attaining an admirable dramatic pulse and spiritual conviction with a range of expression that makes this disc a fair competitor to the version by the excellent Westfälische Kantorei on Cantate T72095. In addition to the fine soloists and clear diction of the chorus, mention must be made of the excellent instrumentalists (particularly gambas, recorders, and trumpet) who are spotlighted in the recording in a manner almost impossible to balance in a live performance. Notes are included, but the text can be obtained only by writing directly to Vox. J. K.

STRAUSS: *Salome* (see p. 56).

STRAVINSKY: *Momentum pro Gesualdo* (see GESUALDO).

RECORDING OF SPECIAL MERIT

© ® VERDI: *Aida*. Leontyne Price (soprano), Aida; Rita Gorr (mezzo-soprano), Amneris; Jon Vickers (tenor), Radames; Robert Merrill (baritone), Amonasro; Giorgio Tozzi (bass), Ramfis; Plinio Clabassi (bass), The King. Rome Opera House Orchestra and Chorus, Georg Solti cond. RCA VICTOR LSC 6158 three 12-inch discs \$17.94, LM 6154 \$14.94.

Interest: *Aida* No. 2 in stereo
Performance: Some great singing
Recording: Excellent
Stereo Quality: Restrained but good

The cast of this *Aida* is an impresario's dream. The sound represents the last word in tonal splendor. So painstaking was the musical preparation that, as we learn from the album essays, Egyptian trumpets (whatever they are) were imported to lend an extra touch of authenticity to the Triumphant Scene. What more can one ask? Well, one could ask for a conductor who is moved and inspired by this opera and who can communicate its poetry, pomp, and passion through the superlative means of expression placed at his disposal. In this instance, however, one must regretfully settle for the emphatically individual and unpredictable Georg Solti.

Virgil Thomson once observed that Bruno Walter's *Magic Flute* was so supremely satisfying "one was unaware there was any conductor at all." Georg Solti, on the other hand, is right there, between you and Giuseppe Verdi, and not for a moment does he let you forget it. There are, to be sure, moments of high excitement in his reading, and there are others of sustained, gripping lyricism. But everything seems so carefully studied and calculated that one is left to wonder whether Solti has any true feeling for the natural pulse of this music.

Extreme tempos are the order of the day: andantes that often drag at a limp pace, prestos that are nearly always breathless. Like a four-minute miler in the last lap, Solti invariably wraps up finales and scene endings with a dash down to the wire. The understandable reluctance of orchestra and singers to follow the conductor's lead blindly explains the recurrent instances of rhythmic unsteadiness, ragged attacks, and some coarse-textured orchestral playing. There are also intonation flaws, no more than one would find in an average stage performance, but enough to become annoying on repeated listening.

The performance is redeemed by the exceptional contribution of the singers. The intense, elemental Aida of Leontyne Price embodies some of the qualities that have made the Callas, Milanov, and Tebaldi portrayals individually memorable. In sheer technical command of

is an acceptable but not imposing enough Ramfis.

In totality, the inevitable comparison between the two stereo *Aidas* works out in favor of London OSA 1313. It is hard to express preference between RCA Victor's outstanding Aida-Amneris-Amonasro trio and its equally brilliant London counterpart (Tebaldi, Sionato, and MacNeil), but Bergonzi is a more satisfying Radames and London's supporting cast and chorus are also superior. As for musical direction, there is no contest. Karajan's pacing is often deliberate, but it is part of a logically built conception along spacious lines, and it is always superbly controlled, balanced, and, thanks to a superior orchestra, flawlessly executed. While both stereo versions offer sumptuous sound, RCA Victor creates a reasonable balance between singers and orchestra—an element too often missing in the London set. G. J.



LEONTYNE PRICE

For sheer technical command, the greatest of today's Aidas

the role Price surpasses them all. Rita Gorr is less vital in her character delineation, but her singing is admirable in its tonal richness and perfection of line. True to his established form, Robert Merrill is a monument of tonal strength and expressive power. He should, however, check a growing tendency to break the line of his cantilena by melodramatic accents—this is a device to be left to singers who lack his vocal resources.

There is much to admire in Vickers' strongly conceived and artistically phrased Radames, but his singing cannot match Bjoerling's, Tucker's, or Bergonzi's (on rival sets) in sensuousness of tone or ease of production. The supporting singers are adequate, headed by the sonorous King of Plinio Clabassi. Tozzi

© VERDI: *Falstaff*: *L'onore! l'onore! Reverenza . . . Signor! V'assisti il ciel!*; *Ehi! Taverniere*. Mariano Stabile (baritone), Afro Poli (baritone), Vittoria Palombini (mezzo-soprano). *Otello*: *Una vela! (Opening Chorus)*; *Fuoco di gioia! Dio ti giocondi! Dio! mi potevi scagliar! Niun mi tema*. Aureliano Pertile (tenor), Gina Cigna (soprano); Chorus and Orchestra of La Scala, Milan, Alberto Erede cond. TELEFUNKEN TH 97011 \$1.98.

Interest: Historical
Performance: Authoritative
Recording: Unsatisfactory

Neither Aureliano Pertile nor Mariano Stabile—two mighty pillars of La Scala during Toscanini's legendary reign in the

MORE CLASSICAL REVIEWS IN BRIEF

DATA

COMMENTARY

Ⓢ Ⓜ **DITTERSDORF:** *Harp Concerto, in A Major*. **G. HOFFMANN:** *Mandolin Concerto, in D Major*. Irnagard Helmis (harp); Radio Berlin Chamber Orchestra, Herbert Haarth cond.; Gerd Lindner-Bonelli (mandolin); Radio Leipzig Symphony Orchestra, Gerhard Pflüger cond. URANIA US 57110 \$5.98, 7110* \$4.98.

Ⓢ **DVOŘÁK:** *Rusalka (excerpts)*. Ludmila Cervinkova (soprano), Beno Blachut (tenor), Eduard Haken (bass). Chorus and Orchestra of the Prague National Theatre, Jaroslav Krombholc cond. SUPRAPHON SUA 10101 \$5.98.

Ⓢ **DVOŘÁK:** *Mass, in D Major, Op. 86*. Prague Symphony Orchestra and Czech Philharmonic Choir, Vaclav Smetacek cond. MUSICA SACRA AMS 29 \$5.98.

Ⓢ **DVOŘÁK:** *Te Deum, Op. 103*. Prague Symphony Orchestra, Czech Philharmonic Choir, Vaclav Neumann cond. MUSICA SACRA AMS 5007 \$4.98.

Ⓢ Ⓜ **M. HAYDN:** *Concerto, in D Major, for Flute and Strings*. **K. STAMITZ:** *Concerto, in G Major, for Flute and Strings*. **TELEMANN:** *Concerto, in D Major, for Flute and Strings*. Camillo Wanausek (flute); Orchestra of the Wiener Musikgesellschaft, Anton Heiller cond. Vox STDL 500.810 \$4.98, 810* \$4.98.

Ⓢ Ⓜ **MOZART:** *Eine kleine Nachtmusik (K. 525); German Dances: K. 600, No. 5; K. 602, No. 3; K. 605, No. 3 ("Sleighride"); Ave, verum corpus (K. 618)*. **HANDEL:** *Water Music Suite (Arr. Harty)*. Chorus of Gesellschaft der Musikfreunde, Vienna, Philharmonia Orchestra; Berlin Philharmonic, Herbert von Karajan cond. ANGEL S 35948 \$5.98, 35948* \$4.98.

Ⓢ Ⓜ **PEPPING:** *Tedeum*. Agnes Giebel (soprano), Horst Gunter (baritone); Choir of Dresden School of Church Music, Dresden Philharmonic Orchestra, Martin Flämig cond. DEUTSCHE GRAMMOPHON 138409 \$6.98, 18409* \$5.98.

Ⓢ **PROKOFIEV:** *Violin Sonata No. 1, in F Minor, Op. 80*. **PORTER:** *Violin Sonata No. 2*. Joyce Flissler (violin), Harriet Wingreen (piano). ARTIA MK 1571 \$4.98.

Ⓢ **ERNA SACK:** *The Voice of Erna Sack*. Johann Strauss: *Voices of Spring; Blue Danube; Roses from the South*. Arditi: *Parla Waltz*. Silcher: *Jubilate*. Josef Strauss: *Village Swallows*; and ten others. Erna Sack (soprano); Berlin State Opera chorus and orchestra, various cond. TELEFUNKEN TH 97004 \$1.98.

Ⓢ Ⓜ **SHOSTAKOVICH:** *Concertos for Piano: No. 1, Op. 35; No. 2, Op. 101*. Eugene List (piano); Berlin Opera Orchestra, George Ludwig Jochum cond. WESTMINSTER XWN 18960 \$4.98, 14141* \$4.98.

The names of Karl Ditters von Dittersdorf and Johann Hoffmann are seldom resurrected today from history books. Both of their works here, competently performed, are of interest primarily as novelties. Stereo quality is primitive at best, with little discernible localization of instruments other than the overly loud soloists. I. K.

Offered here are excerpts from Dvořák's great operatic success of 1901. The music is lyrical and orchestrated with skill and delicacy, but it lacks individuality and a certain dramatic urgency. This performance is more idiomatic than the former Urania version, but the strained singing offers only moderate enjoyment. G. J.

With the presentation of both of these works dating from the composer's peak period, the recorded representation of Dvořák's liturgical music for chorus and orchestra is nearly complete. The performances are first-rate, and the sound, though a bit distant and restricted in dynamic range, is still enjoyable. G. J.

As far as I have been able to discover, these works, ranging from Telemann through Michael Haydn, are new to records. Although Camillo Wanausek's elegant tone and lively rhythmic sense are well supported by a stylish orchestral accompaniment, the recording is overly reverberant and the stereo effects obtusive. I. K.

With the exception of the delightful and enchantingly performed Mozart dances, the interpretations in this curious hodge-podge collection are overly sentimental. One can only regret the evident waste of such fine orchestral quality, for the playing of the Berlin Philharmonic is no less than magnificent. I. K.

This work, undeniably well-crafted and lavishly scored, is a busily contrapuntal and, for all its wandering chromaticism, distinctly nonrevolutionary piece of music. It receives a sympathetic performance from the orchestra and its two excellent soloists. However, the recording is disappointing in its lack of resonance and inconsistent balance. G. J.

This recording was made during Miss Flissler's 1960 tour of the USSR. One might wish for a better recording, for the sound is a little watery, and the violin-piano balance is oddly on-again-off-again. The works are extremely attractive and listenable, however, and the performances have sweep and conviction. W. F.

In the days of the Third Reich they called Erna Sack the "German Nightingale," and her phenomenal vocal range and unusually facile staccato technique managed to camouflage some considerable artistic limitations. Contrary to the long-winded ecstasy of the jacket liner, this recording is nothing more than a trying display of sad Sack. G. J.

If it is true that the vogue for Shostakovich's music is on the wane, some reasons for this state of affairs are evident in these works, for the music simply does not wear well. Eugene List's performances are polished and sophisticated, but the recorded sound gives too much prominence to the piano. W. F.

Twenties—were ever noted for unusual vocal endowments. They were superbly gifted dramatic interpreters with a flair for making some of the most demanding roles of the repertoire strikingly their own. Pertile's *Otello* and Stabile's *Falstaff* were such widely celebrated characterizations that there is every reason to welcome this generous documentation. Unfortunately, by 1942, when these excerpts were recorded, Pertile was fifty-seven and Stabile fifty-four, both considerably past their peak. The magnetism of their portrayals and the complete identification with their roles is evident, but there is little aural pleasure to be gained here. Stabile is assisted by a top-notch supporting ensemble in the roles of Ford, Bardolph, Pistol, and Dame Quickly; but on the *Otello* side the presence of the celebrated Gina Cigna as Desdemona adds far less than one would hope. Though a fair value, the disc is recommended only to historically minded listeners. G. J.

© ④ VIVALDI: *Concertos: in A Minor for Oboe, Strings, and Continuo (P. 42); in E Minor for Bassoon, Strings, and Continuo (P. 137); in C Minor for Flute, Strings, and Continuo (P. 440); in D Major for Flute, Strings, and Continuo (P. 203); in A Minor for Two Violins, Strings, and Continuo (P. 28); in A Major for Two Flutes, Strings, and Continuo (P. 76); in G Major for Two Mandolins, Strings, and Continuo (P. 133); in D Minor for Two Oboes, Strings, and Continuo (P. 302).* Leo Driehuis and Ad Mater (oboes); Marco Costantini (bassoon); Severino Gasselloini and Giovanni Gatti (flutes); Felix Ayo and Roberto Michelucci (violins); Gino del Vescovo and Tommaso Ruta (mandolins); I Musici. EPIC BSC 111 \$11.96 two 12-inch discs SC 6040* \$9.96.

Interest: Vivaldi bouquet
Performance: Full-bodied virtuosity
Recording: Overly brilliant
Stereo Quality: Very fine

Of this varied and well-planned two-disc set, only the Flute Concerto in D (P. 203) seems to be completely new to records. The performances are typical of the effortless virtuosity and full-bodied playing of this fine ensemble, although in the lack of many stylistic practices, such as the addition of ornamentation and embellishments, and even in such necessary details as the correct execution of trills, I Musici are far from faultless. There is, however, an emotional involvement in their renditions, an Italian sentiment and a lovely singing quality that are most appealing. Furthermore, in such a work as the Concerto for Two Mandolins there is an infectious vivacity that is not equaled in the two other versions available (Max Goberman and Leonard Bernstein). The widely separated stereo is very effective, particularly in the double concertos, and the imaginatively played harpsichord continuo is completely audible. The over-all sound strives for more brilliance than some hi-fi owners may desire, and for me, at least, some treble cut is necessary. I. K.

© ④ VIVALDI: *Psalm 126, "Nisi Dominus"; Magnificat in G Minor.* Emilia Cundari and Angela Vercelli (sopranos, in Magnificat); Annamaria Rota (contralto); Bruno De Poli (viola d'amore, in Psalm); Polyphonic Choir of Turin (in Magnificat); Angelicum Orchestra of Milan, Carlo Felice Cillario cond. Music Guild S 11 (Available from Music Guild, 111 W. 57th Street, New York 19, New York) \$4.87 to subscribers, \$6.50 to nonsubscribers; M 11* \$4.12 to subscribers, \$5.50 to nonsubscribers.

Interest: Vivaldi vocal firsts
Performance: Good
Recording: Atmospheric
Stereo Quality: Fine

Psalm 126, a lengthy and often imaginative work for solo contralto, orchestra, and organ continuo, is unmistakably Vivaldian in its melodic and rhythmic devices, with a particularly striking and lovely siciliano, *Cum dederit*. The Magnificat, which is performed here in the composer's second setting, seems to have fired Vivaldi's inspiration mainly in the choral sections, which are grand in scope. The solo arias, though never mediocre, fall back on the same sequential patterns found in so many of his instrumental works. Annamaria Rota, who possesses an agreeable if not outstanding voice, handles her florid passages with great agility, while the other soloists, the chorus, and the orchestra are all highly competent. Stylistically, more might have been done with vocal ornamentation, especially in the cadences, but one should be grateful to have these first recordings that represent an aspect of Vivaldi that is too often neglected. The sound, aside for some unpleasant choral climaxes on the second side, is very good. Texts and translations are included. I. K.

COLLECTIONS

© ④ ANTHEIL: *Ballet Mécanique.* CHAVEZ: *Tocatta for Percussion.* HOVHANESS: *October Mountain.* LOPRESTI: *Sketch for Percussion.* Los Angeles Chamber Ensemble, Robert Craft cond. Manhattan Percussion Ensemble, Paul Price cond. URANIA US 5134 \$5.98, M 134* \$4.98.

Interest: Percussion variety
Performance: Dedicated

I MUSTER

Infectious vivacity and a singing quality for the music of Vivaldi



Recording: Good
Stereo Quality: Sensible

This neat package tells an interesting story about the various ways in which different composers approach the problem for composing music for percussion instruments.

The most celebrated work involved here is, of course, Anheil's *Ballet Mécanique*, which scandalized both Paris and New York during the Twenties. Wild and wooly as it may have seemed then, its logic is crystal-clear now, its bark worse than its bite. The work's continuity depends largely on the piano functioning as both a melodic and harmonic core; the percussion effects—the *pure ones*—are in the last analysis more external decoration than part of the essential structure.

The Chávez piece is pure percussion throughout: intellectual, poetic, without debt to pitch-giving instruments for its logic. Both the LoPresi and Hovhaness works use the percussion concept more or less impressionistically. *W. F.*

© BERGER: *Sevenade Concertante* (1951). Brandeis Festival Orchestra, Izler Solomon cond. FLANAGAN: *A Concert Ode* (1951). Imperial Philharmonic of Tokyo, William Strickland cond. HEILNER: *Chinese Songs* (1951). Mitsuko Maki (soprano); Imperial Philharmonic of Tokyo, William Strickland cond. PINKHAM: *Concertante No. 1* (1954). Robert Brink (violin); Claude Jean Chiasson (harpsichord); Edward Low (celesta); String Ensemble, Izler Solomon cond. COMPOSERS RECORDINGS CRI 143 \$5.95.

Interest: Varied contemporary Americans
Performance: Fine
Recording: Satisfactory

In this well-planned and varied collection, an abundance of melodic substance is common to all four works. In other respects, their styles differ widely. The four *Chinese Songs* by Irwin Heilner, a music librarian in Passaic, New Jersey, and the least-known composer of the four, are extraordinarily simple, yet highly atmospheric. The Japanese soprano Mitsuko Maki sings them in English with great sensitivity. William Flanagan's lyric and well-organized *Concert Ode* is a fine addition to discs, and it receives a convincing reading from the excellent Japanese orchestra. Both Daniel Pinkham's and Arthur Berger's pieces were originally issued on MGM E 3245 in 1956, and their reissue is welcome both for the music itself and for the possibility that more performances in this now-defunct catalog may be resurrected. The playing of these disciplined, vital compositions is very good, and the recording is quite satisfactory, if not as smooth as that of the Flanagan and Heilner works. *J. K.*



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Induced hum is another problem to be considered and anticipated with a magnetic cartridge. The very nature of the magnetic cartridge makes it an efficient hum transducer. In the field of an unshielded AC motor, it is prone to reproduce hum in the loudspeaker system.

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RECORDING OF SPECIAL MERIT

⑤ ⑩ **COPLAND:** *An Outdoor Overture*. **MENOTTI:** *Suite from Amahl and the Night Visitors*. **RIEGGER:** *Dance Rhythms*. **ELWELL:** *Suite from The Happy Hypocrite*. **SHEPHERD:** *The Old Chisholm Trail from "Horizons."* Cleveland Pops Orchestra, Louis Lane cond. EPC BC 1154, \$5.98, LC 3819* \$4.98.

Interest: Easy American moderns
Performance: Smooth and professional
Recording: Excellent
Stereo Quality: Tastefully directional

This disc is designed as a sort of cautious introduction to contemporary American music, aimed, one gathers from the sleeve annotation, at younger listeners. The effort, from any point of view, is entirely successful. The music is all conservative, according to present standards, but it is all solid and good. The reading of Copland's *Outdoor Overture*—a piece as clean, bright, and fresh as it must have seemed in its first performance nearly twenty-five years ago—is a special pleasure and worth the price of the record by itself. *W. F.*

⑤ ⑩ **FRENCH ORGAN MUSIC:** **Widor:** *Toccata, from Organ Symphony No. 5*, **Saint-Saëns:** *Fantasia, in E-flat Major*. **Franck:** *Grande Pièce Heroïque*. **Gigout:** *Scherzo, in E Major*. **Viërne:** *Final from Organ Symphony No. 1*. **Alain:** *Litanies*. **Dupré:** *Variations on a Noël*. E. Power Biggs (organ). COLUMBIA MS 6307 \$5.98, ML 5707* \$4.98.

Interest: French organ romanticism
Performance: Just right
Recording: Excellent
Stereo Quality: Excellent

This music, full of Wagnerian figures in the right hand, punctuating chords in the left, with weighty pedal themes below, demands boldly colored registration and a readiness to forget what might be called ecclesiastical style. Both demands are met, and to Mr. Biggs's credit, it must be said that he also resists the temptation to play the organ rather than the music. Within the idiom this is true organ composition, for it is a common mistake to suppose that the composers of the romantic French school regarded their instrument as a rival or substitute for the orchestra. This is not a music of Baroque texture, and so the theoretic motifs are given symphonic salience. As for the recording, it achieves total success. The sound is bold and transparent, and the voluminous bass will gratify the hi-fi fan. The stereo effect is fine, distinctly antiphonal when necessary, and broadly massive when all octave couplers and combinations are brought into play. *R. B.*

⑤ ⑩ **INSTRUMENTAL MUSIC FROM THE COURTS OF QUEEN ELIZABETH AND KING JAMES:** **Holborne:** *The Honie Suckle; The Fairy Round; Sic Semper; Pavana Ploravit; Galliard; Pavan; Galliard; Heigh ho Holiday; The Wanton; The Choise*. **Ward:** *In Nomine à 4*. **Byrd:** *Lord Willobies Welcome Home*. **Morley:** *Il Lamento*. **Lupo:** *Fantasia à 3; Fantasia à 6*. **Coperario:** *Fantasia à 5*. **Gibbons:** *The Lord Salisbury his Pavin*. **Anonymous:** *Two Masque Dances (Williams his love; The Mountebanks' Dance)*. New York Pro Musica Instrumental Ensemble, Noah Greenberg cond. DECCA DL 79415 \$5.98, DL 9415 \$4.98.

Interest: Renaissance collection
Performance: Worthy
Recording: Vivid
Stereo Quality: Lacks depth

There is a truly delightful flavor to the dances in Anthony Holborne's collection when one hears them played by the original Renaissance instruments. Though they lack the modern smoothness of timbre to which we have become accustomed, there is nothing quaint either about the sound or the performances on this disc. Indeed, the effect of the mixed consorts falls remarkably naturally on the ear, if one can envisage the costumes and courtiers of a masque in the time of Elizabeth or James. Certainly, this well-prepared collection helps one imagine such an atmosphere.

The admirably varied selections, alternating between large and small complements of recorders, cornetts, shawms, sackbuts, krummhorn, and percussion, as well as recorder solos, and harpsichord and organ pieces, are performed with style and great verve. The sound is nicely spread in stereo but somewhat lacking in depth, and my copy was partially marred by some groove damage at the end of the first side. The monophonic version of this enjoyable recording captures the unusual sonorities with equal vividness. *I. K.*

⑤ ⑩ **SVIATOSLAV RICHTER.** **Haydn:** *Sonata, in G Minor*. **Chopin:** *Ballade, in A-flat, Op. 47*. **Debussy:** *Preludes: Voiles; La Vent dans la Plaine; Les Collines d'Anacapri*. **Prokofiev:** *Sonata No. 8 in B Major, Op. 84*. Sviatoslav Richter (piano). DEUTSCHE GRAMMOPHON SLPM 138766 \$5.98, LPM 10766* \$4.98.

Interest: Richter in recital
Performance: Often miraculous
Recording: Fine
Stereo Quality: Delicately apt

The more I am exposed to Richter's performances of the twentieth-century repertoire, the more I am struck by the singularity of his approach to it. And the



SVIATOSLAV RICHTER
A singular approach to Prokofiev

more I am led, at least occasionally, to question its validity even as I admire it. Observe, for example, his work with the Prokofiev Sonata on this program.

The hard dynamism that we think of as so characteristic of the composer's style is softened; furthermore, the highly unified, essentially classical formal design that contains Prokofiev's keyboard thought is given a treatment just as expansive as that of the Chopin ballade on the same recording.

Richter's extraordinary musicality makes all of this work, and work convincingly. So convincingly, in fact, that one must forcibly remind oneself to question the relevance of what the pianist does to the actuality of the composer's manner.

There is some ravishing work on this disc, of course. A wonderfully grave and pliant reading of the Haydn; a Chopin ballade full of a sort of touchingly reticent romanticism; and Debussy performances that are ravishing as pianism, but, once again, oddly personal to Richter.

The recording is clear, if subdued; the disc, as a whole, is a must for Richter fans. *W. F.*

⑩ **TALMA:** *Toccata*. **FINE:** *Alceste*. **PERRY:** *Short Piece*. **HOWE:** *Spring Pastoral*. **DANIELS:** *Deep Forest*. Imperial Philharmonic of Tokyo, William Strickland cond. COMPOSERS RECORDING INC. CRI 145 \$5.95.

Interest: America's lady composers
Performance: So-so
Recording: Ditto

CRI's annotator has asked us, with regard

to this release, to forget about the woman composer as a separate phenomenon; and, while the point is perhaps well taken, I might suggest that we might do this more easily if works by five of them had not been released on one disc.

Like anybody else's music, however, the pieces here are variable. Louise Talma's piece throws off strong echoes of the specifically Stravinskian neo-classicism that is its stylistic source; Vivian Fine's work, the result of a Martha Graham commission, is both competent and appropriately murky. Both the Mary Howe and the Mabel Daniels pieces are examples of what I can only describe as feminist neo-impressionism (early school), while Julia Perry's *Short Piece* emerges as hands-down winner for its just combination of lively invention, musical personality, and all-round compositional expertise. *W. F.*

◎ **PETER ANDERS IN OPERETTA.** Lehár: *Giuditta: Freunde, das Leben ist lebenswert; Du bist meine Sonne; The Merry Widow: Komm in den kleinen Pavillon; The Land of Smiles: Von Apfelbluten einen Kranz; Wer hat die Liebe.* Kálman: *Countess Maritza: Gruss mir mein Wien.* Millöcker: *The Beggar Student: Ich knupfte manche zarte Bande; Ich setz' den Fall; Nur das eine bit' ich dich; Ich hab' kein Geld.* Johann Strauss: *A night in Venice: Gondellied; Treu sein, das liegt mir nicht; and four others by Stolz, Raymond, and Kunnecke.* Peter Anders (tenor) with Aulikki Rautawaara (soprano); Orchestra of the German Opera House, Berlin, Hans Schmidt-Isserstedt, Walter Lutz, and other conductors. TELEFUNKEN TH 97006 \$1.98.

Interest: Operetta gems
Performance: Excellent
Recording: Good

The vocal music of Strauss and Lehár demands operatic technique, operatic volume, and range, but also a gift of personal communication and an extraordinary lightness of touch that are not within the capabilities of many opera singers. The late Peter Anders (1908-1954), an extremely versatile artist, was one of operetta's most gifted singers. He brought to its bubbly, insinuating music abundant vocal resources, persuasive charm, and an unmannered style of delivery. This generous sampling of his art, consisting of old favorites and two songs by Robert Stolz is a feast for the operetta fan. The Finnish soprano Rautawaara assists charmingly in four duets. Originally recorded in 1934-1942, the selections are captured with clarity and satisfying presence. *G. J.*

◎ **DIETRICH FISCHER-DIESKAU:** *Scottish Folk Songs by Haydn, Beethoven, and Weber.* Haydn: *Schlafst oder wachst du?; Heimkehr; Wer ware*

MORE CLASSICAL REVIEWS



IN BRIEF



DATA

COMMENTARY

◎ **BOITO: Mefistofele.** Giulio Neri (bass), Mefistofele; Gianni Poggi (tenor), Faust; Rosetta Noli (soprano), Margherita; Orchestra and Chorus of Milan Opera, Franco Capuana cond. URANIA US 5230-3* three 12-inch discs \$17.94, UR 230 \$14.94.

Were this eight-year-old recording a low-price reissue, one would hail it as a bargain. It is not, however, and while the performance is good, London's stereo production offers superior sound. In the present age of recording one cannot excuse Urania's noisy surfaces. *G. J.*

◎ **BRITTEN: A Ceremony of Carols. CAROLS OF MANY NATIONS.** Philadelphia Oratorio Choir; Marilyn Costello (harp); Levina Boehl (piccolo); Earl Ness cond. RITTENHOUSE RM 1001 \$4.98.

A relatively unhackneyed choice of repertoire and a rich recorded sound are the chief attractions of this disc. Although polished, the performance is heavy-handed; Britten's London recording is still the standard. *D. H.*

◎ **GLUCK: Ballet Music. GRETRY: Ballet Suite. RAMEAU: Ballet Suite.** Hartford Symphony Orchestra, Fritz Mahler cond. VANGUARD VSD 2098 \$5.95, VRS 1075 \$4.98.

Felix Mottl's arrangements of these opera and ballet movements were made when the original music had been largely forgotten. These entertaining suites are particularly effective in the stereo version, for the recorded sound is realistic, and the performances are lively and impressive. *I. K.*

◎ **JACOBI: Quartet No. 3; Ballade for Violin and Piano; Fantasy for Viola and Piano.** Lyric Art Quartet. COMPOSERS RECORDINGS INC. CRI 146 \$5.98.

In hearing this work almost a decade after its composition one is struck by its modest integrity and lack of dated affectation. The performance is fine and the recorded sound good. *W. F.*

◎ **MUSIC FROM THE FILMS: Louisiana Story, Henry V, Gigi, State Fair, Exodus, and others.** Cleveland Pops Orch., Louis Lane cond. EPIC BC 1147 \$5.98, LC 3809* \$4.98.

Thomson's poetically evocative folk sequence from *Louisiana Story* and Walton's poignant pieces from *Henry V* justify this release. Both are beautifully played and elegantly recorded, as is the entire disc. *D. H.*

◎ **OFFENBACH: La Grande Duchesse de Gerolstein.** Paris Lyric Chorus and Padeloup Orchestra, René Leibowitz cond. URANIA US 5115-2 two 12-inch discs \$11.96, 115-2* \$9.96.

Neither this performance nor the recording is free from faults, but it cannot bridle Offenbach's irresistible music. But the over-all sound is harsh and the ensembles are muddy. Noisy surfaces are apparent. *G. J.*

◎ **ROBERTSON: Oratorio from The Book of Mormon.** University of Utah Chorus and Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 2099 \$5.95, VRS 1077 \$4.98.

A skilled academician, Leroy Robertson displays little more than sincerity as a composer, and the validity of his music as contemporary artistic expression is dubious. The recording is good, the stereo quality effective, and the performance honest. *W. F.*

◎ **A SPANISH GUITAR. Torroba: Sonatina; Nocturno; Suite Castellana. Ponce: Valse; Theme varie et finale; Twelve Preludes.** John Williams (guitar). WESTMINSTER WST 14138 \$5.98, XWN 18957 \$4.98.

This recital is top-drawer guitar repertoire. The extensive exploration of instrumental technique by the composers may cause one's attention to wander, but both editions are richly and realistically reproduced. *G. J.*

◎ **TCHAIKOVSKY: Between Birthdays Suite; The Nutcracker: Suite No. 1.** Peter Ustinov (narrator); orchestra, André Kostelanetz cond. COLUMBIA MS 6264 \$5.98, ML 5664* \$4.98.

This new recording of music by Tchaikovsky accomplishes its original objective: to delight the listener. Ogden Nash's accompanying poetry, charmingly read by Peter Ustinov, recalls the earlier Columbia release of Saint-Saëns' *Carnival of the Animals*. The recorded sound and the stereo quality are excellent. *M. B.*



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nicht in sie verliebt; Dort, wo durchs Ried das Bachlein zieht; Fließ leise, mein Bachlein. **Beethoven:** Horch auf, mein Liebchen; Canzonetta Veneziana; O kostliche Zeit; Trinklied; Der treue Johnie; Kommt, schliesst mir einen frohen Kreis. **Weber:** Ein entmutigter Liebender; Bewunderung; Gluhende liebe; Trinklied; Weine, weins, weine nur nicht. **Dietrich Fischer-Dieskau** (baritone) with unnamed instrumentalists. **DEUTSCHE GRAMMOPHON** SLPM 138706 \$6.98, LPM 18706 \$5.98.

Interest: Charming repertoire

Performance: Pure silk

Recording: Excellent

Stereo Quality: Suitable

It would be difficult to imagine a better realization of this off-beat and charming recital of folk-song settings, commissioned by the Scottish folk-song collector and editor, George Thomson. The music is mostly lightweight, but there is not a number on the program that isn't graceful perfection itself.

Fischer-Dieskau attends the light mood of the pieces with just the right ease; there is not a trace of condescension, not a mite of the broadening for effect that the songs might, on occasion, tempt a singer to add. His voice, moreover, makes lovely sounds and is perfectly adapted to the music.

W. F.

© ® **ERICH KUNZ:** *Best-Loved German Songs*. **Schumann:** *Die beiden Grenadiere, Op. 49, No. 1; Der Nussbaum, Op. 25, No. 3*. **Brahms:** *Sandmännchen; Ständchen, Op. 106, No. 1*. **Schubert:** *Lachen und Weinen (D. 777); An die Musik (D. 547); An Sylvia (D. 891)*. **Liszt:** *Liebesträum (O Lieb so lang); Die Lorelei*. **Reger:** *Mariä Wiegenlied, Op. 76, No. 52*. **Beethoven:** *Die Ehre Gottes aus der Natur, Op. 48, No. 6; Ich liebe dich*. **Mozart:** *Das Veilchen (K. 476)*. **Silcher:** *Die Lorelei*. **Wolf:** *Epiphanias (Goethe No. 21); Schlafendes Jesukind (Mörke No. 47)*. **Erich Kunz** (baritone); Vienna State Opera Orchestra, Anton Paulik cond. **VANGUARD** VSD 2086* \$5.95, VRS 1063 \$4.98.

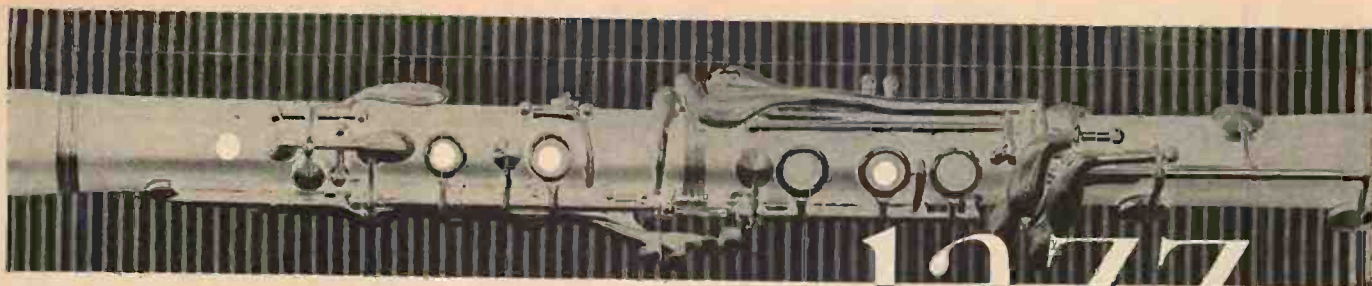
Interest: Familiar lieder

Performance: Effective

Recording: Quite good

Most of the material on this essentially attractive record of lieder is more or less familiar to art-song devotees, although the choices are diversified enough to prevent the collection from seeming hackneyed. Kunz sings with ease, flexibility, and fine tone, if without a great deal of expressive variety. For myself, I would prefer piano accompaniments to orchestral arrangements like those used here, but the release is a worthy one on its own terms.

W. F.



Jazz

Reviewed by JOE GOLDBERG • NAT HENTOFF

Explanation of symbols:

- Ⓢ = monophonic recording
- Ⓣ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ DOROTHY ASHBY: *Dorothy Ashby*. Dorothy Ashby (harp), Herman Wright (bass), John Tooley (drums). *Secret Love; Gloomy Sunday; Satin Doll; L'il Darlin'*; and six others. ARGO 690 \$4.98.

Interest: Jazz harp
Performance: Taste without depth
Recording: Good

There are few jazz harpists, and Dorothy Ashby is probably the best of them. The instrument would not, it seems to me, make any contribution to the standard trumpet-tenor-rhythm setup, and Miss Ashby apparently agrees, for she has always kept herself away from such situations. But Miss Ashby amply proves that in the proper setting the harp can produce jazz.

Here, accompanied only by bass and drums, she gives a recital of standards, superior jazz compositions, and two originals. It is a light program, tasteful, but without much depth. Within that limitation, she has a good melodic conception, although it is slightly oversymmetrical, dependent on repeated patterns, and relies too much on quotation. The best track is John Lewis' *Django*, perhaps because that wonderfully flexible melody lends itself so well to the instrument. The accompaniment is aptly subdued. Another featured soloist would have added needed variety, which is why this set is not as satisfying as the excellent New Jazz LP Miss Ashby made a few years ago with flutist Frank Wess. J. G.

DONALD BYRD: *The Cat Walk* (see p. 57).

Ⓢ Ⓣ BENNY CARTER: *Further Definitions*. Benny Carter, Phil Woods (alto saxophones), Coleman Hawkins, Charlie Rouse (tenor saxophones), Dick Katz (piano), Jimmy Garrison (bass), John Collins (guitar), Jo Jones (drums). *Honeysuckle Rose; Crazy Rhythm; Got-*

ton Tail; Body and Soul; and four others. IMPULSE S 12* \$5.98, A 12 \$4.98.

Interest: Timeless talent
Performance: Exhilarating
Recording: Sharp and clear

This bridging of generations of jazz personnel has resulted in Benny Carter's most invigorating album in the past ten years—a continually stimulating determination by jazz elders to prove that a quarter-century had not diminished their powers, while the younger musicians demonstrate that they have a strong enough jazz foundation to avoid being overloaded by such seasoned battlers.

Carter, who has long been a masterful arranger for jazz reed sections, has scored the eight numbers with considerable va-



BENNY CARTER

Veteran jazzman with youthful fire

riety and ingenuity. Furthermore, calling on his experience in the 1930's as the leader of one of New York's most advanced orchestral training grounds for jazz musicians, Carter has managed to make the section blend so vivid and cohesive that the four reeds sound as if they'd been on the road together for months.

It is a particular delight to hear in so lively a context the brightly lucid alto playing of Carter who still phrases with knife-like clarity and swings with seeming effortlessness, while also communicating intense force. Hawkins, obviously enjoying the challenges of the date, is at the top of his surging form. Phil Woods, whose clear, hard sound often resembles that of a somewhat up-

dated Carter, holds his own impressively. Charlie Rouse, despite his long tenure with Thelonious Monk, has yet to develop a powerfully individual style. But Rouse too is lifted to a new level of consistency by the pressures of the occasion.

The success of the rhythm section is as much due to the flexibility and taste of pianist Dick Katz as it is to the redoubtable Jo Jones. And bassist Jimmy Garrison has never before recorded with so robust a tone and so elastic a beat. It's to be hoped that *Further Definitions* will encourage other A & R men to combine jazz generations. Not all musicians from either side of thirty-five are capable musically and temperamentally of such a union, but many are, and it is surprising how comparatively few attempts have been made to break down age barriers on jazz recordings. This experiment worked out excellently, emphasizing the continuing youthfulness of Carter, Hawkins and Jones and the confident maturity of Phil Woods and Dick Katz.

N. H.

Ⓢ Ⓣ COZY COLE: *A Cozy Conception of Carmen*. Cozy Cole (drums); Bernie Privin, George Holt (trumpets); Al Klink, John Hafer, Jerome Richardson (reeds); Bob Hammer (piano, glockenspiel); Milt Hinton, Jack Lesberg (bass); Phil Kraus, Douglas Allen (percussion). *Chorus of Street Boys; Gypsy Song; Flower Song*; and seven others. CHARLIE PARKER RECORDS 403 S* \$5.98, 403 \$4.98.

Interest: Not enough temperament
Performance: Skillful
Recording: Good

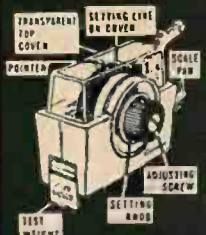
Cozy Cole, once featured on Broadway in Oscar Hammerstein's *Carmen Jones*, has revisited Bizet. This version is for an eleven-piece combo, with arrangements by Dick Hyman and Bob Hammer. The scores are good-humored, often graceful, and employ inventively diversified voicings. There is too little emphasis, however, on extended, improvised arias for this to be a full-bodied jazz interpretation of *Carmen's* odyssey.

In *Flower Song*, the one track on which a soloist is given enough room to expand his ideas, Bernie Privin on flugelhorn provides the most sensitive performance in the album. If he and the other soloists

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had been similarly liberated on the other numbers, this might have been more than a charming but lightweight diversion. As it is, however, this conception of *Carmen* should be credited at the very least with avoidance of both pretentiousness and vulgarity. N. H.

ORNETTE COLEMAN: *Ornette!* (see p. 58).

RECORDING OF SPECIAL MERIT

© JOHN COLTRANE: *Coltrane "Live" at the Village Vanguard*. John Coltrane (soprano and tenor saxophones), Eric Dolphy (bass clarinet), McCoy Tyner (piano), Reggie Workman (bass), Elvin Jones (drums). *Spiritual: Softly, As In A Morning Sunrise; Chasin' The Trane*. IMPULSE S 12* \$5.98, A 10 \$4.98.

Interest: Coltrane in person
Performance: Passionate
Recording: Good for live

This is the first recording of the currently most controversial small group in jazz, John Coltrane's quintet. The set consists of three numbers recorded in November, 1961, at New York's Village Vanguard (since that time Jimmy Garrison has replaced bassist Workman). On the first side, Coltrane plays soprano saxophone. It has been said that he wishes to play with as few chords as possible; and on *Spiritual*, which he found in a songbook, he uses the irreducible minimum of one. It is a brooding, passionate minor theme, which he evokes without ever openly stating in chorus after hypnotic chorus. More melodic than usual, the solo displays Coltrane's characteristic fierce intensity.

On bass clarinet, Eric Dolphy abandons some personal clichés, and is lyrically moving in his final few bars, revealing a welcome new facet of his talent. The piece is marred by an overlong McCoy Tyner piano solo, but helped immeasurably by Elvin Jones, the most demanding drummer now playing. Dolphy is absent on *Softly, As In A Morning Sunrise*, which Coltrane turns into an exercise in the art of creating personal melody from standards. On both pieces, Coltrane proves conclusively that he is the contemporary master of his new instrument.

The second side is devoted to *Chasin' the Trane*, a blues not quite sixteen minutes long played on tenor and accompanied only by bass and drums. A furious, atonal excursion, the performance demonstrates Coltrane's growing involvement with the music of Ornette Coleman, whose short, field-holler phrases he sometimes evokes here. Also evident is Coltrane's pre-occupation with the music of India. At first hearing, this music may seem formless and repugnant; it demands much at first hearing. But unlike musicians who stay comfortably on the sur-

face, Coltrane is taking the risks that go with creating a new thing. J. G.

RECORDING OF SPECIAL MERIT

© EDDIE CONDON: *Midnight in Moscow*. Eddie Condon (guitar), Bobby Hackett (trumpet), Peanuts Hucko (clarinet), Lou McGarity (trombone), Dick Cary (piano and alto horn), Jack Lesberg or Knobby Totah (bass), Buzzy Drootin (drums). *Midnight in Moscow; Dark Eyes; Hindustan*; and seven others. Epic BA 17024 \$4.98, LA 16024* \$3.98.

Interest: Old pros at work
Performance: Skillful and relaxed
Recording: Good
Stereo Quality: Good separation

This album was apparently released to provide a competitive version of *Midnight in Moscow*, which an English band recorded with considerable success. Unfortunately, it is, largely due to the badly recorded rhythm section, the only unsuccessful track of the lot. The remainder includes Russian songs and a collection of such place-name folk and standard tunes from around the world as *Loch Lomond* and *Londonderry Air*.

Eddie Condon, who plays only part of the time, is the leader. His associates include Bobby Hackett, whose sound on *Londonderry Air* is a thing of beauty, trombonist Lou McGarity, and others. The real star of the proceedings is Peanuts Hucko, whose Goodman-styled clarinet swings lightly through most of the available solo space. The band is not above employing tricks like key changes and an introduction to *The Sheik of Araby* that comes right from Tommy Dorsey's *Song of India*, but it is all done in a spirit of such relaxed enjoyment that one couldn't care less. The album is simply an excuse for some old pros to have a ball. They do, and the feeling comes through delightfully. J. G.

© TEDDY EDWARDS: *Good Gravy*. Teddy Edwards (tenor saxophone), Danny Horton or Phineas Newborn, Jr. (piano), Leroy Vinnegar (bass), Milt Turner (drums). *Good Gravy; Could You Forget; Just Friends; Laura*; and five others. CONTEMPORARY S 7592 \$5.98, M 7592* \$4.98.

Interest: The new formula
Performance: Perfunctory
Recording: Clear
Stereo Quality: Good

Teddy Edwards has customarily been one of the best and most underrated musicians on the West Coast. But this quartet reveals a new, radically changed Edwards. The old robust vitality is gone; in its place is a curious restraint and a near-alto sound to replace the old full-blown tenor one. The music here sounds like

that usually played by rhythm-and-blues bands and behind strippers. There are good sidemen, such as pianist Phineas Newbom and bassist Leroy Vinnegar, but they are given little or nothing to do. A pianist unknown to me, Danny Horton, plays on all but one number in a faceless style that is apparently derived from Horace Silver. Edwards has shown us that he is capable of much better work than this.

J. G.

RECORDING OF SPECIAL MERIT

© © DUKE ELLINGTON AND COUNT BASIE: *First Time!* Duke Ellington, Count Basie (pianos), and their orchestras. *Battle Royal; Take the "A" Train; Jumpin' at the Woodside;* and five others. COLUMBIA CS 8515 \$4.98, CL 1715* \$3.98.

Interest: Provocative mixture

Performance: Mutually appreciative

Recording: First-rate
Stereo Quality: Very good

This first meeting of the combined Basic and Ellington bands has fortunately not been conceived pugilistically. There is a welcome minimum of competitive tension, although there are moments, as in the opening and closing tracks, of gratuitous blasting. Most of the set, however, is relaxed and absorbing within its limitations.

The main limitation stems from the fact that the entire album was recorded in one session without any rehearsal. Accordingly, there was not time for the kind of careful scoring and preparation that could have taken fuller advantage of the different styles and textural colorings of each band. A successful balance between Ellington's harmonic subtlety and Basie's riff-built simplicity is achieved in places, especially the slow *Segue in C*, in which soloists and sections from the two orches-

tras are intriguingly juxtaposed. That one track and the following number, *B D B*, warrant adding the album to a jazz collection.

The other limitation is that the soloists are uneven, and even the better contributions are usually too short. Both drummers, moreover, are stolid in the medium- and up-tempo numbers. Nonetheless, there are passages of sharply contrasting expert solo work, and the occasional dialogues between the two leaders are pointed and witty. Columbia's sound engineers have balanced the parallel forces with taste and a great deal of accuracy.

N. H.

© © GIL EVANS: *Into the Hot.* Cecil Taylor or Eddie Costa (piano), Jimmy Lyons or Phil Woods (alto saxophone), Archie Shepps (tenor saxophone), Barry Galbraith (guitar). *Moon Taj; Pots; Angkor Wat; Bulbs; Barry's Tune; Mixed.* IMPULSE S 9* \$5.98, A 9 \$4.98.

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Interest: Contrasting jazz composers
Performance: Variable
Recording: Excellent

It takes some espionage work to determine what is happening on this album. The cover and song title listings are no help at all, but an extremely careful reading of the notes followed by a hearing of the record reveals that this is not Gil Evans at all, but only "Gil Evans Presents." He has apparently functioned here in the capacity of artists-and-repertoire man, and in doing so has brought together the work of two jazz composers whose work is in almost every way antithetical.

John Carisi, most noted for *Israel*, his contribution to the Evans-Miles Davis Nonet of 1949, offers three pieces that are almost completely written out, solos and all, but that are uncanny in their simulation of improvisation. Among the musicians are Phil Woods, Eddie Costa, and Barry Galbraith. The result is structurally fascinating, but it carries little impact.

The remaining three pieces are by Cecil Taylor. His work is all energy and emotion, and his own piano playing is some of the most demanding and rewarding we have. He seems, however, to have trouble finding a suitable group. He is generous in giving solo space to Ornette Coleman-influenced saxophonists Jimmy Lyons and Archie Shepp, but as with Thelonius Monk, Taylor's accompaniment is often more fascinating than the solos he assists. His brief solos on *Pots* and *Bulbs* are gems, among the most powerful he has played on record. As for his compositions, *Bulbs* bears a similarity to Coltrane's blues pieces, and the extended, programmatic *Mixed*, with its insistent repeated figure, contains elements of Anton Webern in the orchestration and Charlie Mingus in the execution. Taylor has yet to make a completely satisfying record, but everything he does contains moments that are among the most valuable in jazz. J. G.

© © CURTIS FULLER: *South American Cookin'*. Curtis Fuller (trombone), Zoot Sims (tenor saxophone), Tommy Flanagan (piano), Dave Bailey (drums), Jimmy Merritt (bass). *Hello Young Lovers; One Note Samba; Autumn Leaves*; and three others. Epic BA 17020 \$4.98, LA 16020* \$3.98.

Interest: Informal modern jazz
Performance: Zoot shows the way
Recording: Clear and resonant
Stereo Quality: Tasteful

The title of the album refers to a South American tour last summer in which all but Jimmy Merritt participated. Except for two numbers using Latin syncopations, the music itself is straightforward modern jazz. Fuller, whose regular post

is with Art Blakey's Jazz Messengers, has become one of the most technically accomplished jazz trombonists. His phrasing, moreover, is exceptionally fluid, and his tone is distinctive and attractive. Unfortunately, however, Fuller seldom does more than glide gracefully over the surface of a tune. In this collection, he appears to be emotionally involved only in *Willow Weep for Me*.

Zoot Sims, on the other hand, greatly enlivens the four tracks on which he appears. Sims seems incapable of a routine



MILT JACKSON

Great interpreter of romantic ballads

or glib performance, and although he is just as relaxed as Fuller, his playing communicates much more intensity. The rhythm section is firmly integrated and benefits from the excellent recording balance. The sound of Merritt's bass, for example, is a model of clarity and fullness of tone. N. H.

© © THE AL GREY-BILLY MITCHELL SEXTET. Al Grey (trombone and baritone horn), Billy Mitchell (tenor and alto saxophones), Henry Boozer (trumpet), Gene Kee (piano and alto horn), Art Davis (bass), Jule Curtis (drums), Ray Barreto (conga drum). *Wild Duce; Melba's Blues; Home Fries*; and four others. Argo S 689* \$4.98, 689 \$4.98.

Interest: Minor
Performance: Heavy-floped
Recording: Fair

Al Grey and Billy Mitchell left the Count Basie band in early 1961 and have been co-leading a sextet for the past year. Their unit was still groping for an identity when this July 6, 1961 concert at New York's Museum of Modern Art was recorded, and the two leaders would have been better advised to defer their combo's recording debut.

The originals and arrangements—by Thad Jones, Gene Kee, Randy Weston, Melba Liston, and Al Grey—are ambitious in that they try for more body than most small combos achieve. But the writing more often stodgy than stimulating, and most of the ensemble passages have too thick and leaden a quality. The solos

are also disappointing. Neither Grey nor Mitchell have markedly individual approaches, and both have been more exciting on other recordings. Grey, one of the few modern trombonists with skill at the growling plunger style, misses the poignancy and subtlety of which that technique is capable. His open-horn work is also unimaginative. Billy Mitchell's usually blistering sound is only occasionally evident, and he plays most of the time with a strained, cloudy tone. The outstanding musician on the date is bassist Art Davis.

The sound is not as crisp as it might have been, and the balance is sometimes faulty. On *Green Dolphin Street*, for example, Gene Kee's alto horn solo is off mike. N. H.

© © SLIDE HAMPTON: *Two Sides of Slide*. Slide Hampton (trombone, trombonium, piano), Benjamin Jacobs-El (trombone), George Coleman (tenor saxophone, clarinet), Jay Cameron (baritone saxophone, bass clarinet), Hobart Dotson (trumpet), William Thomas (trumpet), Eddie Khan (bass), Lex Humphries (drums). *The Cloister; Bess You Is My Woman; Summertime*; and three others. CHARLIE PARKER 8055* \$4.98, 805 \$3.98.

Interest: Unique sound
Performance: Vivid
Recording: Good

The essential point of the Slide Hampton Octet is that it sounds much bigger than it really is. In the never-never land between small group and big band, Hampton has opted for the latter. In person, the group can be almost overpowering, relying as it does on a unique sound whose main function is to generate excitement. It is not a soloist's band, although it includes some good soloists.

The album title refers to the fact that one side of the record is given over to a four-part dance suite by Hampton, *The Cloister*, while the other side contains five songs from *Porgy and Bess*. *The Cloister*, lasting not quite fifteen minutes, is a study in mood, building tension and different rhythms all based on variations of a single theme. The *Porgy and Bess* numbers bear a family resemblance to the Gil Evans arrangements for Miles Davis of the same work. *Bess, You Is My Woman* is labored and tricky, while *It Ain't Necessarily So* becomes an exercise in Latin excitement. Hampton is a good arranger and performs some prodigies of shifting texture with the instruments at his disposal, but this is not his best work. J. G.

© © MILT JACKSON: *Statements*. Milt Jackson (vibraphone), Hank Jones (piano), Paul Chambers (bass), Connie Kay (drums). *Statement; Slowly; Paris Blues; Put Off*; and four others. IMPULSE S 14* \$5.98, A 14 \$4.98.

Interest: Jackson's musicianship
 Performance: Casual
 Recording: Good

This is vibraharpist Milt Jackson's latest in an ever-increasing series of excursions away from home—home being the Modern Jazz Quartet. He has with him drummer Connie Kay, bassist Paul Chambers, and a pianist generally confined to the studios, Hank Jones.

"It's good to get away from the more formal scene every once in a while," Jackson states in the notes. But this set shows how the MJQ's formalism can be an advantage. Jackson is one of the very best players of romantic ballads and blues on any instrument, as he shows here on *The Bad and the Beautiful*, his own *Moonlight Cocktail*-like *A Beautiful Romance*, and the most immediately charming number of the collection, Ellington's impressionistic *Paris Blues*. However, excellent though Jackson's sidemen are, one misses, on the medium-up-tempo cooks that comprise the majority of this set, the intricate framework the MJQ uses to keep such performances from bogging down or degenerating into strings of solos. These performances also lack the buoyant exuberance of the album Jackson recently made with the Oscar Peterson Trio. But Jackson is always rewarding, even on a day that is not one of his best, and there is enough of his work here to make this set worth while. J. G.

⑤ ⑩ **QUINCY JONES: Quintessence.** Orchestra, Quincy Jones cond. *Little Karen; Straight, No Chaser; For Lena and Lennie*; and five others. IMPULSE S 11* \$5.98, A 11 \$4.98.

Interest: Young mainstreamer
 Performance: Confident
 Recording: Clear and warm

Although he is now on Mercury's artists-and-repertoire staff, Quincy Jones also continues to function as an arranger and occasional bandleader. The nucleus of the shifting personnel for the three big-band sessions here consists of sidemen who work with him regularly when he does have club and concert dates. As a result, the performances reflect the unity and ease of long association.

The quintessence of Mr. Jones as an arranger and composer is simplicity. His melodic lines are always drawn clearly, and harmonic textures are never allowed to mask or overburden the melodic development. Soloists are led in and out of the pattern with a flowing naturalness that recalls the Count Basie band of the late 1930's. Jones is indeed a modern traditionalist, having fused rhythmic and melodic elements of the swing era with more sophisticated contemporary harmonic language. Although he is an adroit consolidator of jazz traditions, Jones's writing does not have enough tension to

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hold this listener's attention. But there is no denying the warmth, orderliness, and wit that also characterize his work.

N. H.

RECORDING OF SPECIAL MERIT

© **JACKIE McLEAN: *Bluesnik***. Jackie McLean (alto saxophone), Freddie Hubbard (trumpet), Kenny Drew (piano), Doug Watkins (bass), Pete La Roca (drums). *Drew's Blues; Cool Green;* and four others. BLUE NOTE 4067 \$4.98.

Interest: Carrying on the blues
Performance: Hot and unaffected
Recording: Excellent

Beneath the continual change in jazz

styles is the permanence of the blues. Even the most far-ranging rebels from Ornette Coleman to Cecil Taylor still maintain a blues base. And the direct descendants of Charlie Parker, such as the men on this recording, are committed to blues form as well as blues feeling. In this heatedly unified album, six modern nonexperimenters have collaborated in a satisfying series of spare, stinging blues.

This is simply basic blues playing, and while most of the themes are commonplace, the solos are consistently powerful and personal, particularly those of Freddie Hubbard, who constantly advances in assurance and range.

Jackie McLean has further condensed and intensified his adaptation of Charlie Parker's style, and while the Parker

stamp is still clear, there is also a searing, identifiably McLean way of playing. The rhythm section is vigorously functional, and drummer Pete La Roca indicates again that he deserves more recording opportunities than he has received so far.

N. H.

RECORDING OF SPECIAL MERIT

© **GERRY WIGGINS: *Relax and Enjoy It!*** Gerry Wiggins (piano), Joe Comfort (bass), Jackie Mills (drums). *One for My Baby; My Heart Stood Still; Blue Wig;* and five others. CONTEMPORARY S 7595 \$5.98, 595* \$4.98.

Interest: Relaxed swing
Performance: Unpretentious
Recording: Excellent
Stereo Quality: First-rate

This album, Gerry Wiggins' best set of recorded performances so far, is most succinctly described by its title. Wiggins is in the tradition of those increasingly rare swing-era pianists who play with contagious, unhurried pleasure and seem to continually surprise themselves with the playful possibilities of what might be called party-piano jazz.

A jazz veteran who has worked with Louis Armstrong and Benny Carter and has accompanied several major vocalists, Wiggins is insufficiently recognized as a soloist, but this album may help remedy that oversight. His beat, incidentally, can serve as a quick definition of the essence of jazz pulsation.

N. H.

© **OSCAR PETERSON: *West Side Story***. Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). *Something's Coming; Somewhere; Jet Song;* and four others. VERVE V 6 8454* \$5.98, V 8454 \$4.98.

Interest: Peterson versus Bernstein
Performance: Ray Brown is great
Recording: Good

Leonard Bernstein's *West Side Story* emerges from this treatment by the Oscar Peterson Trio sounding like a collection of pleasant tunes in the current jazz style: funky on the one hand, florid on the other. The score is much more than that, of course, but Peterson has made it conform to his terms rather than accepting it on its own. One number, *Jet Song*, is drastically revised, all its complexity gone, now just another riff tune. The difficult and musically interesting portions of the score *America* do not appear.

As for the musicianship, drummer Ed Thigpen is slightly over assertive, while bassist Ray Brown, except for his harshly bowed section of *Somewhere*, is superb: powerful, pulsating, and endlessly inventive melodically. Peterson fans may love this set; Bernstein fans will not.

J. G.



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Ⓢ FALLA: *The Three Cornered Hat*. ALBENIZ: *Iberia* (orchestrated by Arbós). Teresa Berganza (mezzo-soprano); Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCJ 80079 \$9.95.

Interest: Portraits of Spain
Performance: Ravishing
Recording: Superb
Stereo Quality: Near-perfect

Two cornerstones of the Spanish repertoire are paired off on this reel, and discounting the short or less-than-significant works with which they were originally coupled on two separate discs, the over-an-hour tape edition can be considered a good buy. Ansermet's performances, avoiding the exaggerated effects many conductors build into these scores to make them sound more "Spanish," are meticulous and delicately colored but not without a warm glow. The recordings in both instances are crystalline. Dynamic level is a trifle low, but hiss is minimal. Stereo separation and depth are exceptionally good. C. B.

Ⓢ FRANCK: *Symphony in D Minor*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 430 \$7.95.

Ⓢ FRANCK: *Symphony in D Minor*; *Le Chasseur maudit*. Suisse Romande, Orchestra, Ernest Ansermet cond. LONDON LCL 80082 \$7.95.

Interest: Repertoire staple
Performance: Ansermet more idiomatic
Recording: Ormandy's balance better
Stereo Quality: Both OK

Neither of these recordings challenges the eloquent Monteux-Chicago Symphony performance for Victor (FTC 2092), but each has its good points. The reverential aura of Ansermet's interpretation, moving with the inevitability of a massive chorale from one organ-like swell to the next, contrasts with Ormandy's clean-cut, no-nonsense approach. The

latter is simply an orthodox statement. To some tastes it may even smack of empty rhetoric. Ansermet discloses an involvement that at least brings the work into some kind of personal focus, unblushingly romantic as that may be. The



EUGENE ORMANDY

Remarkable virtuosity and tonal color

rather dated sustian of Franck's *Le Chasseur maudit* fills out the second side, and in Ansermet's evocative reading becomes something of a bonus. The London tape tends to be ill-defined in the bass, and its dynamic level is low. Hiss is correspondingly high. Columbia's sound is full-bodied, resonant, and splendidly balanced. C. B.

Ⓢ EUGENE ORMANDY: *Serenade for Strings*. Tchaikovsky: *Serenade in C Major for String Orchestra*, Op. 48. Borodin: *Nocturne for String Orchestra*. Barber: *Adagio for Strings*, Op. 11. Vaughan Williams: *Fantasia on Greensleeves*. Strings of the Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 431 \$7.95.

Interest: Philadelphia fiddles
Performance: Impressive
Recording: Lucid
Stereo Quality: Distinct

Not the first string collection on tape, but certainly the most winning, this one introduces to the medium Barber's hauntingly beautiful *Adagio* and the exquisite Borodin *Nocturne* in performances full to overflowing with lyric intensity. The stunning virtuosity of Ormandy's men, their silken tone, and elegant color palette likewise illuminate the Tchaikovsky *Serenade* occupying the first side. Such is the success of Colum-

bia's stereo engineering that the customary disposition of the Philadelphia's strings (seventy in all) is clearly traceable. The over-all sound is robust yet perfectly transparent. C. B.

Ⓢ LEOPOLD STOKOWSKI AND THE NORMAN LUBOFF CHOIR: *Inspiration—Great Music for Chorus and Orchestra*. Beethoven: *The Heavens Are Telling* (*Die Ehre Gottes*, Op. 48, No. 4). Traditional: *Deep River*. Handel: *Xerxes: Largo*. Humperdinck: *Hansel and Gretel: Evening Prayer*. Bach: *Cantata No. 147: Jesu, Joy of Man's Desiring*. Traditional: *Praise God From Whom All Blessings Flow* (*Doxology*). Wagner: *Tannhäuser: Pilgrim's Chorus*. Bach: *Cantata No. 208: Sheep May Safely Graze*. Tchaikovsky: *Pater Noster*. Gluck: *Orfeo ed Ewidice: O Savior, Hear Me*. Norman Luboff Choir; New Symphony of London, Leopold Stokowski cond. RCA Victor FTC 2102 \$8.95.

Ⓢ ROBERT SHAW: *Hallelujah! and Other Great Sacred Choruses*. Handel: *Messiah: Hallelujah Chorus*. Brahms: *A German Requiem: How Lovely Is Thy Dwelling Place*. Mozart: *Requiem: Lacrimosa*. Beethoven: *Missa Solemnis: Kyrie*. Haydn: *The Creation: The Heavens Are Telling*. Mendelssohn: *Elijah: He Watching Over Israel*. Schubert: *Moss in G Major: Credo*. Bach: *St. Matthew Passion: Rest Well*. Sara Endich (soprano), Florence Kopleff (contralto), Jon Humphrey (tenor), Thomas Paul (bass); Members of the Cleveland Orchestra and Chorus, Robert Shaw cond. RCA Victor FTC 2103 \$8.95.

Interest: Familiar choral music
Performance: Unvamped by Shaw
Recording: Stokowski's is richer
Stereo Quality: Satisfying

Without a single duplication of repertoire, these two tapes cover a fairly broad range of sacred and semi-sacred music, excluding, as they do, the pre-Bach and the contemporary. A good deal of "arranging" has gone into the Stokowski collection, either by the conductor's own hand or by choral director Norman Luboff and orchestrator Walter Stott. The opening Beethoven chorus (an arrangement of one of the Gellert lieder) is given the full Hollywood treatment. A highly unorthodox setting of the

Doxology is redeemed by the moving simplicity of the a capella singing in the unfamiliar Tchaikovsky *Pater Noster* and in that most vulnerable of old favorites, *Deep River*. The other selections are variously, but inoffensively, transfigured. Under Stokowski, the program never lacks for color, and the Luboff Choir sounds glorious.

Shaw's chorus of Cleveland residents, amateurs all and two hundred voices strong, is a credit to the impeccable musicianship of its director. For all its size, it never sounds unwieldy or thick in texture. Its singing has a devotional cast, and by direct comparison with the Luboffs it may initially strike the listener as being fairly bloodless. That impression is quickly dispelled. Both groups sing in English, with exemplary diction. Perhaps for this entirely unsatisfactory reason texts are omitted.

The Stokowski recording is sumptuous; the Shaw is leaner in sound and somewhat lower in level. The fair-to-middling soloists in the latter, participating in the Beethoven *Kyrie* and in the excerpt from Haydn's *The Creation*, are a little too distantly miked to carry much weight. But a semblance of concert-hall balance is achieved thereby and is possibly intended. C. B.

© JOAN SUTHERLAND: *Operatic Recital*. Donizetti: *Lucia di Lammermoor: Regnava nel silenzio; Mad Scene. Linda di Chamounix: O luce di quest'anima. Verdi: Ernani: Ernani! involami. I Vespri Siciliani: Merce, diletti amiche*. Joan Sutherland (soprano); Paris Conservatory Orchestra, Nello Santi cond. LONDON LOL 90040 \$7.95.

Interest: Prima donna assoluta
Performance: Exemplary
Recording: Very good
Stereo Quality: Ditto

This tape makes its appearance some two-and-a-half years after the LP edition, which to all intents and purposes introduced Miss Sutherland to American audiences. The recording was made shortly after her Covent Garden debut as Lucia, in 1959, and owners of the complete opera, which she taped for London last summer, will notice a difference. She sounds here very much the young thing fresh out of Australia, which of course she was not, having sung in and around London since the early Fifties. But what singing! The engineering, too, marked by fine stereo perspective, is altogether satisfying. C. B.

4-TR. ENTERTAINMENT

© MILES DAVIS: *In Person. Vol. 1—Friday Night at the Blackhawk*. Miles Davis (trumpet), Hank Mobley (tenor saxophone), Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums).

Walkin'; Bye Bye Blackbird; All of You; No Blues; Bye Bye; and Love, I've Found You. COLUMBIA CQ 428 \$6.95.

Interest: Davis's first night out
Performance: Spotty
Recording: Clean
Stereo Quality: Well-defined

One of a pair issued in tandem on discs, this recording is the first the Davis Quintet has made on a club date for commercial release. But aside from this mildly interesting fact (the Blackhawk, incidentally, is in San Francisco), there is little more to commend than a few air-borne breaks by Davis himself, in the rather overwrought opening number and in the more cohesive accounts of *Bye Bye Blackbird* and *All of You*. In the latter his muted trumpet gets a little too close to the mike and tends to spit; elsewhere balances are agreeably maintained. The notes provided with this reel are entertaining enough but fail to credit the



ELLA FITZGERALD

Crackerjack stylist for Irving Berlin

group's personnel or to comment upon any of the music they play. *No Blues*, which rambles on for nearly ten minutes, slips without pause into *Bye Bye*, a mere two-and-a-half minute fragment. Only the sharpest ears will detect the transition. The set ends with a short, inconclusive piano solo by Kelly. C. B.

© PAUL DESMOND: *Desmond Blue*. Paul Desmond (saxophone), Jim Hall (guitar); orchestra, Bob Prince cond. *My Funny Valentine; Desmond Blue; Then I'll Be Tired of You*; and six others. RCA VICTOR FTP 1113 \$7.95.

Interest: Desmond's solo debut
Performance: Lyric sax, arty backing
Recording: Very good
Stereo Quality: Realistic

Having carved a name for himself as Dave Brubeck's alto saxophonist, Paul Desmond stakes his first claim to a place among the D's in the solo jazz catalog—a rightful claim at that. His style is sweet, unaffected, and radiantly lyric, his way with a tune full of surprises. His choice

of arranger-conductor for this session, though, was unfortunate. Bob Prince is a talented musician, not the least of his accomplishments being his ballet scores for Jerome Robbins' *New York Export: Op. Jazz and Events*. But his arrangements here are altogether too contrived. If by introducing *My Funny Valentine* as a kind of Elizabethan masquing air he establishes a congenial frame of reference for Desmond's sax, the heavy-handed borrowing from Ibert later on, in *I Should Care*, and the coy devices that pop up elsewhere only serve to divert attention from the soloist. Jim Hall's brief interludes on the guitar, on the other hand, are appropriately deferential. The recording has a good beefy sound, and the stereo distribution is just. C. B.

© FRANK DE VOL: *Radio's Great Old Themes*. Frank De Vol and the Rainbow Strings. *On the Radio; Seems Like Old Times; When the Moon Comes Over the Mountain; Contented*; and thirty-three others. COLUMBIA CQ 426 \$6.95.

Interest: Unfulfilled
Performance: Routine
Recording: Good
Stereo Quality: Adequate

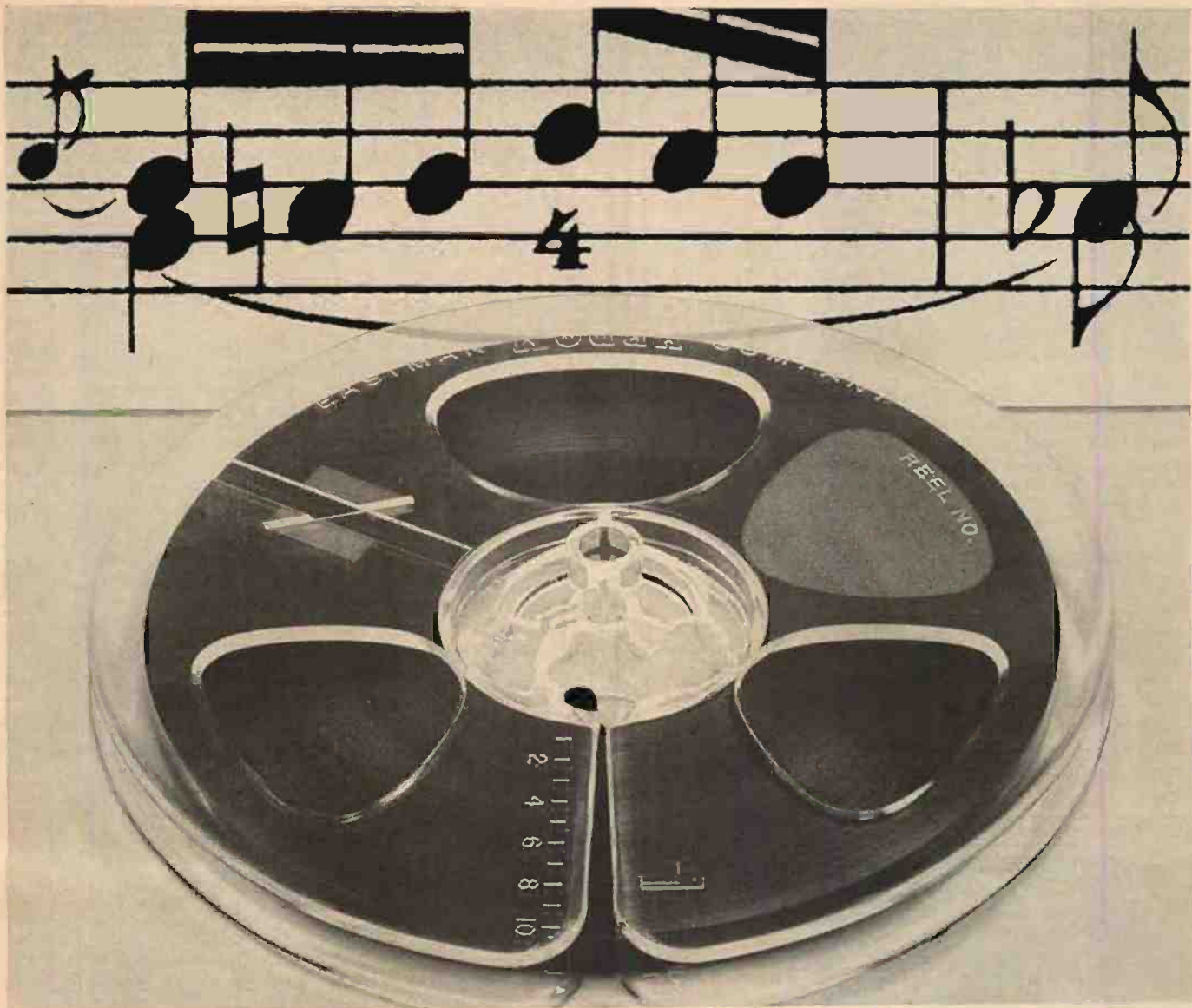
Anyone who fondly remembers Our Gal Sunday, Pepper Young's Family, The First Nighter, Kay Kyser's Kollege of Musical Knowledge, or any of the other gems of radio's fledgling years will be disappointed in this collection. Anyone, that is, who remembers what the theme music for those shows really sounded like, for De Vol has missed the boat by over-arranging them, or by altering their inimitable original instrumentation. Too bad: it could have been fun. The recorded sound is entirely passable. C. B.

© ELLA FITZGERALD: *Irving Berlin Song Book*. Ella Fitzgerald (vocals); orchestra, Paul Weston cond. *Let's Face the Music and Dance; You're Laughing at Me; Let Yourself Go; You Can Have Him; Russian Lullaby*; and twenty-six others. VERVE VST 4-203 \$11.95.

Interest: Vintage Berlin
Performance: Genial
Recording: Excellent
Stereo Quality: Marked

These thirty-odd songs, contained in one of Ella Fitzgerald's first song books, were issued nearly four years ago on two LP discs. In this twin-pack package they occupy a single reel at an equivalent price.

Setting out with three of Berlin's tunes dating from the Thirties, Ella proceeds with flawless ear, crackerjack timing, and a matchless sense of style to pick over a forty-year reserve of pure lyric gold—songs by the country's dean of song writers—ranging from *Alexander's*



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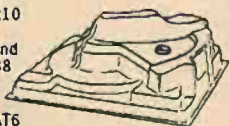
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Ragtime Band (1911) to *It's a Lovely Day Today* from *Call Me Madam* (1950). Paul Weston's arrangements are at all times right, and the recording has a gem-like clarity throughout. **C. B.**

© **AL HIRT: *Horn A-Plenty***. Al Hirt (trumpet); orchestra, Billy May cond. *Holiday for Trumpet; That Old Feeling; Easy Street; Baby Won't You Please Come Home*; and eight others. RCA Victor FTP 1109 \$7.95.

Interest: Varied fare
Performance: Athletic
Recording: Full-bodied
Stereo Quality: Big

A heavyweight among hornmen in stature, in stamina, and in swinging power, Al Hirt starts off with a tongue-twisting *Holiday for Trumpet*, only by way of limbering up for *That Old Feeling*, which is turned out with the free-form ease, if not the liquid tone, of Bunny Berigan. The recital rises in fever pitch from the relative quiet of *Easy Street* to the marvelously scrambled, jingle-jangle version of *Rumpus*. Billy May's arrangements are appropriately full-voiced and are generous in their support of Hirt, only once stooping to the coyly self-conscious—in the prankish quotation from Strauss's *Don Juan* slipped into *Margie*. The recorded level is high, but the once-a-minute peaks, miraculously, are free of distortion. The sound is bright, the stereo evenly spread out. **C. B.**

© **LENA HORNE: *Lena on the Blue Side***. Lena Horne (vocals); orchestra, Marty Gold cond. *Paradise; The Rules of the Game; Darn That Dream; I Wanna Be Loved*; and eight others. RCA Victor FTP 1116 \$7.95.

Interest: Low-key Lena
Performance: Simmering
Recording: Fine
Stereo Quality: Balanced

Miss Horne is far too outgoing to sing the blues as they should be sung, but she is also too shrewd a judge of herself as a performer to even try. She does not here. Nor do the songs she sings call for any more than she gives them—a pout on the lips, a glint in the eye. Rodgers' ingenious *It Might As Well Be Spring* barely stands up under this kind of treatment, but ballads like *Darn That Dream*, *I Hadn't Anyone 'Till You*, and most of the others can and do, nicely. Marty Gold's accompaniments are tasteful, easy-going, and generally unobtrusive. The recording is tops on all counts. **C. B.**

© **JONAH JONES AND GLEN GRAY**. Jonah Jones (trumpet); the Jonah Jones Quartet and the Great Casa Loma Band, Glen Gray cond. *After You're Gone; Tenderly; Echoes of Har-*

lem; I Can't Get Started; and eight others. Capitol ZT 1660 \$6.95.

Interest: Trumpeters' tunes
Performance: Sizzling
Recording: Bright
Stereo Quality: Hole-in-the-middle

Stirring memories of the swing era and pitching tributes to a few of its bright lights, Jones leads the Casa Lomas through some classic numbers identified with hornmen of the time—Harry James's *Two O'Clock Jump*, Louis Armstrong's *West End Blues*, Bunny Berigan's *I Can't Get Started*, and Cootie Williams' *Echoes of Harlem*, among others. Jones's approach is respectful but at times overbearing. His somewhat too flashy trumpet solos emerging from the left are offset by salvos of massed brass on the right, while the rest of Gray's big band take sides, leaving a sonic no-man's-land in the middle. The sound is otherwise ample, though marred by distortion on occasion. **C. B.**

© **ELVIS PRESLEY: *Blue Hawaii***. Sound-track recording. Elvis Presley (vocals), the Jordanaires and orchestra. *Blue Hawaii; Almost Always True; Aloha Oe; No More*; and ten others. RCA Victor FTP 1132 \$7.95.

Interest: Limited
Performance: Characteristic
Recording: Good
Stereo Quality: OK

Presley, backed by swooning Hawaiian guitars and the crooning Jordanaires in vocals from the Paramount film, is still Presley. Admirers will undoubtedly find the recording has its charms. Technically it cannot be faulted. **C. B.**

© **JOE WILLIAMS AND COUNT BASIE: *The Greatest!*** Joe Williams (vocals), Count Basie (piano); orchestra, Buddy Bregman cond. *Thou Swell; There Will Never Be Another You; Love Is Here To Stay; 'S Wonderful*; and eight others. Verve VST 4-204 \$7.95.

Interest: Pop standards
Performance: Straightforward
Recording: Good
Stereo Quality: Just right

The "voice" of the Basie band is handsomely showcased in this collection. Departing from the blues style that first won him recognition, Joe Williams delivers a set of familiar ballads in an artless, forthright manner reminiscent of Sinatra: buoyant and beguiling in a number like *Singin' in the Rain*, casually debonaire in *A Fine Romance*, huskily mellow in *Come Rain or Come Shine*. The Count's piano interpolations are discreet, and the engineering is first-rate. **C. B.**

Reviewed by STANLEY GREEN • NAT HENTOFF • PETER J. WELDING

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ SHIRLEY BASSEY: *The Bewitching Miss Bassey*. Shirley Bassey (vocals); Wally Stott and his Orchestra. *The Wall; The Gypsy In My Soul; Love for Sale*; and nine others. Epic LN 3834 \$3.98.

Ⓢ Ⓜ SHIRLEY BASSEY: *Shirley Bassey*. Shirley Bassey (vocals); uncredited accompaniment. *The Nearness of You; Fools Rush In; Angel Eyes*; and nine others. UNITED ARTISTS UAS 6169 \$4.98, UAL 3169* \$3.98.

Interest: More on the UA disc
Performance: Excessively emotional
Recording: Epic metallic; UA fine
Stereo Quality: UA good enough

There is nothing wrong with Shirley Bassey's singing that a little self-control would not help. She is a belter, a shouter, and a blaster who delights in knocking herself out with all sorts of vocal contortions no matter what the sentiments may be that she is allegedly presenting. This is rather unfortunate since the singer does have an attractive enough vocal quality and a range that is especially admirable. Of the two LP's currently available, the United Artists collection is the more satisfactory because of superior sound and better-chosen repertoire. S. G.

Ⓢ EDDIE CANTOR: *Carnegie Hall Concert*. Eddie Cantor; piano. Aumo FIDELITY AFLP 702 \$4.98.

Interest: Show business memory lane
Performance: Sentimental journey
Recording: Excellent

Taped during an actual Carnegie Hall one-man performance, this recording is notable both for the excellence of its sound and for the general dullness of Cantor's commentaries, anecdotes, and routines. *My Forty Years In Show Business* is the title of the monologue, which happily mixes fact and fancy interspersed with occasional songs. The audience obviously are it all up, although the applause and laughter sound dubbed in. S. G.

Ⓢ Ⓜ DORIS DAY AND ANDRÉ PREVIN: *Duet*. Doris Day (vocals), André Previn (piano), Red Mitchell (bass), Frank Capp (drums). *Close Your Eyes; Remind Me; Fools Rush In; Wait Till You See Him*; and eight others. COLUMBIA CS 8552 \$4.98, CL 1752 \$3.98.

Interest: Gentle ballads gently done
Performance: Careful and professional
Recording: Good presence
Stereo Quality: Wide separation

Doris Day and André Previn have combined their talents to produce an album that will be praised in some quarters and summarily dismissed in others. Sometimes with the assistance of bass and drums, more often without it, they go with careful tenderness through a collection of some of the best, and some of the



DORIS DAY
With Previn, a gentle mixture

most seldom-done, gentle ballads in the repertoire. There are also three songs by Previn and his wife, one of which, *Control Yourself*, jars the otherwise steady pace of the set. Miss Day's enunciation is mannered, and Mr. Previn is at times self-consciously funky, but otherwise the album is all of a piece. For this listener, "Duet" does not approach the depth of mood of, say, Sinatra's classic "In the Wee Small Hours," but is done with great care and professionalism, and there are undoubtedly a great many who will find its combination of wistful romanticism and autumn-evening peace to their taste. And it is hard to quarrel with even a bland recording that contains superb songs like *Give Me Time Nobody's Heart*, and *Falling In Love Again*. J. G.

Ⓢ Ⓜ ERMA FRANKLIN: *Hey Name is Erma*. Erma Franklin (vocals). *It's Over; The Man I Love*; and ten others. Epic BN 619 \$4.98, LN 3824* \$3.98.

Interest: Loud debut
Performance: Limited scope
Recording: Spacious
Stereo Quality: Good

Erma Franklin, twenty-three, is a sister of Aretha Franklin, who has had considerable success as a gospel-tinged pop singer. Like her sister, Erma was a member of Detroit's New Bethel Baptist Choir, led by their fiery father, Reverend C. L. Franklin. Although her gospel background is evident, Erma Franklin is essentially an unoriginal rhythm-and-blues singer with pop pretensions. She has small sense of dynamics and tries to overpower her material with her big, strident voice. Only in *It's Over*—a pop song translated into straight gospel style—does Miss Franklin generate excitement. The arrangements, heavy with triplets, are thumpingly dull. The recording is exceptionally live, thereby accentuating Miss Franklin's tendency to italicize everything she sings. N. H.

Ⓢ JUDY GARLAND: *The Judy Garland Story—Volume 2: The Hollywood Years*. Judy Garland (vocals); MGM Studio Orchestra. *I'm Nobody's Baby; Trolley Song; Over the Rainbow*. MGM 4005 \$4.98.

Interest: Throughout
Performance: Some of Judy's best
Recording: Acceptable

Although MGM has failed to provide the information anywhere in this double-flap album, these dozen songs are all taken directly from the sound tracks of Miss Garland's films. The span covered is from 1938 to 1950, a time when her voice was still brimming with youth and a kind of controlled intensity that made every number her very own property. Of special interest is the inclusion of *You Can't Get a Man with a Gun* from *Annie Get Your Gun*, since Miss Garland withdrew from the film soon after recording the musical numbers. It should be enough of an appetite-whetter to make her fans demand that MGM release the entire sound track. S. G.

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Ⓢ Ⓜ LENA HORNE: *Lena on the Blue Side*. Lena Horne (vocals); orchestra, Marty Gold cond. *Darn That Dream*; *Someone to Watch Over Me*; *As You Desire Me*; and nine others. RCA VICTOR LSP 2465 \$4.98, LPM 2465* \$3.98.

Interest: A softer Horne than usual
Performance: Calculated
Recording: Very good
Stereo Quality: First-rate

Lena Horne's previous albums have often alternated between frenzy and coyness. These performances are among her least artificial on records, partly because of Marty Gold's understated arrangements. Nonetheless her phrasing is self-consciously overstylized, and her beat lacks fluidity. Miss Horne is better seen while heard.

N. H.

Ⓢ Ⓜ EDITH PIAF: *Potpourri par Piaf*. Edith Piaf (vocals); Robert Chauvigny and his Orchestra. *Mon Dieu!*; *La Belle Histoire d'Amour*; *Exodus*; and nine others. CAPITOL ST 10295 \$4.98, T 10295* \$3.98.

Interest: French torch songs
Performance: The Princess of Wails
Recording: Slightly harsh
Stereo Quality: Lacks depth

Of the dozen songs in Edith Piaf's latest collection, half deal with some aspect of unrequited love, and in only three does the singer appear to have achieved any personal happiness at all. This is about par for the lady's course, and although I could hardly imagine her blossoming out in Doris Day's repertoire, the unrelieved gloom does get a bit oppressive. Nevertheless, Miss Piaf continues to be a brilliant performer whose skill triumphs even over the heavy-handed orchestral backing. One ringer, *Exodus*, is remarkably affecting.

S. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ FRANK SINATRA: *Point of No Return*. Frank Sinatra (vocals); orchestra, Axel Stordahl cond. *September Song*; *I'll See You Again*; *I'll Remember April*; and nine others. CAPITOL SW 1676 \$5.98, W 1676* \$4.98.

Interest: A survey of nostalgia
Performance: The master balladeer
Recording: Superb
Stereo Quality: Excellent

These evocations of lost love represent a reunion between Sinatra and arranger-conductor Alex Stordahl, who supplied the backgrounds for most of Sinatra's Columbia recordings in the 1940's. As in those years, Stordahl's liabilities are his tendency to oversweeten the scoring and his reliance on voicings that are all too familiar.

The difference, however, between this album and their earlier collaborations is that Sinatra has gained so much casual confidence in the past decade. He brings more than enough of his own flair for seasoned regret to compensate for the salt-free settings. There is no male popu-



FRANK SINATRA

Casual confidence is his trademark

lar singer in America who can equal the relaxed but shrewdly controlled timing of Sinatra's phrasing in these performances. The quality of the sound conveys immediacy without unnecessary italics.

N. H.

Ⓢ Ⓜ CAL TJADER: *Cal Tjader Plays Harold Arlen*. Cal Tjader (vibraphone); rhythm group and orchestra. *Ill Wind*; *Over the Rainbow*; *Out Of This World*; and nine others. FANTASY 8072* \$4.98, 3330 \$3.98.

Interest: Arlen's best
Performance: Relaxed jazz
Recording: Occasional surface noise

Vibraphonist Cal Tjader obviously has a great respect for the music of Harold Arlen. His approach—especially on the first side—is to keep the interpretations close to the composer's original concept of each piece, and his variations are distinguished by delicacy, warmth, and taste. The first side features Mr. Tjader with a trio; the second, unfortunately, involves a string-section backing that at times comes close to sounding like a Miklos Rozsa nightmare.

S. G.

Ⓢ Ⓜ ANDY WILLIAMS: *Andy Williams' Best*. Andy Williams (vocals); orchestra. *The Bilbao Song*; *Lonely Street*; *Canadian Sunset*; and nine others. CANNON CLP 25054 \$4.98, 3054* \$3.98.

Interest: Williams' biggest hits
Performance: Ingratiating
Recording: Good
Stereo Quality: Adequate

Ⓢ Ⓜ ANDY WILLIAMS: *"Danny Boy" and Other Songs I Love To Sing*. Andy Williams (vocals); orchestra. *Danny Boy*; *Tammy*; *Secret Love*; *Sum-*

merit; and nine others. COLUMBIA CS
8551 \$4.98, CL 1751* \$3.98.

Interest: Ballad collection
Performance: Assured
Recording: Good
Stereo Quality: Good

Andy Williams' record for Cadence is a collection of his biggest hits. It provides a capsule anthology of the sources of popular music: included are an Italian song, a religious song, a country-and-western song, a rhythm-and-blues song, and a Kurt Weill-Bertold Brecht collaboration. All of the recording tricks are used—echo chambers, choruses, barking tenor saxophones, and what sounds like multitracking—but, except for one attempt at rhythm-and-blues style, Williams eschews vocal tricks and sings straight. He emerges as a pleasant, musicianly singer, with something of the same "nice guy" quality that made Pat Boone such a success. One song (*In the Summertime*), *You Don't Want My Love*, in the country style, is a hilarious semi-patter song that might have been intended as a satire.

The Columbia record is another matter entirely. It is a collection of standard ballads ranging from *Danny Boy* to *Misty*, and it employs no trickery at all. Included are at least two great neglected songs, both by Jerome Kern: *I'm Old Fashioned* and *Can I Forget You*. Despite a few unsuccessful falsetto endings, Williams sings with more sureness and individuality than on the Cadence disc. This set suggests that he is pointing toward the sort of style and assurance of which Perry Como is the recognized master. J. G.

RECORDING OF SPECIAL MERIT

© RUDY VALLEE: *The Young Rudy Vallee*. Rudy Vallee (vocals); The Connecticut Yankees. *Deep Night; The Stein Song; As Time Goes By*; and nine others. RCA Victor LPM 2507 \$3.98.

© RUDY VALLEE: *Stein Songs*. Rudy Vallee (vocals); orchestra and Chorus. *There Is a Tavern in the Town; Glorious Glorious; The Bierstube Song*; and eleven others. DECCA DL 74242 \$4.98, DL 4242 \$3.98.

Interest: Far more on the RCA set
Performance: Rudy young and old
Recording: RCA reinforced; Decca OK
Stereo Quality: Satisfactory on Decca

Rudy Vallee made the original tracks on the RCA disc between the ages of twenty-eight and forty-one; his recent recording for Decca was made when he was sixty. Since Rudy's voice was never particularly robust, there is probably less aging than in most singers. Yet the listener cannot help but notice how the

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male chorus on "Stein Songs" practically carries him along—that is when it doesn't seem to be drowning him out entirely. The program of drinking songs, it might be noted, was selected with the co-operation of the United States Brewers Association.

The RCA set covers all of the crooner's best-known songs, and it would be almost impossible for anyone over thirty-five not to feel genuine nostalgia at the sound of that thin, nasal, but oh so warm and sincere voice bringing back such truly lovely songs as *Deep Night*, *I'm Just a Vagabond Lover*, and *As Time Goes By*. Rudy's celebrated *Drunkard Song*, in which he inexplicably gets into a laughing fit, has also happily been included. And where else today can you hear the saga of *Kitty from Kansas City*, who thought that a mushroom was a street for making love, and that Rudy Vallee was a street in Paris? Gems, all gems. S. G.

© © ANDRÉ KOSTELANETZ: *Star-Spangled Marches*. Orchestra, André Kostelanetz cond. *Colonel Bogey*; *76 Trombones*; *Stars and Stripes Forever*; and twelve others. COLUMBIA CS 8518 \$4.98, CL 1718* \$3.98.

Interest: Standard collection
 Performance: Stereophonic
 Recording: Spectacular
 Stereo Quality: Engulfing

© © PAUL TAUBMAN: *Big Brass Band*. Band, Paul Taubman cond. *Colonel Bogey*; *76 Trombones*; *Stars and Stripes Forever*; and nine others. Epic BN 612 \$4.98, LN 3811* \$3.98.

Interest: Standard collection
 Performance: Remarkably spirited
 Recording: Splendid
 Stereo Quality: Very good

© © MICHIGAN UNIVERSITY BAND: *Touchdown, U.S.A.* University of Michigan Band, William D. Revelli cond. *Illinois Loyalty*; *Hail Purdue*; *Stars and Stripes Forever*; and sixteen others. VANGUARD VSD 2100 \$5.98, VRS 9095 \$4.98.

Interest: For old grads
 Performance: Routine
 Recording: Dull
 Stereo Quality: Acceptable

Since both Columbia and Epic are owned by the same company, it may seem supererogatory that they should release two such noteworthy collections of band music in the same month. André Kostelanetz adopts the more showy approach; his reed and brass sections bounce the melodies back and forth in a generally dazzling display of "ears left, ears right" sound. Moreover, he has injected occasional touches of syncopation that liven

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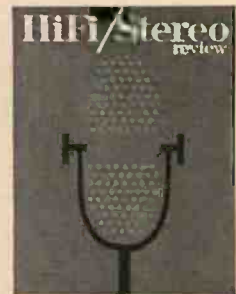
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up the proceedings quite considerably.

Paul Taubman, whose set duplicates four pieces heard on the Kostelanetz parade ground, adopts a no-hoke, determinedly brisk approach throughout. The conductor's purpose seems to be to recreate as closely as possible the atmosphere of a concert in the park, and he has achieved his aim with a larger and a far better drilled ensemble than was ever assembled on anyone's village green. The program ends fittingly enough with the playing of *The Star-Spangled Banner*.

The Michigan University bandsmen are no match for Kostelanetz or Taubman crews. They run through the grid-iron songs of the Big Ten universities, plus assorted ringers from the East, in fairly routine fashion, with little snap and dash. Moreover, Vanguard's sound, both stereo and mono, is weak. S. G.

THEATER - FILMS

© ® **BLACK TIGHTS.** Sound-track recording. Maurice Chevalier (narrator); orchestra. *The Diamond Cruncher; The Merry Mourning; Carmen; Cyrano de Bergerac.* RCA VICTOR FSO 3 \$5.98, FOC 3* \$4.98.

Interest: Attractive scores
Performance: Well-played
Recording: Slightly harsh
Stereo Quality: Good

The French film *Black Tights* is an all-ballet affair featuring a program of four works. These four have now been shaped into an LP, and, in general, make for a delightful program of ballet music. Perhaps the most attractive new score is the one for *The Merry Mourning*, which has a charming carnival theme, a persuasive romantic melody carried by the strings, and an intriguing variation on *Tea for Two*. The *Carmen* musical condensation has also been skillfully stitched together. Maurice Chevalier's narration seems to be a bit misleading when heard without any sort of printed program guide. S. G.

© ® **A FAMILY AFFAIR** (James Goldman, John Kander, William Goldman). Original-cast recording. Shelley Berman, Eileen Heckart, Morris Carnovsky, Larry Kert, Rita Gardner, Bibi Osterwald. Orchestra and chorus, Stanley Lebowsky cond. UNITED ARTISTS UAS 5099* \$5.98, UAL 4099 \$4.98.

Interest: Not very much
Performance: Barely adequate
Recording: Close and metallic

It would require a good deal of concentration to recall another Broadway score so lacking in any distinction as that provided for *A Family Affair*. It's not that the songs are really bad; it's just that there is not one that can claim to have an especially appealing melody or a lyric

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either poetic or witty. The Messrs. Goldman, Kander, and Goldman have turned out a series of numbers that are intended to reveal the frustrations, squabbles, and occasional sweet talk that occur during the preparations for a wedding. Interpreting these are a collection of some of the least musical voices ever heard on the stage. Then to make matters even worse, the choruses are completely unintelligible, the orchestra sounds harsh, and the soloists have been miked too closely.

What is especially regrettable is that with all the great Broadway scores of the past still unrecorded, United Artists should have chosen such an unimpressive work as *A Family Affair* as its first musical-comedy album. S. G.

THE THREEPENNY OPERA (see p. 58).

FOLK

RECORDING OF SPECIAL MERIT

© MARIANO CORDOBA: *Flamenco Virtuoso*. Mariano Cordoba (guitar). *Sevillanas; Danza Mora; Zorongo Gitano*; and eight others. CAPITOL SP 8574 \$5.98, P 8574* \$4.98.

Interest: Reflective flamenco
Performance: Remarkable technique
Recording: Close and vivid
Stereo Quality: First-rate

Mariano Cordoba, originally from Spain and for four years a member of the touring Rosario and Antonio dance troupe, now performs at his own Spanish restaurant in San Francisco. His program here includes not only indigenous flamenco material but also Mexican songs and medieval Spanish Christmas carols, effectively transmuted into the flamenco idiom.

A formidable technician, Cordoba is a less fiery guitarist than most of his competitors. The usual exhortatory asides and the sense of a rapidly gathering emotional storm are absent from this recital. Cordoba prefers to concentrate solely on the music, but while his interpretations are thoughtful and beautifully shaded they are still quite intense. The recorded sound is brilliant, and the intelligent stereo placement heightens and clarifies the listening experience of Cordoba's complex patterns. N. H.

RECORDING OF SPECIAL MERIT

© ODETTA: *Odetta at Town Hall*. Odetta (vocals, guitar), Bill Lee (bass). *Let Me Ride; The Fox; Santy Anno; Hound Dog*; and eleven others. VANGUARD VSD 2109 \$5.95, VRS 9103 \$4.98.

Interest: Powerful presence
Performance: Deeply moving
Recording: Excellent
Stereo Quality: Little

Like most young people from the city, Odetta had to learn how to sing folk songs. Unlike most of them, she has worked until it came naturally to her, and now she does it beautifully. This concert recorded at Town Hall, New York, ranges through her entire varied repertoire: children's songs, comic songs, sea shanties, spirituals. She has a rich, imperious voice and a wonderful, warm personality that communicates instantly in her spoken introductions. Highlights are the stirring *Santy Anno* and the mournfully tender *What Month Was Jesus Born In?* But, not surprisingly, the two most startling moments occur in Negro protest songs. One is the stark, pained *Another Man Done Gone*, sung only to the accompaniment of her own hand-clapping. The other is *Freedom Trilogy*, a set of spirituals that builds as inexorably as the movement it celebrates. The entire program, with Odetta's fine folk guitar and Bill Lee's helpful bass, is an outstanding sample of the work of one of America's best and most committed young folk singers. There is little difference in quality between the mono and stereo versions. J. G.

RECORDING OF SPECIAL MERIT

© CLARA WARD: *Come in the Room*. Clara Ward (vocals). *If I Had My Ways Hold On; How I Got Over*; and ten others. VANGUARD VRS 9101 \$4.98.

Interest: A joyful noise
Performance: Spontaneous
Recording: Excellent

Clara Ward and her singers have been spreading the gospel to jazz clubs in recent months, but they wisely continue to return to the Negro church audiences that nurture and renew the exceptionally lively art of gospel singing. In her first recording for Vanguard, Miss Ward and her exultant colleagues retain the improvisatory zeal of their previous Dot and Savoy collections, and their fire burns all the brighter because of Vanguard's superior sound. The major solo voice is Miss Ward's, and she sings with driving conviction. Her functional, rock-steady piano is the group's rhythmic anchor as her singers answer and affirm her witnessing with spiraling enthusiasm.

In his jacket notes, Langston Hughes makes a useful point that is borne out by these performances: "... some gospel songs in themselves have little musical or lyrical value. But if in a song there is one good line of emotional significance, gospel singers can take this line and often so fill it with fervor that their excitement spreads to the entire song and makes of the whole a thrilling creation." N. H.

THE WEAVERS: *The Weavers' Almanac* (see p. 59).

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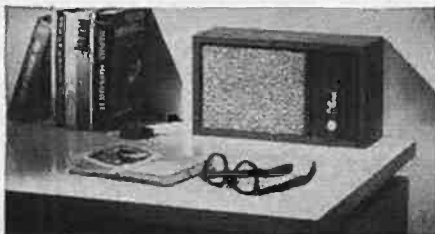
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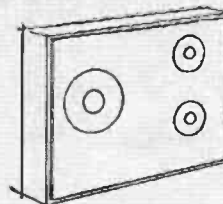
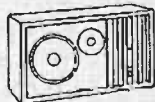
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