

HiFi/Stereo review

APRIL 1963 • 50 CENTS

RARE RECORDS: WHAT THEY ARE WORTH
NEW DIRECTIONS IN SPEAKER DESIGN
*** CHOPIN: THE DISSIDENT ROMANTIC ***



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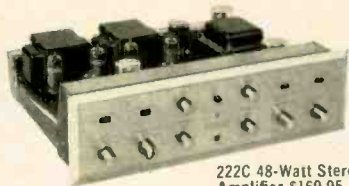
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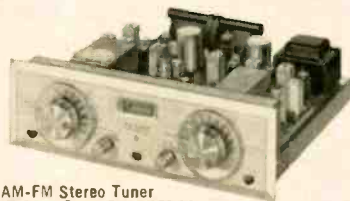
222C 48-Watt Stereo Amplifier \$169.95



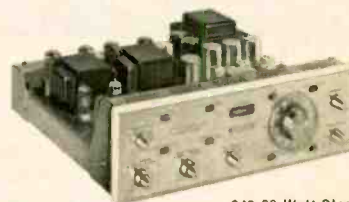
299C 80-Watt Stereo Amplifier \$229.95



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333 AM-FM Stereo Tuner with Telstar Front End \$259.95



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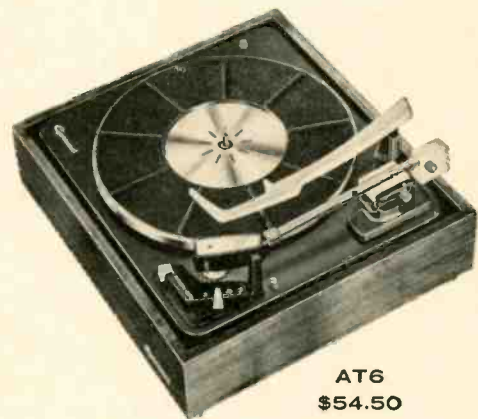
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COVER: FRESCO BY MELOZZO DA FORLÌ (1438-1494),
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EDITORIALLY SPEAKING

by FURMAN HEBB

THE PAST few months have seen a spate of heated arguments concerning a proposed definition of high fidelity. The controversy started about a year ago, when the Federal Trade Commission requested the Electronic Industries Association (a trade association representing most of the country's larger electronics companies) to assume the responsibility for laying the groundwork for such a definition. The EIA responded by submitting to the FTC some suggestions for minimum standards to be applied to factory-assembled, or "packaged," phonographs. These suggested standards were so undemanding as to be almost ludicrous, treating such important performance factors as hum, rumble, and wow on the same level of significance as quality of cabinet construction and decorative trim. Naturally, the manufacturers of component audio equipment were incensed, because it seemed to them that if such standards were sanctioned, the producers of \$49.95 phonographs could claim their sets were "Government-approved" high fidelity.

The problem of defining high fidelity is like pinning down such slippery adjectives as "beautiful," "tasty," and "satisfying." Put in simplest terms, the phrase means only "high quality," so the job is one of drawing dividing lines between low quality, medium quality, and high quality. These distinctions are quite obviously impossible to make on an objective basis. A man who is trying to decide between two \$49.95 "high fidelities" and a man who owns a component-built stereo set have quite different ideas of what constitutes a high-quality audio system.

That the EIA was well aware of these difficulties when it made its rather absurd submission to the FTC seems apparent. There are now indications from Washington that the entire definition project may be shelved; and one wonders, in retrospect, if the EIA's presentation was not in fact calculated to lead the FTC to see the impossibility of arriving at a meaningful definition of high fidelity. Stranger things have happened.

Coming Next Month in HiFi/STEREO REVIEW

CHOPIN: ANALYSIS OF A KEYBOARD STYLE

by Harold Schonberg

WHAT TO DO ABOUT HI-FI SERVICE

by Ivan Berger

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by Nat Hentoff

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by William Flanagan

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 <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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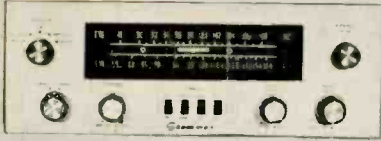
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LETTERS TO THE EDITOR

Tone-Arm Error

● Your review of the AR turntable in the March issue included an editorial insertion to the effect that the turntable tested was a hand-assembled unit. This was to explain the 2½-degree error in the arm angle.

I am afraid that you misunderstood my statement. The unit that HiFi/STEREO REVIEW tested was a regular production turntable. At the time that it was manufactured, however, the arms were not yet being made in their permanent die, and this explains how the error could creep in.

EDGAR VILLCHUR
Acoustic Research, Inc.
Cambridge, Mass.

Music and Time

● Frederic Grunfeld's brief discussion of "The Fourth Dimension" (January) seems to be one of the best articles in recent issues. Often a piece that tries to say something significant about a broad aspect of musical art in the space of a few magazine columns only annoys the reader with piecemeal theorizing and incredible generalizations that blanket centuries in their ponderous emptiness. Remarkably, Mr. Grunfeld makes sense in three columns about a subject with almost endless ramifications, and at the same time manages to suggest both the continuity and the wonderful diversity of the ages-long development of Western music. Duration, which is more than the secondary outgrowth of music's determining factors, is indeed neglected as an important musical component—perhaps, as Mr. Grunfeld feels, because music induces an obliviousness to the passing of time. In *The Dry Salvages* T. S. Eliot described this experience of forgetfulness:

. . . Music heard so deeply
That it is not heard at all, but you
are the music
While the music lasts.

ALAN FROBISHER
New York, N. Y.

Aux Armes, Engineers!

● In your December "Letters to the Editor" column, Mr. William Kirkness of New York complains about program-level fluctuations in FM broadcasting. As a broadcasting engineer, I feel qualified to come to the defense.

Aside from the question of level changes in recordings themselves, station engineers must face the problem of limiting amplifiers. In order to maintain good signal-to-noise ratio at the listener's receiver, transmitters use a system of pre-emphasis to boost the high frequencies in accordance with a curve set

by the FCC. But if we modulate 10 per cent with a 400-cps signal, a 15,000-cps signal fed in at the same level will modulate approximately 100 per cent, a jump of 20 db. Fortunately, most program material does not contain many such high frequencies. But if we have set our program level to maintain the highest average modulation, and an instrument with a large harmonic content, such as a muted trumpet, comes along, our transmitters may be overmodulated. This causes distortion in the received signal. So we use a limiter, which reduces gain if the input signal rises above a certain level. Unfortunately, most limiting devices also act to some extent as automatic gain controls, increasing gain when signal level is low and decreasing it when the level is high.

So I submit that the annoying irregularities in program level are not always the fault of the broadcast engineer. And we watch each day for new techniques that will enable us to provide better service to the listening public.

RICHARD E. REEVES
Gwynedd Valley, Pa.

Concert-Hall Acoustics

● I read with interest Mr. Hebb's and Mr. Villchur's comments about the acoustical characteristics of Lincoln Center's Philharmonic Hall (January). Having attended several performances there this season, I was especially intrigued by the discussion of the so-called hi-fi acoustics of the auditorium. My reaction as a concert-goer and as a hi-fi listener is that if my stereo system sounded like Philharmonic Hall I would throw it out. I have rarely had as excruciating an experience as hearing a concert at Philharmonic Hall. It is disconcerting to watch the lower strings sawing away to no audible end, and having to fill in mentally for the lack of bass.

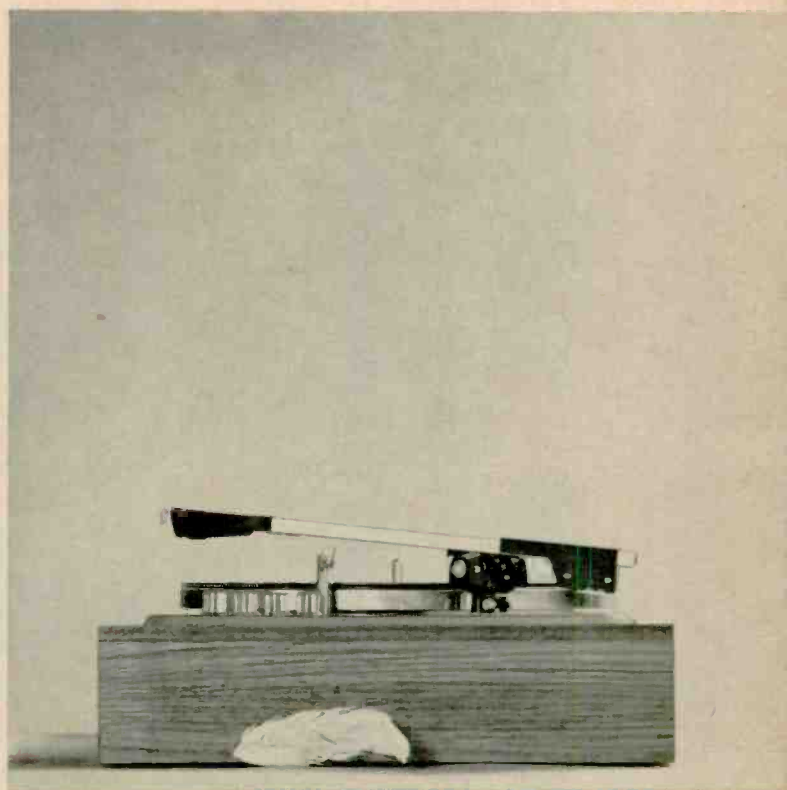
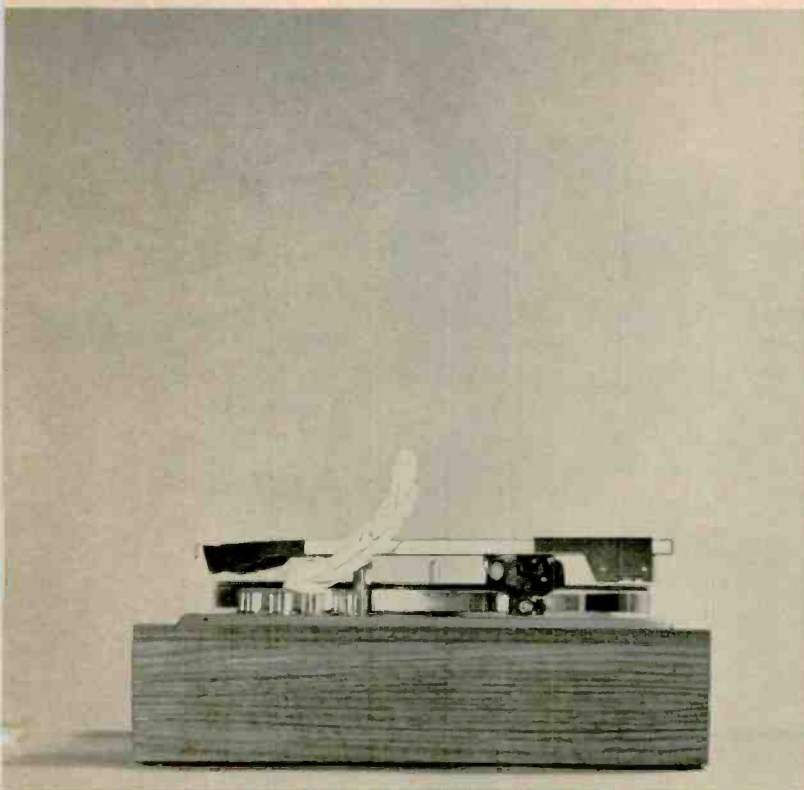
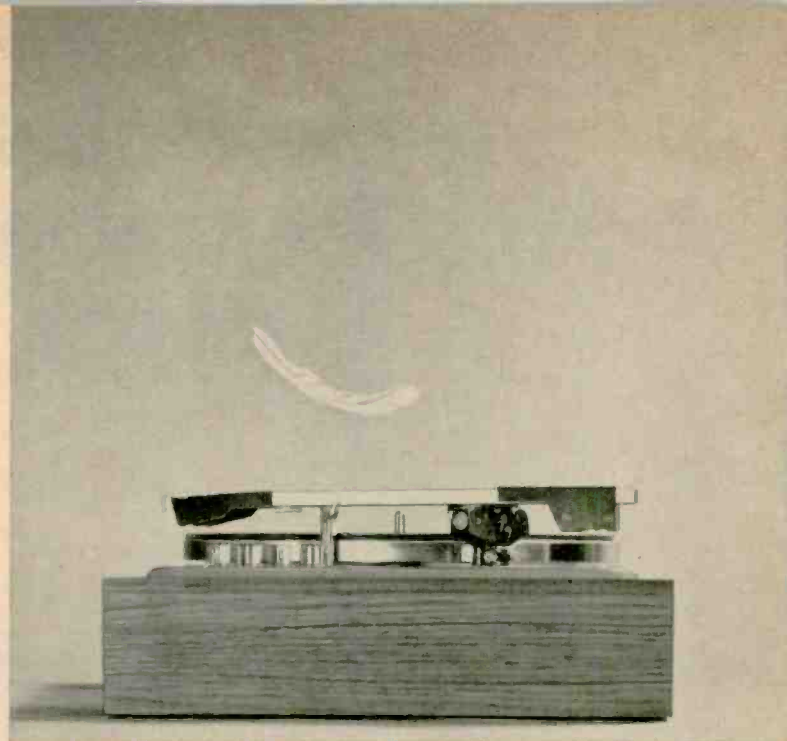
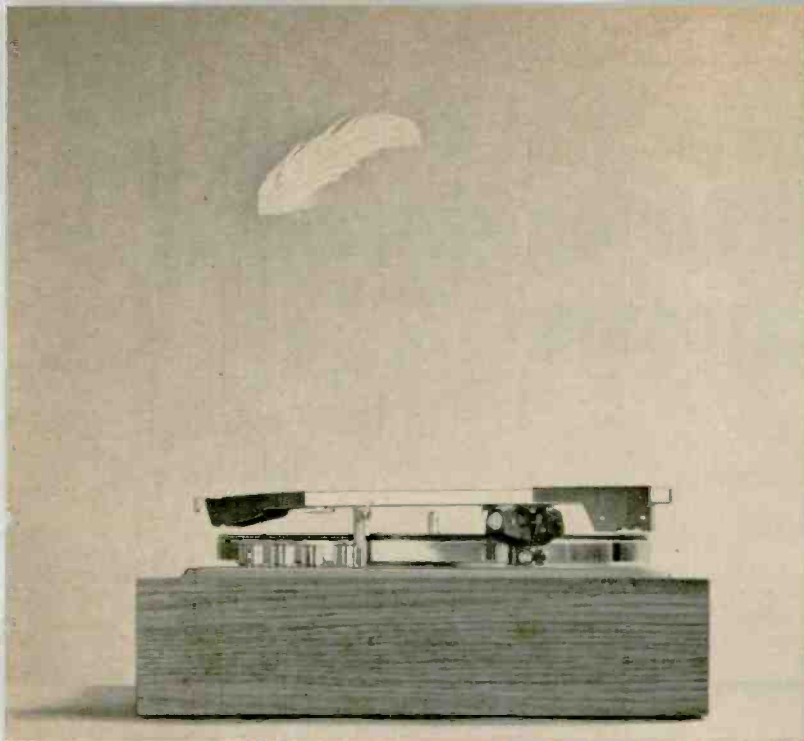
If Philharmonic Hall is progress, I'll eat my turntable.

GEORGE HANSON
White Plains, N. Y.

Album Art

● Many thanks for the January illustrations of "The Art of the Album." Of the several examples you showed, my own favorites are Fritz Eichenberg's dapper tableau on John Donne's line about "world enough and time," and Loring Eutemey's charming re-creation of Harlequin. I only wish it had been possible for you to publish Eutemey's other illustrations of Commedia dell'Arte characters on the inside flap of the jacket.

ALBERT KELLEY
Cleveland, Ohio



the light, gentle touch

Nothing, short of experiencing it yourself, can better describe the feather-touch ease with which the Miracord responds—the way it operates and performs to bring out and preserve the best in your records.

For with the Miracord, you needn't handle the arm, and therefore, it can't be dropped. In fact, most Miracord owners rarely use it manually. They prefer to play even their single records automatically.

They put a record on the turntable, and simply push the button. Automatically, the arm rises from its rest, moves inward over the record and then gently lowers the stylus into the starting groove. When the record is finished, the arm automatically lifts off, and returns to its rest, or you can do this in the middle of play by simply pressing the 'stop' button. The Miracord performs these functions more gently and more precisely than by hand.

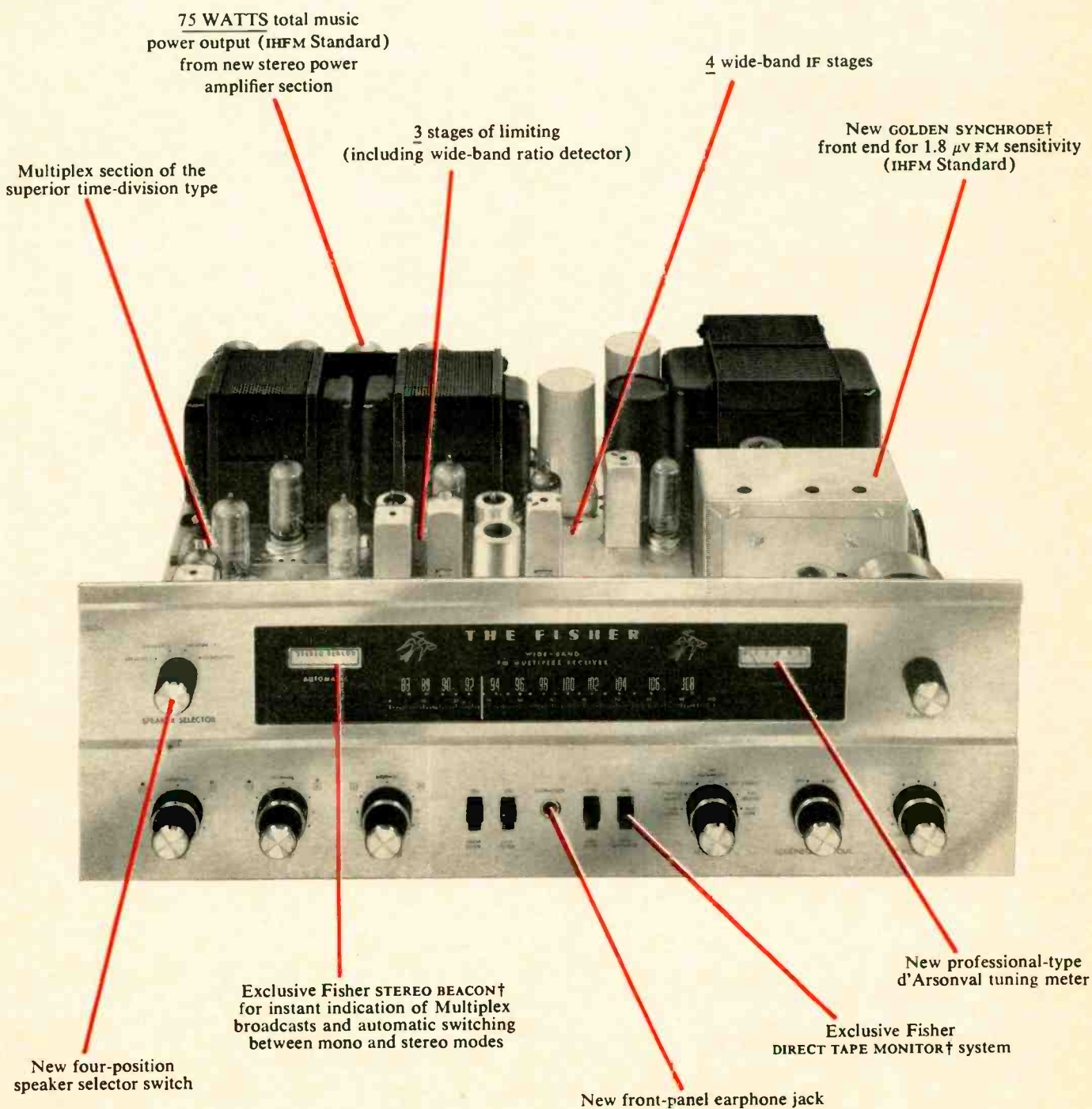
The Miracord also plays stacks of up to 10 records in automatic sequence. But, unlike other automatic units, the Miracord is a demonstrably high quality instrument, with design features and performance characteristics you usually associate with quality turntables that can only be played manually.

The Benjamin-Miracord is equipped with a solid, one-piece, 12 inch, dynamically balanced turntable, a mass-balanced transcription arm, and a choice of two motors: model 10H with Papst hysteresis motor is priced at \$99.50, and model 10 with 4-pole induction motor is priced at \$89.50. Cartridge and base are priced extra.

Make it a point to see the Benjamin-Miracord at your hi-fi dealer soon. Write for free descriptive literature.

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But the completely new stereo receivers shown here set a new standard even for Fisher. Never before have so much amplifier power, such high tuner sensitivity, so many advanced control features and such a degree of over-all engineering sophistication been offered on a single chassis only 17½ inches wide, 5¾ inches high and 13½ inches deep. (Only 13 inches deep in the case of the 400.)

What's more, each section of these receivers—the tuner, the Multiplex converter, the stereo control-preamplifier, the stereo power amplifier—is just as ruggedly built, just as reliable in opera-

tion, just as free from overheating or other life-expectancy problems as it would be if it were sold as a separate component. That in itself is an achievement that no other manufacturer has thus far equaled.

The unit shown in detail at left is the new Fisher 500-C. It is completely identical to the new 800-C except that the latter includes, in addition, a high-sensitivity AM tuner section with adjustable (Broad/Sharp) bandwidth plus a built-in ferrite rod AM antenna.

The new Fisher 400 was designed to make Fisher stereo receiver quality available at an unusually moderate price. It is in all essentials comparable to the 500-C, except for slight differences in FM circuitry, indicator features and control functions. Its music power output is 60 watts (IHF Standard).

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



● **Argyle Publishing Corp.** has issued *The LP/Stereo Record Guide & Tape Review*, by Warren DeMotte, a frequent contributor to *HIFI/STEREO REVIEW*. A 320-page paperback, the *Guide* is a comprehensive book of evaluations, with the author's choice explicitly expressed in reviews of thousands of stereo and mono discs and stereo tapes. All current recordings of major works by 140 classical composers and the outstanding performances of leading folk-music artists are appraised. Available from book, record, and hi-fi shops, or by mail from Argyle Publishing Corp., 298 Fifth Ave., New York 1. Price: \$.95.
 circle 180 on reader service card

● **Knight-Kit's** new KG-50, a kit-built FM-AM tuner, includes a stereo-indicator light, an edge-lit tuning dial, rear-panel separation control, and a 3-microvolt IHFM sensitivity. Of interest to the kit builder is the use of a Compactron tube, a prewired FM front end, and pre-aligned i.f. coils. The AM circuit has a



10-kc. bandwidth for full-frequency reproduction of the standard broadcast band.

Measuring $4\frac{1}{8}$ x $13\frac{7}{8}$ x $7\frac{3}{4}$ inches, the kit matches in appearance other late-model Knight-Kit equipment. Price: \$69.95 (less cabinet).
 circle 181 on reader service card

● **Magnecord** is offering free of charge a new booklet titled *Tips for Taping off the Air*. Chapter headings are "Choosing Material to Be Recorded," "Where to Connect the Tape Recorder," "Sources," and "Recording Levels."
 circle 182 on reader service card

● **Olson Electronics'** transistor pre-amplifier/mixer is designed for tape-recording and public-address use. The ten-transistor unit has a signal-to-noise ratio of -65 db and is equipped with



four individually controlled inputs that accommodate either low-level or high-level signals. The various inputs can be mixed in any proportion, and a master gain control and VU meter permit accurate monitoring of the composite signal. The unit is powered by six batteries. Price: \$29.98.

circle 183 on reader service card

● **Ortofon's** new RMG-212 tone arm utilizes a Duralumin arm tube separated from the counterweight by rubber damping to eliminate resonances. The counterweight includes an adjustable stylus-pressure gauge, accurate from 0 to 7



grams. Dynamic balance in the lateral and vertical planes eliminates the need for turntable leveling. Arm resonances are below 8 cycles, and maximum tracking error is 1.19 degrees. The RMG-212 accepts any cartridge and has provisions for adjusting the overhang. The arm is furnished with plug-in shielded cables. Price: \$54.95. A 16-inch version, Model RMG-309, is available for \$59.95.

circle 184 on reader service card

● **Paco's** two latest kits are the ST-55MX stereo FM tuner and the SA-50 integrated stereo amplifier. The tuner features a grounded-grid r.f. stage, dual limiters, and a Foster-Seeley discriminator. Specifications include a 2-microvolt sensitivity rating (IHFM), 30



db separation, and less than 1 per cent harmonic distortion from 20 to 20,000 cps. Kit price (less metal enclosure): \$99.95. Semi-kit (less metal enclosure): \$119.95. Factory-wired (including metal enclosure): \$159.95.

(Continued on page 14)



The Fisher FM-100-B is incomparable. Compare it:

Specifications	Fisher FM-100-B	Tuner A	Tuner B	Tuner C	Tuner D	Tuner E
Sensitivity (IHFM Standard)	1.95 μ v	3.2 μ v	2.5 μ v	5.8 μ v	6 μ v	2.5 μ v
Distortion (100% modulation)	0.65%	1.1%	0.9%	2.2%	0.75%	1%
Capture Ratio (the lower the better)	3 db	4.2 db	5 db	11 db	7.5 db	3.2 db
Frequency Response (50 to 15,000 cps)	\pm 1.5 db†	\pm 0.5 db	\pm 2 db	\pm 1.5 db	\pm 0.5 db	\pm 1.5 db
Channel Separation at middle frequencies						
at 10,000 cps	30 db	27 db	35 db	27.5 db	30 db	25 db
at 15,000 cps	23 db	18.5 db	17 db	23 db	17 db	20 db+
	14 db	11 db	10 db	11 db	12 db	(not given)
Hum (referred to 100% modulation)	-60.5 db	-56.5 db	-51.5 db	-48 db	-55 db	-54 db
Audio Output	4.3 v	2.1 v	(not given)	(not given)	2 v	(not given)
Number of IF Stages	5	2	2	4	4	2
Number of Limiters	4	2	2	4	4	2
Visual Stereo Program Indicator	Yes	No (aural)	Yes	Yes	Yes	No
Automatic Mono/Stereo Switching	Yes	No	No	No	Yes	No
Price	\$249.50*	\$219.95	\$199.50	\$189.95	\$169.95	\$160.00


† WITH FILTER, TO ELIMINATE 19 KC CARRIER, BASIC RESPONSE \pm 0.5 DB.

All data and specifications from "Laboratory Test of Stereo FM Tuners" by Julian D. Hirsch and Gladden Houck, Jr., HiFi/Stereo Review, January & February, 1963. Draw your own conclusions.

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- New techniques and new equipment for "tuning" both the concert hall and the recording studio were developed.
- Fourteen different kinds of super-sensitive microphones were perfected for selective reproduction of vocal and instrumental solos and groupings.
- High-powered electronic equipment was developed for Dynagroove.
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- Each of these advances by RCA Victor engineers brought the fidelity of recorded sound to the very brink of "live performance" quality. The art of capturing sound on master tapes had been virtually perfected. One hurdle remained: how to transfer this pure undistorted sound to an L. P. record? The answer: the development of an "electronic brain" which directs the cutting of the groove in the Dynagroove master record.

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3. **GREATER CLARITY.** You will notice orchestral passages of such contrast and scope that it will be like hearing familiar musical selections for the first time.
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Price, Tucker. First opera in DYNAGROOVE system.

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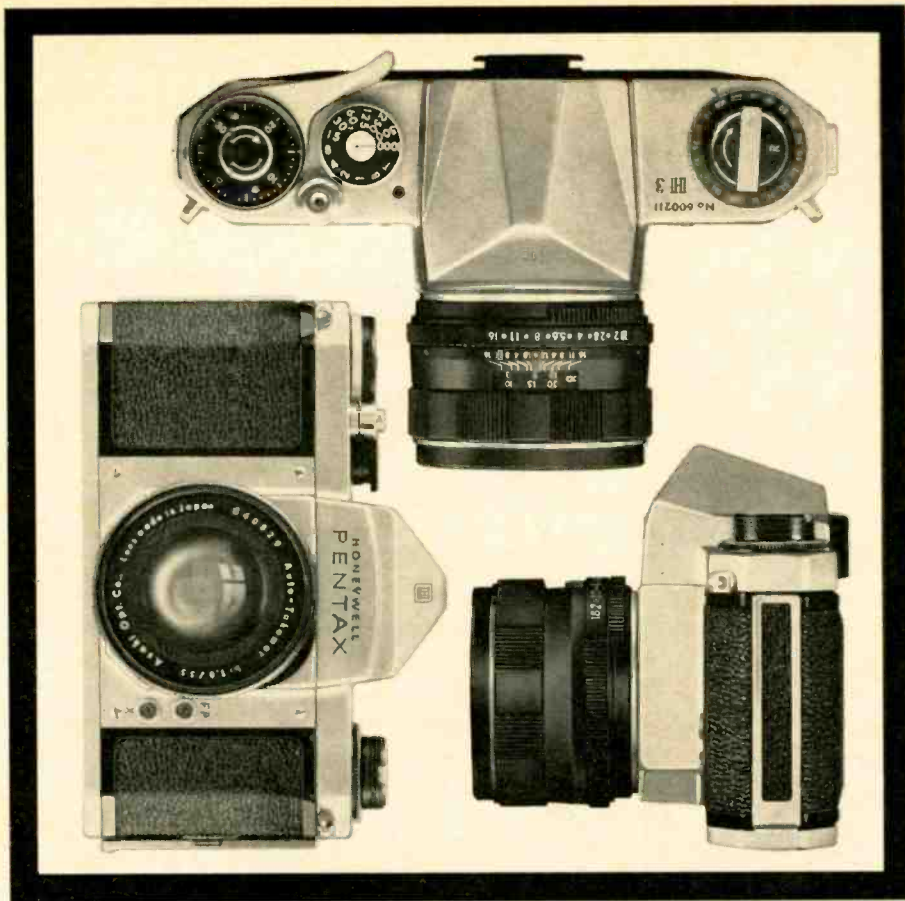
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Honeywell

PHOTOGRAPHIC PRODUCTS

CIRCLE NO. 33 ON READER SERVICE CARD

(Continued from page 10)

The SA-50 amplifier has an IHFM power rating of 25 watts per channel. Harmonic and intermodulation distortion are below 1 per cent at 20 watts sine-wave output. The front panel includes 14 controls and switches, among them a two-position equalization switch, a tape-monitor switch, two selector switches for control of remote speaker systems, and bass and treble controls with ± 15 db cut and boost. Kit price: \$79.95 less enclosure. Factory-wired (including enclosure): \$149.95.

circle 185 on reader service card

● **Pickering's** plug-in head assembly for Garrard Type A and Model AT6 changers incorporates the U38/ATG cartridge with a Safe V-Guard stylus assembly. Recommended tracking force is 1 to 3 grams. If the tone arm is accidentally dropped or excessive pressure is



applied, the V-Guard stylus retracts, leaving the soft plastic protective housing of the stylus in contact with the record surface. Plug-in head assembly price: \$52.50.

The new stylus, which has a mass low enough that it floats on water, is also available separately for replacement in the older U38/AT series. Price for the Safe V-Guard stylus assembly D3807ATG: \$17.00.

circle 186 on reader service card

● **Robins** offers a new tape splicer designed for high-accuracy alignment so that individual tracks will be matched on four-track tape. Called the Stereo 4 Gibson Girl, Model TS4-S, the splicer has a built-in tape dispenser and keeps the tape edges free of adhesive.

Two kinds of cut can be selected: an angled cut and a trim cut, and the unit comes with three cutting blades housed in a replaceable cutter cartridge. Price: \$8.50.

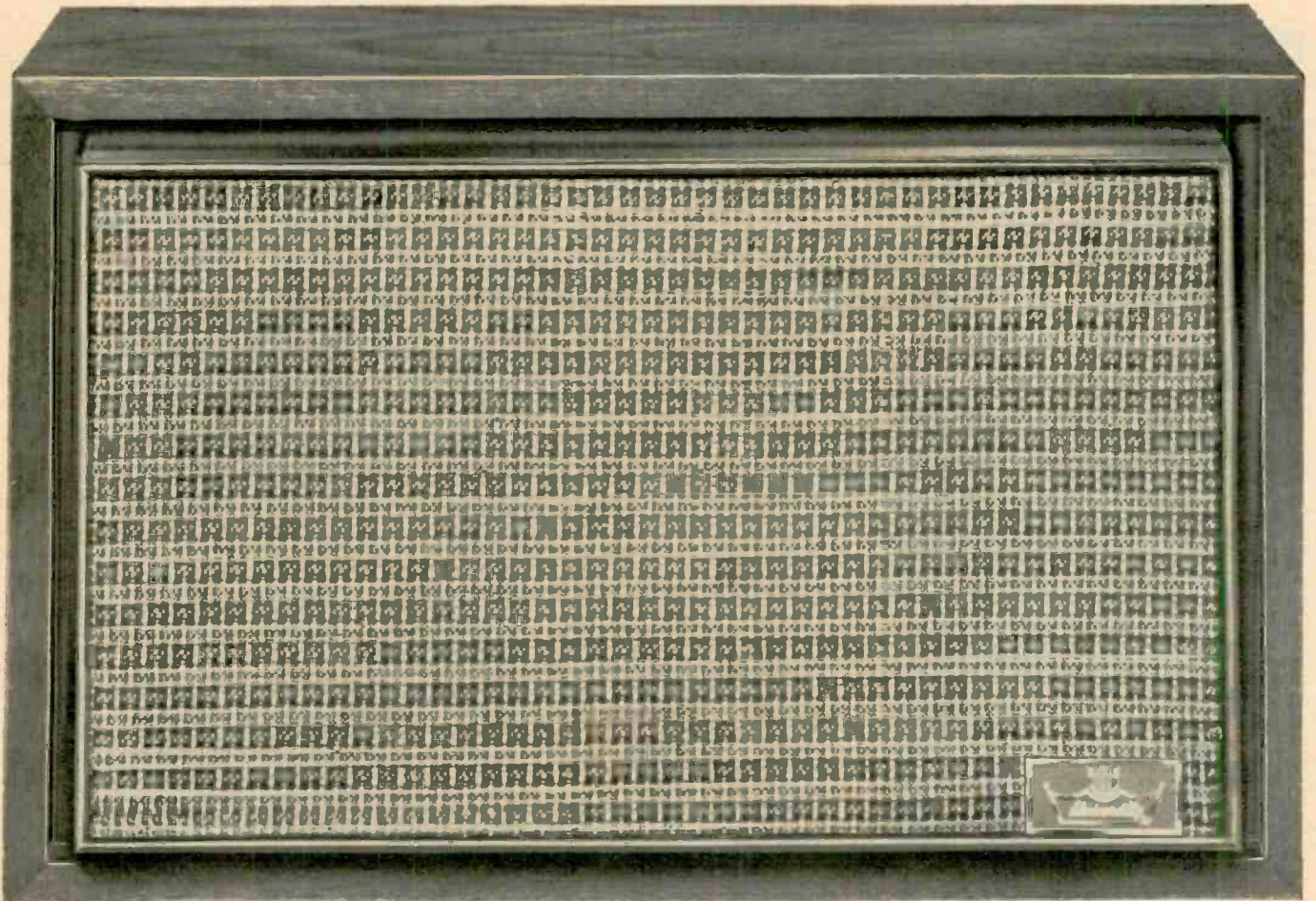
circle 187 on reader service card

CORRECTION: The comparison chart of 1963 stereo tape recorders in the March issue erroneously indicated that the Concord 880 recorder offers tape-monitoring facilities. The Model 880 has separate heads for erase, record, and playback, but it has no monitor outputs.

looks
like this



sounds
like this!

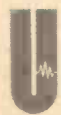


Sensational University Mini-Flex with Optimum Q breaks through the small speaker quality barrier!

The Mini-Flex, another acoustic breakthrough from University, is the first speaker system of its type designed to fulfill its optimum performance potential—as stated in its printed specifications—without the use of “trick” amplifiers. It is a true 3-way speaker system, providing exciting bass response down to 40 cycles, exceptionally smooth mid-range and crisp, peak-free highs to 20,000 cps! Less than 0.4 of a cubic foot (15”x9”x5”)! A size hitherto considered impossible to produce performance to such specifications!

The reason—Optimum Q, the principle that eliminates the acoustic problems which, up to now, have prevented high fidelity bass performance in an ultra-compact enclosure. Optimum Q—in essence, the most ideal “marriage” of woofer and miniaturized enclosure yet devised, to assure the lowest resonant frequency possible in a sys-

tem of Mini-Flex dimensions. Other factors behind its superb performance include: special mass-loading; unusual viscous-treated “moving seal” suspension; new mid-range speaker and tweeter, each with exclusive “diffractor barriers” for ideal stereo sound dispersion. And, it looks as good as it sounds! Its crafted “cabinet-within-a-cabinet” styling will enhance any room, any home. It may be used on a wall, floor, shelf—on a table (or even under it)! Oiled walnut. Only \$69.95—at your audio dealer. For free 20-page Guide to Stereo High Fidelity, write: Desk D-4



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INDOORability



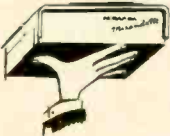
Mirandette's AC power conserves its batteries when you record party fun, tape language studies, dictate letters and reports, or synchronize sound for home movies. Can be used as a public address system.

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CIRCLE NO. 4 ON READER SERVICE CARD



BEGINNERS ONLY

by HANS H. FANTEL

AFTER the loudspeaker, the phono cartridge has the most noticeable effect on the kind of sound you get from your records. In fact, some golden-ear types have been known to use one cartridge for its warm, blending effect on large-sound orchestral or choral works and another cartridge with a sharper, more analytic response for jazz and chamber music.

The reason cartridges differ so widely in the tonal coloration they produce is that, like loudspeakers, they are transducers. Cartridges translate information from one form of energy to another—from mechanical motion into electric signals. As in most translations, certain subtleties are lost—or added—and these account for the sound differences between one cartridge and another.

Almost all phono cartridges—or pickups, as they are sometimes called—are miniature electrical generators in which the motion of the stylus as it follows the record grooves generates a voltage proportional to that motion. Precise tracing by the stylus is the first requirement for faithful reproduction.

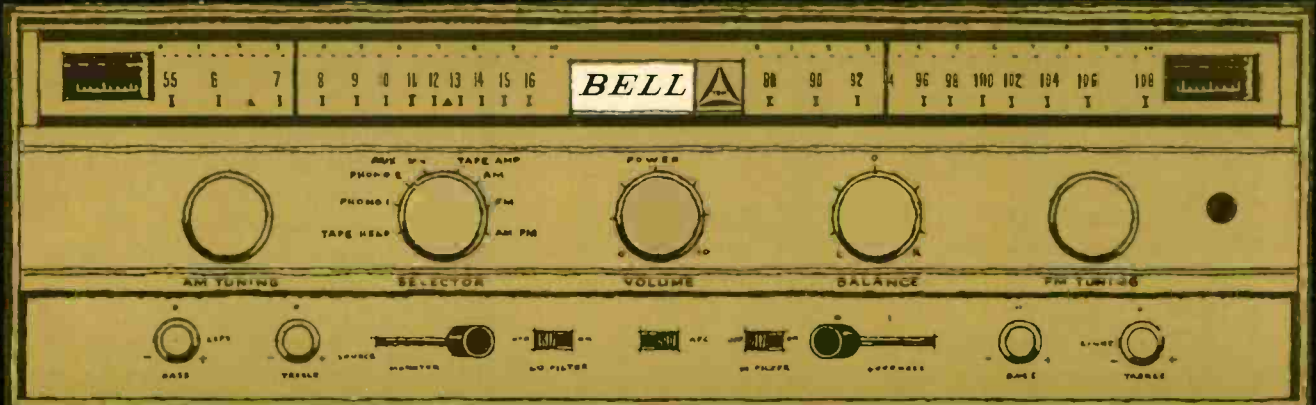
If the stylus is hard to push, it cannot freely accept guidance from the record grooves and tends to cut across the smaller groove undulations rather than follow the exact contour. The result is a certain blurring of sound or, in extreme cases, outright distortion, especially noticeable in loud passages and at the inner grooves of a record. Thus, it can be seen that the electromechanical characteristics of the cartridge largely determine the resulting sound.

One clue to the mechanical performance of a cartridge is its compliance rating. Roughly speaking, compliance measures the ease with which the stylus is deflected. It is usually stated in a numerical expression such as 15×10^{-6} cm/dyne. This means simply that if one dyne (a basic unit of force) is applied to the stylus, the stylus moves a distance of one 15-millionth of a centimeter. But don't worry about that. All you really need to watch for in comparing the specifications for the better cartridges is the first number—the one before the multiplication sign. As a rough guide, remember that a compliance of about 4×10^{-6} cm/dyne is adequate, while a compliance of 20×10^{-6} cm/dyne is excellent indeed.

Since the stylus suspension of high-compliance cartridges is so flexible, such cartridges track at very light pressure—less than one gram in some current models. This reduces stylus and record wear almost to the vanishing point. One hitch, though, is that ordinary record-changer arms (because of frictional drag and resonance) will not guide the cartridge properly at such a light weight. But if the tracking force is increased much beyond 2.5 grams, the stylus assembly may be distorted by the load. Cartridges with a compliance higher than about 15×10^{-6} cm/dyne should usually be installed only in professional tone arms. Sometimes cartridges of a given design are available in alternate models that have different compliances: one for use in changers, the other for use in professional tone arms.

Next month's column will round out this discussion of cartridges by dealing with the remaining cartridge specifications and some basic design principles.

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a frequency response of 20 to 20,000 cps, and a 40-watt rms power response from 35 to 20,000 cps, at one db give full power across entire listening range. (5) Separate bass and treble controls on each channel. (6) Tape monitoring switch. (7) Hi and lo filters. (8) Switched AFC and variable loudness control. (9) Plus all normal function selection switches. See the exciting new BELL S2 receivers at your audio dealer now. Or write direct to BELL for free literature about our complete stereo line.

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PROKOFIEV: PETER AND THE WOLF. Alec Clunes, Narrator. L'Orchestra National Français.
LPM 18 746 Stereo SLPM 138 746

OTHMAR SCHOECK: BURIED ALIVE. 14 songs from Gottfried Keller's verse cycle. Dietrich Fischer-Dieskau, Baritone, Berlin Radio Symphony Orchestra, Conductor Fritz Rieger.
LPM 18 821 Stereo SLPM 138 821

SCHUBERT: SYMPHONY NO. 2 IN B FLAT, SYMPHONY NO. 3 IN D MAJOR. Berlin Philharmonic Orchestra, Conductor Lorin Maazel.
LPM 18 790 Stereo SLPM 138 790

BEETHOVEN: THE FIVE PIANO CONCERTOS. Wilhelm Kempff, Piano; Berlin Philharmonic conducted by Ferdinand Leitner.
No. 1 in C Major

LPM 18 774 Stereo SLPM 138 774

No. 2 in B flat/No. 4 in G major

LPM 18 775 Stereo SLPM 138 775

No. 3 in C minor

LPM 18 776 Stereo SLPM 138 776

No. 5 in E flat, "Emperor"

LPM 18 777 Stereo SLPM 138 777

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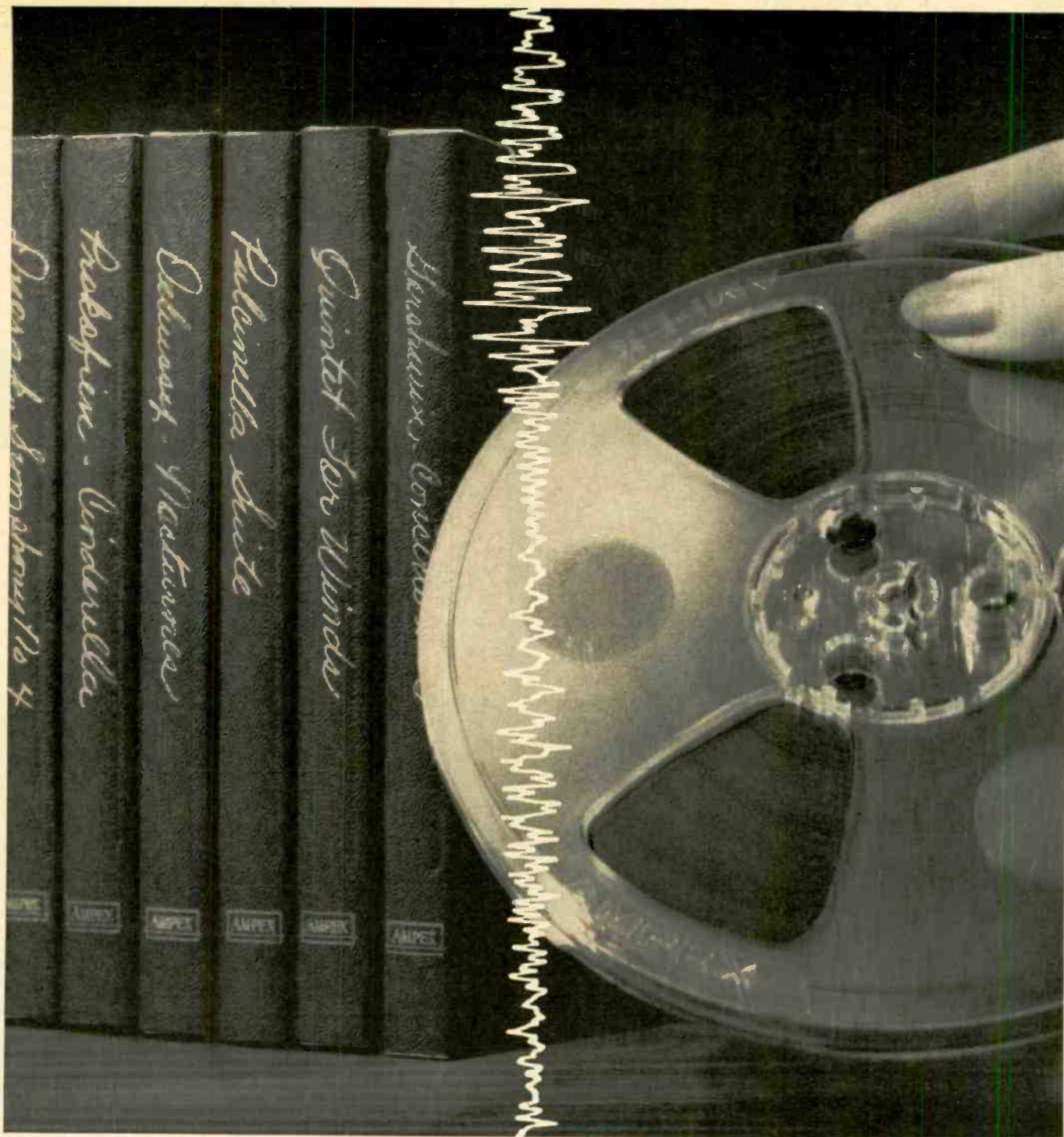
(Continued from page 20)

to earth, 'Now the king drinks to Hamlet!' " Handel's *Water and Fireworks Music* belong in the carousing company but have a flavor of the ceremonial and laureate, along with such works as Purcell's *Queen's Epithalamium*, or wedding ode.

The *Alborada*, or *Aubade*, was a serenade with which suitors awakened their ladies at daybreak—everybody was an early riser in those days. It is not cricket to ask where the serenader has been keeping himself all night. "I am advised to give her music o' mornings; they say it will penetrate," says Cloten outside Imogen's rooms in Act Two of *Cymbeline*. Enter musicians with strings and winds. The song Shakespeare gives the musicians to sing is "Hark, hark! the lark... my lady sweet, arise," the very model of a proper *Alborada*. (Schubert afterwards turned it into a *Ständchen*, "*Horch, horch die Lerch.*")

ALTHOUGH the standard illustration has Don Juan accompanying himself on the guitar, most suitors neither sang nor played themselves. The solitary serenader, the passionate shepherd wooing with his pipe, was much rarer than the old engravings would lead us to believe. Serenading was by nature a social affair. Not only the girl's family but everyone else on the block was listening at windows, and none but the finest musicians would trust themselves to take on such a delicate matter and such a critical audience without some first-rate assistance, professional or otherwise.

The singer might sometimes pass secret messages to the listener while the harpist and fiddlers were droning on—judging from such sources as the legend of Aucassin and Nicolette—but serenading seldom offered an opportunity for a quiet tête-à-tête. A man with a rendezvous left his mandolin at home. Besides, as T. S. Eliot points out, the proper language for lovers is prose, not poetry. But a serenade was far better than a bouquet for purposes of paying a compliment. In Mozart's day they were so much a part of the social scene that, during the summer months in Vienna, serenaders could be heard in the streets at all hours of the day or night. A string of *Notturmi* might last from nine or ten until two a.m. It's enough to make you wonder whether the late late show really represents progress.



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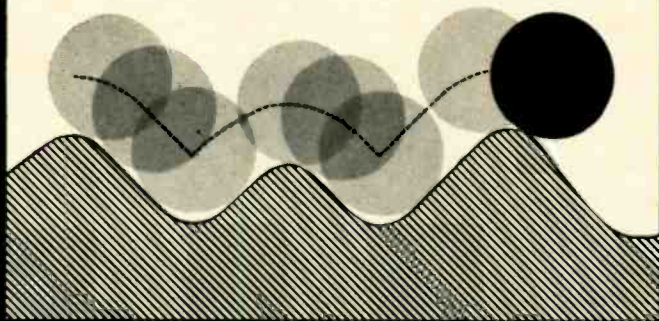
AMPEX

CONVENTIONAL STYLUS

PATH FOLLOWED BY STYLUS DOES NOT ACCURATELY FOLLOW CONTOUR OF RECORD GROOVE

CROSS SECTION OF GROOVE WALL

STYLUS TIP

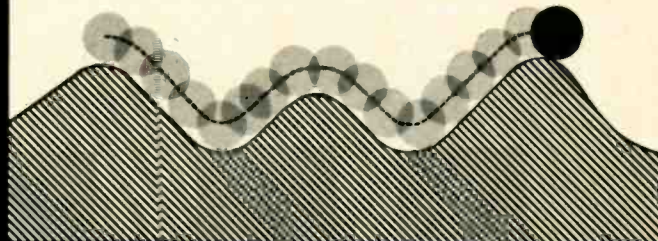


ADC R-30

STYLUS ACCURATELY FOLLOWS CONTOUR OF RECORD GROOVE

CROSS SECTION OF GROOVE WALL

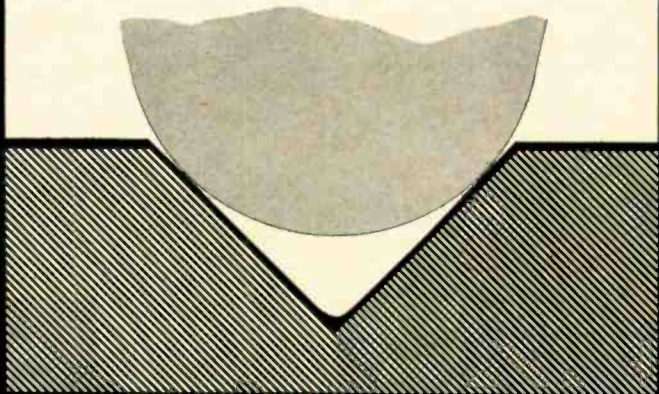
STYLUS TIP



CONVENTIONAL STYLUS

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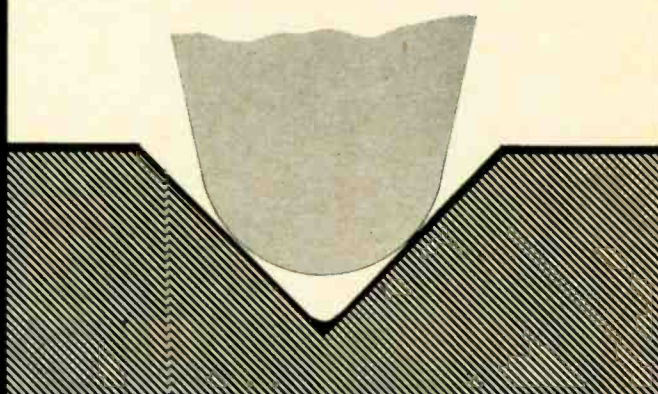
VIEW ALONG GROOVE



ADC R-30

.00035" RADIUS

VIEW ALONG GROOVE



Here is how the NEW **ADC-R30** stylus assembly **REDUCES TRACING DISTORTION BY AT LEAST 50%!**

This is the only stylus assembly available today which measures up to the vast improvements in recording technology.

- **ACCURATELY MAINTAINED TIP RADIUS OF .00035 INCHES**
- **TRACING DISTORTION REDUCED BY OVER 50%**
- **COMPLIANCE OF 40×10^{-6} CMS./DYNE**
- **THIS STYLUS ASSEMBLY IS OPTIMUM FOR ALMOST ALL YOUR MODERN STEREO RECORDINGS**

Tracing distortion can only be reduced by the use of a smaller tip radius, and only **AUDIO DYNAMICS CORPORATION** can provide the increased compliance and low mass necessary for its use.

However, a note of caution. Many older records and even a few recent recordings have poorly formed grooves which will cause this stylus to rest in the bottom of the grooves instead of engaging the groove walls. This results in generation of noise; for this reason, the .0006" radius of the ADC-R1 or ADC-R10 is an excellent compromise.

The regular ADC styli, (R1 or R10) will play all records well. The ADC-R30 will play better records superbly.

The R-30 costs \$30.00, also available is the ADC-130 system consisting of the ADC-1 MkII body, the R-10 stylus, and the R-30 stylus. It costs \$79.50.



AUDIO DYNAMICS CORPORATION

Pickett District Road, New Milford, Connecticut

CIRCLE NO. 9 ON READER SERVICE CARD



THE BASIC REPERTOIRE:

updatings and second thoughts

A RE-EXAMINATION, WITH MR. BOOKSPAN'S CURRENT PERFORMANCE PREFERENCES,
OF TWENTY-FIVE SYMPHONIC AND CHAMBER-MUSIC WORKS

by Martin Bookspan

PART ONE OF TWO PARTS

FOUR AND ONE-HALF years have passed since the "Basic Repertoire" series was inaugurated in these pages. In that time we have accomplished what we set out to do: to examine the recorded editions of fifty staples of symphonic and chamber music literature and to suggest—purely on the basis of the writer's personal preferences—some recommended versions from among these many recorded performances. With few exceptions, the chief concern has been with readily available recordings, and in this respect the Schwann catalog has served as a guide to availability.

This month and next we shall address this space to a summary and updating of the findings of the past fifty-odd months. Of course, there remain many works

of true "Basic Repertoire" interest that were unexplored in the first fifty, and future issues will consider these as their interest and availability warrant.

In the meantime, some statistics concerning the first fifty may be in order. Twenty-three different composers have thus far been represented. Beethoven, not unexpectedly, leads the field with no fewer than nine different works: two Piano Concertos; the "Moonlight" Sonata; five Symphonies; and the "Archduke" Trio. Brahms is close behind with seven items: the two Piano Concertos; the Violin Concerto; and the four Symphonies. Just behind him is Tchaikovsky, with six: the First Piano Concerto; the Violin Concerto; *The Nutcracker*; and the Fourth, Fifth, and Sixth Symphonies. *(Continued overleaf)*

(Continued from preceding page)

Bach, with two listings (the Brandenburg Concertos and the Chaconne for Unaccompanied Violin), and Vivaldi, with one (*The Four Seasons*), represent the pre-classical period. Twentieth-century composition is represented by Richard Strauss, Sibelius, Ravel, Bartók, and Prokofiev—all with one work—and by Debussy and Stravinsky with two works each.

The balance of the list—with the exceptions of Haydn and Mozart—is made up of music of the great creative masters of the nineteenth century, for it cannot be denied that the overwhelming proportion of our active concert fare continues to be the music of the Romantics. One need not be gifted with extra-sensory perception to conclude that the music that has made the greatest impact on Western civilization is the music that exerts a direct emotional and spiritual power.

Here, then, in alphabetical order by composer, is a listing of the first twenty-four "Basic Repertoire" works, along with my current performance preferences:

BACH: Brandenburg Concertos — Angel's recent set with Klemperer conducting presents solid and sincere performances. However, I find myself continuing to prefer the more stylish playing in the Rudolf Baumgartner reading (Deutsche Grammophon stereo 73156/7, mono 3156/7).

BACH: Chaconne in D Minor — Though he displays none of the ease of the previously preferred Heifetz account, Joseph Szigeti has convincingly displaced all competition with a spellbinding performance that is almost unbearable in its tension and passion (Vanguard-Bach Guild 627/8/9).

BARTOK: Concerto for Orchestra — The concert performances of this score that highlighted Erich Leinsdorf's first month as Music Director of the Boston Symphony Orchestra reflected greater dynamic contrasts than one finds in the recording that marks the debut release of conductor and orchestra (RCA Victor LSC/LM 2643). Nevertheless, the reading is a superior one, offering poise, polish, poetry, and passion, and is now my preferred stereo edition. Fricsay's monophonic recording (Decca DL 9951) retains its special characteristics of penetration and brilliance.

BEETHOVEN: Piano Concerto No. 4 — No change here from before: Schnabel (Electrola 60623) for over-all drama and poetry, with either Backhaus (London CS 6054), Fleisher (Epic BC 1137), or Gilels (Angel S 35511) as fine stereo alternates.

BEETHOVEN: Piano Concerto No. 5 — The recent Serkin-Bernstein performance (Columbia MS 6366, ML 5766) is a heaven-stormer, resoundingly recorded. It is a serious challenge to the grandeur and eloquence of Rubinstein's recording (RCA Victor LSC/LM 2124). Rubinstein has recently rerecorded the "Emperor," and his new performance may be out before the end of the year.

BEETHOVEN: Piano Sonata No. 14 — Rubinstein has never played the "Moonlight" Sonata in public, but his newly released recording of it (RCA Victor LSC/LM 2654) is now my favorite of available versions. The tranquility, grace, and impetuosity of his performance are extraordinary.

BEETHOVEN: Symphony No. 3 — Klemperer continues supreme (Angel S 35853), with Maticic (Parliament S 129) a good bargain-price alternative.

BEETHOVEN: Symphony No. 5 — Reiner's fire-breathing performance (RCA Victor LSC/LM 2343), despite some overloading distortion in the reproduction, remains my first choice.

BEETHOVEN: Symphony No. 6 — Bruno Walter practically held the patent on the "Pastoral" Symphony, and his recording of the score (Columbia MS 6012, ML 5284) is the finest performance of it I have ever heard, on or off records.

BEETHOVEN: Symphony No. 7 — Here again Bruno Walter's propulsive performance (Columbia MS 6082) remains unmatched among contemporary stereo recordings.

BEETHOVEN: Symphony No. 9 — Despite some shortcomings in the balance and a rather casual treatment of the slow movement, Reiner's performance of the Ninth (RCA Victor LSC/LM 6096) shoots off more sparks for me than any other currently available recording.

BEETHOVEN: Trio No. 6 — Casals-Cortot-Thibaud (Angel COLH 29) is the first choice, with Heifetz - Feuermann - Rubinstein (RCA Victor LCT 1020) a very close second. Compared to these two, the two available stereo recordings are lacking in character and distinction.

BERLIOZ: Symphonie Fantastique — The recent rerecording by Munch and the Boston Symphony Orchestra (RCA Victor LSC/LM 2608) is the last word where this score is concerned.

BRAHMS: Piano Concerto No. 1 — The new recording by Curzon and Szell (London CS 6329, CM 9329) displaces my earlier preference for the disc by the team of Fleisher and Szell (Epic BC 1003, LC 3484). Indeed, Curzon and Szell have produced here one of the great performances of our time.

BRAHMS: Piano Concerto No. 2 — Serkin and Ormandy (Columbia MS 6156, ML 5491) remain my favored combination in this music despite the excellences of the recent Cliburn-Reiner (RCA Victor LSC/LM 2581) and Bachauer-Skrowaczewski (Mercury SR 90301, MG 50301) performances.

(Continued on page 28)

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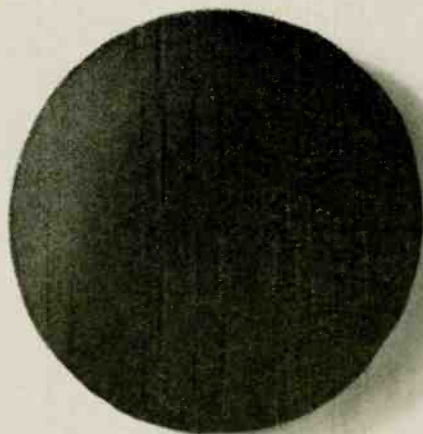
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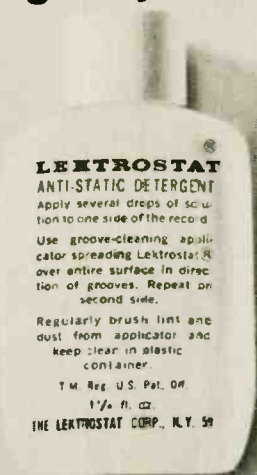
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CIRCLE NO. 8 ON READER SERVICE CARD

(Continued from page 26)



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BRAHMS: Symphony No. 1 — I continue to prefer Klemperer (Angel S 35481), despite some harsh reproduction. The Ormandy recording (Columbia MS 6067, ML 5385) continues to be a worthy alternate, with warmer sound.

BRAHMS: Symphony No. 2 — You pay your money and you take your choice: Beecham (Capitol SG/G 7228), Klemperer (Angel S 35532), Steinberg (Command 11002SD), and Walter (Columbia MS 6173, ML 5573) all have their special distinctions.

BRAHMS: Symphony No. 3 — Klemperer's (Angel S 35545) remains the ultimate statement of this symphony on discs.

BRAHMS: Symphony No. 4 — Klemperer again (Angel S 35546) for herculean nobility, with the superlative mono-only Toscanini recording (RCA Victor LM 1713) as a cherishable souvenir of the Maestro's most successful Brahms.

BRAHMS: Violin Concerto — The recent Oistrakh-Klemperer recording (Angel S 35836) is in a class by itself for power, perception, and—in the last movement—puckishness.

DEBUSSY: Ibéria — Situation unchanged: Argenta's (London CS 6013, CM 9210) in his integral recording of all three of Debussy's *Images* is still the choice.

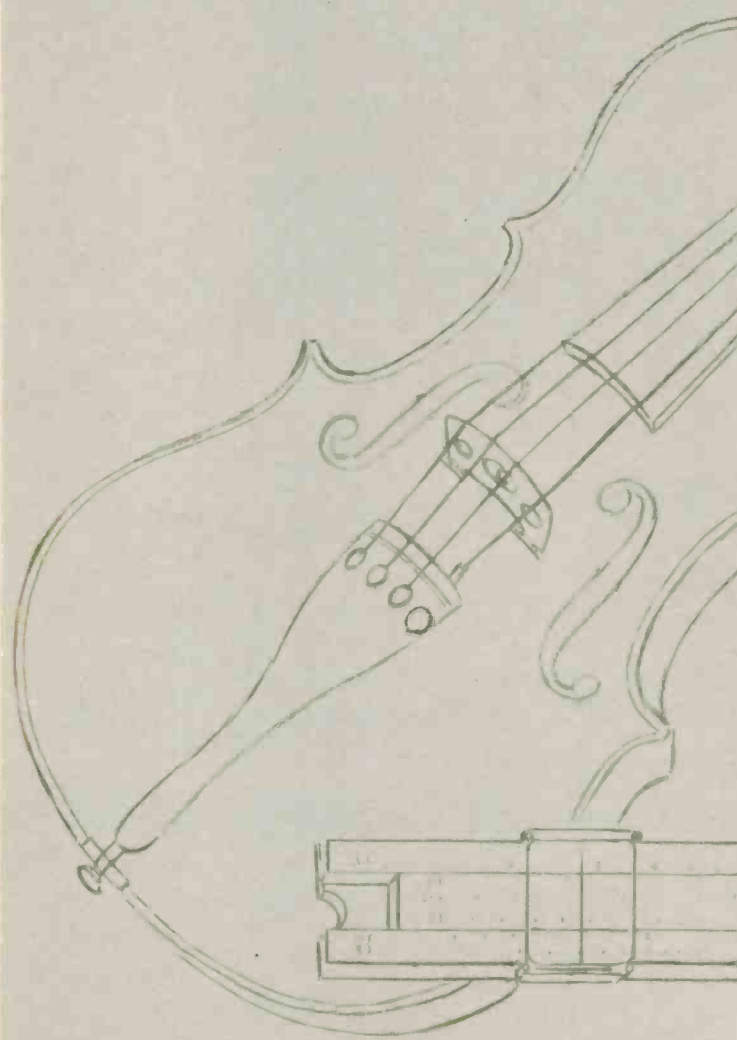
DEBUSSY: La Mer — There are many recordings, but only one, in my view, captures all the shimmering color and mystery of Debussy's masterpiece: Toscanini's (RCA Victor LM 1833).

DVORAK: Symphony No. 5 — Toscanini's, in its monophonic edition (RCA Victor LM 1778) continues to be my over-all choice. The recent Kertesz-Vienna Philharmonic version for London (CS 6228, CM 9295) is my preferred stereo edition.

FRANCK: Violin and Piano Sonata — Morini-Firkusny (Decca DL 710038, DL 10038) and Stern-Zakin (Columbia MS 6139, ML 5470) are the choices here.

So much for the twenty-four items in this updating of the "Basic Repertoire." Next month we'll cover the remaining twenty-six.

**'a man's reach
should exceed his grasp,
or what's a heaven for?'**



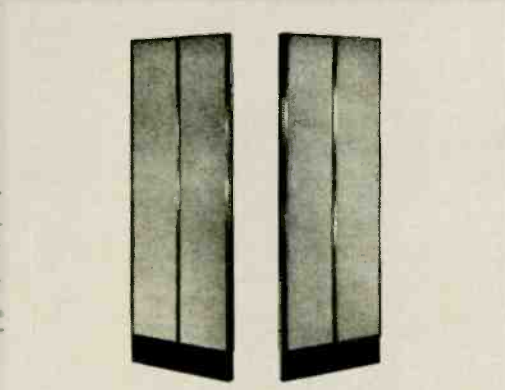
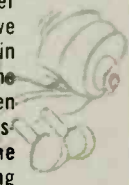
Someday, perhaps, the perfect speaker will be created — a final triumphant blending of all the perfections we seek. This speaker will be small enough to fit anywhere. It will deliver an unlimited range of loudness, operating equally well with the smallest or the most powerful amplifier. Its dispersion will be a uniform 360° at all frequencies. It will have zero distortion, with a table-flat frequency response from below audibility to above audibility. And it will be so inexpensive that everybody can afford it.

That day has not arrived yet, nor is it visible in the future. Until all the virtues are combined in that one perfect speaker, you will still have to select among many applicants, each offering its own chosen compromise of cost, size and performance.

The KLH Model Nine stereophonic loudspeaker is a very special kind of compromise, in which we have put aside considerations of cost and size in exchange for a closer approach to perfection in the reproduction of music than has ever before been achieved. The KLH Model Nine is lower in total distortion, by a whole order of magnitude, than the best existing cone-type speaker systems. Operating completely on the electrostatic principle, it is uniquely free of all forms of distortion — free of all acoustical and electrical resonances. The Model Nine, unlike all other full-range speaker systems, radiates equally to the front and rear, distributing the music more evenly throughout the room, improving or eliminating bad listening spots. A sound source of 28 sq. ft. — far larger than in any other speaker — produces an immense and exciting spatial effect which will remarkably heighten your listening pleasure.

Obviously, this is not a speaker for every home. It is expensive, not only in its own cost, but in the quality of associated components it requires, for it will mercilessly expose a flaw anywhere in the system. It is six feet tall — too tall to fit easily into the decor of a small room. And though it will produce, in a normally decorated room of about 4,000 cubic feet, an undistorted sound level equal to the loudest orchestral sounds heard in the 5th row of Symphony Hall, Boston, it will not reproduce as loud a sound as many cone-type speakers. This difference in loudness is likely to appear greater than it is, because of a little-noted fact that distortion in music makes the music seem louder.

But if the search for perfection in the recreation of music is a matter of passion to you, then once you have heard a KLH Model Nine, you will never be completely satisfied with any other speaker.



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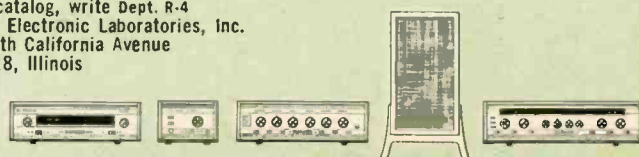
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TECHNICAL TALK

by JULIAN D. HIRSCH



JUDGING from manufacturers' specifications, a turntable with a rumble level worse than -50 db must be a rarity. Turntables are usually described as having "negligible" rumble, or some figure between -50 and -70 db. Why is it, then, that I have never been able to measure a rumble level as low as -50 db on *any* turntable? Typical good-quality turntables have rumble levels ranging from -32 to -40 db, measured in approximate accordance with National Association of Broadcasters standards.

This considerable discrepancy is, I believe, due to nonstandardized measurement techniques. The NAB clearly establishes a technique for rumble measurement in its publication *Recording and Reproducing Standards*. Recognizing that rumble effects depend as much on the characteristics of the pickup and tone arm as they do on the turntable itself, the NAB feels that you cannot establish a meaningful rumble criterion for a turntable alone. Since hi-fi turntables are usually sold without a specific arm and cartridge, rumble measurements on any one unit are necessarily subject to considerable variation.

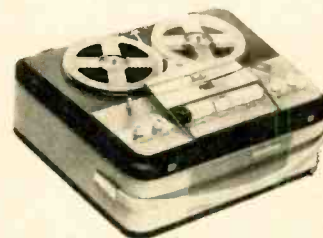
Since rumble figures, like distortion figures, are meaningless without a specific reference level, the NAB states that the rumble of an acceptable broadcast-station turntable must be better than 35 db below 1.4 cm/sec peak velocity at 100 cps. The NAB also assumes here that the pickup and preamplifier accurately follow the RIAA playback characteristic up to 500 cps, and that the amplifier and VU-type meter response are flat within ± 1 db from 10 cps to 250 cps, with specified roll-off characteristics below 10 cps and above 500 cps.

In practice, the high-frequency response of the system may be ignored, and only minor errors usually result from small variations in the meter's low-frequency response and ballistic properties. The chief reason for some of the optimistic rumble figures seems to be the omission of RIAA playback equalization. Switching out the bass-boosting RIAA equalization improves the apparent rumble figure by about 19 db. My own measurements using a flat bass characteristic correlate surprisingly well with many published specifications.

In some cases, the manufacturer may arbitrarily subtract a certain number of decibels from the rumble

figures. There is some justification for this "weighting" when a turntable's rumble frequency is lower than the usual 30 cps. For example, the human ear's sensitivity is perhaps 20 db lower at 10 cps than it is at 30 cps. If the predominant rumble frequency is 10 cps, the rumble might be audibly better by the equivalent of some 20 db than the meter reading would indicate. This is not in accord with NAB standards, but is reasonable if the weighting criterion is specified.

NORELCO CONTINENTAL 401 TAPE RECORDER



● THE NORELCO 401 is a somewhat unconventional four-speed tape recorder. Although completely transistorized, and housed in a portable case, it is full-size and weighs about 43 pounds. It is evident that there has been no skimping on mechanical design and construction in this machine.

The Norelco 401 is a four-track stereo recorder, and can also record and play back four-track mono. There are separate inputs and recording-level controls for microphone and radio/phono program sources. Sound-on-sound recording provisions are incorporated. A single recording-level meter (which is not illuminated, but should be) indicates the sum of both channel inputs. Evidently the designers of this machine felt that the average hobbyist is better off monitoring a single meter than trying to balance separate meters, and I am inclined to agree.

Controls include a record-mode switch, a stereo-playback balance control, a ganged volume control, and tone controls. Although the instruction booklet suggests that the tone-control response is flat in center position, it is actually a treble-cut device and is best left fully clockwise.

The speed selector can be set to $7\frac{1}{2}$, $3\frac{3}{4}$, $1\frac{7}{8}$, and $15/16$ inches per second. Tape motion is controlled by a group of interlocked push-buttons, which are as fool-proof as any I have seen. The REC button, colored red,

may be pressed to help set the recording level before starting the tape in motion. The REC and the PLAY keys must be pressed simultaneously to make a recording. Accidental tape erasure is virtually impossible. Along with the smooth-acting STOP button, there are buttons for fast forward and rewind that will handle 1,800 feet of tape in about 180 seconds, in either direction. A PAUSE button provides instant stop and start without bounce or delay.

A special one-piece low-impedance stereo microphone is supplied. Since the input impedance of the microphone circuits is under 5,000 ohms, a high-impedance microphone cannot be used.

I found the over-all recording-playback frequency response of the Norelco 401 to be good though not exceptional. Frequency response, within ± 3 db, was from 35 to 12,500 cps at $7\frac{1}{2}$ ips, 35 to 7,500 cps at $3\frac{3}{4}$ ips, 35 to 5,500 cps at $1\frac{7}{8}$ ips, and 35 to 2,000 cps at 15/16 ips. The playback response at $7\frac{1}{2}$ ips, using a standard alignment tape, was better than ± 1.5 db from 50 to 15,000 cps. The signal-to-noise ratio was 44 db, the noise being practically all hiss. The deck's low wow and flutter, which were 0.03 and 0.08 per cent at $7\frac{1}{2}$ ips, 0.03 and 0.15 per cent at $3\frac{3}{4}$ ips, 0.07 and 0.3 per cent at $1\frac{7}{8}$ ips, and 0.2 and 0.4 per cent at 15/16 ips, were proof of good mechanical design.

This recorder has many unusual applications. For example, at 15/16 ips a 2,400-foot reel of 0.5-mil tape will hold thirty-two hours of recording. This, in conjunction with an accessory start-stop foot switch, makes the machine ideal for extended dictation. At $1\frac{7}{8}$ ips, good background-music quality can be obtained, and a 7-inch reel of tape will hold sixteen hours. At the two fastest speeds, it does a good job of recording musical material. The quality of sound reproduced through the internal amplifiers—whose power, I would judge, is about 2 watts—and small speakers is not impressive, but with external amplifiers, the Norelco 401 is comparable to most recorders in its price class. The microphone provides as good a response as any I have found in a home recorder, and has a satisfactory stereo effect.

I would judge the performance of the Norelco 401 to be far superior to the popular recorders selling at lower prices, but not quite the equal of some of the considerably more expensive machines for home hi-fi installation. The price of the Norelco 401 is \$399.50.

**ELECTRO-VOICE
ESQUIRE 200A
SPEAKER SYSTEM**



● THE ELECTRO-VOICE Esquire 200A is a three-way bookshelf speaker system with a number of unusual

features. For the bass frequencies, a 12-inch woofer operates up to 200 cps. An 8-inch cone-type mid-range speaker in a separate sealed compartment delivers the 200- to 3,500-cps range, and a horn tweeter takes over above 3,500 cps. The over-all frequency response of the system is rated by the manufacturer as from 40 to 18,000 cps, with a 70-watt peak program capability. Amplifiers capable of putting out ten or more watts can provide adequate drive for the speaker.

The low 200-cps crossover frequency is desirable for reduction of intermodulation distortion. The bulk of program material is handled by the mid-range and high-frequency speakers, while the woofer carries only the deeper bass.

It is our general rule, when an audio manufacturer specifies or recommends a particular setting for a control, to make our measurements at that setting. In the specific case of the Esquire 200A, the tweeter and mid-range level controls were set at the manufacturer's recommended "normal" position, and six sets of indoor response curves with different microphone positions were taken. The six curves, automatically plotted on a chart recorder, were then averaged to obtain a composite curve. The speaker was mounted on a shelf about three feet from the floor, which is a common although not necessarily optimum position.

The mid-range response was quite smooth, but had about a 6-db hole in the 3,000-cps region. The tweeter's response curve peaked about 10 db at 7,000 cps and rolled off smoothly above 8,000 cps.

The bass response dropped below 150 cps, which was probably caused in part by the mounting position. As with any speaker, floor or corner mounting would improve the bass performance.

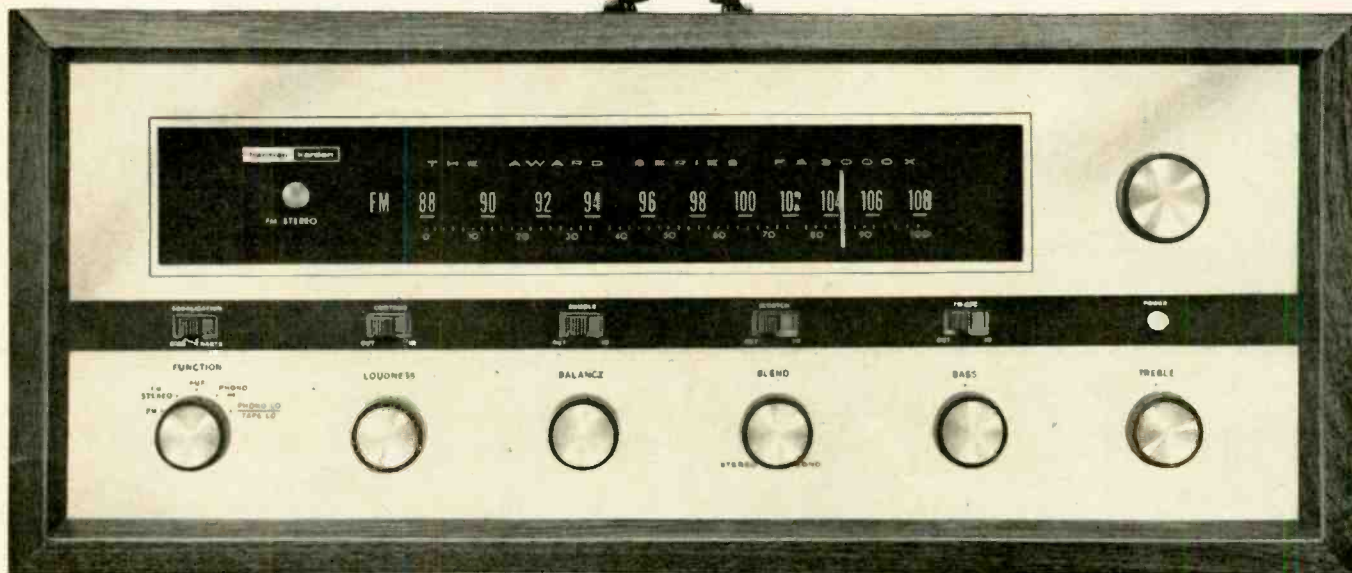
Tone-burst checks of transient response indicated some ringing, though it was excessive only in the vicinity of 1,200 cps. The harmonic distortion in the bass was quite low down to 50 cps, which compares very favorably with most speakers at the Esquire 200A's price level.

In listening tests, the Esquire 200A sounded excessively shrill with the level controls set in the manufacturer's indicated "normal" positions. However, when the mid-range level was reduced about halfway from "normal," and the tweeter level was turned down almost all the way, the sound balanced nicely. Critical A-B comparison against other speakers showed that, when adjusted in this manner, the 200A compared favorably with some costing far more. It did have a trace of boxiness, but in terms of its over-all sound acquitted itself well.

The Electro-Voice Esquire 200A is priced at \$133.00 in a choice of finishes, \$107.50 in unfinished fir, and \$93.00 in kit form (unfinished birch only).

For additional product information, use the reader service card. Circle number 188 for the Norelco Continental 401 tape recorder, number 189 for the Electro-Voice Esquire 200A speaker system.

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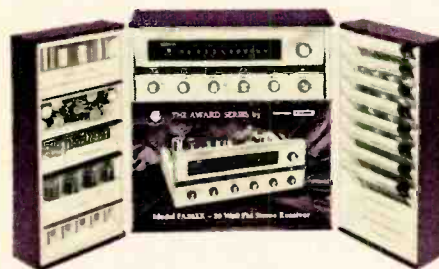
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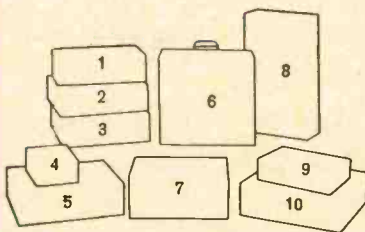


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HIFI/STEREO REVIEW

Chopin: The Dissident Romantic

Part One

By Harold Schonberg

A distinguished critic reevaluates the most original of the great pianist-composers

IT WAS Chopin who properly set Romantic pianism on its rails and gave it the impetus that still shows no signs of deceleration. He did this all by himself, evolving from nowhere the most beautiful and original piano style of the nineteenth century. He was the very first of the "new" pianists, the one who snapped for all time the bonds of classicism. The basic elements of his style of playing, his innovations in fingering and pedalling, were not to be substantially altered until Debussy and Prokofiev appeared. Once Chopin's études were published, there was little more to add.

He was a slight, refined-looking man, not much over a hundred pounds in weight, with a prominent nose, brown eyes (some say blue-green), a pale complexion, and beautiful hands. He was a snob and a social butter-

fly, to whom moving in the best circles meant everything. He dressed in the height of fashion, even foppishly, and kept a carriage. He had a precise mind and precise manners, could be witty, was a fine mimic, and was ultraconservative in his aesthetic tastes. He made a good deal of money and spent it lavishly, always complaining that he did not have more. "You think I am making a fortune? Carriages and white gloves cost more, and without them one would not be in good taste." Good taste in all things meant much to him.

That went for music, too. He was on good terms with all the musicians of his day, but did not like their music. He abhorred the scores of Berlioz, ignored Mendelssohn, considered Liszt's music vapid and empty, and told his friend Stephen Heller that Schumann's

Chopin

Carnaval was not music at all. He had no interest in Schubert, and Beethoven disturbed him. The behemoth of Bonn, with his turbulence and titanic hammer strokes, frightened him. The only great composers who meant anything to him were Bach and Mozart. These he adored. He also adored the operas of Bellini. Chopin was a Romantic who hated the Romantic movement that was sweeping Europe, and he avoided its manifestations as much as he could. He even disliked the word Romanticism. Delacroix was perhaps his closest friend, but he did not understand, or even like, the paintings of Delacroix.

That is the paradox. It was Chopin who, of all the early Romantics, has turned out to be the most popular. Virtually everything he composed has remained in the repertoire, and a piano recital that does not include some Chopin is still the exception. Mendelssohn, the god of his day, has faded; very little of Liszt's fantastic output has remained in the repertoire, though there are signs of revival; and of Schumann's large quantity of piano music, only a dozen works, at most, are played regularly. But Chopin's popularity shows no signs of diminishing.

In his day he was a revolutionary. To many, his music was exotic, inexplicable, perhaps insane. Such critics as Rellstab in Germany and Chorley and Davison in England dismissed much of Chopin's music as eccentric, full of ear-splitting dissonance. And, indeed, a near-atonal piece such as the A Minor *Prélude* is hard going even today. Liszt himself, Romantic of Roman-



BETTMANN ARCHIVE

Drawing of Chopin by George Sand, about 1847.

tics, referred to Chopin's "bold dissonance and strange harmonies," and in his biography of Chopin wrote of him as "one of those original beings . . . adrift from all bondage."

The only contemporary who really understood him from the beginning was Schumann, who introduced him to Germany with the review of the *Variations on "Là ci darem la mano,"* which contained the famous phrase, "Hats off, gentlemen! A genius!" Chopin repaid Schumann by complaining to his friends about it, and crying that Schumann was making him look like a fool.

Chopin was often a guest at Prince Radziwill's Castle of Antonin, where he gave lessons to the Prince's daughter Wanda: "She is young . . . seventeen . . . and it is indeed a real pleasure to guide her pretty fingers . . . I would willingly remain in this paradise." Wanda's sister Eliza sketched Chopin at the piano (facing page) in 1826.



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But about his piano playing there was no disagreement. Heller spoke of Chopin's slim hands—how they would “suddenly expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole.” Over a hundred years later, Alfred Cortot was to write a prose poem on Chopin's hands: “. . . with a skin through the pores of which everything ignoble has evaporated.”

Mendelssohn, a notoriously picky man, was charmed by Chopin's playing. It continued to enchant him, even though it represented everything he disliked, and he wrote to his sister after a few hearings, “I am persuaded that if you, and Father, had heard him play some of his better pieces as he played them to me, you would say the same. There is something entirely original in his piano playing and it is at the same time so masterly that he may be called a perfect virtuoso.” Mendelssohn considered Chopin “one of the very first of all. He produces new effects, like Paganini on his violin, and accomplishes things nobody could formerly have thought practicable.” Of course Mendelssohn, being Mendelssohn, had to enter a demurrer about Chopin's extravagance in tempo and rhythm.

A more sympathetic listener was Schumann, always responsive to the new, who has left us a lovely description of Chopin himself playing the “Acolian Harp” Étude, Op. 25, No. 1:

“It would be a mistake to suppose that he allowed us to hear every note in it. It was rather an undulation of the A-flat Major chord, brought out more loudly here and there, with the pedal, but exquisitely entangled in the harmony. We followed a wondrous melody on the sustained tones, while in the middle a tenor voice broke clearly from the chords and joined in the principal melody . . .”



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The man who was capable of these effects had developed them by himself. Certainly his teacher in Warsaw after 1822, Joseph Elsner, could not have given them to him. Elsner was a good teacher but a musician of the old school who wanted his student to write sonatas and other classical compositions. No musician of that background could have given the young Chopin an insight into the new school. As yet, indeed, there was no new school, though some of the pieces of Spohr, Hummel, and Weber contained the seeds of Romanticism. As a composer, Chopin was helped by these and several others. As a pianist he was helped by nobody, and it was he who created the new school. He came to Paris in 1831, aged twenty-one, a fully formed musician and, aside from Liszt, the greatest pianist in Europe. He may have been a provincial when he came to Paris, but he already knew his worth and his mission.

In 1831 nobody in Europe could have taught Chopin a thing, and could have succeeded only in destroying his natural talent. He had come out of Warsaw as fully developed, to all intents and purposes, as he ever would be. By that time the two piano concertos and many of the études were written, and Chopin was never to add substantially to his techniques either as pianist or composer, aside, of course, from an emotional deepening and broadening as he grew older.

WHERE in heaven's name could he have developed these incredible pianistic conceptions? It is true that he had been a prodigy, but what great pianist has not been a *Wunderkind*? Chopin was precocious, but not unusually so for a great musician. As a child he would cry when he heard music. As a five-year-old he had learned all that his eldest sister could teach him. At sixteen he was the pride of the Warsaw Conservatory. All doors were open to the young genius—those of generals, princes, viceroys. In their houses he developed his impeccable manners and his taste for the good life. At eighteen he had triumphed in Vienna. At twenty he left Poland, arriving in Paris by way of Vienna and Stuttgart. Paris had always been his goal. “When shall I get there?” he wrote in his diary. “In how many years? Fifty?”

Up to the time of his arrival in Paris he had been exposed to very few of the new concepts sweeping Europe. From John Field and Hummel he had absorbed a few things. But his style and harmonic structure, his treatment of the instrument, his un-Lisztian way of making bravura ornamental passages melodically functional, his amazing harmonies and modulations, his piquant rubato, his use of folk elements in the mazurkas and polonaises—all these he had developed on his own by the time he was twenty-one.

Liszt and Chopin became acquainted shortly after the latter arrived in Paris. Liszt was then—and re-

Chopin

George Sand in a pen-and-ink sketch by Chopin's friend Eugène Delacroix.



BETTMANN ARCHIVE

mained—Liszt: the thunderer, the matinee idol, the actor with the long locks, the lady-killer, the Paganini of the keyboard. Chopin envied him his strength with the intense feeling that only the physical weakling can have for the strong man. Even as a youth Chopin admired strength, and he once wrote about a Herr Lehmann, otherwise unknown to history, "I envied him his fingers. I broke my roll with two hands; he crushed his into a wafer with one." That was in 1828, and the eighteen-year-old Chopin, all set to conquer the world at the keyboard, knew that he would have to do it through finesse rather than power. When he played in Vienna he was prepared for the critical remarks about his lack of sonority. It is true that his success was enormous, but, as he wrote, "It is being said everywhere that I played too softly, or, rather, too delicately for people used to the piano-pounding of the artists here." In Warsaw, where he played the premiere of his F Minor Concerto, those who could hear him were ravished; "on the other hand, the gallery complained that I played too softly." This lack of sonority was the single defect in Chopin's equipment—if it was a defect.

BUT what he wanted to do and what he could do were different things. He once listened to a young pianist play his *Polonaise militaire*, and the young man broke a string. He apologized in confusion. "Young man," said Chopin, "if I had your strength and played that polonaise as it should be played, there would not be a string left in the instrument by the time I got through." On another occasion he wrote to Heller, "Liszt is playing my études, and transporting me outside of my respectable thoughts. I should like to steal from him the way to play my own études."

The relationship between Chopin and Liszt was love-

hate. They respected and even admired each other, and certainly Liszt owed much to Chopin, but there was always a tinge of jealousy and spite on Chopin's part. Their uneasy friendship lasted, off and on, for many years. Chopin lived for some time at 38 Rue de la Chaussée d'Antin, and Liszt at the Hôtel de France on the Rue Lafitte, only a few blocks away. They saw a great deal of each other. Liszt could afford to be generous toward his frail colleague. He once decided to write a review about a Chopin concert for the *Gazette Musicale*. Chopin was told by the critic Ernest Legouvé that a Liszt review was very important, that Liszt "will create a fine kingdom for you." Chopin gave a sour smile. "Yes," he said, "within his own empire." In a letter to Jules Fontana, Chopin twisted the knife. Liszt, he said, "will live to be a deputy or perhaps even a king, in Abyssinia or the Congo; but as for the themes of his compositions, they will repose in the newspapers, together with those two volumes of German poetry."

If the anecdote is true, there was one occasion when Chopin stood up to Liszt instead of muttering about him or quietly stewing. At a soirée in 1843, Liszt played a Chopin nocturne and added many fancy embellishments. Chopin told Liszt to play the music as written or not play it at all. "Play it yourself," said Liszt, piqued. Chopin did, whereupon Liszt embraced Chopin and apologized. "Works like yours should not be meddled with." A romantic invention, or the truth?

Most biographies say that Chopin had little to do with Liszt after 1843. The ostensible cause of the rupture, again according to the biographies, was that Liszt made free with a young lady in Chopin's rooms. The story sounds apocryphal: Chopin was not that prudish. Also, his letters as late as 1848, the year before his death, refer to "my friend Liszt." In 1852, Liszt

brought out a biography of Chopin, probably written wholly—and most certainly in part—by his mistress, the Princess Carolyne Sayn-Wittgenstein. Liszt had doubts about it, for he sent the manuscript to Sainte-Beuve. The eminent critic told Liszt, as tactfully as possible, that it was a mess and would have to be rewritten. What a pity that Liszt did not take his advice. He knew Chopin better than most, and could have given us so much. Instead, the biography of Chopin that appears under his name is an infuriating, smug essay in purple prose, in which Chopin plays a very small part. The Princess was a wretched writer and a very stupid woman.

CHOPIN detested appearing outside the salons. As he began to weaken from tuberculosis, his physical strength became such that he could not play a forte. He compensated by using a pianissimo with infinite degrees of shading—he must have had extraordinary control, perhaps more than any pianist who ever lived—and so delicate was this sound that when he approached a normal forte it sounded thunderous. Toward the end his playing must have been wraithlike, the tiny tones dissolving faintly into the air. Thalberg once came out of a Chopin recital shouting. “I need some noise because I’ve heard nothing but pianissimo all evening,” he explained.

Was there ever anything to compare with those salons in which Chopin played? Paris in the 1830’s was the intellectual capital of the world, and everybody who was anybody in the world of music, letters, art, or science would attend one of the big soirées. Chopin might share the program with the cellist Auguste Franck, the contralto Maria Malibran, or the

Sketch of Chopin by Delacroix, 1840.



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tenor Adolphe Nourrit. If Liszt were around, there would be four-hand music, Liszt playing the treble, Chopin taking the bass. (Chopin always insisted on taking the *secondo* part: nobody was going to drown him out.) Or there might be some two-piano playing, with Mendelssohn or Moscheles at the second piano. Games would be played. Heine might improvise a story to Chopin’s accompaniment. Chopin might sit at the piano to imitate the way Liszt played, and not to be outdone, Liszt would return the compliment. Grouped around the piano might be George Sand, the Countess Marie d’Agoult (who ran away with Liszt and had a child, Cosima, who married Liszt’s pupil, the pianist-conductor Hans von Bülow, and then deserted von Bülow to live with, and eventually marry, Richard Wagner), Balzac, Delacroix, Lamartine, Gautier, Ros-



Drawings by George Sand: upper two, Chopin; center (with cigar), an unflattering self-portrait; bottom, Delacroix.

sini (when he went out—normally, people came to his house), Viardot-Garcia (Malibran’s sister), Eugène Sue, Meyerbeer.

It was Liszt who brought Chopin and George Sand together. She was tiny—under five feet—dark, big-eyed, and cigar-smoking, a feminist and a successful novelist, and her love affairs were the talk of Paris. After her separation from her husband she had been the mistress of, among others, Prosper Mérimée, Alfred de Musset, and possibly Liszt. With Chopin she entered into a long relationship, though it appears pretty certain that after an initial year of rapture their relationship was platonic. When it ended, it was with permanent scars for both.

(To be concluded next month)

WARSHAW COLLECTION

By RAY ELLSWORTH

Clement
Schumann-Heink
Caruso
Amato
Calvé
Dalmores
Tetrazzini
Martinelli
Homer
Destinn
Alda
Hempel
Withers
Gadsk

GOLDEN VOICES
IT'S STILL PROFITABLE TO RUMMAGE ABOUT FOR RARE VOCAL

BACK WHEN the 78-rpm disc reigned supreme and seemed likely to do so forever, collecting out-of-print and rare records was a stable, growing activity that many thought would one day rank with the collecting of rare books, stamps, and coins. Records were considered an investment, and choice items, especially vocal recordings by Golden Age singers, brought substantial sums of money. Uncarthing such records became something of a world-wide big-game hunt, and stories of people finding “gold in the attic”—the stack of dusty 78’s that yielded, say, the 5000 series Emma Calvé—were common and even sometimes true.

Then the long-playing record made a dramatic entry, and its plastic lightness, greater convenience, and high-fidelity sound seemed to spell the demise of 78’s. Dealers dumped the older records and collectors converted in droves. Stereo, when it came along, seemed to thrust the shellacs even further into limbo. More to the point, there was an increase in the number of dubbings—transfers of older 78’s onto vinyl. Tape and plastic records made this process cheap and relatively simple, and soon all fronts were covered, from classical, operatic, and esoteric to popular, novelty, and jazz, includ-

ing a large number of historic recordings. Instead of increasing in worth, the rare 78 would seem to have been reduced to the status of a quaint but obsolete artifact, like the mustache-cup.

But has it?

No, say the experts. Or, more accurately, not quite. And 78-collecting, like many a dying institution, has spawned an offspring, essentially similar if not quite its equal in glamor. Even in this age of constant technical change and supermarket-selling, there is gold in the attic, at least in theory, so you’d better look again. Let me hastily add that while the gold might still be there, it is not as easy to mine as it used to be, despite the fact that the actual value of really rare recordings has not diminished.

“The nature of the market has changed,” claims Julian Morton Moses, author of *The Collectors’ Guide to American Recordings 1895-1925*, the bible of the 78-rpm collector, published in 1949 and still available at Moses’s American Record Collectors’ Exchange, 825 Seventh Avenue, New York City. “The rare 78 is still around, still valuable, still being looked for, but not by as many big collectors as in the pre-LP days. By big



John Eames Goritz Ruffo Journet Melba
 Sembrich Borl Sammarco Gluck M'Cormack
 Farrar Scotti

"These world's greatest singers make records only for the Victor" was the headline for this advertising presentation of the 1910's.

IN YOUR ATTIC

RECORDINGS OF THE 1900'S—NOT ONLY 78'S, BUT LP'S TOO

collectors I mean wealthy people willing and able to pay for rarity. Several of the biggest have sold their collections and bowed out in recent years."

WHY does this not indicate that 78-collecting is at last finished?

"For a number of reasons," Mr. Moses declares. "Not every worthwhile shellac has been dubbed onto LP yet, and there's a chance some may never be. Certain singers, like Caruso and John McCormack, made hundreds of 78's, fine records, but perhaps not especially attractive on an LP jacket. People still look for these. For another thing, the LP dubbings are not a sonic improvement to the ears of a lot of people, mine included. The 78's sound better, so people still buy them. And LP reissues of rare 78's themselves go out of print. People find they can buy the originals of the few selections they're interested in for less than they would have to pay for the LP, which is itself hard to locate."

Jack Meltzer of the Merit Music Shop in Manhattan, one of the few dealers still specializing in rare recordings, confirms Moses. "Few people pay big prices for 78's any more," he says, shaking his head sadly.

"But people are still interested in them. It seems to be more a matter of the content than the rarity of the record. To stay in business, you've got to know what was on 78's and be able to find what people want. For example, I received a call from a motion-picture company not long ago. They wanted Victor 35590, a 1927 ten-inch recording featuring Robert J. Wildbach. I found it, and they paid twenty dollars for it."

Since I was ignorant of the achievements of Robert J. Wildbach, and twenty dollars seemed a pretty good price for a ten-inch record of any kind, I asked Mr. Meltzer what special talents the gentleman had. Was he a tenor, a bass, a pianist perhaps?

"No," Mr. Meltzer said, "Mr. Wildbach was a virtuoso of snores and sneezes. On the record, he identifies and gives examples of his repertoire."

I asked him if items like the Wildbach record were what he considered rare and valuable records.

"A rare and valuable record," said Mr. Meltzer, "is one that is hard to get and has someone wanting to get it."

But now a market is developing for rare LP's. According to Julian Moses, "The time is coming when

the LP will command as much on the rare record market as the 78 ever did." This view is shared by Herb Levine and Mel Seninsky, who run a small over-the-counter shop and a large mail-order business called The Cut-Rate Record Outlet at 1131 Sixth Avenue, New York. They do a brisk business with artists who never suspected their own records would go out of print. "You can't exist today without the LP's," Mel says. "We've always had the 78's, but the future is in LP's. There are rare LP's now, and there will be a lot more of them."

Clearly a new era in record collecting is coming into being, and it is impossible not to feel nostalgia for the old. A certain flamboyance, an air of romance characterized the 78 collectors. One of the big collectors Moses cites as having stepped down recently is George Keating, a retired California industrialist, who sold his collection to Yale. His was one of the world's most famous collections, consisting of 25,000 78's, 4,000 LP's, 251 discs by Caruso alone, complete collections of Bonci, Farrar, Emma Eames, and others, and the single known record by Anna von Mildeburg, an otherwise obscure turn-of-the-century soprano. He once sent a hundred dubbings of Mildeburg's recording, "*Ozean, du Ungeheuer*" from Weber's *Oberon*, to friends as Christmas greetings.

Another ardent 78 collector, Ernest Briggs, the Australian poet and music critic, still swears by his antique machine consisting of a self-made hand-wound Brunswick exponential tone arm and speaker, an Edison motor, a special acoustic chamber, and side and bass baffles for organ, pianoforte, and low voice. It plays 78's at 72 rpm, thus lowering their pitch half a tone.

Many older collectors will tell you seriously that the decline of the recording art began in 1926, when electrical processing, with its amplification and consequent distortion, was introduced. The zenith was reached,

they say, in the acoustical era, for vocal records at least. And they insist that acoustical records must be played on acoustical machines. Another element in the bygone breed's makeup was the love of the rare record for its own sake, as something few others could boast of having. The recording's value as a musical and cultural document was admitted to be secondary. The sale or disposal of big private collections in recent years has doubtless been prompted in part by the fact that many previously rare records are no longer rare at all, but available in almost any record shop on vinyl.

THE OLD collectors were seldom hermit-like with their treasures—they showed them off readily to anyone who cared to listen. Many collectors have used the radio to share collections with the public—Knud Heggermann-Lindencrone in Denmark, P. G. Hurst in England, and Anthony Boucher in the U.S. Their programs often included not only rare recordings and worthy if often obscure artists, but private recordings of great artists and recordings that were never released to the public. But the reissue process, undertaken not only by companies but by individual collectors as well, is reducing the need for these public-spirited broadcasters. William H. Seltsam of Bridgeport, Connecticut, runs a small concern he calls The International Record Collector's Club. Mr. Seltsam has been carefully dubbing rare recordings since 1932, and his LP transfers have been extensive. Consider Volume Five of his LP series called "Souvenirs of Opera," which contains dubbings from the coveted Mapleson cylinders of performances at the Metropolitan Opera between 1901 and 1903. Here are arias or ensembles by Gadski, Sembrich, Marconi, Bridewell, and Scotti, among others, including the only known recording of the voice of the legendary tenor Jean de Reszke, said by some to be superior to Caruso, in snatches of Massenet's *Le Cid*—eight almost

GOLDEN VOICES

Many of the LP records that have gone up in value are vocal albums now deleted from the catalogs. The discs shown here sell for from ten to fifteen dollars each.



priceless recordings on a single LP at a cost of \$5.50 (plus 50¢ postage: write to Box 1811, Bridgeport).

But this should not discourage seekers after gold in the attic. Should you disinter a mint copy of *Brünnhilde's Battle Cry* by Lillian Nordica on Victor—quite a find, as it has been presumed lost and is known only in a test pressing—all your efforts will be rewarded. Of course, your chances of digging up a nugget like this one are pretty slim, but not nonexistent. The private books of RCA, and doubtless other companies as well, include a compilation of masters never published and now presumed but not absolutely known to be lost. Among them are recordings by such immortals as Caruso, Calvé, Martinelli, and Gluck.

Victor, in the early days, made a practice of re-trying its older recordings and prohibiting their sale or the lease of their rights. Columbia, on the other hand, dumped records on the market at low prices or sold them in huge lots to department stores, who were permitted to retail them under their own labels. Presumably, a few Columbia treasures are still skulking about disguised as bargain-basement specials. Too, something like a Buddy Bolden cylinder or a Jean de Reszke Fonotipia-Odeon (of dubious existence, although advertised by the company in its 1905 catalog) could probably be sold to a commercial firm for reissue.

To get some idea of what to rummage about for, you can consult several books dealing with the subject. The one mentioned earlier, by Julian Moses, is scripture for the acoustical period in America. (The electrical period, roughly from 1926 to 1950, has not been covered by anyone, more's the pity.) For European 78's of a portion of the same period, there are *The New Catalogue of Historical Records 1898-1909*, published by Sedgwick & Jackson in London in 1947, and *Dischi Fonotipia: A Golden Treasury*, published by James Dennis for The Record Collectors' Shop, Ips-

wich, Suffolk, England, in 1953. A magazine devoted to the field, *The Record Collector*, is edited in Brooklyn, New York.

Once you have some idea of whose names on a record might mean money in the pocket, you are bound to ask: how much money? Dealers will ordinarily pay you about half of what they feel they can sell it for, so their prices are a good index. The average Golden Age recording, acoustical or electrical (if you complain the Golden Age did not reach into the electrical era you are niggling), brings from \$2 to \$5 retail. Some bring as much as \$10, especially if they contain more than one luminary in a duet or ensemble. A very few bring \$50 or more. Julian Moses's *The Collectors' Price Guide to Historic Recordings* will instruct you in this area.

As we have seen, there are also rare and valuable LP's. Take the case of an RCA Camden recording entitled "The Art of Kirsten Flagstad." On this 12-inch record are nine transfers of Mme. Flagstad's art as it was captured electrically in the mid-1930's. The eight electrical 78's—five 12-inch and three 10-inch—were on the dealers' shelves as late as 1949, when the eight, at current prices, would have cost about \$10. In 1951, when LP discs were taking over the market, their value plummeted. I bought two of them for ten cents apiece. In 1955, someone noticed that they were not available, and their value rose to about \$5 per disc, or \$40 for the eight. Then the \$1.98 LP appeared in 1958, making the 78's almost worthless. RCA has since dropped the reissue, and it is now bringing \$20.

But in one way the LP will never become the peer of the venerable 78. Many 78 acousticals issued more than fifty years ago still have all their grooves almost intact, and sound fine today. But some high-fidelity LP's issued yesterday can sound older than these 78's



Grouped here are albums that have retail values from fifteen to twenty dollars apiece. The Flagstad vocal collection has had a particularly chequered history.

LITTLE SHE WAS, POOR SHE WAS, POLISH SHE WAS—OR, STEP RIGHT UP AND MEET MADAME SEMBRICH, INVINCIBLE GIRL DANCE-BAND PIANIST AND DARLING OF ROYALTY...

IT HAS never been particularly easy to be an honest-to-God Queen of Song. But what with the Industrial Revolution, sweatshops, and the Callousness of the Idle Rich, the road to operatic stardom seems to have been especially sticky toward the end of the last century. For what is perhaps the most harrowing account in existence of just *how* tough it could be, we are indebted to an unintentionally hilarious press-agent's brochure from the otherwise sober critical pen of William J. Henderson (1855-1937), long a distinguished cultural voice on such New York dailies as the *Tribune*, the *Times*, and the *Sun*.

The occasion of Mr. Henderson's pre-Madison Avenue homily was the burgeoning turn-of-the-century commercial rivalry between two great recording dynasties, Victor Talking Machine and Columbia Phonograph. The discovery of the brochure, of the heretofore unknown (and surprisingly good-sounding) 1903 operatic recordings that it served to plug, and the current release of both brochure and recordings as a joint project of Columbia Records and the Music Division of the New York Public Library—all this is a ramified tale best told chronologically.

I am indebted for its main outlines to the extraordinary detective work of Philip Miller, Chief of the Library's Music Division, who kindly placed his notes at my disposal (and who, of course, is not to be held responsible for my interpretation of them).

Some ten years ago, a lady asked Mr. Miller's help in establishing the value of a set of old recordings stored in her attic. She produced a 1903 brochure that described the set as "Grand Opera Records" and that proclaimed exultantly: "For the first time in the history of the talking-machine art successful records have been made of the voices of the world-renowned singers of the Metropolitan Opera Company." These happened to include Edouard de Reszke (the greatest living bass), Antonio Scotti and Giuseppe Campanari (the greatest baritones), Marcella Sembrich (the Met's ruling soprano), and three others.

The lady's late husband, it developed, had been an early Columbia official, and it had been his task to demonstrate the set at the St. Louis World's Fair in 1904 (where it faced such lurid competition as Little Egypt, the notorious belly-dancer, and Jim Key, the Famous Counting Horse). Here the records won a Grand Prize—Columbia publicity said so, at least—and were shortly thereafter relegated to half a century of oblivion in the lady's attic.

Such were the factually meager beginnings of Mr. Miller's researches. He of course found the dates significant: in 1903 Victor had in secret preparation some eighty 10-inch discs by celebrated artists—the first issue of the famous Red Seal series. Did somebody leak this commercially sensational news to Columbia? Mr. Miller thinks it likely, though proof has vanished with the years. At any rate, Columbia swept abruptly into action: the big horns were set up and thousand-dollar bills were waved. De Reszke seems to have got \$1,000 for three sides, Sembrich \$3,000—and two artists, Scotti and Suzanne Adams, were lured into repeating some

of the same songs for Columbia they had already recorded for Victor. Apparently nobody felt any nonsensical qualms about conflict of interest, and when the smoke had cleared, Columbia's records were on the counters—a full month before Victor's first Red Seals.

Columbia now had the not unfamiliar problem of publicly ennobling a not very subtle commercial raid. Here the brochure was born, and in one of its bios Mr. Henderson came through with his heart-rending razzmatazz.

Columbia first projected its tirelessly cultural corporate image in a grave and manly *vox humana*: "The Graphophone, by the munificent expenditure of Columbia Phonograph Company, in engaging singers of renown at their own prices, however high, and the ingenuity and unceasing efforts of a corps of men whose ambition to attain success is untiring and unceasing, have now brought Grand Opera and great singers into the homes of rich and poor alike." An orchestra (concealed behind some potted palms) now played *Hearts and Flowers*, and Mr. Henderson went into his turn about Mme. Sembrich, whom he seems to have confused with Tillie the Toiler:

Many years ago, a poor little Polish girl, ill clad, ill fed, cold and weary, was devoured by a desire to hear the singing of Adelina Patti. The poor little Polish girl could not afford to buy a reserved seat for the performance, yet somehow she must hear it, for perhaps never again would the radiant queen of song come to shine upon that far away little city, and so the poor little Polish girl gathered up the savings of many months, which she had earned by sleepless nights and pitiable drudgery, hammering her little fingers to numbness playing dance music for well-to-do people, and with the meager hoard clutched in those same tired fingers, she stood for five hours in the bitter cold with the line of people waiting for the gallery entrance to open. Then with the crowd, pushing and panting, she was thrown, trampled, beaten up the stairs, her little savings gone and the precious ticket given up, till she found herself huddled away in a corner of the gallery. And then she heard Patti, and for two brief hours the sordid earth became a paradise, such a paradise as the poor little Polish girl hoped to reach, perchance, beyond the portals of death.

To-day Adelina Patti has left the operatic stage, and the poor little Polish girl is everywhere acclaimed as a wonder; for the cold, tired, hungry, eager little Marcella Kokhansky is now the famous Marcella Sembrich. The once cold and tired fingers sparkle with diamonds, and the weary little feet no longer stand waiting at the gates of the halls of music. . . .

Madame Sembrich especially valued, Mr. Henderson concludes simply, "a few signed portraits of royalties. Kings and queens have not hesitated to express their homage to her who was once a poor, shivering little Polish girl playing dance music for her living, and who stood so long in the line to buy a ticket to hear Patti."

The rest must be read to be believed, and the only thing that tops it is basso Edouard de Reszke's absolutely elegant trills in his "*Porter Song*" from *Martha*. You'll be hearing them on Columbia's "The 1903 Grand Opera Series" disc.

Robert Offergeld

GOLDEN VOICES

after a few spins on the turntable. The plastic LP seems to be heir to more ills than the flesh: a scratch, a little dust, too heavy a tone arm. Used LP's may be rare, but their value may be questioned if listening to them as well as owning them is contemplated. The canny Mr. Moses has the answer, though. All his rare LP's, including such items as the RCA Victor Treasury Series, are unplayed records. Mr. Moses, armed with a prescience that tells him which of the current discs on the market will go out of print and become valuable, stocks up. When a listener becomes aware of the scarcity of that record he wanted and never got around to paying \$4.98 for, Mr. Moses will be Johnny on the spot, smiling and holding the record with its new price tag.

IN EVALUATING a hard-to-get LP, there are no books or price guides. Recent newspaper reports, for example, mentioned that dealers were getting \$50 a disc for Eleanor Steber's performance of Samuel Barber's *Knoxville: Summer of 1915* (Columbia ML 2174) and the same for the original 10-inch pressing of the Florence Foster Jenkins recital on RCA Victor. Experts indicate that these reports were exaggerated and that \$25 would be more nearly what a dealer could get. Now both recordings have been replaced, the Steber by a new performance for her own ST/AND label, the Jenkins by an RCA reissue, making the discussion of prices academic in any case.

This last illustrates another occupational hazard of the long-play collector. "The LP is not really a good investment," a dealer told me. "Reissues don't hurt the rare 78 market as much as they do the LP market. People still want rare 78's even after dubbings have become available. But a reissue can kill an earlier LP. The Jenkins original was a hot item for a while. Now it's out again, and the original is a dead duck." The most recent example of this was the famous 1935 recording of the first act of *Die Walküre* with a stellar cast under Bruno Walter. The RCA reissue (released about 1950) was bringing about \$35 until Angel issued it in its Great Recordings of the Century series for \$5.98.

Nevertheless, at present there are rare and valuable LP's. How long they will continue to be so depends on the record companies and the peculiar logic that does or does not result in a reissue. The following is a list of such LP's, together with estimates of what they might bring in a store:

"The Best of Fred Astaire." Epic LN 3317. \$30.

"Helen Morgan and Fanny Brice." Vik LVA 1006. \$25.

Virgil Thomson: *Four Saints in Three Acts*. RCA LCT 1139. \$15.

George Gershwin: *Of Thee I Sing*. Capitol S 350. \$30.

Harold Arlen: *St. Louis Woman*. Capitol H 355. \$10.

Kurt Weill: "Tryout" (with Ira Gershwin). Heritage 0051. \$15.

Elsie Houston: *Brazilian Songs* (with Villa-Lobos: *Bachianas Brasileiras No. 1; Nonetto*). RCA LCT 1143. \$10.

Artur Schnabel: "Complete Beethoven Piano Sonatas." RCA LM 9500. Thirteen 12-inch discs. Original retail price was \$100; I could get no commitments on present worth.

Bartók: *Contrasts for Violin, Piano, and Clarinet; Rhapsody No. 1; Portrait*. Benny Goodman, Szigeti, Bartók. Columbia C 2213. \$10.

Delius: *Piano Concerto*. Betty Beecham (piano); Royal Philharmonic Orchestra, Sir Thomas Beecham cond. RCA LVT 1045. \$15.

"Critic's Choice." Selections by Schipa, Schumann, Olegin, Thomas, Cebotari, Ivogun. RCA LCT 1158. \$25.

Lotte Lehmann: "Farewell Recital at Town Hall 1951." Pembroke 1, one 12- and one 10-inch disc. \$40.

In addition to these, the RCA Camden reissues of famous singers and instrumentalists—"The Art of" Pinza, Martinelli, Bori, Ponselle, Rethberg, and others—are out of print and sell for \$7 to \$15 apiece. The Columbia Entré series of complete operas, including *Rigoletto*, Boito's *Mefistofele*, and Rossini's *Barber of Seville*, command premium prices. So do most of the Treasury of Immortal Performances releases on RCA, especially "Famous Duets" (LCT 1037) and "Golden Age Ensembles" (LCT 1003). A number of the discontinued American Recording Society series devoted to American composers of the past have a small, uncertain market. Privately issued recordings of the music of the American experimentalist Harry Partch bring good prices—if you can find a Partch enthusiast who does not already own them. I have turned down offers of as much as \$100 for the Partch records in my collection, and one of them was politely stolen by a distinguished American composer.

As a final note, consider the fortunes of the London taxi driver—a noncollector—who, while cleaning out his garage one day, found an old unlabelled record. When he played it, he heard a "foreign bloke talkin' 'is bloomin' 'ead off," according to the Associated Press. The taxi driver took the record to the BBC, who gave him fifteen pounds—\$42—for it, after they discovered that the bloke talking his head off was Kaiser Wilhelm.

Ray Ellsworth, a contributor to *Musical America*, *Downbeat*, and *The Jazz Review*, among others, has written extensively on American music from the Colonial composers to present-day jazzmen.

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

The Perils of Loadlessness

Q. Some time ago in this column you remarked to a reader that an amplifier could be damaged by operating it without its loudspeaker load. I've been using two separate integrated amplifiers for stereo, with an output-switching arrangement that allows me to reverse channels or to shut off either speaker by disconnecting it.

Have I been damaging my amplifiers for the past four years?

CHARLES F. DUNN
San Diego, Calif.

A. If your amplifiers are still running after four years, we would doubt that you've been damaging them. The kind of damage that would result would be rather final, involving burn-out of the output transformer or some other component.

In this case your amplifiers apparently had enough feedback regulation and inherent stability to avoid being damaged when they were operated without a load. In general, it's best to avoid unloading any amplifier, so if you wish to switch it off for any reason, use the main switch or equip its output switch with a load resistor to take the place of the speaker when the speaker is disconnected. The resistor, which should be a 25-watt, wire-wound unit of about the same resistance as the speaker it replaces, can be wired to the switch in such a way that the switch throws it across the amplifier output as it disconnects the main speaker system.

Groove Skipping

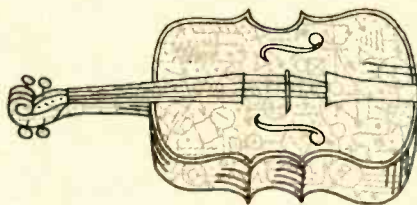
Q. My pickup sometimes skips one or two disc grooves, as many as a dozen times on one side of a record. This occurs on some new records as well as old, yet never happens on others.

I use a Glaser-Steers changer and a Shure M3D cartridge, and I thought perhaps the changer arm needed lubrication, but dealers I have talked to scoff at this idea. Following their suggestion, I switched from a 0.7- to a 0.5-mil stylus, to no avail. My tracking pressure is set between 2¾ and 3 grams.

FRANK PABETZ
Rocky River, Ohio

A. Your first guess was probably the best. A very small amount of sewing machine oil on the pivots of the tone arm may do the trick. Relocation of the cable running from the tone arm into the base of the changer may be the answer, too. This cable may be binding on something, inhibiting the arm's freedom.

The Glaser-Steers changer should track cleanly with a Shure M3D at 3 grams, but it might pay you to try another force-measuring gauge in case



yours is inaccurate and your arm is actually tracking at too light a pressure.

Have you checked to be sure your trouble is not due to accumulations of dust on the stylus? Apart from a worn stylus and inadequate tracking force, dust is the most common cause of groove skipping.

Silicon Rectifiers

Q. In the latest audio catalogs are listings for plug-in silicon rectifiers to replace the tubes used in large amplifiers. They are supposed to last much longer than tubes, but since they are quite expensive, I wonder if they have any other advantages.

E. HENRY KING, M.D.
Fort Lauderdale, Fla.

A. Silicon rectifiers have high current capacity, cool operation, and most important for hi-fi use, excellent voltage regulation. These advantages all derive from the silicon rectifier's very low internal resistance, compared to that of a rectifier tube. In a high-power amplifier with inadequate voltage regulation, the B-plus voltage drops whenever there is a sustained power demand, such as is caused by an orchestral crescendo. At 50 watts output a power-supply loss of only 10

volts may cause an audio power loss of up to 10 watts. Note, however, that silicon rectifiers have instant warmup and higher output voltage under no-signal conditions. This means that you risk exceeding the voltage ratings of the amplifier's filter capacitors if you substitute a silicon rectifier. To be safe, a conversion job should be done by a professional.

R.F. Interference

Q. My system is plagued with interference from a strong local AM radio station, whose programs come in through my stereo rig regardless of what input source I am listening to. The system seems to be picking up the transmissions in the speaker cables, because the interference is still audible with the preamp's volume control turned all the way down. What can I do to eliminate this annoying trouble?

DONALD MAYS
Philadelphia, Pa.

A. This kind of interference can originate in practically any part of a system; it is often exceedingly difficult to localize; and in almost every instance it requires a different remedy.

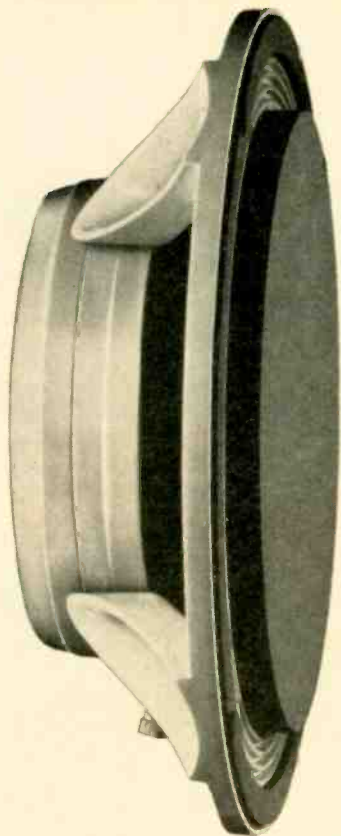
It is usually picked up by some interconnecting cable whose length in one particular direction (usually at right angles to the direction from which the signal is coming) is the same as or a fraction of the wavelength of the signal. Once picked up, the signal must be rectified before it becomes audible, and this may take place at any imperfect contact (as at the junction between a plug and its socket) or in an amplifying stage with slightly nonlinear amplifying characteristics.

There is no sure cure for r.f. interference in audio equipment, but any one or a combination of the following measures may work. Try reorienting all the interconnecting cables. Clean and tighten all plug and socket connections. Reverse all a.c. plugs in different combinations. Replace shielded interconnecting cables with shorter or longer ones. Ground the system to a water pipe, either from the power amplifier chassis or from the "common" terminal of one amplifier's speaker terminals.

If these measures fail, a local audio technician with a good background may be able to cure the trouble by installing r.f. suppressors at strategic spots inside the preamplifier or amplifier. Otherwise, you'll just have to try some different components, in the hope that one group will reject the interference.

Typifying the new approach to loudspeaker design is Jensen's thin-line

woofer, which uses a flat-disc piston made of light but rigid polystyrene.



DIRECTIONS IN LOUDSPEAKER

DESIGN

OLD PROBLEMS AND NEW SOLUTIONS
By KEN GILMORE

WHAT'S NEW in loudspeaker design? The answer depends on whom you talk to. Conservative members of the speaker-designer's fraternity hold that there have been no important new developments since the 1930's. Although they readily admit that new materials and manufacturing techniques have come along, they maintain that speaker design hasn't changed in any essential way.

Another group believes loudspeakers of the 1930's are as obsolete as automobiles of the same period, and that new concepts, techniques, and materials are opening up new and exciting territory.

Perhaps the most widely discussed new material is rigid polystyrene foam. For years, cones have been custom made of specially compounded papers. But paper cones present problems. A good cone must be extremely light, so it can respond immediately and precisely to the rapid variations in the electrical signal. One way to make a lightweight cone is to reduce its mass—to thin it out. But as the cone gets thinner, its segments tend to vibrate independently, producing new and unwanted sounds. A cone without this breakup phenomenon is referred to as having perfect piston action. The material that resolves the conflict between low mass and structural rigidity, claim some speaker designers, is rigid polystyrene foam. In the manufacture of plastic foam, the basic liquid plastic is blown into a lather of microscopic bubbles something like stiff whipped cream. When it hardens, the material be-

comes quite rigid, but because of all the trapped bubbles, it is also extremely light.

One staunch proponent of foam cones is Peter Pritchard of Audio Dynamics Corporation. The ADC cone is about an inch thick at the center, yet is no heavier than many paper cones, according to Pritchard. "The foam construction entirely eliminates breakup over the range in which it is used," Pritchard claims. "Either the cone moves properly or it doesn't move at all."

Pritchard's new systems also employ an unconventional rectangular speaker. "With the new materials, there's no reason to make a speaker round," Pritchard says. "You can get rid of the annoying symmetry of the round radiator so you won't have so much trouble with reflected waves within the cone material. And the rectangular configuration offers a larger frontal area that moves more air with a given cone motion." (The term "cone," incidentally, is still used to designate the sound-radiating part of a loudspeaker, even if it doesn't happen to be cone-shaped.)

Jensen's foam woofer—less than three inches in total depth—is designed to be the heart of the company's thin-line 3-P speaker systems. "The flat-disc piston," says Karl Kramer, manager of Technical Services, "has definite advantages. When you pull a standard cone back, it tends to collapse a little, so you have an inherent nonlinearity in the usual conical cone. In our opinion, the piston is clearly an improvement."

LOUDSPEAKERS

There are other enthusiastic users of foam. Charles H. Frank, Jr., of Ercona Corporation, which distributes the English-built Leak foam-cone speaker (dubbed the "sandwich" speaker because its foam cone has a thin layer of aluminum foil on both of its sides), calls foam "the most important development in the art in a number of years." Irving Fried of Lectronics, which imports the IMF foam-cone woofer made by Celestion in England, says "the day of the paper cone in a compact cabinet is over."

Strong endorsements of foam leave some members of the high-fidelity industry unmoved. Edgar Villchur, president of Acoustic Research, is one of these. "We look for a solution," says Villchur, "only when we have a problem. You have no idea what an unusual approach this is. A more usual approach is to come up with a brilliant solution and then go around looking for a problem it will fit. We have played around with new cone materials, and if paper disappeared from the earth, we could make speaker cones out of foam. But we don't have any problem. Our woofers do not break up in the lower register, which is where these new cone materials are supposed to give you better performance."

Many other designers think foam is overrated. For example, Victor Brociner, director of research for University Loudspeakers, says, "It is possible to make very good speakers using some of the new materials. But I'm not convinced they're any better than the old ones."

The foam cone is the most controversial new development to come along in some time, but it is not the only one. Until the mid-Fifties, for example, no one seriously argued that small speaker systems were anything but a compromise—for those who either could not afford or did not have room for large-cabinet sys-



Polystyrene-foam cones are employed in the ADC woofer pictured above (also note the aluminum-foil front surface, used for improved coupling to the air) and in the IMF woofer, below.

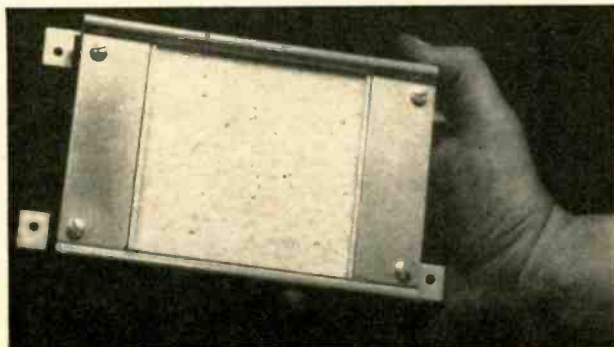


tems. But in 1955, Edgar Villchur marketed his AR line and the battle was joined.

Villchur's speakers, housed in small boxes, are designed according to the acoustic-suspension principle. The conventional speaker has a certain amount of mechanical springiness built into the flexible suspension which supports and centers the cone. When a signal from the amplifier moves the cone, the suspension's built-in springiness returns it to center.

But the springy suspension is inherently nonlinear. To reduce nonlinearity—and thus distortion—Villchur used a weak, almost flabby, suspension, and mounted the speaker in a small, air-tight box. The more linear springiness of the air in the box, as it is alternately compressed and rarefied by the cone's excursions, supplies the missing recentering force usually built into the suspension.

So that the air would supply enough elasticity, it was necessary for Villchur to employ a relatively small enclosure. And the use of the smaller enclosure, says Villchur, has led to misunderstanding. "Our design approach was to present an absolute improvement in speaker performance," says Villchur. "Specifically, it was to reduce distortion, and extend and clean up the bass response. Because the use of the air cushion re-



The French-built Orthophase loudspeaker is made up of a number of radiating panels operating on the ribbon principle.

duced the conventional ten-foot monster to a two-cubic-foot box, many people misunderstood the purpose of the design. Our object was performance. Size was a secondary bonus."

Proponents of big boxes, for the most part, counter with the claim that small-box speakers have a small, constricted sound. Rudy Bozak, president of Bozak Manufacturing Company and a long-time champion of the large system, says flatly, "If you want big sound, the large loudspeaker still has its place."

Adds Alexis Badmaieff, chief engineer of Altec Lansing, a company that has pioneered in movie-theater systems for three decades, "There is no substitute for a large box for good sound."

Lawrence LeKashman of Electro-Voice puts it even more strongly: "The thing that leaves us shocked is the belief of some really knowledgeable people in the industry that you can get something for nothing. They claim that a small box will do everything a big box will do. This is patently untrue. We sell thousands of small boxes, and recognize the need for them. But if you take a good small box and compare its sound with a large, high-efficiency system, the audible difference is astonishing."

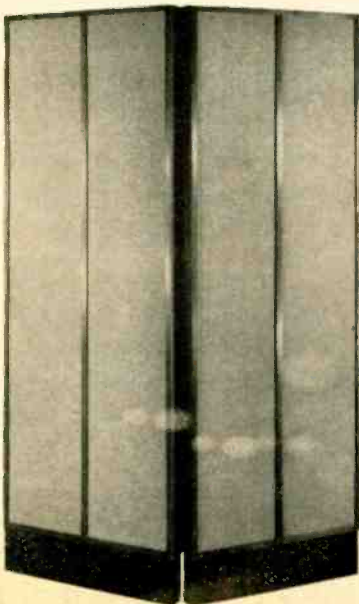
When it comes to size, the partisans can't even agree which seems to be gaining favor with the public. Karl Kramer of Jensen, who feels you can get good performance from a small enclosure but that it is a lot easier with a big box, says, "The sales trend has gone completely to bookshelf speakers." Retorts Badmaieff, "Compacts are going downhill rapidly."

ALTHOUGH foam cones and high-quality small enclosures are of relatively recent origin, some other current "new developments" date back to the early days of sound reproduction. The ribbon tweeter, for example, has been on the market in England since the mid-Fifties, but in this country only for the past few years. Yet it was patented in Germany in 1923.

In this device, a thin metal ribbon, suspended between the poles of a magnet, is fed an audio voltage. The ribbon moves in the magnetic field proportionally to the signal, somewhat like the voice coil of a conventional speaker. However, the low inertia of the ribbon and the fact that it is driven over its entire surface keeps its distortion to a very low level. Ribbons, because of their operating design, are usually limited to the upper frequencies.

A quite promising design based on a variation of the ribbon idea is the French-built Orthophase (a unit called the Blatthaller, operating on the same principle, was built in Europe in 1930). The Orthophase system is made up of a number of small (approximately 4- by 5-inch) panels. A conductor, which for lack of a better term might be called a voice coil, is glued in a zig-zag pattern onto the back of each polystyrene radiating panel. When a signal is applied to the voice coil, the radiating panel is driven back and forth between dozens of small magnets mounted on a rigid lattice. Listeners who have heard the sound produced by this arrangement have been tremendously impressed. Price is a problem here, however. The individual units will probably sell for \$75 to \$100 each in this country when they become available. According to Sterling Beardsley of Harmony House in New York City, the U.S. importer, six driver units will be enough to produce a good sound level in the average living room and at the same time move enough air to get good bass response down to 30-odd cycles. This means the price per system will be from four to six hundred dollars. If plans work out, the units will be available shortly.

To the electrostatic speaker goes the honor of being the most attention-getting speaker design in recent years, although as you might guess, experimental models were built in the 1930's. Although electrostatics are used principally as tweeters, KLH and Quad build full-range models. *(Continued overleaf)*



KLH's Model 9 consists of two matched full-range electrostatic speakers. Each of the handmade units has twenty sound radiators.

LOUDSPEAKERS

The basic principle of the electrostatic is simple. Two plates, one a sheet or grid of metal, the other a thin, plastic membrane with a metallized coating, are mounted close together but are electrically insulated from each other. A high polarizing voltage is impressed across the two. When a signal voltage is added to the polarizing voltage, the electrodes alternately attract and repel each other so that the plastic membrane pulsates, setting up sound waves.

Most models operate on the push-pull principle, in which two stationary grids serve as the outer electrodes and sandwich the moving membrane between them. Since the membrane has practically no inertia, excellent transient response is obtained. And since the membrane is driven uniformly over its entire surface, breakup is minimized. But full-range electrostatics have their drawbacks, too. They are expensive and fairly large (for adequate bass response), and although they produce enough sound for the usual living room, they cannot be played as loudly as most conventional units.

The only speaker with a truly massless moving element is the Ionovac, introduced several years ago by Dukane. A high-voltage radio-frequency current from an oscillator is concentrated on the air in a small open-ended quartz tube. This ionizes the air, which glows with a faint purple radiance. The audio signal is used to modulate the r.f. oscillator, which in turn modulates the glowing air physically, and sound is radiated. The small quartz tube, in which the sound is created, is coupled to a horn for increased efficiency.

LEAVING aside possible breakthroughs, there is a steady process of refinement that will continue to improve speaker performance. One problem on which progress is evident is the matter of dispersion. Most conventional speakers tend to radiate sound quite unevenly. The higher frequencies, particularly, tend to beam, rather than to spread evenly throughout the room. Various designers have come up with a number of ideas for widening the sound dispersion. Bozak, for example, uses eight 2-inch tweeters mounted in a vertical line. The acoustical nature of this configuration is said to fan the sound out over a much wider angle than previous arrangements.

Many designers try to build their high-frequency radiator as small as possible since, theoretically, a point source radiates equally in every direction. In both the AR and ADC tweeters, for example, the sound-radiating element is a 1½-inch dome, driven by a 1½-inch voice coil around its periphery. Some tweeters in Scott speakers use a hemispherical radiator less than an inch in diameter.

Daniel von Recklinghausen, Scott's chief engineer, feels that directionality in loudspeakers adversely affects their sound quality. "Directionality contributes to coloration," he says, "because it gives varying frequency response on different axes. Take two identical speakers, have one face you and the other point ninety degrees away. They'll sound quite different."

Dick Shahinian of Festival Acoustic Labs is also concentrating on the dispersion problem. He uses four tweeters mounted on a slanted panel aimed upwards. G. A. Briggs of Wharfedale has produced systems for many years that have the tweeter and mid-range on top of the cabinet and pointed at the ceiling to improve dispersion. Shahinian's mid-range setup is even more unusual. He uses two 6-inch speakers, mounted on the same slanted panel. In addition, he glues a ping-pong ball to the center of each cone to disperse the sound and cements balsa struts from the ball to the edge of the cone for added stiffness. Shahinian claims that, with his techniques, "when the listener closes his eyes he can't tell where the speakers are."

Audio designer A. Stewart Hegeman, Director of Engineering for Harman-Kardon's Citation line, also stresses the importance of better dispersion. Toward this end, in his privately produced Pro speakers, Hegeman uses a unique system of six small units aimed at an angle toward the ceiling, each with a device in its center that looks something like a small ice-cream cone. He claims these produce almost totally omnidirectional sound.

"It gets down to what kind of sound you want," says Hegeman. "There are two different approaches: one, that the orchestra should be brought into your living room; the other, that you should be taken out of the room and transported to the concert hall. I want the latter.

"For this to happen," Hegeman continues, "the walls of the room must disappear acoustically. The omnidirectional approach does this best. Sound seems to come from distances far beyond the walls of the room. The music seems to be playing in a room the size of the concert hall."

But in the matter of dispersion, as elsewhere, there is dissension. "I think there's a lot of unnecessary worry about dispersion," says Saul J. White, chief engineer of Rek-O-Kut's Audax division. "In the average room, sound bounces around so extensively that you get a very good pattern around the room. You can move quite freely and not feel the lack of high frequencies."

ONE new trend that could become very important is the joint design of the speaker and the power amplifier that drives it. "It is an accepted premise in the hi-fi industry," says Ed Villchur, "that you get better

sound from components than from a console, and this is true. But it is for a ridiculous reason. Why should the effect of separate components chosen by an amateur be better than a system engineered by a professional?" Villchur is convinced that eventually most hi-fi equipment will be sold as complete systems in which components are not simply stock items chosen to go together, but units engineered from the outset to match the other parts with which they will be used.

Henry Kloss of KLH agrees. "The single most powerful approach we can use is to design the speaker and the amplifier as one unit. The best possible speaker-amplifier combination might not be two units with flat frequency response. The only reason we now demand flatness is so any speaker can be used with any amplifier, and a flat characteristic is the easiest to agree on. But you might get better results in other ways. The combination of a speaker with a very powerful magnet and an amplifier with extremely low output impedance, for example, has excellent transient response and extremely low distortion. But it falls off on the low end. Design an amplifier to go with it and compensate for the bass roll-off, and you get a cleaner sound than by using conventional techniques. This idea of making a speaker that is not flat and then correcting it with electronics is generally regarded as a type of dirty pool, but it makes a lot of sense. A flat response as a standard for any one component is completely arbitrary. Once you drop this idea, you can use the knowledge of what can be done with electronics to design the best amplifier-speaker you can make. You can't, however, take a really bad speaker and correct it with electronics."

Several speaker-amplifier combinations have already been marketed. Probably the most successful have been KLH's Model 8 FM receiver and Model 11 portable phonograph. In each case, by using the complementary speaker-amplifier approach, Kloss has designed units with unbelievably good sound for their

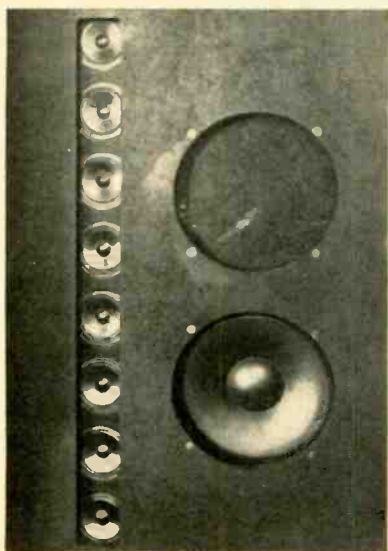
size. Another example is the EMI studio monitor, a large unit meant to be rolled around broadcast studios and plugged into audio sources wherever needed. The odd-looking Swedish-built Lund—it could be mistaken for a teakwood cannon by the casual observer—also has a built-in compensated amplifier. Perhaps the most unusual combination unit was the Integrand. Sensing coils at each of the system's speakers fed back information to built-in amplifiers. Distortion was supposed to be cancelled through feedback before it could reach an audible level. Although the idea seemed sound, the speaker never reached the market.

ONE less widely heralded but continuing trend in speaker design is the improvement of manufacturing techniques, with a consequent refinement of the product. "We use precision controls that we wouldn't have thought possible ten years ago," says Lawrence LeKashman of Electro-Voice. "At one time, for example, an arbor was just something you wound a voice coil on. Now, we make arbors of a special plastic we manufacture for the purpose. Then, to hold them to exact tolerance, we pump them full of hot oil. When the coil is wound, we pump the oil out, collapse the form, and the delicate coil can be removed without disturbing its precise dimensions. The result is that our voice coils are more accurate than ever before.

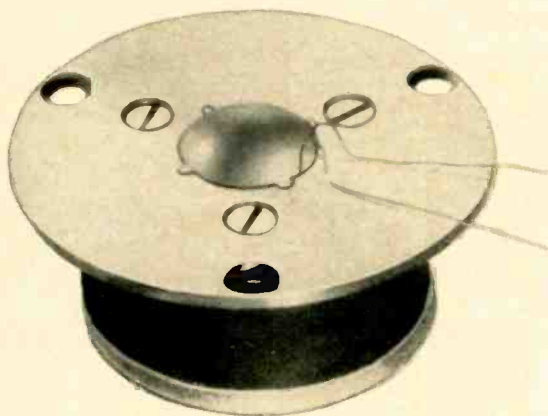
"The fight for improvement here is very subtle and expensive. The last degree of perfection is the expensive one. But this is what benefits the customer over the long run."

Ultimately, such a determination to build better loudspeakers—no matter what the type—may be the design trend of greatest significance to the listener.

Ken Gilmore is a free-lance writer who specializes in the physical sciences. His last article for HiFi/STEREO REVIEW was "What Makes an FM Tuner Sound Good?" in December, 1962.



Bozak's tweeters are mounted in a vertical line (left) for improved high-frequency dispersion. AR pursues the same end with its supertweeter (below), whose entire moving system consists of a phenolic dome with an aluminum voice coil cemented directly to it.





INSTALLATION OF THE MONTH

A NEW ANGLE FOR STEREO

THE HANDSOME system above is the third that Stanley Chatkin of Forest Hills, New York, has assembled. Benefiting from his previous experience, Mr. Chatkin set as his primary objective the design of an equipment cabinet that would best combine functionality with contemporary styling. The planning of the cabinet involved nearly two years of Mr. Chatkin's spare time, and its blueprints total seventeen pages of drawings and specifications.

Key design decisions were to mount the control units at an upward angle and to situate all of the program-source components at a convenient height. These considerations permit the user to operate the components from a comfortable standing position, rather than having to bend over or squat down. Inside the cabinet are storage spaces for records, tapes, tools, and supplies.

Mr. Chatkin's stereo components include Marantz amplifying units, an Ampex 1250 tape recorder, a Fisher FM-200-B tuner, a Thorens TD-124 turntable, an ADC-85 cartridge-tone arm, and a pair of Bozak B-302A speakers. Also wired into the system is a Hammond organ, which Mr. Chatkin is learning to play.



BEST OF THE MONTH



CLASSICAL

A TREASURABLE VERSION OF MAHLER'S FIRST SYMPHONY

Bruno Walter adds a classic performance to the recorded literature

LOVERS of Gustav Mahler's music—and of fine music-making generally—must again realize what they owe to the late Bruno Walter with the release of this Columbia disc, the first wholly satisfactory stereo-recorded performance of the Bohemian-Viennese master's First Symphony. Together with Dimitri Mitropoulos, whose reading

COLUMBIA RECORDS



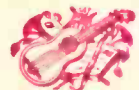
BRUNO WALTER

Lyricism rather than rhetoric

ing with the Minneapolis Symphony was quite different, Walter set the pre-stereo recorded standard for this score with the New York Philharmonic on Columbia ML 4958. But in stereo, Walter has no close competition: Kletzki's recent Angel performance is erratic in tempo and marred by an unconscionable cut in the finale; Boult's Everest disc boasts beautiful sound, but suffers from a slow movement that proceeds at a jog trot rather than at the mocking funeral-cortege pace indicated by the composer.

This music from the pen of the twenty-eight-year-old Mahler is drenched with the exuberant spirits of youth: in the first two movements, all is gaiety, against a delightful background of nature-evocation; in the slow movement, whimsical sarcasm and mockery are leavened with poignant nostalgia; in the finale, bellowing rage is finally metamorphosed into exultant triumph. Walter seeks the poetry in every bar of his reading, yet he carefully controls the symphony's broad line. The often disjointed-sounding first movement emerges here as a thing of the most charming and lyrical loveliness—an aural bouquet of wild flowers. In the mock funeral march on the theme of *Frère Jacques*, Walter plays down the sarcasm in the interest of a firm musical line. And in the finale, he seizes upon the lyrical elements rather than the

(continued overleaf)



opportunities for rhetorical melodrama offered by the apocalyptic outbursts for brass and percussion. Some may complain that Walter's free tempo contrasts in the finale dilute the music's dramatic impact. But this is surely the conductor's definitive statement of the score, a statement that inevitably bears the mark of a life-long friendship with the composer.

Nor must this recording take a back seat to any other in the quality of its sound. It is to the credit of all concerned that they strove to enhance the lyrical character of the interpretation by eschewing the merely spectacular. Thus, Dr. Walter's music-making and its sonic realization are perfectly matched here. Nothing less than the highest praise is due for the tonal warmth, sensitivity of phrasing, and finely polished detail delivered by the West Coast musicians of the Columbia Symphony.

Rival performances are said to be on the way from Erich Leinsdorf and the Boston Symphony, and from Bernard Haitink and the Amsterdam Concertgebouw. But this one by Bruno Walter will always remain a uniquely treasurable souvenir, in a class with his incomparable 1946 recording of the Mahler Fourth Symphony with the New York Philharmonic (Columbia ML 4031), a recording whose beauty still shines through faded sound.

David Hall

© © MAHLER: *Symphony No. 1, in D Major*.
Columbia Symphony Orchestra, Bruno Walter cond.
COLUMBIA MS 6934 \$5.98, ML 5794* \$4.98.

VAUGHAN WILLIAMS'S MAGNIFICENT FIFTH SYMPHONY

*Barbirolli delivers an expansive
and authoritative reading*

OF THE DIVERSE WORKS resulting from Ralph Vaughan Williams's long career as a composer, the Fifth Symphony, now available in Angel's new and surely definitive reading by Sir John Barbirolli and the Philharmonia Orchestra, has special and even symbolic importance. This lofty, grand, and serene work followed the F Minor Symphony—a tough, abrasive, even cerebral confrontation with the issues of this century's "modernism"—and thus stands as an affirmation of the values and sensibilities of the British composer's life in music. But even more telling, perhaps, is the fact that the Fifth Symphony made its appearance in June of 1943, at a time when England was in the throes of her wartime agony.



SIR JOHN BARBIROLLI

An understanding that springs from a personal devotion to the composer



THELONIOUS MONK

Composer and performer inimitable and indivisible

Taken from any point of view, the Vaughan Williams Fifth Symphony is a magnificent achievement from a composer who was, at the time of its composition, seventy years old. Yet the Fifth Symphony is the composer's artistic peak in its superbly just blend of master craft and highly personal expressive content—a blend few composers in a period of overactive emphasis on technical innovation have been able to achieve.

Barbirolli's reading of the symphony is the singular result of his devotion to the composer's work and a personal relationship of considerable depth with the composer. What has emerged from the conductor's authoritative understanding of the symphony is a performance so broad of scope and long of line that the entire piece

seems almost to have been delivered as a single unbroken phrase. And yet, Vaughan Williams's fluid, masterly part-writing has been articulated with virtually none of the loss of clarity and emphasis that one would imagine to be almost inevitable in so expansive an approach. This is surely the performance with which future readings must be compared. Angel's recording is rich, very clear, and yet quite properly subdued. It is the perfect technical counterpart of a matchless musical performance. *William Flanagan*

© ® VAUGHAN WILLIAMS: *Symphony No. 5, in D Major*. Philharmonia Orchestra, Sir John Barbirolli cond. ANGEL S 35952 \$5.98, 35952* \$4.98.

***** JAZZ *****

THELONIOUS MONK IN SINGULAR RELIEF

*Vigorous originals and
bold transmutations*

AFTER a long association with Riverside, Thelonious Monk begins a Columbia contract with a stunningly performed and recorded album, "Monk's Dream." The set places in relief all of Monk's singular qualities. Utterly individual originals alternate with witty and ingeniously logical transmutations of standards. In the former, the vigorous melodies and craggy chords explode with surprises but have a unity and concision of form that prove Monk one of the durable creative composers in jazz history. With similar boldness of imagination, Monk reshapes popular standards into startling but unerringly balanced structures.

As a pianist, Monk has developed an essentially percussive technique that fully fits his conceptions. He plays with a definite attack and a plangent clarity that in themselves produce excitement. In Monk's jazz world, rhythm, melody, and harmony are so completely and singularly interrelated that it is impossible for any other pianist to imitate his playing successfully. As in the case of Duke Ellington, the music is so personal a distillation of years of probing and pruning that composer and performer are indivisible. To be sure, other musicians have interpreted Monk's pieces provocatively, but only he can deliver their nuances and total thrust.

Also strikingly clear in this album are Monk's jazz roots—the archaic blues figure with which

Bolivar Blues begins, the echoes of ragtime in *Bright Mississippi*, and the intimations of a half-century of blues in *Five Spot Blues*. Monk is both a consolidator of the past and a weather-vane indicating some of jazz's new directions.

John Ore and Frankie Dunlop, long-term associates of Monk, provide him with a sturdy foundation, and Dunlop is especially alert in his ability to anticipate and complement the piano's rhythmic turns. Tenor saxophonist Charlie Rouse has greatly matured during his years with Monk. While not himself an original stylist, Rouse has learned economy and now copes with the unceasing challenges of Monk's restless imagination. Columbia's engineers have recorded the group with more spacious fidelity and more immediacy of presence than it ever received from Riverside.

Nat Hentoff

© ® **THELONIOUS MONK: *Monk's Dream*.** Thelonious Monk (piano), Charlie Rouse (tenor saxophone), John Ore (bass), Frankie Dunlop (drums). *Body and Soul; Five Spot Blues; Just a Gigolo; Bye-A;* and four others. COLUMBIA CS 8765 \$4.98, CL 1965* \$3.98.

* ENTERTAINMENT *

FOLK SINGING OF WARMTH, WIT, AND GRACE

*Jean Redpath continues
to grow in artistry
and understanding*

JEAN REDPATH, a Scottish singer now in the United States, has already recorded one impressive album for Elektra, "Scottish Ballad Book" (EKL 214). This sequel, evidence of her further artistic evolution, is one of the most consistently attractive folk sets in many months. Here Miss Redpath appears to be entirely relaxed, in contrast to the occasional traces of self-consciousness in the earlier release. And the excellent choice of material—and its diversity—reveals how remarkably attuned she is to a wide range of music. Roguishly at ease in music-hall tunes, she performs the haunting *Song of the Seals* with mood-setting mastery. Also on display is her skill at mouth music, a Scottish form of scat singing. And there is an interpretation of *She Moved through the Fair* that even Joan Baez might envy for unalloyed, deeply affecting lyricism. She also communicates a strong quality

of sensitive and healthy sensuality. The cumulative impression is of a woman able to speak with pleasure and pride in folk terms because she is at ease with the basic feelings that first created these songs.

Miss Redpath, finally, is a consummate musician—easily one of the most accomplished in the field. Her intonation is almost perfect; her sense of musical line continually demonstrates superior taste and discipline; and she has a firm command of rhythmic subtleties in both a capella and accompanied performances. Her voice is clear, warm, and marvelously alive. The singer has written an exceptionally informative and characteristically lucid set of notes. The engineering is first-rate, equal to Miss Redpath's luminous voice and temperament.

Nat Hentoff



JEAN REDPATH
Broad scope, healthy sensuality

© JEAN REDPATH: *Songs of Love, Lilt, Laughter*. Jean Redpath (vocals and guitar), Art Podell (guitar). *The Day We Went Tae Rothesay, O; Nicky Tams; Love Is Teasin'; Peat Fire Flame*; and ten others. ELEKTRA EKL 224 \$4.98.

UNFORGETTABLE READINGS FROM EUGENE O'NEILL

Jason Robards, Jr.
communicates the tragic beauty
of O'Neill's characters

MOMENTS of anguish distilled from some of the finest speeches invented for the stage by Eugene O'Neill



COLUMBIA RECORDS

JASON ROBARDS, JR.
The soul's demons brought out of hiding

are superlatively communicated by Jason Robards, Jr., in this remarkable new recording from Columbia. The O'Neill lines, seemingly so artless and colloquial, but actually so deliberately and purposefully wrought, profit immensely from Robards's long stage experience with them.

The themes of the speeches at first seem depressing and sordid—Jamie in *Long Day's Journey into Night* letting his kid brother know of his jealousy: "The dead man part of me hopes you won't get well . . . he doesn't want to be the only corpse around the house"; the same character in *A Moon for the Misbegotten*, venting the conflict of hostility and love within him after his mother's death; Paddy's lyrical outpouring of nostalgia for the "old days at sea" in *The Hairy Ape*; and that tour de force of the modern stage, Hickey's twenty-minute confession of murder in *The Iceman Cometh*. Yet, as is perhaps true of all fine tragedy, the total listening experience is not demoralizing but exalting, as if to touch the truth—no matter how ugly—at the core of man's heart is at the same time to be warmed by the fire that sustains existence.

The theme of drink threads through all these speeches, but the drunkenness of O'Neill's characters, whom he understands so well, becomes a device to loose from hiding the demons that torture and corrode the souls of his ragged heroes. The high point of this unforgettable record comes on the second side—Hickey's long speech from *The Iceman Cometh*, the role that earned Mr. Robards stardom. In this astonishing recitation, Hickey tells the story of his marriage, climaxed by the murder of his wife. In the theater the speech comes at the end of a long and exhausting evening. For the record listener, fresh and alert to every nuance, the tale, which is a complete dramatic entity in itself, is in many ways a more rewarding and affecting experience.

Because of the nature of O'Neill's dramaturgy—his practice of employing the stage monologue to fill in biographical portraits of his characters, as well as to light up their actions in key speeches of revelation—the passages chosen hold up even when isolated from the plays, and should pass the test of many hearings.

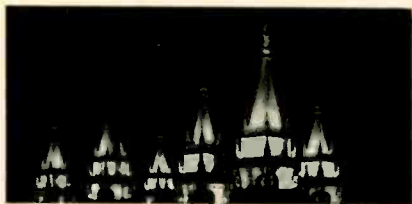
Mr. Robards lives up to his assignment with resourcefulness and unstinting care. The recording is of the studio type, with exceptional presence and clarity.

Paul Kresh

© EUGENE O'NEILL: *Dramatic Readings from Eugene O'Neill*. Jason Robards, Jr. (reader). COLUMBIA OL 5900 \$4.98.

COLUMBIA RECORDS

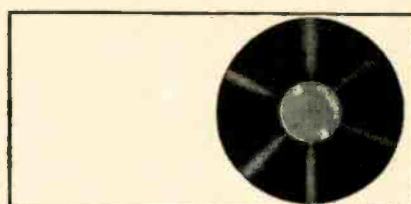
Only rarely do the performance and its reproduction match the quality of the music itself. Here are just such achievements to which initiates turn and connoisseurs return again and again.



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THE STAR-SPANGLED BANNER - THIS IS MY COUNTRY
FINLANDIA - LAND OF HOPE AND GLORY - GIVE ME YOUR TIRED, YOUR POOR
NATIVITA - THE MAPLE LEAF FOR EVER - AMERICA, THE BEAUTIFUL
THE MARSEILLAISE - O COLUMBIA THE GEM OF THE OCEAN

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Scherzo
Capriccio
Pavane
Prelude III

Concerto Prokofiev
Cavalli (from "Cassandro")
Kuchner

Prokofiev, No. 23, No. 4, No. 9 Major
Prokofiev, No. 23, No. 3, No. 1 Minor

STEREO
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Bruno Walter CONDUCTS
MAHLER: DAS LIED VON DER ERDE
COMPLETE ON ONE RECORD THE LOW OF THE EARTH
MILDRED MILLER (SOPRANO) ERNST HÄFLIGER (BASS)
NEW YORK PHILHARMONIC

BRUNO WALTER
August 1938

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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

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Cantata No. 23, "Du wahrer Gott und Davids Sohn"; Cantata No. 159, "Sehet, wir gehn hinauf gen Jerusalem."* Ursula Buckel (soprano); Eva Bornemann (contralto); Johannes Hoeflin (tenor); Jakob Stämpfli (bass); Helmut Winschermann (oboe); Alwin Bauer (cello); Arno Schönstedt (organ continuo); Frankfurter Kantorei, Cantate Orchestra and Deutsche Bach-Solisten, Kurt Thomas cond. CANTATE 651214 \$6.95, 641214* \$5.95.

Ⓢ Ⓜ BACH: *Cantata No. 36, "Schwingt freudig euch empor"; Cantata No. 61, "Sehet, welch eine Liebe."* Maria Friesenhausen (soprano); Andrea von Ramin (contralto); Eva Bornemann (contralto); Johannes Feyerabend (tenor); Hartmut Ochs (bass); Helmuth Hücke, Heinrich Seeman, Helmut Winschermann (oboes d'amore); Karl Heinrich von Stumpff (violin); Horst Beckedorf (cello); Jörg-Neithart Keller (organ continuo); Westfälische Kantorei, Wilhelm Ehmman cond. CANTATE 651213 \$6.95, 641213* \$5.95.

Interest: Bach masterpieces
 Performance: Splendid
 Recording: First-rate
 Stereo Quality: Ideal

Cantate Records, a German-based company now distributing in this country, has begun to make a name for itself through recordings of sacred music, making use not only of some splendid German choirs but also of the latest researches in musical scholarship. Among the company's projects are the complete Bach cantatas. On the basis of what has been released so far, the endeavor is one to be greeted eagerly. Number 23, written in 1723, and Number 159, about 1729, are sombre works of intense expression and beauty composed for the pre-Lent period. Number 159, based on the events of Good

Friday, contains one of Bach's supreme arias, "Es ist vollbracht," for bass solo, obbligato oboe, strings, and continuo—not the same music as in the *St. John* Passion, but an aria equally if not more moving. In fact, each of these cantatas is a magnificent example of Bach's sacred writing.

The second record, a coupling as sensible as the first, contains two works connected with Christmas. Number 36, written in 1731 for performance on the first day of Advent, is more joyful in mood than the contemplative No. 64 (1723), which is for the third day of Christmas. All four works make extensive use of the chorus. It is a pleasure to report that the performances are com-



LONDON RECORDS

LORIN MAAZEL

Brisk intensity from a practiced baton

pletely satisfying, genuinely pious—one cannot, unfortunately, take this for granted in some recordings—stylistically authoritative, and splendid from every point of view—instrumental, vocal, and choral. The recorded sound is ideal, and stereo placement is expert. I. K.

Ⓢ Ⓜ BEETHOVEN: *Overtures for Fidelio—Leonore Nos. 1, 2, and 3; Fidelio.* Israel Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6328 \$5.98, CM 9328* \$4.98.

Interest: Three faces of Leonore
 Performance: Lacks weight
 Recording: A mite shallow
 Stereo Quality: Adequate

The young American-born maestro Lorin Maazel will undoubtedly be a musician to reckon with one of these days, from the evidence of this disc of the four overtures Beethoven composed for his opera *Fidelio*, here recorded for the first time in stereo as a group. It seems to me from the brisk pacing and tense molding of phrase that young Maazel has taken Arturo Toscanini as his model. What is missing is the sense of overwhelming weight that Toscanini and every other great Beethoven interpreter brought to these works—especially *Leonore* No. 3. One of the basic judgments an interpreter of the orchestral Beethoven must make unerringly is the correct relationship of weight, or sonic density, to tempo. Too much weight will make the music sound lumpy, too little deprives it of virility and dramatic impact. Consequently, the two big overtures—*Leonore* No. 2 and No. 3—as played here fail to thrill one as they should. The two lighter pieces, notably the *Fidelio* Overture, get first-rate treatment by Maazel's baton, and the Israel Philharmonic plays well for its young maestro. Unhappily, the acoustics of the movie house in which the recording was done are a bit dry and shallow, and perhaps contribute to the lack of weight I have mentioned.

Unless you insist on stereo, my recommendation is the Klemperer Angel disc of the four overtures. D. H.

Ⓢ Ⓜ BRAHMS: *Piano Concerto No. 2, in B-flat, Op. 83.* Leon Fleisher (piano); Cleveland Orchestra, George Szell cond. EPIC BC 1253 \$5.98, LC 3853 \$4.98.

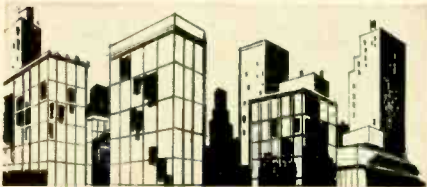
Interest: Oft-recorded monument
 Performance: Dry
 Recording: Good enough
 Stereo Quality: Fine

One standard of judgment that must be applied to a new version of a work recorded as often as the Brahms B-flat is: Does it add anything significant to what has been done thus far? Viewed in relation to such available versions as the

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CIRCLE NO. 28 ON READER SERVICE CARD

Richter-Leinsdorf, Rubinstein-Krips, Gilels-Reiner, and Serkin-Ormandy—not to speak of Horowitz-Toscanini—I fear my reply to the question for this release must be in the negative. These artists all too seldom go beyond the level of well-routined tradition here. Missing is the passion that makes the surging second movement the wonderful experience it should be; also, I do not sense much tender sentiment in the slow movement. Even the recorded sound seems a trifle dull here, and the piano is just a shade too much in the forefront.

When measured against what this team has done in Cleveland with the Beethoven and Schumann concertos, as well as with the Brahms D Minor, this disc is a disappointment. *D. H.*

© © BRAHMS: *Symphony No. 3, in F Major, Op. 90; Tragic Overture, Op. 81.* Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON CS 6249 \$5.98, CM 9318* \$4.98.

Interest: Brahms warhorse
Performance: Offhand
Recording: Good enough
Stereo Quality: Satisfactory

Karajan here fails to provide the lift that this most compact, intensely lyrical, and heroic of the Brahms symphonies requires. Perhaps he has become a little bored with it all, for despite the finesse of detail, the big line is lacking. To hear it, one must turn to Klemperer, Bruno Walter, or Eduard van Beinum. Karajan seems more interested in the less frequently played *Tragic Overture*—a stark piece that in a proper reading can be a soul-shaking experience. If Karajan had not chosen to slow up the main allegro section and to speed up the processional episodes in this performance, he would perhaps have accomplished just this, for he does exact some marvelous playing from the Vienna Philharmonic. London's recording is good but not exceptional. This record is only for those who feel that Karajan can do no wrong in Romantic music. *D. H.*

RECORDING OF SPECIAL MERIT

© © BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26.* MOZART: *Violin Concerto No. 4, in D Major (K. 218).* Jascha Heifetz; New Symphony Orchestra of London, Sir Malcolm Sargent cond. RCA VICTOR LSC 2652 \$5.98, LM 2652* \$4.98.

Interest: Heifetz classic and romantic
Performance: Last word in elegance
Recording: Couldn't be better
Stereo Quality: Just

The master violinist of them all is in flawless form here. Technical polish, rav-

ishing tonal beauty, and above all genuine expressive impulse are in full measure throughout the performances of these two vastly different concertos. One might cavil at the oversweet touch in the soloist's opening thematic statement in the slow movement of the Mozart. Save for this, Heifetz's performance and Sargent's able backing capture just the right combination of strength and lyrical flow that this music needs. Unless you insist on your Mozart utterly chaste, this is a recorded performance to own, one that will continue to give vast pleasure for a long, long time.

Dyed-in-the-wool Mozartians will undoubtedly boggle at the coupling of Mozart and Bruch, and with some justice may prefer the Francescatti-Walter disc of the D Major, which offers a fine performance with the G Major Concerto (K. 216) over-side. The Heifetz treatment of the Bruch, the quintessence of Victorian romantic concertos, stresses the melodic flow, but it is handled aristocratically, without an iota of cheap rhetoric. Yet, for all Heifetz's restraint—in the first movement especially—this is a reading with a genuine sense of proportion, so that the big slow-movement climax is truly that, and not mere fustian. In the finale, the gypsy element is likewise soft-pedalled in the interest of the greater formal cohesion to be gained through steady momentum.

The recording is distinguished by perfect placement of the soloist, a good spread-depth ratio in the stereo, and a perfect combination of reverberation and presence for soloist and orchestra alike. This is one of the very best Heifetz concerto recordings I have heard in recent years. *D. H.*

COWELL: *String Quartet No. 5 (see TOCH).*

© © DVOŘÁK: *Symphony No. 4, in G Major, Op. 88; Scherzo Capriccioso, Op. 66.* Philharmonia Orchestra, Carlo Maria Giulini cond. ANGEL S 35847 \$5.98, 35847* \$4.98.

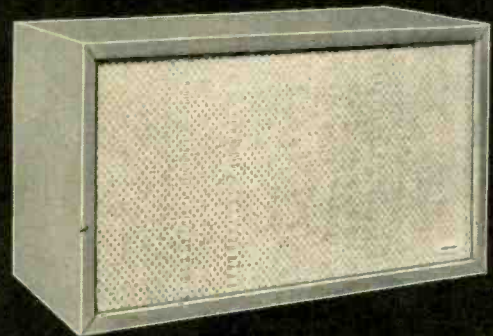
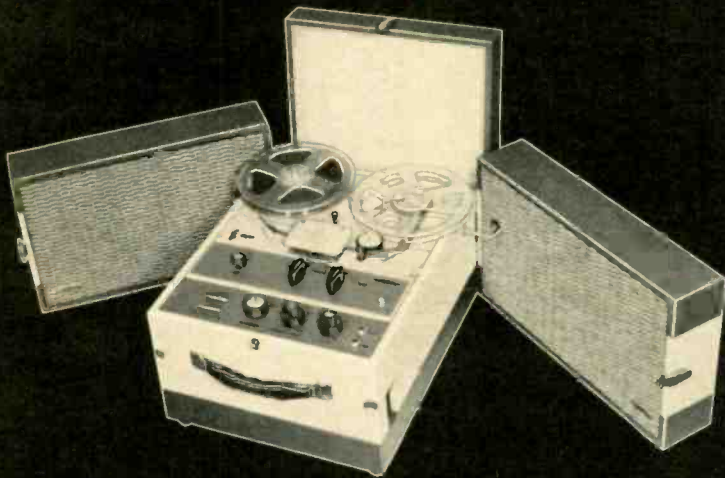
Interest: Topnotch Dvořák
Performance: High polish
Recording: Likewise
Stereo Quality: OK

The lilting tunes and martial fanfares of Dvořák's splendid G Major Symphony have not lacked for first-class disc representation of late, what with recent stereo releases from Dorati (Mercury), Munch (RCA Victor), and Walter (Columbia), to say nothing of the earlier classic readings by Szell (Epic) and Vaclav Talich (Artia).

In common with most recent recorded performances under Carlo Maria Giulini's baton, this one of Dvořák's Fourth (Continued on page 62)

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and of the fiery Scherzo Capriccioso reveal the young Italian as a virtuoso conductor of the highest order. To his readings of Dvořák he brings wholly just tempos, a flowing elegance of line, and loving attention to detail. However, thrust, momentum, and tension are all-important in communicating the spirit of Dvořák's music, and in this regard Szell, Talich, and Dorati still are preferred over Giulini in the symphony, and it takes a real Czech like Rafael Kubelik (Capitol) to show what can be done with the Scherzo Capriccioso. Angel's recorded sound is tops here, and as for Giulini, if he can bring to his music-

making a vitality to match the elegance and surface beauty he has achieved thus far, he will emerge as a legitimate artistic heir to the laurels of Arturo Toscanini.
D. H.

© ① DVORÁK: *Symphony No. 5, in E Minor, Op. 95* ("From the New World"). New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6393 \$5.98, ML 5793* \$4.98.

Interest: Dvořák in America
Performance: Freewheeling
Recording: Wide open spaces
Stereo Quality: Very good

With the addition of this "New World" from Leonard Bernstein, the record buyer, stereo-supplied or mono-limited, has just about every type of interpretation from which to choose, from the lean classicism of Szell or Toscanini to the beautifully controlled romanticism of Talich or Bruno Walter. If you prefer the romantic approach, but want it more on the freewheeling side, then Bernstein is your man. Sticklers for precise rendering of the score will raise an eyebrow here and there. It may be at the wallowing accelerando with which the conductor works up to the climactic recapitulation in the final movement, the rather fantastic allargando he employs in the very last pages, or the tying of the timpani's bar and a half just before the first movement allegro, where separate strokes are indicated in the score. Incidentally, Bernstein expands the allegro's contours by taking the often omitted repeat of the exposition.

Surge and passion are the expressive hallmarks here, though the fast clip at which Bernstein takes the Scherzo comes as a bit of a surprise in relation to what has gone before. The New York Philharmonic players deliver a topnotch performance. Columbia's recording sounds as if it were made in the reverberant precincts of Manhattan Center, which is to say that it has full body, a big stereo spread, and a certain amount of diffuseness in the bass.
D. H.

RECORDING OF SPECIAL MERIT

© ① FAURÉ: *Requiem, Op. 48*. Victoria de los Angeles (soprano), Dietrich Fischer-Dieskau (baritone); Henriette Puig-Roget (organ); Choeurs Élisabeth Brasseur; Orchestre de la Société des Concerts du Conservatoire, Paris, André Cluytens cond. ANGEL S 35974 \$5.98, 35974* \$4.98.

Interest: Small-scale masterpiece
Performance: Very good
Recording: Good
Stereo Quality: Restrained

Fauré's vision of death was blissful repose—a fate one could accept with dignity and resignation. His Requiem is unconcerned with the terrifying specter of the Last Judgment, which Verdi and Berlioz portrayed in flaming colors. It is an expression of confidence and serenity. Even its most passionate climaxes retain an elegance and restraint characteristic of Fauré's subtle musical mastery.

For artists responsive to Fauré's idiom, the Requiem presents relatively few difficulties. We have had several good mono versions during the past decade, including a very fine one by Cluytens (Angel 35019). The conductor, in this stereo remake, gives us an authoritative reading, and if Cluytens favors slower tempos than
(Continued on page 64)

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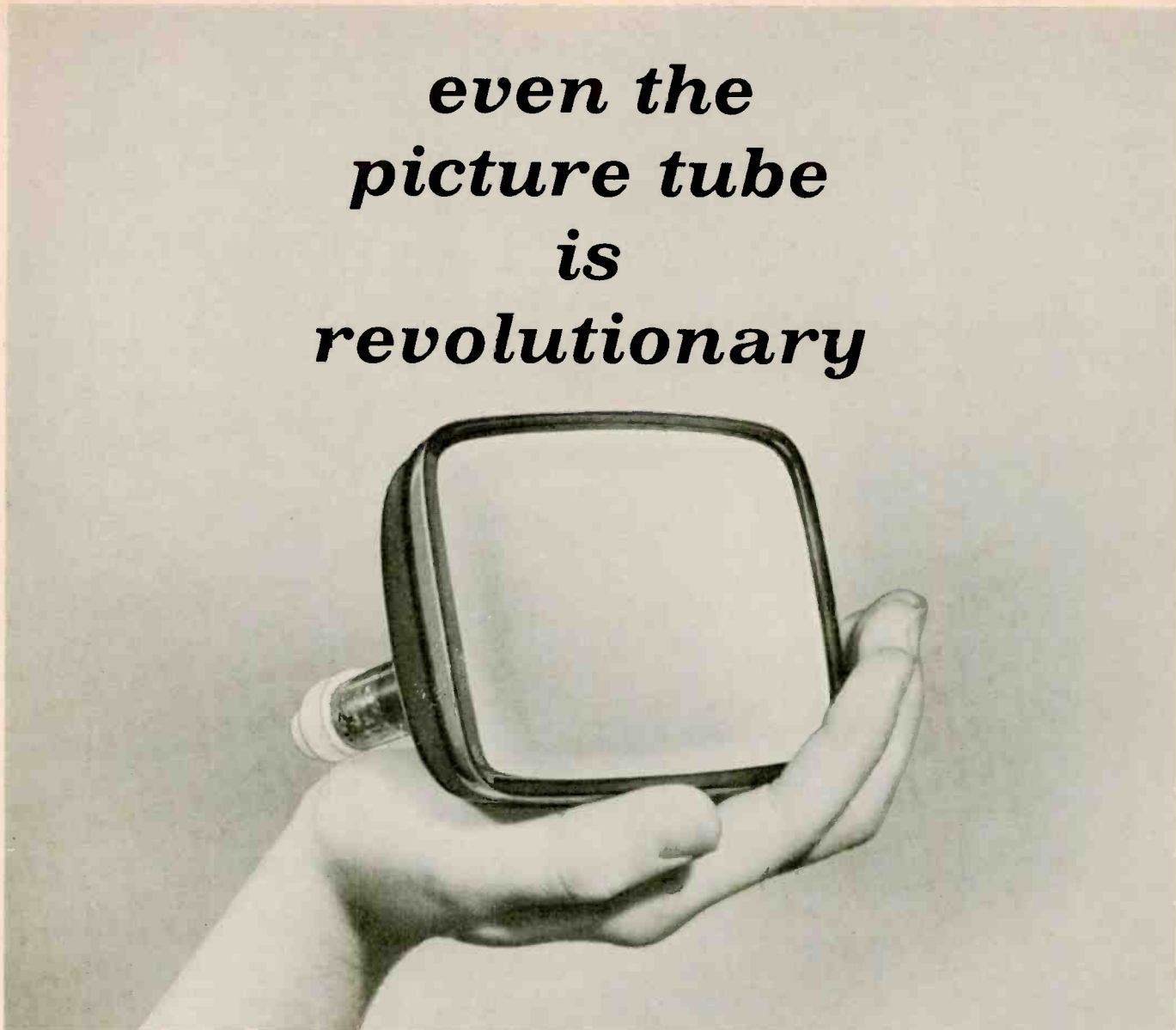
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APRIL 1963

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some other conductors on occasion—compare his Agnus Dei with Ansermet's, for example—the consequence is a greater expressiveness.

The two soloists reveal different approaches to this music. Fischer-Dieskau's singing is dramatically inflected, clear and pointed in enunciation, and fervently expressive. De los Angeles floats a tone of ethereal purity, but it is a kind of oratorio tone, less vibrant than her accustomed operatic tone, and less concerned with textual values. Persuasive arguments on behalf of either approach can be summoned, but finding them side by side in the same work is a bit discon-

certing. Both artists, at any rate, sing with extraordinary tonal beauty.

Angel's sound is spacious and cleanly defined, with fine delineation of the organ and other instrumental details. Perhaps a stronger impact for the trumpet and horn passages in the Sanctus would have been more effective, but then the present balances are perhaps more in keeping with the restrained character of Fauré's writing. *G. J.*

© ® **FLAGELLO:** *The Land—Song Cycle on Poems by Tennyson; L'Infinito—Concert Arvia, text by Leopardi.* **PERGOLESI** (arr. Flagello): *Salve Re-*

gina. Ezio Flagello (bass); orchestra, Nicolas Flagello cond. **INTERNOS INT 0002** stereo \$6.98, mono* \$5.98.

Interest: Brothers in music
Performance: Authentic
Recording: Ideal
Stereo Quality: Widespread

In combining the talents of Nicolas and Ezio Flagello in this beautifully recorded program, Internos continues the praiseworthy efforts on behalf of American musical art that began auspiciously with the company's first release, a Theodor Uppman recital.

Seeking no novel paths, the music of Nicolas Flagello successfully comes to grips with its manifest purpose: to combine declamatory vocal writing with orchestral expressions of rich sonority and evocative power. Both in the six nature pictures of the Tennyson cycle and in the massive, contemplative *L'Infinito*, the emphasis is on the orchestral line, which is powerful and imaginatively orchestrated. The balance is shifted toward the voice in the Pergolesi piece, transcribed by Mr. Flagello for full string orchestra, to make an appealing though not a particularly significant work.

As for the singing member of the team, Ezio Flagello is the possessor of one of today's richest and most malleable bass voices. Perhaps what some modern composers need is a brother like him to inspire the creation of singable vocal music. *G. J.*

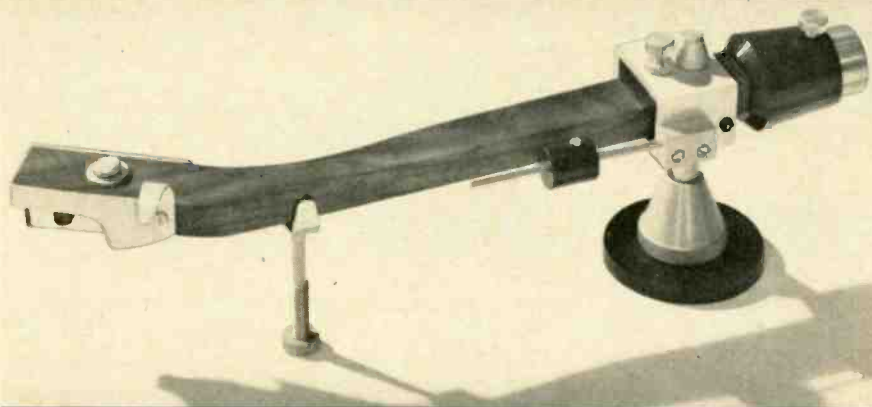
© **LASSUS:** *Prophetiae Sibyllarum.* N.C.R.V. Vocal Ensemble, Hilversum, Holland, Marinus Voorberg cond. **BÄRENREITER BM 25 R 604** ten-inch disc \$4.98.

Interest: Sixteenth-century chromaticisms
Performance: Polished but undramatic
Recording: Smooth

The *Prophecies of the Sibyls* is an apocalyptic collection by Jewish, and later by Christian, authors in the style of the pagan Sibylline Books, and was used as propaganda in converting heathens to one or the other faith. The setting of the Latin verses by Orlandus Lassus (c. 1532-1594) dates from around 1560, although it was not published until four years after his death. Its contents, consisting of a preface and the sayings of the twelve Sibyls prophesying the coming of Christ, are especially striking because of the music's extreme chromaticism. Bärenreiter is to be congratulated for this fascinating first recording, although the performance by the excellent Dutch choral group is not entirely ideal stylistically. To be sure, the motets are not romanticized, but genteel, polished singing in this turbulent music is not enough. Badly lacking is drama and declamation, as well as an
(Continued on page 66)

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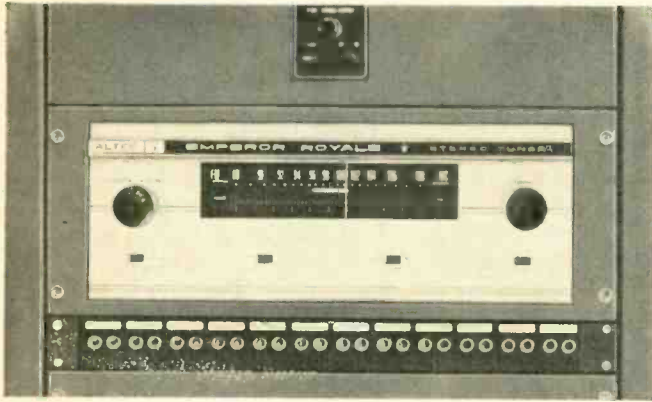
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emphasis on the violent discords so suggestive of Gesualdo. The sound is extremely clean and smooth. Notes in German and texts are included. I. K.

RECORDING OF SPECIAL MERIT

© ® LEHÁR: *The Merry Widow*. Elisabeth Schwarzkopf (soprano), Hanna Glawari; Josef Knapp (baritone), Baron Mirko Zeta; Hanny Steffek (soprano), Valencienne; Eberhard Wächter (baritone), Graf Danilo; Nicolai Gedda (tenor), Camille Rosillon. Philharmonia Chorus, Reinhold Schmid chorusmaster; Philharmonia Orchestra, Lovro von Maticac cond. ANGEL S3630 two 12-inch discs \$11.96, 3630 \$9.96.

Interest: Operetta delight
Performance: Excellent
Recording: Topnotch
Stereo Quality: Excellent

"The best of possible singing and playing is no whit too good for the best of Lehar's music," wrote the late Ernest Newman in a brief, perceptive commentary for Angel's 1953 recording of *The Merry Widow*, now reprinted for this new edition. And appropriately, in its second recording of Lehar's best, Angel has again assembled a glittering cast, retaining the memorable portrayals of Elisabeth Schwarzkopf and Nicolai Gedda from the earlier venture. The result is again a polished and loving presentation of this enduring operetta classic.

Schwarzkopf is ideal for the title role—the embodiment of wit, wile, and sophistication. Her singing is controlled to such perfection that every inflection adds depth and flavor to her characterization. Nicolai Gedda, a considerably more poised singer now than he was ten years ago, brings suavely and lyric grace to the meltingly romantic melodies in which his part abounds. As his foil, the respectable wife whose virtue is so precariously poised throughout the operetta, Hanny Steffek is a trifle too subdued in temperament for a true operetta character, but she sings delightfully.

There is a very strong supporting cast of character actors with good voices, in the best Viennese tradition. The Danilo of Eberhard Wächter, however, is a disappointment. He is in very good voice throughout, but in spite of his engaging personality, he lacks authority. He does capture Danilo's impulsive character, but his singing is often too melodramatic, particularly in contrast to the relaxed ease of his colleagues.

Lovro von Maticac conducts with subtlety and a caressing touch. His reading is less lively than Robert Stolz's for London—another excellent stereo set, that opens with a long medley-overture that Angel omits. Angel's sound is admirable in its richness and clarity. G. J.

© ® MAHLER: *Symphony No. 1, in D Major*. Philharmonia Orchestra, Paul Kletzki cond. ANGEL S 35913 \$5.98, 35913* \$4.98.

Interest: The young Mahler
Performance: Willful
Recording: Rather diffuse
Stereo Quality: Big spread

Considering that this exuberant, charmingly undisciplined score by the young Gustav Mahler has been the most frequently heard of his works in the concert repertoire, it is surprising to note that this Angel disc marks only its second appearance in stereo on U.S. labels—as compared to five versions of Mahler's No. 4. However, Columbia is said to have a Bruno Walter stereo performance on tape, while RCA Victor at this writing has just done a recording of Erich Leins-



NICOLAI GEDDA
Suavity and lyric grace in Lehar

dorf's much-acclaimed reading with the Boston Symphony.

Indeed, either or both of these versions will be most welcome in stereo format; for, despite the superb sound of the Everest disc with Sir Adrian Boult, that performance is marred by excessively fast pacing of the mock-pathetic slow-movement funeral march. As for Mr. Kletzki, who on his good days can be one of the most perceptive and communicative of Mahler interpreters, I am at a loss to understand the willfulness with which he treats the First Symphony here.

As if the aberrations of tempo in the first and last movements were not disconcerting enough, the cut Kletzki introduced just before the end of the finale disqualifies the performance for serious consideration. The orchestral playing as
(Continued on page 68)

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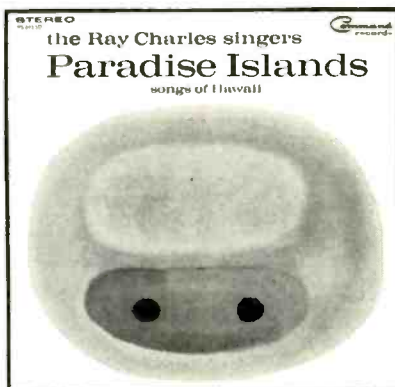
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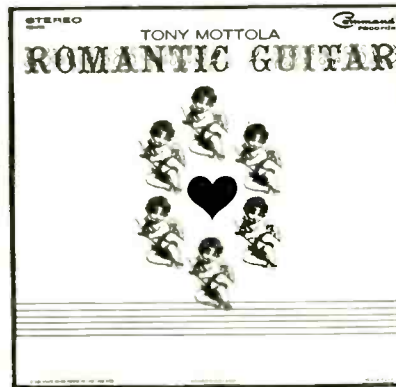


Songs include: Sweet Leilani, Blue Hawaii, Forevermore, Song Of The Islands, My Little Grass Shack, Hawaiian War Chant, Lovely Hula Hands, Hawaiian Wedding Song, Oloha Oe, plus 3 more.

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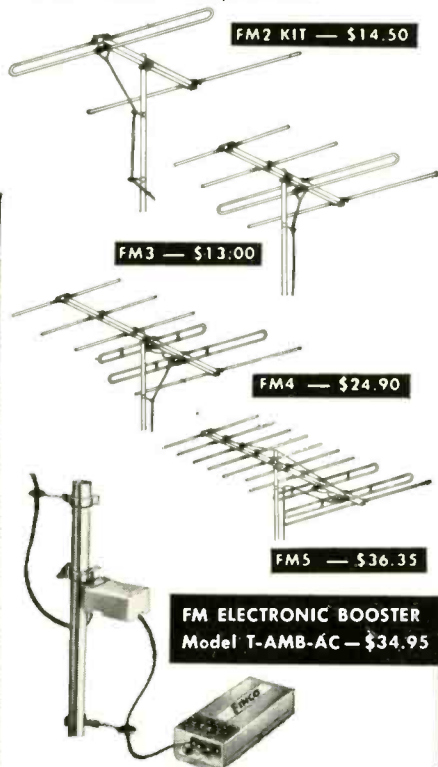
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such is good; but the recorded sound, in stereo at least, tends to emphasize spread to the detriment of necessary focus. *D. H.*

RECORDING OF SPECIAL MERIT

© ® MONTEVERDI: *Madrigals. Lagrime d'amante al sepolcro dell'amata; Maledetto sia l'aspetto; Eri già tutta mia; Lamento d'Arianna; Si dolce è il tormento; Ohimè ch'io cado.* Petit Ensemble Vocal, Montreal: Claire Masella and Renée Beaumier (sopranos), Marcelle Dumontet (contralto), René Lacourse (tenor), Claude Letourneau (bass); George Little (director). Vox STDL 500910 \$4.98, DL 910* \$4.98.

Interest: Pre-Bach giant
Performance: Expert
Recording: Good
Stereo Quality: Effective

In this thoughtfully prepared program, the longish and unrelentingly mournful *Tears of a lover at the tomb of the beloved* is contrasted with Monteverdi's shorter and lighter inspirations. The best-known selection in the latter group, *Arianna's Lament*, is here given complete in its original form for contralto and keyboard (spinnet) accompaniment.

Both in the solos and in ensemble, the singers—apparently featured soloists of the Montreal Bach Choir Society—are highly competent. Conductor George Little knows how to obtain precision and good balance, and manages to convey a wide range of expression through subtle dynamic changes. His approach stays within the bounds of classical restraint, but it is neither timid nor detached. Widespread and strongly directional stereo employment adds to the disc's many virtues. *G. J.*

MOZART: Violin Concerto No. 1, K. 218 (see BRUCH).

RECORDING OF SPECIAL MERIT

© ® NIELSEN: *Symphony No. 5, Op. 50.* New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6414 \$5.98, ML 5814* \$4.98.

Interest: Heroic humanism
Performance: Fiery
Recording: Full-blown
Stereo Quality: Good spread

Though born in the same year as Jean Sibelius, Carl Nielsen never achieved the same international stature, chiefly because by the time he gained creative maturity, World War I had disrupted the German music-publishing houses that had done so much for the young Finn. It was about the year 1910 that the Danish-born Nielsen hit his stride as a creator in the symphonic forms, and his Third Sym-

phony ("Espaniva," 1911), Fourth Symphony ("The Inextinguishable," 1916), and Fifth Symphony (1922) constitute Scandinavia's major contribution to the literature of grand symphonism during the first half of the twentieth century.

The Fifth Symphony represents the quintessence of the Carl Nielsen idiom—a romantic humanism tempered by a genuinely classic sense of form—this in common with Britain's late Vaughan Williams. One calls to mind in this connection the sculpture of Sweden's Carl Milles and the architecture of the Finn Eero Saarinen, where formalism and humanism find a common meeting ground.

So too with Nielsen's Fifth Symphony, which evokes the vast expanses of nature as seen through Danish eyes in its opening measures, then conjures up fierce conflict that achieves its final resolution



CARL NIELSEN

Romantic humanism and a sense of form

in a vast life-asserting second movement that signals, in the words of an American critic, "the victory of the incorruptibles and the unafraid."

Viewed from a strictly formal standpoint, the first movement of the Fifth seems somewhat episodic, for all the canny derivations that stem from the opening hundred-or-so bars. But in this recorded performance, Leonard Bernstein brings sufficient intensity to the lyrical episodes to make them stand up even to the spectacular climax, wherein the snare drum is asked to improvise in an attempt to throw the rest of the orchestra out of kilter.

The second movement, by contrast, is almost an essay in neoclassicism, but in a manner deeply rooted in the Romantic classicism of a Brahms or a Reger. Indeed, the one weak point in this movement is the "diabolic" fugato, whose diabolism—even under the baton of a Bernstein—isn't quite convincing.

Aside from a few vagaries in direction
(Continued on page 70)

HIFI/STEREO REVIEW

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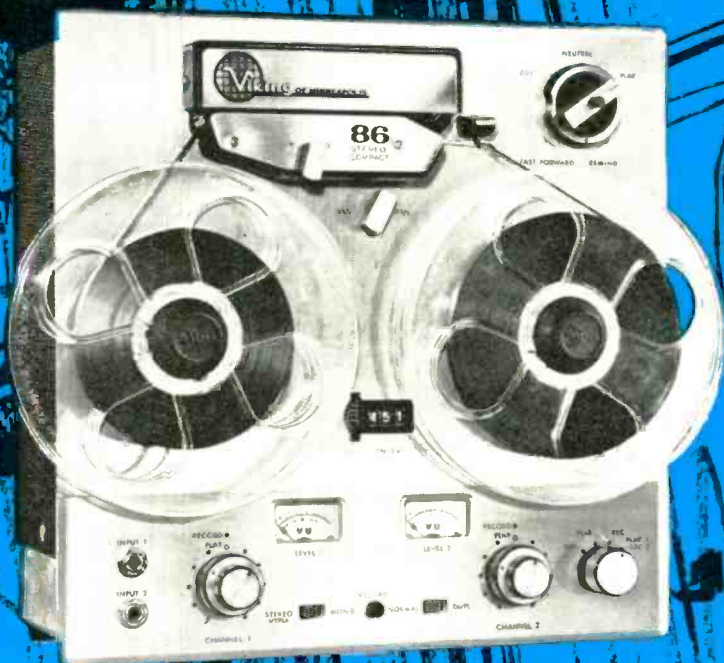
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*And the night
shall be filled
with music.*

*And the cares,
that infest the day,*

*Shall fold their tents,
like the Arabs,*

*And as silently
steal away.*



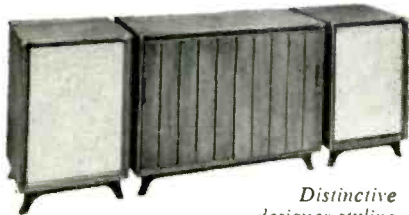
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here and there, Bernstein brings wonderful fire, conviction, and a grand line to the performance as a whole. Special kudos are due, by the way, to the snare drummer and the solo clarinet for the way they handle their crucial dramatic roles in the first movement. But, above all, praises go to Leonard Bernstein for giving Nielsen the break he has so richly deserved these fifty years or more. *D. H.*

PERGOLESI (arr. Flagello): *Salve Regina* (see FLAGELLO).

RECORDING OF SPECIAL MERIT

⑤ ⑩ **PURCELL: Come ye Sons of Art (Ode for the birthday of Queen Mary, 1694).** Alfred Deller and Mark Deller (countertenors); Mary Thomas (soprano); Maurice Bevan (baritone); Oriana Concert Choir and Orchestra, Alfred Deller cond. *Rejoice in the Lord Always (Bell Anthem).* Alfred Deller (countertenor); Mary Thomas and Honor Sheppard (sopranos); Robert Tear and Max Worthley (tenors); Maurice Bevan (baritone); Oriana Concert Orchestra, Alfred Deller cond. *My Beloved Spake (Anthem).* April Cantelo (soprano); Alfred Deller (countertenor); Gerald English (tenor); Maurice Bevan (baritone); Walter Bergmann (harpsichord continuo); Kalmar Orchestra of London, Alfred Deller cond. **VANGUARD BGS 5047 \$5.95, BG 635 \$4.98.**

Interest: Deller and son
Performance: First-rate
Recording: Warm
Stereo Quality: Fine

In 1954 L'Oiseau-Lyre issued Purcell's 1694 birthday ode for Queen Mary, *Come ye Sons of Art*, a recording, still available on 50166, that made a sensational impact on the public, primarily because of its delightful second section—the duet for two countertenors, "Sound the trumpet." For many it was an introduction to Alfred Deller, who sang the principal male alto part. Deller's new recording, which he himself directs, is an equally sensitive but even more rousing reading of one of Purcell's finest works, and it also has two other advantages: superior recording technique and the recording debut of Deller's son, Mark, now in his early twenties. The effect in the duet of both voices, so similar in timbre and style, is worth the price of the disc alone. Of the two anthems that complete the record, *My Beloved Spake* seems to be a first recording; both this work and the *Bell Anthem* (so called because of the descending scales at its beginning) are of the highest musical quality and receive fine performances from both singers and instrumentalists. The sound is very full and warm, and the stereo placement, expertly managed, is espe-

cially enjoyable in the countertenor duet and the opening of *My Beloved Spake*. All in all, a very valuable Purcell disc and one that must be highly recommended. *I. K.*

RECORDING OF SPECIAL MERIT

⑤ ⑩ **SCHOENBERG: Erwartung, Op. 17; Violin Concerto, Op. 36; Pierrrot lunaire, Op. 21; Die Glückliche Hand, Op. 18; A Survivor from Warsaw, Op. 46.** Helga Pilarczyk (soprano), Bethany Beardslee (Sprechstimme), Robert Oliver (bass), John Horton (narrator); Israel Baker (violin); Orchestra of the Opera Society of Washington, CBC Symphony Orchestra, Columbia Chamber Ensemble, Columbia Symphony Orchestra and Chorus, Robert Craft cond. **COLUMBIA M2S 679 two 12-inch discs \$11.96, M2L 279* \$9.96.**

Interest: Landmark
Performance: Dedicated
Recording: Penetrating
Stereo Quality: Illuminating

The ambitious young American conductor Robert Craft is approaching the realization of his cherished desire to perpetuate on discs the complete works of the



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(Continued on page 72)

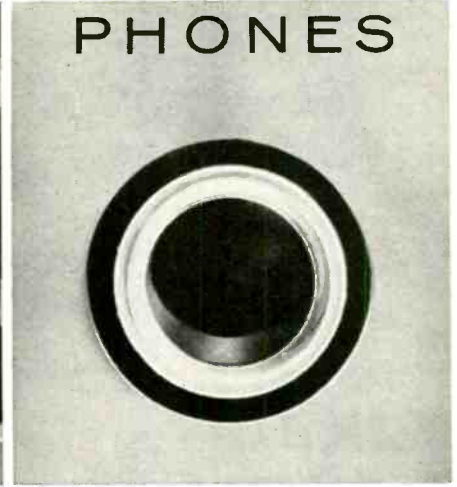
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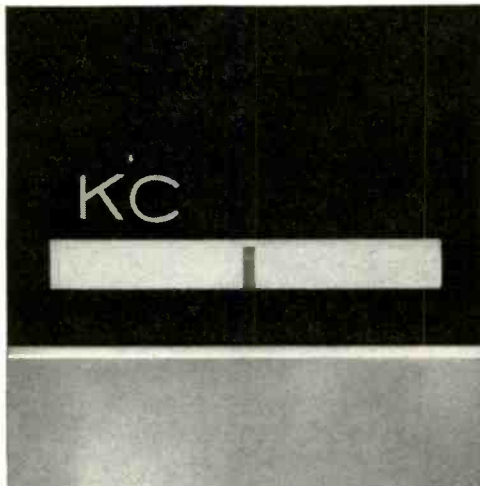
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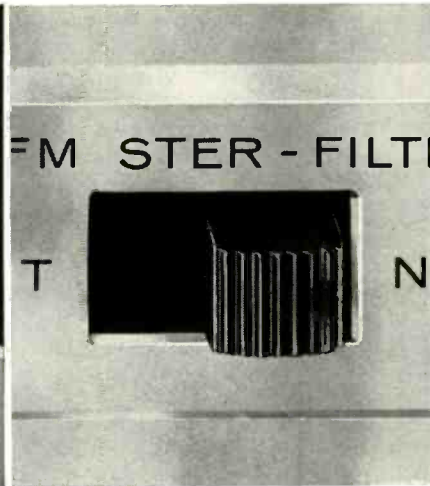
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ated a surprisingly good perspective of
the origins and development of the
twelve-tone idea.

Pierrot lunaire, a unique setting of
twenty-one poems by Albert Giraud for
voice and eight instruments, is perhaps
the most celebrated of these composi-
tions because, for revolutionary impact,
it occupies a place in the history of
twentieth-century music next to Stravin-
sky's *Sacre du printemps*. Its expres-
sionist aesthetic, its *Sprechstimme* vocal
writing, its venture into the then-un-
charted world of atonality all astonished
Pierrot's first audience in 1912.

But the fame of this work scarcely ob-
scures the fascinating Freudian ambience
of the earlier *Erwartung*, a monodrama
in one act for soprano and orchestra; the
rather paranoid autobiographical sym-
bolism that lies behind the composer's
libretto for *Die Glückliche Hand*; or the
chilling intensity of *A Survivor from
Warsaw*, Schoenberg's powerful evoca-
tion of Nazi brutality.

Since the larger part of this music,
including the serialized Violin Concerto,
Op. 36, is rarely performed, no bona-fide
performance tradition can be said to exist
for it. For the reviewer, the music's ex-
treme complexity and technical difficulty
require a painstaking consultation of the
scores if a serious appraisal is to be made
of a performance.

Craft's readings give every aural evi-
dence of scrupulous care: the music pro-
jects frequently blazing intensity and, in
the vocal works, great power. It is hard
to imagine any singer of the future sur-
passing Bethany Beardslee's performance
of the text of *Pierrot*. Quite apart from
Miss Beardslee's characteristic and un-
canny control of the work's severe techni-
cal problems, she here possesses as-
tounding dramatic force. Miss Beardslee
is clearly not one of those terribly in-
tellectual, terribly dedicated, pitch-
perfect young women who go about
singing far-out new music because the
limited nature of their innate gifts pre-
cludes success in a more conventional
repertoire. With this recording of *Pierrot
lunaire*, Miss Beardslee stakes an au-
thentic claim to recognition as a great
performing artist.

The booklet of critical annotation that
accompanies the album is occasionally a
disservice to the project. One would
think that Mr. Craft could find a better
way to celebrate Schoenberg's genius
than patronizing the achievements of
Debussy and Wagner. Indeed, he seems
occasionally to have confused informing
his readers with brainwashing them. And
the absurdly *recherché* cultist jargon with
which Milton Babbitt has chosen to
"elucidate" the Violin Concerto cannot
seriously be intended for comprehensibil-
ity, even among the majority of musicians

who have been conventionally trained.

The recording Columbia has provided
for this material is cleanly detailed and
appropriately dry. It serves this highly
contrapuntal music and Craft's lucid ap-
proach perfectly. *W. F.*

© ® SCHUBERT: *Die Winterreise*,
Op. 89. Hans Hotter (baritone); Erik
Werba (piano). DEUTSCHE GRAMMO-
PHON 138 778/79 two 12-inch discs
\$13.96, 18778/79* \$11.96.

Interest: Major song cycle

Performance: Mature art, fading voice

Recording: Good

Stereo Quality: Natural

In this recording, the somber, dark qual-
ity of Hotter's voice imparts a tone of
deepest tragedy to the gloomy poems of
the *Winterreise* cycle. We are accustomed
to generally brighter voices in this music,
for even baritones have sung it in a higher
transposition. But Hotter is an absorbing
interpreter: the eerie mystery of his *Der
Wegweiser*, the utter futility ringing from
his *Der Leiermann* are unforgettable im-
pressions. His entire conception, in fact,
is compelling: highly personal, scaled to
a limited dynamic range, and deftly inte-
grated with Werba's congenial pianism.
Unfortunately, vocal limitations are evi-
dent: the tone spreads sometimes in the
midst of the most exquisitely inter-
preted phrases, and the notes in the
high register are tight and strained. And,
lacking a complete command over his
vocal resources, Hotter is a shade too
fastidious, with a tendency to exaggerate
certain points of emphasis. All of this
militates against the music's natural flow,
a serious failing in a Schubert song.

For a more rewarding view of Hotter's
way with this cycle, I recommend his
earlier version (Angel 3521, with Gerald
Moore as the accompanist). Otherwise,
my preference is still the old Gerhard
Hüsch set (now available on imported
Electrola discs). *G. J.*

© ® SIBELIUS: *Symphony No. 1, in
E Minor, Op. 39*. Philadelphia Orches-
tra, Eugene Ormandy cond. COLUMBIA
MS 6395 \$5.98, ML 5795* \$4.98.

Interest: First stereo Sibelius First

Performance: More polish than guts

Recording: Full and solid

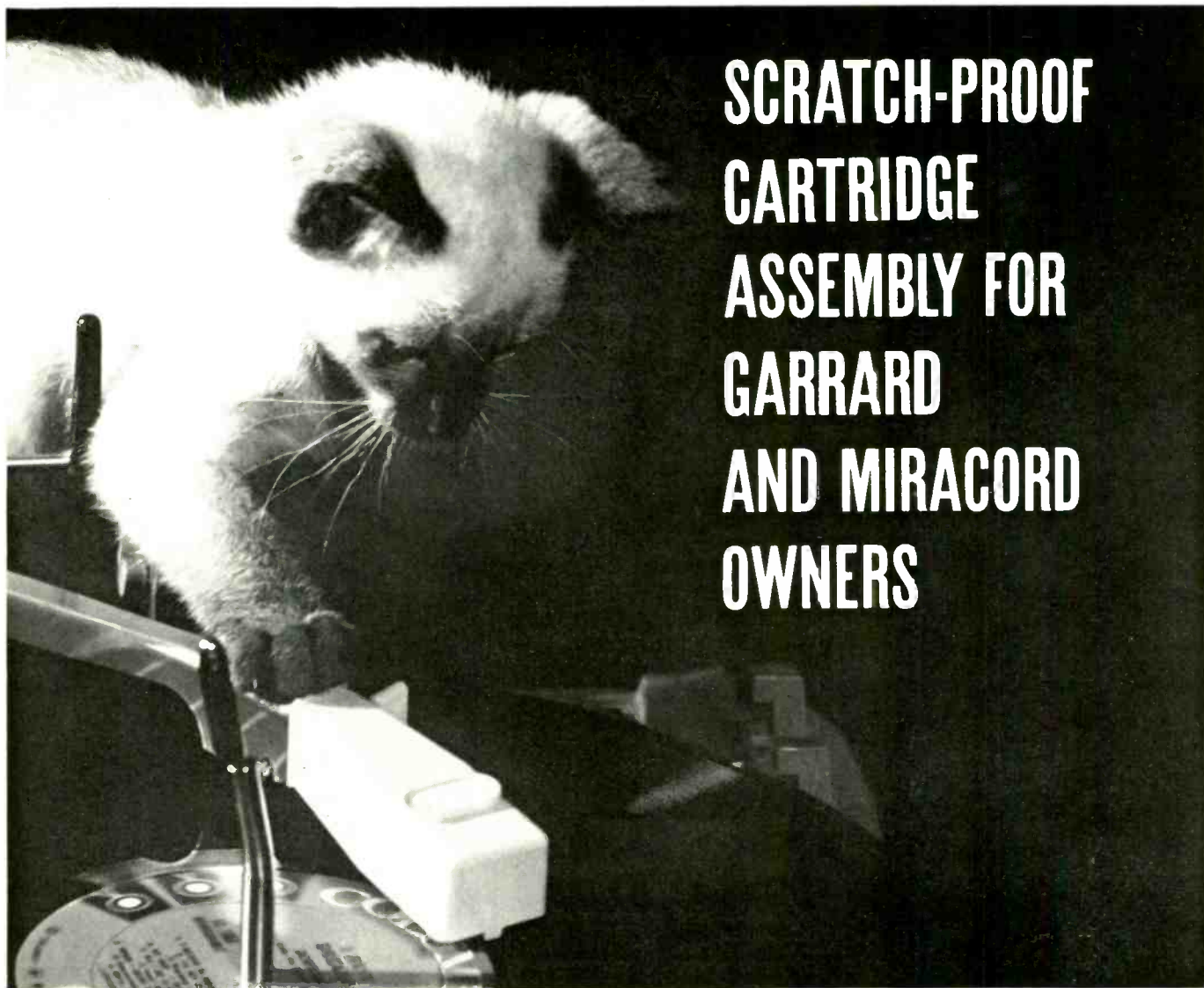
Stereo Quality: Fine

Jean Sibelius's First Symphony remains
a fine piece of Finnish-cum-Slavic nation-
alism, full of the splendid defiance of
youth and of passion for life, but to retain
its meaning for today's audiences, this
music must be performed with utter con-
viction. Regrettably, while Eugene Or-
mandy does succeed in avoiding manner-
ism, he is unable to get his magnificent

(Continued on page 74)

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orchestra to show any enthusiasm for the work. What should be exciting comes out here as just plain dull, for all the beautiful recorded sound that Columbia has lavished upon it.

Surprisingly, this is the first stereo version of the Sibelius First Symphony to be released in this country. Unhappily, we still must wait for the music to be done justice in stereo.
D. H.

© (M) TCHAIKOVSKY: *Symphony No. 1, in F Minor, Op. 36.* Berlin Philharmonic Orchestra, Lorin Maazel cond. DEUTSCHE GRAMMOPHON SLPM 138789 \$6.98, LPM 18789* \$5.98.

Interest: Tchaikovsky masterwork
Performance: Interesting
Recording: Lacks violin presence
Stereo Quality: Effective

Maazel has interesting and valid ideas on the subject of the Tchaikovsky Fourth Symphony. At the outset is revealed his insistence on minimizing the periodic aspects of the first movement's main theme and insisting that it move relentlessly forward as an unbroken line. Likewise with the main theme of the slow movement. One can argue the pros and cons of this sort of thing, but Maazel does not violate the letter of the score even as he offers a somewhat different view of the Tchaikovskian melodic line. He does ample justice to the dramatic aspects of the score, and at the same time makes the the listener aware of what is refined in its pages. Too, he avoids obvious vulgarities in dynamics and tempo changes. If Toscanini had ever conducted this music, his reading might have been much along the lines of this one.

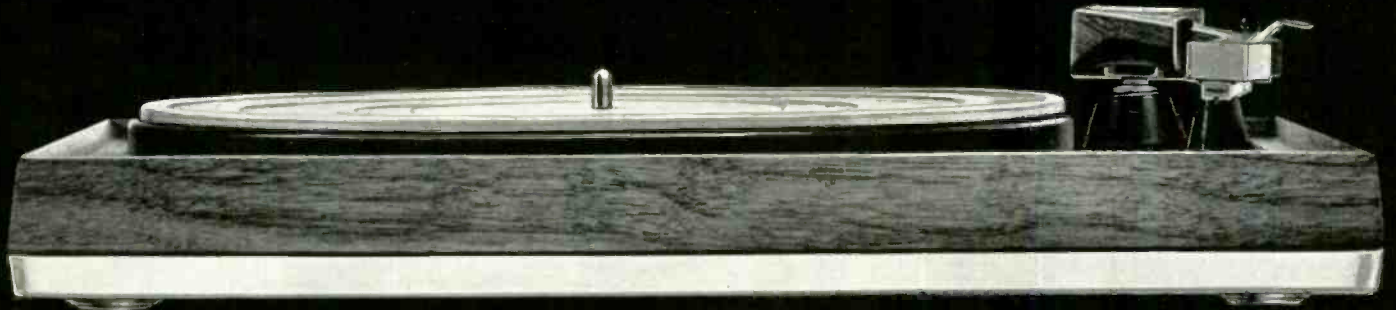
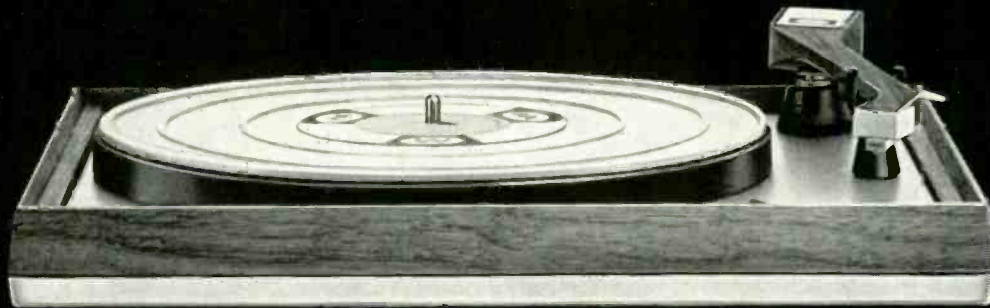
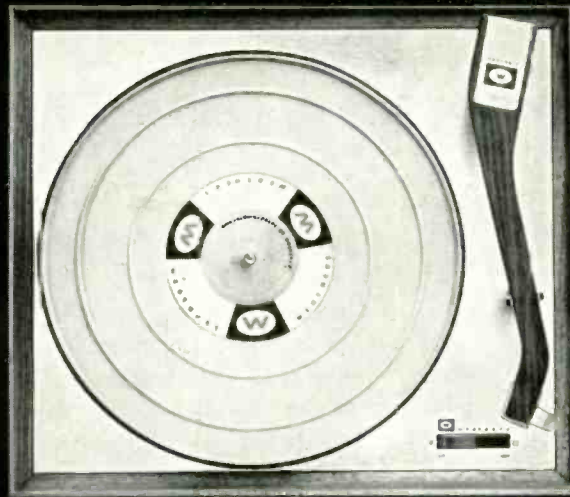
But, alas, with all the merits of Maazel's interpretation and the fine playing of the Berlin Philharmonic, most notably in the woodwinds, Deutsche Grammophon has attenuated violin presence to such a degree that the cutting edge so necessary to Tchaikovsky's idiom is altogether missing. This recording fails the test in the dialogue passages between massed violins and massed woodwinds early in the finale. Otherwise it would take its place with Leonard Bernstein's Columbia version as a top stereo choice.
D. H.

© (M) TOCH: *Five Pieces for Winds and Percussion, Op. 83; Sinfonietta for Flute, Clarinet, and Bassoon, Op. 81.* Philadelphia Woodwind Quintet. COWELL: *String Quartet No. 5(1962).* Beaux-Arts String Quartet. COLUMBIA MS 6388 \$5.98, ML 5788* \$4.98.

Interest: Two moderns
Performance: Keen
Recording: Excellent
Stereo Quality: Good

(Continued on page 76)

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RECORDS

Columbia here pays tribute to two celebrated composers on their birthdays: Ernest Toch on his seventy-fifth, and Henry Cowell on his sixty-fifth. The release should give pleasure to both composers because the music has been handled justly, but record collectors may be more taken with the Cowell Quartet than with Toch's woodwind pieces.

Toch, in spite of his technical mastery, is a composer whose work has always seemed still-born at its core. These little pieces are full of decorative tunes and attractive musical animation, yet I wonder if listeners are likely to be much affected.

Henry Cowell is terribly prolific, like France's Darius Milhaud; such fecundity accounts for a good deal of second-rate musical activity. This quartet, however, is smoothly lyrical and, as always, the product of a man who knows how to achieve exactly what he wants.

The recording is fine for both works. *W. F.*

© **VIVALDI: *Il Cimento dell'Armonia e dell'Invenzione, Op. 8.*** Reinhold Barchet (violin); Helma Elsner (harpsichord continuo); Pro Musica String Orchestra of Stuttgart, Rolf Reinhardt cond. Vox VBX 32 three 12-inch discs \$8.95.

Interest: *Four Seasons* plus
Performance: *Respectable*
Recording: *Adequate*

Even though the most popular part of Vivaldi's Op. 8 consists of the first four violin concertos, better known as the *Four Seasons*, the remaining eight concertos are no less brilliant in their inspiration. This recording, first released in more expensive packaging in 1955, is good quality for a bargain price. The ensemble is not quite as accurate as I Musici or the Virtuosi di Roma, nor is their manner of playing as fiery and Italian, yet over-all the performances are more than satisfactory. Of the four available versions of the complete Op. 3, the Virtuosi di Roma (Angel S3611/3611) is the only group to perform Concertos 9 and 12 with the alternative oboe rather than the violin as the solo instrument, but this is a minor detail. More important is the fact that none of the versions, including all of the performances of the *Four Seasons* by itself (except for one movement in the late Max Goberman's edition for the Library of Recorded Masterpieces), bothers to dress up the slow movements with added embellishments. The recorded sound here is a bit brass-heavy and too loudly cut, with some stridency as a result. *I. K.*

© **WAGNER: *Das Rheingold: Entry of the Gods into Valhalla; Die Walkure***
(Continued on page 78)



AR-2a loudspeakers in the background, a Maillol bronze in the foreground

Even a jazz band isn't loud enough to fill the sculpture garden of the Museum of Modern Art, where a series of concerts was given last summer. An amplifying system was needed that would preserve the natural quality of the live instruments. Mechanical "public address" sound would not do.

AR and DYNAKIT at NEW YORK'S MUSEUM of MODERN ART

The audio components chosen for the job — eight Dynakit Mark III amplifiers and eight AR-2a loudspeakers — are often used professionally because of their high quality, but they are designed primarily for home high fidelity systems. They are in the low-medium price range.

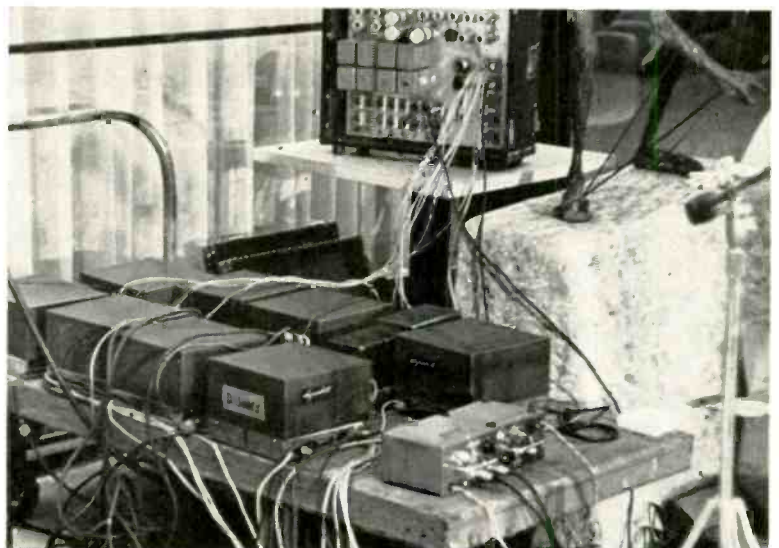


The Gerry Mulligan quartet

Concert reviews don't usually include references to electronic equipment. A review in the New York Herald Tribune congratulated the Museum on its "superb new sound system."

AR SPEAKERS and DYNAKIT AMPLIFIERS may be heard together at AR Music Rooms, on the west balcony of Grand Central Terminal and at 52 Brattle Street in Cambridge, Massachusetts. No sales are made or initiated at these showrooms.

Literature is available on request from either of the two companies listed below.



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Photos by Jack Bradley

küre: The Ride of the Valkyries; Siegfried: Forest Murmurs; Die Götterdämmerung: Siegfried's Rhine Journey; Tannhäuser: Prelude to Act III; Parsifal: Prelude. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35947 \$5.98, 35947 \$4.98.

Interest: Wagnerian grab-bag
Performance: Variable
Recording: Fair
Stereo Quality: Adequate

Sir Donald Tovey used to inveigh against orchestral concert excerpts from the Wagnerian operas as "bleeding chunks of butcher's meat," and after hearing what Dr. Klemperer has done in editing *Das Rheingold*, *Die Walküre*, and *Die Götterdämmerung*, one would have to conclude that he set out to prove Tovey's thesis—no Rhinemaiden's Song in the first, the Valkyries' cavortings cut off in mid-gallop, the Rhine Journey divested of its beautiful dawn episode. However, we do owe Klemperer a measure of gratitude for having used Wagner's own sombre ending, with the Curse Motive, for the last, as opposed to the vulgar synthetic conclusion devised by Humperdinck and most generally used in concert nowadays.

The *Forest Murmurs* escapes unscathed and is nicely played here; but it is only in the *Tannhäuser* and *Parsifal* excerpts that Klemperer gives his best—and his best is deeply stirring, indeed. What a shame that one must tolerate one side of this disc in order to experience the genuine artistic sublimity of the other. *D. H.*

COLLECTIONS

RECORDING OF SPECIAL MERIT

© ® BIRGIT NILSSON: *Verdi Arias. Macbeth: Ambizioso spirto tu sei... Vieni, l'affretta; La luce langue; Sleepwalking Scene. Nabucco: Ben io pinvenni... Anch'io dischiuso. La Forza del Destino: Madre, pietosa vergine; Pace, pace, mio Dio. Don Carlos: O don fatale.* Birgit Nilsson (soprano); Orchestra of the Royal Opera House, Covent Garden, Argeo Quadri cond. LONDON OS 25742 \$5.98, 5742* \$4.98.

Interest: Verdi touchstones
Performance: With éclat
Recording: Superb
Stereo Quality: Appropriate

"Until Boito became his artistic conscience," George Bernard Shaw asserted, "[Verdi] wrote inhumanly for the voice and ferociously for the orchestra." Perhaps there was a grain of truth in that observation. But out of Verdi's exacting treatment of the voice came soaring and

unforgettable cantilenas, volcanic cabalietas, and climaxes that, though terrifying in their hazards, hold the promise for singers of some thrilling and glorious moments. Vocal writing of this sort is not calculated to meet the artist halfway, nor did Verdi always provide an obliging orchestral blanket for times of vocal stress. But where the singer is able to meet the challenge, he or she will be rewarded with matchless laurels. That Birgit Nilsson is equal to these demands might have been inferred from her Brünnhilde, Isolde, and Turandot, but now, in this new London recital of Verdi arias, she proves it.

Although Miss Nilsson—by an accident of a thousand miles—is not the embodiment of Mediterranean ardor, she understands the essence of Verdi, shaping the melodies with the requisite combination of grace and sensuousness, and treating textual values with rare understanding. While realizing all the power and brilliance inherent in these spectacular scenes, she does not scant the dramatic elements. Lady Macbeth's raging and self-destructive fury, the conflicting emotions of Abigail, and the suffering resignation of Leonora are all vividly captured. She meets the vocal requirements with a boldness thrilling in itself, stunning the listener with her faultless execution of such Verdi touchstones as the diminuendo high D-flat at the end of the sleepwalking scene or the flowing upward curve of the phrase "Invan la pace" in "Pace, pace, mio Dio."

Since Nilsson's program is an almost exact replica of the Callas recital on Angel 35763, comparison is unavoidable. For penetrating character insight and interpretive compass, Callas remains unsurpassed. Callas can weave florid passages into the music's dramatic flow with an authority that is not yet Miss Nilsson's. On the other hand, the abundance of vocal power, the easy dominance of the full soprano range with a particularly triumphant glow in the high register, the unceasing flow of beautiful sound—all these belong to Miss Nilsson in full measure.

The sound and the orchestral accompaniment are absolutely first-class. *G. J.*

RECORDING OF SPECIAL MERIT

© ® MUSIC OF THE SPANISH RENAISSANCE. Victoria: *O magnum mysterium; Ne timeas. Maria. Fuenlana: Quatros Tientos. Encina: Mi libertad en sosiego. Anchieta: Kyrie. Millán: Ved, comadres.* Other vocal and instrumental selections. Montreal Bach Choir Society, George Little director; Consort of Viols, Otto Joachim director. Vox STDL 500890 \$4.98, DL 890* \$4.98.

Interest: Unusual collection
Performance: Expert

Recording: Clean and smooth
Stereo Quality: Appropriate

If your interest has been aroused by the recently issued Victoria de los Angeles exploration of the music of the Spanish Renaissance on Angel 35888, this collection will serve as a good complement. Its varied program embraces liturgical works, Christmas carols, secular *villancicos*, and instrumental excerpts performed by a consort of authentic-sounding viols and an organ modeled on the chamber-size instrument of the period, with an occasional assist by a tambourine to emphasize the strongly rhythmical character of certain selections. Surprisingly, however, the *vihuela*, the characteristic lute-like instrument of the period, is not featured here.

The singing of the Montreal Bach Choir is of a consistently high quality, well enunciated and projected with true affinity for this music. R. D. Darrell has supplied detailed and informative notes for this fascinating re-creation of a musical epoch that has long needed adequate recorded documentation. *G. J.*

© ® ANTONIETTA STELLA: *Opera Arias. Verdi: Aida: O patria mia. Aroldo: O cielo! dove son'io! Bellini: Norma: Casta diva. Giordano: Andrea Chénier: La mamma morta. Mascagni: Cavalleria Rusticana: Voi lo sapete. Ponchielli: La Gioconda: Suicidio! Cilèa: Adriana Lecouvreur: Poveri fiori. Puccini: Turandot: In questa reggia.* Antonietta Stella (soprano); Chorus and Orchestra of the Maggio Musicale Fiorentino, Bruno Bartoletti cond. DEUTSCHE GRAMMOPHON 136290 \$6.98, 19290* \$5.98.

Interest: Soprano showcase
Performance: First-rate
Recording: Good
Stereo Quality: Acceptable

Though Antonietta Stella has been missing from these shores the past few seasons, she is still very much in the soprano sweepstakes. For this program, as demanding as they come, she has summoned her best effort, and fine it is. If not a very exciting singer, she is an intelligent and extremely skillful artist who produces firm and fully rounded tones, phrases meaningfully, and knows how to get inside a character. Even if one could point to superior interpretations of every one of these excerpts on discs—except for the obscure *Aroldo* aria, where Miss Stella has the field entirely to herself—the total accomplishment is on a very high plane.

The balance between singer and orchestra favors the former, to the occasional detriment of dramatic illusion. Bartoletti provides precise but generally bloodless support. *G. J.*

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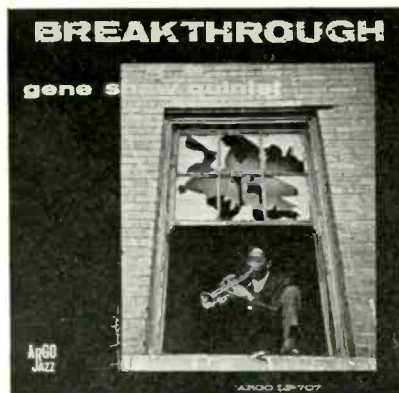


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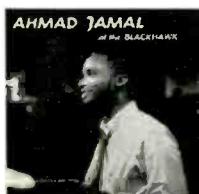
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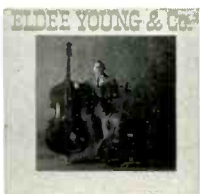
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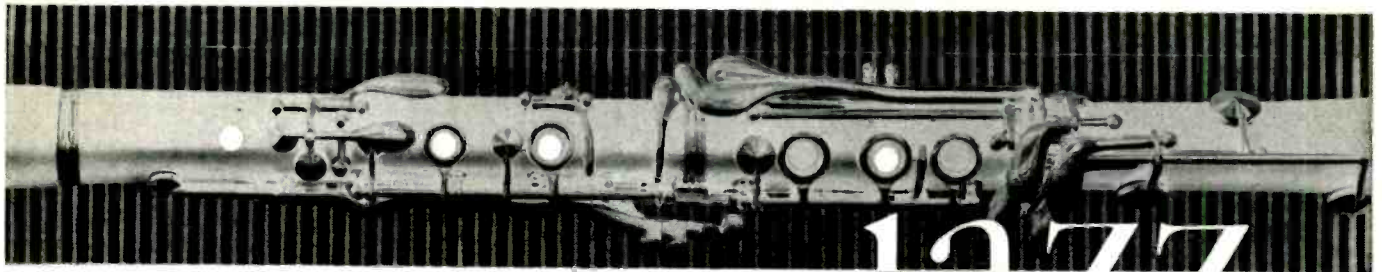
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HIFI/STEREO REVIEW



Jazz

Reviewed by JOE GOLDBERG • NAT HENTOFF

Explanation of symbols:

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

Ⓢ Ⓜ **COUNT BASIE:** *On My Way and Shoutin' Again!* Count Basie and his orchestra. *Ducky Bumps; Jump for Johnny; Ain't That Right; Shanghaied; Rose Bud;* and five others. VERVE V6 8511* \$5.98, V 511 \$4.98.

Interest: Basie and Hefti
Performance: Light and pleasing
Recording: Pinched

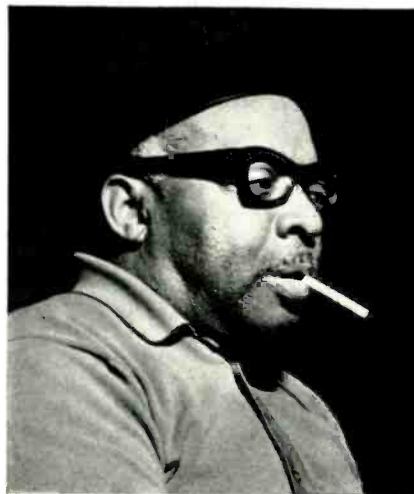
For his return to the Verve label, Count Basie records an album of arrangements by Neal Hefti, with whom he has shared some recent successes. The Basie band no longer boasts the great soloists it once had, and now impresses by mass mechanics rather than brilliance. Hefti has happily kept the band sound lighter than is its wont. He has also left ample room for the Basie piano, one of the chief delights of all jazz. Basie's remarkable pianistic stylings are most tellingly in evidence here in *Jump for Johnny*.

Within Basie's blues-bound style, there is good variety on this set. *Ain't That Right* is from Ray Charles country; *Eee Dee* gives tenorman Eric Dixon a chance to be Paul Gonsalves; there are some two-flute passages. More notably, the band's most impressive soloist, trumpeter Thad Jones, gets a good opportunity to shine on both muted and open horn on the slow, moody *Long Night*. And in *Rose Bud*, Hefti might have another *Little Darlin'*. With the great days gone, partly through deliberate choice, such popular successes are the best the band can hope for. J. G.

Ⓢ Ⓜ **BOB BROOKMEYER:** *Trombone Jazz Samba*. Bob Brookmeyer (trombone and piano), Jim Hall and Jimmy Raney (guitars), Gary McFarland (vibraphone), Willie Bobo (Latin drums), Carmen Costa (cabassa), Jose Paulo (tambourine). *Samba de Orfeu; Manha de Carnival; A Felicidade;* and five others. VERVE V6 8498* \$5.98, V 8498 \$4.98.

Interest: Swing bossa nova
Performance: Mocking
Recording: Good

The *New Yorker's* Whitney Balliett has cogently defined bossa nova as Brazilian hotel music. In the hands of two neo-swing musicians such as trombonist Bob Brookmeyer and vibraphonist Gary McFarland, the definition seems even more accurate. Brookmeyer's main musical attribute is his sense of humor, which serves admirably in the lighthearted *Qual E o Po* and veers over into the satiric on *Colonel Bogey*. *Blues Bossa Nova* is pure Brookmeyer, with a mocking line and a well-structured solo, but the Latin rhythm is superfluous. *Samba*



MGM/VERVE RECORDS

COUNT BASIE
One of jazz's chief delights

de Orfeu gains nothing from Brookmeyer's Gordon Jenkins piano, and a version in this style of the theme from *Mutiny on the Bounty* is mere rhetorical transmutation. There is a very good bassist, mentioned neither on the personnel listing nor in the notes, but only guitarist Jim Hall really seems to be playing bossa nova. J. G.

Ⓢ Ⓜ **STAN GETZ and J. J. JOHNSON:** *At the Opera House*. Stan Getz (tenor saxophone), J. J. Johnson (trombone), Oscar Peterson (piano), Ray Brown (bass), Herb Ellis (guitar), Connie Kay (drums). *Billie's Bounce; My Funny Valentine; Crazy Rhythm; Yester-*

days; and two others. VERVE V6 8490 \$5.98, V 8490 \$4.98.

Interest: Jam session
Performance: Spirited
Recording: Good for live
Stereo Quality: Fair

Norman Granz's Jazz at the Philharmonic series produced a combination of sloppy hackwork and memorable jazz. This album, recorded in 1957, lies somewhere between the two extremes. The Oscar Peterson trio of the time, and MJQ drummer Connie Kay, accompany tenor saxophonist Stan Getz and trombonist J. J. Johnson through a program of standards and blues.

Getz, not then at his present peak of authority, achieves his finest moments on *It Never Entered My Mind*. Unfortunately, nearly half the program is made up of two fast blues, which he does not play nearly as well as he does ballads. Johnson's playing is almost completely a succession of glib surface statements.

Such superficial excitement generated by excellent musicians can be fun in concert, but for repeated listening, more depth is required. It is seldom heard here. There is little difference between the adequate sound of the mono and stereo versions. J. G.

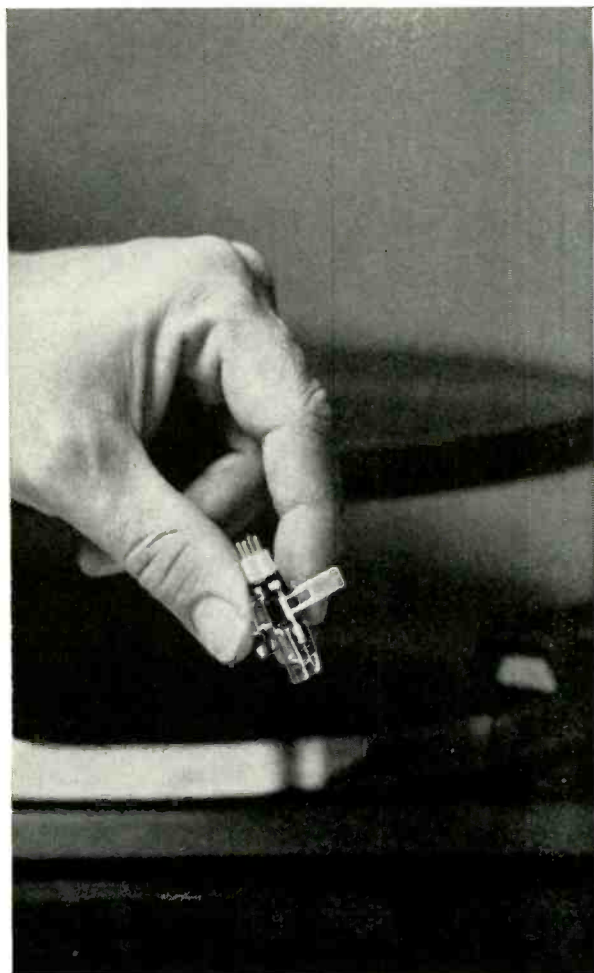
RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **DEXTER GORDON:** *Go!* Dexter Gordon (tenor saxophone), Sonny Clark (piano), Butch Warren (bass), Billy Higgins (drums). *Cheese Cake; Love for Sale; Where Are You;* and three others. BLUE NOTE 84112* \$5.98, 4112 \$4.98.

Interest: Gordon's renaissance
Performance: Delightful
Recording: Excellent

As a sort of parallel to the growing power of "the New Thing," some of the best musicians from the early days of bop have reappeared at a new peak of creativity. There are, for example, trumpeter Howard McGhee, composer-arranger Tadd Dameron, and—on this record—tenor saxophonist Dexter Gordon. Gordon is particularly interesting for his influence on John Coltrane and

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Sonny Rollins, and here, in a switch, he has some of their tricks up his sleeve. He is a blunt, direct musician, with a big tone. He chooses his material astutely: *I Guess I'll Hang My Tears Out to Dry*, *Where Are You*, *Love for Sale*, and a completely delightful $\frac{3}{4}$ version of *Three O'Clock in the Morning* that recalls Rollins and Miles Davis. There are also *Second Balcony Jump* from the old Eckstine book, and an original, *Cheese Cake*. On the former, his solo begins wonderfully, but soon becomes a compendium of quotes. Elsewhere he is commanding and nearly faultless, and he swings like mad, as they say. Blue Note regulars Sonny Clark, Butch Warren, and Billy Higgins contribute impressive assistance, and Rudy Van Gelder's recording is full and spacious. It is very good to have Gordon back, and if Ornette Coleman and company are responsible, they should be pleased. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ STEPHANE GRAPPELLE: *Feeling + Finesse = Jazz*. Stephane Grappelly (violin), Pierre Cavalli (electric guitar), Leo Petit (rhythm guitar), Guy Pedersen (bass), Daniel Humair (drums). *Nuages*; *Daphne*; *Minor Swing*; *How about You*; and six others. ATLANTIC S 1391 \$5.98, 1391* \$4.98.

Interest: Excellent jazz violin
Performance: Charming
Recording: Very good
Stereo Quality: Very good

When the great guitarist Django Reinhardt was a member of the quintet of the Hot Club of France, the group's other major solo voice was violinist Stephane Grappelly. Now, some twenty-five years later, Django is dead, and Grappelly has recorded here an album of memories of the Hot Club. The quintet consisted of the unusual instrumentation of violin, solo guitar, two rhythm guitars, and bass. Grappelly has substituted drums for one of the two supporting guitars, but the ensemble spirit remains the same.

Inevitably, Grappelly plays tunes associated with the quintet, and includes John Lewis's *Django*. His music is best described by annotator Frank Tenot: "His own style is that of a sensitive and refined musician who is both a sentimentalist and an artist, and to whom perfection is something very definite. He likes elegant, well-balanced and melodic phrases..." Grappelly is a romantic, employing a tone so rich his violin almost seems amplified. He has a favorite arpeggio he uses constantly. The one word that best describes his music is charm; his violin must have sounded nostalgic in the Thirties, too. These qualities are best displayed in *Makin' Whoopee*, ordinarily taken as a swinger, but here

played slowly, with feeling. His most outstanding accompanist is guitarist Pierre Cavalli, no Django and wise enough not to try to be, but his style blends well with Grappelly's. Their album is a delightful reminiscence of the quintet's great days. J. G.

© **AL HIRT: *Our Man in New Orleans***. Al Hirt (trumpet), Pee Wee Spitelera (clarinet), Jerry Hirt (trombone), Ronnie Dupont (piano), Lowell Miller (bass), Frank Hudc (drums), brass ensemble (four trumpets, three trombones, bass trombone, tuba). *Clarinet Marmalade; Panama; Wolverine Blues; Muskrat Ramble*; and eight others. RCA Victor LSP 2607 \$4.98, LPM 2607* \$3.98.

Interest: Neon-lit Dixieland
Performance: Power without substance
Recording: Bright but rather shrill
Stereo Quality: Very good

For Al Hirt's most recent exhibition of pyrotechnics, Victor has added a nine-piece brass team to the normal Dixieland sextet in brisk and brittle arrangements by Marty Paich. Mr. Hirt is a redoubtable technician, and the blazing breadth of his tone might well have awakened admiration in Buddy Bolden. But he has little taste. He is profligate with notes, his conception is self-indulgent, and he does not get inside the music. Hirt gives the impression that he would play in fundamentally the same way on *Skaters' Waltz* as he does here on *Muskrat Ramble*. The other soloists are less addicted to hokum, and clarinetist Spitelera provides some welcome interludes of mellow though derivative clarinet playing. N. H.

© **GEORGE LEWIS: *The Singing Clarinet***. George Lewis (clarinet), Jim Robinson (trombone), Kid Howard (trumpet), Alton Purnell (piano), Lawrence Marrero (guitar), Alcide Pavageau (bass), Joe Watkins (drums). *Careless Love; Jerusalem Blues; Dallas Blues*; and three others. DELMAR 203 \$4.98.

Interest: Authentic New Orleans
Performance: In the genre
Recording: Fair

This album by one of the last of the New Orleans bands was recorded in 1953, but it might as well have been made forty years before. George Lewis and his fellow musicians adhere with strict fidelity to New Orleans performance practice, polyphony and all, and play traditional New Orleans pieces: *Dippermouth Blues, Tin Roof Blues*, etc.

There seems little reason to preserve such performances unless the musicians are exceptionally gifted. The players here were all well past middle age when these recordings were made—perhaps their

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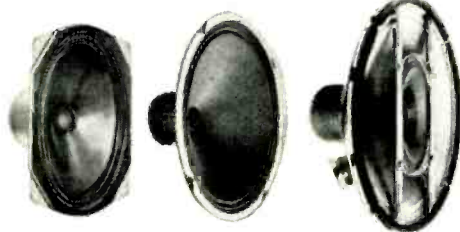
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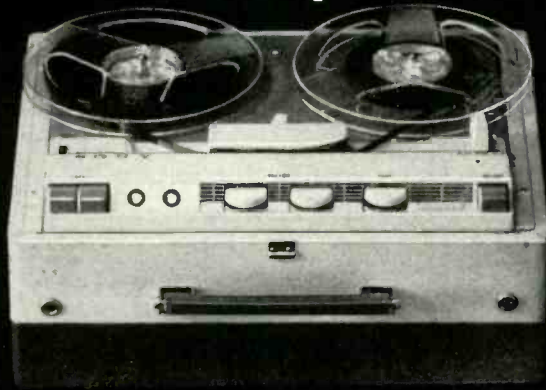
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earlier efforts were better. There are occasional touching moments, mostly by Lewis's clarinet, but most listeners will be interested in these performances only as curios. J. G.

© © JOHNNY LYTLE: *Moon Child*. Johnny Lytle (vibraphone), Milt Harris (organ), Peppy Hinnant (drums), Steve Cooper (bass), Ray Barretto (conga). *Moon Child; Work Song; The Moor Man; A Taste of Honey*; and four others. JAZZLAND 981 \$5.98, 81* \$4.98.

Interest: Superior Negro pops
Performance: Above average
Recording: Good
Stereo Quality: Good

Many recording that are really examples of Negro popular music and are slanted toward the Negro market—equivalents of Ricky Nelson or Henry Mancini—are called jazz out of a disinclination to make distinctions. One of the best musicians making such recordings is vibraphonist Johnny Lytle, whose work shows a good understanding of Milt Jackson. He has here created, on *Moor Man* and *House of Winchester*, melody lines that are far above the standard for such sessions. His combo consists of vibes, organ, and drums, with bass and conga added for the recording. Lytle's finest moments come in a lovely *Moonlight in Vermont* ballad solo. *When My Dreamboat Comes Home* is the kind of song that might bring out the finest in such a club combo. It is surprising that, in this version, its potential is not realized. J. G.

© © LES McCANN: *On Time*. Les McCann (Piano), Leroy Vinnegar (bass), Ron Jefferson (drums), Joe Pass (guitar). *This for Doug; Fondue; Maiden; So What*; and five others. PACIFIC JAZZ S 56* \$5.98, PJ 56 \$4.98.

Interest: Ponderous piano jazz
Performance: Lumpish
Recording: Close and clear

For all the proselytizing talk in the notes about Les McCann's having developed a delicacy of touch, his most recent session shows no discernible change in his conceptually narrow, heavy-handed playing. McCann does improvise with vigor and an emphatic, though insufficiently pliable, beat. His ideas, however, are second-hand and scarce. On ballads, McCann's incessant pounding does let up somewhat, but it is replaced by a sentimentalized romanticism.

Occasional relief is supplied by Joe Pass, a guitarist of considerable lyrical capacity. But the context is too earth-bound, and even Pass is able to give only a limited indication of his scope. Jefferson and Vinnegar keep a firm beat, but (Continued on page 86)

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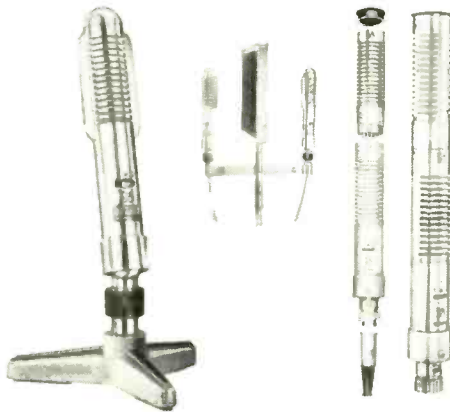
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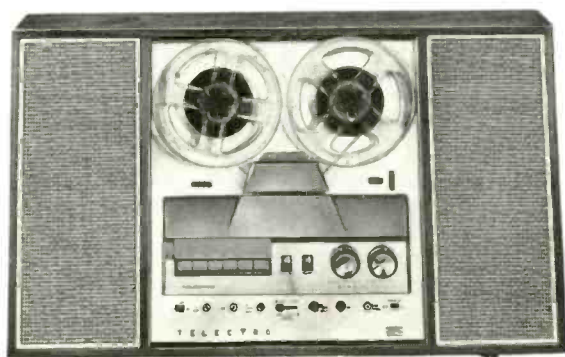
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they too seem constricted by their leader's relentless predictability. N. H.

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© ® **JACKIE McLEAN: *A Fickle Sonance***. Jackie McLean (alto saxophone), Tommy Turrentine (trumpet), Sonny Clark (piano), Butch Warren (bass), Billy Higgins (drums). *Five Will Get You Ten; Subdued; Sundu; A Fickle Sonance; Enitnerrut; Lost*. BLUE NOTE 84089* \$5.98, 4089 \$4.98.

Interest: McLean's power
Performance: Deeply emotional
Recording: Very good

Quite possibly, Jackie McLean is jazz's most underrated saxophonist. He has an intense, hard, angular style that was first announced several years ago on a remarkable Prestige album called "Lights Out." Since then, McLean has not changed basically, but has achieved depth, maturity, and authority. The title track, the album's high point, shows an interest in Miles Davis's modality, and *Sundu* is an almost literal reworking of John Coltrane's version. *Subdued*, on which McLean shows his ballad style, is *Embraceable You*, one of Charlie Parker's favorites. Thus McLean acknowledges his three major influences. He is, in spite of all, his own man, and a powerful musician. J. G.

© ® **GERRY MULLIGAN: "*Jeru*."** Gerry Mulligan (baritone saxophone), Tommy Flanagan (piano), Ben Tucker (bass), Dave Bailey (drums), Alec Dorsey (conga drums). *Capricious; You've Come Home; Blue Boy*; and four others. COLUMBIA CS 8732 \$4.98, CL 1932* \$3.98.

Interest: Soft spontaneity
Performance: Piano steals show
Recording: Live and warm
Stereo Quality: Excellent

In a departure from the usual pianoless context of his small-combo recordings, Gerry Mulligan plays here with a conventional rhythm section and a largely superfluous conga drummer. The emphasis is on unconstrained improvisation in a reflective mood, alternately twilight and sunny.

On all the tracks, Mulligan demonstrates the impressive flexibility with which he handles the baritone saxophone. He can also draw from the instrument a subtler spectrum of tone colors than anyone else currently playing it. His ideas are clear and logical, if seldom surprising. His principal deficiency as an improviser is rhythmic: though he swings, he limits himself to a comparatively narrow framework of rhythmic possibilities. N. H.

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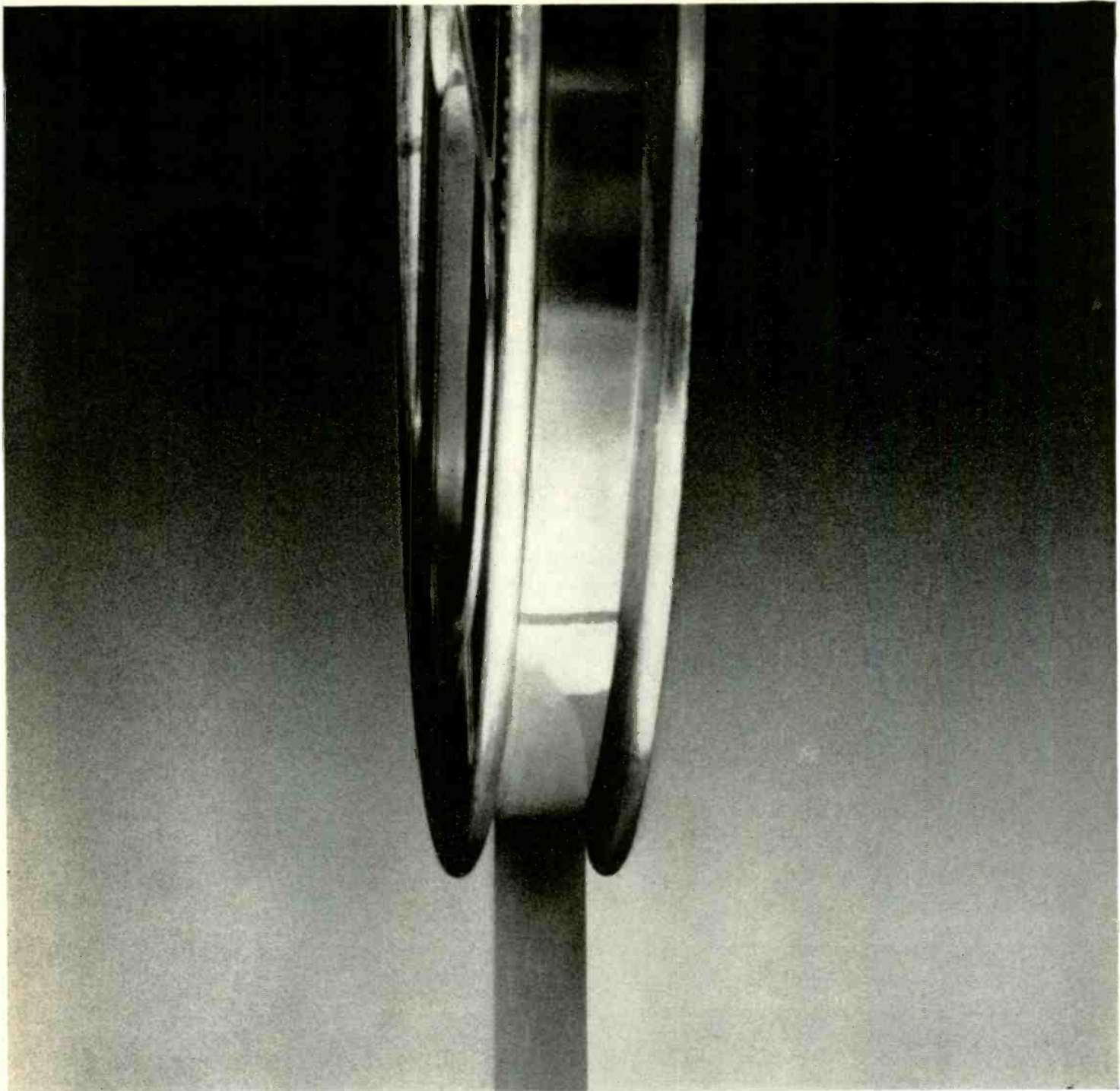
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clear: Westminster undersells the RCA Victor-Munch collaboration (FTC 7003) by a full three dollars.

Perhaps the most significant difference between them lies in the stereo engineering. The Munch recording is spacious and overly reverberant. The Monteux is, if anything, too closely miked, its clean and bright sound characterized by a high presence within a fairly confined space. The focus on Monteux's chorus and soloists is good; they can be readily understood at any time. But the orchestral sections suffer here, and since it is these that convey the passion and dramatic urgency of Monteux's interpretation, I'm sorry they did not have more space to "breathe." His *Romeo Alone* is more poignant than Munch's, his *Fête at the Capulets* snappier, his *Love Scene* more tender. Best-sounding of all is the scherzo, despite someone's collision with a music stand toward the end—it is more relaxed than Munch's, with a light, chamber-like quality.

On the other hand, I still feel that the tempos Munch adopts are the more cohesive. His approach to this music is clearly more volatile, yet what he misses of the score's intimate personal drama is made up by the way he projects the larger dramatic elements. The net effect, that of tightening a sprawling, loosely constructed work, is all to the good.

As for the soloists, Regina Resnik has a more substantial mezzo than Victor's Rosalind Elias, but I prefer the latter's vocal coloring. André Turp's delivery of the *Queen Mab* scene is effective, though no match for the mercurial airiness of Cesare Valletti's under Munch. David Ward's Friar Lawrence here is outstanding—less pontifical and more compassionate than Giorgio Tozzi's, fitting Monteux's firmer dramatic grasp. C. B.

© **HANDEL: Organ Concertos, Op. 4, Nos. 1-6.** Karl Richter (organ), chamber orchestra, Richter cond. LONDON LCK 80111 \$11.95.

Interest: Welcome repertoire
Performance: Delightful
Recording: Topnotch
Stereo Quality: High

These six organ concertos, impeccably performed by Karl Richter, originally filled half of a three-record album devoted to Handel's Op. 4 and Op. 7. It is good to have them on tape, but I question the wisdom of putting them all on a single long-playing reel. On discs, at least, the listener is able to pick and choose the one or two concertos of particular interest, but hearing all six at one sitting is too much of a good thing. The recorded sound is very good indeed. C. B.

© **PUCCINI: Madama Butterfly (highlights).** Victoria de los Angeles (so-

prano), Cio-Cio-San; Jussi Bjoerling (tenor), Pinkerton; Mario Sereni (baritone), Sharpless; Miriam Pirazzini (mezzo-soprano), Suzuki. Orchestra and chorus of the Rome Opera, Gabriele Santini cond. ANGEL ZS 35821 \$7.98.

Interest: Perennial Puccini
Performance: Vocally impeccable
Recording: Fair
Stereo Quality: So-so

With the release of this tape, the buyer is confronted with a choice between the gloriously effulgent *Butterfly* sung by Renata Tebaldi, highlighted on a London reel (LOL 90013), and Victoria de los Angeles's radiant if somewhat inhibited performance excerpted here. The latter is complemented by one of the best Pinkertons ever recorded, but it suffers from spiritless direction and sound that is well below today's standards. The tape is fairly weak on the bass end and at times unpleasantly shrill at the top. C. B.

© **WAGNER: Die Meistersinger: Overture; Parsifal: Good Friday Spell; Tannhäuser: Overture; Lohengrin:**



MERCURY RECORDS

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Prelude to Act I. London Symphony, Antal Dorati cond. MERCURY ST 90287 \$7.95.

Interest: Basic Wagner
Performance: Lucid
Recording: Impressive
Stereo Quality: Good

Oddly enough, this is the sixth reel devoted to the orchestral Wagner, but the first to include his *Die Meistersinger* Overture, one of the most popular pieces in the entire repertoire. There is almost no end to the possible combinations of Wagner's overtures and orchestral interludes, but this one probably offers the best-known of such excerpts in good, solid performances by Dorati and the

Londoners. The rather close-to sound is distinguished by clear, transparent highs and tight bass. The presence of the strings in the mid-range is great; even the brassy blasts of the *Tannhäuser* Overture fail to subdue them completely. Print-through is nonexistent. A fine job all around. C. B.

COLLECTIONS

RECORDING OF SPECIAL MERIT

© **VLADIMIR HOROWITZ:** Chopin: *Piano Sonata No. 2, in B-flat Minor, Op. 35.* Rachmaninoff: *Études-Tableaux, Op. 33, Nos. 2 and 5.* Schumann: *Arabesque, Op. 18.* Liszt-Horowitz: *Hungarian Rhapsody No. 19.* Vladimir Horowitz (piano). COLUMBIA MQ 499 \$7.95.

Interest: The new Horowitz
Performance: Masterful
Recording: Excellent
Stereo Quality: Incidental

After listening to this tape, I feel the ecstatic press reports attending the disc release of this recital by Vladimir Horowitz a few months ago are wholly justified. Clearly this is the outstanding solo piano recording of 1962, and on tape it is not excelled by any other. Judged solely by this performance of the Chopin sonata, which he last recorded some ten years ago for RCA Victor, Horowitz is now more relaxed and at the same time disposed to a higher degree of concentration than ever before. It is this concentration, so different from mere attentiveness, that must account for the pianist's keen awareness of the work's over-all design. Horowitz did not reveal this design in his earlier recording—very few pianists ever do. The total commitment and repose in his playing today is further exemplified by the measured fullness of phrasing in the Schumann *Arabesque*; further, the precise values assigned to virtually every note in the *Hungarian Rhapsody*, even the stormiest, ultimately establish a clear pattern of musical thought. This is playing of might and marrow, superbly recorded, and it should not be missed. C. B.

ENTERTAINMENT

© **DUKE ELLINGTON AND COUNT BASIE:** *First Time!—The Count Meets the Duke.* Duke Ellington and Count Basie and their orchestras. *Battle Royal; To You; Take the "A" Train; Until I Met You;* and four others. COLUMBIA CQ 459 \$6.95.

Interest: Royalty face-to-face
Performance: All-out
Recording: Loud
Stereo Quality: Pronounced

Here is a case in which the whole is not equal to the sum of its parts. Duke and the Count, as well as their celebrated sidemen, have been heard to better advantage elsewhere, though in numbers like *Take the "A" Train* and *Jumpin' At the Woodside* the two big bands really seem to mesh and sound as big as all outdoors. Dynamic level is extremely high, stereo directionality marked. C. B.

© **STAN GETZ:** *Big Band Bossa Nova.* Stan Getz (tenor saxophone); orchestra, Gary McFarland cond. *Manha de Carnival; Balanco no Samba; Melancolico; Entre Amigos;* and four others. VERVE VSTC 280 \$7.95.

Interest: Bossa grande
Performance: Tasteful
Recording: Clean
Stereo Quality: Distinct

Gary McFarland's arrangements on this reel court authenticity, but come perilously close to outright commercialism. They do not actually violate the spirit of the bossa nova, but they sacrifice much of its subtlety for massed sound effects of brazen richness and color. In these terms they are ingenious and altogether attractive. Four of the songs are by prominent Brazilian bossa-novians, and the other four, which come reasonably close to matching them in flavor and style, are McFarland originals. Stan Getz's work is suave, a marvel of melodic invention and a cohesive force throughout. The two solos by guitarist Jim Hall, in Luis Bonfá's *Manha de Carnival* from the film *Black Orpheus* and in João Gilberto's *Bim Bom*, only whet the appetite for more by the guitarist and Getz together—but with somewhat more discreet backing. Technically the recording cannot be faulted. C. B.

© **HERBIE MANN:** *At the Village Gate.* Herbie Mann (flute); Hagood Hardy (vibraphone); Ahmad Abdul-Malik and Ben Tucker (basses); Ray Mantilla, Chief Bey, Rudy Collins (drums and percussion). *Comin' Home Baby; Summertime; It Ain't Necessarily So.* ATLANTIC ALC 1919 \$7.95.


Interest: Flute and percussion
Performance: Long-winded
Recording: Satisfactory
Stereo Quality: Same

Herbie Mann, despite his remarkable gift for lyric invention, sounds here rather like a garrulous Morse-code operator relaying his message on a flute. The solos seem endless. Relieved, but not at length, by Hagood Hardy and the others, he pipes on through ten minutes of *Summertime* and twenty minutes of *It Ain't Necessarily So*. The insistent rhythmic patterns stoutly maintained by his percussion

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team in all three numbers cast a hypnotic pall over the whole affair. The sound and stereo directionality, for an on-the-spot recording, are first-rate. C. B.

© **PETER NERO: For the Nero-Minded.** Peter Nero (piano); orchestra, Marty Gold cond. *Moon River; Dancing on the Ceiling; Don't Get Around Much Any More; Little Girl Blue*; and eight others. RCA Victor FTP 1141 \$7.95.

Interest: High-button stylings
Performance: Suave
Recording: Very good
Stereo Quality: Good

Peter Nero's classy, semi-long-hair settings of popular standards verge on the hackneyed, even to the borrowings from Tchaikovsky and Rachmaninoff, but they are attractive and consistently inventive. The sound is absolutely tops, with excellent stereo spread and separation. C. B.

THEATER

RECORDING OF SPECIAL MERIT

© **ANYTHING GOES (Cole Porter).** Revival-cast recording. Eileen Rodgers, Hal Linden, Mickey Deems, Margery Gray, Barbara Lang; chorus and orchestra, Ted Simons cond. Epic FLT 825 \$7.95.

Interest: Off-Broadway revival
Performance: Spirited
Recording: Very good
Stereo Quality: Marked

Revived off-Broadway last spring, Cole Porter's time-honored musical *Anything Goes* ran well into the fall. It is easy to see why, with Eileen Rodgers, Hal Linden, and Mickey Deems featured in the roles created in 1934 by Ethel Merman, William Gaxton, and Victor Moore. As the ex-evangelist Reno Sweeney, Miss Rodgers, a major asset of Broadway's *Fiorello*, has two Porter classics to sing—the title song and *I Get a Kick out of You*—as well as the venerable *Blow, Gabriel, Blow*, a number interpolated from *The New Yorkers* (1930), and a duet with Kenneth Mars, *Let's Misbehave*. The last-named, familiar to all by now, was dropped from the show for which it was written, *Paris* (1928), but makes it in this one with all of its saucy charm intact. Borrowed from other Porter musicals are the eternally delightful *It's Delovely*, from *Red, Hot and Blue* (1936), to which Mr. Linden and Barbara Lang impart a fine, healthy glow, and *Friendship*, that grand old theme song of togetherness from *Dubarry Was a Lady* (1939), sung with hail-fellow zest by Miss Rodgers and Messrs. Linden and Deems. Thus the top-tune tally is

high. So is the level of performance by all concerned, and they are well backed by Julian Stein's idiomatic and enormously engaging orchestrations. Except for a slight drop in level toward the end of the first sequence, the tape transfer is excellent, clean and hearty. C. B.

© **OLIVER! (Lionel Bart).** Broadway-cast recording. Bruce Prochnik, Clive Revill, Georgia Brown, Hope Jackman, Willoughby Goddard, Michael Goodman, Alice Playten, Danny Sewell; orchestra and boys' chorus, Donald Pippin cond. RCA Victor FTO 5017 \$8.95.

Interest: A winner from Britain
Performance: Good
Recording: Fine
Stereo Quality: Ditto

It is safe to say that this is the first musical ever made available in a four-track edition before the Broadway opening. And that by more than a month, the reason being that Lionel Bart's highly touted adaptation of Dickens's *Oliver Twist* opened as a British import in Los Angeles last summer and was recorded in RCA's Hollywood studios before the trek East.

By the time *Oliver!* opened at the Imperial in New York this December a good many theater-goers had had ample opportunity to acquaint themselves with the score. If they also happened to pass through London's West End any time after June of 1960, or were lucky enough to have obtained the English Decca recording by the original British cast, they might have made a status symbol of being familiar with both productions.

The plain fact, snobbery aside, is that the recording by that British cast is the better one despite some overlapping in the American. The RCA recording, for all its merits, is weaker on several counts: Bruce Prochnik, who brings less than his predecessor's wistfulness to the title role; the boys' chorus, which sings with less verve and precision; and the rather (perhaps deliberately) tentative portrayal of Fagin by Clive Revill. Georgia Brown, who sings Nancy here as there, is clearly the star on this reel, singing the tender but searing *As Long as He Needs Me*, and leading the company in some of the show's rowdiest ensembles, *It's a Fine Life* and *Oom-Pah-Pah*, as well as the beguiling *I'd Do Anything*. Otherwise Mr. Bart's pungent, music-hall-flavored score is served by the best intentions, in Willoughby Goddard's *Boy for Sale*, in Master Prochnik's *Where Is Love?* and *Who Will Buy?*, in Mr. Revill's *Reviewing the Situation*, and in the boys' rousing *Consider Yourself*. And what songs they are, every one! Derivative in most instances, but what musical comedy score is not? Very few can claim the consistency of style that *Oliver!* possesses. The recording is superb. C. B.



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Reviewed by STANLEY GREEN • NAT HENTOFF • PAUL KRESH

Explanation of symbols:

- Ⓜ = monophonic recording
 Ⓢ = stereophonic recording
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RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ EILEEN FARRELL AND ANDRÉ PREVIN: *Together with Love*. Eileen Farrell (soprano); orchestra, André Previn cond. *A Sleepin' Bee*; *Spring Is Here*; *Where I Wonder*; and nine others. COLUMBIA CS 8720 \$4.98, CL 1920* \$3.98.

Interest: American art songs
 Performance: Great appeal
 Recording: Splendid
 Stereo Quality: High

In this, her fourth "pop" album for Columbia, Eileen Farrell joins conductor-arranger-pianist André Previn to produce her most interesting collection to date. What is apparent here, more so than in the preceding sets, is that this is actually a collection of American art songs that, in quality of music and lyrics, are perhaps as well suited to the recital hall as lieder or operatic arias. Especially noteworthy is the fact that, as in any good recital, the familiar is balanced with the unfamiliar, so that the listener has the pleasure of discovering something fresh along with savoring anew something he knows well. A new song by Previn and his wife, Dory Langdon, called *Where I Wonder*, and another by Harold Arlen and Mrs. Previn called *The Morning After* are particularly fine.

Miss Farrell and Previn have carried through the recital-hall conception in their presentation. On about half of the tracks, Previn has abandoned his full orchestra in favor of the more intimate backing of his own elegant piano, and Miss Farrell has tempered her rich, luscious voice to fit this intimacy of expression. Their alliance carefully avoids the excessive: the proper effect is achieved through understatement. I wish Previn had accompanied Miss Farrell on the piano throughout the program.

Miss Farrell has yet to achieve the kind of personal involvement with her

material that turns a carefully planned recital into a shared emotional experience. A slight touch of insouciance, for example, would suit *By Myself* better than her somewhat heavy approach, and only a genuinely starry-eyed abandonment puts across *Cabin In the Sky*. But don't let these reservations dissuade you: I recommend this album. S. G.

Ⓢ Ⓜ ROBERT GOULET: *Sincerely Yours*. Robert Goulet (vocals); orchestra, Sid Ramin cond. *Tonight*; *Ebb Tide*; *Gigi*; and nine others. COLUMBIA CS 8731 \$4.98, CL 1931* \$3.98.

Interest: Standard brands
 Performance: Persuasive
 Recording: Perfect
 Stereo Quality: Fine

Attached to this album is a framed photograph of Mr. Goulet sprawled casually in a chair and looking as sexy as possible.



EILEEN FARRELL

Vocal intimacy for American art songs

Such a sales come-on, of course, cannot help but build up an almost insurmountable critical resistance in some. But the record itself clearly proves that Mr. Goulet can be an extremely effective singer. He has the range, the vocal timbre, and the ability to convey sincere emotion. On the debit side, however, is a certain casualness occasionally bordering on in-

difference, which shows itself in a slurring of consonants and an inability to pronounce the word "to," as in "t'night." Well, maybe they told him he sounds more devilish this way. Sid Ramin's arrangements manage to be imaginative without being intrusive. S. G.

Ⓢ Ⓜ MARTHA SCHLAMME: *The World of Kurt Weill in Song*. Martha Schlamme (vocals); orchestra, Samuel Matlovsky cond. *Susan's Dream*; *My Ship*; *Alabama Song*; and nine others. MGM SE 4052 P* \$5.98, E 4052 P \$4.98.

Interest: Weill's Welt
 Performance: Admirable
 Recording: Inferior

This album is almost ruined by its poor recorded sound. Miss Schlamme is unquestionably a superior interpreter of Kurt Weill's songs, but she must make her way through excessive treble emphasis and an unnatural echo-chamber quality. Once you've boosted the bass you may be able to enjoy the singer's sure dramatic projection of a variety of emotions in German, French, and English. Of special interest are the first recording of *J'attends un navire* sung in French, a gaily tripping *Mack the Knife*, sung both in German and in English, and the all-too-infrequently heard *Susan's Dream* with a lyric by Alan Jay Lerner. Samuel Matlovsky provides intelligent orchestral backing, and Edward Cole supplies copious notes on the composer and his songs. S. G.

Ⓢ Ⓜ CESARE SIEPI: *Songs of Italy*. Cesare Siepi (vocals); orchestra, Dino di Stefano cond. *Firenze Sogna*; *Visione Veneziana*; *Malià*; and nine others. LONDON OS 25305 \$5.98, 5671* \$4.98.

Interest: Some attractive pieces
 Performance: Mostly lackluster
 Recording: Satisfactory
 Stereo Quality: Acceptable

There is nothing wrong with this collection that a little more spirit on Mr. Siepi's part wouldn't have cured. He sounds like an operatic Perry Como most of the time, with a casualness and lack of involvement that becomes almost soporific. This is not helped by the basso's

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vocal quality, which has a certain thickness that adds extra pounds to each rendition. Of course, he couldn't go wrong with *Funiculi Funicula* or *Luna Nova*, but Siepi seems to be wishing he were somewhere else during the more ardent songs. No translations are on the jacket. S. G.

THEATER—FILMS

Ⓢ Ⓜ **BLACK NATIVITY.** Original-cast recording. Marion Williams, Princess Stewart, Alex Bradford, the Bradford Singers. VEE JAY SR 5022* \$4.98, LP 5022 \$3.98.

Interest: Gospel collection
Performance: Properly fervent
Recording: Satisfactory

In December 1961, and again in 1962, an unusual Christmas "song play" was offered in a New York theater. It was Langston Hughes's retelling of the birth of Jesus in terms of Negro folklore, with spirituals and gospel songs sung by a group of church singers. This recording by the original singers is frequently exciting. Unfortunately, there is no narrative on the jacket, nor is it disclosed that the songs are only those from the first act. Although the soloists are not credited with their songs, it is not difficult to recognize the voices from the biographical sketches. Princess Stewart and Professor Alex Bradford project commendable power and persuasiveness, but Marion Winters's raw, shrill exuberance is a bit too much to take. S. G.

RECORDING OF SPECIAL MERIT

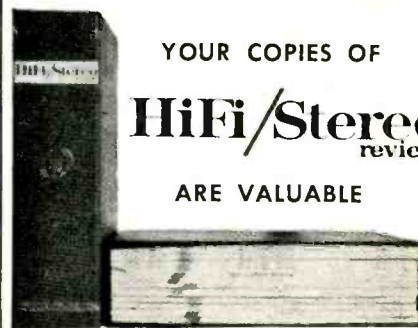
Ⓢ Ⓜ **LITTLE ME** (Cy Coleman-Carolyn Leigh). Original-cast recording. Sid Caesar, Virginia Martin, Nancy Andrews, Mort Marshall, Joey Faye, Sven Swenson, Mickey Deems; chorus and orchestra, Charles Sanford cond. RCA Victor LSO 1078 \$5.98, LOC 1078* \$4.98.

Interest: Spirited spoof
Performance: Fine company
Recording: Generally very good
Stereo Quality: Weak sound on left

About midway through the score of *Little Me*, after the listener has been treated to a series of bright and brash numbers, a timid soldier haltingly reveals his feelings on finally having *A Real Live Girl*. The concept of the song, its sentimental flavor, and its deft lyric all combine to prove it something genuinely inspired. This impression is reinforced when a group of lovesick soldiers express their loneliness and frustration in the same wistfully amusing piece. Of course, the song fits the story and the situation, but through contrast with the rest of their lively, spoofing score, composer Cy Coleman and lyricist Carolyn Leigh create a haunting moment.

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On the whole, *Little Me* has what is usually called a functional score. Like most of the score for *How to Succeed in Business without Really Trying*, it is more effective as part of the production than it is on records, because the story that surrounds the songs is a satire, and lends the music added punch. Even so, the disc offers many pleasures. Next to *A Real Live Girl*, my favorite is the slinky proposition, *I've Got Your Number*, bitten out by Swen Swenson in elegant style. I'm also fond of the rousing bit of advice, *Be a Performer*, and the way Coleman and Leigh transform *On the Other Side of the Tracks* from a sentimental daydream to a battle cry. The last is sung by Virginia Martin, the saga's heroine, whose expressive voice also makes something affecting of the torch song, *Poor Little Hollywood Star*. Sid Caesar's five songs, for seven different parts including the above-mentioned soldier, have amusing moments, especially the duet *I Love You*, in which a snobbish young man generously asserts his love for the heroine—"considering you're riff-raff and I am well-to-do."

The inventive touches of arranger Ralph Burns are a great help, and so is the knowledgeable conducting of Charles Sanford. Though the sound is generally good, I was surprised to find the voices from the left speaker far weaker than those from the right. **S. G.**

© **TARAS BULBA** (Franz Waxman). Sound-track recording. Orchestra, Franz Waxman cond. UNITED ARTISTS UAS 5100 \$5.98, UAL 4100* \$4.98.

Interest: Impressive score
Performance: Doubtless definitive
Recording: Ear-shattering
Stereo Quality: High

To depict in musical terms the struggle between the Ukrainian Cossacks and the Poles in the sixteenth century, Franz Waxman has created a score of impressive dramatic power. Moreover, unlike most film scores, it is structurally so sound that it can easily be appreciated apart from the film. Waxman uses five basic themes, with music of expressive tenderness strikingly contrasted with some of the most pulse-quickening battle themes ever recorded. Notably apparent throughout is the authentic flavor of time and place. The result is that Waxman may well have written one of the most enduring epic film scores of all time. **S. G.**

FOLK

© **JUDY MAYHAN: *Rockin' the Cradle***. Judy Mayhan (vocals), Jake Ander (guitar). *Come All Ye Loyal Heroes; One Morning in May; Turtle Dove; The Cuckoo*; and seven others. HORIZON WP 1605 \$4.98.

Interest: Strained intensity
Performance: Brittle
Recording: Competent

This singer of folk songs comes from a background of classical voice and drama training in college. Her voice is edgy, her phrasing lacks suppleness, and there is little warmth in her interpretations. Lacking ease and spontaneity, Miss Mayhan occasionally seems a caricature of the folk singer who has learned almost all she knows from books and records and has small insight into the lives from which her material sprang. She accompanies herself without imagination on the dulcimer. Jake Ander's guitar, however, is discreet and tasteful. **N. H.**

RECORDING OF SPECIAL MERIT

© **ROBERT McFERRIN: *Classic Negro Spirituals***. Robert McFerrin (vocals), Norman Johnson (piano). *Fix Me. Jesus; A City Called Heaven; Deep River; Witness*; and ten others. WASHINGTON WLP 466 \$4.98.

Interest: Spirituals
Performance: Warm and skillful
Recording: Good

In most concertized interpretations of Negro spirituals, the original improvised material is refined into tepid respectability. McFerrin's approach to these spirituals is more unself-conscious and warmly affectionate than most such attempts. Technically, he has an unusually resilient baritone and a mastery of subtle narrative nuances. (He has appeared with the Metropolitan Opera and with several European companies.) In this assignment, McFerrin is emotionally generous without indulging in patronizing sentimentality or stiff melodrama. He sings the spirituals with evident delight as well as respect, and for all the basic power of his voice, he is flexible and adept dynamically. Norman Johnson's piano accompaniment is alert, spare, and imaginative. **N. H.**

SPOKEN WORD

RECORDING OF SPECIAL MERIT

© **PAMELA BROWN AND THE ELIZABETHAN CONSORT: *Love's Progress***. Pamela Brown (reader), The Elizabethan Consort (in music by Anthony Holborne). WASHINGTON WLP 9464 \$5.98, WLP 464* \$4.98.

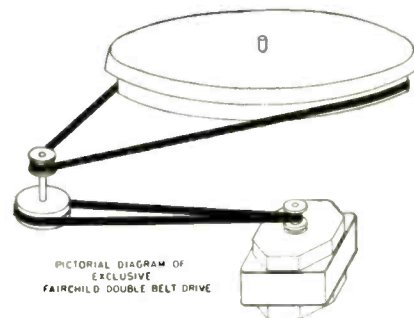
Interest: English love poetry
Performance: Charming
Recording: Excellent
Stereo Quality: Appropriate

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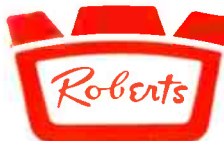


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Donne, and Sir Walter Raleigh, as well as others, alternating with selections of chamber music by the Elizabethan composer Anthony Holborne. The program is a most winning one—the stateliness, grace, and simplicity of Holborne's music as played on the venerable instruments for which it was composed set off Miss Brown's singularly intelligent and beguiling recitations. The high point is the passage from Marlowe's *Hero and Leander*, an uninhibited description of love's joys and woes typical of its age and author. In the stereo version, Miss Brown reads Hero's lines over one speaker and Leander's over the other, making the experience even more compelling. P. K.

RECORDING OF SPECIAL MERIT

Ⓜ **KAFKA: *Stories. A Hunger Artist; A Fratricide; Up in a Gallery; An Imperial Message; The Cares of a Family Man; A Dream; The Bucket Rider.*** Lotte Lenya (reader). CAEDMON TC 1114 \$5.95.

Interest: Literary treasure

Performance: Exactly appropriate

Recording: Good

The person who conceived the idea of enlisting Lotte Lenya, with her haunting, almost macabre voice, to read (in English) this selection of Kafka's fanciful parables is hereby blessed and thanked. *A Hunger Artist*, one of the strangest and most effective stories in the all-too-slim literary legacy of Franz Kafka, is read with an eloquence and an understanding that make every word emerge right and strong. As the actress builds to a climax in the suspenseful unfolding of this allegory, which deals with the fate of a strange Central European phenomenon of the nineteenth century—the professional faster in his cage—it becomes difficult to breathe. This is vintage Kafka indeed. But while the fragments that make up the second side offer some dazzling moments of irony and bizarre description, they are for the most part too elusive to come over with the power of the longer story. Several of them, however—notably *Up in a Gallery*, with its circus imagery, and *Fratricide*, a gory little study—are impressive miniatures. The record as a whole is a splendid introduction to the genius of Kafka. P. K.

Ⓜ **SHAKESPEARE: *Shakespeare/Soul of an Age.*** Ralph Richardson (narrator), Michael Redgrave and others (readers). Written and produced by Lou Hazam. Directed by Howard Sackler. CAEDMON TC 1170 \$5.95.

Interest: Documentary and dramatic

Performance: Lofly

Recording: Satisfactory

(Continued on page 102)

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P. K.

RECORDING OF SPECIAL MERIT

⑤ ⑥ SHERIDAN: *The School for Scandal*. Ralph Richardson, John Gielgud, Geraldine McEwan, Gwen Ffrangcon-Davies, Meriel Forbes, Laurence Naismith, Malcolm Keen, Peter Barkworth, Richard Easton. Directed by John Gielgud. COMMAND RS 13002 SD three 12-inch discs \$17.94, RS 13002* \$14.94.

Interest: Classic comedy of manners
Performance: Dazzling
Recording: Immaculate
Stereo Quality: Ingenious

It is hard to know where to begin to admire this superlative gift from Command. Considered as a summoning of all the resources of stereo to bring the theater to life on discs, it sets a new standard for clarity, brilliance, and ingenuity. The play, a study in spite and man's skill at dissembling, has been diverting audiences since the 1770's, and it is still entirely to the point today. As for the direction and the acting, loud hosannas are due all around. In a genial introduction, Mr. Gielgud hustles us back to the eighteenth-century London dressing room of Lady Sneerwell, where she and her reputation-clipping companions are busy reducing to shreds the character of everyone in their circle. Gielgud steps at once into the character of Joseph Surface as though it were fitted to him by a master tailor. From then on, scene after scene is brought to life with precision, polish, and charm, as Mr. Benjamin Backbite, Mrs. Candour, and Lady Sneerwell's other malicious associates menace the marriage of the once scandal-proof and upright Sir Peter Teazle. The proliferations and complexities that ensue cannot be summarized, but be assured that nary a sly ploy is neglected as the chronicle unfolds. Among the unforgettable portrayals are Gwen Ffrangcon-Davies's formidable Mrs. Candour; Ralph Richardson's measured and exact Sir Peter Teazle; Richard Easton's buoyant Charles Surface; Geraldine McEwan's Lady Teazle, reminiscent of Joan Greenwood at her most purringly malicious; Peter Barkworth's excruciatingly hypocritical Sir Benjamin—but there isn't a weak link in the chain. The recording is further enhanced by an appropriately elegant musical frame, woven around each scene like a proscenium of sound, by musicians under the direction of Leslie Bridgewater. No text is supplied for the set, but so perfectly in focus is the recording of every speech that none is needed.

P. K.

HUMOR

⑤ ⑥ ALLAN SHERMAN: *My Son, the Celebrity*. Written and performed by Allan Sherman. Music by Lou Busch. WARNER BROS. WS 1487 \$4.98, 1487* \$3.98.

Interest: Musical burlesque
Performance: Brood and elaborate
Recording: Bright and vivid
Stereo Quality: Good

Having mopped up the market with "My Son, the Folk Singer," which had its funny moments amid warmed-over borscht-circuit stretches, Mr. Sherman tries to do it over again, and you know about sequels. A huge chorus, sounding spruce and ready for anything right up

(Continued on page 104)

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to the Verdi Requiem, plus a large and lively orchestra, back the maestro of comic corn in a brilliantly recorded but wildly uneven potpourri. Mr. Sherman's wares are ballads commemorating such middle-class folk customs as the watching of television while in bed, the naming of babies, and trips to the delicatessen, with occasional departures such as a number about a Mexican hat dancer who does "mambas on Homburgs to tunes of Sig Romberg's." At their best, the songs, which Mr. Sherman delivers in what is perhaps too comfortable a style, are reminiscent of Arthur Kober's "Bronx Ballads" (if anyone can remember that far back). The high point comes at the beginning with *Al 'n Yetta*, to the tune of *Alouette*, which chronicles the television-watching habits of a couple whose happiness is shattered by the tragic blowing of the picture tube. There is also a splendid saga dealing with the romance and social climb of a CPA and his girlfriend, who works at BBD&O, as they struggle up the pyramid and across the country to the right car and bliss in West Los Angeles. Every once in a while, Sherman tries to make comedy out of a topic not Jewish. He succeeds in a rousing production number called *The Let's Call Up AT&T and Protest to the President March*, all about numerical dialing, and, to a lesser extent, in an effort to kid the Norman Luboff Choir that goes on until it becomes as oppressive as the real thing. The rest is filler, as they say in the ice-cream trade. But the audience, which sounds suspiciously like a clique of paid—or intimidated—relatives, shrieks, roars, and claps through every minute. The disc might have been funnier were its creator not so easily satisfied with every comic notion he thinks of. P. K.

© ® THE TWO SIDES OF THE SMOTHERS BROTHERS. The Smothers Brothers. MERCURY SR 60675 \$4.98, MG 20675* \$3.98.

Interest: Night-club expertise
Performance: Slick and ingratiating
Recording: Razor-sharp
Stereo Quality: Good

This uncommonly engaging pair, who can convert an innocent stammer into a rapier of disparagement, seem to be turning, alas, into better singers and worse comedians. Only once, in a mixed salad of a skit called "Cabbage," do they manage to turn their cultivated callowness on a worthy victim—the earnest instructive documentary—"Hunnerts of years ago the railroads were rushing across the nation..." as they did so consistently on their last disc. The rest of the skits are desultory, exhibiting style with little content. But the half-dozen songs on Side Two are put over with enormous punch and charm. P. K.

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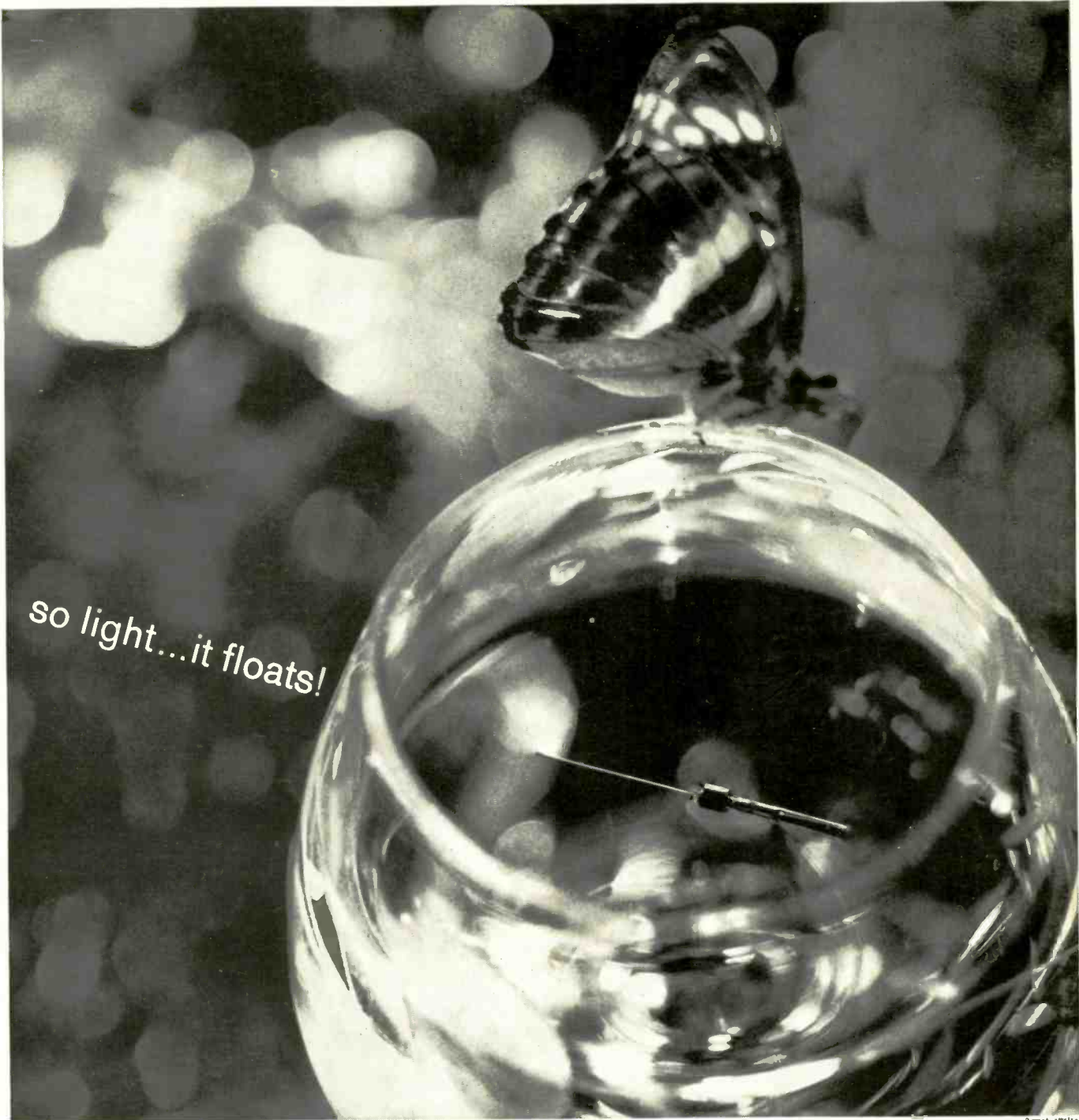
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*The hermetically sealed STANTON Stereo Fluxvalve is warranted for a lifetime and is covered under the following patents: U.S. Patent No. 2,917,590; Great Britain No. 783,372; Commonwealth of Canada No. 605,673; Japan No. 261,203; and other patents are pending throughout the world.