

# HiFi/Stereo review

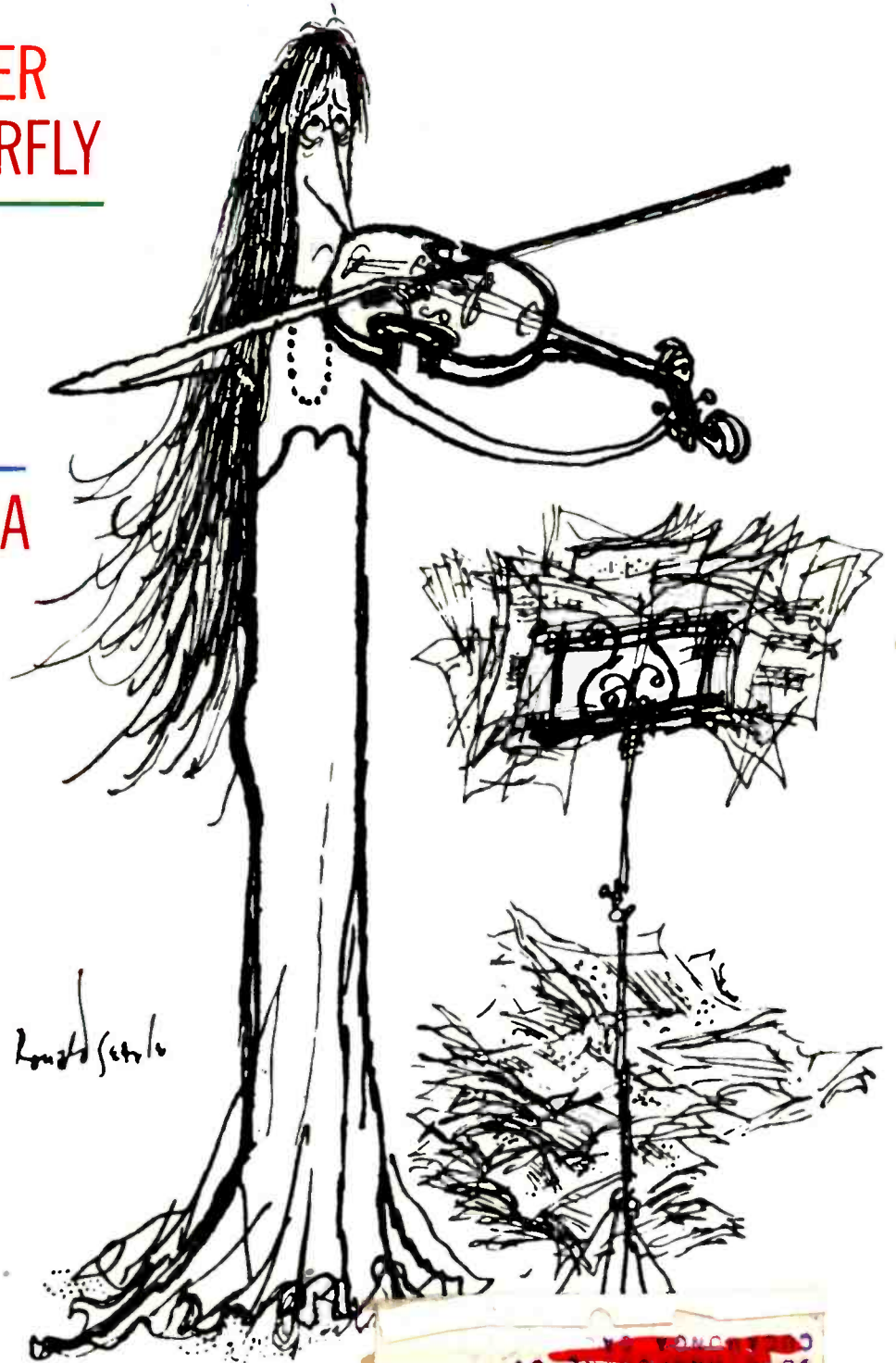
FEBRUARY 1963 • 50 CENTS

THE ROMAN SUMMER  
OF MADAMA BUTTERFLY

LAB TEST OF  
STEREO TUNERS:  
PART TWO

GODOWSKY: BUDDHA  
OF THE KEYBOARD

RONALD SEARLE  
VIEWS MUSIC  
AND MUSICIANS



1243072A15  
R. GILLES  
9814 HAMPSHIRE ST  
CAMBRIDGE MA

Sit anywhere in the room at any distance from the tuner, press the *Tune* button on the transmitter—and the dial pointer moves left or right as you tilt the transmitter to the left or to the right. Press the *Volume* button and the volume level goes down with a left tilt, up with a right tilt. You can also turn off the tuner or turn it on again (along with the rest of the high fidelity system), without ever leaving your chair. There is not the slightest sacrifice of TUNE-O-MATIC accuracy with this mode of operation.

4. **MANUAL TUNING.** You can, if you so desire, step right up to the MF-300 and tune it by means of the conventional tuning knob. The Station Indicator light will still turn on and off with the same critical center-of-the-channel accuracy as in TUNE-O-MATIC operation, but your hand is unlikely to stop as precisely as the induction motor.

In all four modes of tuning, you can automatically bypass weak broadcasts or,

if you wish, even slightly imperfect broadcasts, simply by setting the special three-position muting switch to *Normal* or *Max.*, respectively. With the muting switch *Off*, all stations come in, regardless of signal strength.

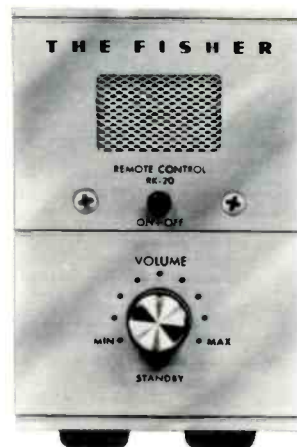
None of these highly specialized automation features should be allowed to obscure the fact that the Fisher MF-300 is also as fine a *straight* FM tuner as the present state of the art permits. The ultra-sophisticated circuitry incorporates the exclusive Fisher GOLDEN CASCODE front end, with *two* Nuvistors and *four* tuned circuits (utilizing a four-gang tuning capacitor); *five* IF stages; *five* stages of limiting (including a germanium diode dynamic limiter); plus numerous refinements associated exclusively with Fisher FM engineering. The resulting sensitivity is an amazing 1.6 microvolts (IHFM Standard) and all other specifications are equally close to the theoretical optimum figure achievable within the inherent possibilities

of present-day FM technology.

The Multiplex section features the exclusive STEREO BEACON†, a remarkable Fisher invention that gives an immediate visual indication whether an FM station is broadcasting in mono or stereo and at the same time automatically switches the tuner to mono or stereo operation by means of a totally silent silicon diode switch.

The Fisher MF-300 is a tuner you must see and operate for a few minutes before you can fully appreciate its completely unprecedented convenience features and performance. Your Fisher dealer will be

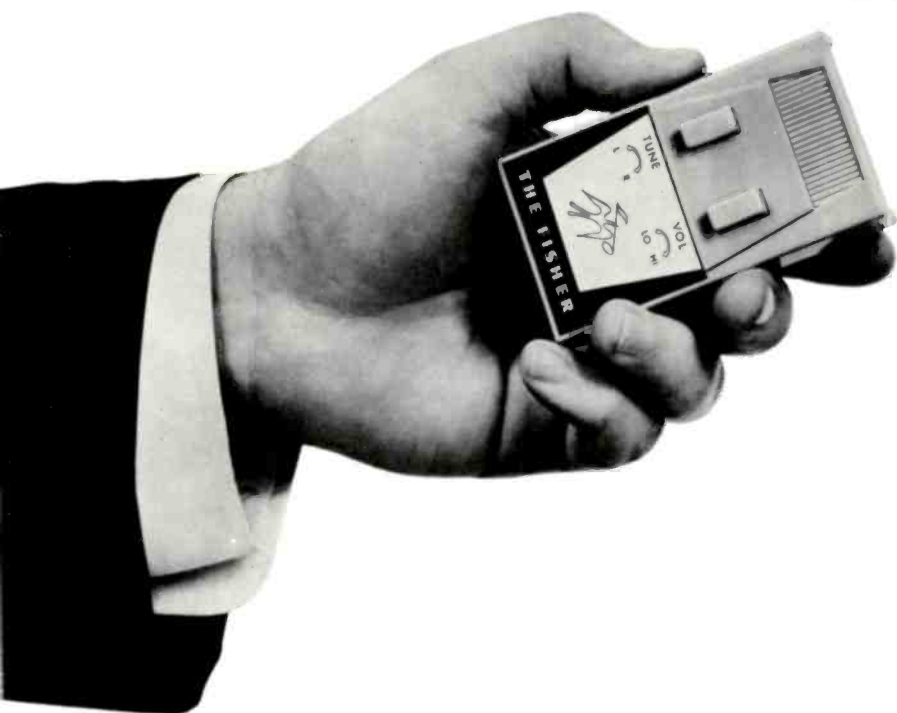
pleased to give you the opportunity. After that, you will never put any other FM tuner in the same class. Price, complete with RK-10 wired remote control, \$359.50\*. The RK-20 wireless remote control, \$129.50\*. † Pat. Pend.



THE RK-10 WIRED REMOTE CONTROL

## The new Fisher MF-300 does offer more: 100% remote control!

(Tuning, Volume, On/Off)



Yes — without touching the FM tuner or even going near it, you can now tune to dead-center-of-the-channel, vary the volume level continuously, and turn the entire high fidelity system on or off. But that's not the whole story of the most advanced FM Stereo Multiplex wide-band tuner ever offered for home use. The new Fisher MF-300 is so versatile that you can

actually tune it *four* different ways:

1. TUNE-O-MATIC PUSH-BUTTON MOTOR TUNING. There are two red buttons under the tuning dial. Push the left-hand button and the dial pointer automatically moves to the left. Push the right-hand button and the pointer moves to the right. At the nearest station's precise point of maximum signal, the dial pointer stops, the Station Indicator light turns on and the program emerges in perfect fidelity from the previously silent background. If you then still have your finger on the button, the tuning cycle is repeated and the pointer starts moving again to the next station.

The TUNE-O-MATIC mechanism is activated by a precision induction motor, which is under the automatic control of an entirely new type of signal-sensing circuit. (This Fisher-developed circuit is not to be confused with AFC. A three-way AFC switch — with *Off*, *Normal* and *Low* positions — is a *separate* feature of the MF-300.) The TUNE-O-MATIC system de-

terminates the precise tuning point on the dial with *three times greater accuracy* than the most painstaking manual tuning by an average user with the aid of a tuning meter!

2. TUNE-O-MATIC WIRED REMOTE CONTROL. The RK-10 remote control unit (see small illustration on right) is a free accessory included with each Fisher MF-300 tuner. It is in effect an extension of the TUNE-O-MATIC push buttons at the end of thirty feet of cable. Just plug in the cable and you can tune with TUNE-O-MATIC right from your favorite listening position, at a distance from the tuner.

3. TUNE-O-MATIC WIRELESS REMOTE CONTROL. The unique RK-20 transistorized remote control is an optional accessory to the MF-300. It consists of a small ultrasonic receiver, which stands next to the tuner chassis and is plugged into the TUNE-O-MATIC system, and of a hand-held ultrasonic transmitter. There are no wires or cables between these two elements. (See main illustration above.)

**FREE! \$1.00 VALUE!** The new 1963 edition of The Fisher Handbook, a lavishly illustrated 40-page reference guide, idea book and component catalogue for custom stereo.



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NORMAL  
OFF • MAX



MUTING



TUNE-O-MATIC

NORMAL  
OFF • MAX



APC

NORMAL  
NC OFF • LOCAL



ANTENNA

What should a good turntable do? Easy to put into words... move the record at the exact specified speed, without variation, and without inducing distortion. Here's how the Empire Troubador turntable achieves that goal: • Empire 208 belt-driven 3-speed "silent" turntable • There are only two moving parts in the 208, the motor and the turntable platter—precise bearing tolerances in those parts • Each motor and each turntable are individually adjusted to perfect dynamic balance • Complete rumble isolation is provided by the motor suspension, flexible belt drive and the resilient nylon "seat" which supports and cushions the thrust of the main bearing • Total vibration limited to less than 1/1,000,000th of an inch • 3 speeds, 33 1/3, 45, 78 rpm • Constant speed, heavy duty hysteresis-synchronous motor operates independent of variations in current fluctuation • Continuous flexible belt—perfectly ground to constant thickness  $\pm .0001$  inch, couples turntable directly to the motor pulley—no intermediate idlers • Acoustic isolation motor suspension • Fine speed control • Push button power control with on-off light • Optimum distribution of turntable mass; 6 pound heavy machined aluminum, individually balanced to precise concentricity • Machined heavy aluminum base plate • Safety suspension rubber mat • Retractable 45 rpm adapter • Rumble better than  $-65$  db • Wow and flutter less than .05% • Satin-chrome or satin-gold finish turntable, \$110. (slightly higher west of the Rockies) • Handsome walnut base for 208 turntable, \$15. • The "American Record Guide" (Larry Zide column) says of the Empire Troubador turntable: "I found speed variations—that is, flutter and wow—to be inaudible... vibration was extremely low... rumble figures have not been bettered by any turntable I have tested... the heavy turntable is driven via a belt by a synchronous motor, thus assuring the user of constant speed, regardless of minor line variations" • Don Hambly, station manager of KRE AM/FM, Berkeley, Calif. said: "We have long realized that belt driven tables would be the best to use, but had not been impressed with those on the market... the Empire tables, however, have all the basic requirements of design and simplicity of operation and maintenance that we have sought" • "Audio" magazine's "Equipment Profile" of the 208 said: "A massive turntable with precise performance... individually balanced... we tried to induce acoustic feedback by placing the turntable on top of our large speaker system and turning up the gain: we were unsuccessful" • (Still with us?) • "High Fidelity" magazine said of the 208: "Bold appearance which suggests massive and reliable construction—an impression which is quite borne out by its performance tests... the various pieces of the turntable are carefully machined aluminum castings, thick enough to provide extreme rigidity... finely machined shaft... wow and flutter, with the 'Troubador', were completely undetectable by ear... rumble also was completely inaudible, even at high listening levels... the hum field above the platter was completely negligible... starting torque was good... speed accuracy very good" • What should a good arm do? It should hold the cartridge in place as the stylus follows the record in the groove... without detracting from the performance of the cartridge • Here's how the Empire 980 Arm achieves this objective: • Better dynamic balance achieved by locating the pivot points at the precise center of the arm's mass—equal mass on both sides of axis. Once in balance in one plane it is balanced in all planes. This permits the 980 arm to track at lowest levels, gives it its rock-like stability that will allow perfect tracking at any angle—even upside down • Lowest inertia achieved by critically calculated distribution of arm mass • Maximum compliance means it yields to the slightest impulse, responds and moves effortlessly, even with a tilted table, a badly warped record, or with the turntable turning upside down • Precision ball bearing suspensions—both the vertical and lateral pivot bearings of the 980 are suspended in precision steel-ball races, precision manufactured to instrument tolerances... vertical and lateral friction are both virtually unmeasurable, permitting high compliance and minimum hysteresis • Lowest fundamental resonance frequency: 6 cps (the lowest ever achieved in any arm), achieved by increasing the rigidity of the arm structure through weight distribution, and by making the cartridge shell an integral part of the arm • 5 wire circuit eliminates ground loops, hence eliminates the hum that ground loops induce • Easy plug-in installation... no wiring or soldering necessary • Self-latching arm rest... a slight push downward on the arm tube latches the arm in position. (Score yourself a fairly serious music lover) • Precise stylus force adjustment... calibrated knob dials any stylus force from 0 to 8 grams with an accuracy of 0.1 gram • Arm offset angle:  $23.8^\circ$  • Satin chrome or satin gold finish, \$50. • Lowest tracking force possible, because of extreme compliance and low inertia • Counterweight zero balance adjustment for any cartridge from 2-25 grams • Maximum tracking error  $\pm .650^\circ$  • No acoustic feedback • Exact cartridge positioning, quick-release bracket-mount secures cartridge to arm shell. Stylus is aligned with front edge of cartridge mounting plate for exact overhang dimension • Dyna Lift (Patent Pending) lifts arm from record at play out • "High Fidelity" magazine's equipment report said: "The spring-loaded 12-inch 980 Arm moves exceptionally freely about its pivot points, indicating very well-made bearings" • "American Record Guide" (Larry Zide column) said: "One of the best available... substantial reduction in vertical mass... a cartridge of any dimensions can be aligned in the head for minimum tracking error... calibration is extremely accurate... Dyna Lift most useful... lateral and vertical friction is exceptionally low... exceptionally stable... steady even with shaky floors..." • "Audio" magazine's equipment profile said: "Much thicker walled tubing in the arm to reduce the fundamental resonant frequency, which is now below the lower limit of our test record" • (This settles it, score yourself a dedicated music-loving audiophile for reading this far) • What should a good cartridge do? It should translate mechanical energy into electrical energy without introducing distortion. And for maximum life of the stylus and your records (not to mention reduced distortion) it should perform this function at as slight a stylus force as possible • Here's how the Empire 880p cartridge achieves these objectives: • Lowest dynamic mass, less than  $.5 \times 10^{-3}$  grams • Highest compliance,  $30 \times 10^{-6}$  cm/dyne... Lower dynamic mass and higher compliance than any other cartridge made—eliminates distortion and makes possible many of the cartridge's other accomplishments • Performance range 6 to 30,000 cps, well beyond the range of human hearing • Channel separation more than 30 db—greater separation than any other cartridge means greater enjoyment of stereophonic sound • Tracking force as low as  $\frac{1}{4}$  gram—lowest in the industry—at such low tracking force, the 880p not only eliminates record wear, but also eliminates distortion • Longest possible cartridge life insured by lightness of stylus and the low dynamic mass of the magnetic element. It's the last cartridge you're ever likely to buy • The amazing "Dyna-Life" Stylus (Patent Pending)—ultra-sophisticated hand-polished .6 mil diamond—world's lightest • Complete freedom from hum pickup: the Empire 880p incorporates a complete mu-metal shield to prevent stray hum in the cartridge • Fully compatible for stereo or mono • "Moving Magnet" principle • Balanced high output, 10 millivolts per channel  $\pm \frac{1}{4}$  db, etc. • Perfectly translates and responds to the intricate movements of the record groove • Stylus inertia approaches the irreducible minimum • Smooth, wide response • Inspected at each phase of its manufacture • Faithfully responds, instantly, effortlessly, favoring neither one wall nor the other • Empire 880p, \$47.50 • Natural performance • The Empire 880p is so new, the country's hi fi magazines have not had an opportunity to test and publish their opinions... in the meantime, here's what a happy new owner of the 880p wrote us recently: "Most musical, noise non-existent, the sound is transparent, spacious, airy, exceptionally musical, violins sound like violins not cellos or steel wires, in a class by itself" • The Empire 880p is the cartridge that renders every other cartridge on the market today obsolete • If you've read this far you are by all means a music lover most seriously interested in highest quality record playback equipment. Above you have read a "few" of the reasons why we believe the Empire Troubador is for you. You've got the facts about the Empire 208 turntable, the Empire 980 Arm, and the Empire 880p Cartridge. But what about the integration of these three components? Every Empire component was designed and built for maximum integration with the Troubador system... no other manufacturer makes all three. • "High Fidelity" magazine said: "A precision-engineered product of the highest quality... in sum, the parts of the 'Troubador'—taken separately—stand up as first-rate audio components. Taken together, they form one of the finest and handsomest record players available" • "Audio" magazine said: "Precise in appearance and performance... as a system, the 'Troubador' Model 398 is not inexpensive [\$222.50 including base], but it just reaffirms something we all know: higher quality means higher costs. The Model 398 is an excellent buy for those who want the quality" • To you determined readers we can only say that we rest our case. (sigh... now you don't have to write for our brochure... you've just read it).

## Here are a few of the reasons why the EMPIRE TROUBADOR is called the "World's Most Perfect Record Playback System"



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HIFI/STEREO REVIEW

# HiFi / Stereo review

## THE MUSIC

- 26** THE CAPTIVE COMPOSER  
*Personal experiences behind the Iron Curtain* . . . . . ANDRZEJ PANUFNIK
- 37** THE BASIC REPERTOIRE  
*Schumann's "Spring" Symphony* . . . . . MARTIN BOOKSPAN
- 45** JAZZ & RACE  
*The long road from Jim Crow to Crow Jim* . . . . . LEONARD FEATHER
- 50** THE ROMAN SUMMER OF MADAMA BUTTERFLY  
*New perspectives for an old favorite* . . . . . RICHARD MOHR
- 55** CONTEMPORARY MUSIC IN ENGLAND AND FRANCE  
*Pictorial comment by a mordant pen* . . . . . RONALD SEARLE
- 58** THE BUDDHA OF THE KEYBOARD  
*Evaluating an all-time pianistic great* . . . . . HAROLD SCHONBERG
- 67** BEST OF THE MONTH  
*Reviews of the outstanding new releases*

## THE EQUIPMENT

- 22** BEGINNERS ONLY  
*A basic approach to audio* . . . . . HANS H. FANTEL
- 41** TECHNICAL TALK  
*Lab reports on the Jensen CC-1 stereo headphone control center and the Acoustech 1 power amplifier* . . . . . JULIAN D. HIRSCH
- 62** LABORATORY TESTS OF STEREO FM TUNERS:  
PART TWO  
*Full performance details on the Dynaco FM-3A, the Heath AJW-41, the Pilot 780, the Scott 350B, and the Fisher FM-100-B* . . . . . JULIAN D. HIRSCH AND  
GLADDEN HOUCK JR.
- 66** SOUND AND THE QUERY  
*Prerequisites for hi-fi sound* . . . . . J. GORDON HOLT

## THE REVIEWS

- 73** HIFI/STEREO CLASSICS
- 95** HIFI/STEREO JAZZ
- 105** HIFI/STEREO REEL AND CARTRIDGE
- 111** HIFI/STEREO ENTERTAINMENT

## THE REGULARS

- 4** EDITORIALY SPEAKING
- 6** LETTERS
- 16** JUST LOOKING
- 120** INDEX OF ADVERTISERS

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## EDITORIALLY SPEAKING

by FURMAN HEBB

SOME WEEKS ago I was talking to Edgar Villchur of Acoustic Research about the live-*vs.*-recorded concert his company had just co-sponsored (with Dynaco). He mentioned that the program had been so successful that even he had at times been unable to distinguish between the live and recorded parts of the demonstration. I couldn't resist the opportunity to play devil's advocate, so I reminded Mr. Villchur of the many similar demonstrations that were held in the 1910's. Contemporary accounts state that the audiences of the times (when a record had a frequency range roughly from 300 to 3,000 cps) could not tell the difference between, for example, the live voice and the recorded voice of the singer who was participating in the demonstration. My reminder to Mr. Villchur was a playful dig, meant to suggest that if audiences of fifty years ago could hypnotize themselves into hearing things they didn't hear, then perhaps modern audiences were also capable of deluding themselves.

Mr. Villchur countered with a story about the early days of the talking machine in France. It seemed that Frenchmen, having been exposed for decades to ingenious mechanical music-makers of various kinds, could bring themselves to believe that a machine could be made to talk intelligibly. But they were not prepared to accept the fact that a machine could speak with a perfect Parisian accent; this to them was an impossibility and hence a fraud.

This story was a clue to an explanation of the bafflingly successful (to us) live-*vs.*-recorded demonstrations of a half-century ago. Audiences must have listened *differently*—with a different frame of reference. They considered the phonograph simply as another mechanical music-maker—after all, they even called it the "talking machine." With this in mind, when these early audiences said they could not tell the real from the reproduced voice, did they not mean, more precisely, that they did not doubt that the voice from the machine was the same voice as that of the person who recorded it? And this is obviously a judgment involving identity, not fidelity.

This is to my satisfaction, at least, an acceptable answer to a question that has been buzzing in the back of my head for years. If you have a better explanation, I would enjoy hearing it.

\*\*\*\*\*

Coming Next Month In HiFi/STEREO REVIEW

### FOURTH ANNUAL TAPE-RECORDER ISSUE

Complete Listing of 1963 Stereo Recorders

The Essentials of a Stereo Tape Library

What to Look For in a Tape Recorder

How to Choose a Recording Tape

Prospects for Prerecorded Tape

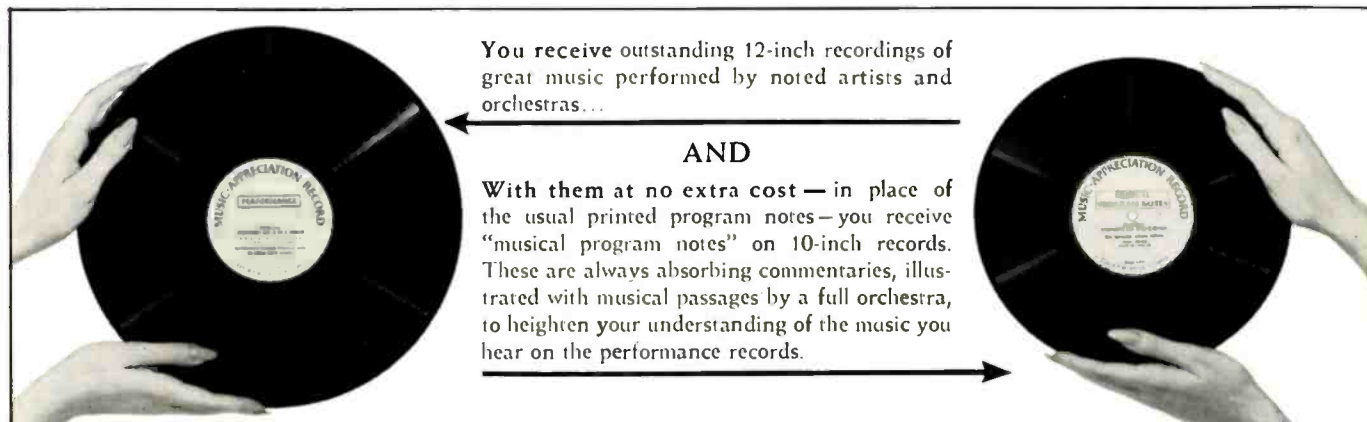
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 <p><i>Stravinsky's</i> FIREBIRD SUITE <i>Schumann's</i> FOURTH SYMPHONY George Szell conducting (a dual selection on one record)</p>	 <p><i>Berlioz'</i> SYMPHONIE FANTASTIQUE Sir Eugene Goossens conducting the London Symphony Orchestra</p>
 <p><i>Beethoven's</i> FIFTH SYMPHONY Sir Adrian Boult conducting the Philharmonic Promenade Orchestra of London</p>	 <p><i>Brahms'</i> THIRD SYMPHONY Leopold Stokowski conducting the Houston Symphony Orchestra</p>

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# LETTERS TO THE EDITOR

## Pre-Telstar Jam Session

● Leonard Feather's excellent "Essentials of a Jazz Record Library" in your October issue omitted an important item, probably because Mr. Feather himself recorded it. "One World Jazz" on the Columbia label is, I believe, the first and only jam session in which the participants were thousands of miles apart. By means of multiple recording, seven musicians in New York, four in Paris, three in London, and one in Stockholm were able to collaborate. Among those exhilaratingly audible but not present are France's Martial Solal and Stéphane Grappely, Scotland's George Chisholm, and Britain's Ronnie Ross, heard over tracks cut in New York by Clark Terry, J. J. Johnson, Ben Webster, Hank Jones, Kenny Burrell, Jo Jones, and George Duvivier. The highlight is *Cotton Tail*, in which New York soloists on the left channel swap four-bar exchanges with London or Paris musicians on the right. The result is inspired performances by musicians who are normally unable to play together.

ORIN MACGREGOR  
Honolulu, Hawaii

## Vienna's Waltz

● Robert Clifford Harrison's charmingly written account of "The Triumph of the Viennese Waltz" (November, 1962) is indeed a tribute to the viability of this wonderful dance. Any music to survive the Boston performance described by Mr. Harrison (cannons and all) must be well-nigh indestructible.

I gathered further evidence of this during a recent trip to Vienna. In the home city of the waltz, where in recent years have been heard German marches, Russian kazatzki, and American rock-and-roll, the waltz has emerged unscathed. During last year's Carnival it was being danced everywhere in the city, thus helping to sustain the great Viennese illusion that time does not pass in Vienna.

HERBERT SCUMIED  
New York, N.Y.

## Stravinskian Omission

● Among the plethora of Stravinsky records released in observance of the composer's eightieth birthday I have looked in vain for what I regard as one of his greatest works, *Orpheus*. This ballet, premiered at the New York City Center in 1948, has always seemed to me unique among Stravinsky compositions. Other works of Stravinsky usually constitute a kind of lawyer's brief for a set of passing notions, expertly arrayed arguments for a given point of view, often persuasive by brilliance of presentation rather than

by intrinsic merit. Thus we may regard *The Firebird*, *Le Sacre*, *L'Histoire du soldat*, *Les Noces*, the *Symphony of Psalms*, and such later works as *Agon* and *Threni* as statements of principles for successive causes embraced by their creator. But in *Orpheus* we get something more than the composer's preoccupations of the moment, for the score combines the lyricism of the young Stravinsky with the austere formal discipline of the matured composer. Here, in sum, we have a work reflecting the whole man—a creative fulfillment that Stravinsky has either deliberately avoided or failed to achieve in other works.

With *Orpheus* still one of the New York City Ballet's most enduring and popular productions, it is hard to understand why no hard-scratching artist-and-repertoire man has come up with a new recording of the work. The only existing recording, made under Stravinsky's own direction for RCA Victor circa 1950, was withdrawn when Stravinsky went over to the enemy camp and signed with Columbia. By reissuing that recording as a special commemorative release, RCA could catch the boat that Columbia has missed.

AUGUST ISCHLER  
Chapel Hill, N.C.

## Prokofiev's Paradox

● I feel much indebted to Frederic Grunfeld's article "Prokofiev: The Puzzling Prodigal" (November, 1962), for throwing new light on one of the most enigmatic composers.

I have often wondered how Prokofiev, who had endured so much tragic political harassment, could produce such cheerful and likable music as *Lieutenant Kijé* and *Peter and the Wolf*. The curiously child-like mood of some of Prokofiev's later works (notable also in the Seventh Symphony) suggests that it may have been a form of psychological regression—a withdrawal into the simpler emotional patterns of childhood in the face of the oppression of an authoritarian society.

In retrospect, it seems curious that a composer who began as a musical innovator should be remembered chiefly for works notable for melodic invention and lyricism, precisely the qualities lacking in most modern music. That this man with his rare gift for writing easily accessible music should have been ostracized for "formalistic distortions and antidemocratic tendencies" is truly a tragic paradox.

Still another question emerges from the article: it is all very well for us to feel righteous and indignant at the brand-

(Continued on page 12)



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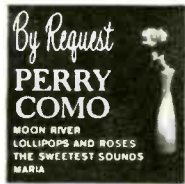


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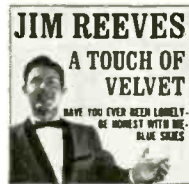
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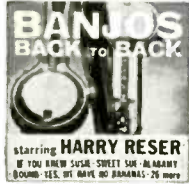
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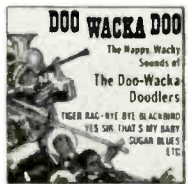
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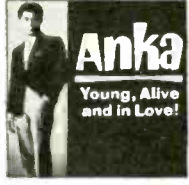
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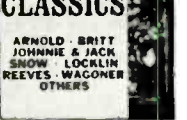
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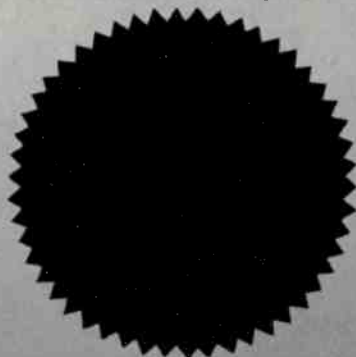
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(Continued from page 6)

ing of Prokofiev by the repressive forces of the Soviet state. But when American critics labeled him "a musical agitator" "waving the red flag of anarchy" were they any fairer?

H. M. COLEMAN  
Cambridge, Mass.

### Record Quality

● May I express my thanks to Mr. Hebb for his editorial in the November issue on the stridency in certain recent recordings. It was something of a revelation to learn tonal harshness was deliberately engineered into some discs because "this was how the public wanted records to sound."

Mr. Hebb's advice to the record companies to forget about what the public is supposed to want and just give us the best records they know how to make is sound, and, let's hope, effective. However, I really doubt if anything but a marked drop-off in sales will have much influence in correcting the practice of making records with boosted mid-range, exaggerated highs, and insufficient bass.

WADE BEEBE  
Novato, Calif.

● Mr. Hebb's editorial on record stridency leads me to despair for the future of true high fidelity. The deterioration of quality on many records nowadays is the inevitable result of the slackening standards of the art in all phases, from equipment manufacture to the dulled sensibilities of the audio fan himself.

The record companies cannot be condemned for producing records that sound better on inferior rigs than on superior equipment. They are producing the greatest good for the greatest number of record buyers. I have little sympathy for the passive audio fan who believes that someone else should make things easier for him. The RIAA curve does not have the status of a commandment; it can be changed (indeed, it seems to have been) at any time. The true high-fidelity fan is prepared for that contingency; the casual purchaser is not.

To me, the challenge of high fidelity is to be able to reproduce the most realistic sound possible from any record, tape, or broadcast. I cannot demand the economically impossible from any media, but I can strive for perfection in my own equipment. I do not believe we will ever be able to treat high fidelity merely as a parade of new equipment and records. It will always be a constant fight to keep the bad from driving out the good, and the first goal is to sharpen our own sensibilities to the point where we can recognize and condemn mediocrity in every area, not just in records, tapes, or radio programs.

WALTER M. CULKOWSKI  
Oak Ridge, Tenn.

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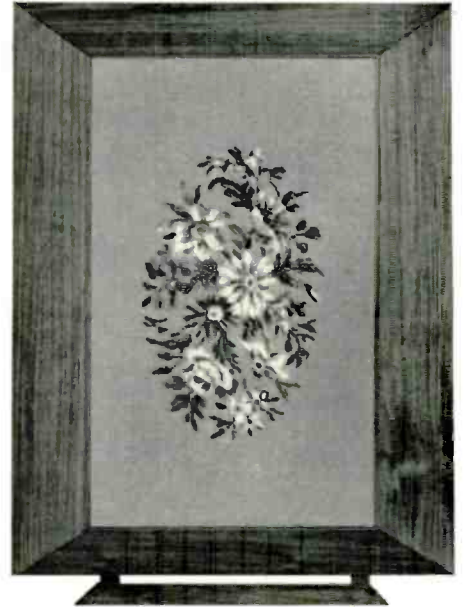
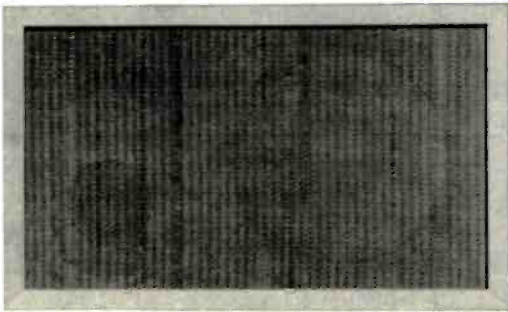
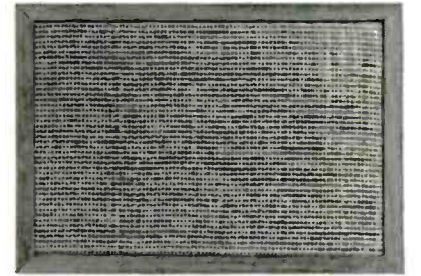
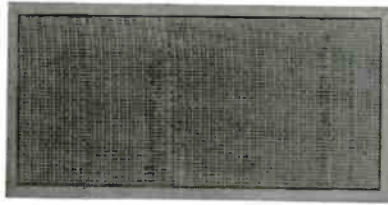
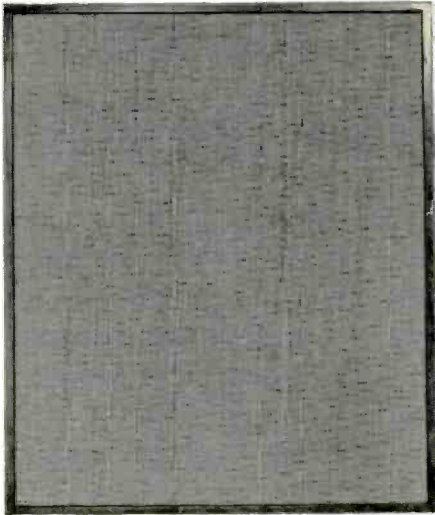
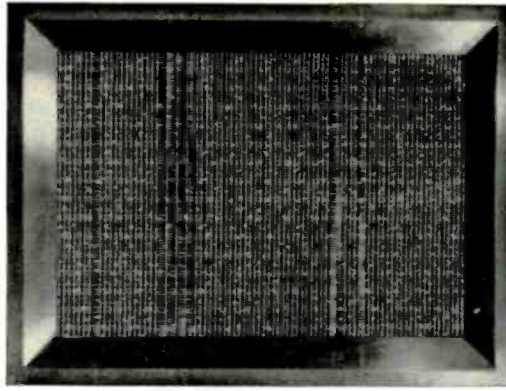
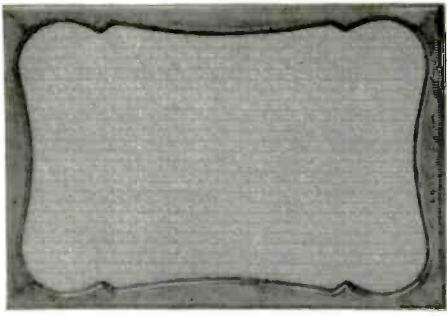
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**ALL RECORDS 100% GUARANTEED FACTORY FRESH**

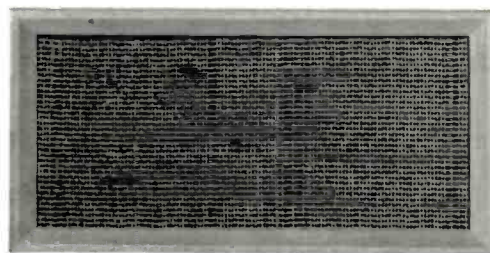
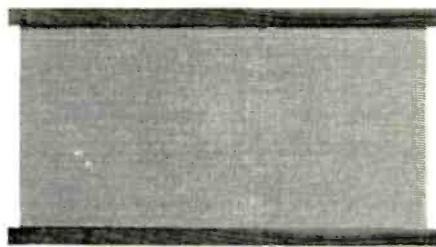
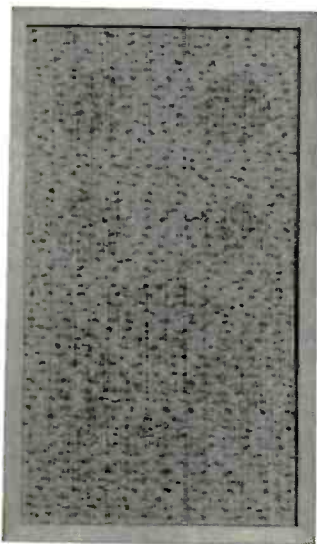
*Universal Record Club*

BOX 1111X, MOUNTAINSIDE, NEW JERSEY



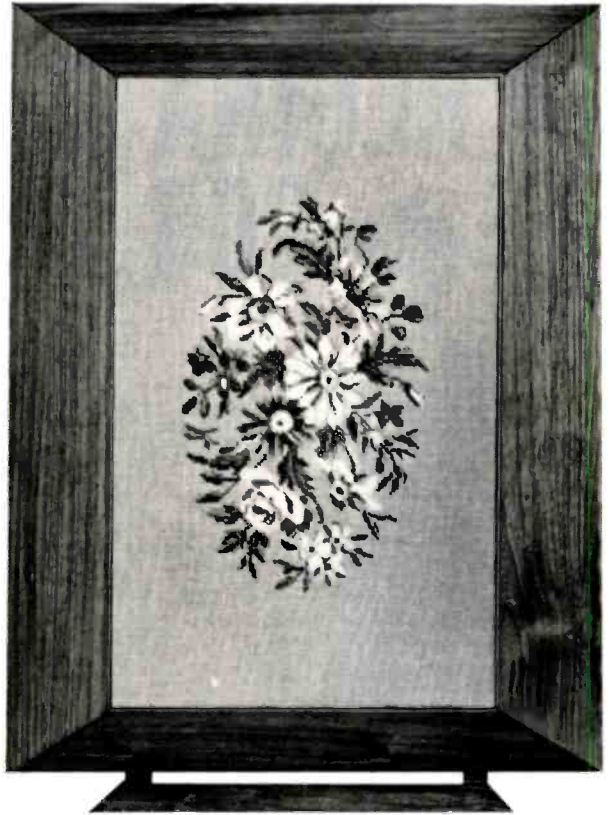


***In the jungle of compact speakers...***





Visually, with its exclusive hand-embroidered petit-point or neo-classic art grille fabrics, the ultra-thin University Syl-O-Ette is unique. Acoustically, it is no less unique. There's no compromise in bass, mid-range or highs merely to save space. University engineers have equalized the "missing inches" of enclosure space. For example, the woofer is made of a special-density material, viscous-damped at the forward edge to prevent cone breakup and other spurious resonances which you hear as harsh, strident sounds in most compact systems. The crossover is at 500 cps—an exclusive in ultra-thin



***only one stands out—Syl-O-Ette\****

systems! Result: every speaker in the system handles the specific frequencies for which it was designed. Ducted port enclosure relieves air pressure, creates high efficiency (a 10-watt amplifier can drive it) and removes the major cause of muddy bass. It is a magnificent objet d'art on your walls or free standing on its handsome base. Art-frame cabinetry in oiled walnut—23" x 29" x 4" thin. With Neo-Classic or Cane grilles, \$99.95. With Petit-Point (above), \$109.95. Write for free brochure: **University Loudspeakers,** Dept. D-2, 80 South Kensico Ave. White Plains, N.Y.



\*Pat. applied for

**UNIVERSITY  
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U-6

Now! Enjoy a slim-line speaker system that sounds as good as it looks! The new E-V Regina 200 with component-quality speakers expressly created to meet the challenge of ultra-thin cabinetry!

Regina excellence is based on a brand-new 10" woofer and a years-ahead 5" tweeter. Speaker features include an extra-heavy ceramic magnet, edgewise-wound voice coils and unique suspension systems plus traditional E-V craftsmanship.

The Regina 200 is honestly rated at 50 to 15,000 cps frequency response with plenty of efficiency for any stereo amplifier. All this from a system just 5-5/8" deep, 24-3/8" high and 16-3/8" wide! Complete with handy treble balance control, the Regina 200 costs just \$89.50 in oiled walnut finish.

Solve your stereo speaker placement problems with the new E-V Regina 200, today!

**THE BIGGEST SOUND  
IN SLIM-LINES!**



**REGINA  
200**



**ELECTRO-VOICE, INC.**  
Consumer Products Division  
Dept. 234F, Buchanan, Michigan

**Electro-Voice**

CIRCLE NO. 22 ON READER SERVICE CARD

## JUST LOOKING

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



● **Agfa** offers a handy tape-editing kit containing three 80-foot rolls of red, green, and white leader tape and a 33-foot roll of splicing tape. The kit includes a small pair of scissors, and a 1/4-inch groove is on the box to allow tape ends to be lined up for splicing. The various tape rolls are also available separately. Price: \$3.95.

circle 180 on reader service card

● **Knight** presents a transistorized amplifier kit, the KG-320, rated at 16 watts (1HFM) per channel with frequency response from 25 to 18,000 cps  $\pm$  1 db at rated output, 1 per cent harmonic distortion, and hum and noise—77 db. Channel separation is 35 db, and the output impedance matches 8- or 16-ohm loads. A thermal feedback circuit protects transistors from overloads and assures stability of operation. Printed-circuit construction simplifies kit assembly. Dimensions: 10 x 2 3/4 x 8 1/2 inches. Price: \$59.95 (walnut case \$9.95, grey metal case \$4.95).

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● **Lafayette** introduces a stereo amplifier, the LA-224WX, that delivers 12 watts per channel at less than 1 per cent harmonic distortion. Frequency response is from 20 to 100,000 cps  $\pm$  1 db at 1 watt; hum and noise are -56 db on the magnetic-phono input and -73 db on the tuner input.

Controls include input and mode selectors, separate treble and bass controls for



each channel, and concentric volume controls by which stereo balance is adjusted. Also provided are phase-reverse and impedance-selector switches, a speaker-headphone selector, and a headphone jack, and an a.c. convenience outlet. Dimensions: 12 7/8 x 5 1/8 x 8 1/2 inches. Price: \$49.95.

circle 182 on reader service card

● **Norelco's** new Continental 401 four-track stereo tape recorder is completely transistorized and, in addition to the three standard speeds of 7 1/2, 3 3/4, and 1 7/8 ips, it has an extra-slow speed of 15/16 ips that permits up to 32 hours of

recording on a standard 7-inch reel. Thanks to a magnetic head with a 0.0001-inch gap width, frequency response is from 60 to 4,500 cps even at this slow speed. At standard speeds, the frequency response is from 60 to 16,000 cps at 7 1/2 ips, 60 to 14,000 ips at 3 3/4 ips, and 60 to 10,000 cps at 1 7/8 ips, each  $\pm$  3 db. Signal-to-noise ratio is better than 48 db, and wow and flutter are less than 0.14 per cent rms at 7 1/2 ips.

The Continental 401 has self-contained playback facilities, one of the speakers



being located in the removable cover. Outputs are provided for external loudspeakers or for playback through external amplifiers. There is also a stereo headphone jack for monitoring.

Tape motion is controlled by keyboard switches, and a pause key permits accurate cueing and can also be optionally controlled through a foot pedal. There are also facilities for intermixing three different inputs and for making sound-on-sound recording. A dynamic dual-element stereo microphone comes with the recorder. Dimensions: 18 x 15 x 10 inches. Weight: 38 lbs. Price: \$399.50.

circle 183 on reader service card

● **RCA** offers a record changer, the Studiomatic 12B100, which intermixes 7-, 10-, and 12-inch records. A larger center spindle is optionally available for playing 45-rpm 7-inch discs.

After the last record is played, the unit shuts off automatically and disengages the idler wheel of the turntable drive to prevent the formation of flat spots. There is also a provision for automatic amplifier shut-off.

The changer is equipped with a ceramic stereo cartridge with a shift for selecting the appropriate stylus for either microgroove or 78-rpm discs. The cartridge has an output of 0.25 volts per channel and an impedance of 3.3 megohm. Power and audio cables are furnished with the changer and attach to mating connectors on the motor board.

circle 184 on reader service card  
(Continued on page 18)



# The finest FM Stereo Tuner ever built for the home

says Martin Gersten, chief engineer of WNCN, The Concert Network

Mr. Gersten talks from experience—both as an FM broadcaster and as a high-fidelity authority and enthusiast. And in all his experience he has never heard an FM stereo tuner that compares with the PIlOT 780.



He first heard the PIlOT 780 in September, 1962, at the New York High Fidelity Show.

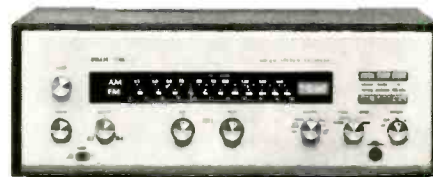
He says: "The Concert Network station in New York City, WNCN, 104.3, was broadcasting music and interviews with manufacturers and dealers directly from the Show. We tried to monitor our station on several FM tuners. None of them, including the most expensive ones, could produce a satisfactory signal, that is, until we walked into the PIlOT exhibit and tried the 780. The exceptionally clear, noise-free signal it produced was a revelation. Subsequent tests convinced me that this was the finest FM Stereo tuner ever built for the home. Today, I use this tuner in my home and, as far as I am concerned, it is in a class by itself."

The fact that the PIlOT 780 outperforms all other tuners is no accident. Its 4 IF stages and sophisticated circuitry produce an FM Stereo performance matched only by professional broadcast monitor tuners costing hundreds of dollars more... FM sensitivity: 1.8 uv; harmonic distortion at 100% modulation: 0.2%; capture ratio: 1 db; selectivity: 44 db. Its unique signal-sampling Multiplex circuit assures



at least 30 db channel separation. Its automatic FM stereo indicator takes all the guesswork out of finding stereo broadcasts. And its flywheel control construction, in conjunction with its tuning meter, assures easy, accurate tuning. At \$199.50 (less enclosure), the PIlOT 780 is the greatest value on the high-fidelity market today.

The PIlOT 248B, companion to the 780, is a 74-watt Integrated Stereo Amplifier with a frequency response ( $\pm 1$  db) of 5-50,000 cps and only 0.1% harmonic distortion (IHFM). Given an excellent rating by HiFi/Stereo Review, the 248B features outputs for tape and headphones, 7 pairs of inputs and a total of 13 front and back controls and switches. Price (less enclosure): \$269.50.



For those who desire the finest receiver ever built for the home, there is no substitute for the PIlOT 746, a 60-watt FM Multiplex-AM Stereo Receiver which includes many of the features of the two units mentioned above, including 8 inputs and 14 controls for complete stereo and monaural flexibility. Price (less enclosure): \$399.50. For more information, hear them at your PIlOT dealer, or write:



PILOT RADIO CORPORATION, 37-24 36TH STREET, LONG ISLAND CITY 1, NEW YORK

*from  
the professional  
viewpoint*



## *Magnecord Ranks Highest*

Above the sound and fury of the market place, one tape recorder is outstanding. And that tape recorder is Magnecord, for years the choice of professionals.

The incomparability of the Magnecord 728-748 Series (pictured above) deserves the consideration of those who demand the ultimate in audio tape recording, including Stereo, of course! With a Magnecord you, too, will add the **professional touch** to sound.

*for additional information write:*



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P. O. BOX 7509 / TULSA 35, OKLAHOMA

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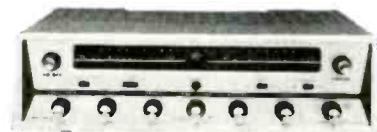
*(Continued from page 16)*

● **Shure** augments its line of microphones with the low-cost Versadyne, a dynamic microphone with frequency response from 40 to 15,000 cps. The microphone can be used on a stand, as a hand microphone, or in a lavalier holder. It is unaffected by temperature and humidity variations and has a built-in on-off switch. The Versadyne is available in both high- and low-impedance models. On the high-impedance model (575S)



the signal-to-noise ratio is -58 db, on the low-impedance model (575SB) it is -62 db. Dimensions: 4¾ inches long x 1¼ inches diameter. Price: \$24.00 (Model 575S); \$21.00 (Model 575SB).  
**circle 185 on reader service card**

● **Transwave**, a Canadian firm, enters the U.S. market with their Model TW-50, a stereo AM-FM tuner-amplifier combination with an output of 16 watts music power per channel at less than 1 per cent distortion, frequency response from 18 to 22,000 cps ± 1db at full output, and hum and noise -75 db. FM sensitivity is



3 microvolts (IHFM) and separation on FM stereocasts is 40 db at 1,000 cps.

A dual tuning indicator registers both signal strength and center-of-channel tuning. Stereo FM signals are automatically indicated. A headphone jack and a center-channel output are provided. Dimensions: 18¾ x 13½ x 5⅝ inches. Price: \$249.50.  
**circle 186 on reader service card**

● **University's Companion II** is a 3-speaker system employing a 10-inch woofer, a 3-inch mid-range driver, and a 3½-inch tweeter. The over-all frequency response is from 35 to 18,000 cps. The system is quite efficient, requiring only ten watts amplifier output, and it will handle up to 30 watts integrated program material. The Companion II has a tweeter-level control and operates at impedances from 8 to 16 ohms. Dimensions: 24 x 13½ x 11½ inches. Price: \$79.50 (walnut), \$69.50 (unfinished).  
**circle 187 on reader service card**

HIFI/STEREO REVIEW



# SPECIAL OFFER

FROM COMMAND RECORDS

## Your Choice Of Two Special Edition Command Stereo Samplers

Command Records has just released two special-edition sampler albums to acquaint you with the best of Command albums . . . both popular and classical.

These magnificent albums will open your eyes to the broad scope and magnitude of Command recordings . . . will reveal to you the unparalleled technical advances Command engineers have achieved in master-recording on tape and on 35 mm magnetic film.

Here is your opportunity to savor the full range of Command artistry. The POPULAR SAMPLER contains 12 of the most exciting selections from 12 different Command Popular Albums. The CLASSIC SAMPLER contains 8 magnificent selections from 8 different Command Classical Albums.

Unlike many sampler albums, these Command Albums were created to give you full, uninterrupted musical pleasure. There is no sales message . . . no talk. The musical selections in the Popular Album are complete — not excerpts! In the Classical Album, great care was taken to select complete movements for your greatest possible enjoyment.

The musical content and the quality of the vinyl pressings are representative of the best of Command. No expense has been spared to make certain that these albums reflect the integrity and leadership that Command enjoys today.

Command sincerely believes that you will consider these albums among the finest and most enjoyable in your entire record collection.

### THESE ALBUMS NOT AVAILABLE IN STORES

To obtain your Command Sampler albums, order direct by mailing convenient coupon to the right. You may select either the Popular Album or the Classical Album for only \$2.98 each. (Command Stereo albums are normally list-priced at \$5.98).

If you wish, you can take advantage of an additional saving by ordering both albums for only \$5.00. Your albums will be shipped postpaid — Command pays all postage and handling. And, you may order as many albums as you wish. But don't delay . . . mail your order today.

**FREE Command Catalog.** You will automatically receive the latest Command Catalog with your order. This color catalog not only contains the complete list of all Command albums both popular and classical available at your dealer, but also a detailed explanation of Command's latest technical advances.

 World leader in recorded sound  
**Command RECORDS**  
1501 Broadway, New York 36, N. Y.



THE BEST OF 12  
DIFFERENT COMMAND  
POPULAR ALBUMS



THE BEST OF 8  
DIFFERENT COMMAND  
CLASSICAL ALBUMS

## POPULAR SAMPLER

12 Complete Selections from  
12 Different Popular Command Albums

- **HEAT WAVE**  
(Stereo 35/mm)
- **MOON RIVER**  
(Great Themes from Hit Films)
- **FINALE FROM CAROUSEL**  
(Carousel)  
Alfred Drake, Roberta Peters
- **CHEEK TO CHEEK**  
(Enoch Light and his Orchestra at Carnegie Hall play Irving Berlin)
- **GUITAR ESPANOL**  
(Spanish Guitar)  
Tony Mottola
- **LOVE FOR SALE**  
(The Big Band's back in town)
- **VIENI VIENI**  
(Rome Revisited)
- **FORTY-SECOND STREET**  
(Off Beat Percussion)
- **I'M OVER HERE**  
(Something Wonderful)  
Ray Charles Singers
- **CLOSE YOUR EYES**  
(The Persuasive Trombone of Urbie Green)
- **THE CRY OF THE WILD GOOSE**  
(Strange Interlude)
- **NINA**  
(Roman Guitar)

## CLASSIC SAMPLER

8 Selections from the Following 8 Command Classics

- WAGNER** — Der Ring Des Nibelungen — The Ride of the Valkyries. Steinberg . . . Pittsburgh Symph. Orch.
- BRAHMS** — Symphony No. 2 in D Op. 73, 3rd Movement. Steinberg . . . Pittsburgh Symph. Orch.
- BERLIOZ** — Symphonie Fantastique Op. 14 — March to the Gallows. Vandernoot . . . National Symph. Orch. (Paris).
- BEETHOVEN** — Symphony No. 4 in B Flat Op. 60, 4th Movement. Steinberg . . . Pittsburgh Symph. Orch.
- MUSSORGSKY-RAVEL** — Pictures At an Exhibition — The Great Gate at Kiev. Vandernoot . . . Conservatoire Symph. Orch. (Paris).
- RAVEL** — Rapsodie Espagnole — Malagueña. Dervaux . . . Colonne Symph. Orch. (Paris).
- SCHUBERT** — Symphony No. 3 in D, 4th Movement. Steinberg . . . Pittsburgh Symph. Orch.
- RAVEL** — Alborada Del Gracioso. Dervaux . . . Colonne Symph. Orch. (Paris).

### MAIL COUPON TODAY

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1501 Broadway, New York 36, N. Y.

Gentlemen: Please send me the Command Stereo Sampler Albums I have checked below. I understand Command pays all postage and handling costs.

QUANTITY	ALBUM	PRICE	TOTAL
<input type="checkbox"/>	POPULAR SAMPLER	@ \$2.98	_____
<input type="checkbox"/>	CLASSICAL SAMPLER	@ \$2.98	_____
<input type="checkbox"/>	SPECIAL OFFER (Both Popular & Classical)	@ \$5.00	_____

ENCLOSED IS \$ \_\_\_\_\_ (Check or Money Order)

NAME \_\_\_\_\_  
(Please Print)

ADDRESS \_\_\_\_\_

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# TWIN-PAKS: TWO FOR THE MONEY

Twin-Paks are 4-track stereo tapes, each containing the equivalent of two or more albums. That means up to 1 hour and 30 minutes of music on one reel of tape. And Twin-Paks are economical: double-album length Twin-Paks are priced from \$7.95 to \$12.95. Want some examples? Here are six best-selling stereo Twin-Pak tapes:



1. **BEETHOVEN PIANO CONCERTOS NO. 3 & 4.**  
Wilhelm Backhaus, Vienna Philharmonic.  
London K 80007—\$11.95
2. **THE ART OF THE PRIMA DONNA.**  
Joan Sutherland. London H 90035—\$12.95
3. **HONEGGER: KING DAVID (Complete)  
& MILHAUD: THE CREATION.**  
Vanguard 1651—\$11.95
4. **MUSIC FROM CAMELOT & MUSIC FROM  
CARNIVAL.** Orndel and The Starlight Symphony.  
MGM 4500—\$11.95
5. **ELLA FITZGERALD SINGS THE HAROLD  
ARLEN SONG BOOK.** Verve 254—\$11.95
6. **MOODS TWO.** 26 Selections, 15 artists.  
UST 408—\$7.95

#### STEREO SOUNDS BEST ON TAPE

If you would like to receive regular new-release information write: United Stereo Tapes, 88 Llewellyn Avenue, Bloomfield, New Jersey

CIRCLE NO. 58 ON READER SERVICE CARD



## BEGINNERS ONLY

by HANS H. FANTEL

**A**N OLD SAW that regularly cuts into the conversation of audiophiles is the remark that speaker specifications don't really tell you how a speaker sounds. Granted there is some truth in the old adage, simply because musical sound—whether from loudspeakers or musical instruments—is too complex a phenomenon to be entirely describable by physical data. But this is no reason to forswear all objective clues to loudspeaker performance. Specifications, if fully and fairly stated, give a quite trustworthy outline of a speaker's capability, from which much—though not all—can be inferred about the character of its sound.

The hi-fi specification most bandied about is frequency response, and it commonly should be interpreted with a grain of salt. But in the case of loudspeakers you had better make it about half a teaspoon. Remember that when you see a statement of frequency response like "30 to 18,000 cps" all this tells you is the top and bottom notes that the speaker can squeeze out (and, in fact, doesn't even indicate how well these notes are produced). What is much more important is the uniformity with which the speaker handles the notes between the upper and lower extremes. Every speaker has resonances that emphasize certain frequencies. Often the effect is quite subtle, and noticeable only in prolonged listening—you just find yourself getting tired of listening after about half an hour or so. This reaction, called listener fatigue, seems to be a sort of mental defense against the musical falsification produced by uneven frequency response. Conversely, a speaker may have blind spots or a tendency to suppress certain notes, which also changes the music's tonal characteristics. These factors largely determine the coloration of a given speaker and account for such diverse qualities as tonal warmth in one speaker as against brilliance in another.

To some degree, these vagaries of frequency response apply to all audio components, but in loudspeakers they are far harder to control than in electronic circuits. For, like any vibrating object, the loudspeaker has natural resonances of its own that obtrude stubbornly. To smooth out these resonances, speaker designers use various techniques, usually having to do with the choice and treatment of their cone materials, and they tend to be as closemouthed about them as a fiddlemaker is about his woods and lacquers.

What you should look for, then, is some indication not merely of the range but also of the uniformity of response. If a frequency-response curve is published for the speaker you are considering, don't be dismayed by its jagged appearance. Minor kinks in the curve are inaudible, and only deviations greater than about 5 db and extending over a relatively wide span of frequencies would be objectionable. In fact, if a loudspeaker manufacturer publishes a response curve at all, chances are he has reason to be proud of it.

Frequency response, however important to a speaker's coloration, is not the only index of performance. Much of the clarity of a loudspeaker depends on its transient response, distortion characteristics, efficiency, and directivity. These frequently overlooked factors will be the topic for next month.



## ABOUT ALL THE ATTENTION A REK-O-KUT TURNTABLE WILL EVER NEED

Fact is, it may never even need *this*.

A Rek-O-Kut turntable is built to play on and on and on . . . to give the same sound reproduction and the same rotational accuracy year after year after year.

Hundreds of Rek-O-Kut owners have told us that the only maintenance ever needed has been an occasional dusting. Most Rek-O-Kut owners have done little more. Even the first drop of oil may not be needed for years. The precision-engineering of each Rek-O-Kut part virtually guarantees a lifetime of perfect performance.

If you're *ready* to step up to a turntable, consider these facts about Rek-O-Kut's Rondine 2 (one of the most popular models with audiophiles): Operated by a hysteresis synchronous motor that can't vary *even* when current fluctuates (as a matter of fact, Rek-O-Kut pioneered the use of hysteresis motors and you'll find one in *every* Rek-O-Kut turntable); each turntable is cast of special aluminum alloys that totally inhibit resonance; the turntable shaft is self-lubricating and rides on a ball bearing for friction-free turning—always; and it's belt-driven by a specially-ground Rekothane belt . . . with tolerances measured in micro-millimeters.

What do all these things mean? No noise. No discernible rumble, wow or flutter. *Actual* test measurements for each Rondine 2 *must* be minus 57 db . . . or it won't leave the factory. (Minus 50 db is actually good enough, but *not* for Rek-O-Kut.) All you can hear is the pure sound from your records . . . or silence.

Want automatic operation—the high-fidelity way? Take a Rondine 2 (Model 320) and add the Auto-Poise tonearm. Operated by a separate motor, at the touch of the button, Auto-Poise first starts the turntable then places the arm with but 1 gram pressure on the record. Turns it off when completed. Only through this combination can you *really* have a *true automatic* turntable.

Want three speeds . . . the high-fidelity way? Choose Rek-O-Kut's Model B-12GH (cousin to the turntable most often selected by broadcasting studios—the B12H). Its custom-built motor reaches full speed in just  $\frac{2}{3}$  of a turn.

See your Rek-O-Kut dealer for a demonstration now. He'll help choose the model that's right for your needs and explain why Rek-O-Kut—the world's largest turntable manufacturer—gives you the best dollar value. For additional information, and the name of your nearest dealer, simply write Rek-O-Kut, Dept. HS-2, 38-19 108th St., Corona 68, N. Y.

- R Stereotable only (33 $\frac{1}{3}$  RPM) . . . \$ 79.95
- R 320 (with S 320 Tonearm) . . . . . 129.95
- R 320A (with Auto-Poise Automatic Tonearm\*) 169.95
- S 320 Tonearm only . . . . . 34.95
- B12GH (33 $\frac{1}{3}$ , 45 & 78 RPM) . . . . . 109.95
- N34H (33 $\frac{1}{3}$  & 45 RPM) . . . . . 89.95





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ENJOY  
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### A NEW THRILL AWAITS

Slip on the Telex Stereo-Twin Headset. Wearing Glasses? The Telex fits over them. Bouffant hairdo? Never fear. It won't be disturbed. Seven-way adjustment of the stainless steel headband makes sure of that. How does it feel? Featherlight? You're right. Just 12 ounces. Lightest of all quality headsets for long hours of effortless listening enjoyment. Yet solidly constructed for years of trouble free service.

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26

# THE CAPTIVE COMPOSER

BY ANDRZEJ PANUFNIK

A POLISH COMPOSER TELLS OF THE PLIGHT OF  
THE MUSICIAN UNDER POLITICAL CONTROL

SINCE totalitarian regimes first realized art was a powerful weapon that might harm or help them, it has been common in Western countries to deplore political control of artistic creation. As a composer now in exile from my native Poland, I sometimes feel that these words of censure are uttered without a full understanding of what totalitarian stewardship in the arts—enforced "socialist realism," for example—means in the work and the day-to-day lives of artists. I have twice experienced the smothering of free artistic ideals in authoritarian regimes—under the Nazis and the Communists—and my personal account might enlighten Americans about political control of artists yesterday and today.

I went to Vienna in 1937 to study conducting under Felix Weingartner, the last surviving personal friend of Wagner, Brahms, and Liszt. Equally important was the opportunity in Vienna to investigate the twelve-tone school of Schoenberg, about which I knew nothing except that it existed. I was anxious to study these much-discussed scores and to hear them performed.

I borrowed scores from the Academy and prepared for the forthcoming concert season with great anticipation. But a few months after my arrival the German army occupied Austria. The concerts were cancelled and the Academy buildings were converted into barracks. When, after some time, concerts were resumed, I looked in vain for such names as Anton Webern and Alban Berg on the programs. They were now officially banned, so my curiosity had to remain unsatisfied.

A year and a half later I witnessed a second Nazi occupation—this time of my native Warsaw. Now the conflict touched me personally, as a composer. All indigenous musical life ceased.

The Philharmonic Hall in Warsaw was destroyed in one of the early air raids. The only symphony orchestra allowed to play in Poland was created in Cracow by the Germans for Germans only. As a Pole I had no status either as a composer or a conductor. My conducting was confined to my room, without an orchestra, and my composing was without hope of performance—"composing into the drawer," as the Poles say. But there was no external pressure, no cultural policy dictated by the Nazis. In Germany itself, as a result of theories about the supremacy of the Aryan race, eminent musicians were on a black list. But for the Germans, Poland did not exist, I did not exist—I was a cipher, to be liquidated sooner or later, after the Jews and the gypsies.

I DID exist for my fellow countrymen, however, and their need of me gave me courage and consolation. Every patriotic Pole took up weapons, and mine was music. Under pseudonyms, I wrote many patriotic songs for the Polish underground, and for the first time I composed music for group singing. Political directives were unnecessary: by instinct I found the simple and direct forms of expression the times required.

But artists had one privation our suffering fellows did not share. We created in isolation, undisturbed, it is true, by petty rivalries, but lacking the response of critics and listeners, deprived of radio, records, and published scores. Our only support was the incredibly strong spirit of the whole oppressed nation and its belief in the eventual justice of history.

We musicians operated on our own underground front: we gave clandestine concerts that included the works of Jewish and Polish composers,

(Continued on page 28)

HIFI/STEREO REVIEW





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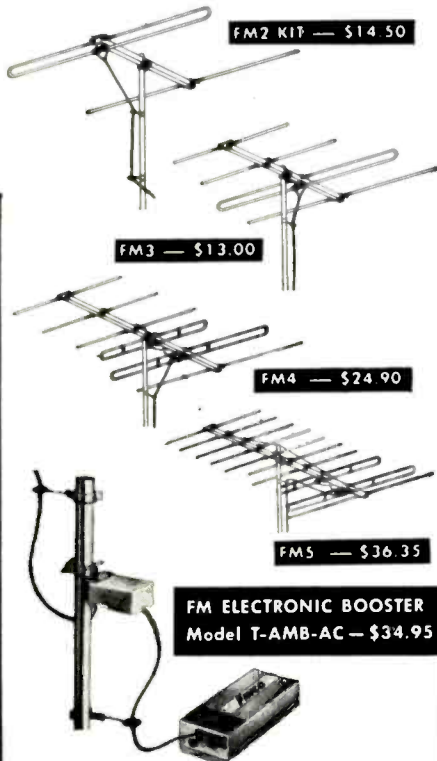
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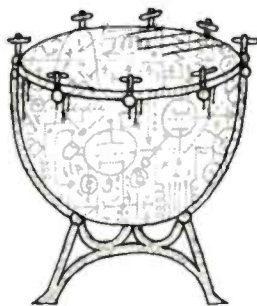
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among them our beloved Chopin, whose music was, in Schumann's phrase, "cannons hidden in flowers." Some contemporary music was performed for the first time, providing an incentive to our living composers.

Before its end, the war again crossed Polish territory, and culminated in the abortive Warsaw uprising, with its incalculable losses. But Poland's creative spirit survived our sorrows and bitterness. So it was that, in spite of our growing distrust of the Soviets, liberation brought a surging energy and spirit to the reconstruction of Polish musical life. The puppet government in Warsaw was for a time too busy creating a political apparatus to consider cultural policy, so creative artists worked in comparative freedom. Only those who had some previous knowledge of Russian methods might have guessed what would soon follow.

**B**UT FOR the moment, while the official eye was turned elsewhere, concerts were again given freely in public. These programs contained many first performances of modern music, including some works composed during the Nazi occupation. Unfortunately, this idyllic period of free



creative expression was short-lived. Undoubtedly as a result of directives from Soviet Russia, in 1949 the puppet government began an aggressive attack on so-called formalistic music.

For the first time I heard the platitudinous irrelevancies of "socialist realism" embodied in its slogans: "Music national in form and socialist in content"; "Music deeply ideological"; "Music worthy of the great socialist epoch"; and so forth. Polish composers were not ignored as they had been by the Nazis, but rather compelled to conform to an alien bureaucratic ideology.

All artists, excepting the few who were financially independent, became the servants of the Polish Workers' Party. Poetry reflected only political

events, prose writing became mere hack work eulogizing everything socialist. Painting and sculpture mirrored "socialist reality" and the history of revolution. Composers were considered machines to produce socialist songs and background noise for films and radio programs of vulgar propaganda.

**O**UR so-called cultural leaders campaigned to persuade composers that they should take full advantage of their unprecedented opportunities for artistic development. It was our duty to turn our "liberation" from bourgeois formalism to the nation's benefit—the new music was eagerly awaited by the masses. So that my music would reach the greatest number, it must be written simply and directly, must be accessible even to the musically unschooled, and must deal with matters closely related to the "everyday lives of the workers."

How should I find this music that would be understood by the masses without resorting to nineteenth-century pastiche? How should I celebrate the new ideology, or describe socialist reality in musical tones of joy and optimism, when the majority of my people, even the privileged workers and peasants, were gloomy and without hope? How should I embody the struggle for peace when ours was not the peace the Polish people desired? Whenever I composed a work honestly embodying the theme of peace, taboo, even criminal, religious feelings were discovered in my music. It was declared to have no "mobilizing" character.

It soon became clear that "socialist realism" was simply an instrument for making political propaganda of art, a device to isolate Polish artists completely from the West. This isolation accompanied a systematic Russianization of Poland. It was not a Russianization of language alone, as under Czarist occupation, when Poles were not permitted to talk or write in their own tongue. It was an all-embracing cultural and spiritual Russianization, affecting radio programs, books, the plastic arts, the theater, the concert hall, and the cinema. I had only to open my newspaper to witness the extent of Soviet penetration. Every day there were hymns to the Russian nation and praise for the new "Soviet superman" in all walks of life, including music.

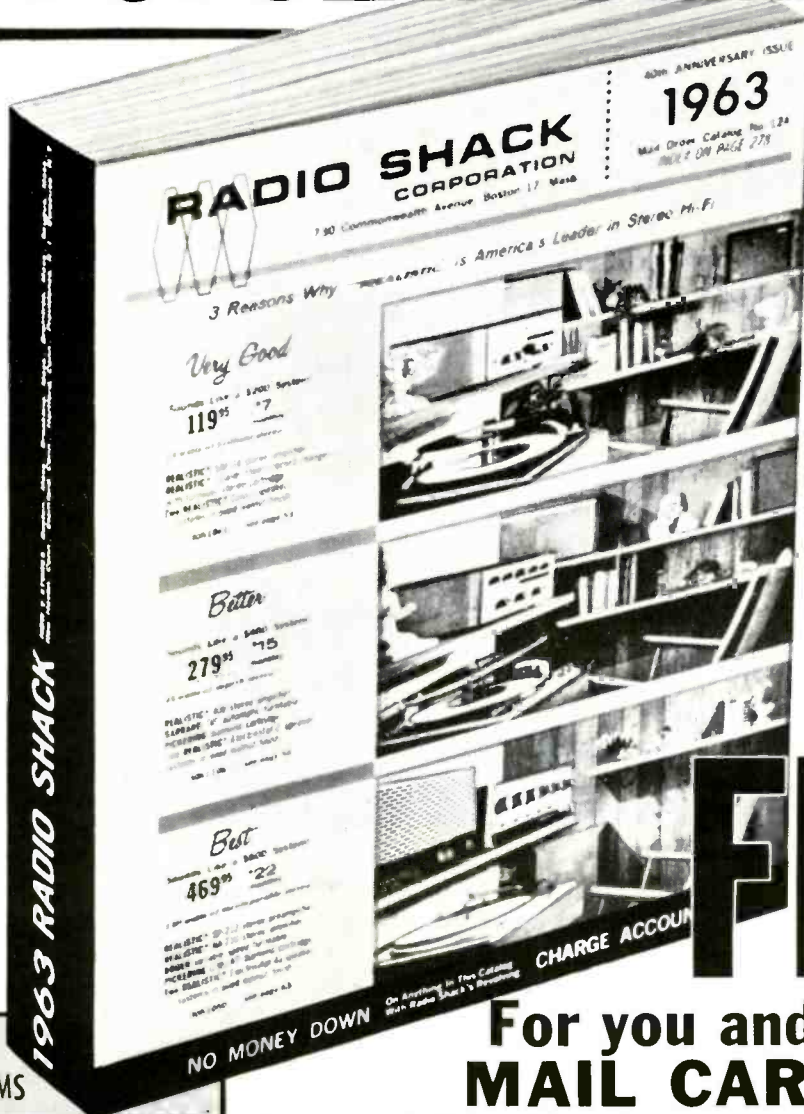
(Continued on page 32)



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There was no defense against, or escape from, the Soviet cultural policy. I was burdened with many administrative functions and had to attend many valueless political meetings. I was so exploited politically that I had no time for my creative work. In consequence, during a period of some four years, I found myself for the first time in my life completely unable to compose.

**N**EW music was tested to ensure that it was not formalistic, that is, written for a decadent elite. One of my earlier works underwent a test rehearsal. Afterwards, I heard much ideological criticism. An oboist in the orchestra, a Party member, told me privately that he had longed to do me a favor by burning the score before the test! Our Communist "cultural leaders" demanded that we publicly denounce works by contemporary Western composers, and arranged official discussions at which we were to derogate Stravinsky, Schoenberg, Webern, Bartók, Hindemith, and many others whose most recent scores were in fact completely unknown to us.

For me, I could find no recourse but to flee my country. Others remained, and saw remarkable changes in official sanctions. In 1956, two years after my flight from Poland, the bloodless October Revolution restored much freedom to composers, and the younger generation, starved through years of complete separation from Western cultural currents, eagerly fastened on everything interesting and unknown. Festivals of contemporary music were organized every year, and almost all the works



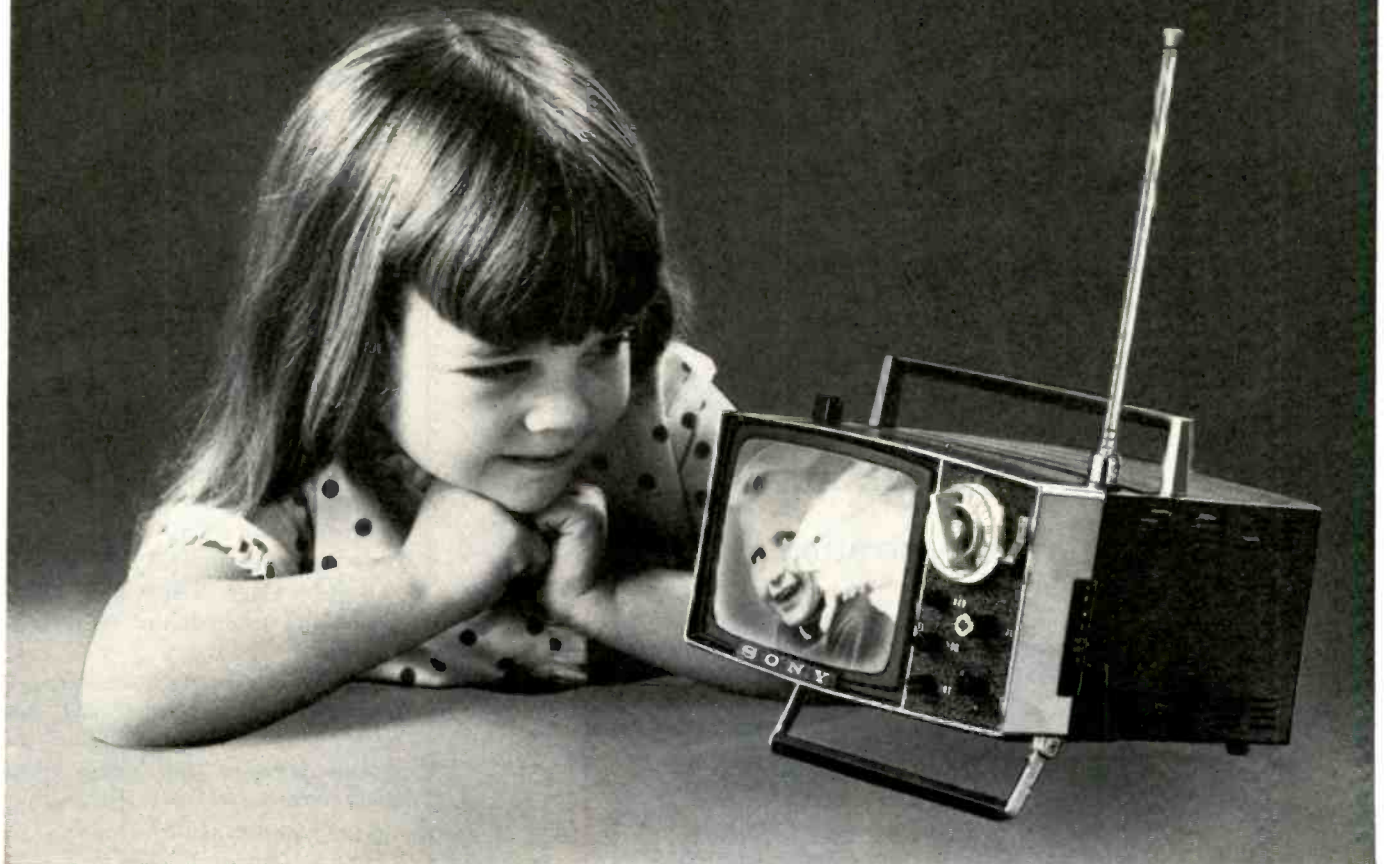
previously condemned were performed—except for those by Polish composers living abroad. An incident reported to me by a friend is an apt illustration of the thirst for musical news. At a performance of Schoenberg's Piano Concerto, a young man beside him, with others in the audience, applauded so loudly that the soloist repeated the work. When asked if he really found the piece that exciting, the young man replied, "No, but it's just so different!"

(Continued on page 34)

HIFI/STEREO REVIEW



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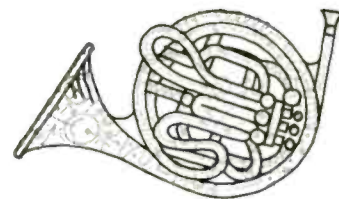
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(Continued from page 32)

The younger generation, completely out of touch with twelve-tone music and the major works of the last half-century, looked now to the West. Even the oldest of Polish composers, after fifty years of writing tonal music, suddenly became post-Webernist.

It seems to me that this was a transition period, during which people were satisfying their hunger for new music, "opening a window on the world," with a kind of resurgent national pride as the primary motive. Too, the impulse to novelty gained momentum, no doubt, from an article in *Pravda* a few years ago, where many works previously condemned as formalistic and remote from the people were cited as having a positive role to play in the development of Soviet music. This glib switch of doctrine might have been embarrassing but for a convenient scapegoat: Stalin, and his unjust policies. The former Minister of Culture, then a devoted propagandist for socialist realism, now, as Chairman of the Polish Radio, hands out commissions for experimental electronic music and *musique concrète*, and arranges broadcasts of Boulez, Stockhausen, and John Cage. These have become almost the staple diet of Warsaw musical life.

Changes in Poland have freed composers, at least temporarily, from some of the crassest forms of ideological pressure, but many restrictions continue in force. For example,

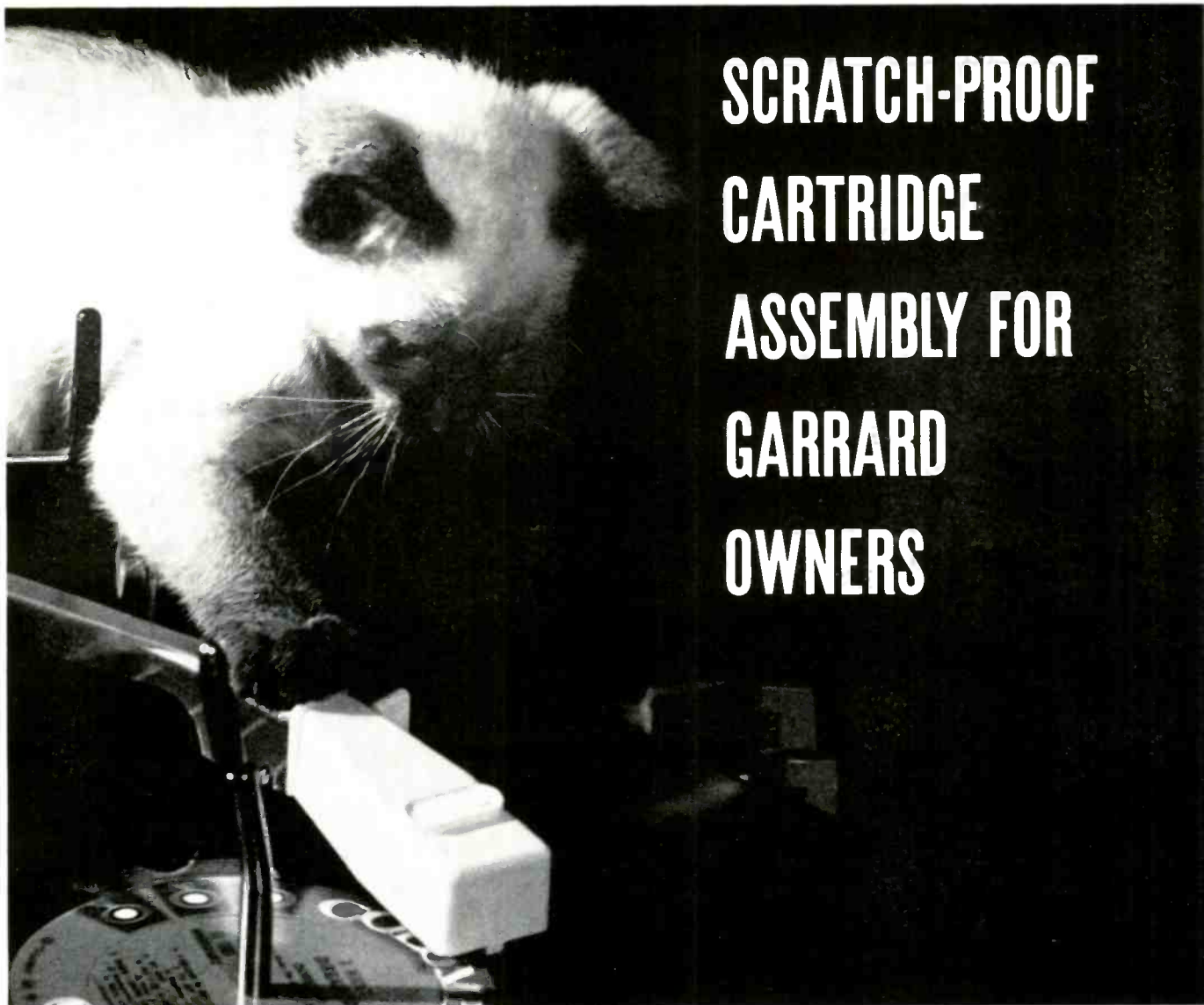


the Culture Ministry resolutely ignores Polish composers living outside the socialist camp, but it freely exploits their work. My own music is played on the radio and used in the cinema, but my name is never mentioned. Not long ago I read an article in a Warsaw cultural magazine about Polish composers who had left their country. They mentioned everyone except me. Perhaps the wheel has come full circle, for in Poland now, as in the days of the Nazi occupation, I no longer exist, and in fact never existed.



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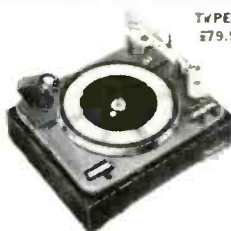
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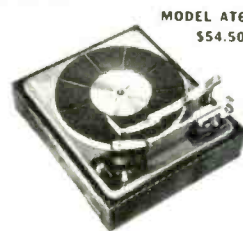
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Schumann's  
 "SPRING"  
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*An 1851 lithographic portrait of Robert Schumann by J. N. Heinemann.*

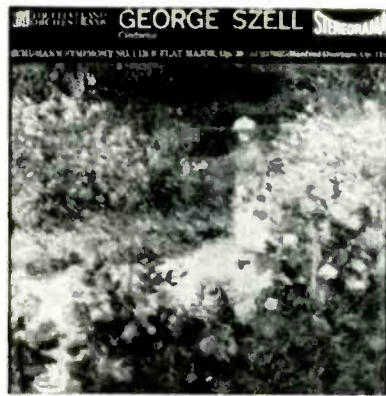
**I**N JANUARY of 1841 the house at No. 5 Inselstrasse in Schönefeld, a suburb of Leipzig, was occupied by a young newly wed couple. The bridegroom, Robert Schumann, was a brilliantly gifted pianist, teacher, and composer, and his bride, Clara Wieck, was one of his former pupils.

On the 17th of January Clara wrote in the diary she and her husband kept jointly: "It is not my turn to keep the diary this week, but when a husband is composing a symphony, he must be excused from other things." A few days after that Clara wrote further: "The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him." On the 25th of January Clara noted: "Today, Monday, Robert has about finished his symphony; it has been composed mostly at night . . . He calls it 'Spring' Symphony . . . A

spring poem by Böttger gave the first impulse to this creation."

Felix Mendelssohn conducted the first performance of the new symphony a few weeks later at a Leipzig Gewandhaus concert. The audience was cordial, if not really enthusiastic, but Schumann's great good humor at the time led him to consider the symphony a major triumph. To a friend he wrote that the score had a success "as no other had since Beethoven!"

Schumann himself has left us a graphic account of his own feelings about the score. In a letter written on January 10, 1843, Schumann had these things to say to a conductor who was scheduled to give a performance of the music in Berlin: "Could you infuse into your orchestra in the performance the sort of longing for the Spring which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as



*Of available versions of Schumann's "Spring" Symphony, Fricsay's for Decca is small-scale and distant in sound, while Szell's elegance shines in excellent stereo by Epic.*

though it were from high above, like a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little everything appears that in any way belongs to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

At one time the composer had intended to fix descriptive titles upon each of the four movements: I. The Dawn of Spring; II. Evening; III. Merry Companions; IV. Spring at the Full. Finally he decided against the idea. To his composer-friend Louis Spohr he wrote: "I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is."

**A**n oft-repeated canard of music criticism holds that Schumann was an ineffectual orchestrator. However true this may be of the other symphonies, the "Spring" Symphony is as light and transparent in texture as anything in symphonic music. The scoring calls for woodwinds in pairs, four horns, two trumpets, three trombones, three tympani, and the usual strings. A triangle is used in the first movement to brilliant coloristic effect.

Until Schumann came upon the scene, the accepted aim of composers of symphonies was the creation of a musical entity in which a central idea informs all the movements and makes them seem inseparable parts of an integrated organism. Schumann expanded this idea so that literary and even pictorial elements found their place in his symphonies. Mosco Carner, the distinguished English musicologist, has written: "It is this very intrusion of poetic ideas that gives Schumann's symphonic work its special place. . . . He opened to the Symphony a world of Romantic imagery and lyricism which was at once new and personal."

The "Spring" Symphony has been recorded many times down through the years. Now, however, in one of those incomprehensible lacunae of the current recording scene, only four performances of the score are available on records—and not one of them offers a

reading of sweep, passion, and inevitable rightness. Critical collectors still hang on to a memorable disc conducted by Ernest Ansermet for London, deleted more than five years ago. Another of like importance was the performance for RCA Victor by Serge Koussevitzky and the Boston Symphony Orchestra (on 78's) but—along with virtually the entire Koussevitzky discography—it has been relegated to oblivion by conscienceless merchandisers.

Someone within the RCA organization a dozen years ago must have recognized the special qualities of the Koussevitzky-Boston Symphony recording, for the "Spring" Symphony was one of the first assignments RCA gave Charles Munch when he succeeded Koussevitzky in Boston. The Munch recording (LM 1190) even reproduced the cover art used more than a decade earlier on the Koussevitzky recording. But Munch, alas, fell considerably short of the Koussevitzky standard in this work. The music was whipped up to a frenzy, with little sensitivity to nuance and shading. Just a few years ago Munch and the Boston Symphony Orchestra rerecorded the "Spring" Symphony (LSC/LM 2474) with much the same result. Curiously, the newer recording is less successful sonically than the earlier one; the stereo edition, especially, suffers from muffled and muddled reproduction.

Ferenc Fricsay (Decca DL 9960), Paul Paray (Mercury SR 90198, MG 50198), and George Szell (Epic BC 1039, LC 3612) are the conductors of the other three recordings currently available. Fricsay's is a small-scale, faceless performance of no particular distinction, and the recorded sound is rather distant. Paray's is hard-driven and graceless, further disfigured by some crude orchestral playing and strident sound.

Which leaves the performance by George Szell and the Cleveland Orchestra—a polished, beautifully proportioned version that towers over the current competition despite a somewhat rigid countenance. But the playing of the orchestra is superb; Szell has accomplished one of his typically detailed, sensitively controlled presentations, and the quality of the recorded sound is first-rate, especially in stereo.

The field is still open for a recording by a conductor who is totally involved in the wondrous beauties of Schumann's score. Are there any takers?



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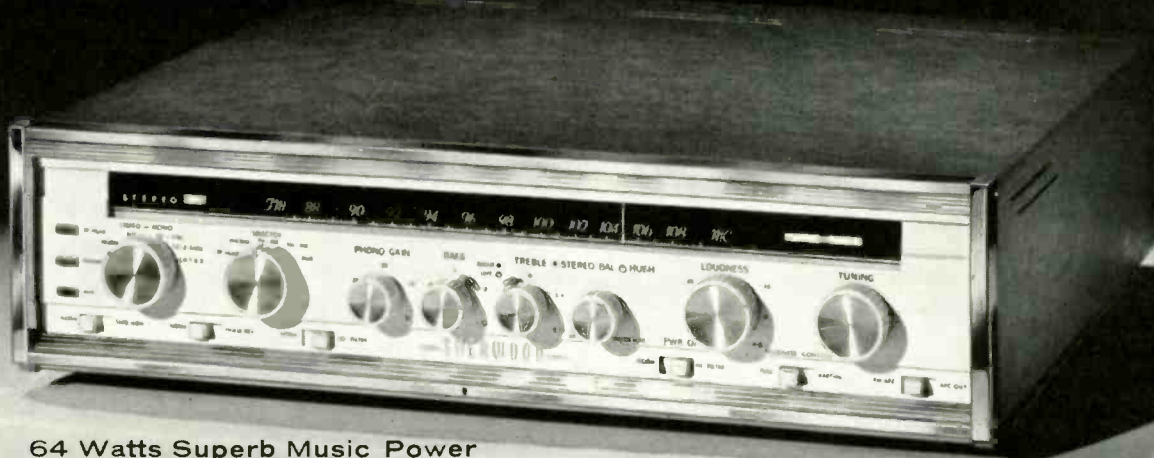
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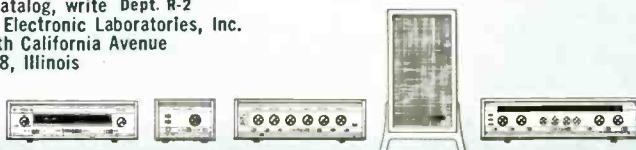
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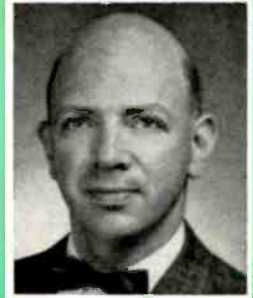


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# TECHNICAL TALK

by JULIAN D. HIRSCH



SOME months back there appeared in this magazine an article that considered the controversy among amplifier designers as to the wisdom of extending frequency response beyond the audible range ["What Makes An Amplifier Sound Good?" by Ken Gilmore, September, 1962]. I hope I will be excused for adding some comments on the subject at this late date.

One school of thought holds that amplifier response from perhaps 5 cps to beyond 100,000 cps results in superior definition and clarity. Others feel that a cut-off beyond the limits of 20 to 20,000 cps can be beneficial, preventing amplifier overload caused by signals outside the audible range.

Advocates of restricted frequency response admit that, given ideal conditions, unlimited frequency response is a good thing. But then they point out that conditions are never ideal. Some turntables have subsonic rumble. Almost all records have some eccentricity, and modern high-compliance pickups can deliver outputs down to 8 cps or lower. Even a good amplifier can be overloaded by these subsonic signals, causing intermodulation with higher frequencies and imparting a muddy character to the sound.

Above 20,000 cps, there is no useful program material. Distortion products and noise are the principal signals in the supersonic range. These signals are not audible in themselves, but they can produce intermodulation products that result in a fuzzy sound. Rolling off the amplifier response above 20,000 cps can effectively eliminate these undesired signals without any audible loss of highs.

Regardless of any response limitations of the human ear, no speaker can deliver significant response much below 20 cps or above 20,000 cps. If the speaker does not operate at 30,000 cps, there is no way the listener can detect the absence of that frequency unless it causes distortion at a lower frequency. This is precisely what we wish to avoid, and is the justification for including cut-off filters.

Remember, too, that most program material is derived from records. For many practical reasons, the frequency range of records does not extend beyond the audio range at either end. Thus, limiting system response to audio frequencies cannot have an adverse effect on any program originating from records.

It should be apparent by this time that I side with the school favoring limitation of frequency response. In an ideal situation, unlimited response would be fine; in our less than perfect world, however, a striking improvement in sound quality can be made by the use of good cut-off filters.

## JENSEN CC-1 STEREO-HEADPHONE CONTROL CENTER



● AT THE 1960 Audio Engineering Society Convention, B. B. Bauer of CBS Laboratories described a novel method of eliminating unnatural perspective during stereo-headphone listening. The system is now being utilized in the Jensen Model CC-1 Control Center, which connects to the output of a stereo power amplifier. Control facilities include volume and balance controls, a speaker/headphone switch, and a mode switch that has three positions: mono, regular stereo, and so-called Space Perspective Stereo.

The principle of Space Perspective is to cross-mix program material from the left channel into the right channel, and vice versa, to simulate normal listening conditions, where each ear hears the output of both speakers. Studies of the diffraction of sounds around the human head indicate that when sounds reach the listener from a 45-degree angle the nearer ear experiences a slight irregular rise in response, beginning at about 200 cps and amounting to about 5 db at 3,000 cps. Simultaneously, the more distant ear has a falling response, with a loss of some 10 db at 3,000 cps. There is also a time delay of about 0.4 milliseconds between the two ears. Below 1,000 cps, this delay is important in establishing the stereo effect; at higher frequencies its contribution is overshadowed by the variations in the intensities of the two signals. The Jensen Space Perspective circuit modifies the direct and cross-mixed signals and time delays to approximate the conditions experienced by the listener with two sound sources at 45-degree angles.

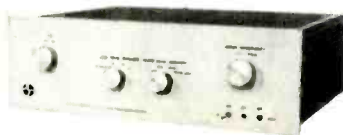
The CC-1 Control Center lived up to the claims

made for it in full measure. The Space Perspective circuit changed the left-right sound usually experienced through headphones into something closely approximating a 45-45-degree pattern. Switching from regular stereo to Space Perspective opened up the sound almost as strikingly as going from mono to stereo. The effect was very nearly that obtained from loudspeakers in optimum stereo configuration, and was unquestionably a tremendous improvement over conventional stereo-headphone sound.

The CC-1 Control Center has a 30-db insertion loss, and requires at least 10 watts of amplifier power per channel for good listening. The user is warned to reduce amplifier volume before switching from headphones to speakers, to avoid excessive sound levels from the speakers.

The Jensen CC-1 Control Center, which can be used with any good set of 8-ohm headphones, sells for \$39.95. The cross-mixing network alone (Model CFN-1), without controls, is \$19.50.

## ACOUSTECH I POWER AMPLIFIER



● THE ACOUSTECH I power amplifier is the first product of Acoustic Technology Laboratories of Cambridge, Mass. In its design and construction, this all-transistor unit resembles industrial or military equipment more than a home high-fidelity component. Its circuits are assembled on glass-epoxy boards, with printed wiring. Each output stage uses four silicon power transistors, which are mounted on large finned heat sinks. A quick-acting fuse protects each output stage from damage caused by overdriving or accidental shorting of the output terminals.

The performance specifications of the Acoustech I are impressive, especially so because of the unusually rigorous (and realistic) standards employed. Power output is rated at 40 watts per channel (continuous power) with 8- to 16-ohm loads, from 20 to 20,000 cps at less than 1 per cent distortion, with both channels operating. Frequency response is specified to be down 1 db at 3.5 cps and 100,000 cps. Hum and noise are 85 db below 40 watts, and the damping factor is better than 50.

I am happy to say that the Acoustech I met or exceeded all its specifications for which I was able to test. Its power output at most frequencies (with 8-ohm loads) was far in excess of rated values, measuring nearly 70 watts per channel at middle frequencies, and better than 60 watts per channel between 50 and 20,000 cps at 1 per cent distortion. Even at 0.5 per cent distortion, its output was 37 watts at 20 cps, 35 watts at 20,000 cps, and over 60 watts throughout most of the audible range. The distortion at normal listening

levels (10 watts or less) measured about 0.2 per cent.

Frequency response was flat within 0.2 db from 1,000 cps down to 5 cps (as low as I could measure), up to 0.8 db at 20,000 cps, and down 1.8 db at 100,000 cps. These figures are within the measurement errors of my test equipment. Switchable high- and low-frequency filters roll off the response above and below the audible range if this is desired. Hum was 88 db below 40 watts, and the amplifier was perfectly stable under all types of loads.

The unit had the finest square-wave response I have ever observed, with a rise time of about 3 microseconds and absolutely no overshoot or ringing. A 50-cycle square wave was reproduced with practically no tilt, and 30,000-cps square waves looked better than those I have seen from many fine amplifiers at 10,000 cps.

Responsible for this outstanding square-wave response is the fact that no output transformers are used, and direct coupling is employed between stages. The output is coupled to the speaker through a large electrolytic capacitor that introduces negligible phase shift at audio frequencies. Phase shift was only a few degrees at 20,000 cps. I did find that capacitive loads caused a fairly large single overshoot, but never any sustained ringing.

More important than all these measurements, I believe, was the listening quality of the Acoustech I. It had all the effortless, unstrained character of the finest and most powerful vacuum-tube amplifiers, plus that undefinable "transistor sound" that is often noticed from even inferior-quality transistor amplifiers. I can only describe this as a dry, tightly controlled, and highly transparent quality. These are, I realize, nebulous adjectives, and I could not back them up with objective evidence. Nevertheless, I can say that in listening quality the Acoustech I is easily the equal of any tube amplifier I have ever heard, and in my opinion a shade better than the best of them.

Of course, nothing in this world is perfect, and this remarkable amplifier is no exception. My power-response measurements require continuous operation of an amplifier at and beyond its overload point. The fuses in the output stage burned out frequently, and despite these protective devices one channel eventually failed under this merciless abuse. I must add, however, that I doubt if this would ever happen in normal use. In several weeks of listening prior to making measurements, I frequently drove the amplifier as hard as the speakers and my ears could stand, and never even burned out a fuse. In any case, the output transistors are guaranteed for five years.

It should not be expected that the sort of performance the Acoustech I provides comes cheaply. The unit sells for \$395, making it about the most expensive stereo power amplifier available. For those who can afford it, however, I think it is worth every cent of its cost.

For additional product information, use the reader service card. Circle number 188 for the Jensen CC-1 Control Center, number 189 for the Acoustech I stereo power amplifier.



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I never heard before"**



said Anton Schmitt of New York's famed Harvey Radio after listening to the Acoustech I solid state stereo power amplifier for the first time. "The dynamic range and transparency of sound permit me to hear shadings and subtleties I was never aware of," Anton continued. "Even when I turn up the bass controls on the preamp, I still hear more tightly controlled lows, not boom. This amplifier sets a new standard in sound reproduction."

This dramatic advance in the art of sound reproduction results from the sophisticated solid state circuitry of the Acoustech I. The expensive all-silicon output stage (beta cutoff above one megacycle) combined with direct-coupled circuitry (no driver or output transformers) provides unequalled transient response. Together with the high damping, these unique characteristics give a clarity and ease of listening that was as immediately obvious to Anton Schmitt as it will be to you.

Matching this unparalleled electrical performance is the Acoustech I's equally unparalleled reliability. Using the most advanced techniques found in precision scientific and military instrumentation, the Acoustech I will perform almost indefinitely at its original performance level. Operation of the amplifier with no load, capacitive load, switching transients, and shorted speaker leads which can disable many vacuum tube amplifiers do not harm the Acoustech I. Mil spec glass-epoxy circuit boards, computer-grade electrolytics, girder construction, cool running and conservative operation of all components permit the most extensive warranty in the industry. Unlike vacuum tube amplifier manufacturers who cannot provide extended warranty for tubes, Acoustech provides an unprecedented FIVE YEAR warranty on the silicon output transistors.

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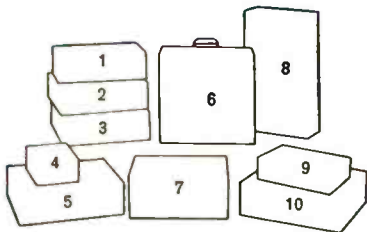
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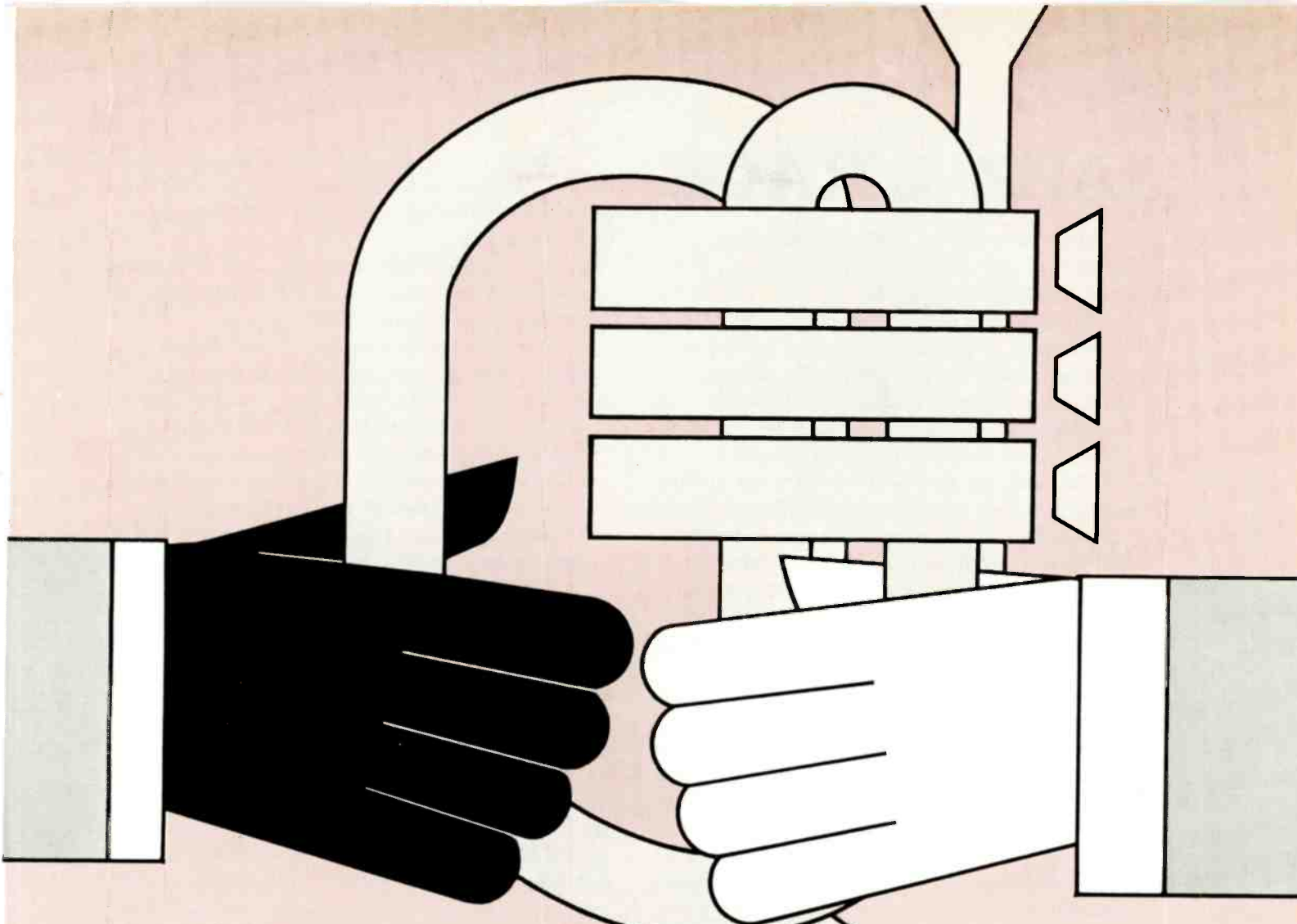
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AN OUTSPOKEN REVIEW OF THE DAMAGING  
PREJUDICES THAT ARE TROUBLING  
TODAY'S JAZZ SCENE

By **LEONARD FEATHER**

# JAZZ & RACE

**I**N PHILADELPHIA a few months ago jazz singer Dakota Staton filed suit in a Federal district court against the leader of the Black Muslim cult. She claimed that a New York disc jockey had denounced her, a New Jersey night-club proprietor had refused to book her because he feared he would be boycotted, and various other misadventures had befallen her because many associated her with the cult's advocacy of Negro nationalism. This was happening, Miss Staton declared, because the public was confusing the Black Muslims with the orthodox Moslem faith of which she and her husband are devout advocates.

In Clarksdale, Mississippi, according to a recent issue of *Jet*, the most popular recording on the juke box at Aaron Henry's Fourth Street drugstore was *A White Man's Heaven is a Black Man's Hell*. The

tune, written by two Black Muslims, was getting more plays than records by Ray Charles.

In Los Angeles, New York, and wherever he has appeared for the past few years, Dizzy Gillespie has regaled audiences with anecdotes before each tune: stories about Mississippi, the John Birch Society, his own overseas tours ("We wrote this next one on our recent trip to Africa, where we were busy making apologies for the State Department. . ."), and a mock admonition to his white listeners: "You better be ready, 'cause we're fixin' to take over the world!"

These reflections of contemporary American society focus attention on two central facts: that the American public, black and white alike, is more race-conscious than at any time since the Civil War; and that the American Negro, fed up with a hundred years of

# JAZZ & RACE

being told, "Let's not be hasty," is finding common cause with the nonwhite people who make up a majority of the world's population.

The new militancy of the Negro has naturally found its way into jazz, and by an ironic turn is making itself felt in a reversal of the prevailing roles of white and Negro in our country in so-called Crow Jim, an anti-white racial barrier. On the occasion of the gifted white saxophonist Brew Moore's departure for Europe because he could not find work in or around the San Francisco area, jazz columnist Ralph Gleason wrote:

Racial lines are now drawn much more strongly than ever before in jazz. Clubs are reluctant to hire any white groups except the top few. . . . Eastern record companies specializing in jazz record almost no white musicians at all these days, and have in several instances turned down nationally known jazz figures for recording dates because they were the wrong color.

Hand in hand with this goes the claim by some musicians that jazz is the progeny of the Negro race and is totally alien to the white man. In Stockholm a famed and respected American Negro jazz musician told reporter Bjorn Fremer, "The Negro has a long inherited tradition in jazz. It's his music. White people have no right to play it. It's a colored folk music. White society has its own tradition, like the polka. This is the kind of music that it should concentrate on."

The Negro's ascendancy in jazz, if put in less extreme terms, would seem indisputable, yet there are pervasive and persistent contradictions. How, when, and where white musicians became involved in jazz and the degree to which they made an original contribution to the form cannot be determined at this historical distance. Years elapsed before students became sufficiently concerned with the birth of jazz to do substan-

tial research, and by this time most of the witnesses of the early innovators were dead, senile, or totally unreliable, contradicting each other according to personal prejudices.

Curiously enough, none other than Louis Armstrong points to a white origin for jazz. In an autobiography called *Swing that Music* (1936), he wrote:

Four years before I learned to play the trumpet . . . the first great jazz orchestra was formed in New Orleans by a cornet player named Dominic La Rocca. His orchestra had only five pieces, but they were the hottest five pieces that had ever been known before. La Rocca named this band the Old Dixieland Jazz Band [actually, the Original Dixieland Jazz Band]. The band has gone down in musical history. La Rocca's fame as one of the great pioneers of syncopated music will last a long, long time, as long, I think, as American music lives.

In contrast, a white jazz historian, Marshall Stearns, devotes three chapters of his book *The Story of Jazz* to its musical roots in Africa and the West Indies. He asserts that around the turn of the century, more than a decade before the events mentioned by Armstrong, "playing jazz was . . . integrated with the everyday life of the Negro community," that the contribution of the Negro gave minstrelsy its vitality, and that minstrelsy and ragtime collided in the 1890's, the former serving as a training ground for early jazzmen.

Nick La Rocca himself provides a good example of the old-timer with a personal bias. Before he died a few years ago, he worked closely with the author of a book called *The Story of the Original Dixieland Jazz Band*. La Rocca virulently resented Negro successes in jazz, and as a consequence there is scarcely any mention of Negro musicians in this book; if one relied solely on the evidence of the book, it would appear that jazz was a fair-haired baby indeed. Yet Stearns suggests







that white players only imitated the Negro musicians of the time, reporting that around 1910 in New Orleans, at the 101 Ranch Cabaret, according to a Negro musician who worked there, "the white kids who later became famous as the Original Dixieland Jazz Band used to hang around and listen open-mouthed to the music." Nat Hentoff, in a survey of race prejudice in jazz for *Harper's*, recalled that the New Orleans Negro trumpeter Freddie Keppard turned down an offer to record for RCA Victor in 1916, fearing that records would make his music easier to steal. It was therefore only because of Keppard's reluctance that the white Original Dixieland Jazz Band happened to be the first to make records, a year later.

On the other hand, Stearns says of ragtime, originally a form of guitar and piano music that later merged into Dixieland, that it began in the Midwest rather than New Orleans and goes on to say that "there were first-class white as well as Negro composers and performers."

**H**ISTORY having thus passed into limbo undocumented and largely unobserved, we can be certain now only that such pre-jazz forms as ragtime, folk-blues, and minstrelsy sprang up in a firmly segregated society. In my own book investigating jazz origins, *The Book of Jazz* (1957), I observed that "it was the segregated American Negro, not 'the Negro,' who contributed most of its essential characteristics. Jazz was the product of a specific social environment in which a group of people, the American Negroes, largely shut off from

the white world, developed cultural patterns of their own."

But if the bent note, the plaintive flatted thirds and sevenths of the blues scale were drawn from the spiritual and the country-blues cries of the Negro, such perpetual components of jazz as the diatonic scale, melodic structures, and compositional patterns stemmed from white European sources. The current theoreticians of the soul-jazz movement—"soul" here being an in-group synonym for Negro, as in "soul-brother"—trace the jazz patrimony to the Negro Southern Baptist churches; yet many great jazzmen, Negro and white, born in Connecticut or New Mexico, Michigan or Ontario, owe little or nothing musically to such a background. Nor can syncopated rhythms, almost the trademark for jazz, be ascribed to a single source: the evidence points to an amalgam of influences from West Africa, Cuba, the West Indies, and various sections of the United States.

Though it may not be clear where interracial cross-fertilization began, the separation of the races as a factor in forming jazz history can hardly be overestimated. Segregation shaped in Negro musicians certain characteristics widely imitated by whites, who could not undergo firsthand the experiences that provided the emotional basis for much of the Negro's music. Not only were Negro and white musicians unable to work together publicly, but until the late 1930's, with rare exceptions, they did not even mingle in the recording studios. The Original Dixieland Jazz Band was heard on records from 1917 on; there was no regular record-

# JAZZ & RACE

ing of Negro jazz until about five years later. Even Riverside's valuable "History of Classic Jazz" (SDP 11) offers no real evidence of pre-1923 Negro jazz except for a couple of ragtime solos transcribed to piano rolls. Once, in Gadsden, Alabama, the musicians' union refused to let three white members of Fletcher Henderson's band play a date until they had applied burnt cork to their faces. Even today, the American Federation of Musicians has segregated locals in Chicago and many other cities. Louis Armstrong, an illustrious son of New Orleans, may never again play there, because local law will not let him bring his mixed band.

Because of such anomalies of American society, the exchange of musical ideas between races was long confined to private meetings, occasional sittings-in of white musicians with Negro bands and vice versa, and the radio—the last mainly a source of white jazz, since whites had a near-monopoly of the jobs with the best air time. Recordings were less influential than might be assumed: the 78's by Louis Armstrong, Fletcher Henderson, Bessie Smith, and others were branded as race records, sold largely in Negro neighborhoods, and purchased by whites only when they visited these ghettos. The broadcasting of records was a minor factor, since there were no disc jockeys in the 1920's and early 1930's.

Despite these obstacles, an interchange did occur during the Twenties and Thirties. Armstrong, Earl Hines, Coleman Hawkins, and Fats Waller reached and influenced thousands of young white musicians. Bix Beiderbecke was a source of inspiration to Negro trumpeters (Rex Stewart used to play Bix's famous *Singin' the Blues* chorus note for note), and Frank Trumbauer's saxophone style impressed such youngsters as Lester Young and Benny Carter.

In 1935 Benny Goodman shattered the barrier by taking Teddy Wilson out on the road as a member of his trio, but the taboos still prevented his incorporation into the band—he was considered a separate added attraction. Slowly the public image of all-white and all-Negro groups changed, but it was not until the late 1940's that mixed combos and bands were common.

If the American jazzman was aware of the Negro's role in the music they shared, the white public, even many jazz fans, had little knowledge of it. A glance at the annual *Metronome* poll in 1941 shows that guitarist Charlie Christian was the only Negro winner in the eleven categories. At a time when Benny Carter, Coleman Hawkins, Jimmy Blanton, J. C. Higginbotham, Roy Eldridge, and Ella Fitzgerald were at their peaks, the winners in their respective categories were Toots Mondello, Tex Beneke, Bob Haggart, Tommy Dorsey, Ziggy Elman, and Helen O'Connell. Negro musicians' ideas, tunes, and arrangements were duplicated for fun and profit in dehydrated versions by whites, as witness Glenn Miller's bonanza with *Tuxedo Junction*, borrowed from Erskine Hawkins's band.

In the midst of such surroundings some of today's angriest jazzmen, the Max Roaches and Charlie Minguses who speak most loudly of racial injustice, were growing to maturity and observing that the Negro was getting less than his full credit—and financial reward. It is not hard to understand why Crow Jim, the anti-white feeling of the past few years (and the second wrong that does not make a right), arose as the product of decades of Jim Crow.

**D**URING the past twenty years there has been a sharp change in the attitude of the American public. Little by little Negroes have gained majority status as jazz musicians, while the tendency to equate jazz authenticity with dark skin—a trend that began some years ago in France—has become more widely established.







Though Ellington, Basie, and Gillespie have been using white musicians off and on for years, the young white musician now finds it increasingly harder to gain acceptance among his Negro contemporaries and among many Negro and some white jazz fans. There is a growing and highly vocal minority of Negro musicians to whom the presence of a white man in a Negro-led band is galling. Several Negro leaders and Negro sidemen working for white bands have been asked: "Why do you hire a white man when a Negro is available?" or, similarly, "Why do you work for this ofay band and make it sound good? Stay with your own!"

Fortunately, most jazzmen reject the notion that jazz is solely the province of the Negro, and agree that it is as wrong to exclude whites from jazz as to forbid Negroes to play Bach or Stravinsky. Interracial cooperation has produced some of the most vital recorded jazz of our day: Miles Davis and Gil Evans, John Lewis and Gunther Schuller, Dizzy Gillespie and Lalo Schifrin, Sonny Rollins and Jim Hall, and so forth. The primary influence upon Ella Fitzgerald was the radio voice of Connee Boswell, and Negro guitarist Wes Montgomery greatly admired Django Reinhardt.

A FEW years ago Roy Eldridge bet me he could distinguish white from Negro musicians on records, and the much-cited results of the "blindfold test," published in *Down Beat*, demonstrated that there was no such thing as a Negro style in jazz. Eldridge did not even get as many right answers as the law of averages entitled him to. It is true, of course, that certain jazz styles are commonly associated with Negro musicians: for example, the style of Horace Silver and other combos that record for Blue Note Records is played almost exclusively by Negroes. Similarly, a certain saxophone style is nearly always identified with white musicians such as Stan Getz and Zoot Sims. But there are exceptions in both cases. The important point is that both have been created by social and aesthetic influences and have nothing to do with skin color. One

has only to observe the Negroes of non-American origin, as I did in my teens in England, to pierce the illusion. British Negro jazzmen were, and still are, no more adept than their white colleagues at developing the feeling for the jazz beat that seems second nature to so many Americans.

Today, in fact, there is a wide range of musical approaches among Negro jazzmen. Some, such as John Lewis, deeply involved with orchestral developments, are closer to European traditions than to the core of jazz; while others, like Max Roach, more concerned with improvisations and rhythm, are seeking kinship with their African ancestors and cousins. Still others, Dizzy Gillespie, for example, draw the best from both camps and manage to combine pragmatic realism with a sense of humor.

Despite the rapidly changing social climate and its effect on the world of music, jazz will almost certainly continue to be an interracial art form. A spirit of good



will still prevails between most Negro and white musicians, despite the pressure from the disenchanting and the dissident. These last are sure only of what they are against, while the majority is sure of what it is for: the right to work, play, and live together on equal terms. Jazzmen of the past, especially those who fought stubbornly to mix their bands at a time when this was hazardous and financially risky, have played a laudable part in helping to eliminate racial barriers. Those of the present and future, no matter what some current skirmishes may seem to indicate, will in my view carry forward the initiative of their precursors.

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*Leonard Feather has been writing about jazz and jazz musicians for many years, and is a world-recognized authority in the field. His most recent contribution to this magazine was "The Essentials of a Jazz Record Library," which appeared in October 1962.*



# THE ROMAN SUMMER OF MADAMA BUTTERFLY

BY RICHARD MOHR

IN A NEW STUDIO  
IN THE ETERNAL CITY,  
A STELLAR CAST RECORDS  
AN OLD OPERATIC FAVORITE

SUMMER IN ROME has spelled excitement to generations of visiting notables. From Goethe to Stendhal to Tennessee Williams, writers have praised or condemned—but in every case celebrated, with all stops pulled—the most amorous season in the most glamorous city in the most beautiful country in the world. Here even the calloused tourist succumbs to time-honored social ritual: the daily *aperitivo* on the Veneto, leisurely dinners of exquisite perfection at Passetto, with a *gelato di tartufo* later in Piazza Navona . . . plus at least one moonlit walk to the Campidoglio or Colosseum, and the entire dreamlike holiday eventually rounded off with a final farewell coin in the magnificent Trevi fountain.

But for singers engaged in recording complete operas, no such luck. Emotional, impressionable, equipped temperamentally for blissful surrender to a city in which even the stonework is sensuous with glowing life, these privileged unfortunates come to Rome for a job of work.

In the summer of 1962, when RCA Victor assembled its cast for Puccini's *Madama Butterfly* (recorded in the new RCA Italiana studios at Via Tiburtina km 12), singers, conductor, and even a unique musical instrument converged upon Rome from such diverse points as America, Switzerland, Lebanon, and northern Italy. Leontyne Price, Richard Tucker, and Philip Maero came from New York; Rosalind Elias from Beirut; conductor Erich Leinsdorf from Tanglewood, Massachusetts, via Boston; the American-born baritone Robert Kerns from Zurich; and La Scala's young tenor Piero de Palma from Milan. Only during June, July, and August does such a cast find itself relatively free of seasonal commitments. Even then, the world's summer music festivals encroach pressingly upon their time, so that assembling so stellar a group must take into account the possible demands of Salzburg, Verona, Naples, Venice, and Edinburgh, as well as Rome's own Caracalla season.

Most of the cast stayed at Rome's Grand Hotel. For



the daily trips to the studio, we had a bus—one that in its own way had been auditioned and chosen above all others. It took three days to acquire it. On the first day, a tremendous *turismo* bus awaited us, designed for at least a hundred eager-eyed sightseers. Although we rattled about in it, we used it, but requested a smaller one for the next day. Smaller it was, but still large enough for sixty. On the third day, “our” bus arrived: accommodating a maximum of twenty, it was rarely burdened with more than twelve and provided ample space for musical scores, sweaters, thermos bottles, singers’ husbands, wives, and secretaries, and all the paraphernalia that automatically accompany recording sessions.

As in Proust, there are two main “ways” to Via Tiburtina km 12. Coming back, we chose the longer and more scenic route, but for going out directness was preferable. Eventually the trip became a mesmeric ritual. Twelve noon sees everyone mounting the bus. The door slams and with a gratuitous grinding of gears and a raucous horn salute, we slowly round Piazza Esdra’s fountain past the Termini, on to Via Marsala and then directly left into Via Tiburtina. It is for the most part a silent trip. The singers look over their scores, sip tea from their thermoses, stare unseeingly out the windows. We pass one of Rome’s largest cemeteries, the Campo Verano, its great gates ajar, the omnipresent black-clad women, flowers in hand, moving through them at a somnolent pace.

It is hot—the marvelous heat of Rome’s *mezzogiorno*—heat so dry and yet so sensual. The bus slows for a traffic jam and then stops. In a few moments it resumes its progress only to be halted again by road repairs. The smoky odor of boiling tar fills the air. Windows are hastily wound up. Fumes so pungent are bad for the voice. The stage manager and I again go over the stereophonic action for the day’s session. Within thirty minutes of our departure we arrive at RCA Italiana, its high pale green walls looming out of the heat haze with a promise of air-conditioned comfort.

**T**HIS was the first complete opera to be recorded in RCA Italiana’s Studio A, the largest of the four in the building. Measuring eighty by one hundred and twenty feet with a forty-foot height, its total volume of nearly four hundred thousand cubic feet provides a sound envelope large enough to assimilate the most complex of operatic orchestrations. For *Butterfly* we used an orchestra of one hundred, a chorus of forty, and a small but invaluable corps of sound-effects men. Orchestra and chorus personnel were hand-picked from Rome’s finest musicians four months before recording began.

The planning for this *Butterfly* in fact began ten months in advance, in October of 1961. To have every

detail in order well before the first downbeat involved a voluminous interchange of transatlantic letters and cables. As July neared, questions and answers accelerated. Was a viola d’amore available for the Act II Humming Chorus? (“*Ma che pensa? Naturalmente!*”) Was the authentic percussion on hand? Puccini in *Butterfly* wrote not only for standard percussion, but also for Japanese bells and a Japanese tam-tam. (*Lo so, lo so! È più difficile, ma cerchiamo . . . ti scriveremo più tardi.*)

The Japanese tam-tam was soon provided, but the Japanese bells proved more elusive. When none were to be found in Italy, we finally borrowed from the Metropolitan Opera the set made for its first performance of the opera in 1907. Heavily insured for its transatlantic flight, it was treated with all the respect due the unique prop, and eventually performed nobly.

**W**ITH all advance details organized, nothing remained but the eternal challenge to accomplish the best possible recording. Easier said than done, for recording is still a far different medium from actual performance. Particularly in the case of opera, and more particularly still in *Butterfly*, understatement is mandatory. Singers used to performing full blast in the great opera houses of the world often find their most cherished effects emerging as grotesque caricatures under the merciless truth of the inhuman microphone. Conductors accustomed to the need for sound “big enough to fill the house” and chorus members inured to bawling their lungs out invariably discover that recording demands subtlety, finesse, superhuman attention to detail, and unflagging awareness on everyone’s part of all that is going on simultaneously. Great operatic recordings are not made by collections of rugged individualists, but by teamwork, mutual sympathy, and a common desire to re-create the music as ideally as possible.

Fortunately, *Butterfly* this time could rejoice in a conductor and cast unafflicted by prima-donna complexes. During daily piano rehearsals prior to each session, interpretive problems were examined and re-examined, studied and restudied.

In the last act of *Butterfly*, when Cio-Cio-San questions Suzuki and gradually realizes Pinkerton will never return to her, Suzuki answers twice with the monosyllable, “*Sì.*” It is an emotionally charged scene, one of the most heart-rending in the entire score. But how does Suzuki inflect that one word? Is she overcome with emotion, foreseeing the dénouement of the tragedy? Or is she coldly impassive, imbued with Oriental fatalism? Either way is valid, neither better than the other. But at least fifteen minutes of discussion between Miss Elias and Mr. Leinsdorf ensued before they decided to utilize both approaches. To *Butterfly*’s first

# ROMAN SUMMER

question, "Vive?" ("He's alive?"), Suzuki answers coldly since she already knows Pinkerton's faithlessness, but with the second question a minute later, "Ma è giunto ieri?" ("But he arrived yesterday?"), Suzuki's reserve crumbles, and her love and anguish for Cio-Cio-San are reflected in the broken answer she gives.

At another piano rehearsal, Leinsdorf stopped one singer to correct a phrase. "But Maestro," came the quick protest, "we did it that way together last time." "Ah," Leinsdorf answered, "but the last time you were singing opposite a different person, another singer, and you must always perform with the personality and interpretation of *this* singer for *this* recording."

These may seem small points, but inevitably they combine to make the difference between a routine reading of a score and an incandescent one.

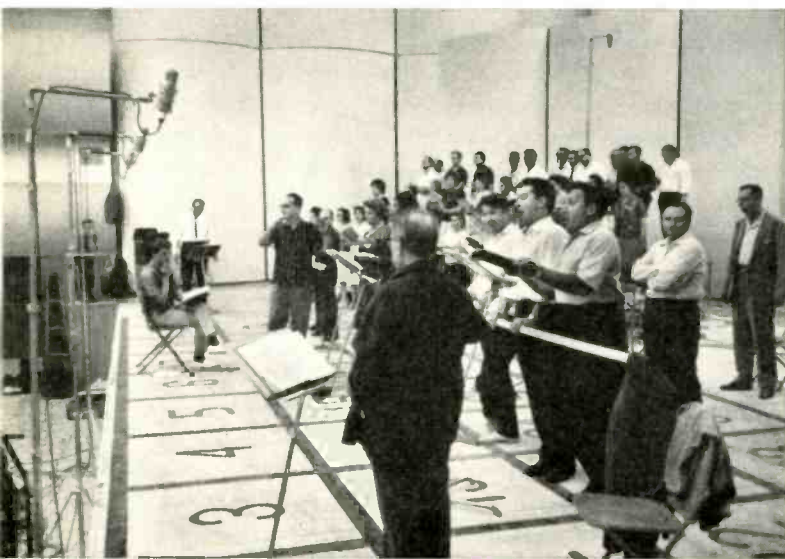
We recorded *Butterfly* straight through, starting with Act I and proceeding to the end. This may seem obvious, but often one must skip about in the score, recording scenes out of chronological context, simply because all personnel are not available at the time, or because some operas are so written that an unusually heavy burden falls upon one singer asked to record a work on a daily, straight-through basis.

Unlike *La Bohème* or *Tosca*, *Madama Butterfly* calls

for relatively little stage movement from singers. Apart from entrances and exits, Puccini stages his opera with the stylistic gravity peculiar to the Orient. An Italian opera *Butterfly* may be in its melodic content and dramatic situation, but amalgamated with its Mediterranean passion is the charm and delicacy of Japan. For the recording, stage action closely follows the current production at the Metropolitan Opera. In Act I, Butterfly's house is to the left. She makes her entrance from upstage right. At one point in Act II, staging was simplified so that in the Flower Duet Suzuki's two trips to the garden would not result in too great a difference of perspective between her and Cio-Cio-San onstage. Butterfly's house in Act III is entered at the right, the harbor view is dead center, and sleeping chambers are to the left.

The first act of *Butterfly* is a long one, almost an hour in unfolding. At the first session on July 10, we recorded up to Butterfly's entrance, on July 11 to the beginning of the love duet, and on July 12 to the end of the act.

**I**N THE recording studio, the operatic singer at work is frequently an awesome sight. All share the relentless drive for perfection. All become impatient with repetition, the archenemy of spontaneity and dramatic conviction. From the moment the session begins, with Mr. Leinsdorf rehearsing the orchestra, the singers



Stage maestro Ugo Catania transmits conductor Erich Leinsdorf's cues to the singers. Note the three microphones and the checkerboard stage pattern, used for directing stereophonic action.

The RCA Victor recording team: Lewis Layton, the recording engineer, and author Richard Mohr (at far right) share the control console, while advisers John Pfeiffer and George Marek look on.



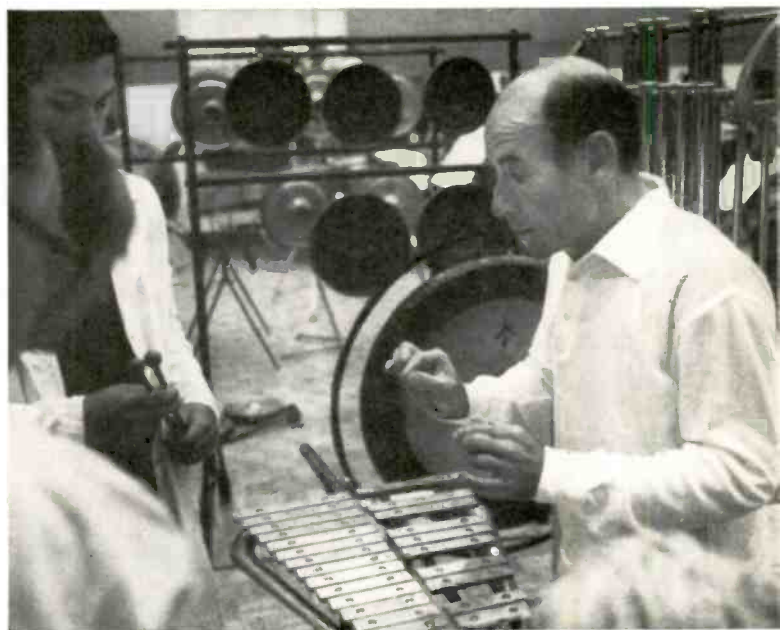




The portrayal by Leontyne Price (left) of the role of Madame Butterfly was so touching that some of her fellow-artists were moved to tears by her interpretation of Cio-Cio-San's final aria.

Below, Erich Leinsdorf explains how he would like the Japanese bells to be played. The marimba-like bells were made in 1907 for the Metropolitan Opera's first production of "Butterfly."

Below left, Leontyne Price and tenor Richard Price, who sang the role of Lieutenant Pinkerton in the recording, relax from the pressures of the recording schedule by clowning at the piano.



are all ready to go. Each of them, to a greater or lesser extent, is nervous and tense. With scores and ever-present thermos in hand, their progress to the checkerboard stage area is slow, measured, dignified, with the impersonal dignity that comes only from immense concentration. They listen to the orchestral rehearsal attentively, following their scores, occasionally singing sotto voce, checking tempo and breath pauses, pointing out to their vis-à-vis a possible trouble spot.

In the control room, the engineering staff and I are equally hard at work listening to the orchestral sound. We ask Mr. Leinsdorf if the orchestra can give a little more on one *strisciando* phrase for strings. Can timpani and bass drum restrain their enthusiasm? And does the viola line seem sufficiently prominent in the studio? The only real solution to all these problems is to plunge ahead and record the entire scene, play it back, and then make corrections.

This first playback starts the serious work of the day. In the control room all of us—conductor, singers, and myself—look like a group of schoolteachers correcting exams. Sharpened pencils poised over scores, we mark mistakes and hope the next thirty-six bars will be better.

(Continued overleaf)

# ROMAN SUMMER

All operas have a way of tripping you up in what at first seems the simplest portion of the score. *Butterfly*, for the most part, is an admirably phonogenic work, but Puccini slipped badly with his vocal balance at one spot in the Act I love duet. Cio-Cio-San sings, "*Quest'obi pomposa di scioglier mi tarda*" ("Taking off this heavy obi delays me"). Pinkerton's onstage soliloquy proceeds simultaneously and, being introspectively written in the lower register of the voice, is sometimes obscured in performance by the soprano's continuation of her line. But three bars later, Butterfly becomes aware of Pinkerton's growing ardor, and, to depict her shyness and confusion, Puccini writes a low-register line for her. Unless both tenor and soprano allow for this reversal of vocal values, so right dramatically, and sing with and not against each other, one of the key sections of the duet loses its psychological motivation. Listening to the playback of the first take, Leontyne and Richard understood the problem and adjusted easily.

It is during these playbacks that confidence increases, and tension, although undiminished, changes its complexion. As one singer puts it, "Well, if we all dropped dead, you could use what you've got, but we can do a lot better."

And they do. With unending patience, they go over and over again, summoning up for the fourth and fifth times the necessary spontaneity allied to a new textural nuance or phrasing, a slight change in vocal coloration, a more just balance among themselves and between voice and orchestra.

WHICH brings us to the much-discussed and, to an extent, artificially created problem of balance between voice and orchestra. Thirty years ago, recording's limitations often resulted in inadequate reproduction of the operatic orchestra. Opera meant great voices, and the orchestra was the stepchild. With the gradual disappearance of these limitations, it became a human temptation for producer and engineer in the control room to dwell ever more lovingly upon orchestral detail, clarity, and impact, often to the detriment of vocal values.

Assuring the right balance is akin to walking a tightrope. There are times when the composer works against you, or a singer has one oddly resonant note in the voice, or conversely, no tonal weight in a certain register. These present real difficulties for the recording producer, but not insoluble ones.

Our recording philosophy, not only in *Butterfly* but in all operatic recording, aims at an exact depiction of the musical score. Each note—solo, orchestral, or

choral—is assigned its own just weight and value, almost invariably dictated by the composer.

It was not until the last of the scheduled sessions that the miraculously right performance occurred with the first take. We had reached the final pages of the opera, with Butterfly and Suzuki on stage after the departure of Sharpless and Kate Pinkerton. The long stretch of music from there to the end is replete with difficult orchestral entrances. The scene's emotional content is maximum. Butterfly has dismissed Suzuki and prepares to kill herself. Leontyne sang the final aria to the child. "*Tu, tu, piccolo Iddio,*" with so much fervor and intensity, the orchestra seconding her superbly every step of the way, that we felt those familiar symptoms of gooseflesh and prickling scalp. The red light went off, marking the end of the take, and in the brief moment of stunned silence, the studio was filled with the sound of heartbroken wails and sobs. It was Rosalind Elias, who had remained onstage until the end of the scene. "It's just too beautiful," she gulped through her tears. "I'm always glad I'm in the wings when that aria comes in the opera house, especially with Leontyne, because she makes it so sad!" Another wail took over, mixed with laughter, in which we all joined, moved by the same emotion.

Oddly enough, two months later Leontyne came into the New York studios to hear the final edited version of the recording. She was delighted with it, murmuring from time to time, "Just listen to Richard!" or "Have you ever heard such a beautiful orchestra!" But halfway through the same final aria, she too burst into tears, much to her embarrassment. Wiping her eyes and giggling at herself, she explained, "I'm not admiring me, you know. It's the music, it's just too sad to be borne."

All of us have our own favorite passages in opera. In *Butterfly*, a score abounding in felicitous inspiration, obvious choices would include "*Un bel di,*" the love duet, the Flower Duet, the tenor's final aria, and Cio-Cio-San's death scene. This new recording has revealed a moment hitherto unappreciated by me at least. It comes at the opening of Act III when Butterfly, weary from her night-long vigil, says to Suzuki, "*Verrà, verrà, vedrai!*" ("He'll come, he'll come, you'll see"). It is the quiet confidence, the total faith with which Leontyne Price invests this phrase that sums up for me the entire opera and the fate of its fragile heroine.

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*Richard Mohr, RCA Victor's Red Seal Musical Director, has been producing operatic recordings for the company since 1950. He can be found almost nightly at concerts or the opera, and he anticipates more Roman summers and more operatic recordings.*



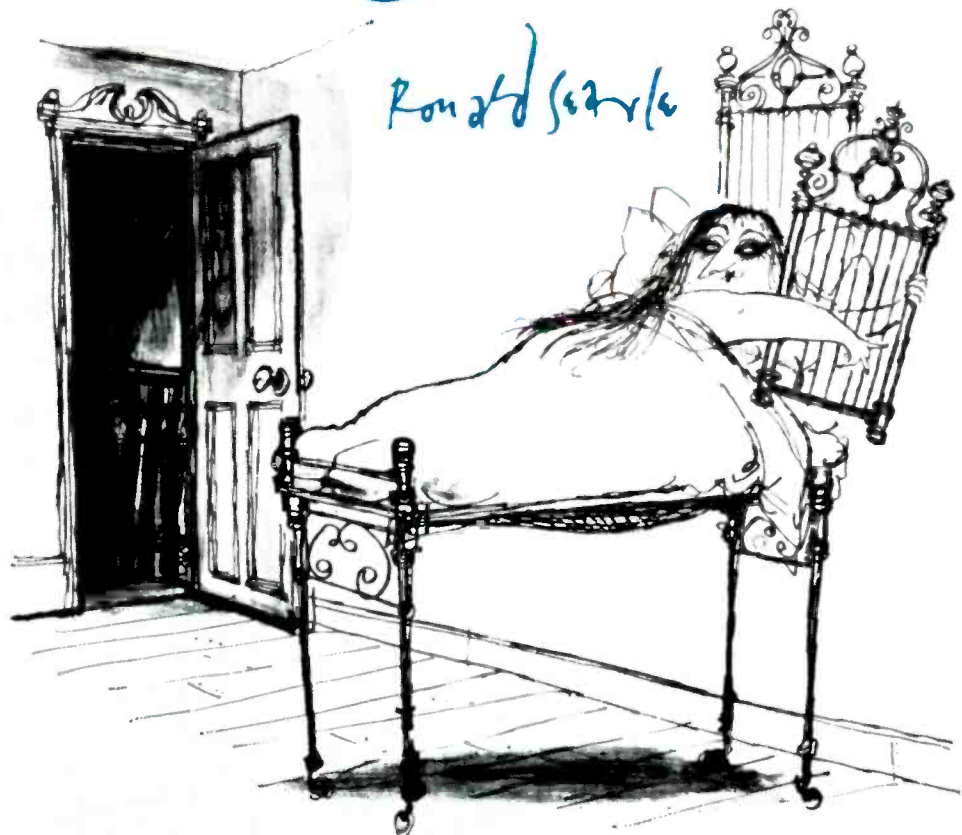
LIKE AMERICA's Charles Addams, England's famed cartoonist Ronald Searle is a master of graphic brinkmanship, cheerfully urging us to the chilled contemplation of various forms of impending nightmare. But whereas Addams's characters are plainly unholy to begin with, Searle seems happiest when exploring the spookier aspects of quite run-of-the-mill human types—a faculty he exercises with equal ease (and in some forty published books) on the unlovelier denizens of Mayfair, Paris, Las Vegas, or Moscow.

The delapidatedly buxom London harpy on the bed below, for example, is a female of truly appalling determination, having dismantled her very *couche d'amour* to twang an accompaniment to her siren-croak of seduction. Meanwhile her carnivorous gaze directs our attention to the door she has left standing so invitingly wide; if you are up to it, you can conjure a vision of the grotesque male victim who presently shall wamble into view, trapped by her soul-numbing message. Searle, mercifully, has forbore to draw this doomed Briton, and the observer's imagination readily provides the hilarious worst.

Likewise, it is almost impossible not to hear the excruciatingly dismal noise produced by the morose lady violinist on our current cover. Sawing her way like a tone-deaf magpie through bales of nineteenth-century fiddle scores (we may be sure that, for her, nothing more recent is soulful enough by half), she is a veritable Muse of Anti-Music, Britannic division. But Searle's eye is historically precise as well as socially acid, and she also happens to be a faithfully observed Edwardian

# CONTEMPORARY MUSIC IN ENGLAND & FRANCE

A SOBERING  
BEHIND-THE-SCENES REPORT BY





monument of upper middle-class gentility. Her general resemblance to a chisel in chiffon; her forlornly brave beads; her hopeless hair—these in fact give us her complete biography, ever since that childhood hour of ecstasy when she first heard Drdla's *Souvenir* as rendered by Maud Powell. Since then, of course, she has been seen (and God knows, heard) at an awesome tea or two for the Sitwells, even though reduced circumstances have stranded her in a somewhat dusty Hampstead flat. Here, a credit to her race and generation, she lives (and fiddles on) alone. Unflinchingly.

Contrary to expectation, Searle's Brigitte Bardot type (left) is currently a teen-age witch, not in Paris, but in London, where a mere ten years ago she would have been as exotically unthinkable as Zsa Zsa Gabor in a Moscow Youth Center. She is, of course, the chief nonpolitical consolation of Britain's Angry Young Men, now slightly middle-aged, and she periodically joins Bertrand Russell in anti-nuclear sit-downs. The guitar proves she is normally folk-oriented—something nobody would dream of calling her in Soho, where the starchier street-walkers of the old school take an extremely dim view of the loose manners of the younger generation.

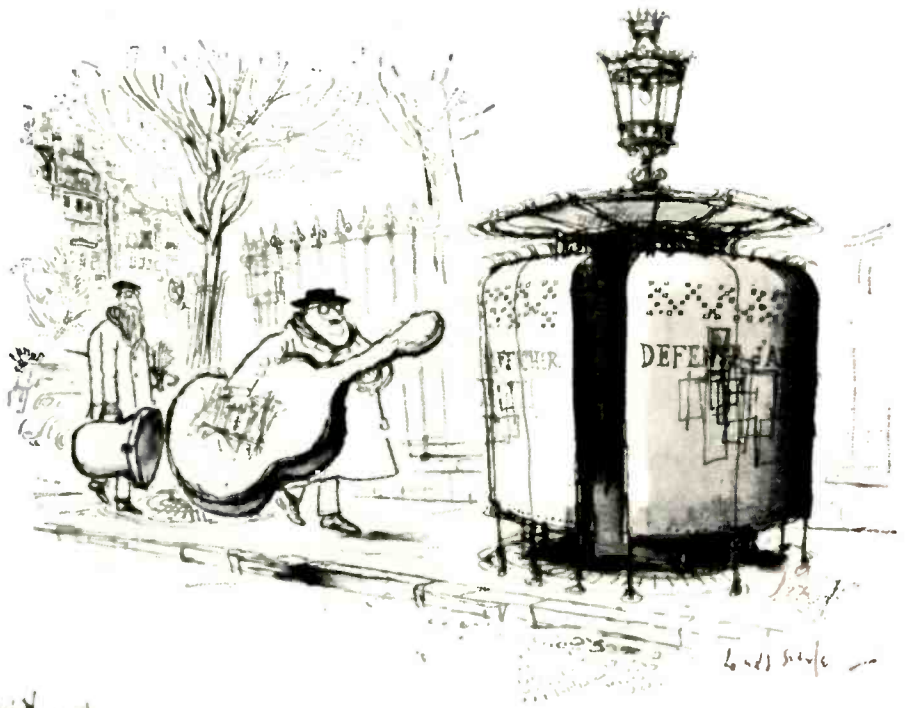
Robert Offergeld

## CONTEMPORARY MUSIC IN ENGLAND AND FRANCE

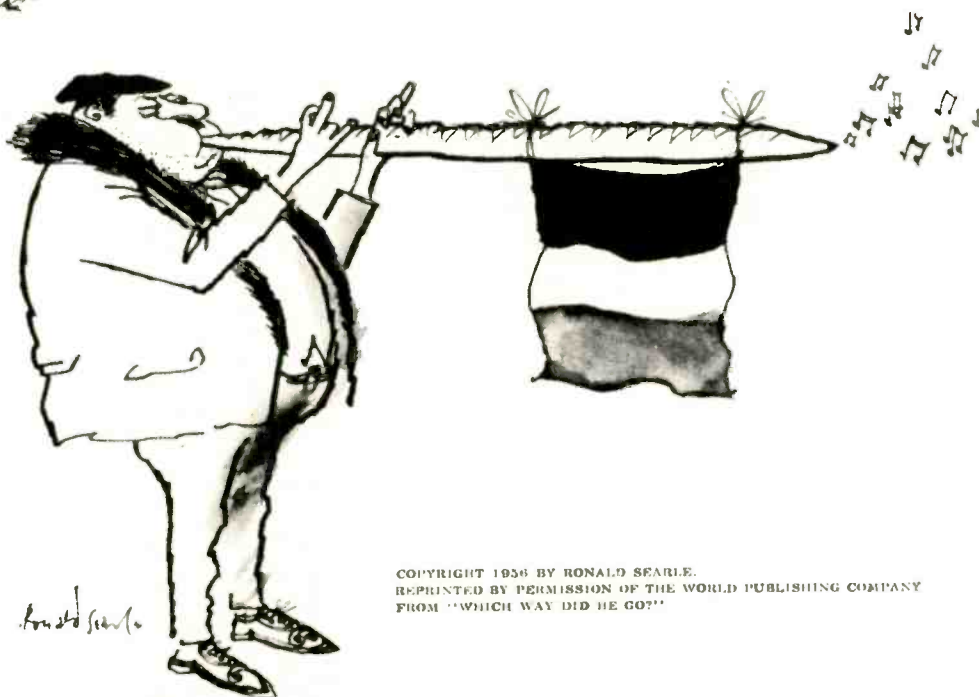
*In Paris, Searle notes what happens to "the most individualistic race in the world" when exposed to André Hodeir, to le jazz hot, and to le twist. Outside the jumpacked cellars near St. Germain-des-Prés (formerly ennobled by the No-Exit braininess of Sartre and the Existentialists), young Parisians currently herd up, like their dishevelled New York contemporaries, to savor the peculiar social intoxication of being just as sloppy as everybody else.*







Despite French consideration for the public comfort of the natural man, certain instrumentalists still face after-hour occupational hazards. The pair above have just come post-haste from the Opéra (possibly from a three-hour performance of Berlioz) and are facing an extremely complicated and delicate ceremony—the kind one would like to see discharged with the dazzling choreographic polish of Monsieur Hulot. In a more optimistic key, Searle notes below that the French still bake the longest bread in the world and sound off with the Marseillaise at the slightest provocation (or none at all). While the citizen has his loaf, his bottle, and a President who sounds like Joan of Arc, can l'amour be far away?



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 FROM "WHICH WAY DID HE GO?"



COURTESY OF MUSICAL AMERICA

# THE BUDDHA OF THE KEYBOARD

By HAROLD SCHONBERG

ON THE TWENTY-FIFTH ANNIVERSARY OF LEOPOLD GODOWSKY'S DEATH, HIFI/STEREO REVIEW PROFILES "THE MOST REMARKABLE PIANIST WHO EVER LIVED"

**I**T IS SAFE to predict that one noteworthy musical anniversary will pass largely unobserved in 1963.

Today Leopold Godowsky (who was born in Vilna, Poland, on February 13, 1870, and died in New York on November 21, 1938) is all but forgotten, and there seems to be no interest in his extraordinary art or what it represented. Yet to the informed he was a matchless figure in an age crowded with such pianistic giants as Paderewski, Hofmann, Rachmaninoff, Rosenthal, Friedman, Gabilowitsch, and Sauer, most of whom conceded that Godowsky's was—in the studio, at any rate—the most perfect pianistic mechanism of the period, and very likely of all time. He was one of the most remarkable pianists who ever lived. To his colleagues, Godowsky was a legend. Short, plump, round-faced, with inscrutable Slavic eyes, he was nicknamed by Huneker The Buddha of the Keyboard. Others called him The Apostle of the Left Hand.

The curious thing was that Godowsky, headliner though he was, never could make the public impact his extraordinary gifts entitled him to make. Perhaps there was something of Henselt in him. Adolph Henselt was considered the peer of Liszt, but was too nervous to give public concerts, and his great reputa-

tion was won largely by hearsay. Godowsky did not have that paralyzing stage fright, and he concertized plentifully, but something happened to him before an audience. In public, according to some of the best judges of his time, his playing seemed to lose color and strength. Hypnotized by perfection as he was, it may be that in concerts he refused to take a chance, worried about marring the unruffled perfection of his pianistics.

To connoisseurs, however, he was the ultimate phenomenon. Huneker hailed Godowsky's "fine equilibrium of intellect and emotion . . . purity of style, polyphony. . . . The superman of piano playing. Nothing like him, as far as I know, is to be found in the history of piano playing since Chopin. . . . His ten digits are ten independent voices recreating the ancient polyphonic art of the Flemings. . . . He is a pianist for pianists, and I am glad to say that the majority of them gladly recognize this fact."

The amazing thing was that Godowsky was virtually self-taught. None of his early instruction amounted to much, although he was concertizing at the age of nine. According to one story that was told about him, he heard the regimental band play a selection from *Martha* when he was three years old. A year later he



played it correctly on the piano, not having heard it in the meantime—and, coincidentally, never having had piano lessons. Some haphazard instruction from musicians in his native Vilna followed, and by seven he was composing industriously. Godowsky's guardian (he had lost his father, a physician, when he was a baby) was in fair way to exploit him unmercifully, but the child was saved by a Herr Feinburg. Feinburg was a banker in Königsberg, and he financed Godowsky's studies at the Hochschule in Berlin.

Godowsky remained in Berlin through 1884 and then embarked on an American tour with the Belgian violinist Ovide Musin. Returning to Europe, he became associated for three years with Saint-Saëns. The great French musician is popularly supposed to have been Godowsky's only important teacher. Godowsky himself, perhaps proud of being a self-made musician, in later life discounted Saint-Saëns's contribution. "I went to Paris," he told an interviewer in 1920, "and played a good deal for Saint-Saëns, though he did not give me any lessons. When I played for him—even my own compositions—he would invariably say: '*Mais c'est charmant,*' or '*Admirable,*' or '*Épatant, mon cher!*' or something of the same sort and, even though spoken from the heart, this hardly amounts to constructive criticism."

After Saint-Saëns, Godowsky was on his own. He concertized extensively, taught in America and, in 1900, conquered Berlin (see next page). His big rival there was Busoni. Each would give several Berlin concerts a season, always trying to outdo the other. Noël Straus, who studied with Godowsky in Berlin, remembered Godowsky leading with a Liszt recital and Busoni trumping it with a program of nothing but Liszt transcriptions. Godowsky taught in Berlin and from 1900 to 1914 was professor at the Akademie der Tonkunst in Vienna. The war sent him back to America, where he settled. In 1930, during a recording session in London, he was incapacitated by a stroke and was unable to play any more. He died eight years later.

**D**OES one speak about Godowsky the concert pianist or Godowsky the pianist in his own studio? It was at home that he was transcendent, and it was from his home that all other pianists walked away talking to themselves. Godowsky's technique was not of the heroic kind; at least, he never favored enormous sonorities. But in independence of hands, equality of finger, ability to juggle polyphonic strands, and general pianistic finish, he may have been unique in keyboard history. His own music—and he composed and transcribed a great deal—is of such complexity, burdened with such elaboration of detail, crossed with so many inner voices, that none but he could play it. Most of

his music has vanished, though big technicians will occasionally attempt his paraphrase on *Fledermaus* or (less frequently) *Artist's Life*. In his day it was said that he was composing for a future generation of pianists. If so, that generation has not yet arrived.

**O**NE of the most popular of Godowsky's works was a little salon number named *Alt Wien*. It has dropped from the repertoire of concert pianists, but one does hear it as background music. Godowsky himself could not stand the work. It was to him what the Minuet in G was to Paderewski and the Prelude in C-sharp Minor was to Rachmaninoff. Godowsky made a great deal of money from *Alt Wien*, and every time he got a royalty check he groaned. "I didn't know it was *that* bad," he would dolefully say.

His most elaborate series—and they are probably the most impossibly difficult things ever written for the piano—are his fifty-three paraphrases of Chopin études. These are fantastic exercises that push piano technique to heights undreamed of even by Liszt. Godowsky wrote several for left hand alone (including the *Revolutionary*, which poor Vladimir de Pachmann, who so admired Godowsky, recorded and came to chaos; the piece was simply too hard for him, and the result is one of the supreme messes of the piano discography). Or he puts two together, such as the two G-flat Études (*Butterfly* and *Black Key*, under the title of *Badinage*). Or he puts the bass of one étude into the right hand and the melody in the left. Godowsky was well aware that his tinkering with the Chopin études would be protested in many musical circles. In his foreword to the Schlesinger edition he wrote:

The fifty-three studies based on twenty-six études of Chopin have manifold purposes. Their aim is to develop the mechanical, technical and musical possibilities of piano playing, to expand the peculiarly adapted nature of the instrument to polyphonic and polydynamic work, and to widen . . . its possibilities in tone coloring.

Godowsky went on to add some personal remarks about the aesthetic justification of so treating the Chopin études. These remarks have made no impact at all on the present age, which regards the paraphrases as sacrilege. But the dwindling band who admire Godowsky's treatment ignore the shout of heresy. They point to the diabolic ingenuity Godowsky displayed; to the polyphonic skill with which he fitted one étude into another; to the altogether original ideas about piano technique; to the extraordinary tonal applications. And there is no denying that, professionally speaking, the writing contains a transcendental quality that personifies the piano, the instrument

# GODOWSKY DESCRIBES HIS GREATEST CONCERT

*At his Berlin debut (on December 2, 1900), Godowsky advanced to the very front rank of pianistic immortals. His performance of his fantastically difficult Chopin transcriptions not only won him an almost hysterical ovation but touched off a long critical debate on the propriety of transcendentalizing the classics. In view of Godowsky's later reticences in public, there can be little doubt that this was the most unqualifiedly successful concert*

*in his whole career. In a letter dated December 24, 1900, Godowsky conveys the unanticipated drama of this event to the Chicago critic W. S. B. Mathews. The original letter, here published in substantial portion for the first time, is in the possession of the distinguished Godowsky pupil Clarence Adler, who in turn was the teacher of such celebrated American artists as George Gershwin and Aaron Copland.*

MY DEAR Mr. Mathews: Knowing how good you are I don't doubt that you will forgive me for my long silence. You can well understand that a debut in Berlin is a serious and very dangerous undertaking. All summer we were in Paris, where I did not have any piano to practice my repertory, and when I came to Berlin it took me several weeks before I got an instrument. Therefore, when I decided to give a concert here I had to start every composition anew. We made many friends (even before the concert) among whom were very prominent musicians. I was greatly astonished to find that I was well known among Berlin pianists and teachers, though many of the critics and the musical public knew nothing of my existence. Those that heard me before the concert predicted a great success, however, I was not so sure. Some artists have a success with the public, but the critics kill them; others are successful with the press, but make no impression on the public. There are cliques here that work for certain artists. Then there is the antisemitic press and public. Add to this professional jealousy and you will get some idea of the difficulties I had to contend with. Imagine my surprise when I discovered that my concert was eagerly awaited by all musicians and music students. The Beethoven hall was crowded with a representative musical audience. All Berlin pianists were at the concert. When I came out I was so heartily greeted that I had to bow several times before I started. By some unusual good luck I was hardly nervous, and the first movement of Brahms, which was the first number, I played to my absolute satisfaction. This gave me courage for the following movements. The applause after the first movement startled me. It was terrific. It took a long time before I could begin the second part. After the last movement I was recalled I don't know how many times. After a pause of several minutes I came out to play my seven Chopin paraphrases and Weber's "Invitation." The musicians and public did not know what to expect. There was a general commotion. The hall looked remarkably festive, and electricity was in the air. I played first the study for the left hand alone, Op. 25, No. 4 (A minor). To describe the noise after this study would be impossible. The tremendous ovation was overwhelming. Then came Op. 10, No. 11, & Op. 25, No. 3, combined, Op. 25, N 8, (sixths) Op. 25, No. 5 as a Mazurka, Op. 10 No. 9 in C# minor, Badinage and Op. 10, No. 7 in G flat, followed by the Invitation to the dance. The success was greater than anything I have ever witnessed, not excepting a Paderewski enthusiasm. I could have repeated every study, but I did not care to have the concert too long. The public would have been too tired for the Tchaikovsky so I only repeated the Badinage and Mazurka. To tell how many times I had to come out after the paraphrases would be impossible. I could not count them. Pianists like Pachmann, Joseph Weiss, Hambourg, Anton

Foerster and the entire audience actually went mad. They were screaming like wild beasts, waving handkerchieves etc.—The Tchaikovsky I played with a great deal of dash. The second movement I could not improve upon. At the end of the concert I played as an encore the Scherzo from Saint Saëns G minor Concerto and the plain black key study for the left hand. After the two encores I refused to play more. The scene in the artist's room will never be forgotten by those who have witnessed it. People almost suffocated in the mad rush to reach me. Mrs. Godowsky and some friends could only reach me by going on the stage and through the stage door. Many waited a long time and gave it up without coming to me. Strange enough I was the coolest man in the crowd. I suppose I did not realize what has happened. I was told that almost all the critics stayed till the end—a very rare occurrence in Berlin, as they have to attend several concerts every evening and are so blasé that nothing interests them. The critic from the Boersen Zeitung (Loewengard) applauded frantically—a thing no critic is supposed to do. Professor E. E. Taubert called at my house the following day to congratulate me personally—something that has never happened in Germany. He is the most feared critic in Germany. He writes for the "Post." The critic from the Volkszeitung did not visit any concerts for two days, having been so impressed with my performance. His name is Werkenthier. He was an intimate friend of Bülow. The critic from the "Tageblatt," Dr. Schmidt, was disgusted with me because I touched such a sacred German poem: the "Invitation to the dance." He lost his temper and wrote a criticism which begins wonderfully and ends miserably. He feels unhappy ever since. At a concert of Jedlicka two days after mine he came to me and Mrs. Godowsky and apologized in the most humble way. He said he was out of his mind with rage because I dared paraphrase Weber. He acknowledged having made a mistake and having done an injustice to my pianistic ability. He thinks I am the greatest pianist he has heard! . . . I wrote so much about my success, knowing that you take such a great interest in my career. I will always remember that you were the first great critic to champion my cause in such an enthusiastic way. . . . I can impossibly write much now, as I have to practice hard for my next recital. A success like the one I had is embarrassing to the artist. Musicians talk so extravagantly about me, that unless I play better than I did at the first concert I would disappoint my audience. I never expected a tenth of the success I had. I feel overawed and almost frightened. I just got information that I will have to sail from England to get to New York in time. Mrs. Godowsky and I send our best wishes for the New Year to you and Miss Dingley. I shall be happy to see you again. Your sincere friend

LEOPOLD GODOWSKY





Inscribed to Clarence Adler in 1932, this Godowsky photograph recalls Huneker's nickname for him: *The Buddha of the Keyboard*.

itself. The Godowsky paraphrases *are* the piano, pushed to its logical (or, if you wish, illogical) extremes of technical and pianistic romantic polyphony. Nothing since Liszt has been so imbued with the idiom of the piano *qua* piano. And despite the enormous difficulties, the paraphrases were not intended to be played as bravura stunts. Godowsky had musical aims primarily in mind. It may be that those aims are old-fashioned and reflect an aesthetic that is considered dubious today. But they do represent a philosophy where the piano itself was the be-all and the end-all; less a musical instrument than a way of life; and the paraphrases end up not music for the sake of music but (like so many of the Liszt transcriptions) music for the sake of the piano. Unfortunately, the chances are that they will be entirely forgotten a generation from now unless an unprecedented shift in musical values sets in.

**W**HAT about Godowsky's own recordings, and what chance is there for reissue? From about 1913 to 1918 he did a lengthy series for Columbia in America, about twenty sides in all. From 1920 to 1925 he cut about thirty-five sides for Brunswick. Then, two years or so before his stroke, he began a series of electrical recording for Columbia in England. Three albums were released—a set of Chopin nocturnes, Schumann's *Carnaval* and the Grieg *Ballade*. He was working on the four Chopin scherzos when he was struck down.

On the whole, any Godowsky release would present problems today. American Decca has possession of the Brunswick masters, but Decca has never gone in for acoustic reissues, and it is doubtful if Godowsky's name would mean enough for Decca to take a gamble. The Columbia records are much inferior tonally, for Brunswick made superb (for their day) piano discs, far better than anything Columbia ever released in the pre-electric generation. As for the electrical recordings, they presumably are in the possession of British Columbia, which severed relations with American Columbia several years ago. Perhaps the Great

Recordings of the Century series, sponsored by EMI, might be interested. Certainly the series has brought out piano discs (some of the Cortot, for example) that are historically of far less importance than the Godowsky ones.

The place to begin would be Godowsky's recording of the Grieg *Ballade*, one of the all-time great performances. It is an example of pellucid, sensitive, perfectly integrated piano playing (Columbia 67746/7). The finish of the pianism defies description. Godowsky is somewhat less convincing in his recordings of the Chopin nocturnes and Schumann *Carnaval*. The nocturnes are curiously unevocative, plastic as the playing itself is. More interesting is the *Carnaval*: by standards of modern playing, this performance is fascinating. Details stand out: the lovely legato in the *Valse noble*, the inner lines of *Aveu* (note how the left-hand thumb accents the rising scale), the sheer brio of *Paganini*. To Godowsky, the hazardous leaps in *Paganini* were as nothing, and he storms through the piece without hesitation. Remember, this was before magnetic tape, when a mistake could not be corrected. But there are no mistakes.

**T**HE difference between Godowsky's early recordings and his later ones is startling. In his early acoustics he is above all an objective and cool pianist, with fine taste and mechanical perfection, but rather literal. Never did he show the passion, the tension, and explosive imagination of a Josef Hofmann. But later he began to get more personality into his interpretations. As evidence, there are two recordings of the Verdi-Liszt *Rigoletto* paraphrase—one done around 1915, on Columbia 5896, the other around 1922, on Brunswick 50131. The later performance is much more exciting. And what technical freedom! The most fantastic things spill easily from Godowsky's infallible fingers. Somehow he made everything he played sound easy.

There are many other recordings. One is tempted to discuss, disc by disc, the entire Godowsky output. But perhaps some enterprising record company will make a representative selection and give the world an idea of the playing of the most remarkable pianist who ever lived. A twenty-fifth anniversary is a good excuse, if an excuse be needed. No excuse, of course, really should be needed. It should be a duty and privilege to bring a recording like the Grieg *Ballade* back to public attention.

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*Harold Schonberg is the senior music critic of the New York Times. The present article is adapted from a book on which Mr. Schonberg is working, titled The Great Pianists, to be published by Simon and Schuster in the early fall of this year.*

# LABORATORY

## TEST OF STEREO FM

# TUNERS!

**PART TWO**



By JULIAN D. HIRSCH AND GLADDEN HOUCK JR.

REPORTS ON  
THE DYNACO FM-3A, THE HEATH AJW-41,  
THE PILOT 780, THE SCOTT 350B,  
AND THE FISHER FM-100-B

LAST MONTH in these pages we reviewed five stereo FM tuners ranging in price from \$119.95 to \$160.00. These were, in order of increasing price, the Knight KN-250A, the Lafayette LT-700, the Grommes 101B, the Eico ST-97, and the Sherwood S-3000-IV. This month we are reporting on five more-expensive tuners: the Dynaco FM-3A (\$169.95), the Heath AJW-41 (\$189.95), the Pilot 780 (\$199.50), the Scott 350B (\$219.95), and the Fisher FM-100-B (\$249.50).

• THE DYNACO Model FM-3A is a relatively simple tuner with several novel features that contribute to its excellent performance. It uses a twin-triode cathode-coupled r.f. amplifier and a triode-pentode mixer and oscillator. No AFC is needed or used. There are four i.f. stages, which successively act as limiters on strong signals. A wide-band balanced discriminator reduces distortion and interstation hiss, as compared to that

produced by conventional unbalanced discriminators.

The stereo circuitry is of the switching type. The 38-kc. oscillator is gated automatically by the 19-kc. pilot carrier, and there is no mono-stereo switch, as on most other tuners. Following the ganged volume controls are low-impedance output stages.

The FM-3A approaches the ultimate in operating simplicity. The only controls on the front panel are a

### DYNACO FM-3A TUNER





tuning knob, a volume control, and an on-off switch. An ingenious dual magic-eye tube serves both as a tuning eye and as a stereo indicator. The upper bar of the tube is behind the word **STEREO** on the plastic dial cover, so that when it closes on stereo transmissions, the word **STEREO** is brightly illuminated.

The FM-3A's sensitivity measured 6 microvolts, with full limiting at 20 microvolts. Distortion was under 0.75 per cent at 100 per cent modulation for all signals stronger than 30 microvolts. Maximum output was 2 volts, and this could be reduced by the front-panel volume control. Frequency response was within  $\pm 0.5$  db from 50 to 15,000 cps. Channel separation was about 30 db at low and middle frequencies, reducing gradually to 17 db at 10,000 cps and 12 db at 15,000 cps. The capture ratio was 7.5 db, and hum was  $-55$  db at maximum volume and  $-76$  db (referred to 2 volts) at minimum volume. Drift was very

low, and was not affected by considerable line-voltage variations. The low output impedance allowed the use of long shielded cables without loss of highs.

The FM-3A proved to be exceptionally noncritical in tuning. The wide-band circuits allowed distortion-free reception of signals as weak as 5 microvolts, although hiss was audible under these conditions. Our only criticism of the unit was that the stereo circuits cannot be bypassed when listening to weak stereo broadcasts. Ordinarily such transmissions sound better in mono, because of improved signal-to-noise ratios. Apart from this, the FM-3A ranks with the very best tuners because of its low distortion at all signal levels, excellent stability, and easy tuning.

The FM-3A is priced at \$169.95, including case. The price in kit form (FM-1 and FMX-3) is \$109.90, and in semi-kit form (FM-1 SK and FMX-3 SK) \$139.90.



● THE HEATH AJW-41 can receive either mono AM or FM broadcasts, or stereo FM programs. The AM and FM sections are completely separate, including their tuning controls, tuning meters, and dial mechanisms. The FM circuitry includes a cascode r.f. amplifier, a triode mixer, a triode oscillator, and a triode reactance tube. Four i.f. stages, three of which act as limiters on strong signals, drive a limiter and a Foster-Seeley discriminator. The discriminator output, after de-emphasis, feeds the two cathode-follower outputs in parallel for mono reception. In stereo, the discriminator feeds the matrixing-type stereo demodulator.

The Heath AJW-41 has only four knobs (plus the two tuning knobs) to perform eight functions. One knob is pulled out to turn on the power and rotated to vary the AFC action from zero to maximum. Another is rotated to control the interstation-squelch threshold and pulled out for wide-band AM reception. The mode selector is conventional, with positions for AM, FM, and stereo FM. The Stereo Phase control is a unique feature. It varies the tuning of the 38-kc. oscillator, adjusting its phase relative to the 19-kc. pilot carrier. To make this adjustment, the knob is pulled out, removing the L-plus-R signal from the

## HEATH AJW-41 TUNER

output. It is then rotated for clearest sound from the L-minus-R signal and pushed in again for listening. Heath recommends doing this for each station tuned in. On the rear of the AJW-41 are individual level controls and a stereo-separation control, which need be adjusted only once.

In our lab tests, the IHFM usable sensitivity of the AJW-41 was 5.8 microvolts, and distortion was 2.2 per cent at 100 per cent modulation. Frequency response was within  $\pm 1.5$  db from 50 to 15,000 cps. AFC correction was a strong 15 db, and capture ratio was 11 db. The hum level was  $-48$  db referred to 100 per cent modulation.

Stereo separation was good, measuring 27.5 db at middle frequencies, reducing to 13 db at 50 cps, 23 db at 10,000 cps, and 11 db at 15,000 cps. The Stereo Phase control required occasional readjustment during the first few minutes of operation, but remained stable after the set was warmed up. The stereo indicator flickered considerably while tuning, but it remained on only when a stereo signal was received.

The Heath AJW-41, complete with a vinyl-covered steel case, is priced at \$189.95. It is also available in kit form (Model AJ-41) for \$119.95.

# STEREO FM TUNER TESTS

## PILOT 780 TUNER

● THE MODEL 780 is a new addition to the Pilot line of high-fidelity components. It has a clean, uncluttered appearance, and offers such operating conveniences as interchannel muting and a zero-center tuning meter.

We did not receive a schematic with the tuner, but it appeared to have a single-tube front end (an ECC 85/6AQ8 triode-pentode), followed by two i.f. stages, a gated-beam limiter, and a saturation limiter. The stereo circuits are presumably of the switching type, similar to those used in the Pilot adapters. There is a single level adjustment, which affects both channels, in the rear of the tuner, as well as a muting-level adjustment. On the brass-finished heavy aluminum front panel are the tuning knob, on-off switch, muting switch, and stereo-mono switch. A neon lamp behind the dial glass lights up when a stereo broadcast is being received.

The IHFM usable sensitivity of the Pilot 780 was 2.5 microvolts, and its distortion was 0.9 per cent at



100 per cent modulation. Capture ratio was 5 db, and hum was  $-51.5$  db referred to 100 per cent modulation. Drift was moderate, with occasional retuning required during the first 10 or 15 minutes of operation.

Frequency response was within  $\pm 2$  db from 50 to 15,000 cps, and channel separation was 35 db at middle frequencies, reducing to 17 db at 10,000 cps and 10 db at 15,000 cps. The zero-center tuning meter allowed tuning for minimum distortion and maximum separation when it was in the zero-center position.

In use tests, the Pilot 780 proved to be very sensitive (more so, in fact, than its measured sensitivity would suggest). A number of stations that were barely audible on other tuners having nearly as much measured sensitivity were received clearly and without distortion. The unit was easy to tune, and the muting circuit was effective and free from audible thumps.

The Pilot 780 is priced at \$199.50. A walnut case is available for \$22.50.

## SCOTT 350B TUNER

● LIKE OTHER Scott FM tuners, the 350B has a shielded, silver-plated front end, with a cascode r.f. amplifier and a triode-pentode as oscillator and mixer. Two i.f. amplifiers and a limiter drive the wide-band ratio detector. The stereo circuits employ two four-diode switches for separating the left- and right-channel programs from the composite signal. Individual feedback amplifiers increase the low-level audio from the stereo circuits so that any amplifier can be driven satisfactorily.

The operation of the tuner is controlled by a switch that turns on the power and selects either mono, stereo, or stereo plus subchannel filtering. In this last position,



background noise on weak stereo signals can be reduced, with some loss of channel separation at high frequencies. A slide switch adds noise filtering, effective on both stereo and mono, by reducing high-frequency response. Another slide switch alters the automatic-gain-control circuit to obtain somewhat more r.f. gain on stereo reception. This is claimed to improve the signal-to-noise ratio on the subchannel. In our tests we could not detect any effect from the use of this control.

The most unusual feature of the Scott 350B is its Sonic Monitor stereo tuning circuit, which produces an audible tone when a stereo transmission is tuned



in. While this system is slightly less convenient to use than visual indicators (the switch must be turned to MONITOR to verify a stereo broadcast), it offers a distinct advantage in aiding accurate tuning. Stereo separation is critically dependent on tuning, and visual indicators are usually of little help in this respect. When the Scott 350B is tuned for the clearest and loudest tone, it is set for optimum stereo reception. Our tests confirmed this, showing that the Sonic Monitor allowed the receiver to be tuned as accurately as we could with the aid of instruments.

In our lab tests, the IHFM usable sensitivity of the Scott 350B was 3.2 microvolts. Its distortion at 100 per cent modulation was about 1.1 per cent for any signal over 7 or 8 microvolts. The audio output was

2.1 volts; frequency response was within  $\pm 0.5$  db from 50 to 15,000 cps; and separation was about 27 db over most of the range, decreasing to 18.5 db at 10,000 cps and 11 db at 15,000 cps. The subchannel filter reduced separation to about 5 to 7 db at frequencies above 5,000 cps. Capture ratio was 4.2 db; hum was 56.5 db below 100 per cent modulation; and drift was negligible after a few minutes of operation.

The Scott 350B is not only one of the better-performing stereo tuners, but is exceptionally easy to tune, because of its smooth planetary dial mechanism, flat-topped i.f. response, wide-band detector, and the Sonic Monitor circuit. The 350B is priced at \$219.95; a metal case is available for \$13.95, and wooden cases in mahogany or walnut are \$24.50.



## FISHER FM-100-B TUNER

● THE FISHER FM-100-B has a cascode r.f. stage and a twin-triode mixer and oscillator. Five i.f. stages are used, with the last three successively operating as limiters on strong signals. A wide-band ratio detector drives the stereo demodulator. The stereo circuitry has two four-diode switches gated on alternately by the synchronized 38-kc. oscillator to separate the left and right signals. Each output is driven by its own feedback amplifier, with individual level adjustments in the rear of the tuner. A second pair of output jacks can be used for driving a tape recorder independently of the main amplifier system.

The Fisher FM-100-B has a number of interesting operating features. Its interchannel muting circuit is very effective, producing a dead silent background between stations, and operating without thumps or clicks. A selector switch chooses mono, automatic, stereo, and stereo filter. The mono and stereo positions are self-explanatory. The stereo-filter setting reduces subchannel noise (and separation) without affecting frequency response. For most listening situations, the automatic position is used. When a mono signal is received, the two channels of information are automatically connected together and fed to the two amplifier-output circuits. On stereo, separate channels are automatically fed to the output stages, and

a green light on the panel goes on, as an indication of a stereo program. If fading or marginally weak stereo signals cause erratic operation, the stereo position of the switch disables the automatic circuitry.

Our measurements showed the Fisher FM-100-B to be the most sensitive FM tuner we have tested to date, with an IHFM usable sensitivity of 1.95 microvolts. Its limiting action was near-perfect, with minimum distortion and full output being reached at about 3 microvolts and remaining unchanged up to 100,000 microvolts. Distortion at 100 per cent modulation was 0.65 per cent. The audio output was 4.3 volts; hum was 60.5 db below 100 per cent modulation; and capture ratio was 3 db. Drift was low after a couple of minutes of operation.

The frequency response of the FM-100-B was within  $\pm 1.5$  db from 50 to 15,000 cps, and channel separation was 30 db over most of the audio range, reducing to 23 db at 10,000 cps and 14 db at 15,000 cps.

The Fisher FM-100-B performed as well as it measured. Tuning was exceptionally noncritical; when the tuning meter was peaked, distortion was always at a minimum and separation very near its maximum.

The Fisher FM-100-B is priced at \$249.50. A metal case is available for \$15.95, and wooden cases in mahogany or walnut are \$24.95.

# S&Q

## SOUND AND THE QUERY

A FORUM FOR ELIMINATING  
THE MOST COMMON AND  
OFTEN MOST EXASPERATING  
PROBLEMS OF STEREO HI-FI

BY J. GORDON HOLT

### Induction Hum?

**Q.** My stereo system has an annoying hum. Because it stops when I disconnect the motor's a.c. cord, I have diagnosed it as inductive interference from the turntable to the cartridge.

I have tried grounding the system to a water pipe, but this increases the hum appreciably and brings in a local radio station besides.

How can I get rid of the induction hum? And how can I get an effective ground connection and keep the radio station from causing interference?

EDWARD V. CROMMELIN  
Vancouver, B. C.

**A.** The fact that your hum stops when you unplug the turntable's a.c. cord does not necessarily mean it stems from inductive interference. Obviously, the hum is originating in the turntable, but it could be produced by what is called electrostatic coupling into the system. Two related components having separate connections to the a.c. outlet, but no common ground connection between them, will usually exhibit electrostatic coupling. Disconnecting either from the a.c. outlet will eliminate the noise.

To determine the source of your hum, move the tone arm across the turntable platter while the motor is running. If the intensity of the hum varies appreciably, it is inductive, and the only remedy is to replace either the turntable or the cartridge with a different kind. If the hum remains constant, it is electrostatic. A wire connected from the motor frame to the preamp, at one magnetic phono input, should stop the hum.

If the tone arm's cables connect to an unshielded terminal strip under the motor board, this may also be a source of electrostatic hum. Mounting the strip in a small three-sided metal box connected to the system ground will eliminate this type of hum pickup.

### Low-Capacity Cable

**Q.** In reply to a question about the effects of long pickup cables, you say that shielded cable with very low capacitance (10  $\mu\text{fd}$ . per foot or less) is available. My problem is to con-

nect a turntable and preamp some distance from each other. Could you give me a make and type number for suitable cable?

WALTER DIEHL  
Great Neck, L. I., N. Y.

**A.** Amphenol RG63/U cable has a rated capacity of 10  $\mu\text{fd}$ . per foot. A dealer who does not stock it should be able to order it for you.

### Crosstalk

**Q.** For about a year I have been transferring stereo discs to tape, and had no problem until recently. Now I find that when I am listening to one pair of tracks of a four-track tape, I can hear loud passages from the reverse tracks seeping through.

Does the thickness of the tape have anything to do with this, or is it a matter of recording head wear or maladjustment?

RALPH E. BISHOP  
St. Johns, Mo.

**A.** If you are certain that the crosstalk you hear is from the reverse tracks, and not from other layers of the tracks you are listening to, then you can rule out the possibility of print-through from layers of thin tape.

The vertical alignment of four-track tape across the head is highly critical, and if you use your recorder often, it is possible that one of the tape guides could have worn enough in a year to allow a vertical shift that would cause interchannel crosstalk. It is also possible that, if you don't clean the guides regularly, they may have accumulated enough detritus to push the tape out of alignment.

First, clean all tape contact surfaces. If this doesn't help, check the guides nearest the recording head for signs of grooving where the tape rides over them. If the grooving isn't severe, slight adjustment of the guide should eliminate the crosstalk.

If no grooving is evident, the head's vertical orientation may need adjustment. This should be done by a qualified audio service agency, preferably one that specializes in repairing tape recorders.

### Why Vary the AFC?

**Q.** I notice that some FM tuners have automatic frequency control, and this is evidently useful in preventing tuning drift. But I cannot understand why the AFC should be made variable. Either AFC is needed or it isn't, so a switch seems to be all that should be necessary.

EUGENE MARTIN  
Skokie, Ill.

**A.** As you know, AFC works by locking in the station through a self-compensating circuit that senses the center of balance of the tuner's discriminator coil. When the set is tuned to the center of the station, the discriminator output is balanced. When it is detuned, this becomes unbalanced, and the AFC circuit uses the resulting bias voltage to correct the tuning to the center of the station.

The correction circuit, however, cannot distinguish between drift imbalances and the similar imbalance that is caused by the presence of a very strong station next to a weak one. Consequently, a potent AFC circuit will make it impossible to tune in the weak station. The AFC will simply pull the tuning away from the weak station and lock onto the stronger one.

For this reason, AFC is often made adjustable, so the user can apply just enough of it to lock in the weak station.

### Volume-Indicator Meters

**Q.** I have a couple of 1-milliamperere d.c. meters and several meter-type rectifiers lying around, and I was wondering if I couldn't install one of the meters in my tape recorder in place of its less-than-satisfactory magic-eye volume indicator? If this could be done, how would I go about making the necessary connections?

DON MASON  
New York, N.Y.

**A.** A milliammeter wouldn't make a very good volume indicator because its indicator needle wouldn't react properly. The needle must be able to react fast enough to register brief impulses, yet slowly enough so as not to overshoot the mark too much. Audio volume-indicator meters (or VU meters) having the correct characteristics are the only really satisfactory meters for reading audio signals.

Several manufacturers sell add-on VU meters that would suit your needs. Installation instructions are supplied with the meters.



# BEST OF THE MONTH

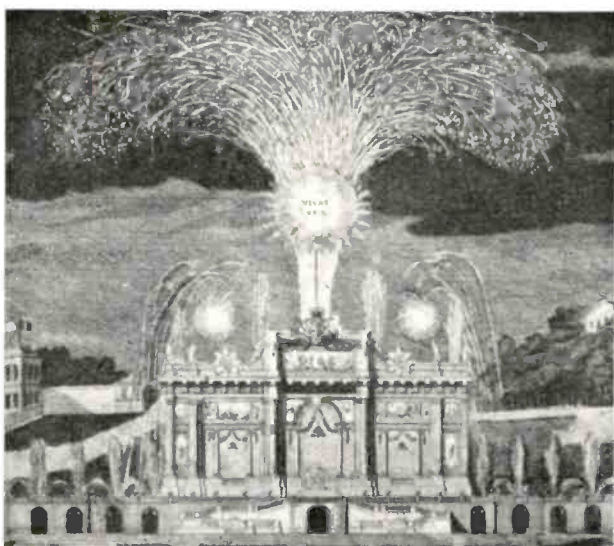


## CLASSICAL

### A MAGNIFICENT DISPLAY OF THE *ROYAL FIREWORKS*

*A Handelian wind-band scoring blazes anew in stereo*

**T**HE War of the Austrian Succession, which had stretched over eight years, was finally brought to a close by England's signing of the Peace of Aix-la-Chapelle in October of 1748. To dramatize the importance of the treaty and bolster a sagging economy, George II ordered a grand celebration for April 27 of the following year, a fireworks display of the most spectacular dimensions.



THE ROYAL FIREWORKS  
In Green Park, London. April 27. 1749

The event itself was a minor catastrophe, but a fortunate survival was Handel's *Music for the Royal Fireworks*.

Money was spent lavishly in preparation for the celebration. A huge Doric temple was constructed according to plans by the famed French decorator and architect Servandoni. This "machine," as it was called, was decorated with hundreds of bas-relief ornaments, plaster statues, allegorical scenes that lit up from the inside, medallions, and inscriptions, the whole measuring 410 feet long and 114 feet high and crowned by an enormous sun that was to burst into flame at the climax of the festivities.

There were also two galleries that were to contain Handel's musicians, a gigantic band that *The Gentleman's Magazine*, a contemporary publication, estimated at about one hundred players.

On the appointed date, George and his entourage arrived at Green Park, London, shortly after six p.m. Following the playing of Handel's noble score, one hundred and one brass cannons fired the royal salute, the (continued overleaf)



signal for the fireworks to be set off. Unfortunately, the display fizzled. As Horace Walpole described the scene, "the rockets, and whatever else was thrown up into the air, succeeded mighty well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no change of coloured fires and shapes: the illumination was mean. . . ."

Some minutes later, however, there was plenty of illumination. At nine-thirty, according to *The Gentleman's Magazine*, "... in discharging some of the works from the pavilion at the left (north) wing of the building, it set fire to the same, and burnt it with a great fury to the ground." Panic seized the enormous crowd of spectators, and in the excitement two persons were killed. Although for a while the Royal Library was in danger, the fire was finally brought under control.

In 1959, the British disc company Pye recorded *The Royal Fireworks* with a force of twenty-six oboes, fourteen bassoons, four contrabassoons, two serpents, nine horns, nine trumpets, three timpani, and six side drums. Conductor Charles Mackerras provided not only distinguished leadership but also a score impeccably edited to conform with Handelian performing conventions. Until now, the disc has been available in only a few specialty import shops (it was recorded in stereo but was issued only in mono in England), and so it is a pleasure to report that Vanguard has acquired the United States rights to it in both mono and stereo.

What makes this such a stunning recording is not just the breathtaking sound of all those winds, brasses, and drums, but the stylishness of the interpretation. Double-dotting is observed in the overture; Mackerras supplies additional ornamentation and even idiomatic rhythmic alteration; and his delightful embellishing of the repeats in the *Bourrée* is scintillating. Coupled with this exciting and full-blooded rendition is the *Concerto a Due Cori No. 2 in F*, consisting of transcriptions for two choirs (with wonderful stereo effects) by Handel from several other works, including "Lift up your heads" from *Messiah*. In both works, the orchestra boasts such distinguished performers as oboist Evelyn Rothwell and hornists Alan Civil and Barry Tuckwell. This recording deserves unqualified recommendation.

Igor Kipnis

© © HANDEL: *Music for the Royal Fireworks; Concerto a Due Cori No. 2 in F*. Wind ensemble, Pro Arte Orchestra, Charles Mackerras cond. VANGUARD BGS 5046 \$5.98, BG 630 \$4.98.

## AN UNEXCELLED BRAHMS ALTO RHAPSODY

*Christa Ludwig eclipses all rivals  
in Brahms's mezzo showcase*

**T**HE *Alto Rhapsody* of

Johannes Brahms seems as natural a showcase for a mezzo-soprano as the *Wesendonck* song cycle of Richard Wagner does not. Yet if the mezzo-soprano is the same Christa Ludwig whose *Fidelio* ranks with the year's outstanding interpretations, then one should not be surprised to find the two works on the same Angel disc, with *Isolde's Liebestod* thrown in for good measure.

For some inexplicable reason, Miss Ludwig is not getting anything like the recognition she deserves as an extraordinary artist. Her name is not on the Met's roster this season, and her exceptional lieder recital disc (Angel 35592) has been deleted from the catalog.

A better fate should be in store for the present collection. I am not familiar with Sigrid Onegin's old recording of the *Alto Rhapsody*, highly treasured by many collectors, but neither Kathleen Ferrier nor Marian Anderson among more recent interpreters delivered the long-spun phrases with Miss Ludwig's effortless poise and solidity. There is little room for interpretation in Brahms's exercise of sustained mournfulness, but this recording, for tonal beauty, technical assurance, and superb sound, eclipses its rivals.

As for Miss Ludwig's *Liebestod*, it is superior to Birgit Nilsson's account in the complete *Tristan and Isolde* for London. But the engineers did the artist a disservice by allowing some of her phrases in the middle range to be swallowed by the orchestra in the stereo version.

I have no reservations of any kind about the *Wesendonck* songs. If I still prefer Eileen Farrell's recent performance on Columbia MS 6353 by a narrow margin, it is because Miss Farrell's tones are even more gorgeous than Miss Ludwig's, and her disc benefits by the more assertive orchestral support of Leonard Bernstein. By all standards, however, Miss Ludwig's art is at its most alluring here.

George Jellinek

© © BRAHMS: *Alto Rhapsody*. WAGNER: *Tristan and Isolde: Liebestod; Wesendonck Songs*. Christa Ludwig (mezzo-soprano), Philharmonia Orchestra and Chorus, Otto Klemperer cond. ANGEL S 35923 \$5.98, 35923\* \$4.98.



## A BACH BEST FOR VIOLIN AND HARPSICHORD

*From Menuhin and Malcolm,  
a recording  
worth waiting for*

**U**NTIL the release of this Angel recording by Yehudi Menuhin and George Malcolm, with Ambrose Gauntlett, there has not been a satisfactory set of Bach's six great Sonatas for Violin and Harpsichord. A successful performance of these works requires players of one mind about

wonderful clarity of the complex contrapuntal lines. The instrumental balance is virtually ideal, with a dim halo of reverberation around the players that yet does not obscure the transparency of the sound.

The interpretations are unusually warm. The intensity of this music, from Bach's Cöthen period and comparable in emotional depth to Beethoven's last quartets, is steadily maintained, yet there is a feeling of relaxation among the players. The ensemble teamwork, whether in the sprightly fugues or the tender slow movements, is wonderful, and Gauntlett's special contribution



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AND MENUHIN  
*Clarity and intensity for Bach*

the music, not only its mood but even the smallest details of phrasing, because there are so many imitative passages. Then there is the knotty problem of instrumental balance, the stumbling block of many previous recordings.

The score of these works, commonly called violin sonatas, is headed "Six Sonatas for Cembalo Concertato and Violin Solo." Thus the harpsichord is not an accompanying instrument but rather an equal partner. All too often, as in the collaborations of Schneider and Kirkpatrick for Columbia and Gerle and Fuller for Decca, the harpsichord is subordinate. But if microphones are placed too close to the keyboard, the instrument is apt to sound like someone is shaking a box of nails.

This release is extraordinarily successful in solving these problems. In accordance with eighteenth-century practice, a viola da gamba has been used to support the bass, resulting in

is unusually skillful and sensitive. There are a few minor stylistic shortcomings: Menuhin does not always articulate Bach's phrase marks as clearly as his partners do, nor is there as much ornamentation as I prefer. And the technically admirable Malcolm tends to shift his registration to the point of fussiness, a practice the more deplorable since it is an anachronism that is possible to accomplish only on modern harpsichords with pedals.

But in sum, this recording is a remarkable achievement, a joy to the ear both for its realistic balance and inspired playing, and it fills a long-regretted gap in the catalogs. *Igor Kipnis*

© BACH: *Six Sonatas for Violin and Harpsichord* (s. 1014-1019). Yehudi Menuhin (violin); George Malcolm (harpsichord); Ambrose Gauntlett (viola da gamba). ANGEL S 3629B two 12-inch discs \$11.98, 3629B\* \$9.98.

*(Continued overleaf)*

## \* ENTERTAINMENT \*

### SOCKO FAIR LADY IN THE MUSIC HALL

*Julie Andrews  
entertainingly explores  
her vaudeville heritage*

**A**LTHOUGH she won her greatest fame in the role of the less than elegant flower-seller in *My Fair Lady*, Julie Andrews usually projects a regal, to-the-manner-born image that has been nurtured by her recordings. Anyone expecting more of the same in her latest Columbia album, "Don't Go In The Lion's Cage Tonight," will get a jolt, for here Miss Andrews comes up with a program of old music-hall and vaudeville favorites that she socks across with unbounded gaiety and spirit in one of the most entertaining collections of the year.

All this, of course, is really not too surprising if you know that Miss Andrews is the daughter of vaudevillians and made her debut with them at an early age. Nevertheless, it may take a bit of adjusting to accept the delivery of the raucous *I Don't Care* with such precise English enunciation, or to hear about the overalls being thrown into Mistress Murphy's chowder. But the vocal projection, the genuine enthusiasm for the material, and the charming period arrangements should quickly win practically any listener.

Miss Andrews has prepared a concert of both the familiar and the unfamiliar. There is no more lilting or lovely English ballad than *The Honeysuckle and the Bee*, and hearing the well-known *By the Light of the Silvery Moon*, complete with its attractive verse, reinforces the generally held opinion that it is one of the all-time great popular songs. Miss Andrews has even included two unlikely items by Irving Berlin—*Alexander's Ragtime Band* (which she had been hoping to record for over five years) and the more authentic rag, *Ev'rybody's Doin' It*. The excessively maudlin tearjerkers, *Mother Was a Lady* and *She Is More to Be Pitied than Censured* receive appropriately heart-rending interpretations.

The orchestral accompaniment is just about perfect, and The Quartones provide stylish vocalizing. Columbia's engineers have contributed exceptionally fine sound and stereo presence.

*Stanley Green*

© © JULIE ANDREWS: *Don't Go In the Lion's Cage Tonight*. Julie Andrews (vocals); The Quartones; orchestra, Robert Mersey cond. *Mother Was a Lady*; *Smarty*; *Waiting at the Church*; *Don't Go In the Lion's Cage Tonight*; *Burlington Bertie* from *Bow*; *Who Threw the Overalls in Mistress Murphy's Chowder?*; *I Don't Care*; *The Honeysuckle and the Bee*; *By the Light of the Silvery Moon*; and three others. COLUMBIA CS 8686 \$4.98, CL 1886\* \$3.98.

### THE DEBUT OF A DISTINGUISHED GUITARIST

*Juan Serrano's  
first recording provides  
coruscating surprises*

**T**WENTY-SEVEN-year-old Juan Serrano is a protégé of Theodore Bikel, who has made the guitarist's first Elektra album possible. A native of Andalusia, Serrano is now performing in America. He is a singularly disciplined guitarist who plays with the biting passion essential to superior flamenco guitar, but he avoids the excessive melodrama that makes some practitioners of this idiom sound as if they were accompanying silent movies.

Because Serrano is in such full control of his instrument and his sensibilities, the emotional content of his work is all the more powerful. There is no gratuitous, rhetorical posturing in his approach to the guitar. His passions are distilled through flawless musicianship into remarkably incisive improvisatory patterns. Serrano is consistently impressive in the quality of his improvisation. His ideas are fresh and personal, and he has a more cohesive feeling for improvised structure than is the case with many flamenco guitarists. In addition, his technique apparently allows him to execute whatever he conceives. The program includes nine basic flamenco forms, and each is filled out with coruscating surprises.

Serrano's steely temperament comes through as what Theodore Bikel accurately describes in the notes as an "honest, virile" sound. Elektra, moreover, has recorded the guitar with exceptional fidelity so that the recording bristles with presence.

*Nat Hentoff*

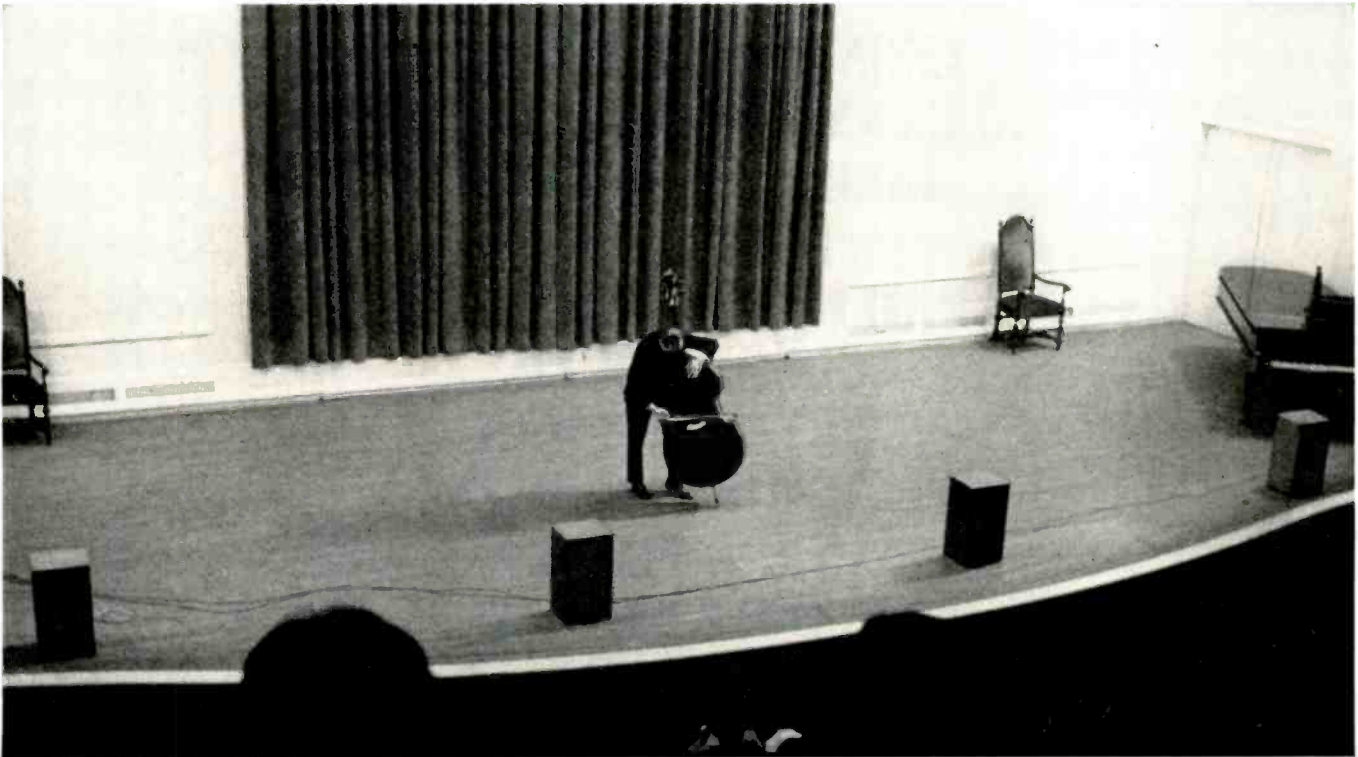
© © JUAN SERRANO: *Olé, La Mano!* Juan Serrano (guitar). *Bulerias*; *Granadinas*; *Zambra*; *Soleares*; *Tarantas*; *Seguiriyas*; *Aires de Huelva*; *Alegrias*; *Malagueñas*. ELEKTRA EKS 7227\* \$5.95, EKL 227 \$4.98.



David Izenzon is performing Scianni's *Horizon South*, written "for contrabass and electronic mutations."

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# classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

*Explanation of symbols:*

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

Ⓢ Ⓜ **BACH:** *Magnificat*. Lee Venora and Jennie Tourel (sopranos); Russell Oberlin (countertenor); Charles Bressler (tenor); Norman Farrow (bass); Schola Cantorum, Hugh Ross, director; New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6375 \$5.98, ML 5775\* \$4.98.

Interest: Bach masterpiece  
 Performance: Very impressive  
 Recording: Excellent  
 Stereo Quality: Wide separation

Leonard Bernstein's performance of the *Magnificat*, although basically symphonic rather than churchly, is both vital and sensitive, with a good feeling for drama and a perceptive understanding of many of the music's underlying dance rhythms. The soloists, especially the men—Russell Oberlin sings the alto part—are first-rate, and the well-drilled chorus articulates with unusual clarity. While some of the slow arias are phrased with rather too lengthy lines, the conducting has vigor and taste. The recorded sound, widely separated in stereo, is equally impressive for its fullness and body. *I. K.*

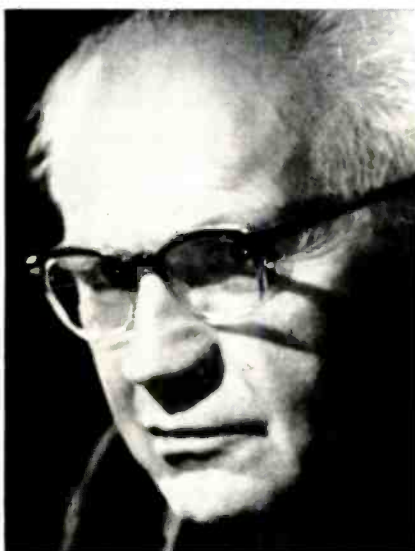
Ⓢ Ⓜ **BEETHOVEN:** *Piano Sonatas: No. 15, in D Major, Op. 28 ("Pastoral"); No. 26, in E-flat, Op. 81a ("Lebewohl")*. Wilhelm Backhaus (piano). LONDON CS 6247 \$5.98, CM 9316\* \$4.98.

Ⓢ Ⓜ **BEETHOVEN:** *Piano Sonatas: No. 30, in E Major, Op. 109; No. 32, in C Minor, Op. 111*. Wilhelm Backhaus (piano). LONDON CS 6246 \$5.98, CM 9316\* \$4.98.

Interest: Wide-ranging Beethoven  
 Performance: Virile  
 Recording: Generally good  
 Stereo Quality: Satisfactory

Now past his mid-seventies, Wilhelm Backhaus is surely the dean of concert

pianists. And if this pair of discs is to be taken as representative, the advancing years have taken but little toll of his technique (there are a few rhythmically unsteady bits of passage work here and there). In common with seventy-three-year-old Artur Schnabel, the communicative aspect of Backhaus's interpretations has deepened to the point where one can speak of them in the same breath with those of Artur Schnabel. Certainly this holds true for his reading of the wonderful Op. 109, whose first movement emerges from this disc with infinite tenderness and strength. The ferocious quality of the scherzo is, of course, perfectly suited to Backhaus. But he is also in



LONDON RECORDS

WILHELM BACKHAUS  
*Beethoven—playing to rank with Schnabel's*

top form in the kaleidoscopic variations-finale, where moods of rapt mysticism alternate with the sheerly cerebral and even the wayward.

Opus 111 under Backhaus's fingers is quite an experience, too—especially in the mighty first movement that is Beethoven at his most C Minorish. There seems to be a slight falling off in the playing of the variations; for while the statements of the theme are phrased with exquisite beauty of tone and line, the ornamental elaborations and chains of trills betray just enough technical insecurity to break the potent spell that Beethoven—in contrast to the corre-

sponding movement of Op. 109—wove into this movement, and which must be preserved from first to last.

To the youthful insouciance of Op. 28 and mature Op. 81a Backhaus brings a more than usual weighty quality of execution; but the rhythmic pulse of his playing is such as to keep this weightiness from becoming mere heaviness.

Regrettably, the review copy of the Op. 81a sonata was marred by distressing pitch fluctuations about an inch from the end. *D. H.*

**BRITTEN:** *Young Person's Guide to the Orchestra* (see SAINT-SAËNS).

**DEBUSSY:** *Sonata for Flute, Harp and Viola* (see RAVEL).

Ⓢ Ⓜ **DEBUSSY:** *Afternoon of a Faun; Nocturnes: Nuages, Fêtes*. **RAVEL:** *Pavane pour une infante defunte*. London Symphony Orchestra, Pierre Monteux cond. LONDON CS 6248 \$5.98, CM 9317\* \$4.98.

Interest: Monteux's view  
 Performance: Masterful and understated  
 Recording: Excellent  
 Stereo Quality: Fine

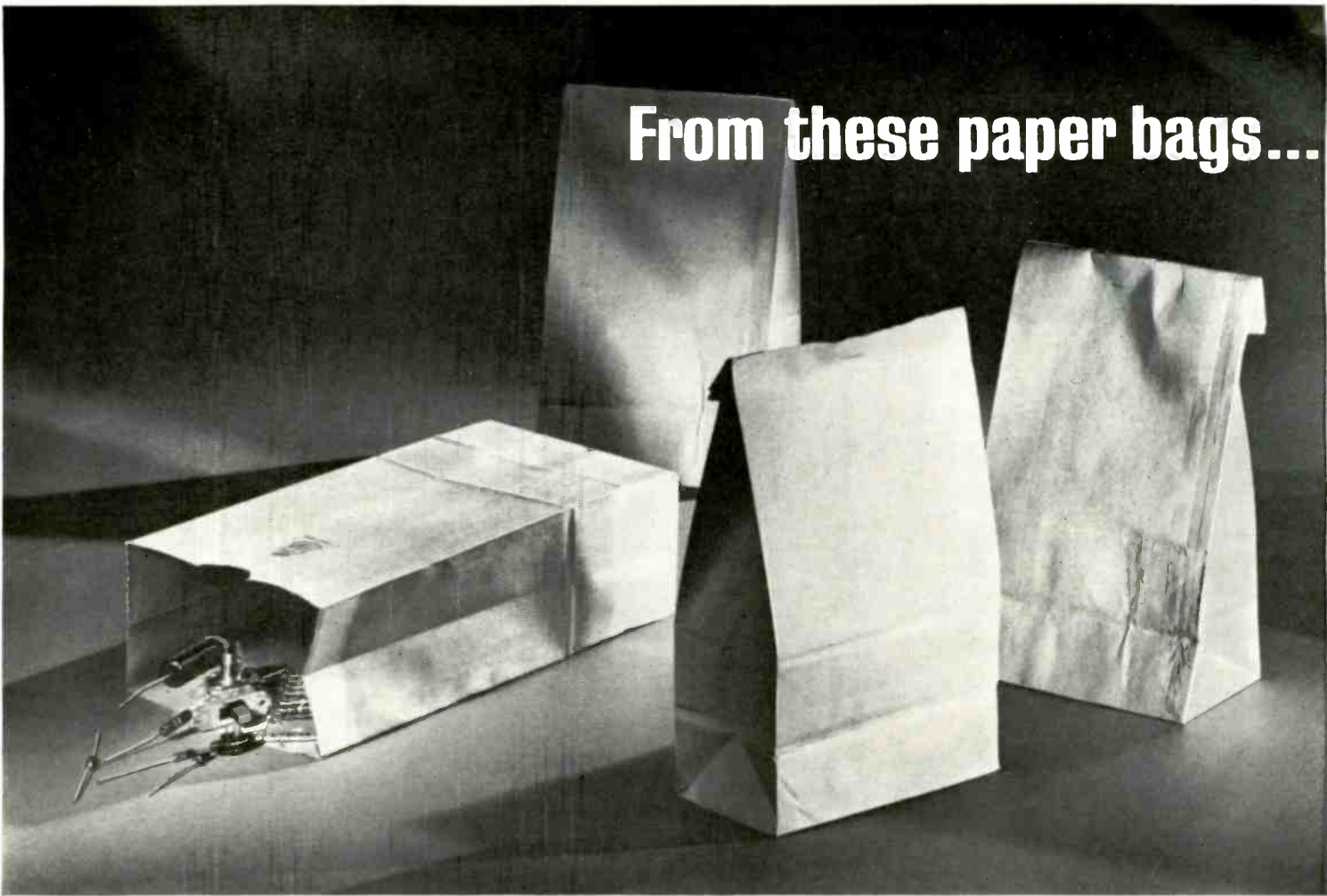
The master conductors of the French school—Ansermet, Paray, Monteux—have been recently repeating among themselves on record the masterpieces of the Debussy-Ravel repertoire. More than half of the present disc, for example, has been recently recorded by Ansermet on the same London label that now presents these Monteux performances.

This is as it should be, for each of these men is so historically bound up with the style and the period that their separate visions of the music have a de facto value worth preserving. And for these precise reasons, there is little to be gained by comparing the recorded results and selecting a preferred treatment. Each is its own justification.

London has given Monteux a clear, subdued, and elegant recording, and the London Symphony has rarely sounded as good on discs. *W. F.*

Ⓢ Ⓜ **DVORÁK:** *Symphony No. 4, in G Major, Op. 88; Scherzo Capriccioso*, (Continued on page 76)

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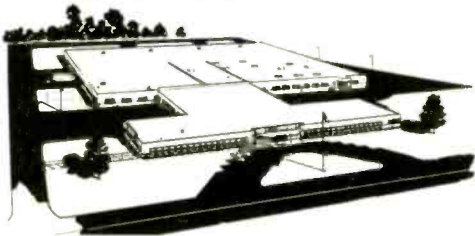
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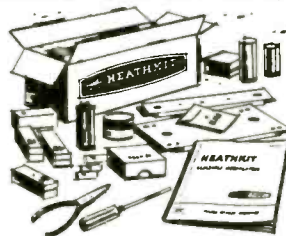
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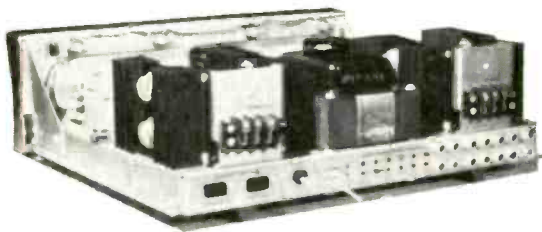
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Ⓢ Ⓜ FAURÉ: *Requiem*. Roger Wagner Chorale, Orchestre de la Société de Conservatoire, Roger Wagner cond. CAPITOL SP 8586 \$5.98, P 8241\* \$4.98.

Interest: Minor masterpiece  
Performance: Sympathetic  
Recording: Good  
Stereo Quality: OK

Not too long ago, a prominent New York music critic, in writing rather condescendingly of Fauré's *Requiem*, felt that he could somehow establish the inferiority of the composer's work by suggesting that it was no match for either the Mozart *Requiem* or, for that matter, Verdi's. This way of grading composers, as if they were movies, by two stars or four stars, encourages the layman to think that his time is properly spent in contemplating the work of Supreme Genius alone. It could lead to losing the point of so ravishing a work as the Fauré *Requiem*—the work of a man who is a little-master by endowment but whose understated simplicity and perfection of craft render his finer work as worth while as the more perfunctory work of, say, Mozart.

All of which is by way of introducing this beautifully recorded, sensitively performed reading of the minor masterpiece that this *Requiem* most assuredly is. Those unfamiliar with Fauré's rather neglected musical output could make no better start than here, and Capitol's recording is beautifully geared to emphasizing its nicety of musical detail. *W. F.*

Ⓢ Ⓜ GRIEG: *Piano Concerto, in A Minor, Op. 16*. SCHUMANN: *Piano Concerto, in A Minor, Op. 54*. Julius Katchen (piano); Israel Philharmonic Orchestra. Istvan Kertesz cond. LONDON CS 6336 \$5.98, CM 9336\* \$4.98.

Interest: Great Romantic concertos  
Performance: Glittering  
Recording: Likewise  
Stereo Quality: OK

So far as LP coupling goes, the Grieg and Schumann concertos are made for each other, so truly representative are they of the Romantic virtuoso idiom at its finest. To a certain extent they are also made *from* each other, as comparison of the openings will reveal.

While the Grieg concerto is fairly unproblematic from an interpretative standpoint, the bigger-scale and more subtle expressive scheme of the Schumann has made it a perennial stumbling block for modern-day interpreters. So far as up-to-date recorded performances go, Leon Fleisher and George Szell on Epic BC 1080/LC 3689 are at the top of the list, and they also play the Grieg-Schumann coupling.

From the standpoint of surface im-

pact, the team of the American-born, Parisian-resident Julius Katchen and the up-and-coming young Hungarian Istvan Kertesz is most successful in the Grieg, which is played here with dazzling Lisztian glitter, aided by some stunning sound by the London engineers. However, it is to be seriously questioned whether this kind of glitter, wherein the fast episodes of the first movement emerge in virtual *scherzando* fashion, does justice to the substance of Grieg's music. Let it be said, however, that Katchen does very well by his slow movements, both in the Grieg and the Schumann. Phrasing, tone, and dynamics are handled with subtlety and taste.

This is a disc for those who prefer their Romantic concertos with a maximum of kinetic excitement; for myself, I would prefer to live with Fleisher-Szell in the Schumann and Rubinstein-Wallenstein (RCA Victor LSC/LM 2566) in the Grieg—at least where modern recorded performance is concerned. *D. H.*

Ⓢ Ⓜ HANDEL-STOKOWSKI: *Music for the Royal Fireworks. Water Music Suite: Menuet; Andante; Allegro; Adagio e staccato; Bourrée; Hornpipe; Air; Alla Hornpipe*. RCA Victor Symphony, Leopold Stokowski cond. RCA Victor LSC 2612 \$5.98, LM 2612 \$4.98.

Interest: Rescored Handel  
Performance: Stokowskian  
Recording: Slightly muddy  
Stereo Quality: Unimpressive

Leopold Stokowski's version of the *Royal Fireworks* is a reorchestration that combines the concepts of the open-air original for wind band and Handel's later edition with strings. The orchestra is one hundred and twenty-five strong, including twenty-four oboes and twelve bassoons. The resulting massed sound has great richness, but Stokowski treats the score too heavily and without any of the Handelian stylistic features that add so much charm to the music. The conductor's rescoring of eight excerpts from the *Water Music* carries some influence from the *Royal Fireworks*: he includes lots of snaredrums and timpani, and a harpsichord, too, which contributes an imaginative—and audible—continuo. Both works, however, are cluttered with anachronistic retards and dynamic fluctuations, and the recorded sound at its fullest is somewhat diffuse and muddy, with nothing very special to distinguish the stereo version. *I. K.*

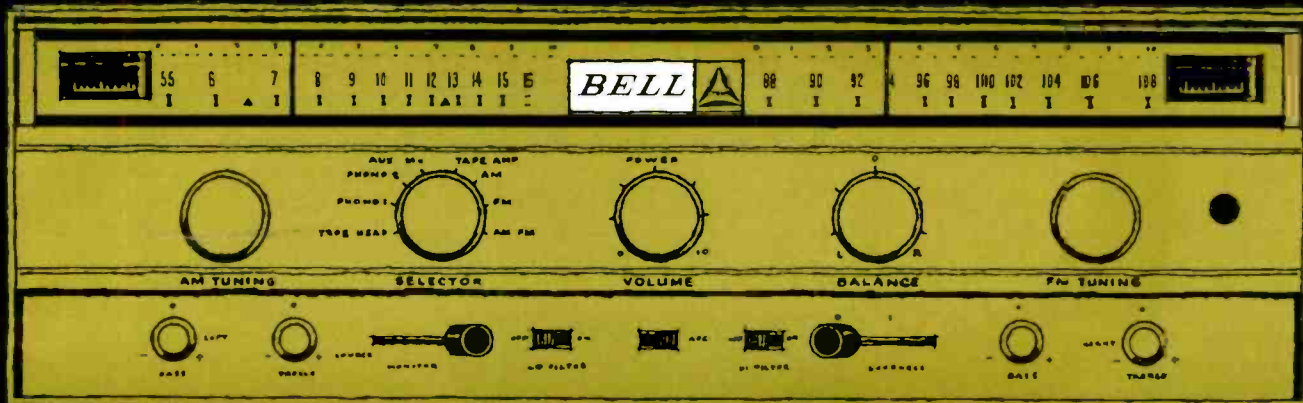
KLEMPERER: *Merry Waltz* (see WEILL).

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ MOZART: "*Haydn*" *Quartets (complete): No. 11, in G Major* (K. (Continued on page 80))



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NINE London opera and oratorio albums first released in the early LP era have now been given new life on the low-price Richmond label. They have many virtues in their own right, and at the same time they offer the budding opera buff an opportunity to launch or supplement a vocal recording library with a minimal cash outlay—modestly packaged and without librettos, the records are priced at an attractive \$2.49 per disc, and are available at considerably less from certain discount sources. Four of these sets are opera recordings in which, about a decade ago, the enchanting gifts of Renata Tebaldi were first displayed: *Aida*, *La Bohème*, *Tosca*, and *Madama Butterfly*. There are three D'Oyly Carte Gilbert and Sullivan albums: *H.M.S. Pinafore*, *The Mikado*, and *Iolanthe*. The reissued *Messiah*, under the baton of Sir Adrian Boult, is an interpretation that for many years set the standard for this majestic work. And finally, the gem of the group, *Die Fledermaus*, restores to the catalog an inspired performance, still an exemplar, led by Clemens Krauss. Though each of these albums now has rivals that have the advantage of stereo sound, their superlative monophonic sound, which when new charmed our somewhat younger ears, is aided by the clean processing and silent surfaces of these English pressings.

Among the assets of the Italian opera reissues, the young Tebaldi is supreme. *Madama Butterfly* (RS 63001, three 12-inch discs) is perhaps the best of the lot. It captures Tebaldi's voice in a fresher, firmer estate than does London's later stereo version. The soprano's "Un bel dì vedremo" here may be the most beautiful performance of the aria to be found in the catalog today. Guiseppe Campora makes a persuasive Pinkerton, and his voice blends very agreeably with the luminous soprano of his Cio-Cio-San. Alberto Erede, in all four sets the conductor of the Orchestra and Chorus of the Academy of St. Cecilia, Rome, is generally routine and uninspired.

In *La Bohème* (RS 62001, two 12-inch discs), Tebaldi's touching if at times almost too opulent Mimi receives excellent support from Hilde Gueden (Musetta), Fernando Corena (Schaunard), and Rafael Arie (Colline). Unfortunately, the Marcello (Giovanni Inghilleri) and the Rodolfo (Giacinto Prandelli) are weak,

causing a serious imbalance in the performance.

In *Aida* (RS 63002, three 12-inch discs), it is good to hear the warrior-like tones of Mario del Monaco ring out with clarion force in the ensembles and the Temple Scene. But his is an uneven performance, spottily crude and careless in phrasing—Del Monaco was then still an artist in search of maturity. With the Amneris, Ebe Stignani, it is the converse:

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by GEORGE JELLINEK



RENATA TEBALDI

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flashes of past glory occasionally enkindling fading embers. The rest is routine.

The *Tosca* set (RS 62002, two 12-inch discs) is probably the weakest of the lot, handicapped by an indifferent Scarpia (Enzo Mascherini) and Erede's bloodless conducting. Again Campora's voice matches Tebaldi's beautifully in the ensembles, but on the whole he is a tight and uncomfortable Cavaradossi.

Tebaldi devotees will probably be thoroughly delighted with these sets. While the soprano's later portrayals display a more mature art and distinct advances in dramatic comprehension, there was then a disarming

early bloom on the voice that these recordings faithfully captured.

There are captivating characterizations, the full flavor of which seems to be missing from the newer crop of Savoyards, to be found in the three D'Oyly Carte reissues: *Pinafore* (RS 62003, two 12-inch discs), *Mikado* (RS 62004, two 12-inch discs), and *Iolanthe* (RS 62005, two 12-inch discs). Needless to say, the veteran Martyn Green is the center around which all revolves in each production. Other memorable contributions are the Mikado of Darrel Fancourt and the Fairy Queen and Katisha of Ella Halman. Incompleteness is the main drawback to these albums. The new stereo versions include the spoken portions of Gilbert's texts. In the sung portions, however, the old sets hold their own, and in one case—*Iolanthe*—there is a decided edge in Richmond's favor.

Happily returned to circulation, remastered on three discs, is the admirable reading of Handel's *Messiah* under Boult (RS 43002, three 12-inch discs). Compared to current stereo productions, one misses here the broad expanse of choral forces, and dynamic range. But this remains a very strong and very attractive performance. Boult's reading is not the most dramatic imaginable, but it is flexible in its approach to the various sections, always firmly controlled and finely balanced, with excellent tempos. The chorus and orchestra are uniformly excellent, as are soprano Jennifer Vyvyan, contralto Norma Procter, and tenor George Maran.

Last and best is *Die Fledermaus* (RS 62006, two 12-inch discs), in a musically complete version that omits the spoken dialogue. The ensemble of Hilde Gueden (Rosalinde), Wilma Lipp (Adele), Julius Patzak (Eisenstein), Anton Dermota (Alfred), and Alfred Poell (Dr. Falke) is brilliant, and Clemens Krauss's direction remains incomparable for elegance and vivacity. Some orchestral details in this recording emerge with more clarity than in London's resplendent stereo set. If this sounds incredible, listen to the orchestral background to Wilma Lipp's "Mein Herr Marquis" aria for verification.

In sum, these nine sets are easy on the pocketbook and contain many pleasures for the ear and mind. All are inviting, and one, *Fledermaus*, will be well-nigh irresistible for opera-ophile and bargain hunter alike.





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387); No. 15, in D Minor (K. 421); No. 16, in E-flat Major (K. 428); No. 17, in B-flat Major ("The Hunt") (K. 458); No. 18, in A Major (K. 461); No. 19, in C Major ("Dissonant") (K. 465).  
Juilliard String Quartet, Epic BSC 143 three 12-inch discs \$17.94, SC 6043\* \$14.94.

Interest: Quartet milestones  
Performance: Splendid  
Recording: Superior  
Stereo Quality: Superior

Among Mozart's greatest works the so-called "Haydn" Quartets have a very special place. The composer developed his skill in writing for this medium under the influence of Joseph Haydn's string quartets, and the present set of six, which includes the familiar nicknames "The Hunt" and "Dissonant," is the result of this informal apprenticeship. The twenty-nine-year-old Mozart sent his celebrated senior these quartets in 1785, together with a touching and humble dedication.

The Juilliard's performances, it may be stated categorically, belong in every chamber-music library. The playing is splendid in balance and absolutely superb in intonation. The cleanliness of the collective fingers and bows is breathtaking, and careful observation of dynamics and phrasing is combined with sensitivity. Although the approach is somewhat less romantic than other readings, notably the Budapest's, whose recording of these six is still available on Columbia SL 187 (mono only), these vital, precise interpretations are far from cold. Indeed, I have only one criticism: not all of the wit, e.g., in the last movements of K. 459 and 465, is brought out sufficiently. The recording matches the excellent performances in every way, and the album contains a well-planned program booklet. I. K.

Ⓢ Ⓜ MOZART: *Quartet No. 17, in B-flat Major (K. 458) ("The Hunt"); Quartet No. 19, in C Major (K. 465) ("Dissonant")*. The Hungarian String Quartet, Vox STPL 512 130 \$4.98, PL 12 130\* \$4.98.

Interest: Quartet masterpieces  
Performance: Superior  
Recording: Not ingratiating  
Stereo Quality: Good

Of Mozart's twenty-six string quartets, the seventeenth and nineteenth have always retained a special measure of favor, perhaps because of the nicknames for the opening measures of each. Certainly, among all the mature quartets, it would be difficult to choose two that are more delightful and profound. The Hungarian Quartet plays this music with enormous relish and an admirable blending of individual voices. Fast movements are



sparkling, slow ones are lyrical and tender—in sum, this ensemble gives us Mozart of the highest caliber. It is a pity that Vox has not provided a more ingratiating recording: the string tone sounds constricted throughout. The stereo pressing is otherwise satisfactory. *I. K.*

⑤ **PAGANINI: Violin Concerto No. 1, in D, Op. 6. SAINT-SAËNS: Violin Concerto No. 3, in B Minor, Op. 61.** Zino Francescatti (violin); Philadelphia Orchestra, Eugene Ormandy cond. (in Paganini). New York Philharmonic, Dimitri Mitropoulos cond. (in Saint-Saëns). COLUMBIA MS 6268 \$5.98.

⑤ **PAGANINI: Violin Concerto No. 1, in D, Op. 6. SAINT-SAËNS: Introduction and Rondo Capriccioso.** Erick Friedman (violin); Chicago Symphony Orchestra, Walter Hendl cond. RCA VICTOR LSC 2610\* \$5.98, LM 2610 \$4.98.

Interest: Virtuoso violin fare  
Performance: Francescatti ahead  
Recording: RCA the victor

I have no real quarrel with the Columbia disc, a decade-old performance from ML 4315 now "electronically rechanneled for stereo." It must be pointed out, however, that the perfectly serviceable mono version is less expensive. The sound on the Paganini side is still remarkably clean and alive, but the Saint-Saëns is somewhat muddy by today's standards, and rechanneling doesn't help matters. As for the performances, they rank with Francescatti's best achievements—elegant in tone, flawless in execution.

In a way, it is lamentable that the talented Erick Friedman must be judged against a profusion of superior statements of the Paganini concerto by veteran performers like Francescatti, Kogan, Rabin, Ricci. Friedman displays a sweet, silken tone and a dazzling bow technique. He lacks control of the instrument, however, and nothing points this up more clearly than comparison with Francescatti's performance.

The reflective, lyrical feeling with which Friedman approaches the Paganini concerto nicely balances its inherent exhibitionism. His conductor, on the other hand, brings an excessive amount of energy to the tuttis, which come out inelegant and prominently percussive. Obtrusive clicks marred the review record's surface.

The RCA disc offers the complete orchestral exposition, the full ritornello after the first movement cadenza, and an uncut third movement. With the exception of Kogan's, all competing versions are considerably abbreviated. *G. J.*

⑤ **PROKOFIEV: Romeo and Juliet (excerpts).** Suisse Romande Orchestra,

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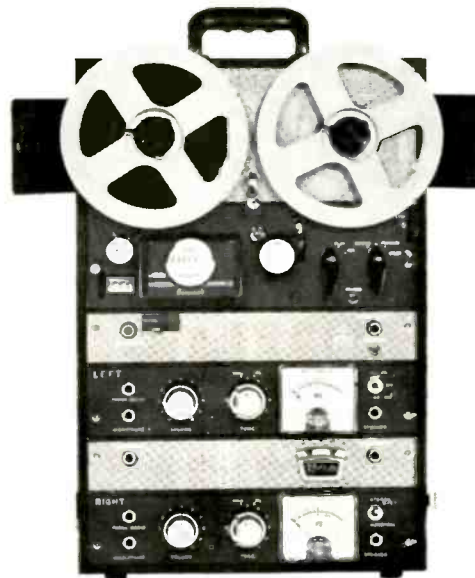


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Ⓢ Ⓜ PROKOFIEV: *Cinderella (excerpts)*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6242  
\$5.98, CM 9311\* \$4.98.

Interest: Top-form Prokofiev  
Performance: Resplendent  
Recording: Appropriate  
Stereo Quality: Top-drawer

The suites from the late Serge Prokofiev's two ballets *Cinderella* and *Romeo and Juliet* represent this composer at the peak of his invention and skill as a popular composer. I do not use the word "popular" with either condescension or mockery. Sparing ourselves gloomy ruminations about Prokofiev and what he might have been had he practiced his craft in a free society, we can celebrate his achievement as an audience-rouser of the first magnitude. His accomplishment is the best in this category, and better by a long shot than many of the tortured complexities from men of lesser gifts.

Ansermet's delivery of this music is surely everything—and more—that its composer could have wished. The orchestra plays with superb relish, and London has provided engineering of absolutely top quality for both discs. *W. F.*

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ PURCELL: *Dido and Aeneas*. Janet Baker (soprano), Dido; Patricia Clark (soprano), Belinda; Monica Sinclair (contralto), Sorceress; Dorothy Dorow (soprano), Spirit; Raimund Herinx (baritone), Aeneas; John Mitchinson (tenor), Sailor; others. St. Anthony Singers, English Chamber Orchestra, Thurston Dart (harpsichord continuo), Anthony Lewis cond. L'OISEAU-LYRE SOL 60047 \$5.98, OL 50216\* \$4.98.

Interest: Early English masterpiece  
Performance: Very good  
Recording: Ideal  
Stereo Quality: Ideal

After more than a decade of virtual monopoly on Purcell's concise operatic masterpiece, the classic Mermaid Theatre production with Flagstad and Schwarzkopf, still available on the Electrola label, has found its peer. To replace the Dido of Kirsten Flagstad is, of course, a well-nigh impossible task: the new set cannot offer anything resembling her tonal grandeur. It does offer, however, a faultless, well-integrated, stylistically impeccable performance. Janet Baker uses her light, flexible voice with sensitivity and imagination, and creates a touching portrayal of the lovelorn, wounded Queen. Nor does Patricia Clark's Belinda suffer to any appreciable

extent by comparison with the Schwarzkopf interpretation. And the supporting singers are, without exception, superior to their counterparts in the earlier set. This is most notable in the case of Monica Sinclair, whose characterization of the sinister Sorceress is vivid and colorful, as well as the two male singers in the roles of Aeneas and the Sailor.

Nahum Tate's venerable though somewhat strained poetry is delivered with exceptional clarity. Anthony Lewis adds another laurel to his fine Purcell recordings for this label. The sound is perfection itself. Full libretto is enclosed, but not a word on the cast or conductor, who certainly deserve more attention. *G. J.*

Ⓢ Ⓜ RACHMANINOFF: *Piano Concerto No. 2, in C Minor, Op. 18*. Van Cliburn (piano); Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTOR LSC 2601 \$5.98, LM 2601 \$4.98.

Interest: Cliburn-Rachmaninoff  
Performance: Virile  
Recording: Poorly balanced  
Stereo Quality: Adequate

What could have been one of the three or four best modern recordings of the Rachmaninoff Second Concerto is ruined—at least in the review pressing—by overprominent solo piano miking and a clattery instrument to boot. The mono disc is somewhat less offensive than the stereo, but not enough to warrant its acquisition.

Cliburn and Reiner combine brilliance, virility, and surgingly expansive lyricism, but one is forced to listen to it in dual acoustical perspective—with the noisy piano right in one's lap and with the orchestra serving as a sonic envelope in another dimension altogether. The experience, in sum, is both uncomfortable and frustrating.

Perhaps RCA, taking a cue from John Rosenfeld's jacket notes about Rachmaninoff's vision of the work as a tapestry with piano as relief, will prepare a rebalanced master from the original tapes. *D. H.*

### RECORDING OF SPECIAL MERIT

Ⓢ RAVEL: *Introduction and Allegro*. DEBUSSY: *Sonata for Flute, Harp, and Viola*. ROUSSEL: *Serenade for Flute, Viola, Cello, and Harp*. ROPARTZ: *Prelude, Marine, and Chansons for Flute, Violin, Viola, Cello, and Harp*. The Melos Ensemble. L'OISEAU-LYRE SOL 60048 \$5.98.

Interest: Three perfect gems  
Performance: Mostly good  
Recording: Smooth  
Stereo Quality: Good

This disc simply cannot be recommended



highly enough to the musical Franco-ophile. Three of the works (only the Ropartz is of routine musical interest) are absolute perfection of their kind, and the Roussel—a work I had not previously known—has an exquisitely beautiful and sensitive slow movement that, for me, is something of an eye-opener where this composer is concerned. Had I not listened to the movement many, many times, I would be suspicious of my early conviction that it stands among the finest pages of contemporary French music.

The performances of the Melos Ensemble are good. The Ravel, of course, is a musical evocation of vintage champagne; if the musicians fall just short of this manner of sparkle, they represent the piece ably. *W. F.*

**RAVEL:** *Pavane pour une infante defunte* (see DEBUSSY).

**ROPARTZ:** *Prelude, Marine and Chansons* (see RAVEL).

**ROUSSEL:** *Serenade for Flute, Viola, Cello and Harp* (see RAVEL).

**RECORDING OF SPECIAL MERIT**

© © SAINT-SAËNS: *Carnival of the Animals*. BRITTEN: *Young Person's Guide to the Orchestra*. Leonard Bernstein (narrator), New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6368 \$5.98, ML 5768\* \$4.98.

Interest: For kids of eight or eighty  
Performance: Bright  
Recording: Good  
Stereo Quality: Good

This tidy package has been done to a turn by everyone concerned. The musical performances are bright and modern; Mr. Bernstein's remarkable verbal touch with youngsters is convincing as ever; and young Henry Chapin, who fills in the verbal detail on the Britten piece, is perfectly charming.

The recording is bright, lucid, and its liveness brings the kind of sparkle to the music that youngsters should love. Altogether, the disc couldn't be better. *W. F.*

**RECORDING OF SPECIAL MERIT**

© © SAINT-SAËNS: *Concerto No. 1, for Piano and Orchestra*. FAURÉ: *Balade for Piano and Orchestra; Three Preludes*. Robert Casadesus (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6377 \$5.98, ML 5777\* \$4.98.

Interest: Definitive interpretations  
Performance: Stunning  
Recording: Excellent  
Stereo Quality: Good

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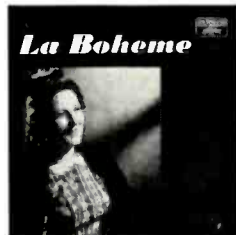
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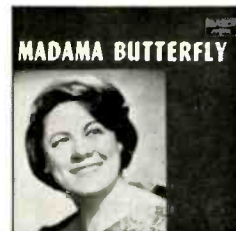
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MF9-23

CIRCLE NO. 70 ON READER SERVICE CARD

Bernstein and Casadesus here merge their abilities to provide performances of these products of French Romanticism that could scarcely be improved. Casadesus brings his celebrated stylishness to each and every phrase, and the Fauré in particular is a miracle of the sort of warm understatement that is so typical of the music itself and the pianist playing it.

Bernstein's accompaniments are quite possibly the most accomplished he has put on discs, and the recording is bright and clear. *W. F.*

**SAINT-SAËNS:** *Introduction and Rondo Capriccioso* (see PAGANINI).

**SAINT-SAËNS:** *Violin Concerto, Op. 61* (see PAGANINI).

**SCHUMANN:** *Piano Concerto, Op. 54* (see GRIEG).

**J. STRAUSS, JR.:** *Die Fledermaus: Overture; Wiener Blut Waltz; Emperor Waltz* (see WEILL).

### RECORDING OF SPECIAL MERIT

© ® **TCHAIKOVSKY:** *Piano Concerto No. 1, in B-flat Minor, Op. 23.* Sviatoslav Richter (piano); Vienna Symphony Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138822 \$6.98, LPM 18822 \$5.98.

Interest: Richter's Tchaikovsky  
Performance: Highly personal  
Recording: Impressive  
Stereo Quality: Fine

Just about every workable variant on the Tchaikovsky Piano Concerto No. 1 has been tried. In terms of recorded performance time, par for the course of this tried and true virtuoso warhorse is 32 minutes, give or take a few seconds, with Horowitz and Toscanini (RCA Victor LM 2319) holding the speed record—29 minutes flat—in a real hell-for-leather treatment. I thought at the time of its release that the now-classic Van Cliburn-Kyril Kondrashin version (RCA Victor LSC/LM 2252) was as leisurely as possible, bringing out all the music's poetic value without wholly hiding its virtuosic aspects under a bushel. Its time is 34½ minutes. The similar approach of Philippe Entremont and Leonard Bernstein (Columbia MS 6359/ML 5759) clocks out at 35 minutes. Now the redoubtable combination of Russia's Sviatoslav Richter and "Europe's General Music Director" Herbert von Karajan stretch the braided lyrical-virtuoso strands to a length of nearly 37 minutes. It seems almost unbelievable that a musical score could admit an eight-minute difference between performances and still emerge recognizable. Yet, given artists of the in-

telligence and sensitivity of Richter, Cliburn, Entremont, and their conductor-collaborators, the trick can assuredly be done.

One may take exception to Richter's overrefinement of details in phrasing and dynamics, and to his tendency to slow down tempos and slacken rhythmic tension in order to achieve the precise relative dynamic weights and phrase lines he wants. But at the same time one can respect his reasons for so doing, and indeed welcome sharing in the work of a searching mind and a profoundly intuitive heart.

Under Richter's hands, the rhetorical elements of the long opening movement become stately oratory, while the lyrical aspects are transformed into a brooding



SVIATOSLAV RICHTER  
*A new ride for an old warhorse*

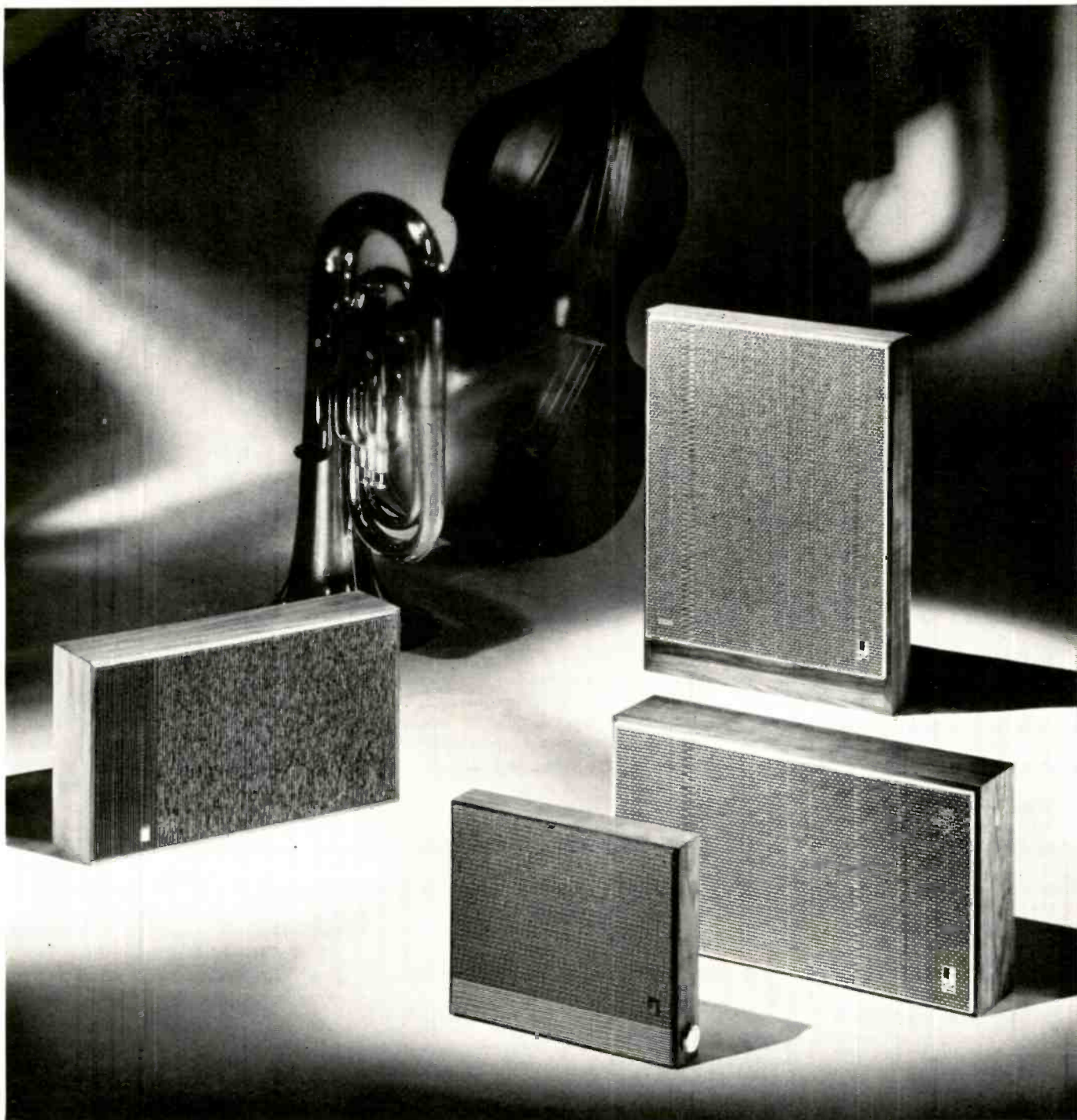
Chopinesque nocturne. The result is wholly fascinating, even when one does not agree. The slow movement is played sotto voce throughout, so that Van Cliburn's dynamic range seems almost Horowitzian by comparison. Here the Richter tempos are normal. The finale reverts to a rather deliberate pace, though it is not uncomfortably so, but with this we get an enthralling dynamic range—not merely soft, loud, and very loud, but everything conceivable in between, leading to a fantastic crescendo before the final cadenza.

Richter's technique is impeccable, as always, and in Herbert von Karajan, the Russian pianist has a conductor who matches him note for note and phrase for phrase in every minute refinement. I have no complaints about the recorded sound in any of its aspects: there is ample weight, good stereo spread and localization, and particularly true-to-life piano reproduction.

As a total listening experience, this Tchaikovsky Concerto is not likely to be to everyone's taste. Nor is it a representative interpretation of the score. On the other hand, like so much that Richter has done in the concert hall and on his best discs, it teems with stimulating in-

(Continued on page 86)





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 FEBRUARY 1963

CIRCLE NO. 31 ON READER SERVICE CARD

sights, with new thoughts on the subject of a pretty badly worn repertoire nag. In view of its interpretive singularity, I recommend this recording more to the man who has heard this concerto thirty times than to the man who has heard it five.

D. H.

© TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35787 \$5.98, 35787\* \$4.98.

Interest: Tchaikovsky swan song  
Performance: Teutonic  
Recording: Spacious  
Stereo Quality: Big spread

One does not associate Klemperer with the neurotic tonal dramas of Tchaikovsky. Yet the announcement of a recorded Tchaikovsky *Pathétique* under his baton aroused expectations of a modern coun-

terpart of Furtwängler's remarkable reading of this score recorded in the late 1930's, now on Angel COLH 21.

The introduction as set forth by Klemperer sounds promising, but elsewhere Tchaikovsky's rhythms and his tense melodic lines are swallowed in a morass of Teutonic ponderosity. Only in the great *Adagio lamentoso* finale, where sustained line and sonority is so important, is Klemperer wholly equal to the occasion: this movement is compounded of nobility and deep pathos, a welcome relief from the shallow hysteria of other conductors. Still, it is not enough to redeem the whole in terms of a fulfilling artistic experience. The recorded sound is decidedly above Angel's average, both in tonal richness and depth.

D. H.

#### RECORDING OF SPECIAL MERIT

© TCHAIKOVSKY: *Waltzes: Sleeping Beauty; Swan Lake; Eugene On-*

*gin; Serenade for Strings; Nutcracker—Waltz of the Snowflakes, Waltz of the Flowers*. Cleveland Pops Orchestra, Louis Lane cond. EPIC BC 1252 \$5.98, LC 3842\* \$4.98.

Interest: Tchaikovsky in ¾ time  
Performance: Remarkably fine  
Recording: A-1  
Stereo Quality: Good

Louis Lane is a young American conductor to watch. With presumably a minimum amount of rehearsal time, he has turned out performances on the Epic label with his group of Cleveland Orchestra players that have real style. Nowhere is this more plain than in Mr. Lane's latest release of much-abused Tchaikovsky waltzes.

The pacing may be a bit fast for some tastes, but it is a pleasure to sense in these performances that Mr. Lane has  
(Continued on page 89)

## DECCA'S "CHRONICLE OF MUSIC" SERIES

UNDER THE rather high-flown title of "Chronicle of Music," Decca Records has embarked on an ambitious program in the interest of music education. Taking a cue from the justly renowned Deutsche Grammophon Archive Series, which Decca distributed for several years, their "Chronicle" has been divided into eight periods: "Music of the Middle Ages," "The Age of Renaissance Music," "The Age of Baroque Music," "The Age of Transition from Baroque to Classic," "The Age of Classicism," "The Age of Romanticism," "The Age of Jazz," and "The Age of Twentieth-Century Music." In contrast to the ten volumes of RCA Victor's remarkable "History of Music in Sound," Decca has designed the "Chronicle" to accommodate an unlimited number of recordings within a single period, the final tally to depend upon the scope of its catalog in the years to come.

Of the first eight "Chronicle" releases, none are new recordings, and all couplings are identical with the listings in yesterday's Schwann. In their new format, these records lose their decorative cover art, but the packaging is augmented by program annotation that is far more elaborate than, but not necessarily superior to, that of the original releases. On each record jacket is an essay intended to orient the listener historically and aesthetically within the "Chronicle" period to which the music inside has been assigned. In addition, each record is accompanied by a cardboard insert containing detailed program notes on the specific musical works. This insert is perforated so that a part of it can be detached for use as a three-by-five index card giving title information. For these trappings,

the asking price has been upped to \$5.98 per reissued monophonic disc, as opposed to \$4.98 for the ordinary product.

Certainly Decca's idea of keying its record catalog to a historical survey of the literature and materials of music should constitute a genuine service. But the details of Decca's execution give me pause as I look over the initial releases. The orientation essays seem unduly pretentious; I gather all were done by the same hand. The program notes for the inserts were evidently done by different persons, judging from their almost total lack of consistency: the very scholarly treatment of the "Age of Renaissance Music" album rubs shoulders with the rather condescending tone of the Mozart album notes.

As to choice of recorded performance, here, too, inconsistency rules. No one can quarrel with the inclusion of the New York Pro Musica production of the twelfth-century *Play of Daniel* (DCM 3200) as a prime representation of medieval music, for it is one of the truly great recordings. But why should the initial Renaissance release (DCM 3201) contain French chansons exclusively? In the Bach disc (DCM 3202), we have another unsatisfactory program, a duplication of Decca DL 10028 that offers a fine performance of the splendid Two-Clavier Concerto in C Major but plodding versions of those for three and four clavers. And the boy Mozart is fun to hear for a single side of DCM 3204—the *Serenade, K. 100*—but couldn't we have had with this a mature work rather than the *Cassation, K. 63*? I have no criticism of the choice of the elegant Stokowski performance of the Brahms D Major

*Serenade* as an unusual introduction to "The Age of Romanticism" (DCM 3205), but to illustrate the influence of jazz on concert music, we deserve better than the weak performances of Gershwin's *American in Paris* and *Rhapsody in Blue* on DCM 3206. And though I acquiesce in the choice of Virgil Thomson's *Louisiana Story* music (DCM 3207) as representing the regionalistic aspect of twentieth-century music, did Decca have to couple it with the second-rate Copland *Children's Suite for the Red Pony* that came with the original DL 9616? This is especially deplorable when Decca has in its vaults such excellent representations of modern music as the now-deleted Hindemith *Four Temperaments* in the Zimmler Sinfonietta's excellent performance.

I am dismayed at having to take so many exceptions to the execution of a project so obviously entered into with high ideals and noble purpose. Regrettably, many aspects of the Decca "Chronicle" in its present form bear the marks of compromise and scant consideration. For example, it would seem premature for Decca to have embarked on such an ambitious project in view of the length of time undoubtedly necessary to fill some of the major gaps left in its catalog by the defection of Deutsche Grammophon to MGM distribution. Further, direct extracts from such well-written and authoritative volumes as Paul Henry Lang's *Music in Western Civilization*, Donald Jay Grout's *History of Western Music*, and the Alec Harman-Wilfrid Mellers *Man and his Music* would have been infinitely preferable to what is presented on the back of these eight releases.

To sum up, as matters now stand, Decca has undertaken a splendid project and muffed it badly.

David Hall



tried to bring some fresh musical thinking to these waltz masterpieces. In so doing he points up phrases, rhythmic figurations, and balances of melodic line in a wholly felicitous manner that enhances the music without spilling over into mere willfulness. And the full-blooded recorded sound is a joy. *D. H.*

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **WAGNER:** *Overtures: Rienzi; The Flying Dutchman; Tannhäuser; Bacchanale from Tannhäuser.* Vienna Philharmonic Orchestra, Gesellschaft der Musikfreunde women's chorus, Georg Solti cond. LONDON CS 6245 \$5.98, CM 9314\* \$5.95.

Interest: Wagnerian staples  
Performance: Powerful  
Recording: Excellent  
Stereo Quality: Plenty

Mr. Solti's essay in orchestral Wagneriana belongs with those by the late Bruno Walter on Columbia among the most satisfying of the kind to be had in stereo. The overture from *Rienzi* is played for all the dramatic substance that can be extracted from its pages, yet with fullest attention to musical detail. The same treatment is accorded the *Tannhäuser* and *Dutchman* excerpts, and it works most convincingly, save in the *Bacchanale*, where the pointing of climaxes and somewhat slow pacing for the sake of clarity lessens the sense of inevitability that can lend such meaning to the wonderful *Tristan*-like closing pages with the offstage women's chorus. A comparison with the Bruno Walter Columbia recording (which uses the Paris version rather than the Dresden version of the overture) is revelatory in this respect.

London's recording stresses maximum presence and tonal body for every strand of orchestral texture. Whether one prefers this or the more natural perspectives offered by Bruno Walter is a matter of taste. Either recorded performance is outstanding within its own sonic and aesthetic frame of reference. *D. H.*

Ⓢ Ⓜ **WAGNER:** *Tristan and Isolde: Love Duet. Lohengrin: Bridal Chamber Scene.* Kirsten Flagstad (soprano), Lauritz Melchior (tenor); San Francisco Symphony and RCA Victor Symphony Orchestras, Edwin McArthur cond. RCA VICTOR LM 2618 \$4.98.

Interest: Flagstad and Melchior  
Performance: Not their best  
Recording: Shows its age

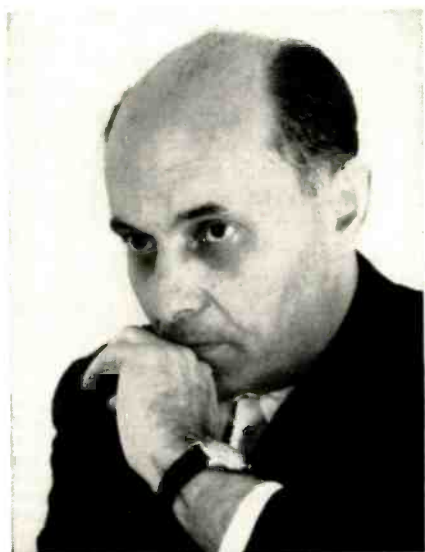
This is one of RCA Victor's less fortunate reissues. The *Lohengrin* side is superior, even though the singing is much too heroic for the intimate requirements of the Bridal Chamber scene. Still, Flagstad's voice has its remembered opulence,

and Melchior, though at times strained, sings with eloquence, and the 1942 sound is serviceable. The *Tristan* duet (1940), however, should have been left in limbo. Expert singing is simply not enough here. The voices completely blanket the uninspired orchestra, the opening section lacks tenderness, the ecstatic conclusion is insensitively hard-driven. Furthermore, the recorded sound is rather harsh and ill-balanced. *G. J.*

Ⓢ Ⓜ **WEILL:** *Suite from The Threepenny Opera;* J. STRAUSS, JR.: *Die Fledermaus: Overture; Wiener Blut Waltz; The Emperor Waltz;* KLEMPERER: *Merry Waltz.* Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35927 \$5.98, 35927\* \$4.98.

Interest: A lighter side of Klemperer  
Performance: Fascinating understatement  
Recording: Spacious  
Stereo Quality: OK

Dr. Klemperer, today regarded as a venerable and authoritative oracle on the subject of the monumental German



GEORG SOLTI  
*Powerful essayist on Wagneriana*

and Austrian symphonic classics, was in his youth associated with the more iconoclastic aspects of pre-Hitler German musical theater and musical modernism, which meant Kurt Weill, the young Hindemith, Schoenberg, and Alban Berg. To hear Klemperer conduct Kurt Weill in the context of his present-day life and stature is not unlike listening to the eighty-year-old Stravinsky conduct the rebellious masterpieces of his own youth, *Petrouchka* and *Le Sacre du printemps*. Everything is understated, yet curiously convincing because of the way every detail falls into proper perspective.

This is not to say that Kurt Weill's *Threepenny Opera* music matches that of Stravinsky in significance, particularly when divorced from its libretto. Yet in

this recording of the suite that Weill himself prepared in the 1920's dance-band style, Klemperer allows us to sense both the irony of Weill's utterance and the sense of stylistic traditionalism that Weill, a Busoni pupil, brought to it.

In the music of Johann Strauss, Jr., Klemperer directs our attention to the melodic line as an end in itself, minimizing the elements of rubato and other tricks that are the stock-in-trade of most Viennese waltz specialists. The *Alt Wien* nostalgia is conspicuous here by its absence, but we are made to appreciate the common melodic impulse that the younger Strauss shared with Mozart.

Klemperer's own *Merry Waltz* is a mild study in irony, as well as an excellent stylistic essay in the genre, certainly superior to the general run of music normally associated with conductors-turned-composers.

I am not sure this is a record I'd want to live with, but it's the sort of thing that will provoke controversy among those who regard themselves as connoisseurs of either the Weill or Strauss waltz idiom. Recorded sound and performance are excellent. *D. H.*

#### COLLECTIONS

Ⓢ Ⓜ **GRACE BUMBRY:** *Opera Arias.* Gluck: *Orfeo ed Euridice: Che farà senza Euridice; Che puro ciel.* Verdi: *Don Carlo: O don fatale. Un Ballo in Maschera: Re dell'abisso affrettati.* Mascagni: *Cavalleria Rusticana: Voi lo sapete.* Bizet: *Carmen: L'amour est un oiseau rebelle; Près des remparts de Séville; Card Scene.* Gounod: *Sappho: O ma lyre immortelle.* Saint-Saëns: *Samson et Dalila: Mon coeur s'ouvre à ta voix.* Tchaikovsky: *Jeanne d'Arc: Adieu, forêts.* Grace Bumbry (mezzo-soprano); Berlin Radio Symphony Orchestra, Janos Kulka cond. DEUTSCHE GRAMMOPHON SLP M 138 826 \$6.98.

Interest: Mezzo panorama  
Performance: Promising  
Recording: Good  
Stereo Quality: Good

There is an aura of superficiality about this recital that benefits neither the comprehensive and demanding program nor Grace Bumbry's extraordinary vocal gifts. The voice is an instrument of rare beauty: warm, well-equalized, and consistently ear-caressing. It is particularly sumptuous in the low register, occasionally strained at the extreme top. Miss Bumbry also knows how to phrase artistically, and her legato technique is extremely well-developed. However, there is not yet enough dramatic awareness in her singing, and her ways with the Verdi and Mascagni arias are decidedly tentative. The uneven, rhythmically slack orchestral support she receives

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is no help, either. This artist will undoubtedly go very far, but it is unfortunate that she was evidently rushed into this venture. G. J.

© ENRICO CARUSO: *Voice of the Century*. **Giordano:** *Andrea Chénier: Un dì all' azzurro spazio*. **Mascagni:** *Cavalleria Rusticana: Siciliana*. **Verdi:** *Aida: La fatal pietra; O terra, addio* (with Johanna Gadski). *Otello: Ora e per sempre addio. A Masked Ball: La rivedrà nell'estasi* (with Frieda Hempel, Leon Rothier, and Andrés de Seguro). **Gomez:** *Il Guarany: Sento una forza indomita* (with Emmy Destinn). **Meyerbeer:** *L'Africaine: Del' ch'io ritorni*. **Saint-Saëns:** *Samson and Delilah: Vois ma misère*. **Puccini:** *Madama Butterfly: Amore o grillo* (with Antonio Scotti). **Stradella:** *Pietà, Signore*. **Cordiferro-Cardillo:** *Core 'ngrato*. **Rossini:** *La Danza*. **Geehl:** *For You Alone*. Enrico Caruso (tenor), orchestra. RCA Victor LM 2639 \$4.98.

Interest: Excellent anthology  
Performance: Caruso  
Recording: Expertly restored

This is the best Caruso anthology to come from RCA Victor in many a year. For once, the obvious choices are bypassed and many of the late tenor's lesser-known if no less outstanding recordings are returned to circulation. The engineering, too, is better than many earlier efforts, which, while eliminating surface noise, tampered with the voice's timbre.

Eight titles make their first appearance on LP, including the superlative 1907 "Improviso" from Andrea Chénier, the final duet from *Aida*, and the imposing souvenir of Caruso's Samson. A powerful reminder is here, also, of what an Otello he would have been had he lived to perform the role. Most of these excerpts date from Caruso's late, robust period, often revealing a bronze-like, baritonal strength in his middle and lower range. An array of golden-age colleagues lend worthy support to this well-planned and distinguished tribute to "the voice of the century." G. J.

© BENIAMINO GIGLI: *Gigli in His Glorious Prime*. **Puccini:** *Manon Lescaut: Donna non vidi mai. Tosca: Recondita armonia*. **Donizetti:** *L'Elisir d'amore: Una furtiva lagrima. Lucia di Lammermoor: Tombe degl'avi miei*. **Mascagni:** *Cavalleria Rusticana: Brindisi*. **Thomas:** *Mignon: Addio, Mignon, ja core*. **Verdi:** *Traviata: De' miei bollenti spiriti*. **Di Capua:** *Maria Mari?*. **Donaudy:** *O bei nidi d'amore*. **Denza:** *Occhi turchini*. **De Curtis:** *Canta pe' me*. **Gilbert:** *Marta*. **Albeniz:** *Quisiera olvidar tus ojos*. **Sandoval:** *Eres tú*. Beniamino Gigli (tenor), orchestra. RCA Victor LM 2624 \$4.98.

Interest: Reissue  
Performance: Inimitable  
Recording: Good for its age

Will the dictates of a technique-conscious age eventually reduce the once-idolized figure of Beniamino Gigli to a relic of the past? The many recorded operas in which he played a dominant role even as recently as ten years ago have gradually disappeared from currency, and legends cannot long compete with realities for the affection of a fickle public. Call it nostalgia or some other grumbling manifestation of creeping middle age, but it is my firm belief that coming generations should not be deprived of Gigli's unique and controversial art.

My hat is therefore doffed to RCA for this reissue of fourteen selections recorded in the tenor's "glorious prime (1925-1932)." Musically the program is less interesting than Angel's recent collection (COLH 118)—an entire side is devoted to lustily sung but unsubstantial light-encore pieces. Furthermore, eight bands are duplicated in the recent RCA anthology "Ten Great Singers" (LM 6705). Apart from these considerations, the disc is an attractive glossary of the virtues and mannerisms that combined to make Gigli such an inimitable vocalist: convincing passion (*Lucia di Lammermoor*), sweetness of tone and caressing mezza voce (*Mignon*), uncanny rhythmic sense and control of rubato (*Traviata*), and a sensuously phrased, frequently overemotional, and sometimes slightly vulgar delivery. It adds up to an absolute mastery of putting over the selection at hand. It is all here, restored in slightly echo-ridden but clean sound. G. J.

## RECORDING OF SPECIAL MERIT

© A TRIBUTE TO LOTTE LEHMANN: **Schubert:** *Die junge Nonne; Der Doppelgänger*. **Brahms:** *Ständchen; Wiegenlied*. **Schumann:** *Aufträge; Der Nussbaum*. **Mendelssohn:** *Venezianisches Gondellied*. **Beethoven:** *In questa tomba oscura; Der Kuss*. **Wolf:** *Zur Ruh', zur Ruh'*. **Wagner:** *Schmerzen; Träume*. **Strauss:** *Ständchen; Morgen; Zueignung*. Lotte Lehmann (soprano); Paul Ulanowsky (piano). COLUMBIA ML 5778 \$4.98.

Interest: Unusual  
Performance: Lehmann in 1941  
Recording: Satisfactory

This tribute to Lotte Lehmann in honor of her seventy-fifth birthday is a most welcome surprise from Columbia, a company not usually given to circulating its vault treasures. To make the delight of the great lady's many devotees even more complete, eight heretofore unreleased recordings are included.

(Continued on page 92)





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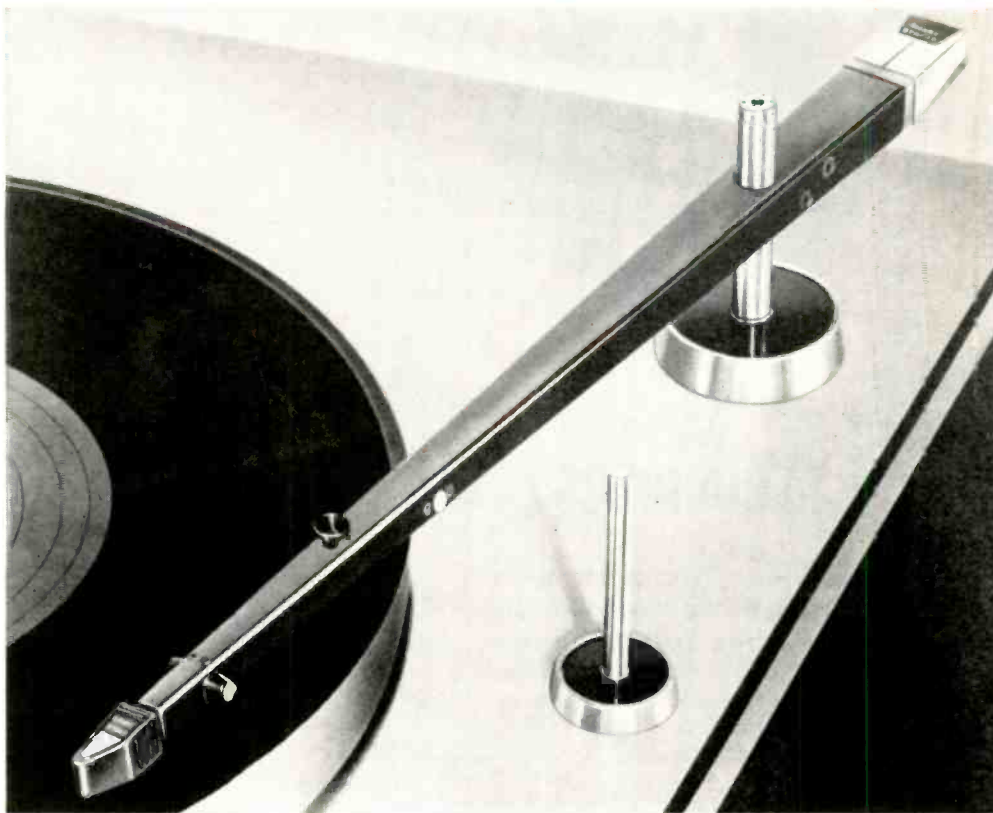
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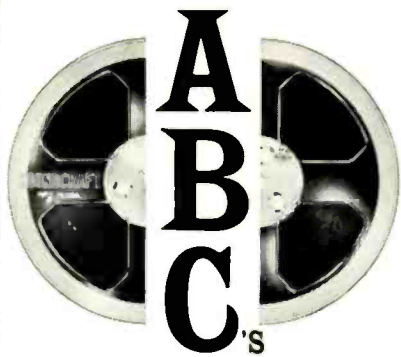
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R-186

As a longtime member of the aforementioned legion, I find this collection a treasurable souvenir. Lotte Lehmann was never a perfect vocalist, and most certainly not by 1941, the year these recordings were made. But the passing instances of strain, lack of breath support, or faltering intonation—which would be ruinous to lesser singers—seem inconsequential in the light of the all-pervading artistry revealed here. Lehmann is, simply, a lovable artist; her imperfections are but one aspect of the warm humanity that illuminates her singing.

Nothing Lehmann does on this record is devoid of merit, and there are moments where she is revealed, without reservations, as the great mistress of song. Her justly famous rendition of *Die junge Nonne*, the hauntingly projected *Der Nussbaum*, and *Der Kuss, Morgen*, and the two Brahms songs—all filled with a worldly, musing charm that is characteristically Lehmann—are the high marks. She was an unfailingly stimulating interpreter; the range of her art is eloquently displayed by the cleverly arranged sequence in which the eerie *Der Doppelgänger* is followed by the lighthearted *Aufträge*, and the stark despair of *In questa tomba oscura* by the playfulness of *Der Kuss*. Throughout, Paul Ulanowsky proves a congenial partner.

Echo has been added in the reprocessing, resulting in a somewhat artificial but serviceable sound. G. J.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓞ MEDIEVAL ENGLISH CAROLS AND ITALIAN DANCES: *Nowel syng we bothe all and som; Lullay, lullow, lully, lullay; Ave Maria gracia Dei plene; There is no rose of swych vertu; Ave, Rex angelorum; Nova, nova; Make we nowe in this fest; Hayl, Mary, ful of grace; Mervele nocht, Josep, on Mary mylde; Nowell, nowell, nowell; Salve, sancta parens; Deo gracias Anglia (the Agincourt Carol). Three Saltarellos; Istampita “Palamento.”* New York Pro Musica Vocal and Instrumental Ensemble, Noah Greenberg cond. DECCA DL 79418 \$5.98, DL 9418 \$4.98.

Interest: Authentic re-creation  
Performance: Spirited  
Recording: Fine atmosphere  
Stereo Quality: Clarifying

Some conductors are content to glide in the old groove once they have done something well. Noah Greenberg is a magnificent exception. His newest release, with the New York Pro Musica, of medieval English carols interspersed with fourteenth-century Italian dances in the main repeats the repertoire previously recorded on Esoteric ES 521 ten years

ago, with one carol, *There is no Rose*, from a Decca Christmas album (DL 9400) recorded more recently. The repertoire, however, is all that is repeated. Everything that Mr. Greenberg has discovered through preparing *The Play of Daniel* and editing pieces for his newly founded Renaissance and medieval instrumental group has gone to enhance the presentation of these delightful pieces.

For example, instruments have been added to what was a capella before, giving greater clarity to the vocal parts and stressing the rhythmic element, with its dependence on dance forms. And the quasi-medieval open sounds of the Pro Musica are a welcome contrast to the customary hymn-like smudge so familiar from most carol albums. Mr. Greenberg's varied scoring of the carols and dances is especially impressive when one realizes that the original sources of this music give only the melodies and basic rhythms, without specifying voices or instrumentation. Such scholarly reconstruction is praiseworthy in itself, but it is Mr. Greenberg's lively and dynamic musical personality that puts the unmistakable stamp of excellence on what in other hands might merely be esoteric efforts. Excellent notes and texts with translations are included, and the recorded sound is first-rate, particularly since the stereo version clarifies the part-writing. I. K.

Ⓢ Ⓞ A THOUSAND AND ONE NIGHTS: J. Strauss, Jr.: *A Thousand and One Nights Waltz; Fledermaus Quadrille; Citronen Waltz; Emperor Waltz; Napoleon March.* J. Strauss, Sr.: *Lorelei-Rheinklänge Waltz.* Jos. Strauss: *Jockey Polka; Feuerfest Polka.* C. M. Ziehrer: *Fächerpolonaise.* Vienna Philharmonic Orchestra, Willi Boskovsky cond. LONDON CS 6232 \$5.98, CM 9299 \$4.98.

Interest: Viennese delights  
Performance: Zestful  
Recording: A bit overbrilliant  
Stereo Quality: Good

Herr Boskovsky of “Bon Bons aus Wien” fame stresses zest rather than sentiment in this delightful collection of familiar and not-so-familiar dances from Vienna. Seldom has the polonaise measure been so infectiously set out as in the Ziehrer number that begins side two of this disc, and the Josef Strauss *Jockey Polka* gets the real whizz-bang treatment.

The recorded sound seems a little hectic in its brilliance and shy of bass, but some treble reduction and bass boost improves things. D. H.

Ⓢ THE WORLD'S GREATEST MUSIC. Volume Three. Eighteen selections. Various artists, orchestras, and conductors. ARTIA-PARLIAMENT WGM 3 ten 12-inch discs \$9.97.



Interest: Bargain library starter  
Performance: Fair to fine  
Recording: Variable

As the third volume in its "World's Greatest Music" series, Artia-Parliament has given us a second bargain-basement bouillabaise from its classical catalog (Volume Two comprises ten jazz discs). Again we have a panorama of Iron Curtain artists and orchestras—this time from Czechoslovakia, Soviet Russia, Hungary, Yugoslavia, Roumania, and China—in performances of standard concert repertoire ranging from superb to so-so. At less than a dollar per disc, however, the classical sets are not to be shrugged off, particularly by those who may want a quick and inexpensive start on a record library.

Just as the first had as its finest offerings the Vaclav Talich-Czech Philharmonic performances of the Dvořák *New World* and Tchaikovsky *Pathétique* symphonies, so it is the late Talich who steals the show here with his readings of eight Dvořák *Slavonic Dances* and two tone poems from Smetana's noble cycle *My Fatherland, The Moldau* and *Sarka*. Other assets of the present volume include the sparkling solo work of Emil Gilels in the Beethoven First Piano Concerto and a surprisingly vital treatment, well recorded, too, of Dukas's *Sorcerer's Apprentice* by Yugoslav conductor Oskar Danon and the Czech Philharmonic. In the Bach D Minor Clavier Concerto, Sviatoslav Richter offers more elegance than vitality, while David Oistrakh's playing in Bach's Violin Concerto No. 1 in A Minor is of a decidedly Russianized romantic variety. The Beethoven Fifth Symphony of Karel Ancerl is stodgily central-European, and Carlo Zecchi's *Symphonie Fantastique* is altogether too low-pressure. Rudolf Kempe's is a warm reading of the Mendelssohn "Scotch" Symphony, but it is poor in sound, with a very muddy bass. The Brahms *Hungarian Dances* and the Liszt *Hungarian Rhapsody* are done by a third-rate group.

In short, one must take at the \$9.97 asked for these albums a certain amount of the downright bad along with the good and the routinely competent. This goes for the recorded sound as well, which is tight and constricted in Rachmaninoff's Concerto No. 2 but up to good contemporary standards in the Suppé *Light Cavalry Overture* and the Dukas. Some of the pressings in my review set were off-center, and had a higher-than-usual amount of background noise.

All things considered, the general level of performance and sound makes Artia-Parliament's WGM-1 a somewhat better buy than WGM-2. The same ten-dollar bill or so will get you the best performances as single Artia or Parliament records, and you can skip the rather high percentage of dross in this volume. *D. H.*



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**BEETHOVEN: THE EARLY QUARTETS,** Op. 18. No. 1 in F major, No. 2 in G major, No. 3 in D major, No. 4 in C minor, No. 5 in A major, No. 6 in B Flat major. The Amadeus Quartet; With notes. LPM 18 531/3 Stereo SLPM 138 531/3

**BEETHOVEN: VIOLIN CONCERTO IN D MAJOR,** Op. 61. Wolfgang Schneiderhan, violin, The Berlin Philharmonic, Mono cond. Paul van Kempen, Stereo cond. Eugen Jochum.

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**MOZART: PIANO CONCERTOS.** No. 8 in C Major, K. 246, No. 27 in B Flat major, K. 595. Wilhelm Kempff, piano; Berlin Philharmonic, cond. Ferdinand Leitner.

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# Lexicon for Listeners

# 1

## WHY DOES THE ADC-3 HAVE A COMPLIANCE OF $15 \times 10^{-6}$ ?

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**WHAT IS COMPLIANCE?** Compliance is merely a measurement of the stiffness of the stylus suspension. The higher the compliance, the lower the stiffness. A compliance of  $20 \times 10^{-6}$  cms./dyne means that if a force of 1 dyne (.00102 grams) is applied to the stylus, it will move 20 millionths of a centimeter.  $5 \times 10^{-6}$  cms./dyne would indicate a movement of only 5 millionths of a centimeter when the same pressure is applied.

Unfortunately, high compliance is not merely a matter of loosening the stylus suspension. A large number of other problems have first to be solved. For instance, if the stylus mass is not greatly reduced, severe peaking and distortion would result. How these critical problems were solved will be described in subsequent ads. Sufficient to say, it is now common knowledge among the audio fraternity that Audio Dynamics did indeed solve them triumphantly and that we are now blessed with all the many advantages (and some disadvantages) of true high compliance.

The most obvious benefit is that of perfect tracking at low stylus pressures. With suitable associated equipment, amazingly low pressures may be used and many benefits both immediate and potential are realized.

Nevertheless, in numerous cases, the associated equipment, and not the cartridge, limit the degree to which tracking force may be reduced.

**RECORD CHANGERS AND AUTOMATIC TURN-TABLES**, for instance, are required to operate under a variety of conditions and with cartridges ranging from excellent to abominable.

With these problems, it is not surprising that the changer tone arms are not optimized for perfect performance at very low tracking pressure. In fact, most modern changers operate best at around 2-3 grams.

### WHY THE ADC-3 HAS A COMPLIANCE OF $15 \times 10^{-6}$ .

It is for this pressure range that the ADC-3 was specifically designed. Compliance of 20 or over would be useless as the stylus would simply collapse under the pressure. On the other hand, a compliance of 10 or below would not enable the last ounce of performance to be extracted from the record and therefore, after literally months of testing, 15 was decided upon as giving the best of both worlds. Stylus mass, radius, polish and other related parameters were then optimized to match this compliance, providing a cartridge which will obtain the very highest performance possible from its associated equipment.



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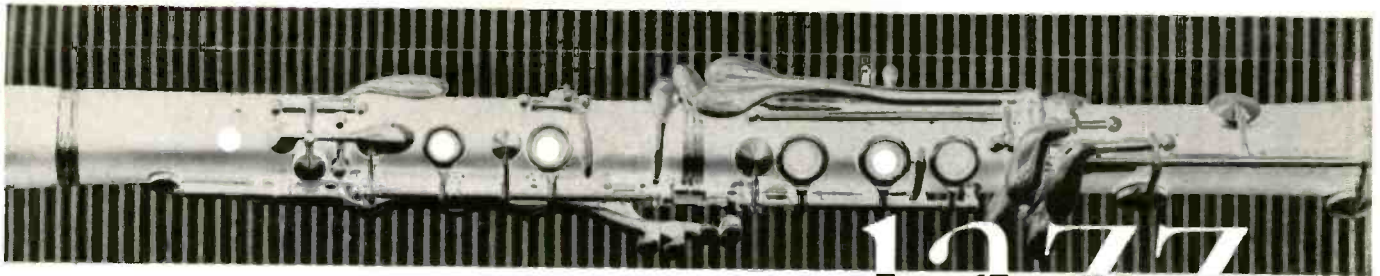


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# JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

**Explanation of symbols:**

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

Ⓜ DON ELLIS: *Essence*. Don Ellis (trumpet), Paul Bley (piano), Gary Peacock (bass), Gene Stone and Nick Martinis (drums). *Johnny Come Lately*; *Slow Space*; *Ostinato*; *Lover*; and four others. PACIFIC JAZZ PJ 55 \$4.98.

Interest: "The new thing"  
 Performance: Solemnly committed  
 Recording: Very good

Sentiment having become a dirty word in the critic's lexicon, one seldom reads of records that fail for its lack. Even so, the new recording by Don Ellis, a trumpeter of formidable technique and solemnity, is one such. In his own highly articulate liner notes, he invokes the name of John Cage, whose influence is evident in the sound of a ping-pong ball on the piece, *Irony*. "THERE IS NOTHING IN THE UNIVERSE WHICH IS NOT THE RIGHTFUL WORKING MATERIAL OF THE ARTIST." (Ellis's caps.)

Although uncommonly gifted on standards, Ellis, when he plays originals, relies for his rightful working material on Miles Davis's trumpet style, particularly the nonchromatics, half-valves, and other techniques Davis uses for accent in his Spanish-derived music. Ellis is also under the influence of the serialists, and does quite well at the demanding job of improvising in their manner. With these in the foreground of his consciousness, it is hardly surprising that a minimum of emotional statement makes its way from Ellis to the listener. This tends to hold true for his accompanists, who include the remarkable bassist Gary Peacock. Ellis, an excellent musician, might yet give us important music if he were not so thoroughly convinced that he is doing so now. J. G.

Ⓢ Ⓜ STAN GETZ: *Big Band Bossa Nova*. Stan Getz (tenor saxophone); orchestra, Garry McFarland arranger and cond. *Manha de Carnival*; *Balanco No*

*Samba*; *Melancolico*; and five others. VERVE V6 8494 \$5.98, V 8494 \$4.98.

Interest: Superb Getz  
 Performance: Crisp  
 Recording: Excellent  
 Stereo Quality: Very good

The biggest commercial noise yet credited to the bossa nova was made by the Stan Getz-Charlie Byrd Verve album. So, with Hollywood reasoning (Verve is a subsidiary of MGM), Getz is now back with a big band for a second round with the bossa nova.

Since his return from Europe in 1961, Getz has shown greater command of his instrument and, more important, greater emotional depth than ever before. The three records since then establish him as one of the most profoundly lyrical musicians in jazz. The highly melodic bossa

Hall, whose guitar is heard too seldom on the recording. The best work is done on the set's two near-classics: Luis Bonfá's theme from the film *Black Orpheus*, and *Chega de Saudade*. This last is a remarkably affecting piece by Antonio Carlos Jobim, arranger for João Gilberto, the singer who started it all. These two pieces indicate that if Getz and Hall had collaborated with a small group, the results, although similar to Getz's previous set, might have been superior to this attempt. As it is, there is enough lovely music, mostly from the poignant tenor saxophone, to make this record a must. J. G.

## RECORDING OF SPECIAL MERIT

Ⓢ BENNY GOODMAN: *Benny Goodman in Moscow*. Benny Goodman (clarinet), Teddy Wilson (piano), Zoot Sims



STAN GETZ  
*Lyrical second go at the bossa nova*

nova is admirably suited to his style. But on the other hand, the Brazilian import is light and airy: a big band, even under the direction of so talented an arranger as Gary McFarland, works against some of the basic premises of the music. Furthermore, the four songs written by McFarland for the session show less than a perfect affinity for the style.

Getz is superb throughout, as is Jim

(tenor saxophone), Joe Newman (trumpet), Mel Lewis (drums), Phil Woods (alto saxophone), Bill Crow (bass), Joe Wilder (trumpet). *Let's Dance*; *Mission to Moscow*; *Fontainebleau*; *Meadowland*; *Meet the Band*; *I Got it Bad and That Ain't Good*; *Why You?*; *Pitter Piper*; *Swift as the Wind*; and nine others. RCA VICTOR two 12-inch discs LSO 6008 \$11.98, LOC 6008\* \$9.98.

Interest: Goodman's Russian tour  
 Performance: Excellent  
 Recording: Very good  
 Stereo Quality: Good

When Benny Goodman toured the Soviet Union at that government's invitation in the summer of 1962, the event caused more controversy among vested jazz interests than anything since the advent of Ornette Coleman. Many did not think Goodman the proper choice—his music was not representative of current jazz, he was white, and so forth. But he went and he triumphed, and RCA preserved in part what the Russians heard.

Goodman had no regular working band at the time of the invitation. He had to create and rehearse one in a short time. Not surprisingly, the personnel are reminiscent of many a New York recording jazzband, but they achieved a unity that studio bands seldom do.

Many of the pieces are closely associated with Goodman: *Let's Dance*, *Mission to Moscow*, *Bei Mir Bist Du Schoen*, *Stealin' Apples*, *Goodbye*. There were also two new Tadd Dameron pieces, *Swift as the Wind* and *Fontainebleau*, and a John Bunch arrangement of *Bye Bye Blackbird* that borrows heavily from the Miles Davis recording.

It was, I think, courageous of Goodman to program new music, and his recordings of the Dameron pieces are at least as good as Dameron's own. The band plays with the expected professionalism, and with occasional inspiration from Sims and Newman. And anyone with the slightest sentiment will feel a thrill as the Goodman band, on a Moscow stage, begins *Meadowland*. But for me, the high point of the set is the quintet medley featuring Goodman's magnificent partner of the great years, Teddy Wilson. Goodman is still the superb, precise clarinetist he always was, his powers in no way diminished.

It is fairly easy to think of reasons why Duke Ellington or Dizzy Gillespie would have been a more logical choice for this tour. But if this record is a fair sample, Goodman and his band played Goodman-type music wonderfully. He—and we—should be pleased and proud. J. G.

#### RECORDING OF SPECIAL MERIT

Ⓜ **BILLIE HOLIDAY:** *Lady Love*. Billie Holiday (vocals), Carl Drinkard, Sonny Clark, or Beryl Booker (piano), Red Mitchell (bass), Elaine Leighton (drums), Buddy De Franco (clarinet), Jimmy Raney (guitar). *All of Me*; *Them There Eyes*; *Billie's Blues*; *Lover Come Back to Me*; and six others. UNITED ARTISTS UAJ 14014 \$3.98.

Interest: A Holiday find  
 Performance: Nonpareil  
 Recording: Adequate

In 1954, Billie Holiday headlined a European tour produced by Leonard Feather. This is a recording, never previously released, of a German concert during that expedition. Although there are other Holiday recordings—often more than one—of all the songs on the program, the album is an important addition to the Holiday discography.

Billie was a true improviser. She sang as she felt, and her moods were seldom predictable. Therefore, even the most familiar of the Holiday staples here take on new nuances. On that particular evening, Billie was in relatively good humor. As a result, the performances are mocking, buoyant, and entirely relaxed. A high point is *Billie's Blues*, but all the numbers should bring pungent pleasure to those who, like this reviewer, consider the late Miss Holiday to have been the most original, versatile, and evocative of all jazz singers.

On the first side, Billie is accompanied only by a trio. She sings less on the second side, where Red Norvo, Buddy De Franco, Jimmy Raney, and other musicians are given some time. Except for some arid work by De Franco the instrumental solos are effective. The quality of

(Continued on page 100)

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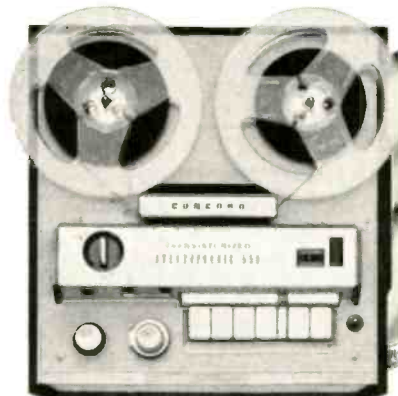
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## MORE JAZZ AND ENTERTAINMENT REVIEWS



### IN BRIEF



#### DATA

#### COMMENTARY

⑤ ⑥ **RED NICHOLS: Dixieland Super Club.** Red Nichols (cornet), Joe Rushton (bass saxophone), Billy Wood (clarinet), Robbie Robinson (trombone), Sid Appleman (piano), Rolly Culver (drums). CAPITOL ST 1665 \$4.98, T 1665\* \$3.98.

This collection of Dixieland tunes has little jazz interest. The complacent performances feature solos that are especially deficient in that bounding exuberance characteristic of more durable Dixieland. Both the recorded sound and stereo quality are excellent. *N. H.*

⑤ ⑥ **PETER, PAUL, AND MARY.** Peter, Paul, and Mary (vocals). *Early In The Morning; 500 Miles; Sorrow; This Train; Bamboo; It's Raining; If I Had My Way; Cruel War; Lemon Tree; If I Had A Hammer; Autumn To May; Where Have All The Flowers Gone.* WARNER BROTHERS WS 1449 \$4.98, W 1449\* \$3.98.

This trio neither strives for ethnic authenticity nor is it slickly commercial; the essence of its style is rather bitter-sweet lyricism. Peter, Paul, and Mary are gracious and unpretentious—unlikely to contribute significantly to the folk tradition, but entertaining and honest. The recorded sound and stereo are first-rate. *N. H.*

⑤ ⑥ **DELLA REESE: The Classic Della.** Della Reese (vocals); orchestra, Glenn Osser cond. *The Story of a Starry Night; My Reverie; Moon Love; Gone; Don't You Know; Stranger In Paradise;* and six others. RCA VICTOR LSP 2419 \$4.98, LPM 2419\* \$3.98.

Miss Reese here sings, to lush string accompaniment, twelve songs derived from popular classics. Her enunciation is unrealistically precise; she is so mannered as to appear ludicrous; and she has little feeling for the often banal lyrics. Excellent recorded sound; good stereo. *J. G.*

⑥ **MÁLAGA SEMANA SANTA (HOLY WEEK IN OLD SPAIN).** Recorded in the streets of Málaga by Sam Eskin. COOK 1073 \$4.98.

This authentic documentary of Holy Week in Málaga will be of interest to those who specialize in Spanish music and mores, although the excitement is unevenly distributed between climactic points and stretches of minor interest. The recorded sound is also uneven. *N. H.*

⑤ ⑥ **MCCOY TYNER: Inception.** McCoy Tyner (piano), Art Davis (bass), Elvin Jones (drums). *Inception; Blues for Gwen; Sunset; Speak Low;* and two others. IMPULSE AS-18 \$5.98, A-18\* \$4.98.

Tyner, known for his chordal style as a member of John Coltrane's group, here displays a contrasting technique with a light, dancing single-note line. He is accomplished and interesting if not consistently absorbing. Davis and Jones are splendid in their support and make the album worth owning. *J. G.*

⑤ ⑥ **WALK ON THE WILD SIDE (Elmer Bernstein).** Sound-track recording. Orchestra, Elmer Bernstein cond. CHOREO S 4\* \$5.98, A 4 ST \$4.98.

Elmer Bernstein, accomplished at combining jazz with mood-setting background music, has composed a film score of dramatic power and structural unity. The recorded sound is fine. *S. G.*

⑥ **ANN WILLIAMS: First Time Out.** Ann Williams (vocals); orchestra, Jimmy Jones cond. *Serenade in Blue; Just Squeeze Me; I Wish I Were a Witch;* and nine others. CHARLIE PARKER PLP 807 \$3.98.

Her recording debut shows Ann Williams as an unexceptional singer in the accepted club style with a certain air of late-night intimacy and sophistication. She wastes half her album on trivial songs, and the jazzmen backing her are far more interesting than she is. The sound is fair. *J. G.*

⑤ ⑥ **URI ZIFRONI: Songs of Israel Today.** Uri Zifroni (vocals); chorus and orchestra. *Song of the Immigrants; The Sea of Galilee; Desert Hora;* and nine others. FIESTA FLPS 1351 \$4.98, FLP 1351\* \$3.98.

With a forceful voice, darker than customary among tenors, this Israeli singer interprets the prideful, bristling songs of his land with contagious elation. The orchestral and choral backing, however, is unimaginative and stiff. The recording is very good. *N. H.*



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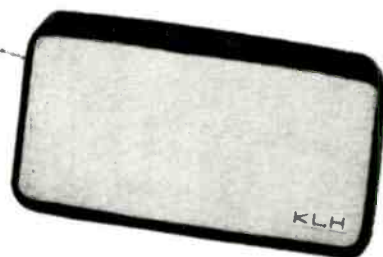


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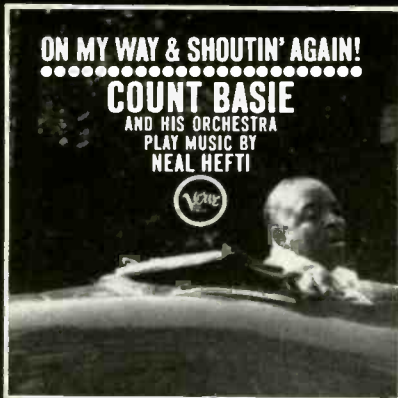
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sound is "middle-fi," but in view of the historical value of this recording, the deficiencies in engineering should not make anyone hesitate to add it to a Holiday collection. N. H.

### RECORDING OF SPECIAL MERIT

© (M) MILT JACKSON: *Big Bags*. Milt Jackson (vibraharp), orchestras, Tadd Dameron and Ernie Wilkins cond. *The Dream is You; Namesake; Later than You Think*; and seven others. RIVERSIDE RLP 9429 \$5.98, RLP 429\* \$4.98.

Interest: Bags in the round  
Performance: Expert  
Recording: Very good  
Stereo Quality: First-rate

For the past ten years, Milt Jackson has been the pre-eminent modern jazz vibist—although Walt Dickerson is now beginning to challenge him. Jackson has usually been heard in the context of small combos, particularly the Modern Jazz Quartet. For this album, Riverside assembled an impressive big band of leading New York sidemen. Wisely, the arrangements were split between Tadd Dameron and Ernie Wilkins.

Wilkins's specialty is easily swinging scores at medium- and up-tempos. Dameron is a superior shaper of ballads and other tunes that require soft and subtle colors. Jackson, persuasive both as a hot extrovert and a reflective romantic, fits comfortably into the two differing frameworks.

The scores allow Jackson considerable improvisatory freedom. In keeping with his preference for direct expression, the writing is never unduly convoluted. Besides the standards, there are two attractively limber Jackson originals, and a new composition apiece from Wilkins and Dameron.

The session reflects more than average care on the part of Riverside, and the result is Jackson's most satisfying big-band recording so far. N. H.

### RECORDING OF SPECIAL MERIT

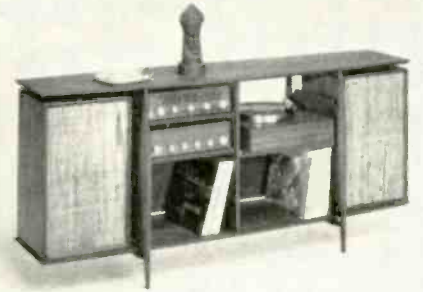
© (M) AHMAD JAMAL: *At The Blackhawk*. Ahmad Jamal (piano), Israel Crosby (bass), Vernell Fournier (drums). *Like Someone in Love; The Best Thing for You; April in Paris; Night Mist Blues*; and four others. ARGO S 703\* \$4.98, 703 \$4.98.

Interest: Extraordinary team  
Performance: One of his best  
Recording: Very good

This is the last recording made by the most cohesive unit Ahmad Jamal has yet headed. The team of Crosby and Fournier—the former is dead, the latter is now with George Shearing—was one of the

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most remarkable rhythmic units of the past decade. Their pulsation was so steady and yet so richly propulsive that, with them as an anchor, Jamal could float freely above. He was able to elastically contract the beat, sure of the inexorable rhythmic flow beneath him.

This session, recorded at the Blackhawk in San Francisco, is one of Jamal's most relaxed. Besides the customary sparseness and melodic gracefulness of his phrasing, there is a wider dynamic range than on most previous albums, along with a deeper sense of Jamal's own involvement in the music.

As John Hammond observes in the notes, it is a mistake to dismiss Jamal as a cocktail pianist. While he does not have the imaginative stature of Thelonious Monk or Bill Evans, Jamal does possess a distinctive conception. His style is characterized by airiness, wit, and a uniquely plastic approach to rhythm that allows for a continually surprising use of spacing as an element in his lacy improvisations. There are times when the development of a Jamal solo becomes static, but during most of this album, Jamal is intriguingly unpredictable.

Jamal himself, incidentally, has a formidable capacity for swinging, even without the aid of the rhythm section. His work in *Like Someone in Love*, for example, is a particularly lucid illustration of the essence of jazz pulsation. N. H.

#### © JAZZ MISSION TO MOSCOW.

Zoot Sims (tenor saxophone), Phil Woods (alto saxophone and clarinet), Jerry Dodgion (alto saxophone and flute), Gene Allen (baritone saxophone), Jimmy Maxwell and Markie Markowitz (trumpets), Eddie Costa (piano), Bill Crow (bass), Mel Lewis (drums). *Mission to Moscow; Midnight in Moscow; Let's Dance*; and three others. Col.PIX SCP 433 \$5.98.

Interest: Moscow splinter group  
Performance: Enthusiastic  
Recording: Good  
Stereo Quality: Good

Almost the moment the Goodman band returned from its tour of the Soviet Union, artist-and-repertoire man Jack Lewis got most of the major soloists together in a recording studio. There are two ringers, Eddie Costa and Markie Markowitz, taking the place of musicians who had remained in Europe, and arranger Al Cohn was not present. But the rest of the personnel were authentic members of the mission, and Lewis achieved his evident intention of hitting store shelves with his recording before the release of Goodman's Russian tapes.

Apart from the news value of this record, it is a very good casual studio date by post-Lester Young East Coast music. (Continued on page 103)

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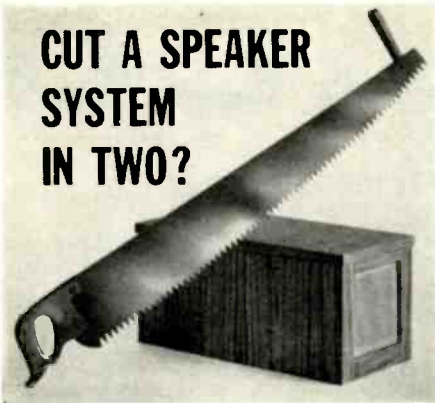
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## MORE JAZZ AND ENTERTAINMENT REVIEWS



## IN BRIEF



### DATA

### COMMENTARY

⑤ ⑩ **PAUL ANKA: *Let's Sit This One Out***. Paul Anka (vocals); orchestra, Ray Ellis cond. *I Only Have Eyes for You; Let's Fall In Love; Embraceable You*; and nine others. RCA VICTOR LPS 2575 \$4.98, LPM 2575\* \$3.98.

The prime exponent of the acne-and-adenoids school of singing tackles a dozen of the most durable songs ever written. The songs doubtlessly will survive even after this bellowed recital. The orchestral backing is better than the singer deserves, but the gimmicked miking serves him right. *S. G.*

⑤ ⑩ **NAT "KING" COLE: *More Cole Español***. Nat "King" Cole (vocals); orchestra, Ralph Carmichael cond. *Las Chiapanecas; Adios, Mariquita Linda; No Me Platiques*; and nine others. CAPITOL SW 1749 \$4.98, W 1749\* \$3.98.

The fudgy voice of Nat "King" Cole fares better on the more ardent songs. The gayer numbers that require a certain abandon make him uncomfortable, and his carefully memorized Spanish makes the set slightly ludicrous. *S. G.*

⑤ ⑩ **FRANCO CORELLI SINGS NEAPOLITAN SONGS. Cardillo: *Core 'ngrato. De Curtis: Senza nisciuno; Tu, ca nun chiagne!; Torna a Surriento. Tortorella: Addà Tunnà***; and five others. Franco Corelli (tenor); orchestra, Franco Ferraris cond. ANGEL S 35852 \$5.98, 35852\* \$4.98.

Corelli's sensuously beautiful voice is poured into these songs with passion and power. Unremitting vehemence is not the only way to present these songs, but Corelli's sheer tonal lusciousness makes his approach persuasive. The sound is ideal. *G. J.*

⑤ ⑩ **TAMMY GRIMES. Tammy Grimes (vocals); orchestra, Luther Henderson cond. *I'm Just Wild About Harry; Doodle-Dee Doo; Anything Goes***; and nine others. COLUMBIA CS 8589 \$4.98, CL 1789\* \$3.98.

Huskily purring like a latter-day Eartha Kitt, Miss Grimes is a singer with such an intensely theatrical approach that the songs seem to lose their own identities. Everything becomes a showcase for her vocal shenanigans, which get excessively self-conscious. Good sound. *S. G.*

⑤ ⑩ **GEORGE JESSEL: *Old Friends***. Epic BN 26017 \$4.98, LN 24017\* \$3.98.

Aided by organ and piano, George Jessel recites works of poets ranging from Ben Jonson to Edgar Guest. Though he is obviously dedicated to what he is doing, Mr. Jessel seems ill at ease and often lets his material get on the bathetic side. *S. G.*

⑩ **JOE NEWMAN: *Joe Newman Quintet at Count Basie's***. Joe Newman (trumpet), Oliver Nelson (tenor saxophone), Lloyd Mayers (piano), Art Davis (bass), Eddie Shaughnessy (drums). *Caravan; Someone To Love; The Midgets*; and three others. MERCURY MG 20696 \$3.98.

Joe Newman, a top trumpeter standing halfway between Buck Clayton and Miles Davis, proves with this exuberant session that there is still much value on the old frontiers, especially when they are explored by men who seldom get the chance. The sound is fair. *J. G.*

⑤ ⑩ **SONNY RED: *Images***. Sonny Red (alto saxophone), Blue Mitchell (trumpet), Grant Green (guitar), George Tucker (bass), Lex Humphries or Jimmy Cobb (drums). *Images; Blues for Donna; Dodge City; Blue Sonny*; and two others. JAZZLAND JLP 974 \$5.98, JLP 74\* \$4.98.

There is something endearing about the way Sonny Red adopts the ideas of other musicians with such conviction. He seems to believe alternately in Miles Davis and Charlie Parker, and his group supports him well in his honest but derivative craftsmanship. Good sound. *J. G.*

⑩ **BUMBLE BEE SLIM: *Back In Town***. Bumble Bee Slim (vocals and guitar), Les McCann (piano), Richard Homes (organ), Curtis Amy (tenor saxophone), Lou Blackburn (trombone), Ron Jefferson (drums), Leroy Vinnegar (bass), Joe Pass (guitar). *Direct South; Puppy Love; Midnight Special; In The Evening*; and six others. PACIFIC JAZZ PJ 54 \$4.98.

Bumble Bee Slim, a blues singer of the Thirties who sounds like early Ray Charles, has been resurrected and put in the company of Pacific's regular funk dispensers. He is abrasive and refreshingly unsentimental except in his own maudlin *I'm The One*. Otherwise the set is enjoyable and the sound good. *J. G.*



cians. Cohn's arrangements do a good job of reactivating generally stale material associated with Russia and Goodman, and his reference to Tchaikovsky on *Russian Lullaby* is especially amusing.

Everyone plays with high professional competence. The only player to contribute much more is Phil Woods, who reveals a delightful clarinet style rarely heard because of his primary involvement with alto saxophone. He should be recorded on the instrument more often. Zoot Sims plays his typical fine tenor. The late Eddie Costa's Brubeck-influenced style was beginning to show touches of Bill Evans shortly before his death. A pleasant, enjoyable, but not invaluable record. J. G.

⑤ ⑩ **HORACE SILVER: *The Tokyo Blues***. Horace Silver (piano), Blue Mitchell (trumpet), Junior Cook (tenor saxophone), Gene Taylor (bass), John Harris, Jr. (drums). *Too Much Sake; Sayanora Blues; The Tokyo Blues; Cherry Blossom; Ah! So*. BLUE NOTE 84110\* \$5.98, 4110 \$4.98.

Interest: Full-value Silver  
Performance: Intense  
Recording: Very live and clear

As an aftermath of a triumphant tour of Japan early in 1962, Horace Silver wrote the five originals in this album, which is dedicated to his Japanese partisans. In fact, the only musical theme with pronounced Japanese characteristics is *The Tokyo Blues*, a fusion of an Oriental-sounding melody with basic blues.

The other tunes, although not exotic, are in the remarkably consistent Silver tradition. The melodies are strong and distinctive. The pieces, moreover, are structured with a surging logic that allows Silver and his associates to build to formidable climaxes. And always there is economy of means. Silver himself is a spare, driving soloist, and the two hornmen are also forceful in attack and never flabby in tone. In all of Silver's best work, there is a sense of inevitability, as if each tune could have been developed in no other way.

On several tracks, Silver uses a Latin rhythmic base, and his blendings of that idiom and jazz are without awkwardness.

This series of impressions of Japan ranks among Silver's more substantial achievements. For the past decade, Silver has preferred to deepen and hone his style rather than venture into a broader variety of forms and colors. Within his compass, however, Silver continues to mature. He is particularly expert in shaping the blues into newly penetrating patterns, and he chooses colleagues with a similar bent for hot, angular improvisation. Silver is also deft at distilled ballad writing and interpretation, as *Cherry Blossom* in this set demonstrates. N. H.

#### RECORDING OF SPECIAL MERIT

⑤ ⑩ **JACK TEAGARDEN: *Jack Teagarden***. Jack Teagarden (trombone and vocals), Bobby Hackett (trumpet), Bud Freeman (tenor saxophone), Bob Wilber (clarinet), George Duvivier (bass), Hank Jones or Gene Schroeder (piano), Ed Shaughnessy or George Wettling (drums). *Gigi; Never on Sunday; Time After Time; Secret Love*; and eight others. VERVE V 68495 \$5.98, V 8495 \$4.98.

Interest: Pros at work  
Performance: Casually expert  
Recording: Excellent  
Stereo Quality: Realistic

This unique album gives one the feeling of being at a dance at which some fine old pros amiably respond to requests for one hit after another, enjoying themselves in the process. Jack Teagarden, Bobby Hackett, Bud Freeman, and others go through such movie numbers as *Moon River, All The Way, Never on Sunday* and *High Hopes* with easy, relaxed assurance, and throw in a few oldies for spice. The players do not seem wholly familiar with the music, but they create an infectious, nearly irresistible album.

In addition to his trombone solos, Teagarden has a few world-weary vocals; Hackett is the essence of lyricism; Freeman nearly lifts dance-band tenor to the level of an art; Bob Wilber plays a fine, straightforward clarinet; and the rhythm section is supple and excellent.

The set does not allow analysis—it is pure lightweight pleasure from beginning to end. The sound is clear and open, and the occasional casual polyphonics gain in the stereo version. J. G.

⑤ ⑩ **KAI WINDING: *Suspense Themes in Jazz***. Kai Winding (trombone), unidentified personnel. *Night Side; Experiment in Terror; Hatari; Laura*; and eight others. VERVE V6 8493 \$5.98, V 8493 \$4.98.

Interest: Pop jazz  
Performance: Meaningless excitement  
Recording: Muddy  
Stereo Quality: Adequate

This is another Kai Winding trombone gimmick set. This time, the hook is that all the tunes come from suspense pictures. All the music, from *Laura* to *Walk on the Wild Side*, is reduced to the common denominator of a trombone choir over a rock-and-roll bass that often includes organ or guitar. It is all of a flashy sameness, the only exception being Oliver Nelson's arrangement of *Molly Malone*. This last explores the textures of the instruments knowledgeably, and treats the melody gently and like a folk song rather than a jazz composition. Both mono and stereo recordings are muddy. J. G.

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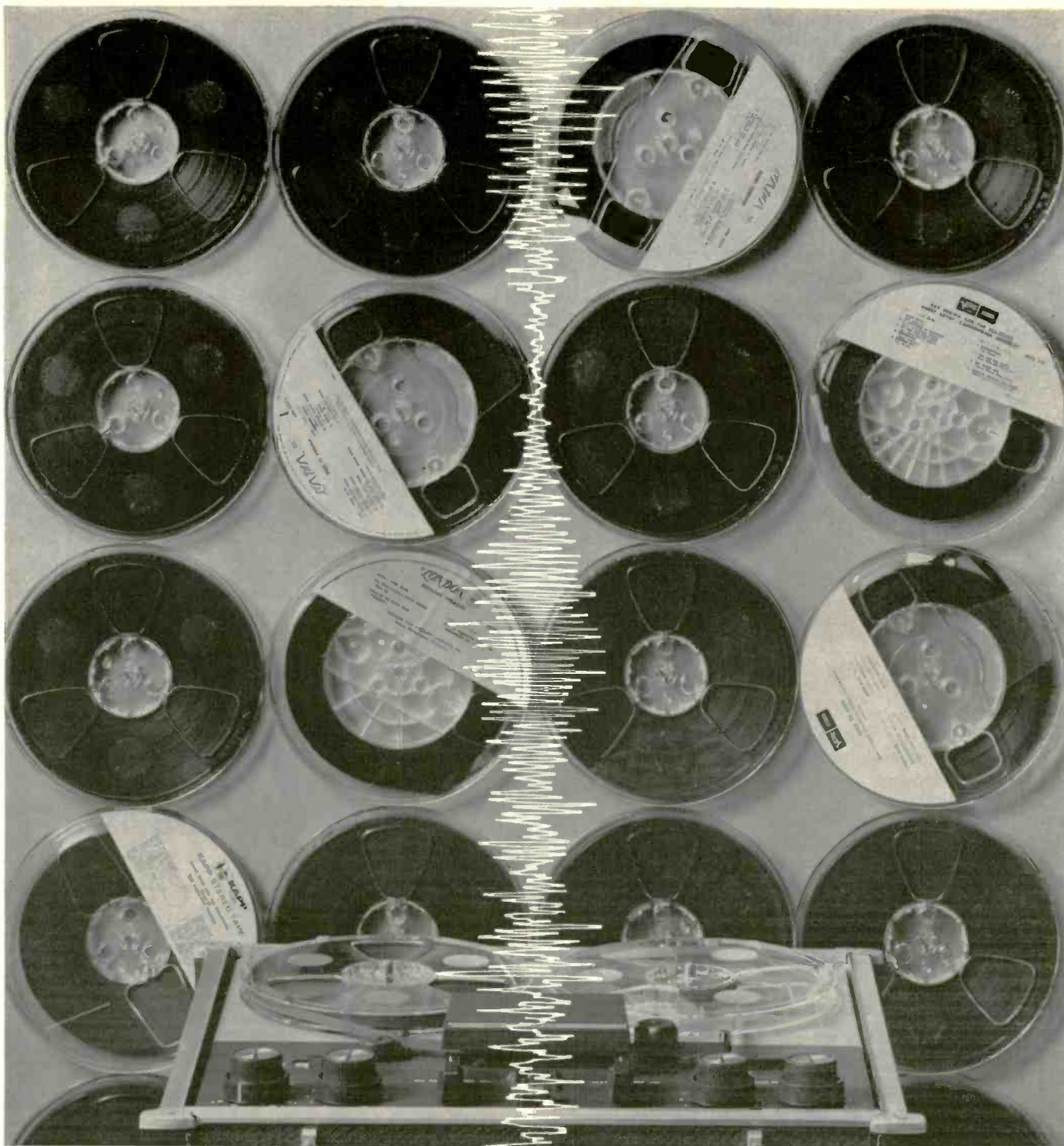
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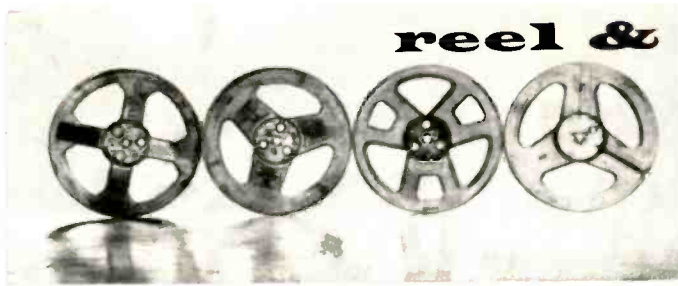
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Ⓢ **BORODIN:** *Symphony No. 2, in B Minor; Symphony No. 3, in A Minor (Unfinished); Prince Igor: Overture.* Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 80102 \$7.95.

Interest: Novelty coupling  
 Performance: Detached  
 Recording: OK  
 Stereo Quality: Good

Borodin's Second Symphony is reasonably well known, largely by virtue of the debt it owes to *Prince Igor*, but the Third is a rarity—a somewhat more lyric piece but equally sound in structure. The composer had sketched only two movements of it when he died in 1887. They were later finished and orchestrated by Glazounov. Both works here enter the tape catalog for the first time, in efficient but fairly dull performances. The recorded sound is adequate. C. B.

Ⓢ **DEBUSSY:** *Prélude à l'après-midi d'un faune; La Mer.* **RAVEL:** *Daphnis and Chloë, Suite No. 2.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 473 \$7.95.

Interest: Staples  
 Performance: Sumptuous  
 Recording: Excellent  
 Stereo Quality: Large-scale

Strangely enough, this is only the second recording of the Ravel Suite in the tape catalog. The other, by Pierre Dervaux for Command, has opulent sound—Ormandy's is even better—yet neither captures the poetry of the music as Charles Munch does in his RCA Victor performance of the complete ballet. So the buyer's choice between the two versions of the Suite should be determined by his preference for the works with which they are paired—Ravel's *La Valse* in the Dervaux recording, Debussy's *La Mer* here. Ormandy is rather brutal with the Debussy tone poem: its troubled waters are tidal waves of galvanic force. Though it is certainly not the etched performance of most conductors, it sounds gloriously vivid.

One of Columbia's best stereo efforts on discs at the turn of the Sixties, the recording is dynamically and tonally alive. C. B.

Ⓢ **HANDEL:** *Alcina.* Joan Sutherland (soprano), Alcina; Teresa Berganza (mezzo-soprano), Ruggiero; Monica Sinclair (contralto), Bradamante; Luigi Alva (tenor), Oronte; Graziella Sciutti (soprano), Morgana; Mirella Freni (soprano), Oberio; Ezio Flagello (bass), Meliso. London Symphony Orchestra and Chorus, Richard Bonynge cond. LONDON LOR 90050 two reels \$21.95.

Interest: Eagerly awaited revival  
 Performance: A little disappointing  
 Recording: Superb  
 Stereo Quality: Intimate

Aside from the score, taped for the first time and all but complete, interest in this recording centers on Joan Sutherland in the challenging title role. The revivals of *Alcina* staged first in Venice by Franco Zeffirelli in 1960, and subsequently in

London and Dallas, were indeed prompted by the arrival on the international operatic scene of a singer equipped to meet the stunning demands of the leading part. Miss Sutherland may today be the only vocalist who can sing Alcina as it should be sung, turns, arpeggios, and all. But Alcina poses unique problems dramatically, too. She is a witch, given to sudden outbursts of Olympian fury and extraordinary flights of pure rapture.

None of this comes across in Miss Sutherland's performance. She sings this role as she has many others in recent recordings—beautifully but with detachment and a tone bordering on melancholy. Too, she reveals an increasing tendency to swallow her words—in fact, clear enunciation is a weak suit for this otherwise generally fine cast. Teresa Berganza, in the important secondary role of Ruggiero, the latest of Alcina's lover-victims, excels by combining a fine sense of Handelian style with a lively awareness of the character, who is the hero of the piece, a role originally intended for a castrato. She also has never sounded better. Both Monica Sinclair and Graziella Sciutti are dramatically effective as, respectively, Ruggiero's lover and Alcina's sister, but vocal honors among lesser roles must go to Mirella Freni as Oberio. The two men in the cast, Luigi Alva and Ezio Flagello, provide altogether competent support.

The tape edition is nicely divided between two reels, with acceptable breaks



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during the first two acts and with Act III complete on the reverse side of the second reel. Since the action itself is fairly static, stereo gimmickry is virtually nonexistent, though the thunderclaps early in Act I and the explosion that accompanies the breaking of Alcina's magic urn at the conclusion are exaggerated out of all proportion to the aural context of the music. The sound is otherwise spacious and well-balanced. C. B.

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© MILHAUD: *Suite Provençale; La Création du monde*. Boston Symphony, Charles Munch cond. RCA VICTOR FTC 2075 \$8.95.

Interest: Contemporary classics  
Performance: Effusive  
Recording: Very good  
Stereo Quality: Likewise

A perfect coupling, this: two works by the same composer as different as they could be in style yet related by a common tonal language. Milhaud's sunny *Suite Provençale* celebrates his cultural lineage by drawing upon Provençale folk tunes as well as music by André Campra, the eighteenth-century composer born, like Milhaud, in Aix-en-Provence. *Création* celebrates Milhaud's discovery of jazz during a visit to Harlem in the Twenties. Each receives a sympathetic performance in this recording, though Munch seems to identify more completely with the warmth and urbanity of the *Suite*. His *Création*, for all its intensity and appropriate color, sounds pretty square. He also made the mistake of augmenting the strings, thus robbing the music of the intimate quality the composer apparently had in mind, a quality reminiscent of the small combos that first attracted his attention. Unfortunately tape buyers are denied the handsomely printed folio that accompanies the Soria disc edition. The recording is opulent. C.B.

**RECORDING OF SPECIAL MERIT**

© PROKOFIEV: *Romeo and Juliet, Op. 64: Highlights; Cinderella, Op. 87: Highlights*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCK 80098 \$11.95.

Interest: Bolshoi ballet  
Performance: Compelling  
Recording: Vivid  
Stereo Quality: Balanced

London wisely coupled these two scores, recently issued on two separate discs. The advantages are twofold: both suites are permitted to run their course without interruption, and, together on a single twin-pack reel, they represent a bargain at no more than the list price of the two LP's combined.

Ansermet enkindles the standard excerpts from *Romeo and Juliet* with a slow-burning intensity that grows out of his somewhat slower tempos in all but the more agitated sections. His is a magical, almost dream-like performance conceived largely in balletic terms, and thus quite unlike any other version yet recorded. The score's rhythmic complexities and tonal color emerge with extraordinary clarity, yet its ingrained lyricism is projected in every supple turn of phrase. (Continued on page 108)



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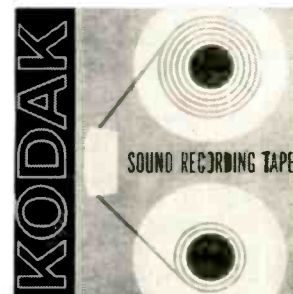


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same can be said for the suite drawn from the more facile Tchaikovskian ballet *Cinderella*. The recording is marred by a modicum of tape hiss, but the dynamic level is high throughout. The stereo engineering is first-rate, clean, and at all times evenly balanced. C. B.

⑤ **RACHMANINOFF:** *Piano Concerto No. 2, in C Minor, Op. 18*. Van Cliburn (piano); Chicago Symphony, Fritz Reiner cond. RCA VICTOR FTC 2114 \$8.95.

Interest: Perennial  
Performance: Studied  
Recording: Acceptable  
Stereo Quality: Fine

Van Cliburn's playing, in this collaboration with Fritz Reiner, is excessively mannered and lacking in spontaneity. On tape the preferable recording is probably Byron Janis's agreeably straightforward interpretation on Mercury ST 90260. RCA's stereo engineering is acceptable, though the piano tone tends to be thin and brittle on top. The Chopin Études Op. 10 No. 3 and Op. 25 No. 11, promised by the label and liner copy as Cliburn encores, never materialized on the reel submitted for review. C. B.

#### RECORDING OF SPECIAL MERIT

⑤ **STRAUSS:** *Also Sprach Zarathustra, Op. 30*. Chicago Symphony, Fritz Reiner cond. RCA VICTOR FTC 2115 \$8.95.

Interest: Straussian spectacular  
Performance: Monumental  
Recording: Excellent  
Stereo Quality: Top-notch

Fritz Reiner's first recording of *Zarathustra* with the Chicago Symphony, released on discs in 1954, was considered at the time a rare and exciting performance of an unusually difficult work and a technical triumph unsurpassed by any other recording of the day. His new stereo rerecording made last spring with the same orchestra clearly belongs in the same category. The sound, on tape, is phenomenal—spacious, utterly transparent, and enormously full-bodied. One serious complaint must be registered: why was the obvious advantage of the four-track medium ignored? Why break up a thirty-five-minute work, so very dependent upon continuity, between the two sequences of a single reel? Surely anyone willing to pay nine dollars for one work would be willing to pay a few dollars more for two if he could listen to both without internal interruption. The likeliest coupler in this instance would have been the excellent recording, still not available on tape, of Strauss's *Don Quixote*, with cellist Antonio Janigro and Reiner leading the Chicago Symphony. C. B.

#### 4-TR. ENTERTAINMENT

⑤ **HARRY BELAFONTE:** *The Many Moods of Belafonte*. Harry Belafonte and Miriam Makeba (vocals); orchestra and chorus, Bill Eaton cond. *Tongue Tie Baby; Who's Gonna Be Your Man; 'Long About Now; Bamotsweri*; and seven others. RCA VICTOR FTP 1154 \$7.95.

Interest: More by Belafonte  
Performance: Assured  
Recording: Very good  
Stereo Quality: Same

This is Belafonte's seventh reel, and it is a good one, not, like most of the others, overproduced. Miriam Makeba joins him for a South African number, but the rest involve only modest ensemble support. The exception is the reel's closer, *Dark As a Dungeon*, apparently recorded during a thunderstorm (an act of God for which producer Bob Bollard cannot be held accountable). Of greater immediate interest than most of the folk songs commonly associated with Belafonte are the ballads he has rescued from two comparatively unfamiliar musicals—*Summertime Love*, which Tony Perkins originally sang in Frank Loesser's ill-fated *Greenwillow*, and *Try To Remember*, which Jerry Orbach first sang in off-Broadway's long-running *The Fantasticks*. Both deserve the wider audience they are bound to get as a result of the suave Belafonte treatment. The recorded sound, as usual, is fine. C. B.

#### RECORDING OF SPECIAL MERIT

⑤ **BENNY GOODMAN:** *Benny Goodman in Moscow*. Benny Goodman (clarinet); Teddy Wilson (piano); Phil Woods (alto saxophone); Zoot Sims (tenor saxophone); Joe Newman (trumpet); Jimmy Knepper (trombone); Turk Van Lake (guitar); Bill Crow (bass); Mel Lewis (drums); others. *Let's Dance; Mission to Moscow; Meet the Band; I Got It Bad and That Ain't Good*; and fourteen others. RCA VICTOR FTO 6003 \$12.95.

Interest: Export jazz  
Performance: Professional  
Recording: First-rate  
Stereo Quality: Fine

When Benny Goodman and his band set off for Russia last summer, it was anybody's guess how they would be received. The first contingent of American jazz musicians ever to tour the Soviet Union, they probably hoped at best to please most of the people most of the time. That they did, passing muster with Russia's young jazz fans and the Establishment alike, is vividly confirmed by these on-the-spot recordings made in Moscow during the last week of their tour. The band's audiences here seem to be having

a whale of a good time, as well they might, for despite rumors of strife and strain among the musicians themselves along the way, they were evidently making beautiful music together by the time they returned to the Russian capital for the trip home. And the veteran clarinetist himself was in top form.

Except for his familiar opening and closing themes, only three of Benny's old arrangements are included on this reel—a medley composed of *Avalon, Body and Soul, Rose Room* and *The World Is Waiting for the Sunrise*, played by the quintet spotlighting the inventions of Teddy Wilson; and the big-band versions of *Bei Mir Bist Du Schoen* and *On the Alamo*, done here by the septet and octet respectively. The rest are arrangements specially commissioned for the tour: among the originals, Tom Newsum's fluttery *Titter Pipes*, in which Phil Woods and Zoot Sims are featured, and standards like *One O'Clock Jump, Bye Bye Blackbird*, and *Meadowlands*, a song the Red Army popularized some twenty years ago, played by the band in response to shouts from the audience for its Russian title, *Polyushke Poly*.

The recording, a composite of several sets played at various times during that last week in Moscow, has been skillfully engineered. This twin-pack release is equivalent to the two-record disc set. C. B.

⑤ **SONNY ROLLINS:** *What's New?* Sonny Rollins (tenor saxophone); Jim Hall (guitar); Bob Cranshaw (bass); Ben Riley (drums); Candido (bongos). *Bluesongo; Jungoso*; and three others. RCA VICTOR FTP 1152 \$7.95.

Interest: Bossa nova  
Performance: Superficial  
Recording: Clean  
Stereo Quality: Marked

Brazil's bossa isn't nova any more, but when it was, Sonny Rollins was among the first to explore its jazz applications. In its simplest form, as a kind of jazz samba, the bossa nova bear spruces up two numbers on this reel—*If Ever I Would Leave You* from *Camelot*, and *The Night Has a Thousand Eyes*, both of which are illuminated with lyric solos by Rollins and idiomatic breaks by his guitarist, who learned his bossa nova first hand. A subtler Latin rhythm serves as the underpinning for Rollins's rasping, overextended duet with Candido in *Jungoso*, while *Bluesongo* is no more than a traditional swinger with nothing much new about it at all. The closing number, *Brownskin Girl*, is a durable piece of Calypso fare marred only by the excesses of guest arranger Jimmy Jones. In the end these performances by Rollins and his men come across as surface-bright and stylistically inconclusive. C. B.



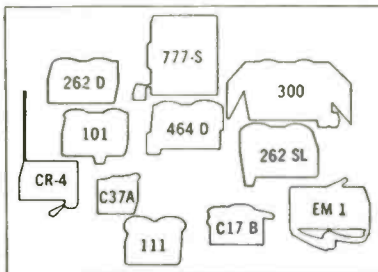


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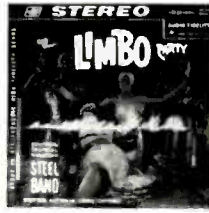
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Ⓢ Ⓜ **SHIRLEY BASSEY:** *Sings the Hit Song from "Oliver!" Plus Other Popular Selections.* Shirley Bassey (vocals); orchestra, Nelson Riddle cond. *I Get a Kick Out of You; All of Me; I Should Care;* and nine others. UNITED ARTISTS UAS 6237 \$4.98, UAL 3237\* \$3.98.

Interest: Well-rounded repertoire  
 Performance: Her best to date  
 Recording: Clear  
 Stereo Quality: Good

The rather cumbersome album title, notwithstanding, Miss Bassey's latest release turns out to be the best work she has done so far on records. The lady is a straightforward belter who believes in opening her mouth wide and making sure all the neighbors know what is going on. Though a bit more restraint is sometimes called for, she is usually in control of things and invests her selections with a good deal of dramatic power. I like the Eartha-Kittenish touch of humor in *I Get a Kick Out of You*, and *Everything I Have Is Yours* has seldom been done so well. As for that "hit song" from *Oliver!* mentioned in the album title, it is *As Long as He Needs Me*, and is one of the least successful efforts. S. G.

**RECORDING OF SPECIAL MERIT**

Ⓢ Ⓜ **GEORGIA BROWN:** *Sings Kurt Weill.* Georgia Brown (vocals); orchestra, Ian Fraser cond. *Jenny; Pirate Jenny; Surabaya Johnny;* and eight others. LONDON PS 274 \$4.98, LI 3274 \$3.98.

Interest: Exciting program  
 Performance: Mostly very good  
 Recording: Excellent  
 Stereo Quality: High

Georgia Brown is the young lady who introduced *As Long as He Needs Me* in the London production of *Oliver!* Perhaps the atmosphere of that musical suggested Kurt Weill's *Threepenny Opera*, and

from there it was a logical step to do an all-Weill record. At any rate, Miss Brown sings selections from both German and American productions in a compelling contralto that is ideal for both the more intense emotions and the lighter pieces. Her German suggests Lotte Lenya, but there is no question about the individuality of her interpretations. Incidentally, Miss Brown has some private fun by using Bobby Darin's line about "Sweet Georgia Brown" in *Mack the Knife*. Among other assets are good orchestral accompaniment and topnotch sound. S. G.

Ⓢ **BENNY GOLSON:** *Triple Play Stereo—Pops + Jazz = Swing.* Orchestras, Benny Golson cond. *Whispering; Indiana; Ormithology;* and thirteen others. AUDIO FIDELITY 3P AFSD 5978 \$5.95.

Interest: For audio bugs  
 Performance: Imaginative  
 Recording: Outstanding  
 Stereo Quality: Extreme separation

Benny Golson has scored each track here so that the song is performed simul-



GEORGIA BROWN  
*Mining the Weill vein*

taneously by a pop group on the left and a jazz group on the right. This creates something resembling a swing-band approach, which can be altered to produce either all pops or all jazz by adjusting the balance control. The pop side, unfortunately, is rather thin when heard

alone, but the jazz group, with fine solos by pianist Bill Evans and saxophonist Eric Dolphy, can stand on its own very nicely. Of course, it's a gimmick, but it does have the advantage of making the listener a participant. S. G.

Ⓢ Ⓜ **GRETA KELLER:** *Greta In the Waldorfskeller.* Greta Keller (vocals); accompaniment by Paul Mann and his Music. *My Ship; I Talk to the Trees; Lamplight;* and nine others. ABC-PARAMOUNT ABCS 429 \$4.98, ABC 429\* \$3.98.

Interest: Offbeat repertoire  
 Performance: The authentic touch  
 Recording: Intimate sound  
 Stereo Quality: Fine

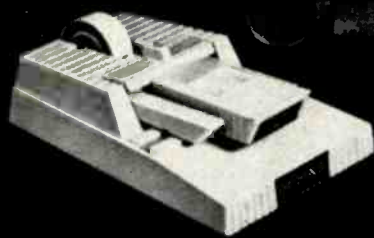
Greta Keller may remind you of Marlene Dietrich or of a continental Mabel Mercer. Her voice is mature, throaty, warm, limited in range, and perfectly suited to the international repertoire that she has long made her own. As the grande dame of the *boîte* at the Waldorf-Astoria, she delights in such infrequently heard fare as Lehar's *Liebe Freund, Man Griest Nicht Nach den Sternen* and the Kurt Weill-Ogden Nash *One Touch of Venus*. I was surprised to find two such similar pieces as *Thanks for the Memory* and *These Foolish Things* included in the same program, but was grateful for being introduced to a rare, wry item called *I'm the Other Woman* by Elisse Boyd. S. G.

Ⓢ Ⓜ **DEAN MARTIN:** *Dino Latino.* Dean Martin (vocals); orchestra, Don Costa cond. *Manana; South of the Border; La Paloma;* and seven others. REPRISE R9 6054\* \$4.98, R 6054 \$3.98.

Interest: Pan American program  
 Performance: Excessively casual  
 Recording: Passable

Dean Martin's delight in his public image as a bibulous balladeer may be a showbiz gimmick, but the pose seems well suited to this collection of authentic and pseudo Latin-American pieces. In particular, the languid graces of *Tangerine*, *What a Difference a Day Made*, and *Besame Mucho* match the seemingly tequila-soaked interpretation, and help  
 (Continued on page 113)

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## MORE ENTERTAINMENT REVIEWS



## IN BRIEF



### DATA

### COMMENTARY

⑤ ④ **THE FOLKSINGERS OF WASHINGTON SQUARE.** Anne Bird, Alexander "Sandy" Bull, Logan English, Bruce Langhorne, Martin Lorin, Molly Scott (vocals, guitars, banjo, fiddle, harmonica). *This Land; The Sailor Boy; Talkin' Singin' Blues*; and eleven others. CONTINENTAL CST 4010\* \$6.98, CLP 4010 \$5.98.

This well-recorded album is a memento of the Washington Square battle between citybillies and silence-enforcing police. The singing and playing are of a higher professional level than the usual shivarees at the Square, but except for easy-going banjoist Sandy Bull, there is a factitious and unspontaneous quality in the air. *N. H.*

⑤ ④ **PANAMA FRANCIS: *Exploding Drums.*** Panama Francis (drums), Joe Newman and Ernie Royal (trumpets), Carl Lynch and Wally Richardson (guitars), King Curtis (tenor saxophone); orchestra and chorus. *I Got A Woman; Sticks and Stones*; and ten others. EPIC BN 629 \$4.98, LN 3839\* \$3.98.

A highly musicianly twist set, featuring fine solos by Curtis and Newman, is recorded here. The material consists of some of the major rock-and-roll hits of the past several years, as well as some songs associated with Ray Charles. The sound is fair. *J. G.*

④ **GRANT GREEN: *Green Street.*** Grant Green (guitar), Ben Tucker (bass), Dave Bailey (drums). *'Round About Midnight; Grant's Dimensions; Alone Together; No. 1 Green St.; Green With Envy.* BLUE NOTE 4071 \$4.98.

Guitarist Grant Green's conceptions are characterized by firmly articulated directness of line. He plays with fullness of tone, a subtle feeling for dynamics, and rhythmic ease. His ideas, however, are mostly unremarkable, and his solos lack individuality. Vivid sound. *N. H.*

⑤ ④ **MARV JENKINS: *A Tribute To My People.*** Marv Jenkins (piano), Jack Bruce (bass), Kenny Dennis (drums). *Don't Get Around Much Any More; Cherry; Undecided; One O'Clock Jump; St. Louis Blues; Someday Sweetheart; Misty; When It's Sleepy Time Down South; Hallalujah, I Love Her So*; and three others. REPRIS 96103 \$4.98, 6103\* \$3.98.

Pianist Marv Jenkins wishes to honor on this album Negro popular and jazz composers. With the assistance of a good rhythm section, Jenkins plays in a typical current amalgam of pop styles. He is a good enough pianist, but this high-minded venture should have resulted in something more than a new cocktail-piano set. Good sound. *J. G.*

⑤ ④ **KISS ME KATE (Cole Porter).** Earl Wrightson, Lois Hunt, Mary Mayo; orchestra. COLUMBIA CS 8568 \$4.98, CL 1768\* \$3.98.

Mr. Wrightson's rollicking baritone dominates this acceptable collection, and the Misses Hunt and Mayo acquit themselves well. The orchestra, however, sounds thin, and five of the original songs have been omitted. The recorded sound and stereo are good enough. *S. G.*

④ **JOE LOCO: *Pachanga with Joe Loco.*** Joe Loco (piano), Mongo Santamaria (conga drum), bass, guiro, flute, timbales, three violins, two vocalists. *Tu Crees Que; Mi China; Algo Caliente*; and nine others. FANTASY 3321 \$3.98.

On this zestful album Loco has fused mambo and cha-cha styles of the past decade with the currently popular pachanga. Although the playing is bitingly precise, there is also a strong feeling of collective, playful ease. The recorded sound is superb. *N. H.*

⑤ ④ **GLORIA LYNNE: *Gloria Lynne at Basin Street East.*** Gloria Lynne (vocals), Herman Foster (piano), Earl May (drums), Kenny Burrell (guitar), Ray Barretto (conga drum). *And This Is My Beloved; Mack The Knife; I Get A Kick Out Of You*; and nine others. EVEREST 5137 \$3.98, 1137 \$3.98.

Miss Lynne has impeccable programming taste, and she possesses a fine, strong voice, which is beautifully recorded. Unfortunately, she submerges herself in a flood of fashionable vocal clichés, and one wishes she would let herself be heard without them. The recording, as noted, is extremely good. *J. G.*

HIFI/STEREO REVIEW



make the program a fairly attractive one for siesta time. I must complain, however, about the sickening English lyric that has been mismated with the lovely Mexican song, *La Paloma*. Don Costa's orchestra gives excellent support all the way. S. G.

Ⓢ Ⓜ **FRANK SINATRA: *All Alone***. Frank Sinatra (vocals); orchestra, Gordon Jenkins cond. *Charmaine; Remember; Together*; and eight others. REPRISÉ R9 1007 \$4.98, R 1007\* \$3.98.

Interest: Only for the lonely  
Performance: Admirable  
Recording: Splendid  
Stereo Quality: Fine

It is only Frank Sinatra's undimmed mastery as an interpreter of sincere love songs that makes this recital as appealing as it is. Surely one self-pitying torch ballad after another could easily have been pretty dull going, but the singer's rough-edged voice, honest projection, and unflinching timing never allow the collection to drown in bathos. Almost half the numbers were written by the master of the genre, Irving Berlin, among them his very first ballad, *When I Lost You*. S. G.

Ⓢ Ⓜ **MEL TORMÉ: *I Dig the Duke / I Dig the Count***. Mel Tormé (vocals); orchestra, Johnny Mandel cond. *I Like the Sunrise; Reminiscing in Tempo; Down for Double*; and nine others. VERVE V6 8491 \$4.98, V 8491\* \$3.98.

Interest: Jazz royalty  
Performance: Well done  
Recording: Fine  
Stereo Quality: Satisfactory

This set seems to me as one of Mr. Tormé's better efforts. Perhaps the inspiration was furnished by the songs, all of which were written by or are associated with the jazz royalty of the album's title. The emphasis here seems less on projecting Mel Tormé than on projecting the material, which, on the whole, is quite good. Unfortunately, both *Take the "A" Train* and *Reminiscing in Tempo* have been outfitted with horrid lyrics (the latter by Tormé himself), but the singer is nevertheless revealed as one of the best jazz vocalists on the current scene. S. G.

Ⓢ Ⓜ **KURT WEGE: *A Leroy Anderson Concert***. Orchestra, Kurt Wege cond. *Jazz Pizzicato; Sleigh Ride; The Typewriter; Serenata; Belle of the Ball; Forgotten Dreams; The Syncopated Clock; Blue Tango; The Girl in Satin*; and three others. MGM SE 4075 \$4.98, E 4075\* \$3.98.

Interest: Stereo showcase  
Performance: Colorful

Recording: Great  
Stereo Quality: Impressive

Leroy Anderson's music is ideal for all kinds of stereophonic sound effects, and conductor Kurt Wege does not pass up any of them. *The Syncopated Clock* offers bells, ratchets, and a cuckoo clock; *Sleigh Ride* has the horse and sleigh bells moving from speaker to speaker; *Fiddle-Fiddle* treats us to a tap dance; and both *The Typewriter* and *Sandpaper Ballet* feature the indicated nonmusical instrumentation. A most entertaining program and showcase for MGM's 21-Channel Sound. S. G.

## FOLK

Ⓢ Ⓜ **CHARLES K. L. DAVIS: *Songs from the Magic Islands***. Charles K. L. Davis (vocals); orchestra and chorus; Henri René cond. *Haole Hula; Waipio; Niu Haohao*; and nine others. DECCA DL 74276 \$4.98, DL 4276\* \$3.98.

Interest: Musical luau  
Performance: Robust voice  
Recording: Loud and edgy  
Stereo Quality: Fine

The "K.L." in Mr. Davis's name stands  
(Continued on page 115)

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IN BRIEF

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COMMENTARY

Ⓢ Ⓜ ANNA MARIA ALBERGHETTI: *Love Makes the World Go Round*. Anna Maria Alberghetti (vocals); orchestra, Luther Henderson cond. *I Want to Be Happy*; *It's a Most Unusual Day*; and ten others. MGM SE 4001\* \$4.98, E 4001 \$3.98.

Ⓜ BOMBA! Various vocal and instrumental ensembles. *Santa Maria*; *Grenadine Jump-Up*; *El Cañon*; *Badjan Mambo*; and ten others. MONITOR MF 355 \$4.98.

Ⓢ Ⓜ WARREN COVINGTON: *Tricky Trombones*. Warren Covington with the Tommy Dorsey Orchestra. *Cheek to Cheek*; *C'est Si Bon*; *Gimme A Little Kiss*; *Star Dust*; and eight others. DECCA DL 74130 \$4.98, DL 4130 \$3.98.

Ⓢ Ⓜ TOMMY EDWARDS: *Stardust*. Tommy Edwards (vocals). *Stardust*; *Vaya Con Dios*; *Before You*; *Everyone But You*; *I'm Building Castles Again*; *Suzie Wong*; and six others. MGM S 4020\* \$4.98, E 4020 \$3.98.

Ⓢ Ⓜ EXPERIMENT IN TERROR (Henry Mancini). Orchestra, Henry Mancini cond. *Fluters' Ball*; *Tooty Twist*; *Kelly's Tune*; *Golden Gate Twist*; *Experiment in Terror Twist*; and seven others. RCA VICTOR LSP 2442 \$4.98, LPM 2442\* \$3.98.

Ⓢ Ⓜ JOÃO GILBERTO: *Brazil's Brilliant João Gilberto*. João Gilberto (vocals); orchestra, Antonio Carlos Jobim cond. *Doralice*; *Trevo de 4 folhas*; *Corcovado*; and nine others. CAPITOL ST 10280 \$4.98, MT 10280\* \$3.98.

Ⓢ Ⓜ GEULA GILL: *The Whole World Dances*. Geula Gill (vocals); orchestra, Dov Seltzer cond. *Uvanu Arim*; *Shibolet Bassadeh*; *Misirlou*; *Broiges Tanz*; *Road to the Isles*; and seven others. ELEKTRA 7206\* \$5.95, EKL 206 \$4.98.

Ⓢ Ⓜ JOSÉ GRECO: *Spanish Songs and Dances in Motion*. José Greco Dance Company; Orquesta de Conciertos de Madrid, Roger Machado cond. *Fandango*; *Romance Andaluz*; *Danza de Castilla*; and nine others. COLUMBIA MS 6265 \$5.98, ML 5665\* \$4.98.

Ⓢ Ⓜ ROY HAMILTON: *Mr. Rock and Soul*. Roy Hamilton (vocals); orchestra. *I'll Take Care of You*; *Before It's Too Late*; *Cheatin' on Me*; *I'm Gonna Sit Right Down and Cry*; *Mama Don't Allow It*; *When You're Smiling*; and six others. EPIC BN 26000 \$4.98, LN 24000\* \$3.98.

Ⓢ Ⓜ HOMER AND JETHRO: *At the Convention*. *Big Bad John*; *San Antonio Rose*; *Tennessee Waltz*; *He'll Have To Go*; *Sink the Bismarck*; *Nola*; *National Emblem March*; *Malagueña*; *I Fall to Pieces*; and three others. RCA Victor LSP 2492 \$4.98, LPM 2492\* \$3.98.

Ⓢ Ⓜ BRANKO KRSMANOVICH INSTRUMENTAL ENSEMBLE: *Kolo!* The Branko Krsmanovich Instrumental Ensemble of Yugoslavia. *Serbian Suite*; *For You, Maria*; *Last Night I Saw*; and eight others. MONITOR MFS 356 \$4.98, MF 356 \$4.98.

Ⓢ Ⓜ DEAN MARTIN: *French Style*. Dean Martin (vocals); orchestra, Neal Hefti cond. *C'est si bon*; *April In Paris*; *Mimi*; *Darling, Je vous aime beaucoup*; *Vie en Rose*; and seven others. REPRIS 96021\* \$4.98, 6021 \$3.98.

Miss Alberghetti discards her customary wispy-waif interpretations here to become a mature sophisticate. Despite the edgy voice quality, she pours excitement into a few of the numbers. The sound could use more bass, but it is otherwise quite good. S. G.

The charm and naiveté of Caribbean folk music are delightfully evident in each of these vivid pieces. The sound quality varies, but it is quite good for field-recording work. N. H.

There is nothing especially new about Covington's charts of pleasant dance pieces, but they are a change from the band's usual Dorsey-styled arrangements and are played with commendable gusto. Both stereo and mono versions are extremely well recorded. N. H.

Tommy Edwards has a vocal style that has been machine-tooled until it now glistens with the high sheen of an aluminum pot. The twelve songs here sound like products off an assembly line, each identical with the others. J. G.

Like other scores by Henry Mancini, *Experiment In Terror* is a slickly compelling collection of themes that benefits greatly from the composer's flair for orchestral coloration. The recorded sound and stereo quality are outstanding. S. G.

Sr. Gilberto is an intimate, breathy purveyor of amorous emotions, most of which have a welcome lightness of approach, and I find his repertoire of Brazilian popular songs quite attractive. S. G.

This sharp and live recording of spirited folk-dance favorites should succeed in pleasing both dancers and listeners. The bulk of these highly melodious selections are in the Middle Eastern tradition, and Miss Gill's fervent singing is a delight. N. H.

José Greco's troupe is well drilled and occasionally exciting, but it labors here under an excess of arrangements. Nevertheless, the varied program insures a consistently diverting album. Stereo heightens the flamenco sections, providing a strong feeling of motion and immediacy. N. H.

This album, with its variety of standards, blues, and rock-and-roll, is designed to attract a wide range of listeners. Roy Hamilton has a deep, powerful voice, and he sings with warmth and individuality. The recorded sound is rather shrill, but the stereo quality is good. N. H.

Homer and Jethro have surprisingly cultivated voices—but both in speaking and singing—but their humor is on the blue side. This recording was taped at the Country Music Association Convention in Nashville, and the sound and stereo quality are good. S. G.

The thematic base for this mainly orchestral album is a series of melodic and rhythmic variations on the kolo—a Yugoslavian chain dance. The music stands up as a contagiously ebullient cross-section of Serbian, Dalmatian, Croatian, and Macedonian folk forms. N. H.

Despite Mr. Martin's soggy singing, this disc is worth a listen, if only to hear the gaiety and charm with which Neal Hefti has infused the accompaniments. The recorded sound is slightly muffled. S. G.



for Keonaolaulani Llewellyn, so it is not surprising that he has a special affinity for the always appealing songs of Hawaii. Mr. Davis's voice is impressively robust, though easily adaptable to some of the more languid expressions, and he sings in Hawaiian and English with equal ease. The native lyrics have one advantage: they may be as corny as the English, but the foreign tongue lends enchantment.

S. G.

© ® **JUERGA FLAMENCA—FLAMENCO SPECTACULAR.** Pedro Del Valle, Heredia (guitars), Manuela de Ronda, Manolo Canton, Rosa Maria, Pepe el Culata, El Barbero de Sevilla (singers), dancers. *Bulerias; Alegrias; Verdiales; Sevillanas*; and eight others. COLUMBIA ES 1782 \$4.98, EX 5082\* \$3.98.

Interest: Flamenco tournament  
Performance: Competitive  
Recording: Superior  
Stereo Quality: Very realistic

"Juerga Flamenca" is the flamenco equivalent of the jazz jam session. In the demanding presence of his colleagues, each performer tries to stun the company. This gypsy joust, recorded in Spain by Hispavox, is the most continually dramatic flamenco set released here this year. Par-

ticularly arresting are the passionate singers, who make many American blues vocalists sound reticent by contrast.

The engineering is excellent, and the stereo version is distinctly preferable because it heightens and clarifies the interplay of the stinging voices, the sideline commentary, and the fierce heel-drilling of the dancers.

N. H.

### THEATER—FILMS

© ® **GYPSY** (Jule Styne-Stephen Sondheim). Sound-track recording. Rosalind Russell, Lisa Kirk, Mami Nixon, Paul Wallace, Karl Malden; chorus and orchestra, Frank Perkins cond. WARNER Bros. BS 1480 \$5.98, B 1480\* \$4.98.

Interest: Still a great score  
Performance: Lead is weak  
Recording: Occasional hollow sound  
Stereo Quality: Fair

The Columbia album of *Gypsy* with its original Broadway cast is something to cherish. The Warner Brothers album of the film sound track is something else again. Except for the touching opening number, *May We Entertain You?*, all the songs from the original are heard here, but the whole thing has a warmed-over quality that shrouds the driving excitement and theatricality the Columbia

LP captured. The most obvious fault is the casting of Rosalind Russell in the role created by Ethel Merman. Lisa Kirk lends vocal assistance on the more demanding arias, but neither can project the fierce determination necessary to make the character musically credible. The other vocal substitution, Mami Nixon for Natalie Wood, is better, but not as convincing as the stage Gypsy, Sandra Church.

In contrast to Columbia's excellent use of stereophonic movement and placement, all the voices emanate from between the speakers, and the sound frequently has an artificial, echo-chamber quality. Indeed, the only possible excuse for purchasing this sound track is that the *Dainty June and Her Farmboys* track includes a part of the vaudeville routine not in the original-cast album.

S. G.

© ® **MR. PRESIDENT** (Irving Berlin). Original-cast recording. Robert Ryan, Nanette Fabray, Anita Gillette, Jack Haskell, Wisa D'Orso; chorus and orchestra, Jay S. Blackton cond. COLUMBIA KOS 2270 \$6.98, KOL 5870\* \$5.98.

Interest: Berlin's back!  
Performance: Fine company  
Recording: Excellent  
Stereo Quality: Very high

(Continued on page 118)



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**DATA**

**COMMENTARY**

⑤ ⑥ **JACK DE MELLO:** *Music from the Land of the Rising Sun.* Orchestra and chorus, Jack de Mello cond. *Song of Flower-Words; Heartless Dream; Song of Happiness;* and nine others. REPRISÉ R 96017 \$4.98, R 6017\* \$3.98.

This music of Japan has a misty-eyed appeal that makes you wish you could hear it offered in a more authentic manner, instead of with this lush-strings approach. The stereo quality is spacious. S. G.

⑤ ⑥ **DON COSSACK CHOIR:** *Russian Songs and Choruses.* Don Cossack Choir, Serge Jaroff cond. *Sailors' Song; Robbers' Song; The Broken Heart;* and ten others. DEUTSCHE GRAMMOPHON SLPEM 136235 \$6.98, LPEM 19235\* \$5.98.

Most of this unexciting repertoire has to do with Cossacks marching to or dying in battle, and are all sung with the same plodding, unrelieved heaviness. The sound is no better than average. S. G.

⑤ ⑥ **LE VOYAGE EN BALLON (STOWAWAY IN THE SKY)** (Jean Prodromides). Sound-track recording. Orchestra, André Girard cond. PHILIPS PHS 600-029\* \$4.98, PHM 200-029 \$3.98.

This bright, liting score contains a variety of themes that create the feeling of an aerial view of France as seen from a gracefully gliding balloon. The performance is perfect for the trip. S. G.

⑤ ⑥ **NICKELODEONS:** *Nickel Music.* *Dixie; Jolly Coppersmith; Carry Me Back to Old Virginny;* and eleven others. AUDIO FIDELITY AFSD 5960 \$5.95, AFLP 1960 \$4.98.

A variety of nickelodeons have been used for this well-recorded coverage of the primitive sounds that once emanated from the forerunners of the jukebox. The recording is excellent. S. G.

⑤ ⑥ **THE ROAD TO HONG KONG** (Jimmy Van Heusen-Sammy Cahn-Robert Farnon). Sound-track recording. Bing Crosby, Bob Hope, Dorothy Lamour, Joan Collins; orchestra, Robert Farnon cond. LIBERTY LOS 17002\* \$5.98, LOM 16002 \$4.98.

Van Heusen and Cahn have done far better in the past. Their routine ballads and comic offerings strain too hard to recapture something of the past *Road* journeys. Crosby & Co. should have stayed home. S. G.

⑤ ⑥ **MARK RUSSELL:** *Up the Potomac Without a Canoe.* COLUMBIA CS 8572 \$1.98, CL 17 1772\* \$3.98.

Another politically oriented comic in the Mort Sahl tradition, Russell is brash and self-assured, covering Kennedy, Communism, and commercials with varying success. Stereo seems superfluous. S. G.

⑤ ⑥ **WOLFGANG SAUER:** *Germany's Great Wolfgang Sauer.* Wolfgang Sauer (vocals); orchestra. *Ja, eines Tags; Fings Ain't Wat They Used to Be; Bella, Bella, Isabell;* and nine others. CAPITOL ST 10307 \$4.98, T 10307\* \$3.98.

The collection features a wide range of songs from various countries, but Sauer's guttural, ragged voice is probably no better than any other being heard in German beer cellars. Translations are given. S. G.

⑤ ⑥ **JON AND SONDRÁ STEELE:** *My Happiness.* Jon and Sondra Steele (vocals); orchestra, Jack Pleis cond. *Heart and Soul; Let Me Go, Lover; Moon River;* and nine others. Epic BN 26003 \$4.98, LN 24003\* \$3.98.

This husband-and-wife team purveys a nice, easy brand of old-fashioned harmonizing. Poor programming, however, results in having three up-tempo numbers at the start, and the three slowest at the end. S. G.

⑥ **STANLEY TURRENTINE:** *Dearlly Beloved.* Stanley Turrentine (tenor saxophone), Little Miss Cott (organ), Roy Brooks (drums). *Baia; Troubles of the World; Yesterdays;* and four others. BLUE NOTE 4081 \$4.98.

One can no longer ignore the presence of a new type of group: the tenor-organ combo. In presenting the finest of a new breed, this release displays superior stylings and an essential passion that the best of this music has to offer. J. G.

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Vocal honors go to Miss Fabray, though Robert Ryan's whisky tenor is quite acceptable for the title role, and Anita Gillette continues to shine as one of Broadway's brightest young singers.

There is no stereo movement, but the vocal placement is effective. S. G.

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© ® **STOP THE WORLD—I WANT TO GET OFF** (Anthony Newley-Leslie Bricusse). Original Broadway-cast recording. Anthony Newley, Anna Quayle, Jennifer Baker, Susan Baker, chorus and orchestra, Milton Rosenstock cond. London AMS 88001 \$6.98, AM 58001 \$5.98.

Interest: Variable  
Performance: Very good  
Recording: Some vocal echoes  
Stereo Quality: High

*Stop the World* has the distinction of having produced no fewer than four song hits even before its New York opening. There is surely no questioning the commercial appeal of *What Kind of Fool Am I?*, *Gonna Build a Mountain* (pronounced "Moun-TAYNE"), *Once In a Lifetime*, and *Someone Nice Like You*—their almost instantaneous popularity underlines the fact that they have more Tin Pan than Schubert Alley flavor.

Other songs of the score, while hardly as appealing, are more pertinent to the action of this proclaimed "New-Style Musical." In particular, *Nag! Nag! Nag!*, a musical picture of a squabbling family, and *Mumbo Jumbo*, a double-talk version of a political speech, are effectively and suitably satirical, in the nature of this story of a modern Everyman. Less successful are *I Wanna Be Rich* and *Lumbered*, which seem to go on endlessly after their points have been made, and *Typically English*, which actually does go on endlessly (almost)—the music is repeated with additional lyrics describing the typical German, Russian, and American females. It's a clever idea, but the music is monotonous and the lyrics heavy-handed.

Anthony Newley, who shares writing credits with Leslie Bricusse, does a remarkable job interpreting the songs, as does Anna Quayle, the other featured performer. Stereo is used well throughout, perhaps most effectively on *Nag! Nag! Nag!*, but I was amazed to hear many vocal echoes. S. G.

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## HI/FI STEREO REVIEW—FEBRUARY 1963

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
64	Acoustic Research, Inc.	71	28	Grommes, Division of Precision Electronics, Inc.	6
1	Acoustic Technology Laboratories, Inc.	43	29	Harman-Kardon	4th COVER
2	Airex Radio Corporation	116	30	Heath Company	74, 75
3	Allied Radio	87, 88		Hi-Fidelity Center	118
4	American Sintronics	102		Hi-Fidelity Supply	118
5	Ampex Corporation	104	31	Jensen Manufacturing Company	85
6	Angel Records	79	71	KLH Research and Development Corporation	99
	Apparatus Development Co.	117		Kersting Mfg. Co.	117
7	Argo Records	90	32	Key Electronics Co.	100
	Artisan Organ	117	33	Koss Electronics, Inc.	34
8	Audio Devices, Inc.	27	34	Lafayette Radio Electronics	80
9	Audio Dynamics Corporation	94	13	Lear Siegler, Inc.	3rd COVER
65	Audio Exchange	98	35	Living Shakespeare	7
10	Audio Fidelity Records	110	36	London Records	80
	Audion	117	37	Magnecord	18
11	Audio Originals	100		Magnum Record Service	117
	Audio Unlimited	118	38	Music-Appreciation Record Club, Inc.	5
12	Bell Stereo Systems	77	39	North American Philips Company, Inc.	106
66	Benjamin Electronic Sound Corp.	39	41	Pilot Radio Corporation	17
13	Bogen Communications	3rd COVER	42	RCA Victor Record Club	8, 9, 10, 11
14	British Industries (Garrard)	36	43	Rabsons—57th Street, Inc.	112
	Brown Sales Corp., L.M.	118	44	Radio Shack Corporation	29, 30, 31
	Carston Studios	117	45	Reeves Soundcraft Corp.	92
15	Citadel Record Club	113	46	Rek-O-Kut Company, Inc.	23
16	Citroen Electronics	82	47	Richmond Records	83
17	Columbia Records	72	48	Roberts Electronics, Inc.	81
67	Command Records	21	49	Robins Industries Corp.	112
	Commissioned Electronics	117		Saxitone Tape Sales	117
68	Concord Electronics Corporation	97	50	Schober Organ Corporation, The	82
18	Deutsche Grammophon	93	51	Scott, Inc., H.H.	24, 25
	Dixie Hi-Fi	117	52	Sherwood Electronic Laboratories, Inc.	40
	Dressner	118	53	Shure Brothers, Inc.	35, 91
19	Dynaco, Inc.	101		Sleep-Learning Research Association	117
69	Dynaco, Inc.	103	54	SONY Corporation of America	33
20	Eastman Kodak Company	107		Sound Reproduction, Inc.	117
21	EICO Electronic Instr. Co., Inc.	44		Stereo Component Supply Co.	118
22	Electro-Voice, Inc.	16		Stereo-Parti	117
23	Empire Scientific Corp.	2		Stereo Warehouse	118
72	Fairchild Recording Equipment Corporation	76	55	Superscope, Inc.	109
	57th St. Record Shop, Inc.	117	56	Telex Acoustic Products	26
24	Finney Company, Inc.	28	57	United Audio Products	12
25	Fisher Radio Corporation	2nd COVER, 1	58	United Stereo Tapes	22
70	Gallo Electronics Corporation	84	59	Universal Record Club	13
26	Grado Laboratories, Inc.	96	60	University Loudspeakers	14-15
27	Greentree Electronics	115	61	Vanguard	116
			62	Verve Records	100
			63	Weathers Division of Teleprompter Corp.	32

## HiFi / STEREO REVIEW PRODUCT INDEX

As an additional reader service we have indicated the products advertised in this issue by classifications. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS	CLASSIFICATION	PAGE NUMBERS
Accessories	29, 30, 31, 80, 87, 88, 98, 104	Records	5, 7, 8, 9, 10, 11, 13, 21, 72, 79, 80, 84, 90, 93, 100, 110, 113, 116
Amplification Systems	Cover 2, Cover 3, 1, 4, 6, 17, 24, 25, 29, 30, 31, 40, 43, 44, 74, 75, 80, 84, 87, 88, 98, 101, 103	Speakers and Speaker Systems	Cover 2, cover 4, 1, 14, 15, 16, 24, 25, 29, 30, 31, 32, 40, 44, 71, 74, 75, 80, 84, 85, 98, 99, 102
Antennas, FM	28, 29, 30, 31, 80, 84, 87, 88, 98	Tapes, Prerecorded	22
Cartridges, Phonograph	1, 2, 29, 30, 31, 32, 35, 39, 80, 84, 87, 88, 91, 96, 98, 101, 103	Tape, Recording	27, 80, 87, 88, 92, 107, 115
Headphones	26, 29, 30, 31, 34, 80, 84, 87, 88, 98	Tape Recorders and Decks	18, 29, 30, 31, 33, 44, 74, 75, 77, 80, 84, 87, 88, 97, 98, 104, 106, 109
Multiplex Adaptors	Cover 2, Cover 4, 1, 24, 25, 29, 30, 31, 40, 44, 74, 75, 80, 84, 87, 88, 98	Tone Arms	29, 30, 31, 35, 39, 80, 84, 87, 88, 91, 96, 98, 101, 103
Organ Kits	82	Tuners and Tuner-Amplifiers	Cover 2, cover 3, cover 4, 1, 6, 17, 24, 25, 29, 30, 31, 40, 44, 74, 75, 77, 80, 84, 87, 88, 98, 101, 103
Portable Phonographs	29, 30, 31, 74, 75, 80, 84, 87, 88, 98, 99	Turntables and Changers	2, 12, 23, 29, 30, 31, 32, 36, 74, 75, 80, 84, 87, 88, 94, 98



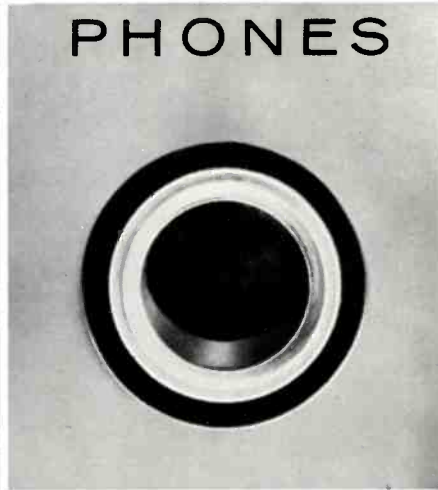
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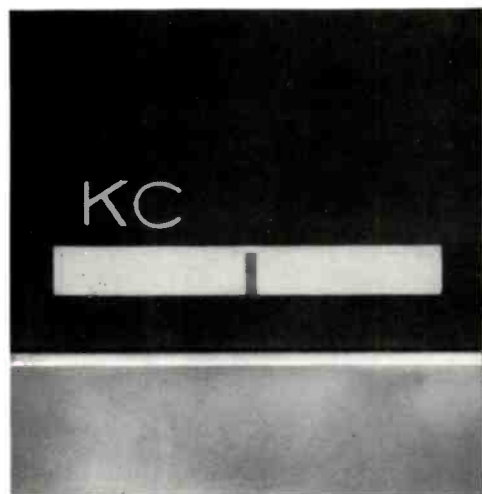
A 60 watt FM/AM stereo receiver . . .



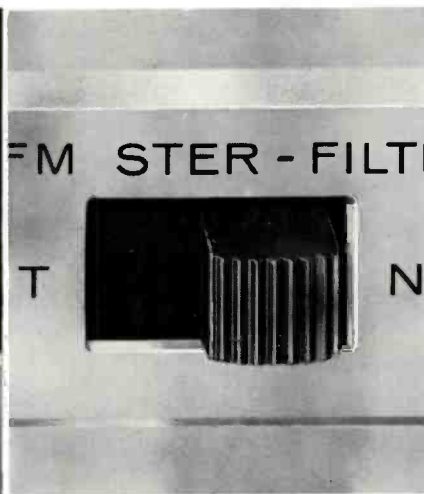
with stereo-minder indicator light . . .



front panel stereo headphone jack . . .



electronic tuning eye . . .



three filters . . .



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