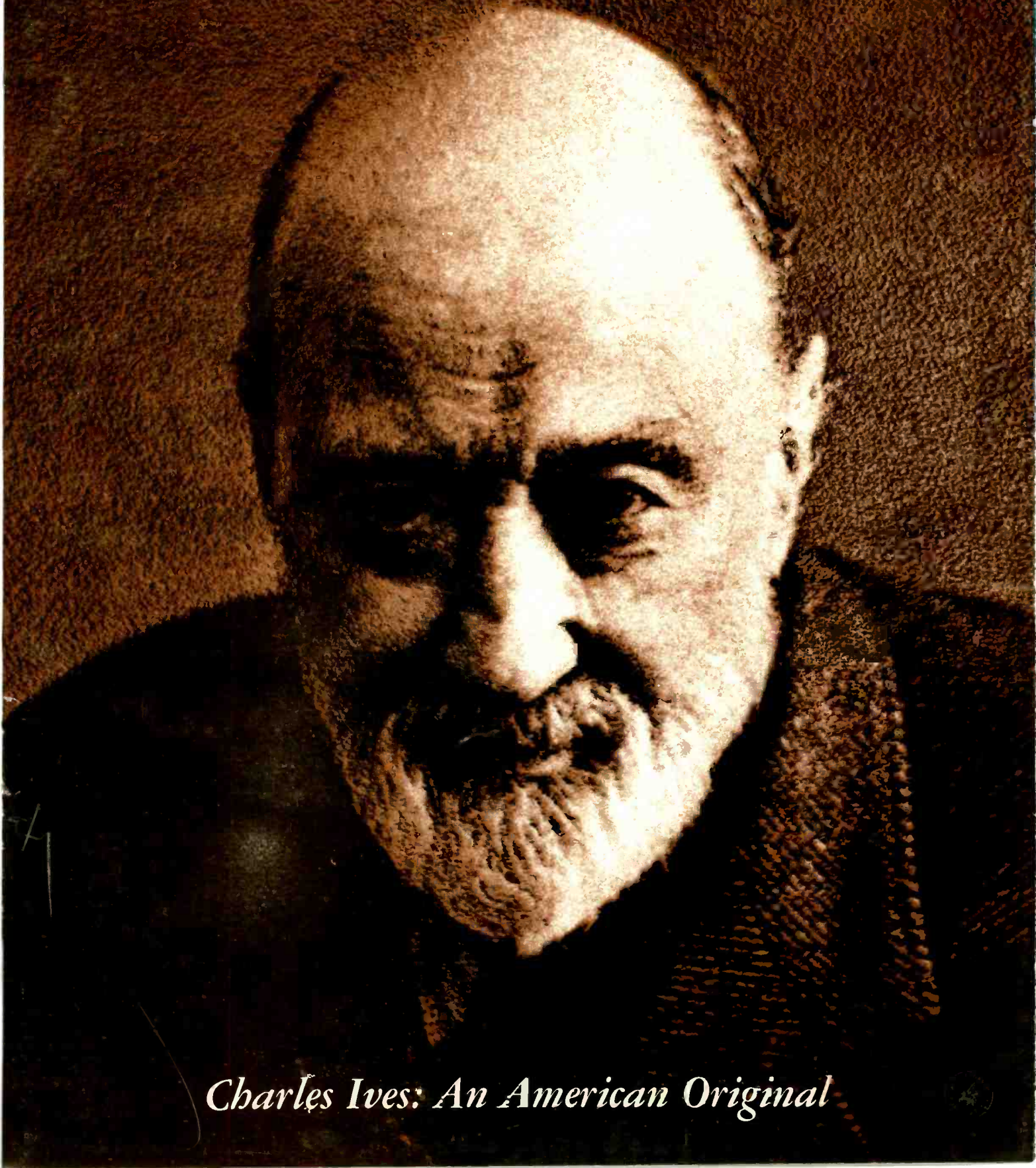


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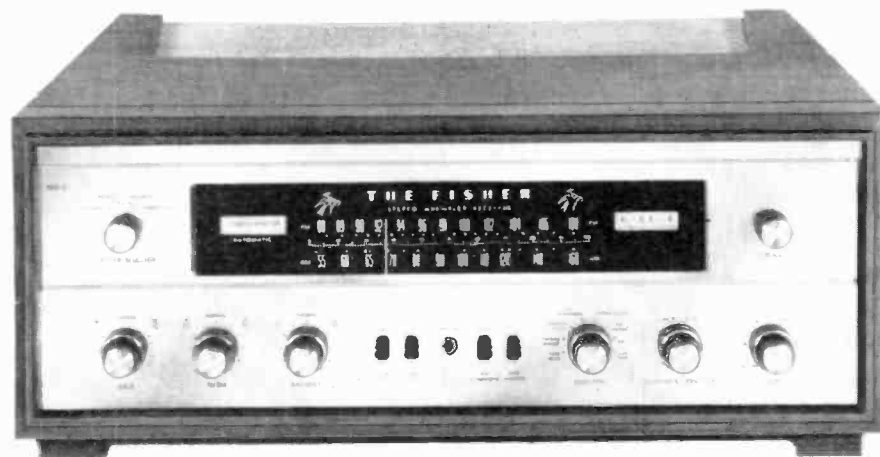
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HiFi/Stereo Review

SEPTEMBER 1964 • VOLUME 13 • NUMBER 3

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COVER PHOTOGRAPH BY W. EUGENE SMITH

Copyright © 1964 by Ziff-Davis Publishing Company. All rights reserved. HI-FI STEREO REVIEW, September 1964, Volume 13, Number 3. Published monthly by Ziff-Davis Publishing Company at 434 South Wabash Ave., Chicago, Illinois 60605. Subscription rates: one year United States and possessions \$5.00; Canada and Pan-American Union Countries \$5.50; other foreign countries \$6.00. Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash.

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HiFi/Stereo Review

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ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Offices (212 Oregon 9-7200)
One Park Avenue, New York, New York 10016
William B. Ziff, Chairman of the Board (1946-1953)
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Midwestern & Circulation Office (312 Wabash 2-4911)

134 South Wabash Avenue, Chicago, Illinois 60605

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Foreign Advertising Representative:

D. A. Goodall Ltd., London, England

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, 414 South Wabash Avenue, Chicago, Illinois 60605. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

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EDITORIALLY SPEAKING

by FURMAN HEBB

IT IS with considerable pride that we devote a major portion of this month's issue to David Hall's comprehensive study of the life and music of Charles Ives. The article, which is the first in a series of articles on great American composers, has been in preparation for five years, and is the work not only of a lifelong Ives enthusiast but also of a record-company executive who has been instrumental in bringing Charles Ives' music to records.

It is supposed to be bad business, in the magazine trade, to put all of your eggs in one basket, to give one subject the space you ordinarily use for three or four. But in this case, it seemed to us that we had no choice. Charles Ives is too important—and too complex—to be cut down to convenient article length. And because many people are puzzled by Ives and his music, we wanted to publish the article all in a piece rather than in installments; for if ever there was an artist who must be seen whole to be understood, it is Charles Ives. The article, therefore, is complete in this issue. We are obliged, however, to hold for future publication David Hall's detailed Ives discography, which includes commentary on each of the various recorded performances of Ives' music. The Ives discography will start next month, and will continue for two months thereafter.

Now, as promised last month, follows the complete listing of FM stations rated for audio quality by our readers in seven metropolitan areas. Stations not listed here but which are in the areas surveyed did not receive enough votes to be classified.

In the Boston area, the one station that achieved an Outstanding rating was WGBH. Following it, with Commendable ratings, were WGBX, WCRB, WXHR, WBUR, and WHRB. Stations WBZ, WERS, and WBOS were rated Above Average, and WCOP was rated Substandard in audio quality.

In Cleveland, receiving Commendable ratings were WNOB, WCLV, WJW, KYW, and WDBN. Following these, with Above Average ratings, were WCUY, WDOK, WZAK, WERE, WGAR, and WHK.

Philadelphia had ten Commendable stations: WFLN, WJBR, WFLI, WFIL, WHAT, WDVR, WPBS, WQAL, WPEN, and WCAU. In the Above Average category were WIP and WIBF. WIBG was rated Substandard in audio quality.

Chicago voting was dominated by WFMT, which received an Outstanding citation. Stations WNIB and WEFM were ranked Commendable; WFMF, WDFH, WKFM, and WXFM were rated Above Average; and WMAQ, WBBM, and WJJD were given Substandard rankings.

The Los Angeles area had three Outstanding stations: KRIM, KCBH, and KPFK. Receiving a Commendable award was KNX; and rated as Above Average were KPOL, KDUO, KNOB, KFAC, KBBI, and KUTE. Stations KFMU, KMLA, KGLA, and KBIG were ranked Satisfactory.

San Francisco had two Outstanding stations: KPEN and KSFR, and two more were rated as Commendable, KFOG and KMPX. In the Above Average category were KAFE, KXXX, KXIII, KDFC, KPFA, KEEN, KPAT, and KJAZ. Rated as Satisfactory were KFRC, KNBR, KGO, and KCBS. Station KYA received a Substandard rating.

The single Outstanding citation in the New York City area went to WQXR. Following were WRFM, WABC, WBAI, and WNEW—all rated as Commendable. Below these, with Above Average ratings, were WNYC, WNCN, WBFM, WCBS, WNBC, WOR, WRLB, WPAT, and WEVD. Stations WLIR and WVNJ were rated Satisfactory. Curiously, it was impossible to rate station WTFM, because the distribution of votes for and against it cancelled each other—the only such instance of the kind in the survey. Although an unusually high percentage of listeners rated WTFM as Substandard, an even higher percentage felt it was Excellent. This seemingly points to a very unusual—possibly freakish—transmitting condition that is probably not due to technical policies.

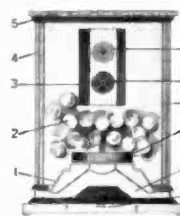
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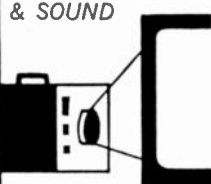
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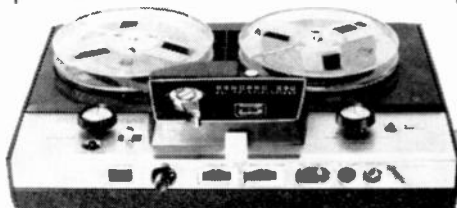


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LETTERS TO THE EDITOR

Our Man in Entertainment

● Why do you continue to give Gene Lees the spotlight in your entertainment reviews? It was interesting to read his biased opinions for a while, but now he has become a bore. If you must keep him on your staff, at least classify him under "The Irregulars"!

CHARLES ANDERA
Santa Barbara, Calif.

● I am delighted to read Gene Lees' reviews. His assessments of Elvis Presley and the Beatles were classic. I cannot fully agree with him, however, about Barbra Streisand. She has some vocal idiosyncrasies, true. But I am much more displeased by the overclose microphoning technique used in her recordings. This results in an almost constant popping of syllables that is very annoying.

PAUL L. DALTON
Lynchburg, Va.

● Gene Lees is a fink.

HAROLD LANSKY
Detroit, Mich.

● I buy your magazine every month, and especially look forward to the reviews by Gene Lees. Let us hope that some day American women will regain their sanity and that Barbra Streisand will learn to sing on key.

WILSON EVANS
Harrisburg, Pa.

● Streisand YES! Lees NO!

ANDREW SINGER
New York, N.Y.

An Extra Libretto?

● Since the fine job RCA did on the Toscanini album of *The Pines of Rome* some years ago, packaging has progressed to the point where many albums, especially opera sets, are works of art. But one fact seems to have eluded the manufacturers. Would it not make more sense if they cut down the excess of pictures of the principals and the rehearsal pictures (all of little value after the first reading and viewing), and instead give us *two* copies of the libretto? In a family of even two, it is impossible to sit side by side reading the same libretto. Take London's recent *I Puritani*. In this album's libretto, we have Sutherland (also on the cover) pictured five times, and eight pages of text about the recording. Wouldn't most buyers prefer two copies of the libretto?

Concerning Gene Lees' touching article on Edith Piaf in the May issue: "Something human is more valuable to me than all the gold in the world." My congratulations to Mr. Lees.

GEORGE T. KEATING
Claremont, Calif.

Conversations with the Past

● I have just finished reading your July issue, and want to congratulate you on William Seward's fascinating "Conversation with Galli-Curci." I hope that we can have more articles like it, for the artists of the past have so much to say. It



is hoped that HiFi/STEREO REVIEW will publish conversations with such other great artists as Rosa Ponselle, Gladys Swarthout, Helen Traubel, Lauritz Melchior, Bidú Sayão, and Geraldine Farrar, just to mention a few.

HOWARD HARRINGTON
Manager, Detroit Symphony Orchestra
Detroit, Mich.

Rev. Lenny Bruce

● Being a minister myself, I was interested in Paul Kresh's comment in the June issue that Lenny Bruce "is really a minister at heart." If this is so, then ninety-nine per cent of those of us who are presently passing for ministers are on the wrong track altogether. Actually, I'm not too surprised by Mr. Kresh's statement. If such confusion is even possible, it only illustrates the pitiful state of the church today.

L. V. PEVERILL
Marion, Va.

Dynamic Range

● As the owner of some very good hi-fi components and as one who enjoys good music, I am becoming very disappointed with a few major record companies and their method of cutting records. Lately, new records have appeared with such bold statements on their jackets as "the magnificent new sound," or "a revolution in the art of recording." If this "revolution" keeps on, there will be a counter-revolution by myself and many other record buyers who are disgusted with the quality of these recordings. The trend seems to be to cut records at the highest

(Continued on page 8)

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I understand that I may select tapes from either Division. I agree to purchase five selections from the more than 150 to be offered in the coming 12 months, at the regular Club price plus a small mailing and handling charge. Thereafter, if I decide to continue my membership, I am to receive a 4-track, pre-recorded tape of my choice FREE for every two additional selections I accept.

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SEND ME THESE FOUR TAPES
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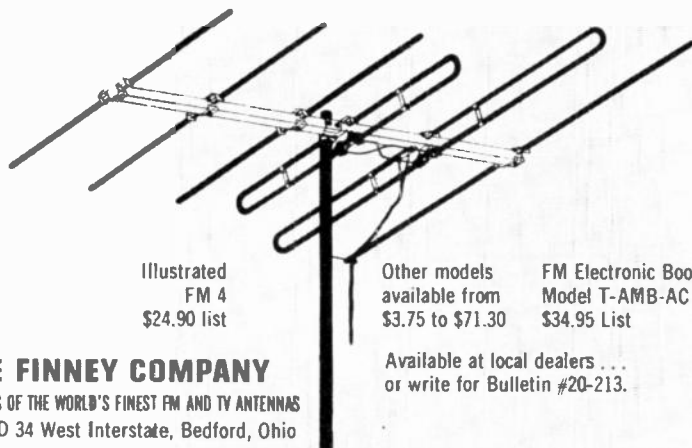
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possible level. This is done to please the mass market of record buyers who own packaged phonographs. It seems that these sets are troubled with residual noises. By cutting the masters at high levels, much of the noise is "swamped out"—but a more important quality is thereby lost: dynamic range.

Most older records are better-sounding than the new ones. Take, for example, the 1962 Munch-BSO recording of Berlioz' *Symphonic Fantastique*. The dynamic range of this music is tremendous, and it is captured nearly perfectly on disc. In comparison, the 1963 Leinsdorf-BSO recording of Mahler's *Symphony No. 1* is flat and unreal, because its dynamic range is so limited.

The way to restore dynamic range to records is to cut the record at a lower average level, and thus reserve the high cutting levels for the fortissimos. This technique is used successfully by few companies. Let's put the DYNAMICS back in the GROOVE!

EARLE TIMMONS
Georgetown, Mass.

Rating the FM Stations

● Furman Hebb's comments urging action to improve the quality of FM radio were most appreciated. I hope you will extend the coverage of your poll to include the rating of FM stations in other cities. The FM broadcasters in the Dallas-Fort Worth area, incidentally, have been doing exceptional jobs. Special praise should go to the four stations that provide stereo FM in the two cities: WBAP, KXOL, KVIL, and KIXL.

DAVID J. WHITE
Fort Worth, Texas

Prerecorded Tape

● Mr. Wilson's letter in the July issue was of particular interest to me, because I have experienced the same problems with prerecorded tape. I would like to purchase prerecorded tapes, but I find that about forty per cent of the tapes I buy are defective. This seems unreasonable. I feel as though I am playing the role of a quality-control inspector for the manufacturers.

A. R. MITCHELL
San Diego, Calif.

Coded Speaker Wire

● In reference to the question in your July issue concerning coded speaker wire, we have had made especially for our use a lamp cord that has easy-to-see red and black polarity stripings on the white molded insulation. We would be happy to make this wire available to your readers for \$5 per hundred-foot length (minimum order).

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May we suggest that you give Citadel an opportunity of proving its value to you. You enter no obligations, take no risks . . . simply complete the coupon below, enclose your yearly membership dues and upon receipt we shall immediately forward all club membership material to you. We cordially invite you to join thousands of other satisfied Citadel members who are purchasing their records and tapes at discount prices through their Citadel Club membership.

SATISFACTION GUARANTEED — Try membership in the Citadel Record Club for 30 days. If at the end of that time you are not completely satisfied, simply request your membership dues back and it will be immediately refunded, no questions asked.

FREE!



Act now. Fill out the coupon, enclose your dues and we will include a free quality record cleaning cloth as a gift. This is our way of thanking you for your confidence in us.

CITADEL RECORD CLUB

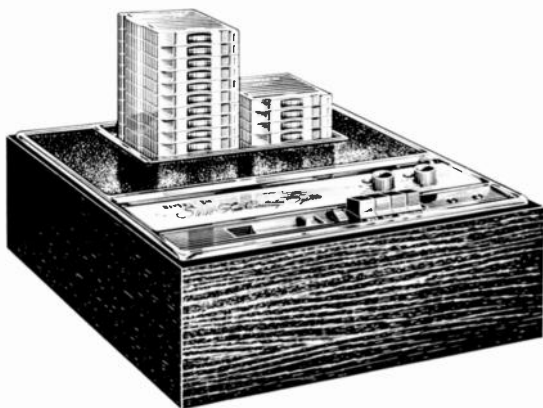
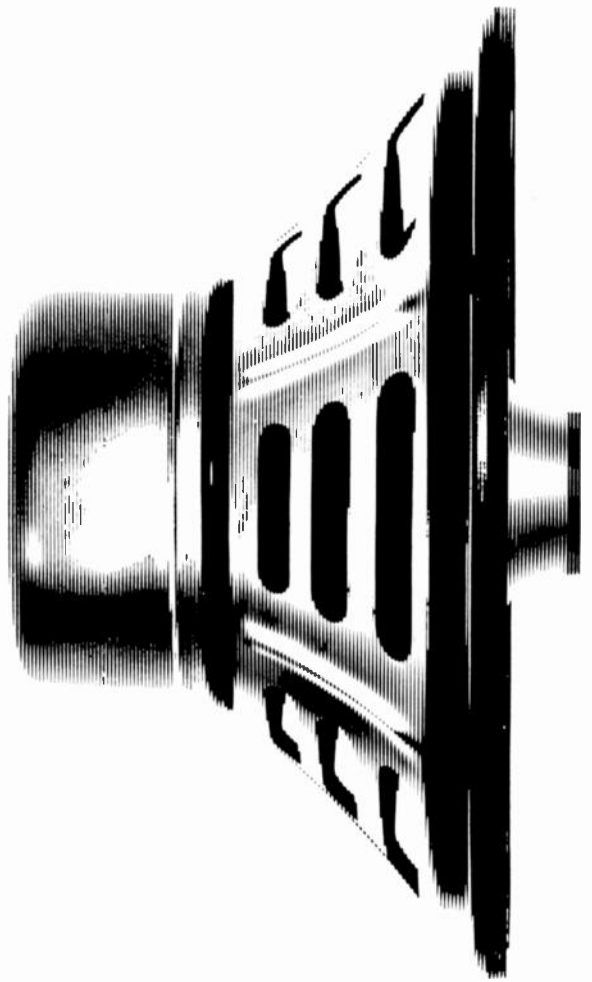
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REVERE-WOLLENSAK M-20 AUTOMATIC STEREO TAPE DECK The newest idea in music now for custom installation! This amazing machine threads, plays, rewinds, changes tapes automatically. Up to 15 hours of uninterrupted music just by touching a button. Dual record/playback preamplifiers. Record in stereo or mono from any sound source, or choose from a wide assortment of pre-recorded tapes. Keyboard controls . . . high speed search lever . . . automatic and delayed shut-off . . . unsurpassed sound-on tape reproduction. Also available in playback-only deck version, Model M-30. SIZE: 14½" x 14¼" x 7". WEIGHT: 32 pounds.



WOLLENSAK 1981 "SOUND ROOM" STEREO TAPE DECK Designed for the serious tape recordist, incorporating two new module-type recording and playback amplifiers which provide 22 watts output. Superb stereo or mono recordings can be made from any sound source. Vertical or horizontal operation . . . 2 VU recording meters . . . convenient tab controls perform all playback and record functions . . . sound with sound . . . dual speed . . . automatic tape lifters . . . patented balanced tone control . . . patented head demagnetizer . . . complete professional stereophonic sound advantages. SIZE: 21¼" x 13¾" x 9½". WEIGHT: 42 pounds.

WAIT TILL YOU INSTALL A REVERE-WOLLENSAK TAPE DECK!

You're in for a musical revelation. In fact, you're in for several pleasant surprises when you see and hear the four different kinds of Revere-Wollensak tape decks. Want to make your sound system the most convenient custom installation in the world? Install one of the Revere-Wollensak AUTOMATIC Tape Decks that change tapes even *more* conveniently than an automatic record changer changes records. Want to make your sound system the most professional and reliable custom installation? Then use any of the three Wollensak reel-to-reel decks. You can't go wrong. Take your pick. At your nearest dealer. Reel-to-reel or automatic . . . **WHAT YOU WANT IS A REVERE-WOLLENSAK!**



WOLLENSAK 1780 STEREO TAPE DECK For the sound perfectionist who wants to incorporate top quality Wollensak stereo recording and playback facilities in an existing sound system. Can be installed either vertically or horizontally. Dual matched record/playback preamplifiers . . . automatic head demagnetizer . . . sound with sound . . . instant pause control . . . cadmium steel enclosure with chrome trim . . . easy-to-operate tab controls . . . volume control for each channel . . . automatic shutoff . . . automatic tape lifters . . . many other outstanding stereo sound-on-tape features. SIZE: 13 $\frac{3}{4}$ " x 14" x 5 $\frac{1}{2}$ ". WEIGHT: 15 pounds.



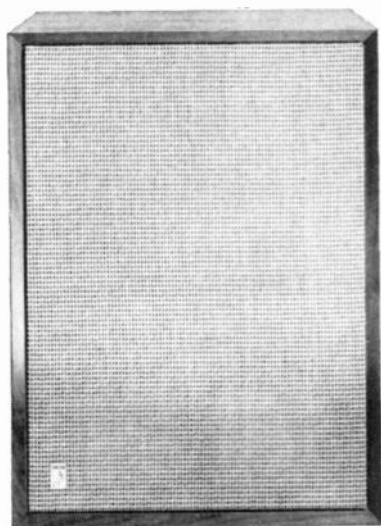
WOLLENSAK 1281 STEREO TAPE DECK Now you can have the many advantages of a fine Wollensak amplified tape deck at a new *low* price! The "1281" is a beautifully styled unit that gives you true professional sound control: 4 track stereo and mono record and playback . . . horizontal and vertical operation . . . 2 VU meters . . . 7 $\frac{1}{2}$ and 3 $\frac{3}{4}$ tape speeds . . . automatic cut-off . . . convenient interlocking tab controls . . . instant pause control . . . patented self-adjusting braking system . . . independent volume and tone controls on each channel . . . many, many more quality "custom" features. SIZE: 10 $\frac{1}{4}$ " x 15 $\frac{5}{8}$ " x 5 $\frac{3}{4}$ ". WEIGHT: 20 pounds.

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the price
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It's hard to believe that any speaker selling for such a low price can possibly have the quality of the Sonotone "Beverly Hills." Consider: Two 8-inch coax speakers with clear, smooth response over the entire frequency range. New high-frequency cone radiator carries it up to 20,000 cps; acoustically matched enclosure extends it down to 45 cps.

These handsome cabinets are made of rigid warp-free $\frac{3}{4}$ " (non-resonant) panels with lock-mitered joints. The enclosure has a handsome oil walnut finish. The cabinets are lined with "Tufflex," a material proved most effective in reducing cabinet vibration.

The Sonotone "Beverly Hills" is ideal for budget-priced, high quality stereo systems. Now you can look at the price. It's only \$69.75 — but please hear it first. Also available — the "Scarsdale," single 8" coax in an oil walnut finish enclosure, \$49.75. At high fidelity dealers. Write for brochure (SAH-84).



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S&Q

SOUND AND THE QUERY

PRACTICAL POINTERS
ON THE INSTALLATION
AND MAINTENANCE OF
HOME MUSIC SYSTEMS

BY LARRY KLEIN

Weighted Question

Q. I've seen the term "weighted" used in connection with signal-to-noise figures on turntables and other components. What is the significance of weighting in terms of a component's performance?

ERIC WATTERS
Baltimore, Md.

A. Fletcher and Munson discovered many years ago that at low volume levels the ear is less sensitive to high- and low-frequency sounds. Most measurement-weighting techniques are designed to take this fact into account by discounting—by X number of decibels—noise at the frequency extremes. It is believed that, because these frequencies are not as audible, they will not be as bothersome and hence should not be given the same weight in the calculation of noise figures. In general, weighted figures may be misleading since they usually look better. In addition, they frequently are not comparable to each other unless a standard, such as the AES weighting curve, is specified.

Level-Control Installation

Q. I have a preamplifier that I would like to use with an English-made mono power amplifier. However, the power amplifier has a sensitivity of 50 millivolts (0.05 volt) for full output and my American preamplifier, even with its volume control turned down, drives the power amplifier's input stages into distortion. At a friend's suggestion I installed a level control at the output of the preamplifier to reduce its output, but that seemed to cause a loss of treble response. Why should the preamplifier suffer treble loss when it has a cathode-follower output? Is there any way I can reduce the preamplifier output without incurring treble loss? What size level control should I use?

IRWIN FOREST
Sarasota, Fla.

A. Your friend's idea of installing a level control was good, but your execution of the idea was faulty. The purpose of a cathode follower is to provide an output at low impedance that is not susceptible to treble loss through cable capacitance. When you installed the level control at the preamplifier, it acted as a series resistor (except when it was turned up fully). The shielded cable was then being fed from a high-

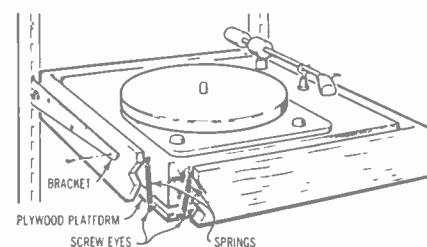
impedance source—and treble loss occurred. The solution is simple—install the level control at the input of the amplifier, not at the output of the preamplifier. The shielded cable then continues to be fed by the low-impedance output of the preamplifier, and the signal can still be attenuated to the same degree. Use a standard 1-megohm volume control as a level control at the power amplifier.

Phonos and Floppy Floors

Q. My tone arm bounces and skips grooves whenever anyone with a heavy tread comes near my equipment cabinet. I've tried foam rubber, shock mounts, and varying the stylus force—all to no avail. Any further suggestions?

PHIL MARZEN
Trenton, N.J.

A. Obviously, if your floors are causing trouble, the solution to your problem will be found in isolating your



record player from the floor. The best way to do this is by means of a wall mounting such as the one shown above. A pair of short standards with a pair of 14-inch brackets hooked into them will provide an ideal support for the assembly. A bracket such as the one shown is available with a satin brass finish (stock No. 512-A) for \$1.75 a pair (post paid) from Fixture Hardware Corp., 4116 1st Ave., Bklyn., N.Y. 10032. A pair of 1-foot standards in the same finish (stock No. 510) costs 75¢. All four pieces are \$2.25, post paid. Holes are drilled in each bracket so that it may be screwed to the sides of the rectangular wooden frame. The $\frac{1}{2}$ - or $\frac{3}{8}$ -inch thick frames should be about 1 inch wider and 1 inch deeper than the present turntable base. The platform on which the base rests should float freely on springs, which are stretched to about twice normal length by the turntable weight. If uneven weight distribution causes the turntable to be unbalanced, either shorten the

(Continued on page 14)

NEW SPECIAL OFFER from Command Records Your Choice Of Two STEINBERG COMMAND PERFORMANCE ALBUMS

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To acquaint you with the incomparable magnificence of Command Classical Albums, Command Records has just released two special Steinberg Command Performance Albums. Both albums contain complete and breathtakingly beautiful performances of William Steinberg and the Pittsburgh Symphony Orchestra.

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These Albums Not Available In Stores

To obtain your Steinberg Command Performance albums, order direct by mailing convenient coupon to the right. You may select either album for only \$2.98 each (Command Stereo albums are sold nationally at prices up to \$5.98).

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

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



William Steinberg - Pittsburgh Symphony Orchestra

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| BEETHOVEN - SYMPHONY #3 in E Flat, Opus 55 ("Eroica"), 3rd Movement - Scherzo | RACHMANINOFF - SYMPHONY #2 in E Minor, Opus 27, 2nd Movement |
| TCHAIKOVSKY - NUT- | BEETHOVEN - SYMPHONY #7 in A, Opus 92, 4th Movement |

ALBUM No. CSS-2

7 Complete Selections From 6 Different Albums

- | | |
|--|--|
| BEETHOVEN - SYMPHONY #2 in D Major, Opus 36, 4th Movement | WAGNER - The Ride of the Valkyries - from Die Walküre |
| BRAHMS - SYMPHONY #1 in C Minor, Opus 68, 3rd Movement | VERDI -STRING QUARTETTE in E Minor, 3rd Movement |
| TCHAIKOVSKY - SYMPHONY #4 in F Minor, Opus 36, 3rd Movement - Scherzo | BRAHMS - SYMPHONY #2 in D, Opus 73, 3rd Movement |
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Please check type of album desired. Stereo Monaural

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

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1.5 Mil Acetate Tape	5"	600	1131-06
	7"	1200	1131-12
	Reel	2400	1131-24R
	Hub	2400	1131-24H
Long Play	3"	225	1121-02
1.0 Mil Acetate Tape	5"	900	1121-09
	7"	1800	1121-18
	Reel	3600	1121-36R
	Hub	3600	1121-36H
Long Play	3"	225	1321-02
1.0 Mil Mylar Tape	5"	900	1321-09
	7"	1800	1321-18
	Reel	3600	1321-36R
	Hub	3600	1321-36H
Extra Long Play 0.5 Mil Mylar Tape (Tensitized)	3"	300	1411-03
	3 1/4"	600	1411-06
	5"	1200	1411-12
	7"	2400	1411-24

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FREE...Tarzian's "Lower the Cost of Fun With Tape Recording" contains 32 illustrated pages of tape tips. Send for your free copy.

springs, add additional weight to the area that needs it, level the turntable with the adjustment provided on its base—or do any combination of the three. If the assembly seems too bouncy, some strips of foam rubber jammed into the springs will calm it down.

Master TV Antenna for FM

Q. Recently I moved into an apartment house that has a master TV antenna system. Are there any special precautions I should observe when connecting my FM tuner to the system?

JASON BUNDY
New York, N. Y.

A. The person in charge of the antenna system should be able to supply the answers to the following questions. First, find out if your tuner will work from the antenna system, since a large number of master antennas have their FM pickup deliberately suppressed in the interest of preventing interference with the TV signal. If the antenna system will deliver an FM signal, find out the proper way of matching your tuner's antenna input to the antenna system. A small transformer (a balun) may be required to match the 75-ohm antenna system to the 300-ohm input of your tuner. If your tuner has a 75-ohm input, make sure you use the proper type of cable between the master antenna outlet and your tuner. A coaxial type of cable rather than 300-ohm flat line may be required.

Brand Mixing

Q. I like the tuner of one manufacturer and the amplifier of another. Are there any reasons why I should not mix different brands of hi-fi components in my system?

L. O. FRANKEL
San Francisco, Calif.

A. In general, almost any component is compatible with any other component. However, there are a few exceptions. Trouble may occur when using one manufacturer's transistor preamplifier with another manufacturer's transistor power amplifier because voltage transients generated during warmup of the transistor preamplifier might exceed the power amplifier's power-handling capacity. The only other exception that comes to mind is the matter of input sensitivities (when mixing foreign and U.S. equipment), as discussed in the question about level control on page 12.

Because the number of queries we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!



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**This is the
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We introduced our “dangerous” DLS 529 bookshelf loudspeaker in 1960. And now, four years later, no other speaker system has been able to match, no less surpass its transient perfect sound reproduction.

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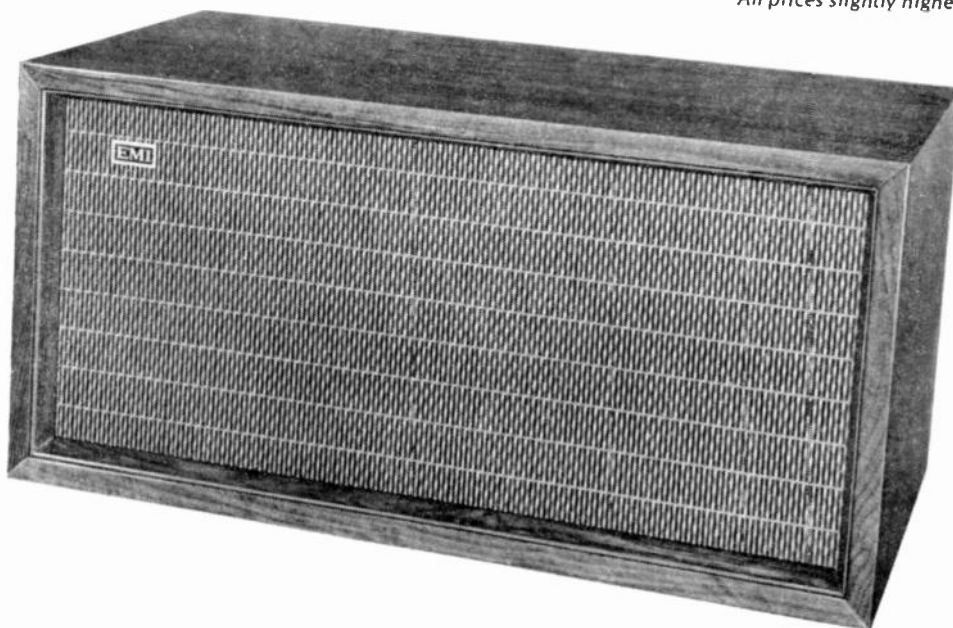
rich and robust. Its highs are pure and clear. And the mid-range, well, the “dangerous” loudspeaker is in a class by itself.

Look within the DLS 529 and you’ll see why it’s so eloquent throughout. Its woofer has EMI’s unique aluminum elliptical center cone. This accounts for the famous mid-range response that you’d never get from conventional designs. And EMI achieved a low fundamental bass

response with the high compliance cone suspension molded of Polyvinyl Chloride (PVC). The tweeter units are specially damped to give an unusually smooth frequency response in the high range.

Listen to our “dangerous” DLS 529 loudspeaker at your EMI dealer. Compare it to other systems while you’re there. You’ll feel like celebrating when you hear what superb sound you get for just \$159.00.*

**All prices slightly higher in South and West*



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Model 74

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COMPLETE STEREO MUSIC SYSTEM

Outstanding recording quality . . . from any source; brilliant playback quality; virtually no wow or flutter — these are some reasons why the famous bass/baritone prefers Tandberg! The highly rated Model 74 is a complete stereo record/playback unit with 2 built-in speakers and amplifiers, featuring: FM Multiplex Filter, "free" position tape threading, precision laminated heads, lowest tape tension, instantaneous pause control and *unstinting quality in every detail!* Hear it for yourself. Find out why it is worth so much more.

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



● **Ampex** augments its home tape-recorder line with the new lower-price 1000 series. Designed with special convenience features, each of the four-track, three-speed stereo recorders in the 1000



series has semi-automatic reversal that enables the transport to reverse and play back in the opposite direction at the flip of a switch. The 1000 series is available in three different models: the Model 1050 is designed for component-system installation, for playback through external speakers and amplifiers, and is priced under \$319. The Model 1080 furniture-model tape deck is also meant to be part of a component system, but is housed in an oiled walnut cabinet and is intended for table-top or shelf-top mounting. Price is under \$369. The Model 1070 (see photo) is a portable unit with tone controls, built-in power amplifiers, and monitoring speakers, and includes a cover and the new Ampex 2001 microphone. Price: under \$399.

Technical specifications for all three recorders are essentially identical. Overall record-playback frequency response is 30 to 18,000 cps ± 2 db. The signal-to-noise ratio is 52 db, and wow and flutter is 0.08 per cent at 7½ ips. Power output (rms) per channel of the Model 1070 portable is 8 watts.

circle 177 on reader service card

● **Heath's** low-cost Model AJ-13 stereo FM tuner kit has a sensitivity of 2.5 microvolts for 20 db quieting, a fre-



quency response (in mono) of 30 to 20,000 cps ± 1 db, and stereo response of 50 to 15,000 cps. Harmonic distortion is 1 per cent or less, and channel separation is 25 db or more at 1 kc. Features include a stereo-indicator light, weighted fly-

wheel tuning, an edge-lit slide-rule dial, and transformer-operated power supply with silicon-diode rectifiers. Point-to-point wiring and step-by-step instructions make assembly quick and easy. Price: \$49.95.

circle 178 on reader service card

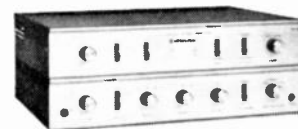
● **Jensen's** Delta Series of loudspeakers includes the Model DL-220, a three-element, 12-inch unit. The woofer section of the new speaker has a 25-cps free-air resonance. A compression-type high-frequency tweeter is mounted coaxially. Power capacity is 20 watts; fre-



quency range is 25 to 16,000 cps. The speaker comes equipped with a continuously variable high-frequency control on a 30-inch cable. Price: \$34.75.

circle 179 on reader service card

● **Kenwood** has a new line of transistor equipment that includes the Model KT-10 AM-FM stereo receiver, the



Model TK-500 stereo FM tuner, and the Model TK-100 stereo amplifier (shown), priced at \$299.95, \$199.95, and \$199.95. Both the amplifier and receiver have special output-transistor protection circuits. The Model KT-10 receiver has 42 transistors, a music-power rating of 20 watts per channel (IHF), SCA noise eliminator, illuminated tuning meter, tape-monitor switching, and a front-panel stereo-headphone jack.

The Model TK-500 tuner has automatic stereo switching, interstation muting, SCA noise eliminator, and tape-recording outputs.

The Model TK-100 amplifier is trans-

(Continued on page 20)

HOBSON'S CHOICE? NEVER AGAIN!

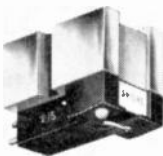
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

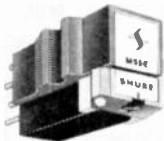
Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE



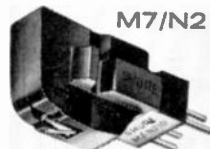
V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES...

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low . . . cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs . . . makes the stylus scratch-proof . . . ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1/2 grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist . . . the perfectionist whose entire system *must* be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of 3/4 to 1 1/2 grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between 3/4 and 1 1/2 grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1 1/2 and 3 grams, the M44-7 is for you . . . particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2 1/2 gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00) . . . with almost universal application. Can be used with any changer. Very rugged.

SHURE

Stereo Dynetic®

HIGH FIDELITY PHONO CARTRIDGES . . . WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT
Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

Who says a professional-grade, ribbon-type mike has to cost a small fortune?

Most audio engineers agree that microphones with ribbon-type generating elements give the best acoustic performance obtainable... the smoothest, most distortion-free response over the broadest frequency range.

Most ribbon-type mikes are therefore quite expensive... up in the hundreds of dollars.

But not the RCA SK-46. It gives you a frequency-response of 40 to 15,000 cps

...and it costs only \$49.50*

What's so special about ribbon-type mikes?

There are 7 basic types of microphone generating elements: ribbon, condenser, magnetic, dynamic, ceramic, crystal and carbon. RCA sells all 7, so we can be relatively impartial about the advantages of the ribbon type.

A typical ribbon element (special aluminum alloy foil 0.0001" thick) weighs only about 0.25 milligram—hundreds of times lighter than generating elements in, say, dynamic and condenser mikes. The ribbon, in fact, is as light as the air mass that moves it, which accounts for its exceptional sensitivity.

In fact, of all 7 types of generating elements, the ribbon-type element is superior in:

- ★ Smoothness of response
- ★ Breadth of frequency range
- ★ Immunity to shock and vibration
- ★ Adaptability to various impedances



RCA SK-46 ribbon-type microphone

- ★ Low hum pickup
- ★ Immunity to temperature and humidity variations

That's why most of them cost so much.

But now you can get the remarkable RCA SK-46 bi-directional ribbon-type mike at Your Local Authorized RCA Microphone Distributor — For Only \$49.50*.

For full technical information—or the name and address of your nearest distributor—write: RCA Electronic Components and Devices, Dept. 451, 415 So. 5th St., Harrison, New Jersey.

*Optional Distributor Resale Price

RCA Electronic Components and Devices, Harrison, N. J.



The Most Trusted Name in Electronics

formerless and has RIAA and NAB equalization, tape monitoring, front-panel stereo-headphone jack, and an HF rating of 40 watts per channel.

circle 180 on reader service card

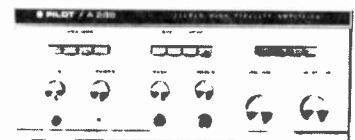
● **Lafayette** introduces the Model TM-15 stereo output-level indicator. The dual damped meters have continuously variable controls for up to 20 db attenuation, and a calibration switch to permit exact matching. Input impedance is greater than 8,000 ohms per channel, and sensitivity for 0 VU meter reading is 1.2



volts. The entire unit is housed in a metal cabinet predrilled for panel mounting. Price: \$7.95.

circle 181 on reader service card

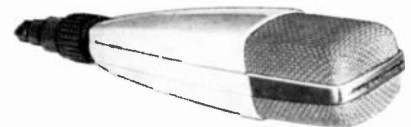
● **Pilot** offers the A288, an 80-watt integrated stereo amplifier. Harmonic distortion is 0.1 per cent, and frequency



response is 5 to 50,000 cps. In addition to the 4-, 8-, and 16-ohm speaker outputs, a center-channel output is also available. Push-buttons control speaker selection, scratch filter, rumble filter, phono-input selector, and tape-monitor. The amplifier is 6¼ inches high, 15¼ inches wide, and 12¾ inches deep. Price: \$289.50.

circle 182 on reader service card

● **Sennheiser** introduces the Model MD421 dynamic directional studio microphone. The unit has a directional pickup pattern that is essentially iden-



tical at all frequencies. Each microphone has an essentially flat response between 40 and 16,000 cps and is supplied with an individual calibration curve taken in an anechoic chamber. The Model 421 is available with a variety of impedances and connectors. Price: \$95.

circle 183 on reader service card

● **Sherwood** offers an integrated stereo amplifier capable of 40 watts per (Continued on page 22)



30 watts of stereo



in a suitcase!

There has never been a portable stereo phonograph like the Fisher 50. Here, in a single piece of custom luggage about the size of a man's one-suitier, is the kind of stereo previously heard only in the homes of the most advanced high-fidelity enthusiasts.

One reason why the Fisher 50 performs like a much larger and costlier stereo system is its 30-watt (1HF) transistor amplifier. A power output of 15 watts per channel is completely without precedent in stereo portables; and the transformerless solid-state circuitry of the Fisher 50 makes this abundance of power available at extremely low distortion, and with superior transient response at both high and low frequencies. The transistorized preamplifier section features a full complement of audio controls, input facilities for an external tuner and tape recorder, plus a front-panel headphone jack with speaker-silencing switch for private listening.

The loudspeaker design of the Fisher 50 is the other secret of its performance. The quantity and quality of sound from the two compact enclosures will astound the most experienced stereophile. Each channel incorporates a 6-inch

free-piston woofer and a 2½-inch tweeter, connected through a genuine inductive-capacitive crossover network. The drivers are designed and matched in accordance with the latest ideas of Fisher loudspeaker engineers, and the results make you wonder about established ideas on the subject of size versus fidelity. Two 10-foot cables are provided to connect the speakers to the amplifier.

The four-speed automatic changer is the world-famous Garrard. It plays both mono and stereo records either automatically or manually, and shuts itself off after the last record. The superior Pickering magnetic pickup cartridge has a diamond stylus for microgroove. There is even a zippered pouch for accessories that fits into the streamlined Royalite® carrying case. Nothing has been omitted that makes life easier for the traveling music lover.

Now you can listen to Bach in the mountains or Mozart on the beach without wishing you had a real high-fidelity stereo system. The Fisher 50 is one.

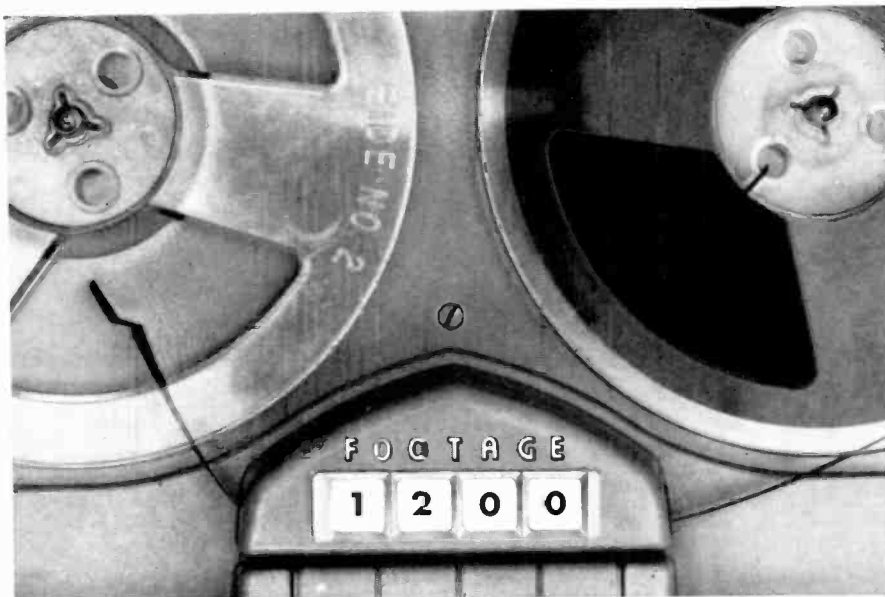
Size: 23¾" x 14¼" x 8". Price: \$229.50.

(To receive valuable Fisher literature without charge, use postcard on front cover flap.)

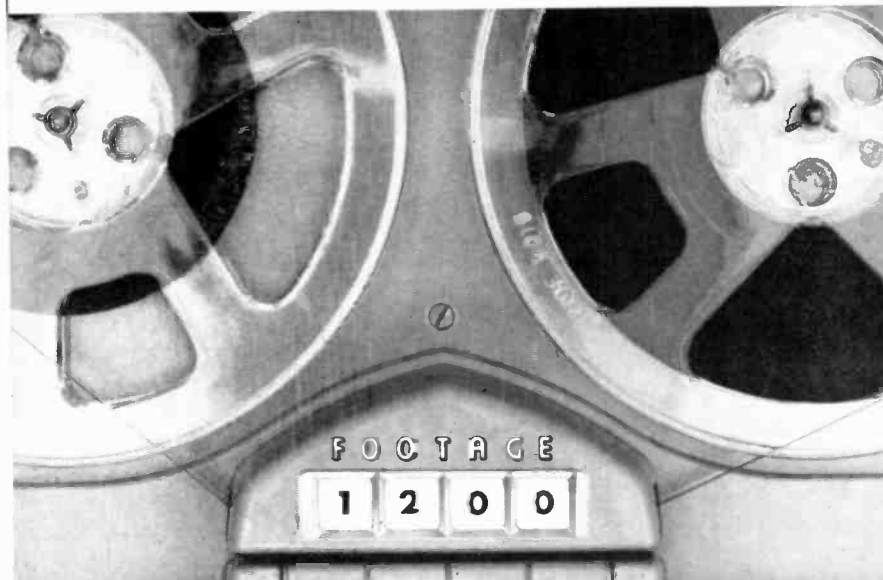
FISHER RADIO CORPORATION, 21-40 44TH DRIVE, LONG ISLAND CITY, N. Y. 11101

The Fisher 50

OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE TO TEL TEL ASSOCIATES, LTD., W. L. W. A. E. ONT.



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Only American's Revolutionary New "Professional Length" Tapes offer up to 25% more tape and 25% more playing time on the standard 7" reel. Available in 1500', 2000', 3000' and 3600' reels at little or no more than you would pay for other leading brands in standard lengths.

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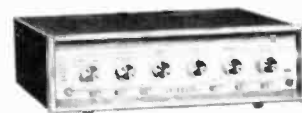
GREENTREE



ELECTRONICS

291 S. LA CIENEGA BOULEVARD
BEVERLY HILLS, CALIFORNIA

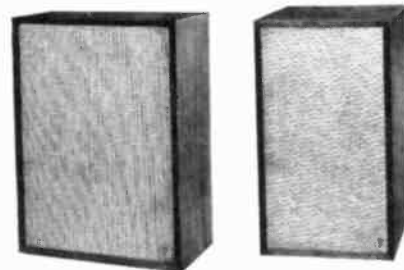
channel of music power or 36 watts continuous at 1.5 per cent IM distortion. Speaker outputs are provided for 4, 8, 16 ohms, and a center channel. Frequency response is 20 to 20,000 cps \pm 0.5 db, and hum and noise is -72 db below rated output. The front panel, in addition to a stereo-headset jack and speaker-



disabling switch, includes a phono-gain control and switching for loudness compensation, stereo reverse, phase, tape monitoring, and scratch and rumble filters. The bass and treble controls of each channel can be adjusted independently or simultaneously. Front-panel lights identify stereo or mono modes of operation. Amplifier size is 14 x 4 x 12½ inches. Price (less cabinet): \$179.50.

circle 184 on reader service card

● **Sonotone** is now distributing two compact speaker systems. Both systems have enclosures constructed of ¾-inch nonresonant wood-composition panels finished in oiled walnut veneer. A highly damped ducted-port arrangement is used for smooth bass response. The smaller SE-80 system has a single 8-inch speaker



with a response of 45 to 20,000 cps and a power rating of 20 watts. The enclosure measures 11½ x 20½ x 12½ and weighs 27 pounds. The slightly larger Model SE-880 enclosure houses two 8-inch speakers and has specifications similar to the SE-80, except for double the power-handling capacity. Prices: SE-80, \$39.95; SE-880, \$54.75.

circle 185 on reader service card

● **University** announces the Model 8000, a low-cost, shock-mounted cardioid dynamic microphone designed specifi-



cally for the home recordist. The microphone has a frequency response of 70 to 15,000 cps and is guaranteed against all defects in material and workmanship for a period of five years. Price: \$29.95.

circle 186 on reader service card

the speaker that will make us eat our words

KLH
Model
Seventeen

"... a threshold beyond which advance for some time may be so difficult as to appear impossible. In the light of known technology, nothing further can be done to improve this performance without sharply increased costs."

That's what we said in 1961 when we introduced the Model Ten, our first speaker under \$100.

Now we are preparing for an extended diet of our own words. We are introducing a new speaker, the KLH Model Seventeen, which delivers a quality of performance we believed unattainable at a price we considered impossible just three years ago.

You're going to hear a lot of comment about this astonishing new speaker. And you will undoubtedly hear the Model Seventeen for yourself. So all we'll tell you now is —

It's a handsome speaker.

It costs less than \$100.

It represents a threshold beyond which advance for some time may be so difficult as to appear impossible. In the light of known technology, nothing further can be done to improve this performance without sharply increased costs.

It's at your KLH dealer's now.

Bon appetit.



KLH RESEARCH AND DEVELOPMENT CORPORATION
31 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

Which one of these
tuner dials lets
you *pre-tune* with
professionally-calibrated
accuracy ?



Sherwood's, of course



Sherwood's new S-8000IX FM stereo tuner/
amplifier, \$329.50.
Genuine Walnut cabinet optional at \$29.50.

Only Sherwood precisely graduates its FM tuning dial every 200 kilocycles—the minimum spacing between FM station channels. If, for example, the FM broadcast of your choice is being transmitted at 97.3mc., you can visually pre-tune the Sherwood tuner dial to receive it with professionally-calibrated accuracy. Final zeroing-in of the FM station's carrier is merely a matter of referring to Sherwood's D'Arsonval Zero meter.

Precision tuning is but one of many superlative engineering reasons for buying Sherwood's new S-8000IX FM stereo tuner/amplifier. Others include 80-watts of stereo music power 1.8 μ v. IHF sensitivity 2.4db. FM capture effect only 1/3% distortion at 100% modulation new "powered" center channel for a mono speaker—ideal for extension speakers stereo headphone jack and separate speaker disabling switch.

FREE —\$1.00 value Information Kit
at your Sherwood Dealer.

Take this coupon to your Sherwood dealer and receive:

- *Time-Saver Shopping Guide*—detailed comparative specifications on components offered by major manufacturers.
- 64-page book, *An Introduction to Hi-Fi & Stereo* published by the Institute of High Fidelity.
- *FM & FM Stereo Station Finder*—listing current and proposed stations
- *Installation portfolio*—a pictorial review of how many different component systems have been installed.
- Descriptive literature on Sherwood components.

If you prefer, send 25c in coin direct to Sherwood, together with your name and address. Your package will be sent by return mail.

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4300 North California Avenue, Chicago, Illinois 60618

Sherwood

High Fidelity

**STEREO RECEIVERS ■ TUNERS ■ AMPLIFIERS
STEREO INDICATOR LIGHTS ■ SPEAKER SYSTEMS**



● **TRANSIENT MEASUREMENTS:** In the world of audio, measurements are traditionally made under "steady-state" conditions. In other words, a continuous test signal is applied to the amplifier, loudspeaker, or other device under test. "Continuous" in this sense means that the test signal is not changed either in strength or in frequency during any single measurement.

Steady-state measurements are usually used as a matter of convenience, since only relatively simple test equipment is required to make them. To speed up the process of measuring frequency response over a wide range, or when there is a very irregular response curve that would be difficult to plot using spot frequencies (as with loudspeakers), automatic frequency-sweeping signal generators and recorders are sometimes used. Swept measurements can still be considered steady-state, however, since the test signal does not change in amplitude, and the change in frequency is rather slow.

It has long been recognized that steady-state measurements do not adequately describe the performance of audio components. As distortions of all types have been reduced through design refinements, it has become increasingly difficult to measure meaningful differences between comparable equipment. Subtle differences often can be heard by trained listeners, yet these differences are not revealed by steady-state measurements.

It has been suggested—and I fully agree—that a component's reaction to a transient type of test signal is more closely related to its performance on program material than its steady-state response is likely to be. A transient signal, as its name implies, is one of brief duration. All normal program material, whether vocal or musical, is composed largely of transients. In many cases, these take the form of pulses or bursts that may last only a few thousandths of a second, but which may be many times stronger than the average program level. This is the reason why an amplifier, though rarely called

upon to deliver more than a watt or two, must nevertheless be able to handle, without distortion, brief signals of many times that power.

The mere fact that an amplifier can deliver a large amount of undistorted peak power is not a guarantee of good sound. Many amplifiers have a tendency to "block" after a momentary high-level peak. Their output may be cut off entirely for a moment, or it may contain a subsonic oscillation that lasts much longer than the initiating transient, and which can make the sound muddy. This effect cannot be easily determined from a steady-state response measurement; hence the importance of making transient measurements.

One possible reason why transient testing has not achieved popularity is that the results are not easily expressed in numbers, and that the interpretation of results is therefore not a simple matter.

A transient test signal may take the form of a square wave, a pulse, or a tone burst, among others. Square-wave testing is simple and convenient, and reveals incipient high-frequency instability in the form of ringing, a damped oscillation visible (on an oscilloscope) on the flat-topped portions of the square wave. Square waves also provide an excellent indication of phase shift and response variations at low and high frequencies. However, the square-wave response does not readily show the momentary blocking effect to which I referred earlier (because of the test signal's low amplitude).

A pulse is usually of brief duration, and can be combined with a continuous test signal to show the momentary paralysis of an amplifier following a strong pulse. Pulse testing is not widely used, but seems to be worth further investigation.

The tone-burst type of test signal (which plays a part in my evaluation of speakers) deserves extended elaboration, and I will continue on this subject in this column next month.

(Continued overleaf)

It has come to my attention that the hum-sensitivity figures given for the various phono cartridges reviewed in the July, 1964 issue ("Laboratory Tests of 12 Stereo Cartridges") may be somewhat misleading. A question has arisen (and is now under study) as to the correspondence, in all cases, between the test procedure used and the cartridge's hum sensitivity under actual playing conditions. In any case, it should be stressed that all of the cartridges tested appeared to be hum-free in normal use. *J.D.H.*

REVIEWED THIS MONTH

●
Koss Pro-4 Headphones
ADC 303A Brentwood Speaker
Vernon 47/26 Tape Recorder

●

KOSS PRO-4 STEREO HEADPHONES



● A GOOD pair of stereo headphones is a worthwhile accessory to any high-quality music system. An increasing number of amplifiers and receivers include a stereo-headphone jack on their front panels, and if no jack is available, connection to the speaker terminals is a simple matter. And if a tape recorder is part of the music system, then any serious attempt at live recording, as well as sound-on-sound rerecording techniques, requires headphone monitoring for proper balance and level adjustment.

The Koss Pro-4 stereo headphones rank among the best I have used, and they are well suited for home-listening and recording applications. Each earpiece contains a 1-inch miniature dynamic loudspeaker and is filled with plastic foam for resonance damping. The front of the driver cone is also loaded with plastic foam, and its enclosed rear is vented to the interior of the earpiece through two small holes. These design features are intended to give a wide, smooth frequency response with a minimum of peaks and holes.

How well an earpiece is sealed to the head is important from the standpoint of good bass response. The

Koss Pro-4 phones have one of the best ear seals I have seen. The liquid-filled vinyl cushions mold themselves firmly but gently around the wearer's ear. External sounds are almost totally excluded, and the padded headband and soft ear cushions permit the phones to be worn for hours without discomfort or fatigue.

The Koss phones, which are normally supplied with a 4-ohm impedance, are also available as the Pro-600, with a 600-ohm impedance, for professional applications. The eight-foot plastic-covered cord has four conductors so that the two phones can be electrically isolated if desired. As supplied, they are fitted with a three-circuit phone plug that fits the stereo phone jacks of most amplifiers.

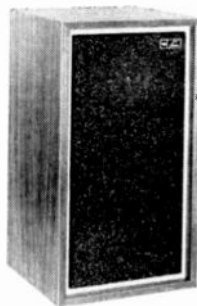
The rated frequency response of the Koss Pro-4 phones is 30 to 20,000 cps. Since it is difficult to make frequency-response measurements on headphones (although standard methods are prescribed), I prefer to depend on my ears. I could hear 30 cycles clearly, with little doubling. The response was audibly smooth up to 15,000 cps, which is just about the upper limit of my hearing.

While stereo headphones provide a very different listening impression than do loudspeakers, these phones have a wide-range response, smooth and with low distortion. High-frequency hiss is somewhat noticeable, but this seems to be the case with any phones that are not lacking in high-frequency response.

I would recommend the Koss Pro-4 stereo headphones to anyone who does serious recording work, or who wishes to listen to good music in privacy. They are priced at \$45.

For more information, circle 187 on reader service card

ADC 303A BRENTWOOD SPEAKER SYSTEM



● THE ADC Model 303A Brentwood is a compact, two-way speaker system, suitable for floor or bookshelf installation. Its simple, oiled walnut cabinet measures $23\frac{3}{4}$ x 13 x $11\frac{3}{4}$ inches. The system's impedance is 8 ohms, and it is rated for use with amplifiers delivering between 6 and 60 watts.

The preceding description, with minor changes, could cover the specifications of a dozen bookshelf speakers. But on first hearing the Brentwood, I knew it was not "just another bookshelf speaker." After the lab measurements had been made, and I had a chance to analyze the data, I began to appreciate how unusual this speaker system really is. For one thing, my tests confirmed the manufacturer's claimed frequency response of "35 to 20,000 cps ± 3 db measured in an average listening

room." My microphone is calibrated only up to 15,000 cps, and my listening room may or may not be "average," but when I averaged the curves of the six sets of measurements taken at different points in the room, the response curve was a remarkable ± 3 db from 33 cps to well over 15,000 cps.

The low-frequency harmonic distortion, measured with a 1-watt electrical input to the speaker, was less than 5 per cent down to 33 cps, and rose smoothly below that frequency. Listening tests (using a sine-wave signal) confirmed that the Brentwood has a true, effective response down to at least 33 cps, with lower distortion than I have measured on many larger and more costly speaker systems, under similar conditions. The tone-burst response was reasonably good, but not as outstanding as the sine-wave response.

The Brentwood's 8-inch woofer has a high-compliance suspension, and its cone is capable of extended linear travel. ADC claims that the Brentwood's novel crossover system is largely responsible for its excellent performance. Inserted in the woofer cone near the voice coil is a compliant section that decouples the bulk of the cone from the voice coil at higher frequencies. This avoids both cone breakup and the phase-shift problems associ-

(Continued on page 28)

The Scott 340... the tuner/amplifier Electronics World said

"...must certainly be classed as one of the finest integrated tuner/amplifiers we have tested..."*



In review after review the critics are unanimous in their praise of the Scott 340B Tuner/Amplifier. It offers technical performance unmatched by even the finest separate components.

The highly respected editors of **ELECTRONICS WORLD**, in their June, 1964 issue had this to say: "... from the first, it was evident that this was a superior product. It has the utterly smooth, clean sound which we normally associate with the finest component systems.

"The husky Audio section of the 340B, which is rated at 30 watts (r.m.s.) per channel delivers

about 36 watts per channel with both channels operating.

"The FM tuner is in the first rank in all respects. IHF usable sensitivity (rated at 2.2 μ v) measured 1.7 μ v...

"... Suffice it to say that the unit met, and in many cases substantially exceeded, every one of the ratings for which we were able to test. It is not often that we can confirm EVERY published specification of a high fidelity component, particularly one as complex as (this), and it was a gratifying and pleasant experience..." \$399.95

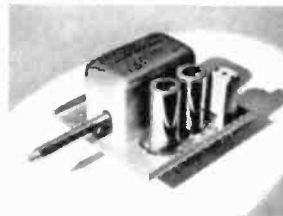


Scott 380 AM/FM Tuner/Amplifier has all of the features and fine performance characteristics of the 340B. It includes, in addition, superb Scott Wide-Range AM... the AM circuit Hirsch-Houck Labs called "the finest AM tuner we know of on the current market." \$459.95

ELECTRONICS WORLD
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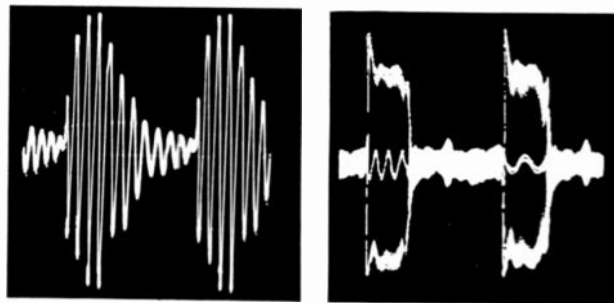
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Price slightly higher West of Rockies. Subject to change without notice.

ated with an inductor-type crossover. The Mylar-dome tweeter (which has a series capacitor to keep out the bass frequencies) and the inner section of the woofer function as mid-range radiators up to about 6,000 cps, where the tweeter alone continues to operate out to the limits of its response.

The sealed cabinet is rigidly made of $\frac{3}{4}$ -inch and 1-inch stock and is fully packed with sound-absorbing material. The system's resonance is 48 cps, and ADC states that it delivers true bass response to at least 38 cps. This it certainly does, with ease. The Model 303A is a very successful application of the acoustic-suspension principle, achieved without excessive loss of efficiency. Two rear-panel slide switches permit adjustment of the mid- and high-frequency range performance. My measurements were made with both switches up (maximum level). The mid-range switch affects the level in the 500 cps to 3,000 cps range by several decibels, while the high-frequency switch similarly affects the range above 3,000 cps.

As for its sound, the ADC Model 303A is very live and open. It has presence, but without the peaked unnatural response usually associated with that term. The highs tend to stand out—even to the point of sizzling at times—but are easily tamed with the level switch. I found that the unit sounded best (to my ears) with both switches down. The bass is unobtrusive, and might be thought



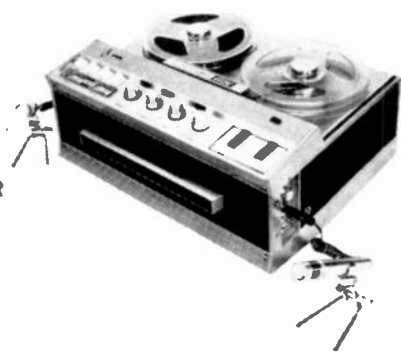
The ADC 303A 2.5-kc tone-burst response at left shows a gradual buildup of about 3 cycles and a decay period of 8 cycles. However, all the ringing is at the burst frequency, with no spurious tones generated. The 9-kc tone burst at right is well defined, with a slight low-frequency ringing visible inside the waveform. The "fuzz" between bursts is mostly room noise.

lacking until a bass drum or organ pedal passage proves that it is really there. This is a quality of any speaker with true, flat bass response. At any rate, this speaker brings the music right into your listening room, a few feet in front of the grille cloth, as contrasted to some in which the sound never seems to get out of the speaker enclosure.

By all means listen to this \$95 speaker if you are in the market for a compact system. Even if you don't fully share my enthusiasm, your time won't be wasted. This is *not* "just another box."

For more information, circle 188 on reader service card

VERNON 47/26 TAPE RECORDER



● IN September 1963 I reported my test results on an early model of the Vernon 47/26 transistor tape recorder. At the time, I was quite enthusiastic about the deck itself, but found that its record-playback response fell somewhat short of the manufacturer's specifications, both in its performance at low frequencies and at high frequencies.

Recently, I tested another sample of the Vernon 47/26, and found that these deficiencies have been corrected. The playback response, measured with an Ampex 31321-04 tape at $7\frac{1}{2}$ ips, was within ± 3 db from 50 to 15,000 cps, essentially the same as on the earlier unit. The record-playback response was markedly improved, however. At $7\frac{1}{2}$ ips, it was exceptionally flat, ± 1 db from 38 to 11,000 cps and ± 2.5 db from 28 to 15,000 cps. At $3\frac{3}{4}$ ips, response was within ± 4 db from 35 to 8,500 cps. At both tape speeds the high-frequency response has been extended considerably, while the low end has been extended by about half an octave.

With the improved frequency response, it is no longer possible to hear any degradation of the sound from discs or FM broadcasts when recorded and played back in an A-B comparison with the original, except for a very slight increase in background noise.

The wow in the later model was the same as before—about 0.03 per cent—but the flutter was reduced from 0.13 to 0.05 per cent. All other performance features and characteristics appear to be unchanged.

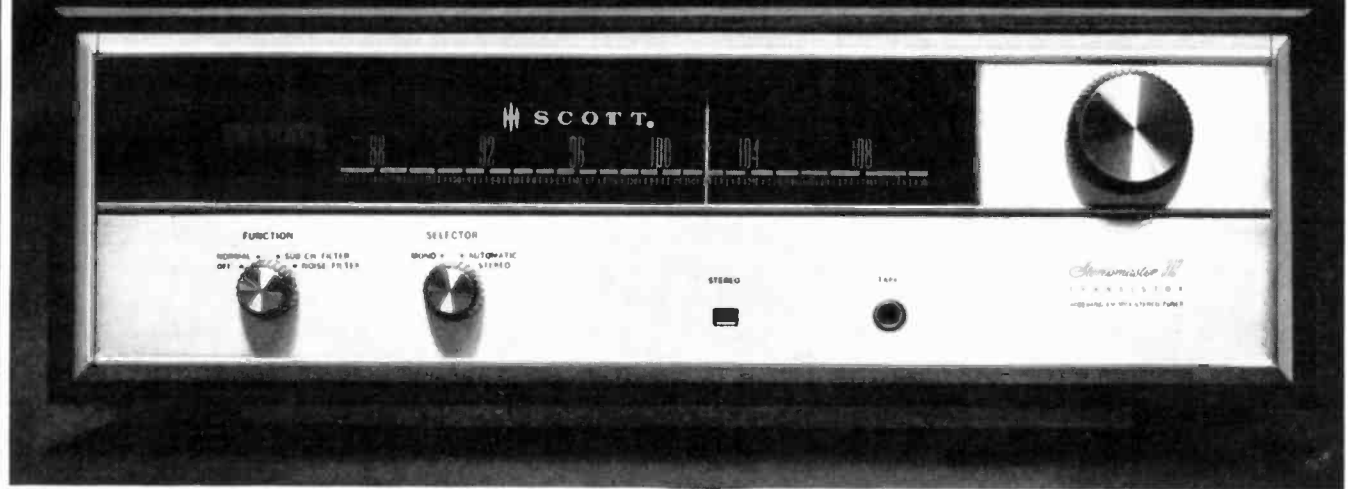
In my original review of the Vernon 47/26, I was quite impressed by its completely foolproof tape-transport controls, which are solenoid-operated through computer-type circuits. At the time, I could not hazard a guess as to how well this rather complex system would stand up in use. I have since used a total of four Vernon recorders for many weeks, and have never found them to malfunction in any way. Indeed, the only criticism of the Vernon 47/26 that comes to mind is that the square edges of the handle make its fifty-five-pound weight rather uncomfortable to carry for more than a short distance.

Currently, the Vernon 47/26 is supplied with a pair of Vernon DF-1 dynamic microphones. They sound at least as good as any microphones I have known to be supplied with a tape recorder, although they by no means exploit the full capability of the recorder. I would judge, however, that they are comparable in performance to most microphones selling in the \$20 to \$40 range. The price of the 47/26 recorder is \$600.

For more information, circle 189 on reader service card

Audio calls new Scott Solid State 312 "... One of the finest Tuners anywhere."

...and you can own one for only \$259.95

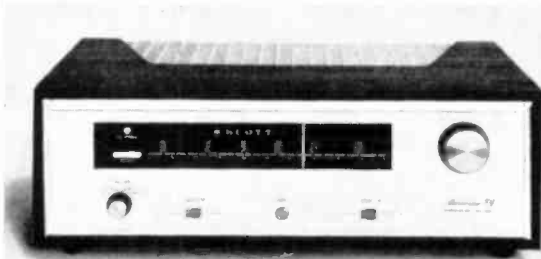


"If any doubt remains in the minds and hearts of audio fans as to the acceptability of transistors for use in high quality FM-stereo tuners, the Scott 312 should still these fears forevermore," said Audio Magazine in their July 1964 issue (Page 32). "It is fully qualified to take its place beside such excellent tuners as the 310 and 4310. In some ways the 312 surpasses its predecessors... it is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere.

"... the limiters must be quite unusual judging by the extremely effective performance they provide. In the automatic stereo position... the 312 automatically sets itself for stereo or mono reception... this is done electronically and is probably the quietest automatic stereo switcher we have not heard.

"Perhaps the best testimonial to the over-all circuit, however, is the performance which we (Audio) list on the following table: Cross modulation index: 82 db; Stereo frequency response: = 0.7 db 3- to 15,000 cps; Signal-to-noise ratio: 65 db; Capture ratio 4 db; Selectivity: 34 db; IHF usable sensitivity: 2.0 μ v; AM suppression: 56 db; Impulse Noise Rejection: excellent; Distortion: 0.5%; Stereo separation: 36 db at 1000 cps."

"In addition, the Scott 312 pulled in 36 stations loud and clear on our standard antenna, and was truly excellent in suppressing impulse noise... the 312 has excellent tuning feel and last, but not least, the sound quality of the 312 is to our ears the best Scott has ever produced. Altogether, a product to be proud of..."



New Scott 350-D — Scott brings you automatic stereo control in this latest version of the famous 350 Series Stereo Tuner! Scott's amazing Auto-Sensor circuitry immediately indicates when you have tuned to a stereo broadcast, and automatically switches the tuner to stereo operation. And, you can now forget about multipath distortion caused by bounced and reflected signals... with the 350D, you can visually eliminate this nuisance. Never before has this feature been included in a unit at this low price. Exciting new styling incorporates easy-to-read sliderule dial and flywheel-balanced tuning knob. Sensitivity 2.3 μ v; \$224.95

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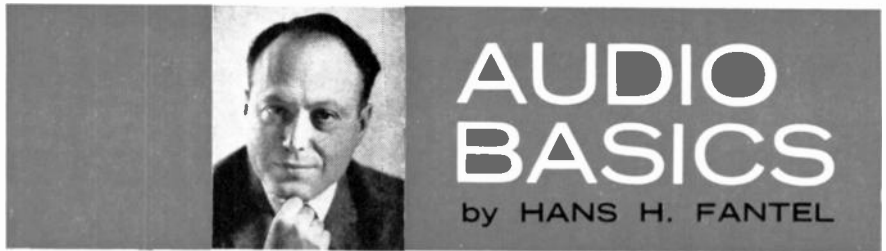


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DEFINITIONS—VIII

MORE definitions of basic audio concepts, which will continue in alphabetical order for the next several months.

● **Output transformers** are devices used to match the electrical characteristics of the amplifier's output tubes to the loudspeaker. To handle the powerful surges of current that are the electrical equivalent of certain aspects of music—deep bass notes, crashing piano chords, or loud passages played by a full orchestra—these transformers have to be fairly large and heavy. Since such transformers are also quite expensive, the designers of low-cost amplifiers are sometimes tempted to skimp on transformer size and quality at the risk of impaired clarity of sound at high volume. Very high-wattage stereo amplifiers need two heavy transformers, and this is the main reason why such equipment usually takes the form of a separate power amplifier and preamplifier.

One advantage of transistor amplifiers is that they do not require output transformers. Unlike tubes, transistors in the amplifier's output stages naturally match the impedance range of most loudspeakers. The elimination of the output transformer in transistor designs therefore removes a potential source of distortion.

● **Phase**, as the term is used in audio, usually refers to loudspeaker-hookup. In a stereo system, the two loudspeakers should be working in tandem, their cones pushing and pulling at the same time, rather than working against each other. When this condition holds true, the two speakers are said to be acoustically in phase. Conversely, when one speaker pushes forward while the other pulls back, the speakers are out of phase, which usually causes loss of bass and uneven sound spread. When speakers are out of phase, the situation can easily be corrected by reversing the connections to *one* of the speakers. Some amplifiers have a switch on the control panel to accomplish this.

● **Resonance** is the name given to the tendency of any physical body to vibrate at one particular "preferred" frequency. The vibrations are greatest when the frequency of the applied force is the same as the natural resonance of the vibrating body. ("Natural resonance" is the frequency at which a body prefers to vibrate.) In audio, the electrical and mechanical resonances of the various components must be controlled so that they do not affect the tonal color of the music being reproduced. Equipment designers have therefore taken great care, for example, to place the natural resonance of phonograph cartridge styli above the audible range, and that of tone arms below the audible range. Resonance also has its analog in the electrical realm, making it possible to tune circuits to various frequencies, much as an organ pipe or a violin string can be tuned to a certain pitch. This is the principle by which radio stations are "tuned in."

(To be continued next month)

Engineering Breakthrough!

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D MAJOR BE DAMNED!

Exasperated by key signatures and opus numbers, our author suggests giving important musical works easily-remembered nickname titles

By LEO HABER



THE OTHER day I heard a lovely Mozart symphony on FM. That is, I *guessed* it was by Mozart, for I had tuned in when the slow movement was already in progress. The melodies were gracious and evenly paced, the harmonies full but not thick, and the dynamic shifts wholly un sentimental.

I primed myself for the revelation of the symphony's number as the music came to its glorious end. The announcer began in the usual way: "You have been listening . . ."—I edged forward—" . . . to Mozart's Symphony," said he tersely, "in D." For the uninitiated this announcement may have been too laconic. But I was ready for all contingencies. I had my trusty Schwann catalog at hand. What's more, I knew that D meant D Major, not D Minor.

But when I consulted the pages of Schwann, I found—to my chagrin—that Mozart had written no fewer than *ten* symphonies in D Major—from Number Four, K. 19, to Number Thirty-eight, K. 504, one fourth of his total symphonic output. But what was the number of the one I had heard on the air? I had no way of knowing.

This, then, is my doleful theme. No self-respecting musician or critic will lower himself to identify Mozart's G Minor Symphony or Beethoven's C-sharp Minor Quartet by calling them Mozart's 40th Symphony and Beethoven's 14th Quartet. Denied the use

of key signatures, he might use an opus number or a Köchel listing—Opus 131 instead of the C-sharp Minor, K. 550 instead of the G Minor. He likes these numbering systems. They call for prodigious feats of memory, and thus protect the professional's preserve from the encroachments of the amateur.

But I'm not a member of the club: I have an inborn aversion to key signatures, opus numbers, and Köchel listings. I often think how simple everything would be if musical works were given consecutive numbers within forms (symphonies, concertos, etc.). Easier said than done, however. If a scholarly martyr were to live through renumbering Mozart, he would surely never make it through Vivaldi. How would you number one Vivaldi concerto for violin, viola, four harpsichords, and two piccolos, and another for the same instruments except for five harpsichords instead of four? And would you make up a special category when the viola is a viola d'amore instead of a viola da gamba?

Even already numbered masterpieces can give us king-size headaches. Isn't Schubert's Seventh Symphony really his Ninth—even his Tenth, perhaps? Chopin's Second Piano Concerto really his first? Beethoven's 13th Quartet his 14th? These are the questions that confront the seeker after logic and order in the
(Continued on page 34)

Scott's top rated LT-110 FM Stereo Tuner Kit now at a new low price...\$139.95!

"...1.88 uv sensitivity by a home alignment procedure without instruments...an exceptional feat..." *Electronics Illustrated*

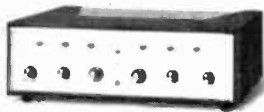


Here's terrific news for kit builders! Now, the famous Scott LT-110 tuner kit . . . the same kit top rated by every audio expert . . . the same superbly engineered FM Stereo tuner built by thousands of hi fi enthusiasts . . . is now available in handsome new styling at a truly modest price.

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advanced multiplex equipment available. Among the LT-110-B's many pluses: Stereo Separation in excess of 30 db, Sonic Monitor Stereo indicator, 60 db signal-to-noise ratio, sensitive tuning meter.

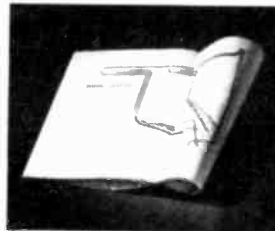
Here's what the technical editor of *Electronics Illustrated* said about the LT-110: "If you have hesitated to go into stereo FM because of imagined complexities and highly technical skills and knowledge that might be required, fear no more. The LT-110 shows you how to enjoy stereo FM the easy way."



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music library. And what do we do with Rachmaninoff's Prelude in C-sharp Minor? Or Stravinsky's Symphony in C? These key signatures have become—Köchel help us—the official names!

You will be cheered to hear that I have found a solution, one that will undoubtedly make the purist grow faint. You see, I adore nickname titles. I find that I can remember them — "Appassionata," "Pathétique," "Eroica." I even love comier names: "Tempest," "Surprise," "Military," "Drum Roll," "Fist," "Bear," "Hen." Haydn was rather lucky that way. I must admit I don't go much for the "Schoolmaster" appellation, nor does "Oxford" make my heart



beat any faster. And I do find that I have an anti-royalist prejudice against "Imperial," "Maria Theresa," and "Queen of France." But the other names are just my dish. The solution I have is just this: let's give names to all works that do not have consecutive numbers. Let's christen every major work, for that matter. We can make up names wherever they don't exist. Most of the familiar ones, such as the "Emperor" for Beethoven's Fifth Piano Concerto, weren't coined by the composer, anyway. The Fifth is the "Emperor," so the Fourth can be the "Empress," the Third the "Prince of Wales," the Second the "Princess," and the First the "Lady in Waiting." These names are certainly preferable to Opus 73, 58, 37, 19, and 15 (in descending order), or to C Major, B-flat Major, C Minor, G Major, and E-flat Major (in ascending order). I would even be willing to forget my anti-royalist prejudice if it would help.

What a revolution this would be! What a boon to the nonprofessional music lover! And as for the Mozart D Major Symphony that began these reflections, if I ever hear it again and track it down to its Köchel listing, I shall immediately dub it the "Devil's Delight." D Major be damned!



The inspiration for Mendelssohn's "Scottish" Symphony was the half-ruined chapel of Holyrood Castle, the palace of Mary, Queen of Scots. The engraving above was made in 1830, the year after Mendelssohn viewed the castle.

MENDELSSOHN'S "SCOTTISH" SYMPHONY

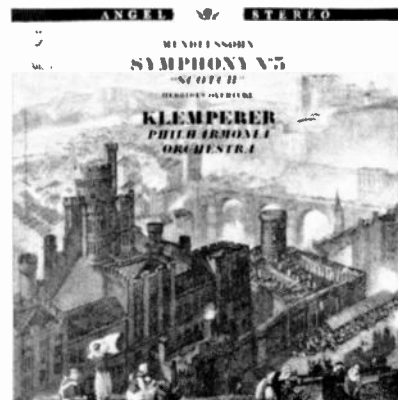
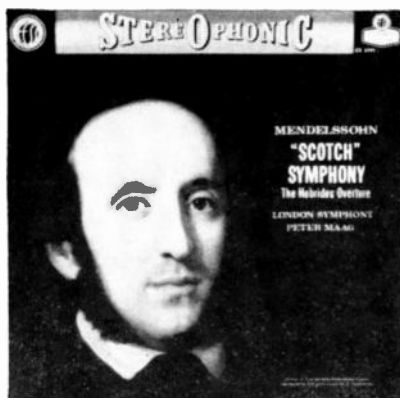
AS WITH Dvořák and Schumann, the commonly accepted numbering of the symphonies of Felix Mendelssohn bears no relationship to the order in which they were written. Furthermore, Mendelssohn composed no fewer than twelve symphonies during his early teens, eleven of them for strings alone and one for full orchestra. These juvenilia have never been counted in the catalog of Mendelssohn's symphonic output, although at least one of them—the so-called String Symphony No. 9—has been recorded a couple of times and contains some delightful music. But officially there are only five Mendelssohn symphonies, and the last of them to be composed, the "Scottish" Symphony, is called the Third on most concert programs today. For the record, I list here the five in their order of composition, with dates:

- Symphony No. 1, in C Minor (1824)
- Symphony No. 5, in D, "Reformation" (1832)
- Symphony No. 4, in A, "Italian" (1833)
- Symphony No. 2, "Lobgesang" (1840)
- Symphony No. 3, in A Minor, "Scottish" (1842)

In the spring and summer of 1829 Mendelssohn visited

England and Scotland with his friend Karl Klingemann, the secretary of the Hanover Legation in London. Mendelssohn was then a promising composer and pianist of twenty, and in the English capital he appeared with the London Philharmonic Orchestra as pianist and conductor. Both in his music and in his personality he was an instantaneous success.

After his professional appearances were over, Mendelssohn eagerly embarked on a tour of Britain. Scotland seems to have moved him particularly. From Edinburgh he wrote: "Everything here looks so stern and robust, half enveloped in a haze of smoke or fog. Many Highlanders came in costume from church victoriously leading their sweethearts in their Sunday attire and casting magnificent and important looks over the world; with long, red beards, tartan plaids, bonnets and feathers and naked knees and their bagpipes in their hands, they passed quietly along by the half-ruined gray castle on the meadow where Mary Stuart lived in splendor. . . . What further shall I tell you? Time and space are coming to an end, and everything must end in the refrain: How kind the people are in Edinburgh and how generous is the good God." *(Continued)*



Of the various recorded versions of Mendelssohn's "Scottish" Symphony, Peter Maag's, for London, is the most satisfying, and is, in fact, one of the finest recordings of Romantic music. Alternate versions include two fine readings by Otto Klemperer, one made for Vox in the early 1950's, the other done more recently for Angel.

A trip to Abbotsford to visit the aging Sir Walter Scott proved to be a disappointment, for all Mendelssohn and Klingemann got for their trouble was "at best one half-hour of superficial conversation." From Abbotsford the two continued their journey, visiting the Hebrides, the Cave of Fingal, and the Palace of Holyrood. A letter written late in the night after seeing Holyrood, the royal residence in Edinburgh, reveals Mendelssohn's excitement: "In the evening twilight we went today to the palace where Queen Mary lived and loved. A little room is shown there with a winding staircase leading up to the door. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish symphony." There follow several bars of music that later became the introduction to the first movement of the symphony.

Early in the concert life of the "Scottish" Symphony there occurred an amusing incident that demonstrates the folly of ascribing the landscape painter's gifts to the composer. No less an "expert" than Robert Schumann, listening to the score under the mistaken impression that it was Mendelssohn's "Italian" Symphony, waxed eloquent about the Italian landscape he found mirrored so perfectly in the music: "It is so beautiful as to compensate a hearer who had never been to Italy." And this about a symphony whose last movement is thought by some to picture the gathering of the Scottish clans!

THE symphony has fared exceedingly well in recorded presentation. Of the eight versions currently available, five are recent enough to have been released in both stereo and mono, and the other three also offer very respectable sound. Otto Klemperer is in the lists with two performances, one from the early 1950's with the Vienna Symphony Orchestra (Vox 11840), and a newer one, just a couple of years old, with the Philharmonia Orchestra (Angel S 35880). The latter is blessed with exceptionally clear and well-defined sound, and it offers in addition to the symphony a performance of Mendelssohn's other "Scottish" orchestral score, "The Hebrides" Overture. Nevertheless, it is to the older Klemperer reading that I would direct those with a special interest in this extraor-

inary conductor. For the older performance is more impetuous, more exuberant than the new one—it throbs with vitality and excitement, and is obviously the product of a musician thoroughly committed to the music. A more recent Vox recording (STPL 511310/PL 11310) by Van Remoortel and the Southwest German Radio Orchestra falls far short of the company's earlier entry.

The versions by Antal Dorati and the London Symphony Orchestra (Mercury SR 90123/MG 50123) and Charles Munch and the Boston Symphony Orchestra (RCA Victor LSC/LM 2520) are earnest and thoughtful efforts, but neither illuminates the score with special qualities of insight or understanding. Dorati's disc, like Klemperer's earlier one, includes "The Hebrides" Overture, and Munch's the Scherzo from Mendelssohn's Octet for Strings.

The one remaining stereo-mono performance—by Peter Maag and the London Symphony Orchestra (London CS 6191/CM 9252)—is, in my opinion, the best of the lot. Maag, who is otherwise represented on discs chiefly as a conductor of Mozart, turns in a performance of extraordinary sensitivity and power. Indeed, this is the most satisfying account of the "Scottish" Symphony I have ever heard, on records or off. To the poetic pages of the introduction and the slow movement, he brings a tenderness and warmth that go right to the heart of the music. His is also the most delicate and fanciful Scherzo on records, the last movement is alive with the vigor and joy of the dance, and the handling of the peroration sequence is a lesson in inspired exuberance and elegance. The playing of the orchestra is superlative, and the London recording engineers have captured all the colors of the performance brilliantly. Like Klemperer and Dorati, Maag also includes "The Hebrides" Overture—and this also he gives a reading of striking passion and drama.

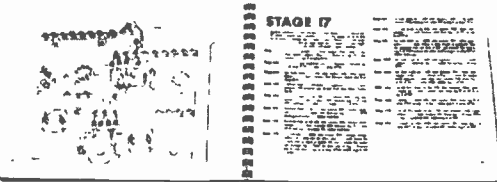
All in all, this recording is one of the most satisfying accounts of Romantic music in the current catalog. It leads me to suspect that Maag may be one of the finest little-known conductors around. His present inconspicuousness in the recording world is a situation that someone should correct as quickly as possible.

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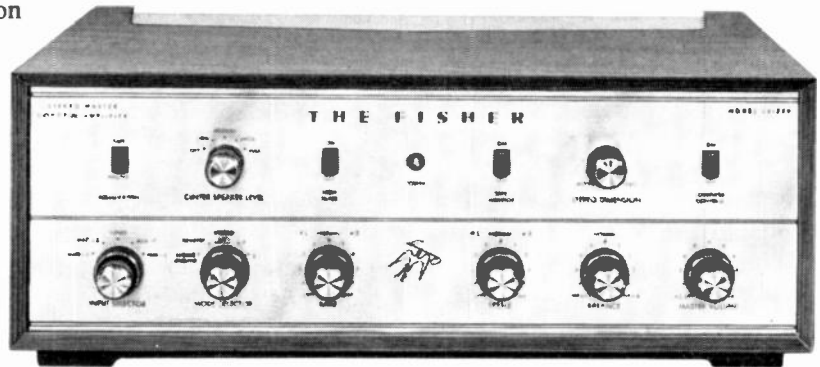


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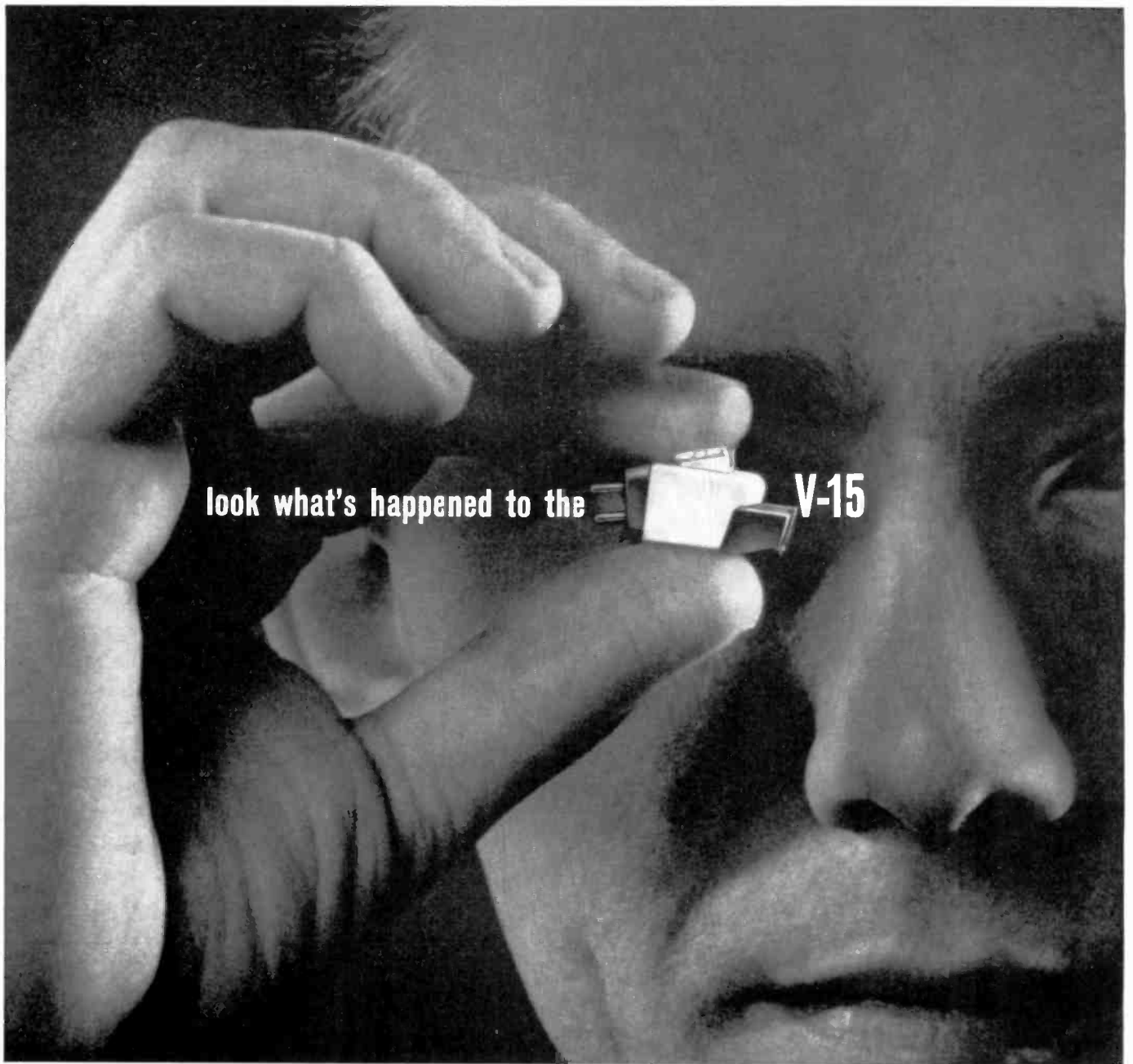
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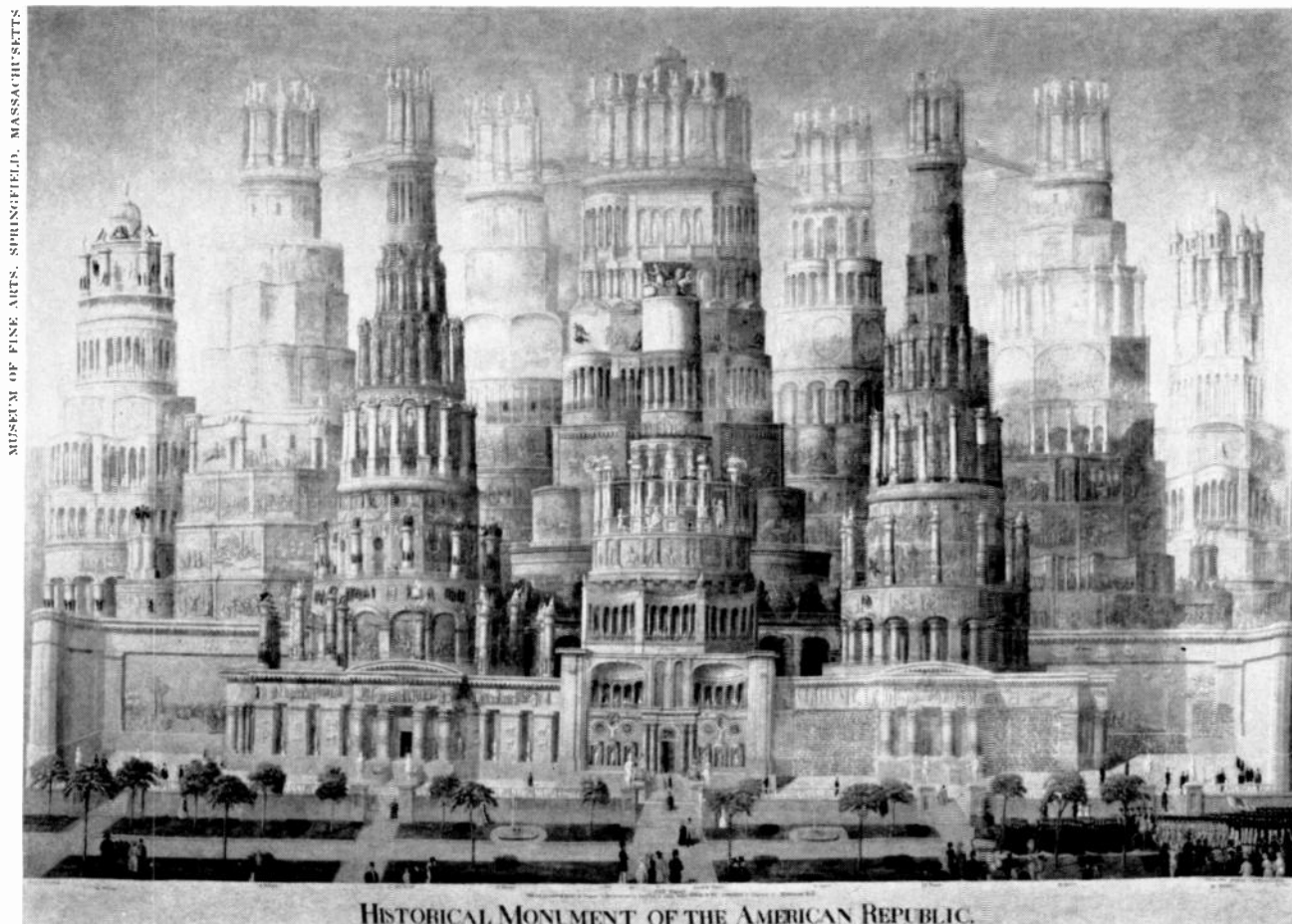
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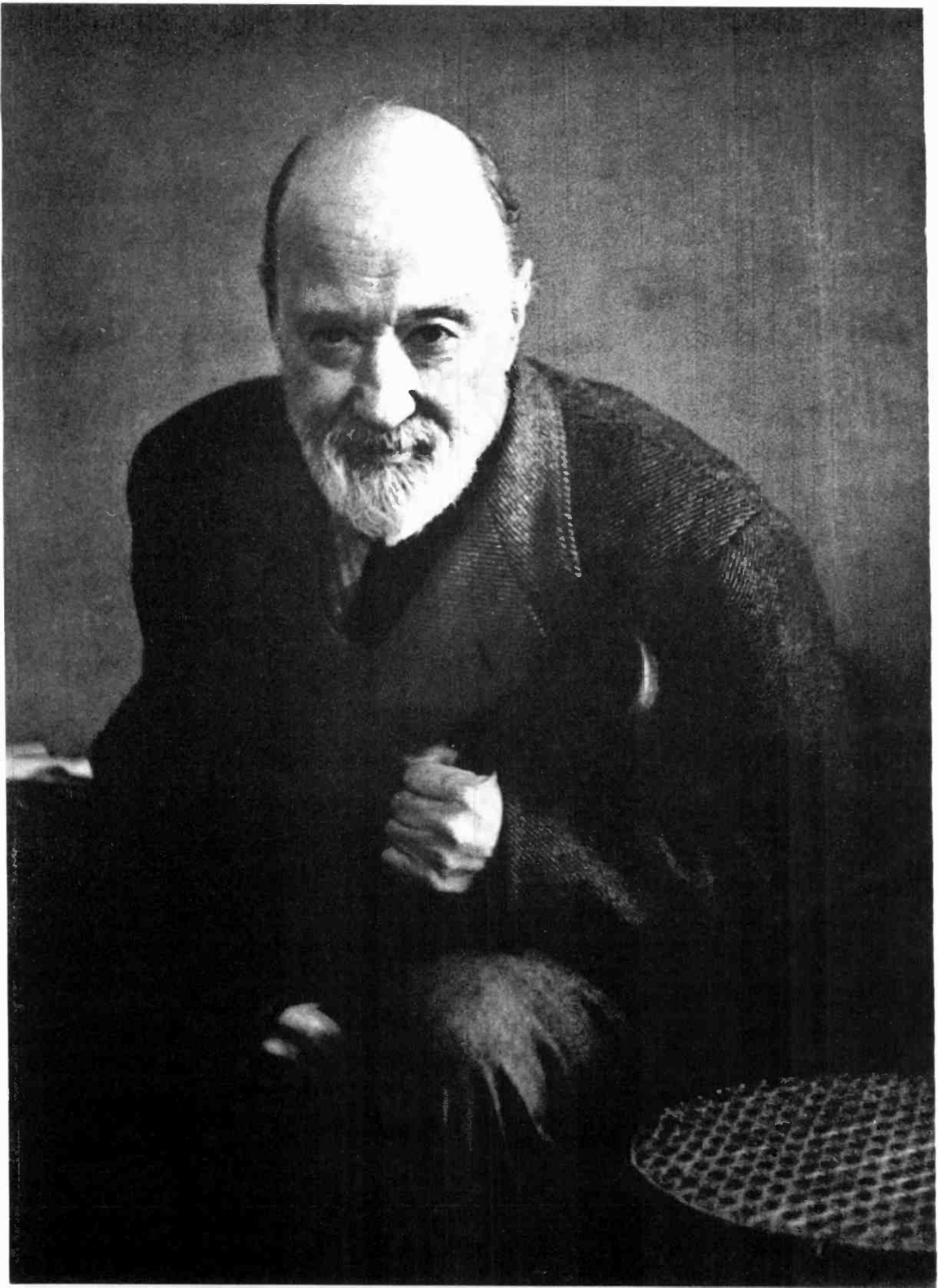
MUSEUM OF FINE ARTS, SPRINGFIELD, MASSACHUSETTS

In this superbly grandiose canvas (the original is nine feet high and thirteen feet wide), Massachusetts painter Erastus Salisbury Field gave nineteenth-century America a prophetic vision of republican idealism in politics and art. Painter-patriarch Field was born in 1805 (in the administration of Thomas Jefferson) and died in 1900 (in that of William McKinley), and his art reflected the nobly ambitious transcendentalism that produced the poetry of Walt Whitman and the music of Charles Ives.

on the following page, begin

THE GREAT AMERICAN COMPOSERS—No. 1:

CHARLES IVES





CHARLES IVES: AN AMERICAN ORIGINAL

*"There is a great Man living in this Country—a composer.
He has solved the problem of how to preserve one's self and to learn.
He responds to negligence by contempt.
He is not forced to accept praise or blame.
His name is Ives."*

—Arnold Schoenberg

By DAVID HALL

FOREWORD: WHEN Arnold Schoenberg died in 1951, the tribute above was found among his papers—a thought-provoking commentary by one controversial giant of twentieth-century music about another. Charles Ives himself died a little less than three years after his celebrated Viennese contemporary (both were born in 1874 within a month of each other), but while the place of Schoenberg in the history of music seems settled and secure, that of Ives has remained somewhat equivocal to this day, a decade after his death.

Charles Edward Ives was a visionary, deeply influenced by New England's transcendental philosophers Emerson and Thoreau. He was also a thoroughly practical businessman who, upon his retirement in 1930, could have taken as his share in the Ives & Myrick life-insurance partnership enough to have made him a millionaire several times over, but his social and political convictions were such that he took only what he considered to be morally right.

Much has been made of how this Connecticut Yankee composer, working in relative isolation, was writing atonal and polyrhythmic music during

the first two decades of this century—well before Schoenberg and Stravinsky began their systematic explorations in this area. Equally much has been made of the peculiarly regional American accents of Ives' musical language—its use of hymn tunes, sentimental parlor melodies, marches, and barn-dance ditties that Ives had heard as a youngster. Yet, to describe Ives either as a pioneer (if unwitting) avant-gardist, or as a musical regionalist, would be a misleadingly narrow summation of his work and its significance.

This writer would like to think that, when some cultural historian a generation hence tells how the composers of the United States, beginning in the 1930's, developed a significant body of musical masterpieces unmistakably American in spirit, yet universal in communicative power, the music of Charles Ives will emerge as the touchstone of that development. Such a historian may well be able to say of Ives' *Concord* Sonata what Tchaikovsky said of Glinka's *Kamarinskaya* and its relation to the development of Russian music: "The contemporary . . . school is all in it, just as the whole oak is in the acorn."
(Continued overleaf)

CHARLES IVES—THE FORMATIVE YEARS

THE SETTING in which Charles Ives grew up was that of a medium-size New England crossroads market town of the post-Civil War era—Danbury, Connecticut. And under the roof where he was raised, the memories of the great struggle between the Union and the Confederacy were ever-present. His father, George Ives, had been at the age of seventeen one of the most brilliant bandmasters in the Union army. After the war the elder Ives had set himself up in Danbury as a music teacher, and in due course organized a town band that soon grew to be much admired throughout the area. Eventually, he married the daughter of the town's leading church soloist. So, virtually from the day of his birth, young Charlie Ives lived in an atmosphere saturated with band marches, church and camp-meeting hymn tunes, barn-dance fiddling, minstrel-show hits, and sentimental melodies. However, thanks to a sound basic musical education, George Ives had a taste for finer music too, and the family parlor resounded on many an evening to the music of Bach, Handel, and Beethoven.

George Ives was also something of an experimenter, being fascinated with such things as quarter-tones and the delay and echo phenomena that normally are the province not of music, but of acoustics. He built a quarter-tone device to further his experiments, and he did not hesitate to enlist the services of his band musicians. Charles Ives spoke often of his boyhood, recalling vividly "the music of a band in which the players were arranged in two or three groups around the town square. The main group in the bandstand at the center usually played the main themes, while the others, from the neighboring roofs and verandas, played the variations, refrains, and so forth. The piece . . . was a kind of paraphrase of *Jerusalem the Golden*, a rather elaborate tone-poem for those days."

George Ives took his son's musical education personally in hand from the time the lad was five, and also turned him over to the village barber for instruction in the rudiments of snare drumming (the barber had played the drums in George Ives' Civil War band). Of the debt he owed his father, Ives wrote: "But my father!—not only in his teaching from the technical side, but from his influence, his personality, character and open-mindedness, and his remarkable understanding of the ways of a boy's heart and mind. He had a remarkable talent for music and for the nature of music and sound, and also a philosophy of music that was unusual. Besides starting my music lessons when I was five years old, and keeping me at it until he died, with the best teaching that a boy could have in Bach and the best of the classical music,

and the study of harmony and counterpoint, he above all this kept my interest, and encouraged open-mindedness in all matters that needed it in any way.

"For instance, Father thought that man as a rule did not use the faculties that the Creator had given him hard enough. I could not have been over ten years old when he would occasionally have us sing a tune like *Swanee River* in E-flat while he accompanied in the key of C. This was to stretch our ears and strengthen our musical minds. . . ."

Thus, young Charlie Ives received a thorough basic musical training, in accordance with strict classical principles, from his father. Regarding musical experimentation, George Ives would admonish his son, "It's alright to do that, Charlie, *if* you know what you're doing." By the time young Ives had reached his teens, he was the snare drummer in his father's band, and could also play the piano, violin, and cornet acceptably well. Before long he was making arrangements from the classics for his father's instrumental ensembles and was also holding down a regular job as a church organist in Danbury.

When it wasn't music, it was baseball and football. Charlie Ives captained his high-school football team, and when he went to New Haven's Hopkins Grammar School to prepare for Yale, he was the pitcher on the baseball team that beat the Yale freshmen in 1894. Meanwhile, he had been composing on his own for the previous half-dozen years, most notably a set of variations on "America" (for organ) with interludes in two keys—this at age seventeen, in 1891, five years before Richard Strauss penned the controversial bitonal ending to *T'bus Spake Zarathustra*.

WHEN his father died suddenly at the age of forty-nine, Charles Ives was twenty and just beginning his studies at Yale. Fortunately, he was able to continue with his education—he was majoring in music—thanks to his getting the job of organist at New Haven's Center Church. He was even more fortunate that the choirmaster at the church was Dr. John Griggs, an old friend of his father, who was sympathetic to the young man's highly original creative turn in music. When Ives would let his imagination run free (as did the young Bach at Arnstadt nearly two hundred years earlier), Griggs would give him a pat on the back, saying, "Never you mind what the ladies' committee says. My opinion is that God must get awfully tired of hearing the same thing over and over again, and in His all-embracing wisdom He would certainly embrace a dissonance—might even positively enjoy one now and then." (Continued on page 47)



Led by seventeen-year-old George Ives (the composer's father), the First Connecticut Heavy Artillery Band (left) was outstanding in the Union Army. Its drummer later became the village barber in Danbury, Connecticut, and also instructed Charles on the snare drum. The Danbury house below was the composer's birthplace (October 20, 1874). The house was built in 1780 and later became the site of the town's first savings bank and Sunday school.



As a Danbury schoolboy (far left), Charles Ives played music both at church services and in his father's bands. He also played baseball, becoming a star athlete in his prep-school days. He was pitcher on the Hopkins Grammar School baseball team that trounced Yale Freshmen in 1894. In the adjoining photo he is seen with the team's catcher.

PHOTOS COURTESY COLUMBIA RECORDS



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Charles Ives became a Yale freshman in 1894. This double-exposed photograph (viewed sideways, the ghost image reveals a leg-of-mutton-sleeved woman seated on a flight of verandah steps) was captioned by Ives: "Oct. 1894. 76 South Middle and natives." Here Ives (right) poses with roommate Mandeville Mullally in a cluttered interior with the Stover-at-Yale innocence of the McKinley era.

Besides participating in college athletics, writing music for the shows put on by various fraternities, and playing a bit of ragtime with the Hyperion Theater orchestra, young Ives retraced the musical ground he had previously been over with his father—his teacher this time being the highly respected Horatio Parker. "Ives, must you hog all the keys!" was a typical Parker exclamation upon perusing an Ives fugue in four keys or a symphonic first movement that went through a whole gamut of modulations with the first subject before getting around to the subordinate theme.

Though Ives was thoroughly trained for a professional career in music by the time of his graduation from Yale, he realized that he would never be willing to make the concessions to musical convention that might make the profession a paying proposition for him, be it as church organist, teacher, or composer. He also remembered how his father, in the last few years before his death, had taken a job in a Danbury bank because the music profession did not offer enough security for his family.

"Assuming a man lives by himself and with no dependents," Ives wrote later, "no one to feed but himself, and is willing to live as simply as Thoreau, he might write music that no one could play prettily, listen to or buy.

"But—but if he has a nice wife and some nice children, how can he let the children starve on his dissonances? . . . So he has to weaken (and if he is a man he *should* weaken for his children) but his music . . . more than weakens—it goes 'ta-ta' for money! Bad for him, bad for music!"

If one must go into business to make a living, thought Ives, then let it be a business that is both socially useful and that has a need for men of ideas and energy. So the young and idealistic Yale graduate of 1898 chose the

field of life insurance. By the fall of the same year, Ives was sharing an apartment at 317 West 58 Street in New York with some similarly situated young bachelors, and was working as an actuarial clerk for the princely salary of five dollars a week. The young men dubbed these living quarters with the appropriate name of Poverty Flat. But music helped to augment Ives' slim income during this period. Until 1902, he held jobs as a church organist—first in Bloomington, New Jersey, then at New York's Central Presbyterian Church, which at the time was located at Seventh Avenue and 57th Street. He also composed into the small hours of the morning, and occasionally went to concerts. There were midnight walks with his bachelor pals in Central Park, and he was known to play ragtime piano in the beer gardens now and then.

By the time Ives was twenty-eight (in 1902), he had completed his Second Symphony and was well started on his Third. Both of these works were based on organ improvisations worked out during the years in New Haven and at the Central Presbyterian Church. Although he was feeling the need to explore (as materials for new rhythmic, harmonic, and polyphonic treatment) the boyhood-remembered hymn tunes, barn dances, band pieces, and popular melodies that swarmed in upon him, he also felt an obligation to his church congregation. As Ives observed later: "One has a different feeling in playing his music before an audience or a public that cannot help itself. . . . In other words, a public audience, or a congregation, has some rights." It is thus probable that Ives now felt his part-time professional activities in music were holding him back in his development as a composer. At any rate, he decided to leave the organ bench, and, moreover, to make a complete break with the professional musical world of the day.

CHARLES IVES—THE MIGHTY YEARS

As Charles Ives was growing to musical maturity, his nonmusical life was becoming increasingly full. In 1908 he married Harmony Twitchell, and then moved to the suburban town of Hartsdale, New York. Six years later the couple became the adoptive parents of a baby girl, Edith. It was during this period also that Ives and his closest friend in the insurance business, Julian Myrick, set up their own agency, Ives & Myrick. The first attempt to get the firm off the ground came to nothing after a promising start, but then the partners' former employer, The Mutual Life Insurance Co., came to the rescue and put the agency back on its feet. (The reward for their faith in the young firm was \$450 million worth of new business in twenty-one years.) The demands of Ives' insurance work soon became such that nights and weekends offered the only available time

for composition. Under these circumstances, even regular concertgoing was impossible, and when questioned in later years about his experiences with the music of Stravinsky and Schoenberg—the great iconoclasts of professional music in Europe—Ives replied that he had heard nothing of Schoenberg, and had heard only part of Stravinsky's *Firebird* shortly after World War I, finding it "morbid and monotonous."

But with no further need to concern himself with the exigencies of practical performance or of audience reaction, Ives now began to set to paper music that took on startling new dimensions—a richness of vertical texture and unprecedented metrical and rhythmic complexity. Ives' imagination was fired by memories of his father's experiments with quarter-tone intervals and ensembles scattered to the four corners of the village green. The

overtones of church bells and of mixture organ stops—particularly the dissonance component of their upper partials—had an unending fascination for him. Then there was the infinite variety of echo phenomena, arising out of both sound delay and reflection. “A horn over a lake gives a quality of sound and feeling that is hard to produce in any other way,” Ives once wrote. And by way of justifying a subtle and difficult metrical effect in the first part (1911-1912) of his *Three Places in New England*. Ives noted in the margin of the score-sketch that, “when a mass of men march up a hill there is an unconscious slowing up . . . the drum seems to follow the feet rather than the feet the drum. . . .”

As described by Henry and Sidney Cowell in their book, *Charles Ives and His Music* (Oxford University Press, 1955), Ives’ method of putting to paper the music that teemed in his head recalls the manner in which Thomas Wolfe’s sprawling novels came into being: “During the years of his liveliest business activity he wrote music practically every evening, turning out page after page of sketches that he made a habit of tossing over his shoulder into a confused pile of sheets on the floor. Completed drafts of large works went into the pile too. . . . Occasionally a work was copied out in full by Ives himself or turned over to a copyist. . . .”

In summing up the character of the music Ives composed during these years, John Kirkpatrick, in the preface to his monumental catalog of Ives manuscripts in Yale University’s Ives Collection, described it as “a huge diary.” The contents of the “diary” were sound-complexes of extraordinary power and daring originality—some of epic scope, some enigmatic, aphoristic miniatures—re-

calling a Danbury that was still just a country town suffused with Civil War memories and thrumming with the sounds of the Saturday-night barn dance or of revival camp meetings at the Fair Grounds. The diary also recorded vast transcendental visions—for example, Ives’ personal version of an Emersonian pantheism: “the Soul of humanity knocking at the door of the Divine mysteries, radiant in the faith that it will be opened—and that the human will become the Divine!” It also evoked immediate experience, oddly assorted impressions that were to find expression in *Central Park in the Dark* and in the idyllic scene painting of *The Housatonic at Stockbridge*—“suggested by a Sunday morning walk that Mrs. Ives and I took near Stockbridge the summer after we were married.”

ALTHOUGH these same elements exist in the music of Ives’ earlier organist days, even in the early polytonal and dissonant pieces—such as the *Psalms* 67 (1898) and the *Harvest Home Chorales* (1902)—one still senses in them a basic linear continuity and horizontal motion that reflect the organist-choirmaster, “a kind of enlarged plain chant,” as Ives put it in referring to the psalm setting.

Much has been made of Ives’ practice of weaving into his music quotations from hymn tunes, popular ditties, sentimental ballads, patriotic melodies, and even ragtime patterns—but almost never folk tunes as we understand them. Typical of Ives’ procedure in certain of his sonata movements was his use of an intense, rhythmically taut “action” music (or “prose,” as he called it) as a means of working up to climactic lyrical substance—which often turned out to be a hymn-tune quotation (the

Recalling that Ives the musical genius and business executive was also a family man, this album photo shows Mrs. Ives with their adopted baby daughter Edith. It was made in 1915 by a photographer named Harrison, one of the numerous wandering portraitists of the period who carted idyllic pictorial backgrounds with them.



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"The fabric of existence weaves itself whole.
 You cannot set an art off in the corner and hope for it to have vitality,
 reality and substance. There can be nothing exclusive about a substantial
 art. It comes directly out of the heart of experience of life
 and thinking about life and living life.
 My work in music helped my business and work in business helped my music."
 —Charles Ives

so-called "verse"). The Second and Third Symphonies, both of the string quartets, the *New England Holidays*, the four violin sonatas, *Three Places in New England*, and the First Piano Sonata provide a few of the more striking instances of his quotation technique. It is worth noting that in using this method, Ives anticipated the literary innovations of such figures as James Joyce and T. S. Eliot. Indeed, the idea of building a work of art around the evocation of ideas, experiences, and emotions occurring simultaneously at different levels of awareness was used by Ives as early as 1906 in such works as *Central Park in the Dark* and *The Unanswered Question*. However, Ives' emphasis seems to be not so much on the evocation of states of mind or emotion—as with the James Joyce of 1916—as on a poetic expression of the entire spectrum of aural experience at any given moment: the hum of insects in the night, a ragtime piano in the distance, the clatter and crash of a runaway horse.

Because so much of Ives' music that has achieved a degree of popularity in our day makes use of quoted material, there arises the danger of thinking of most or all of his output in these terms. The fact is that an equal and perhaps more significant portion of Ives' music uses no quoted material whatsoever. The early *Psalms* 67 and the *Harvest Home Chorales* use none, and to these we can add some of the most daring experimental pieces—the *Tone Roads*, *The Unanswered Question*, *Over the Pavements*, the Three-Page Sonata, the *Robert Browning Overture*, the quarter-tone Chorale for Strings, and many of the finest songs.

Externally, at least, it is possible to divide much of Ives' music into three categories: the nostalgic, the visionary, and the satiric or polemical. Most of the nostalgic pieces can be described as either fantasy-improvisation (*viz.* *Thanksgiving* from *Holidays*) or quotation-montage (the second movement of Quartet No. 2), but into this category must also be put such impressionistic sketches as *The Pond, In the Night* from the *Theatre Set*, and *The Fourth of July* from *Holidays*.

The visionary pieces are the works of most ambitious scope, and the most difficult both for performer and listener. Among the few exceptions are *The Unanswered*

Question and the final movement of the Second String Quartet. On the other hand, there is the gigantic *Concord Sonata* for piano, a masterpiece that represents the summation of Ives' musical thought, and whose incredibly tight-woven formal organization gives the lie to those who would label Ives an amateur; the song *From Paracelsus: Lincoln the Great Commoner*, for chorus and orchestra; *Majority*, for solo voice or unison chorus and orchestra; and the projected *Universe Symphony*. These works are visionary not only in the New England transcendental philosophy that underlies them, but also in that they were written without regard for their performance difficulties. It has been only since World War II that audiences have heard Ives' works in performances of sufficient fluency and perception to communicate the essence of the musical message.

But for all his capacity for nostalgic evocation of a reality far removed from the New York business world, and for mystical visions of an ideal democratic America at one with God and Nature, Ives was also endowed, both in his music and in his personal life, with a splendid down-to-earth humor—a humor most evident in the wild tonal orgies of the barn-dance episodes that turn up in so many of his multi-movement instrumental pieces. Typical of Ives' musical humor is the "shock" ending, such as the final chord of the Second Symphony or the deliberately ridiculous finish to the highly dissonant and metrically complex scherzo, *Over the Pavements*.

IT HAS been asked why Ives chose to write music so complex and so difficult to perform. The answer, quite simply, is that this was the only way he could express his vision of life as he saw, felt, and remembered it. "The fabric of existence weaves itself whole," Ives once wrote, and to express that wholeness in music he needed a flexibility that could not possibly be found in the established musical techniques of the 1890's and early 1900's. If existing notation systems could not record what he had to say, and if performers could not cope with what he put to paper, he would find some means of writing down his ideas anyway, and let a future generation worry about performance.

(Continued overleaf)



A passport photo of Charles Ives and Edith in 1924, when Ives had almost ceased composing, and took his first European trip.

But there nevertheless came times when Ives was seized with a desire to hear what his music sounded like. In the years when he was still living in Hartsdale, before he built his country summer house in West Redding, Connecticut, he would occasionally have musician friends in to listen to what he had been working on. If they took exception to the comparatively mild hymn-tune-based Third Symphony, they were completely bewildered by the first-movement climax of the *Three Places in New England*. A number of musicians came to try the violin sonatas. But even his best friends were unable to cope with what they were asked to play. Edward Stowell, who some years later played part of the Second Symphony in New York with his Music School Settlement Orchestra, was unable to manage the Second Violin Sonata. As Ives noted at the end of the score, "Played 1911—Ed Stowell 'no go.' He didn't like it."

CHARLES IVES—AFTER THE CREATIVE STORM

AMERICA'S entry into World War I put a stop to sustained composition on Charles Ives' part, owing in some degree to participation by Ives & Myrick in Liberty Loan and Red Cross work, but even more fundamentally to what the war meant to Ives—the shattering of his vision of a world democracy. The idea of a direct democracy, based on a fully informed and intelligent electorate, and of what he called a People's World Union, were to be set forth in a series of essays

A more bitter comment appears in the margin of the first movement of the Violin Sonata No. 3: "This sonata ≈ 3 is not much good. It was finished just after a famous German virtuoso violinist . . . M. . . . by name was here in Redding to play Oct. 1914 the 1st Sonata . . . no resemblance to music he said (politely) . . . So many similar complaints about & before that time . . . that I began to think there must be something wrong with me to like this & get so much fun out of it etc. So I tried to make a nice piece for the nice ladies. . . ." Ives added at the end, "This, most of it—is a backward step—the result of a visit from a 'know it all' soft eared professional Prima Donna violinist. . . ."

There was one near-breakthrough, however, which—had it happened—might have changed the history of American music. In 1910 Gustav Mahler, then conductor of the New York Philharmonic Society, read the score of the Third Symphony and promised to perform it in Europe. But within less than a year, Mahler died, and the score was lost without a trace (this according to a footnote in the Cowells' book on Ives).

The one person who made it possible for Ives to stand up under these rebuffs and disappointments was Mrs. Ives, of whom he noted: "Mrs. Ives never once said, or suggested, or looked, or thought there must be something wrong with me—a thing implied, if not expressed, by almost everybody else, including members of the family. She never once said: 'Now why don't you be good and write something nice the way they like it.' Never. She urged me on my way to be myself and gave me her confidence that no one else since Father had given me."

The year 1915 marked the end of Ives' major creative period. Beginning in about 1905, he worked without interruption and at white heat for ten full years. Close to forty major scores of unparalleled imagination and daring, plus an equal number of songs—most of them ranking among the finest ever written by an American composer—came out of this decade. And this from someone of whom it was said in New York business circles: "Nobody gets three hours of Charles Ives' time, he's head of the biggest insurance agency in the country."

and pamphlets written by Ives after the war. They were a natural outgrowth of his transcendentalist philosophy, and unquestionably had been on his mind for many years before.

Beyond the completion of the Fourth Symphony and some stirring war songs, including a setting of *In Flanders' Fields*, almost nothing came from Ives' pen in this period. Then, on October 1, 1918, occurred a physical breakdown that wrecked his once-robust health, leaving

①
 standard work.
 Conversations & Discussions
 No. 2
 Made in Germany

4 men for 4 parts - some also continue what they have; No. 2 Not like some previous ones

S.Q. for 4 men - who converse, discuss, argue (in re "politics"), fight, shake hands, shut up—then walk up the mountain side to view the firmament!

The manuscripts of Charles Ives abound in autograph comments betraying the composer's dry humor, his social whimsy, and often his caustic personal irony. Shown above: the first page of his second string quartet (1907-1913). Ives has entitled it Conversations & Discussions, and notes, "S.Q. for 4 men—who converse, discuss, argue (in re "politics"), fight, shake hands, shut up—then walk up the mountain side to view the firmament!" Later pages involve an invented character called Rollo who plays only conventionally pretty tunes (one of them called *Andante emasculata*). At a knottier moment Ives exclaims, "Too hard to play—so it just can't be good music. Rollo." Five years of devoted labor by curator John Kirkpatrick prepared the Ives manuscripts for the Yale collection.

in its wake both heart trouble and, subsequently, diabetic complications—. . . nor have I seemed to 'get going good' in music since then," noted Ives about 1928. "I'd start things but they didn't seem to work out, so I stopped. I do not know how to account for it except that during the last 10 years (since 1918) what strength I had was used up in what I had to do at the office. . . ."

The months of convalescence, mostly at Asheville, North Carolina, brought with them a dual realization: the futility of attempting to cope with the music world on its own terms, and—more importantly—the urgency of putting in order as much of his music as possible, so that it might at least be available for inspection by whoever might one day be interested. Corollary to this last was the desire to put into writing a summation of his philosophy of art and how he felt it should relate to the creator, the listener, the performer, and to the world at large. Hence the lengthy and fascinating set of *Essays Before a Sonata*, written in final form during the year 1919. ("These prefatory essays were written by the composer for those who can't stand his music—and the music

for those who can't stand his essays; to those who can't stand either, the whole is respectfully dedicated.") The *Essays* were printed privately as a companion to the *Concord Sonata* (which was also privately published). Also written in this period were the essays and documents setting forth Ives' views on direct democracy and on the limitation of individual property accumulation, as well as a definitive version of the insurance sales manual written for Ives & Myrick agents in 1910, but now expanded to include Ives' philosophy of insurance as it related to the needs of the average family man and to society in general.

In 1921 Ives put together and had privately printed (with a Postface that could also be called a postscript to the *Essays Before a Sonata*) a collection of *114 Songs*, dating in time of composition from 1888 to 1921. A selection of *50 Songs* from the same volume followed two years later. Then, in 1925, Ives prepared for the *Franco-American Music Society Bulletin* the nearest thing we have to a technical-theoretical discussion of his music under the title "Some 'Quarter-tone' Impressions." All of

Ives and his wife, the former Harmony Twitchell, on the lawn of their home in West Redding. This photograph was made a few years before Ives retired from business.



COLUMBIA RECORDS

these writings, together with the Ives schema for a *People's World Nation*, have been reprinted (W. W. Norton & Co., Inc., New York, 1961-1962) with extensive notes and an introduction by the Ives scholar Howard Boatwright. Taken together, they provide a singularly illuminating and poignant insight into Ives the human being. A living exemplar of his belief that "the fabric of existence weaves itself whole," Ives the man is as challenging and absorbing as the music he created.

The *Concord Sonata* and the *Essays* (as well as the collections of songs) were sent to libraries, critics, and a select group of professional musicians—and, while the supply lasted, to anyone else who might ask for them. Distribution was gratis and without copyright restriction. Indeed, when the belated discovery of Ives and his music did come during the 1920's and early 1930's, the composer's stubborn refusal to accept any income from the sale or use of his music made him something of a thorn in the side of the musical community. But the problem was solved when Ives arranged to have his royalties assigned to deserving causes or to needy younger composers.

THE WORLD'S discovery of Ives the composer had a modest and rather unusual beginning. When Henry Bellmann, then Dean of the School of Fine Arts at the Chicora College for Women at Columbia, South Carolina (he was one day to achieve popular fame as the author of the novel *King's Row*), received copies of the *Concord Sonata* and the *Essays* in 1919, his interest was immediately aroused. This is not wholly surprising, considering that Bellmann was a composer himself and that, as a concert pianist, he had given the first American performances of numerous works by modern French composers from Debussy to Roussel. Thus it was, in connection with a series of lectures he was giving throughout the south, that Bellmann persuaded a pianist named Leonore Purcell to give public performances of the *Concord Sonata* (one movement at a time) in towns from New Orleans to Spartanburg, South Carolina. "A Terribly Hard Taste of Music" was the headline that summed up the performance in New Orleans.

But it was Henry Cowell, now Ives' musical executor, who in 1927 provided the foundation for the slow and steady discovery and exposure through publication, performance, and recording that the music of Charles Ives has had since World War II. As a controversial leader of the avant-garde on his own (due in large measure to his explorations of tone clusters, dissonant counterpoint, and highly complex rhythmic patterns), and also as the founder of the quarterly publication *New Music*, devoted to the different and the experimental in music, Cowell had gathered around him a whole group of then-radical composers, many of whom have since come to be regarded with him as Old Masters. Carl Ruggles, John J. Becker, Wallingford Riegger, Aaron Copland, and Henry Brant

were a few. Then, like a knight in shining armor, came the gifted conductor Nicolas Slonimsky. He was the first to master the complexities of *Three Places in New England*, which he played in a Boston concert late in 1930. When the work was repeated by Slonimsky in New York some months later, Ives stoically endured the audience's displeasure with it, but when booing and hissing greeted the music of his friend Carl Ruggles, Ives rose in mid-performance with an indignant roar, "Stop being such a God-damned sissy! Why can't you stand up before fine strong music like this and use your ears like a man!"

Meanwhile, *New Music* had issued the first of several major Ives publications, including two movements from the Fourth Symphony. By the early 1930's the first wave of enthusiasm for Ives' music had begun to gather momentum, bringing with it performances in Europe and South America, most of them under Slonimsky's baton, but also under that of Anton Webern in Vienna. The European response was almost wholly enthusiastic.

Prior to this, Ives himself had begun to have photostated those of his works that were reasonably legible, so that they could be made available to interested parties. By 1934, enough had been accomplished that the original manuscripts could be filed in the fireproof cabinets that had been built into the one-time horse stalls in the barn of the Ives summer home at West Redding. The fantastically disordered contents of the barn storeroom, together with the photostat negatives from the Quality Photoprint Studio in New York, form the core of the Ives Collection at Yale, completed in late 1960 after five years of painstaking sorting and cataloging.

AMERICAN pianist John Kirkpatrick had begun correspondence with Ives back in 1927, when he had seen the music of the *Concord Sonata* for the first time. For almost a decade he wrestled with the music as Jacob with the Angel, and finally he performed the work in New York's Town Hall on January 20, 1939. For the first time, a major Ives work was heard under "big-time" concert circumstances in this country. Kirkpatrick recorded his performance for Columbia in 1940, after having played the music on tour from coast to coast, but it was not until the fall of 1948 that the recording was finally issued on 78's, with the LP transfer following two years later.

Although the first major commercial publication of Ives' music and the first recording of his music by a major company both occurred in the middle 1930's, it was not until after World War II, when Ives had not composed anything significant for over twenty years, that a breakthrough was finally made to what Ives would have described as the "Majority Mind"; the Third Symphony, edited by Lou Harrison, and *The Unanswered Question* and *Central Park in the Dark*, edited by Elliott Carter, received their first public performances. The Lou Harrison performance of the Third Symphony brought Ives the

1947 Pulitzer Prize for musical composition—some thirty years late. Understandably, Ives observed that “Prizes are for boys, I’m grown up,” and promptly gave the \$500 award to charity.

After 1947, Ives found himself fending off newspaper people and curiosity seekers right and left. For years, Ives would let out for publication only one blurred picture of himself, in battered hat and jacket, taken on the back porch of his Redding summer house. When Henry Bellamann tried to get some new photos for his 1933 *Musical Quarterly* article (“Charles Ives, The Man and His Music”), the composer first exploded with rage over the invasion of his privacy, then mocked his well-meaning friend for months afterward with the remark, “That man collects pictures!” In short, when Ives—especially in his later years—sensed that he or his music was being exploited in any way, the reaction was one either of explosive rage or obdurate stubbornness. He attended no further concert performances of his music after the early 1930’s, and although Mrs. Ives did attend the New York Philharmonic premiere of the Second Symphony in 1951,

the ailing composer chose to listen in on the kitchen radio back in Redding.

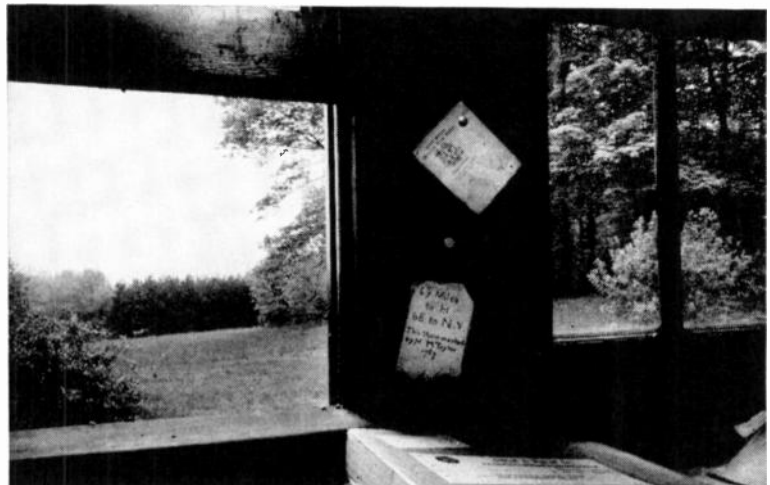
Leonard Bernstein’s 1951 performance (and 1959 recording) of Ives’ Second Symphony in a sense marked the end of the “discovery” period for Ives’ music. In view of what has happened in music since World War II, the further exploration of Ives’ work, whether in terms of performable scores or of newly edited and published compositions stemming from labors in the Ives Collection at Yale, will be of an entirely different order.

For too many years, the music of Charles Ives has been evaluated on the basis of its having used this or that harmonic, metric, or aleatoric device a certain number of years before Arnold Schoenberg, Igor Stravinsky, Henry Cowell, or John Cage. But, as Ives himself said in the *Essays Before a Sonata*, “Manner breeds a cussed cleverness only to be clever”—and by this token, Ives’ work must be judged in the long run (he would undoubtedly have had it so) on the basis of its essential substance, its musical merit, rather than on its historical-stylistic relationships.

PHOTOS COURTESY COLUMBIA RECORDS



For its era, the spacious Ives summer home at West Redding, shingled in the then-fashionable “rustic” style, represented the American upper-middle-class ideal of a prosperous leisure consonant with social dignity. The view from Ives’ study (right) reveals the sweeping vistas and noble trees that formed for him an aesthetic link with the simple nature philosophy of Thoreau—an older American vision that Ives strove to maintain amidst the expanding industrial civilization in which his business duties involved him.



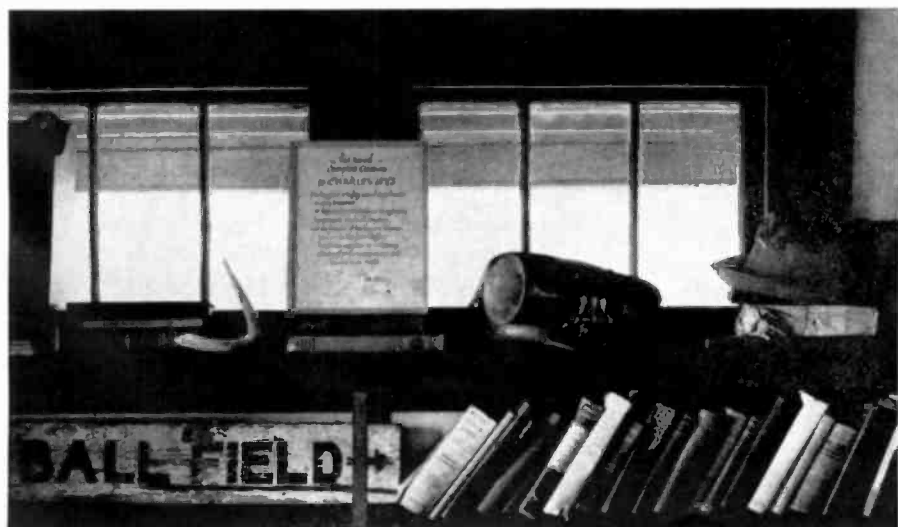
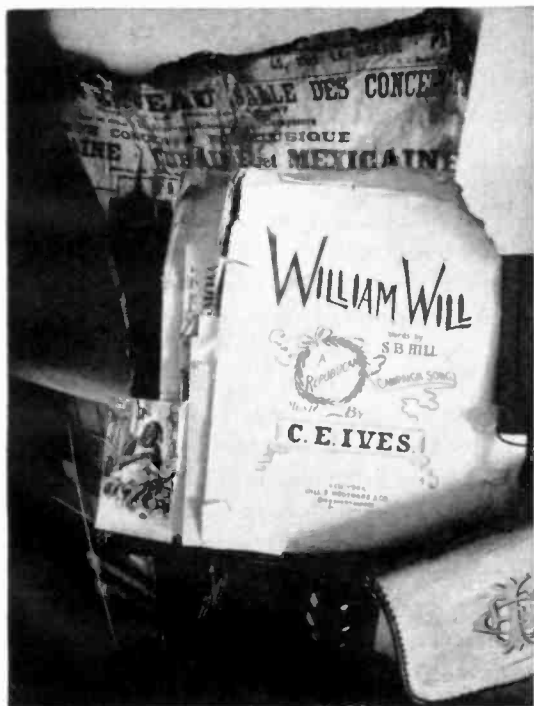
CHARLES IVES—THE ESSENTIAL RECORDINGS

IN 1934, Henry Cowell's subscription publishing enterprise *New Music* began issuing recorded performances of the avant-garde compositions it had brought to the attention of its readers—among them some Ives works. Over the years since then, thirty-one recording companies have participated in issuing recordings of the music of Charles Ives—a dozen or so 78's, thirty-eight LP's, and two stereo tapes. As of this writing, eleven of these thirty-one labels are inactive—and all of the 78's, fourteen of the LP's, and one of the tapes are out of print. Almost half of the out-of-print LP's contain first-and-only recorded performances that have yet to be replaced.

In 1936, two years after issuance of the initial 78-rpm New Music disc of the barn-dance episode from *Wash-*

ington's Birthday and *In the Night* from the *Set for Theatre Orchestra*, Columbia issued the bi-tonal *67th Psalm* for a cappella choir in a performance by the Lehman Engel Madrigal Singers. About this time there also appeared a recording, on the Yaddo Festival label, of two songs—*Hymn* and *The Last Reader*—and Radiana Pazmor had recorded for New Music in 1934 the stirring Ives setting of *General William Booth Enters into Heaven*.

Not until 1940, however, when New Music issued a disc of half a dozen songs, were there further recordings of Ives. Included in this release was the magnificent *Charlie Ruttage* cowboy-song setting, done by baritone Mordecai Bauman with a verve and feeling for style I have heard surpassed by no other male interpreter of these works. It was about this time also that John Kirk-



The photographic still life at above left contains a small knapsack with Ives' monogram and the title page of a Republican campaign song composed by Ives in 1896 for William McKinley. The lyric of "William Wil" is by S. B. Hill and contains several slaps at William Jennings Bryan. Behind Ives' piano (above) are his books, mostly on musical matters. A closeup past the piano (left) isolates some characteristic Ivesiana: a ballfield sign, the cornet played by Ives' father, and a battered hat much worn by the composer.

patrick recorded the *Concord Sonata* for Columbia, together with a movement of the First Piano Sonata. However, Columbia did not release the records (five 78's) until 1948. Meanwhile, the indefatigable New Music label scored a coup in 1942 with their release of Joseph Szigeti playing the Fourth Violin Sonata ("Children's Day at the Camp Meeting").

Then, in 1948, the year that separates the 78-rpm from the LP era, there appeared another flurry of activity in Ives recording—but all on 78's. Included were the long-awaited Kirkpatrick *Concord Sonata* from Columbia, a brilliant performance on the Disc label by the Walden Quartet (subsequently issued as a Period LP) of the fascinating Second String Quartet, a Concert Hall Society limited-edition album of sixteen songs with tenor Ernest McChesney, and *The Housatonic at Stockbridge*, performed by the Janssen Symphony Orchestra of Los Angeles under Werner Janssen on the Artist label.

With the advent of magnetic tape and the LP—and the new economics of record manufacturing they created together—there came a nine-year period (from 1950 to 1958) during which at least one major Ives disc appeared annually, most being the products of small companies. The survivors from this corporate group have been few, owing in large part to the ravages of the stereo revolution of 1958. But during this first Golden Age of the LP, the Ives repertoire was fortunately enriched by first recordings of the Third Symphony (WCFM), the First Piano Sonata (Columbia), the First and Third Violin Sonatas (Lyricord), the Second Violin Sonata (Columbia and Polymusic), a group of immensely fascinating small orchestra pieces including *Over the Pavements*, *Hallowe'en*, *Central Park in the Dark*, and *The Unanswered Question* (Polymusic), *Three Places in New England* (American Recording Society), the Second Symphony (SPA), the *Set for Theatre Orchestra* (Oceanic), a superb collection of twenty-four songs sung by Helen Boatwright to John Kirkpatrick's beautiful piano accompaniment (Overtone), and an equally fine integral recording of all four Ives violin sonatas, done by Rafael Druian and John Simms (Mercury).

AS ONE listens to these recorded performances in chronological order, one receives the same impression as one does listening to recorded performances of Schoenberg, Webern, or of Berg from the same period. One senses at first that the performers are struggling just to master the notes and the harmonic and rhythmic patterns. But eventually there always comes fluent mastery of an idiom that was once so problematical, and what once seemed harsh and ungrateful now sounds like the real music its composer meant it to be.

The Ives repertoire has gotten off to a slow start in stereo, which is especially unfortunate, not only because much of Ives' music was originally conceived with stereo-



BROWNS BROTHERS

This was for years the only photo that Ives consented to circulate.

phonic effects in mind, but also because stereo recording can help the ear to unravel the seemingly chaotic counterpoint and counter-rhythms of Ives' more elaborate scores. In 1958 Mercury issued the first stereo Ives recording, a coupling of *Three Places in New England* and the Third Symphony. It is a credit to all concerned, not only for vitality of performance, but also for its clarity of sound.

In 1960 Columbia issued Leonard Bernstein's justly celebrated reading of the Second Symphony, and by 1962 there began to appear once again signs of a gathering new wave of Ives enthusiasm, much of it stemming from a new generation of interpreters whose training was such that the once-baffling complexities could be mastered as a matter of course. Thus, within a month of each other, not one but two recordings of the *Concord Sonata* appeared, and in very different readings: one a poetic treatment by American pianist George Pappa-stavrou for Composers Recordings Inc., and the other a powerfully intellectual interpretation by German avant-garde pianist Aloy Kontarsky on the Time label. CRI has since followed up its *Concord Sonata* release with *Hallowe'en*, *The Pond*, *Central Park in the Dark*, *Washington's Birthday*, *The Fourth of July*, and *Thanksgiving*, all under the baton of William Strickland. Louisville's First Edition series has produced *Decoration Day*, under Robert Whitney, and CRI will have its own *Decoration Day* this fall

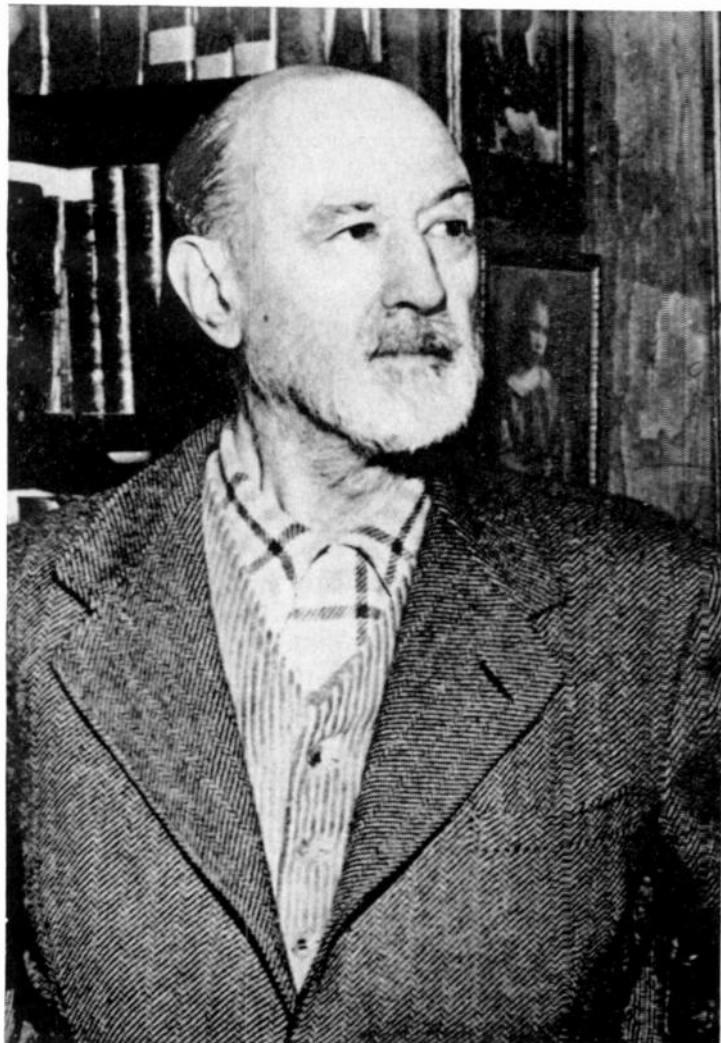
—plus an integral disc containing the *New England Holidays* complete (and in stereo).

Vox Records recently issued the Kohon Quartet's recordings of the First and Second String Quartets, and Folkways has issued an extremely interesting disc—James Sykes playing such rarely heard Ives piano pieces as *Some Southpaw Pitching* and *The Anti-Abolitionist Riots*. However, the most interesting Ives disc since the 1962 *Concord* Sonata releases is one from the Cambridge label in Boston: a collection of Ives pieces unequalled in standard of interpretation, performance, and recording since the memorable Polymusic disc of 1950. Yet if I were to pick the most powerful Ives performance issued on records over the past few years, however, it would be the *Harvest Home Chorales* for chorus, brass, and organ, recorded by Robert Shaw for RCA Victor.

Of the Ives recordings made to date, I would single out the following LP's as indispensable—and approximately in the order of their importance—for a representative Ives library. Some are currently out of print, but all except the Oceanic disc of the *Set for Theatre Orchestra* (*The Cage; In the Inn; In the Night*) are to be reissued fairly soon.

Symphony No. 3; Three Places in New England. Eastman-Rochester Symphony Orchestra, Howard Hanson cond. MERCURY SR 90149, MG 50149.

One of the final portraits of the belated Pulitzer Prize winner.



BETTMANN ARCHIVE

Twenty-Four Songs. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7.

Tone Roads, Three-Page Sonata, and other Chamber Orchestra Works and Songs. Louise Vosgerchian (piano); Corinne Curry (soprano); Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804, CRM 804.

Violin Sonatas Nos. 1, 2, 3, and 4. Rafael Druian (violin); John Simms (piano). MERCURY MG 50096/7.

Symphony No. 2. New York Philharmonic, Leonard Bernstein cond. COLUMBIA KS 6155, KL 5489.

New England Holidays: Washington's Birthday; Decoration Day; The Fourth of July; Thanksgiving, or Forefathers' Day. Various orchestras, William Strickland cond. COMPOSERS RECORDINGS CRI 190 SD, CRI 190 (for fall 1964 release).

Central Park in the Dark and other Chamber Orchestra Pieces. Members of the Oslo Philharmonic, William Strickland cond. COMPOSERS RECORDINGS CRI 163.

The Unanswered Question. Zimmler Sinfonietta, Lukas Foss cond. SIENA 100-2.

Piano Sonata No. 2 ("Concord, Mass. 1840-1860"). Aloys Kontarsky (piano); Theo Plümacher (viola). Willy Schwegler (flute). TIME 8005, 58005. George Pappastavrou (piano); Bonnie Lichter (flute). COMPOSERS RECORDINGS CRI 150.

Harvest Home Chorales. Robert Shaw Chorale, Robert Shaw cond. RCA VICTOR LSC/LM 2676, FTC 2143 (tape).

Piano Sonata No. 1. William Masselos (piano). COLUMBIA ML 4490 (out of print).

General William Booth Enters into Heaven. Donald Gramm (baritone); Richard Cumming (piano). Included in ST/AND 411/12.

Piano Pieces: Some Southpaw Pitching, etc. James Sykes (piano). FOLKWAYS FM 3348.

Set for Theatre Orchestra. Stel Andersen (piano); Vienna State Opera Orchestra Jonathan Sternberg cond. OCEANIC 31 (out of print).

Great gaps in the Ives recorded repertoire remain to be filled through the reissue of some of the finest deleted discs, and—more especially—through the release of new stereo recordings. Of the song collections, the only ones that are both comprehensive in scope and of high standard in performance and recording are those by Helen Boatwright (on *Overtone*) and by Corinne Curry (included on the Cambridge anthology disc). No good recording of Ives songs featuring a male voice has been made since Mordecai Bauman's 1942 New Music 78-rpm disc of hallowed memory. When such a necessary recording is done, it should include not only *Charlie Rutlage*, *The Greatest Man*, and *General William Booth*, but such tough (and unrecorded) items as *From Paracelsus*, *On the Antipodes*, *A Sea Dirge*, *West London*, *Majority*, and *Aeschylus and Sophocles*. Some of these songs, such as *Majority*, with its huge tone-cluster sonorities, are literally unperformable in concert, but can be realized on records through multiple-channel taping and rerecording.

Leopold Stokowski has scheduled the Ives Fourth Symphony for a world premiere in New York this com-

ing season. Let us hope that some major record company will take proper advantage of the occasion. Other major Ives orchestral works needed on disc include the powerful and problematical *Robert Browning Overture* and the Orchestral Set No. 2—*An Elegy to Our Forefathers: The Rockstrewn Hills Join in the People's Outdoor Meeting; From Hanover Square North at the End of a Tragic Day (1915), the Voice of the People Again Arose.*

Among the chamber-ensemble pieces still unrecorded are *Calcium Light Night, In Re con Moto et al, Largo Risoluto Nos. 1 and 2, From the Steeples, The Gong on the Hook and Ladder, Chromatimelodtune* and *All the Way Around and Back*. Further, the Trio for Piano and Strings should be added to the chamber-music repertoire on discs, and we need a good new stereo recording of the *Set for Theatre Orchestra*.

But the choral works, save for the *Harvest Home Chorales*, have suffered the most neglect, both on and off records. A new recording of *Psalm 67* is a must, and so are readings of *Lincoln the Great Commoner, December*, and *Majority* in its choral version. To these must be added the stirring *War Song March* as Ives arranged it in 1942 (virtually the last work he did on any of his music) to support the then-aborning United Nations idea; as well as *The New River*, a protest against the spoliation of nature by industry; and the early cantata (from his organist days) called *The Celestial Country*. Two piano works of major importance also remain to be recorded: the set of Three Quarter-tone Pieces for Two Pianos, and the *Four Transcriptions from Emerson* (for solo piano) that provided the basic material for the heroic *Emerson* movement of the *Concord Sonata*.

ALTHOUGH at least a half-dozen major recordings are needed before the music of Charles Ives can be said to be properly documented on discs, those that do exist give the listener ample scope to view Ives' work in a new light—especially if the recordings are listened to in order of musical composition. Thus, instead of the somewhat disconnected series of impressions that can lead one initially to categorize individual works as hymn-tune fantasies, ragtime and fiddle-tune montages, ultrachromatic impressionism, or even polymetric, polytonal experimentalism, there comes a gradual awareness that Ives' music is in reality a consistent reflection of his essential world-view: "The fabric of existence weaves itself whole." One discovers, as John Kirkpatrick points out in his *Catalogue of Ives Mss.*, that Ives' principal

works are subtly interrelated not only through their use of quotations from hymns and popular melodies, but also in motives, chord progressions, and rhythmic patterns that turn up—variously metamorphosed—in songs, piano pieces, choral works, sonatas, and symphonies written years apart from one another.

The more one delves into what Ives wrote, the more it becomes clear that, as with J. S. Bach, the musical *idea* is infinitely more important than the performance medium: "Why can't music go out the same way it comes into a man, without having to crawl over a fence of sounds, thoraxes, catguts, wire, wood, and brass. . . ." Just as Bach would rework a cantata movement into part of a sonata or a concerto, so Ives would rework his early organ improvisations and use them in his violin sonatas and symphonies. Some of the chamber-orchestra pieces eventually became songs, as did a substantial number of the choral works.

Much of what has come to us as finished Ives amounts in a sense to a working summation of the composer's musical ideas around a given set of musical materials—often unified by an ethical, literary, or philosophical idea, or else by a complex of remembered experiences from his Danbury boyhood. Yet Ives, in keeping with his view of the oneness of the fabric of experience, was unwilling to take the view that such experience—actual, remembered, or imagined—could be frozen by a simple act of the will, even by a creative artist. The Cowells make this very clear in their citation of Ives' remarks on the most monumental of his piano works, the *Emerson* movement of the *Concord Sonata*. Says Ives:

"... the Emerson movement. . . . This is, as far as I know, the only piece which every time I play it or turn to it seems unfinished. . . . It is a peculiar experience and I must admit a stimulating and agreeable one that I have had with this Emerson music. It may have something to do with the feeling I have about Emerson, for every time I read him, I seem to get a new angle of thought and experience from him. Some of the four transcriptions as I play them today, especially in the first and third, are changed considerably from those in the photostat, and again I find that I do not play or feel like playing this music even now in the same way each time.

"Some of the passages now played have not been written out, and I do not know as I ever shall write them out as it may take away the daily pleasure of playing this music and seeing it grow and feeling that it is not finished and the hope that it never will be—I may always have the pleasure of not finishing it."

And thus, for anyone who wishes to understand the life and work of Charles Ives, his music must be considered a continuous tapestry of experiences remembered, sensed in all their immediacy, imagined in all their transcendental grandeur, and communicated with that intensity of emotion, that euphoric or indignant excitement and intellectual concentration which together go into the creation of meaningful art.

A COMPLETE IVES DISCOGRAPHY

The publication of a comprehensive three-part Ives discography, with detailed annotation by David Hall, will begin in next month's issue of HIFI/STEREO REVIEW.

—The Editors

SEPARATING HI-FI ESSENTIALS FROM HI-FI FRILLS

TO GET MAXIMUM SOUND QUALITY PER DOLLAR,
CONCENTRATE YOUR ATTENTION
ON THE THINGS THAT REALLY COUNT

By JULIAN D. HIRSCH

IN COMMON with the manufacturers and distributors of audio equipment—and the magazine publishers who are one of their links with the public—I would like to see the high-fidelity industry wax and grow prosperous. I would like to be able to convince the maximum number of people of the virtues of good sound reproduction, not only for the tangible benefits this would bring to the industry, but—even more—for the many intangible benefits that would accrue to the listener.

My own point of view has always been that of the consumer. I want to see him get a fair deal—but this is not without its complications. The average layman considering the purchase of a complex electrical or mechanical device, whether it be a washing machine, a television set, an automobile—or a high-fidelity component—is, it must be admitted, at something of a disadvantage. Who among us has the spare time, the energy, or even the opportunity to acquire enough technical knowledge about any of these complicated products to make a well-informed decision about either quality or value? With some of these products, of course, use and experience are so widespread that the potential buyer can draw on many sources—friends, relatives, and neighbors—for trustworthy information on which to base his decision. When it comes to buying hi-fi components, however, the average man usually finds himself pretty much at sea. Although it is within the realm of possibility that an audiophile

neighbor or a knowledgeable local high-fidelity salesman could lead an audio novice straight and true to the set-up ideally suited to his means and interests, the odds are distinctly in favor of his ending up ensnared in a mess of misinformation.

Consumer testing organizations such as Consumer's Union can give very helpful advice in a number of product areas, but I find their approach is frequently much too arbitrary in a field such as high fidelity, for hi-fi components do not lend themselves readily to an unequivocal ranking of "good, better, best." In other words, in making judgments among reasonably similar hi-fi components, one simply cannot say with assurance that A is better than B or worse than C. But, human nature being what it is, people still want to be told positively which is "the best," and will continue to search for someone to give them the answer—even if the answer doesn't exist.

It has been my experience that many people go out shopping for high-fidelity equipment without first having arrived at a clear idea of which features are truly significant and which are trivial or of little practical importance. Lacking a technical background to help keep things straight, it is easy to become confused by conflicting advertising claims and unfamiliar technical specifications. In fact, I have known some otherwise-competent electronics

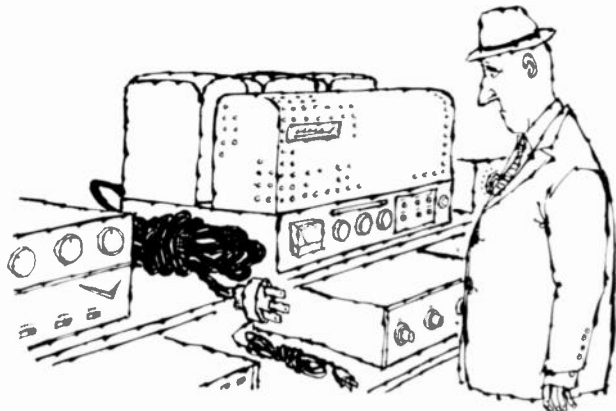
(Continued overleaf)

engineers to cherish some rather odd, not to say incorrect, ideas about the performance of high-fidelity components and about the requirements for good reproduction.

Since, apparently (and strangely), most people place more trust in published specifications they do not understand than they do in the verdict of their own ears, it would be well to place these specifications in their proper perspective. The point under discussion here is not whether such specifications are honest, but simply which are important or meaningful, and which can safely be discounted.

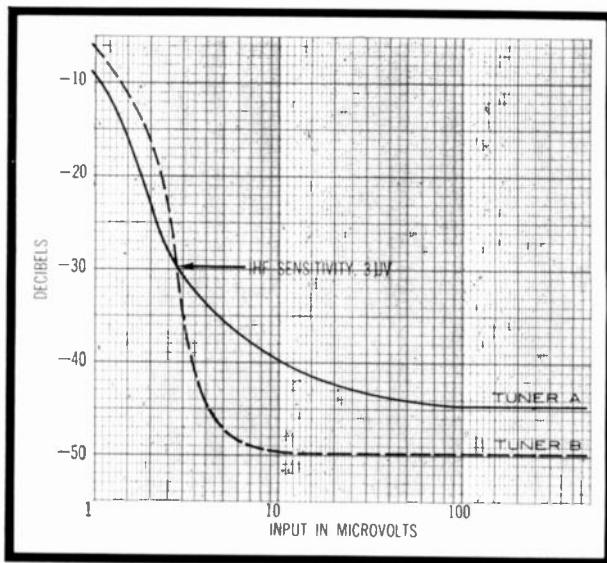
Let's start with one of the most widely used signal sources, the FM tuner. For various reasons, people tend to attach undue importance to a tuner's sensitivity rating. The fact is, however, that it matters little whether a tuner is rated in the sensitivity race at 1.9, 2.2, or 2.5 microvolts. Except in fringe areas (more than 50 miles from a station), signal strength will probably be in the tens or hundreds of microvolts, if not more. And in any case, adding a good antenna system will probably do far more to improve reception of weak signals than would a premium-price tuner—and probably at less cost. I consider the most significant features of a tuner to be its distortion and quieting levels, its capture ratio, and its ease of tuning.

The ease-of-tuning question is a subtle one and, perhaps for that reason, is seldom mentioned. I do not mean



by "ease of tuning" whether the unit has a flywheel or whether the dial calibrations are accurate, but whether the tuner will deliver a low-distortion output *when tuned with ordinary care*. Some tuners will yield a low-distortion output only when tuned with the aid of a distortion analyzer under laboratory conditions.

It is possible that two tuners with the same IHF Usable Sensitivity rating may require widely different signal-input levels to achieve a fully quiet background. This is illustrated in the accompanying graph, where tuner A and tuner B both have a distortion/noise level of -30 db at 3 microvolts—by IHF standards, their Usable Sensitivity rating. However, because of a difference in the



The quieting-sensitivity curves of two tuners are shown above. Note same 3-microvolt sensitivity but differing quieting ratio.

slope of the curves, tuner A does not reach its *maximum* quieting level of -45 db until its input signal is about 100 microvolts. Tuner B, on the other hand, reaches -45 db at 4.5 microvolts, and at all higher input-signal levels has a quieter (-50 db) and cleaner output signal than tuner A. Clearly, tuner B is superior to tuner A, but one could not discover this solely by checking their sensitivity figures.

Factory-wired stereo tuners selling for under \$200 can be perfectly satisfactory for all but the most critical listener. These tuners are not the most sensitive, nor, in general, do they have the lowest distortion—and they lack most of the automatic convenience features. Nevertheless, it takes a very critical ear indeed to detect any difference on most broadcasts between many of them and the most expensive tuners made.

Tuners in the \$200-\$250 bracket offer the highest performance presently available from the standpoint of sound quality. Many manufacturers offer models more than twice as expensive, with such conveniences as automatic stereo switching, interstation-noise muting, remote-control tuning, multipath indication, VU meters, and the like. These features, of course, are nice to have, but the buyer should be aware that what he is usually paying for in this case are convenience and prestige, not performance. And even when a "deluxe" tuner can be shown to be technically superior, the quality of far too much FM broadcasting renders this superiority superfluous. A distorted or poorly equalized broadcast will sound no better on a \$500 tuner than it does on one costing \$100.

Transistorized tuners have a lower operating temperature than tube models, but also tend to be somewhat more costly for comparable performance. There is no "transistor sound" in tuners, but transistor tuners, may, owing to

low operating temperatures and the stability characteristic of transistors, remain in alignment far longer than tube tuners. Ventilation considerations may, in some cases, also favor the selection of a transistor tuner.

What about amplifiers? Usually the principal specification quoted is the power output. How high this figure should be is determined by two things: your taste in listening levels and your choice of speakers. (See "How Much Power Do You Really Need?" in the June, 1964 issue of *HIFI/STEREO REVIEW* for a detailed discussion of this subject.) I have found that audible differences between amplifiers are usually very small—except, of course, in comparisons between the very best units and the lower-price economy models. Most people cannot, in fact, hear the difference between a \$100 amplifier and a \$350 amplifier. There are *measurable* differences, of course, and if these are also audible to your golden ear and if they are sufficiently important to you, then by all means get the best amplifier you can afford.

It is surprisingly easy to be swayed when a persuasive salesman or an overenthusiastic hobbyist points out the "obvious" audible superiority of one amplifier over another. Remember the fable about the emperor's new clothes? But if you cannot really hear the sonic marvels being called to your attention, don't immediately conclude that your perceptions are faulty. I freely confess, without shame, that I frequently do not hear the much-touted improvements in performance achieved by some new amplifier (or other component). Perhaps I have a tin ear—but I doubt it.

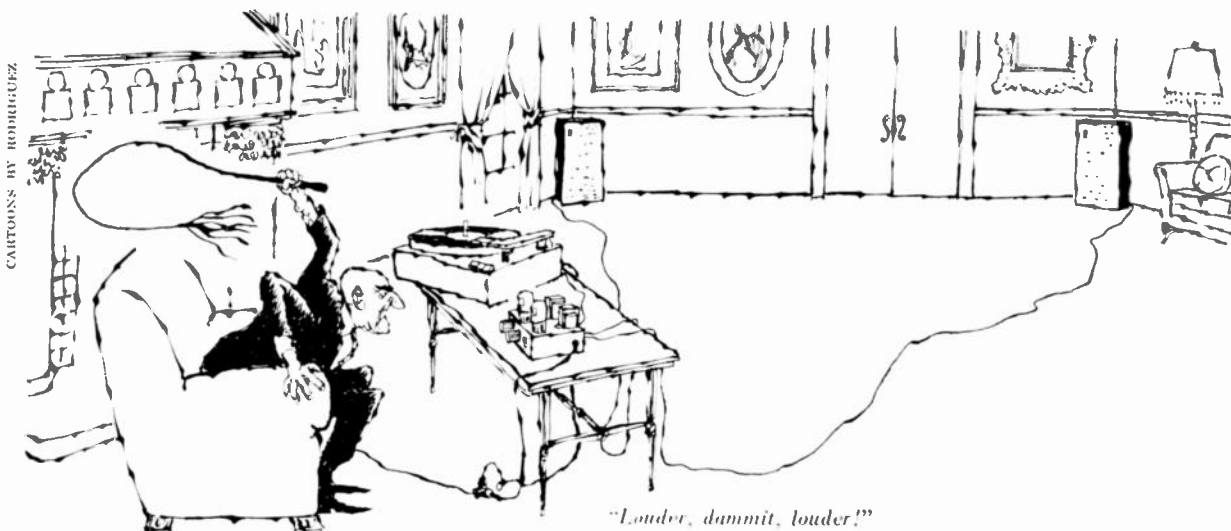
Aside from purely sonic considerations, the more expensive amplifiers are likely to be better built, and to use more reliable components in a more conservative design, than the cheaper ones. This might be a major factor influencing your choice, since a good amplifier can deliver full performance for many years with minimal maintenance. In addition, bear in mind that when

a manufacturer makes a line of amplifiers of different power ratings, the differences usually go beyond mere wattage: in general, the more powerful units have better power bandwidth, lower distortion at all power levels, and greater control flexibility. Since you may at some future date replace your speakers with units requiring more amplifier power, this possibility should also be taken into account.

For someone who is not genuinely sensitive to the admittedly subtle superiorities of the more expensive amplifiers, there is always the most reasonable choice: an amplifier of appropriate power made by the same company that made his tuner. This is the best guarantee that the tuner and the amplifier will be both electrically and aesthetically compatible.

The best choice for most installations is the integrated amplifier. Separate power amplifiers and control amplifiers are advantageous when amplifier power is high and when the ultimate in performance and control flexibility are desired, but they are more expensive than integrated units and may not produce any noticeable improvement in sound. They do, however, offer a real advantage in installations where cabinet ventilation is a problem. The power amplifier may be located in another room or even in the cellar or attic, where its heat can be dissipated without the need for a fan or blower. For years I have kept my power amplifier in the garage adjacent to my listening room, with excellent results.

WHEN choosing a record player, avoid "bargain" record changers or turntables of obscure or unknown make. At prices between \$50 and \$100 there are many satisfactory—and well-known—changers and single-play turntables. Turntables in the \$100 to \$200 price bracket may be superior in some respects to less expensive models, but not always. In any case, the differences are usually slight, and not necessarily audible. (*Continued overleaf*)



There are measurable differences in rumble and other characteristics among various turntables, but almost all the standard brands are capable of satisfactory performance. Over the long run, a single-play turntable is likely to prove more reliable than a record changer, by virtue of its simplicity of construction. Really good record changers (or "automatic turntables") cost more than single-play turntables of comparable performance, and unless you have a collection of 78- or 45-rpm records, or you like to have hours of continuous background music, a record changer may offer no real advantage.

Don't place too much faith in the turntable-rumble figures quoted in a manufacturer's sales literature as a basis for comparisons, since different manufacturers use different measurement standards. If your speakers have good bass response down to 30 cps, ask a reputable dealer or your speaker manufacturer for advice on a compatible turntable. Since all my turntable reports for HIFI/STEREO REVIEW use a single standard and measurement technique, they can be compared with each other and will provide a basis for judgment of relative quality.

I HAVE found that the tone arm, which has a great deal to do with the performance of the cartridge, nevertheless has surprisingly little influence on its sound. Most currently popular arms have very low tracking error and bearing friction, and will not hinder any cartridge from doing its best job. For me, the major distinctions between arms are: handling convenience, ease of installation, and freedom from resonance or mechanical-shock effects. If at all possible, handle the tone arm at your dealer's showroom before you buy it. If there is a finger lift, it should be so designed that it does not tend to fly from your grasp when the arm is moved quickly. The "feel" of the arm should be such that you can place the stylus anywhere on the record without undue fumbling. It is also helpful if the arm leaves the stylus visible for cueing—although this is as much a function of the cartridge design as it is of the arm's. Some arm-cartridge combinations are stable and quite insensitive to acoustic feedback or jarring; others are very susceptible to these problems. Bear in mind that although the integrated tonearm/cartridge combinations tend to be relatively free of such instabilities, they must also be replaced as a unit should you decide to upgrade your arm or cartridge at some future date.

In cartridges, there is very little correlation between price and audible performance. Over a four-to-one price range, the sound quality differs so little that it is indistinguishable except in direct A-B comparisons using two tone-arms playing in the same groove—and sometimes not even then. There are many cartridges in the \$20 range that will deliver top-quality sound. By paying much more (\$40 to \$75) it is possible to get a cartridge which operates at a lower tracking force (but rarely as low as

the manufacturer would have you believe), has a somewhat better tracking ability, and a slightly more "transparent" sound. Probably only the audio hobbyist, whose associated equipment is all on the same high level, can justify the expense of the deluxe cartridges (which are, I must admit, superb devices). Whatever cartridge you choose, it will probably perform best if you don't try to operate it at the lower limit of its rated tracking force.

I have left the subject of loudspeakers for the last because they are particularly problematical. Amplifiers and tuners can be depended on, in general, to deliver what you pay for. Speakers, however, are available in an enormous variety of sizes, shapes, and models, spread over a price range of approximately 100 to 1, and with performance qualities often bearing no necessary relation to price. And add one further complicating factor: speaker specifications are, more often than not, untrustworthy. Such statements as "response of 20 to 20,000 cps," to cite but one of the more familiar phrases used in advertisements, are almost wholly without meaning in predicting just how a speaker will sound. I have heard good \$40 speaker systems—and miserable-sounding \$400 systems. I have come across several under-\$100 speaker systems that can deliver what I consider true high-fidelity sound. This sort of thing leaves the speaker shopper in the unhappy position of having no trustworthy guidelines to follow in the very area he needs them most. The answer? Trust your own ears, or follow—with some caution—the recommendations of someone in whom you have confidence. If at all possible, listen to a few of the more expensive systems in your dealer's demonstration room, then to some of the less expensive models. You will find that some cheaper systems come out quite well in such a comparison. If you are considering buying "raw" speakers and putting them in your own enclosures, try to audition them in a similar enclosure and be prepared to do some "cut-and-try" experimenting.

THE VAST, complicated, and highly competitive field of high fidelity today is, I confess, a thoroughly confusing one. But surprisingly—and gratifyingly—the average level of quality is high throughout. This alone is a safety factor of some importance to the bewildered buyer. Further than that, I cannot do better than to repeat the injunctions above. (1) Don't buy on specifications alone—particularly those you don't really understand. They may be of no consequence whatsoever in your own listening situation. (2) Don't buy a "difference" in sound quality you cannot actually hear yourself. It may in fact be there—but *you* will be doing the listening. In the more expensive equipment, remember that your money will buy many convenience features, reliability, and long life. But (3) you are not to expect any more than marginal increases in sound quality as you drop those extra hundred-dollar bills. Most important of all, (4) trust your ears.

HI FI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS
BEST OF THE MONTH



CLASSICAL

THE BLOCH VIOLIN CONCERTO

Yehudi Menuhin and Paul Kletzki collaborate in an eloquent performance

ERNEST BLOCH'S Concerto for Violin and Orchestra (composed between the years 1930 and 1938) has been given a dazzling new lease on life in a uniquely eloquent performance for Angel Records by Yehudi Menuhin, conductor Paul Kletzki, and the Philharmonia Orchestra. For if it is true that the late Ernest Bloch is by common critical



YEHUDI MENUHIN
A spellbinding soloist

consent one of our century's master composers, it is also true that his music is languishing in a state of comparative neglect. Except for the cello rhapsody *Schelomo*, Bloch is altogether too disturbingly rare on our public concert programs, and this impression is only fortified by a quick check of the current Schwann catalog, which offers a list of Bloch's works that, in number and scope, is disturbingly incommensurate with this composer's reputation and stature.

If it receives the serious attention that is its due, this large-gestured, high-colored, ubiquitously lyrical reading of the Violin Concerto—a major work if its composer ever made one—should re-emphasize Bloch's place in the major orchestral repertoire. For, along with such modern violin concertos as the Berg, Bartók, and Prokofiev works, Bloch's stands with the century's finest. And unlike the Berg and Bartók, for example, which do not fare at all well in the

hands of the larger-public-drawing, neo-nineteenth-century virtuoso, Bloch's work was composed for precisely the sort of spellbinding star performer that Menuhin represents. If ever a work has coalesced with the talents of its purveyor, it has happened here.

The Violin Concerto itself is a high-level merging of Bloch's lifetime musical preoccupations: Jewish folklore is the musical metaphor; a kind of Romantic impressionism, derived out of Debussy and the German post-Romantics, is its stylistic identity; rich, quite startlingly elaborate contrapuntal style, classical to the fingertips, is its granitic structural foundation. Its exterior attitude is constant song, long-lined and rhapsodic—but prod this exterior and an edifice of enormous solidity becomes apparent. *(Continued overleaf)*

Menuhin's reading is, as I have suggested, about as close to the last word on the subject of this work as we are likely to have in the near future. For this music can turn sticky in a momentarily uncontrolled phrase shape (could this all-too-common catastrophe in Bloch performance perhaps explain some of the neglect we have noted?), and the attendant loss of nobility can be calamitous. But Menuhin spins Bloch's long lines in high-spanned arches and holds his tempos to a minimum of deviation. If there is some loss in differentiating the function of thematic members, the mere size and sweep of his performance will justify it to most listeners. And I take it to be the doing of Kletzki that the orchestral texture in this recording is marked by the absence of the opacity that ordinarily jeopardizes Bloch performance.

The recording is excellent, rich and cleanly detailed, while the stereo treatment appropriately emphasizes full-dimensional central sound with a minimum of gratuitous separation. *William Flanagan*

© ® BLOCH: *Violin Concerto*. Yehudi Menuhin (violin); Philharmonia Orchestra, Paul Kletzki cond. ANGEL S. 36192 \$5.98, 36192 \$1.98.

THE SPANISH GUITAR, SENSUOUS AND COMPELLING

*Julian Bream excels in his interpretation of
Rodrigo's concerto for guitar and orchestra*

JOAQUIN RODRIGO's charmingly atmospheric *Concerto de Aranjuez for Guitar and Orchestra*, written in 1940, is one of the major works in the modern concert repertoire for guitar. RCA's excellent new recording of the work, which displays the sterling musicianship of Julian Bream as soloist, is the third—and the best—version to reach the catalog.

Rodrigo, born in 1902 near Valencia and blind from the age of three, early revealed a unique musical talent. He studied both in his native Spain and in Paris with Paul Dukas, and the influence of his friends and countrymen Albéniz and de Falla played a part in his musical development. Aranjuez is a town in central Spain just south of Madrid, and the concerto named for it may justly be described as being close to the heart of Spain. A characteristically Mediterranean flavor breathes insensibly through this beautifully knit and sensuous work, and, along with the expectedly provocative Iberian rhythmic interest, there is in the second movement a long and lyrical melodic line of telling beauty.

The concerto, needless to say, is exquisitely interpreted by Julian Bream: it is not only a technical tour de force, but Bream's choice of coloristic effects, and their satisfying variety, imbues the work with an unusual aural appeal. The Melos Ensemble accompanying him is, particularly in its upper strings, somewhat less smooth-sounding than one has come to expect from this group, but this may be partly the fault of a recording that on this side only is slightly harsh on the high end.

Of the other works on the disc, the only first recording is of the seven excerpts from Benjamin Britten's opera *Gloriana*, written for the coronation of



JULIAN BREAM
Sterling guitarist and lutenist

Queen Elizabeth II. According to the program notes, Bream, who played a lute solo in the original operatic production, decided subsequently to arrange some of the dance movements for his own consort, an ensemble which consists, in addition to himself, of Olive Zorian (violin), Joy Hall and Desmond Dupré (bass viols), David Sandeman (flute, alto flute, and piccolo), and Robert Spencer (tabor). The result is stylistically not unlike Peter Warlock's *Capriol Suite*, but within a framework more Elizabethan in feeling. The Vivaldi, also edited by Bream, and with a chitarrone (large bass lute) ably and authentically providing the con-

RCA VICTOR

tinuo along with a gamba, is beautifully and excitingly played.

The sound, other than the harshness on the Rodrigo work, is very warm and full, though both guitar and lute are placed somewhat too far forward for ideal balance.

Igor Kipnis

© ® RODRIGO: *Concierto de Aranjuez for Guitar and Orchestra*. Julian Bream (guitar): The Melos Chamber Orchestra, Colin Davis cond. BRITTEN: *The Courtly Dances from "Gloriana" (arr. Bream)*. VIVALDI: *Concerto in D Major for Lute and Strings (P. 209)*. Julian Bream (lute); Julian Bream Consort. RCA VICTOR LSC 2730 \$5.98, LM 2730 \$4.98.

ENTERTAINMENT

THE MAGIC OF MABEL MERCER

*A welcome documentation of the art
of a uniquely influential singer*

MABEL MERCER is a combination heroine, patron saint, and guiding light to numberless singers, lyricists, and composers. It is safe to say that without her, American popular music would not be what it is. She is probably the greatest single force shaping and developing new song writers this country has. If you think that's an exaggeration, ask any established singer. Nevertheless, she remains almost unknown to the broad public, for most of her long career has been spent working quietly but influentially in New York clubs—including her own—and she has recorded comparatively little. If you are unfamiliar with her work, just listen to her new Decca album "Mabel Mercer Sings." Then you will know what I mean.

Miss Mercer is no longer young. She has remarked, "I used to have a soprano. Now it's just a noise." It's hardly that bad. It is true that the instrument is less than it once was, but it is still being played by a master. She remains utterly captivating, and I have no idea how she does it. I am content to call it magic, and let it go at that. Miss Mercer is a Negro, but she is about as firmly rooted in the jazz idiom as Leontyne Price. Born in England, she sings broad *a*'s and rolls her *r*'s. I've never heard her in person—an oversight I intend to correct as soon as possible—but the impression one gets from this record (and the few others I have heard) is that of a very great lady—one with impeccable musical taste. In this album she is accompanied by full orchestra. The respectful arrangements by Ralph Burns sound as if he is quite as in awe of Mabel Mercer's artistry as I am.

To list the composers who have written songs specifically for Miss Mercer would take too much space. Represented here are: Bart Howard, who contributed a superb ballad called *Year After Year*; Bob Merrill, whose *Mira* she does charmingly; the team of Cy Coleman and Carolyn Leigh, who wrote *I've Got Your Number*; and Marvin Fisher and Jack Segal, with *Run to Love* and *Trouble Comes*. Fran Landesman and Tommy Wolf are also included with *Ballad of the Sad Young Men*. I seem to be a minority of one in not admiring their work. I think it's precious. Incidentally, no younger singer could begin to extract from Gordon Jenkins' great song *This Is All I Ask* all



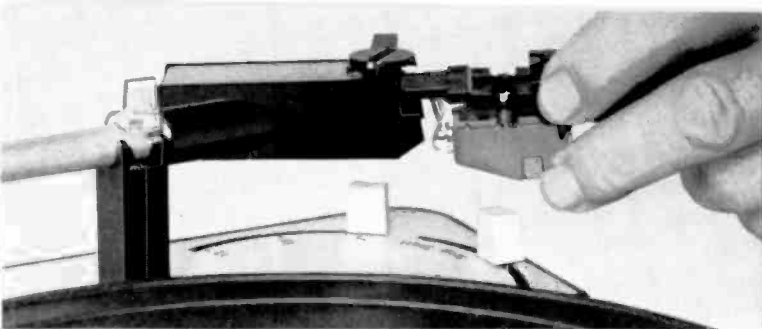
MABEL MERCER
"May she long endure"

that Miss Mercer does. She obviously *means* it.

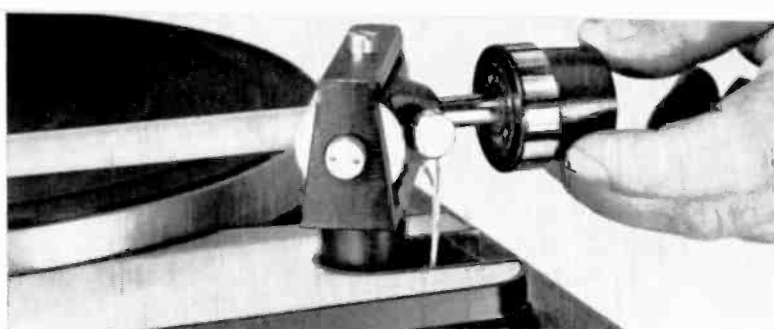
Bless her. May she long endure and continue to show us what it's all about. I hope this record sells, though I am somewhat doubtful. It seems we've never been able to give Miss Mercer anything approaching what she's given to us.

Gene Lees

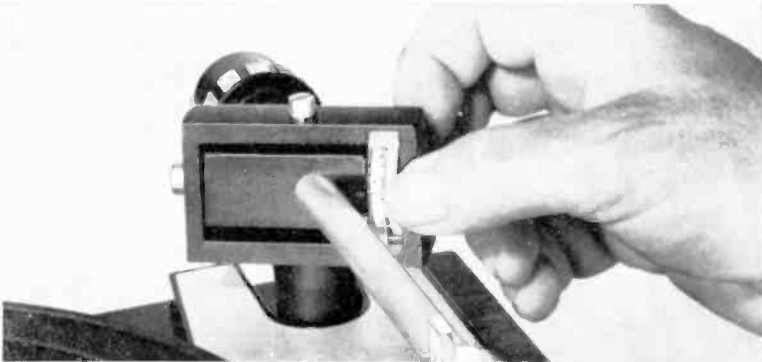
© ® MABEL MERCER: *Mabel Mercer Sings*. Mabel Mercer (vocals); orchestra, Ralph Burns cond. *This Is All I Ask*; *Trouble Comes*; *Year After Year*; *Once Upon a Time*; *Mira*; *My Resistance*; *I've Got Your Number*; *Run to Love*; *Try to Remember*; *Ballad of the Sad Young Men*; *More I Cannot Wish You*. Decca DL 71172 \$4.98, DL 4172* \$3.98.



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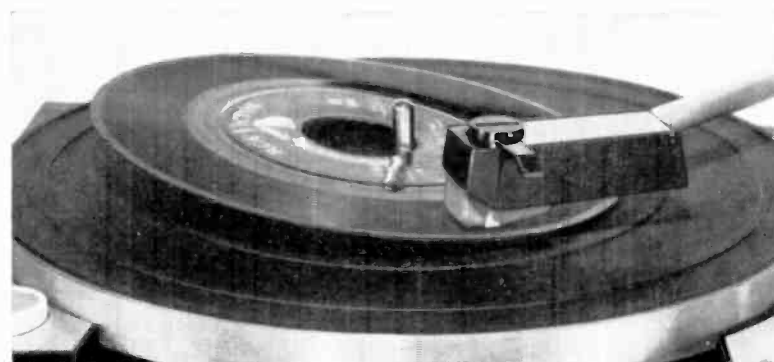
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In September, 1963, with the introduction of the Dual 1009 Auto/Professional Turntable, the quality gap between the manual and the automatic turntable was finally closed. "Bids fair to reduce the 'superiority' of manuals from fact to fiction," said The American Record Guide in its test report. "Will function as well as any good separate tonearm," agreed HiFi Stereo Review. "Fully capable of operating (at) 0.5 gram, as rated," confirmed Electronics World. And so went all the reports... in Audio, High Fidelity and Popular Science... each adding to the acclaim for this state-of-the-art record playing instrument. Other features of note: Continuous-Pole™ motor that acts like a hysteresis in resisting voltage variations (even beyond ± 10%). 7 1/2 lb. one-piece dynamically balanced platter, tonearm resonance below 8 cps, tracking error less than 4"/inch. To confirm all this, visit your United Audio dealer. You'll find the Dual 1009 Auto/Professional Turntable an extraordinary value at \$99.50.



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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

J. S. BACH: *Chromatic Fantasy and Fugue; Capriccio on the Departure of a Beloved Brother* (see HANDEL)

© ④ BACH: *Concerto No. 2, in C Major, for Two Harpsichords and Orchestra* (S. 1061); *Concerto No. 3, in C Minor, for Two Harpsichords and Orchestra* (S. 1062); *Concerto in A Minor for Four Harpsichords and Orchestra (after Vivaldi, S. 1065)*. Anton Heiller, Erna Heiller, Kurt Rapf, and Christa Landon (harpsichords); I Solisti di Zagreb, Antonio Janigro cond. VANGUARD BACH GUILD BGS 70659 \$5.95, BG 659 \$4.98.

Performance: A bit supercharged
Recording: Full-bodied and brilliant

This disc, the first of two devoted by Vanguard to the Bach concertos for multiple harpsichords and strings, includes the often-recorded double concerto in C Major, the equally familiar A Minor that Bach adapted from Vivaldi's Op. 3, No. 10, and the less frequently heard transcription of Bach's double violin concerto in D Minor, which he arranged for two harpsichords in the key of C Minor. The latter work is particularly virile-sounding in this performance, although this is also true of the other pieces: excitement abounds, partly due to the very brisk tempos, but one wonders whether the supercharged approach is not a little overdone at times. The solo harpsichord playing, primarily by the Heillers, is extremely clean and precise, but also somewhat rigid in phrasing and rhythm in the slow movements—warmth and plasticity are not salient characteristics here. The full-bodied sound, fine balancing of instruments and orchestra, and superior stereo placement are decided assets. I. K.

© ④ BACH: *St. John Passion (excerpts)*. Elizabeth Harwood (soprano); Helen Watts (contralto); Peter Pears (tenor), Evangelist; Alexander Young (tenor); Hervey Alan (bass-baritone); David Ward (bass), Jesus; Lindsay Heather (tenor), Pilate; Brian Etheridge (tenor), Peter; Robert Tear (tenor), servant; Kenneth Heath (cello continuo); Francis Baines (double bass continuo); Desmond Dupré (viola da gamba); Thurston Dart (harpsichord continuo); Simon Preston (organ continuo); Choir of King's Col-

lege Cambridge and Philomusica of London, David Willcocks cond. LONDON OS 25796 \$5.98, OM 5796* \$4.98.

Performance: Dramatic
Recording: Very resonant

Although there are several discs of excerpts from the *St. Matthew Passion* available, until now there has been none of the equally magnificent *Passion According to St. John*. One would normally have expected the pres-

fine in its spatial arrangements, though there are moments of distortion in the loud choruses in my copy. Texts are included. I. K.

© BARATI: *Concerto for Cello and Orchestra* (1953). Bernard Michelin (cello); London Philharmonic Orchestra, George Barati cond. EGGE: *Piano Concerto No. 2, Op. 21* (1944), *Symphonic Variations and Fugue on a Norwegian Folk Song*. Robert Reifling (piano); Philharmonic Orchestra, Oivind Fjelstad cond. COMPOSERS RECORDINGS, INC. CRI 184 \$5.95.

Performance: Fine
Recording: Good

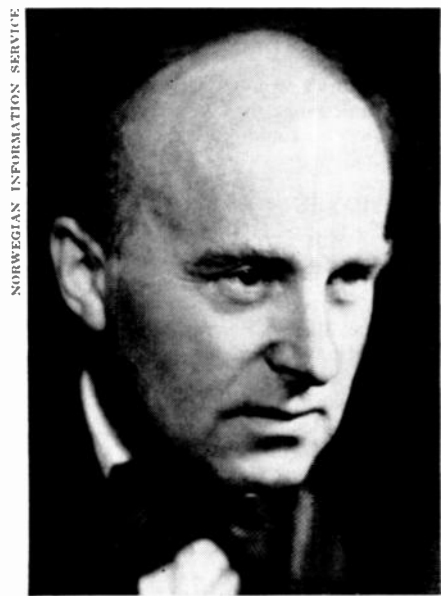
George Barati (b. 1913) was first cellist with the San Francisco Symphony Orchestra in Monteux's day, and later he took over the directorship of the Honolulu Symphony Society. He is also a gifted composer—eclectic, internationalist, and masterful of technique. His cello concerto is not a work to go to one's heart straight-off (if, indeed, ever), even though its style is accessible as contemporary idioms go. But it is admirably put together, interestingly composed for its solo instrument, and it is not a bore.

Klaus Egge's piano concerto is a big splash of a piece that, although it dates from 1944, seems quite refreshingly never to have even heard of Stravinsky, Webern, or Arnold Schoenberg. In all candor, it isn't much my dish of tea, although it has beautiful moments. For those who fancy this sort of expansive gesture and who have wearied of the handful of standard romantic piano concertos, this piece should be a very welcome new friend. Both performances and recording are good. J. F.

© BARLOW: *Mon Ami Pierrot Overture* (1934); *Cortège from Ballo Sardo* (1950); *Circus Overture* (1960). CLAFFLIN: *Concerto for Piano and Orchestra, "Concerto Giocoso"* (1956-57). Lamoureux Orchestra, Robert Cornman cond. Gisli Magnusson (piano); Iceland Symphony Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. CRI 178 \$5.95.

Performance: Adequate
Recording: Fair

The three short orchestral pieces here by Samuel L. M. Barlow (b. 1892)—dating from 1934 to 1960—are conservative, theatrical, highly competent. The overture to Barlow's opera *Mon Ami Pierrot* (which was commissioned by Sacha Guitry with the condition that "no note should offend Lully," thus, according to Barlow, precluding all modern harmony) is the earliest (1943). As



KLAUS EGGE
A refreshing breeze out of the North

ent set to follow the format of the excerpted versions of the *St. Matthew*, featuring the musical highlights and especially the arias and the bigger choruses. Surprisingly, this recording concentrates instead on an abridgement of the Passion story. Four arias are included, the same number of chorales, and ten choruses; the rest is recitative. This is an intriguing concept, and the result here is that one gets an unusual sense of continuity in Bach's setting of the story, though the disc is perhaps not representative of the greatest moments in this Passion.

The singing is in English, and this may well make the disc especially attractive for those who are encountering this music for the first time. The performance, taken from the complete version of the Passion released a few years ago by London, is a very good one, dramatic, well sung, and well played. The acoustic environment of the recording, as I noted in reviewing the complete work, is exceptionally resonant, and some clarity is lost. The stereo version, however, is very

Explanation of symbols:

- ④ = stereophonic recording
- ④ = monophonic recording
- * = mono or stereo version not received for review



MERCURY RECORDS

ANTAL DORATI

Razzle-dazzle for the Bartók Concerto

an essay in traditional harmony, it does its job almost—but not quite—as well as Samuel Barber's familiar overture for *The School for Scandal*.

Cortège from Ballo Sardo (a 1950 ballet) and *Circus Overture* (1960) complete Barlow's contribution to this release—the latter having been composed in a somewhat more complex harmonic style, one that is "as modern as this composer is likely to get," according to Mr. Barlow's note. These pieces, again, are effective enough in their old-fashioned way, although one misses the personal tone that might have made their being old-fashioned unimportant.

Avery Clafin's *Concerto for Piano and Orchestra* occupies the second side, and it is one of those pieces that it would be hard to imagine anyone's disliking. It refuses at any point to take itself terribly seriously, yet it is impeccably shaped, cleanly wrought, and sassy. It is my impression that the Icelandic piano soloist and orchestra leave something to be desired in lightness of approach, and the recording is no great shakes, but the essence of the work is well enough conveyed to make one long to hear the piece under better conditions. W. F.

AVERY CLAFIN
A sassy piano concerto



CHU

© (M) BARTÓK: *Concerto for Orchestra*. London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90378 \$5.98, MG 50311 \$4.98.

Performance: Keenly honed
Recording: Topnotch

And yet another razzle-dazzle recorded performance of Bartók's *Concerto for Orchestra*—this one in immediate competition with Erich Leinsdorf's recent effort with the Boston Symphony Orchestra. Oddly enough, the two versions share common ground. Emphasis on technical precision is part of it—although the London Symphony Orchestra is not quite the equal of the Boston Symphony Orchestra when it comes to this sort of thing.

But even more significantly, an extremely cool approach to the expressive content of the music is mutual. The more one listens to the work the more one realizes that it is Bartók's *La Valse*—a work composed with more regard for its surface than its content. This is nothing against the piece—especially for a composer like Bartók, the largest share of whose musical output was intensely subjective.

The choice between Dorati and Leinsdorf goes finally, one supposes, to Leinsdorf. The virtuosity and brilliance of the Boston Orchestra make the day, in spite of the fact that Mercury's recorded sound is more varied in dynamic range than Victor's. But I don't see how one could go wrong with either recording. W. F.

BETHHOVEN: *Leonore Overture No. 3, Op. 72a* (see SCHUMANN)

© (M) BIZET: *Carmen*. Leontyne Price (soprano), Carmen; Franco Corelli (tenor), Don José; Robert Merrill (baritone), Escamillo; Mirella Freni (soprano), Micaela; Monique Linal (soprano), Frasquita; Geneviève Macaux (soprano), Mercédès; Jean-Christophe Benoit (baritone), El Dancaïro; Maurice Besançon (tenor), El Remendado; Frank Schooten (bass), Zuniga; Bernard Demigny (baritone), Morales. Vienna State Opera Chorus; Vienna Boys Choir; Vienna Philharmonic Orchestra, Herbert von Karajan cond. RCA VICTOR LDS 6164 three 12-inch discs \$18.94, LD 6164* \$15.94.

Performance: Vital and exciting
Recording: Brilliant

By its choice of the recording locale (Vienna) and the singers (whose stellar reputations are based almost exclusively on their performances in Italian opera), RCA Victor has made it abundantly clear that it prefers a spectacular *Carmen* to an idiomatic one. It is useless, therefore, to review the end product in terms of what it could or should have been. What the reviewer must ask is this: can this unique conductor and these exceptional singers compensate for the prevalence of Berlitz French and the dearth of authentic atmosphere that characterize the undertaking? My answer is an emphatic yes and no.

Carmen is a new role for the gifted Leontyne Price, and in other (and wiser) times she would have been cautioned to allow her interpretation to mature for a while before committing it to phonographic scrutiny. No such restraint is imposed upon today's merchandising vision. The rules are simple: Miss Price *sings* as Tosca, Leonora,

and Butterfly; thus we have her as Carmen today, Elsa tomorrow, and—who knows?—Isolde before long.

The *Carmen* we have here may not be to everyone's taste, but there is no denying the validity of its conception—sultry, snarling, scathing, all passion. Unfortunately, Miss Price must build the character from a singularly weak initial impression, a *Habanera* that is woefully mannered, extremely self-conscious, and crudely vocalized, with a particularly damaging display of the breathy and uneven quality of her low register. She improves considerably as she digs into the role and, after a subdued but very seductive *Seguidilla*, rises to heights of great naturalistic intensity. Even in moments of excessive temperamental display the artist manages to remain convincing. Unfortunately, in the finale she stoops to ugly, guttural sounds that are unnecessary and detrimental (in the lines "*Libre elle est née et libre elle mourra!*" and "*Frappe-moi donc, ou laisse-moi passer!*"). In sum, this is a courageous, intermittently brilliant, but ultimately uneven accomplishment, and it is far less satisfying than the supremely assured, vocally glowing interpretation of Victoria de los Angeles on Angel S 3613.

With all due reservations concerning style and enunciation, the other principals are vocally worth their weight in gold. Corelli has seldom sung so gloriously and, with Karajan keeping a tight rein on customary tenor excesses, perhaps never with so much sensitivity to tone color and dynamics. Mirella Freni is as perfect a Micaela here as she is a Mimi in another set I had the pleasure of hearing a short while ago. She sings with a disarming naturalness, spinning out a seamless flow of lovingly inflected, limpid tones. A beautiful artist! And, though Robert Merrill's French will never get him into the *Comédie Française*, the luscious sonority of his singing fills the listeners' ears with delight—and other baritones with envy. The French singers who are imported for the supporting roles supply seasoned experience but very little vocal distinction. The Viennese choristers perform very well in this unusual assignment, and their enunciation does not fall insultingly on these ears.

But the vital spark in this performance is Herbert von Karajan, who moulds its disparate elements into an unceasingly stimulating and brilliant whole. His entire reading is illuminated by an obvious affection for this much-abused score, and it abounds in happy manifestations of insight, imagination, and control: the subtle, sensitively drawn mist of sound he elicits from the chorus of cigarette girls; the way he maintains transparent orchestral textures in the fight scene of Act One, which in other hands often deteriorates into chaos; the cumulative excitement of his Gypsy Song and the poetry of his *Entr'actes*—these are all revelations of superlative leadership. In a few passing instances Karajan's tempos do not seem to me ideally chosen, and he makes very little (in comparison with Beecham) of the scene "*Mélons, Coupons!*" that precedes the Card Song. But, for me at least, this is the most excitingly led *Carmen* on records—Karajan's authority is ever-present without undue imposition on the singers.

(Continued on page 70)

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Therefore, despite my reservations about Miss Price, this set is eminently worth owning. It is stunningly recorded, and embellished by an informative and sumptuously illustrated Soria booklet. *G. J.*

BLOCH: *Violin Concerto* (see "Best of the Month," page 63)

BRITTEN: *Sinfonia da Requiem* (see COPLAND)

© ® **CHARPENTIER:** *Te Deum: Magnificat*. Martha Angelici and Jocelyn Chamonin (sopranos); André Mallabrera (countertenor); Rémy Corazza (tenor); Georges Abdoun (baritone); Jacques Mars (bass); Maurice André (trumpet); Marie-Claire Alain (organ); Chorale of the Jeunesses Musicales de France; Jean-François Paillard Orchestra, Louis Martini cond. VANGUARD BACH GUILD BGS 70663 \$5.95, BG 663 \$4.98.

Performance: Rousing
Recording: Better in mono

The *Te Deum*, which evokes the grandeur and pomp associated with the court of Louis XIV, is a remake of the famous 1953 Haydn Society recording (9012) by the same conductor but with different soloists. The earlier performance, something of a landmark, has recently been reissued (MHS 531, available for \$2.50 from Musical Heritage Society, Inc., Carnegie Hall, N. Y. 10019), but the new one, of course, has the added advantage of stereo. Much of the music is flashy and of the fanfare type, and I personally prefer the less pompous and bombastic *Magnificat* on the second side. Comparing the two performances, old and new, of the *Te Deum*, there are some minor stylistic improvements in the new version, but the conducting, though rousing, still seems to me to lack the ultimate rhythmic crispness (some double-dotting in particular might have helped), and the soloists still indulge in those exaggeratedly slow trills that have become a recognizable mannerism of French-produced Baroque vocal discs. The slower sections of each work on the new disc are rendered very movingly, though I miss the presence of that amazing male soprano Jean Archimbaud, heard on the earlier disc. Vanguard's recording, produced by the French concern Erato, features excellent stereo spread, but since the heavily scored passages of that version are marred by distortion, the cleaner-sounding mono pressing is preferred. The packaging is up to Vanguard's usual standards, and texts and translations are included. *I. K.*

CLAFLIN: *Concerto for Piano and Orchestra* (see BARLOW)

COATES: *London Suite* (see VAUGHAN WILLIAMS)

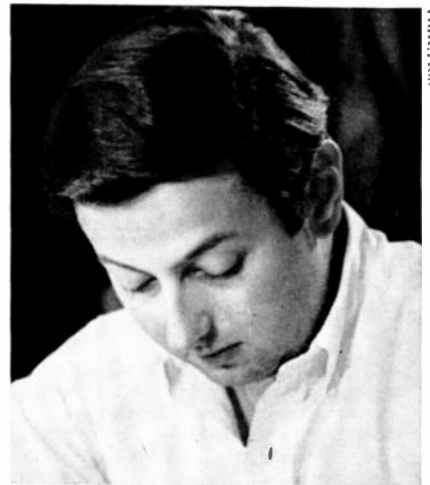
© ® **COPLAND:** *The Red Pony*. **BRITTEN:** *Sinfonia da Requiem*. St. Louis Symphony, André Previn cond. COLUMBIA MS 6583 \$5.98, ML 5983 \$4.98.

Performance: Robust
Recording: High-class

The Red Pony—a motion-picture adaptation of John Steinbeck's short story—was the fourth in a sequence of six fiction films with

scores by Aaron Copland, a sequence that began in the late Thirties with *Of Mice and Men*, continued into the Forties with *Our Town* and *The Heiress*, and most recently with *The North Star* and *Something Wild*. Copland's career as a film composer has been a celebrated one: he was among the first American composers of concert-hall reputation to bring so high a level of craft to Hollywood; he set standards that were almost immediately reflected in all musical areas of the American film industry; and he was the first to bring to the American fiction film a musical distinction that paralleled in quality the work done by Prokofiev in Russia, William Walton in England, and Georges Auric in France.

The suite from *The Red Pony* is uneven as a concert piece. The first and second movements are excellent folk-style Copland—irresistible, I should guess, to the Perfect Coplandite. But the rest of the work, though it served its function excellently in the film, runs downhill until the first-movement re-



COLUMBIA

ANDRÉ PREVIN
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capitulation and finale. The circus music might have been written by any one of several composers—Milhaud, perhaps—and the other movements, in spite of a certain thin charm, don't quite manage to hold the listener's attention.

Britten's *Sinfonia da Requiem*, which dates from the early Forties, is described in the liner notes as "an individual artist's plea for peace." It is an immeasurably solemn work—or is it perhaps a little lugubrious?—and it has a certain insistent eloquence. The piece seems to prod its materials a little too insistently, and I am perhaps more moved by the feelings that motivated the work than I am by much of the music itself.

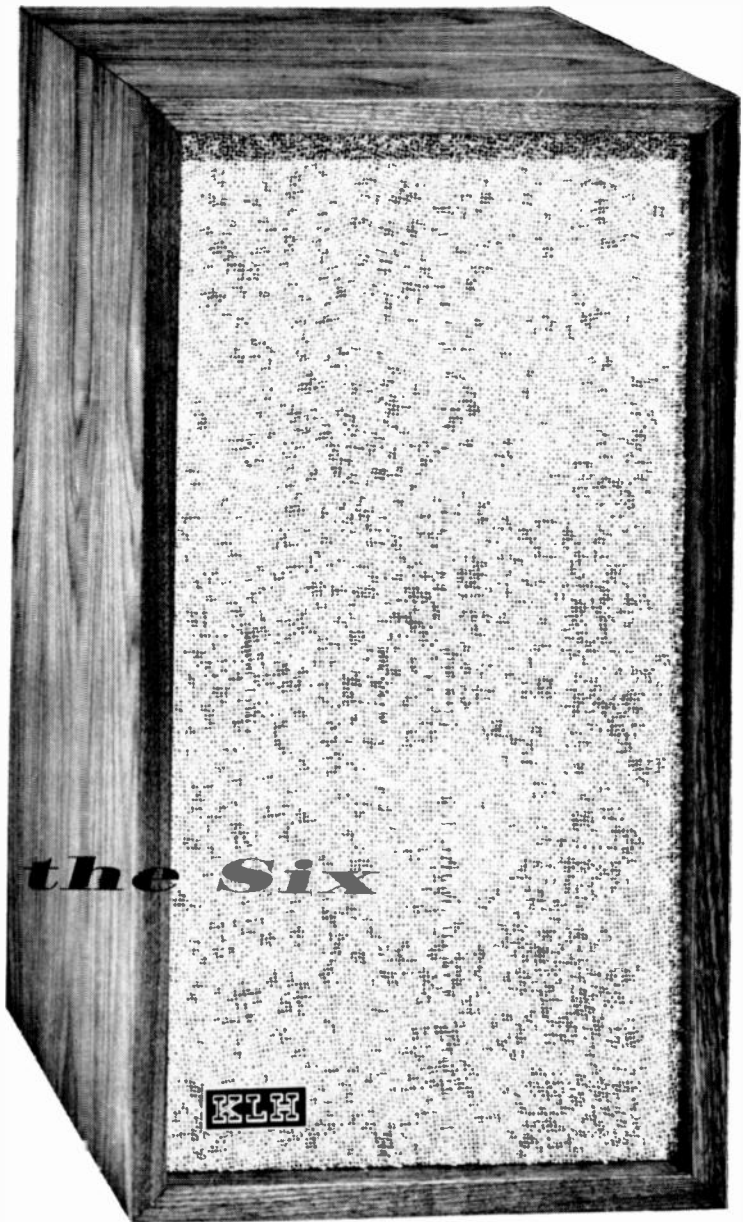
Both works are well done—Previn has a real feeling for the Copland piece—and Columbia's sound and stereo are judicious, tasteful, and realistic. *W. F.*

CORTÉS: *Chamber Concerto* (see SYDEMAN)

© ® **DEBUSSY:** *Pour le Piano; Images: Books I and II; The Children's Corner*. Philippe Entremont (piano). COLUMBIA MS 6567 \$5.98, ML 5967 \$4.98.

(Continued on page 72)

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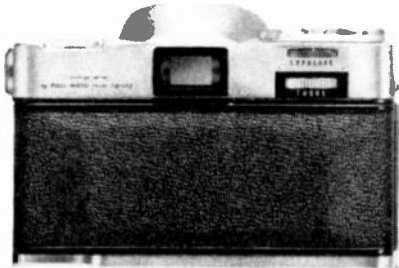
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Performance: Glittering
Recording: Good

This disc is a singularly generous one, offering nearly a full hour of Debussy's most masterly and original piano writing. Philippe Entremont excels in the more virtuosic and neoclassic aspects of Debussy, which is to say that *Pour le Piano*, *The Children's Corner*, and the brilliant finales (*Mouvement* and *Poissons d'or*) of the two books of *Images* come off superbly well. However, Entremont cannot convey the late Walter Gieseking's kind of tonal magic in such purely impressionistic essays as *Reflet dans l'eau* or *Cloches à travers les feuilles*. There are, of course, two distinct schools of Debussyan pianism—one stressing the impressionistic aspect of the composer's musical language (Gieseking), the other emphasizing Debussy's role as a pioneer of twentieth-century neoclassicism (Robert Casadesu). As might be expected of an artist of the younger generation, Entremont favors the neoclassic approach—but he does add a tincture of almost Lisztian virtuosity and dynamic contrast to the mixture.

I note that in the restatement of the main theme after the climax of the Sarabande, Mr. Entremont reads the final chord of the phrase (which is repeated twice) in the major, this as opposed to the usual minor. I am curious to know his authority for this unorthodox reading.

The recorded sound is remarkably fine, especially in view of the length of the sides.
D. H.

© DEBUSSY: *Préludes for Piano, Book Two*. Monique Haas (piano). DEUTSCHE GRAMMOPHON SLPM 138872 \$6.98, LPM 38872* \$5.98.

Performance: Somewhat cool
Recording: Good

Mme. Haas shines in the virtuosic and satiric numbers from the second book of Debussy *Préludes*, in particular *Les tierces alternées*, *Feux d'artifice*, and *General Lutine—eccentric*, but her fairy dancers (No. 4), mists (No. 1), and moonscape (No. 7) offer little of the magic communicated through subtly shaded dynamics and pedal coloration by the late Walter Gieseking (Angel). A shame, too, as Mme. Haas offers the only currently available recording of both books of Debussy *Préludes* in stereo. The DGG sound is beautiful, and Debussy's piano music definitely gains through the illusion of another spatial dimension. D. H.

© DUFAY: *Mass "Se la face ay pale."* OBRECHT: *Mass "Sub tuum praesidium confugimus."* Vienna Chamber Choir and Ensemble of Renaissance Instruments, Hans Gillesberger cond. VANGUARD BACH GUILD BGS 70653 \$5.95, BG 653 \$4.98.

Performance: Vigorous
Recording: Very good

Guillaume Dufay (c. 1400-1474), who spent most of his career in service to the court of Burgundy, is credited with being one of the first composers of Masses to derive his *cantus firmus* from strictly secular sources. Such is the case with the present Mass, which makes elaborate and complex use of Dufay's own chanson "If the face be pale." The first Kyrie and the Hosanna from this Mass have been recorded before, the

former on Haydn Society's "Masterpieces of Music Before 1750" (HSL 2071), the latter (the final section of the Sanctus) recently on Vanguard's "Music of the Burgundian Court" with Safford Cape (BG 634). This, however, is the first time that the entire Mass has been available, and this is true also of the Obrecht work.

Jacob Obrecht (1452-1505), who worked almost exclusively in Flanders, based this particular Mass, a parody—that is, borrowing—type like Dufay's, on the tunes of a group of Marian chants, beginning with *Sub tuum praesidium confugimus*—"We fly to thy protection." These tunes are then subsequently interpolated into the portions of the Ordinary of the Mass. The structure is made even more complicated by the scoring, which gradually adds more parts as the Mass progresses, the opening Kyrie being written in three voices, the concluding Agnus in seven. Vanguard's release of these two Masses is an auspicious one, although one may have some reservations about the performances. On the credit side are both the absence of romanticism and the presence of historically correct doubling of the voices by an ensemble of ancient instruments, through which the parts and especially the *cantus firmus* are brought out far more clearly. The renditions are uncommonly vigorous, but rather too much so most of the time. There is too little dynamic variety, and, particularly in the courtly style of Dufay, the singing is not nearly gracious enough, a failing that may be appreciated by comparing this recording with the sections of the Dufay previously available. The enunciation is not good, and even more disturbing is the tendency of the mixed chorus to plough on from section to section, phrase to phrase, ignoring cadences and making no distinction between an important musical line or text and one that can be subordinated. The Obrecht fares somewhat better, although one is still left with the feeling of unvaried volume on the part of the chorus. Finally, the performance omits the *incipis* preceding the composed portion of the Gloria and Credo in both Masses.

The recording in both mono and stereo is warm and full, but in the mono edition a spiral separating the conclusion of the Dufay and the opening of the Obrecht on the second side has been omitted. Complete texts are given.
I. K.

EGGE: *Piano Concerto No. 2, Op. 21* (see BARATI)

© FAURÉ: *Piano Quartet in G Minor, Op. 45*. Festival Quartet (Szymon Goldberg, William Primrose, Nikolai Grauden, Victor Babin). RCA VICTOR LSC 2735 \$5.98, LM 2735 \$4.98.

Performance: Fine
Recording: Good

I take second place to no man in my admiration for the vocal music of Gabriel Fauré—the songs, the youthful Requiem—but some of the chamber music has always eluded me. It gives pleasure, of course, and it has much that is distinguished and beautiful. But even though these positive qualities specifically pervade the G Minor Piano Quartet, it too treads less successfully than the songs the line between German Roman-

(Continued on page 74)

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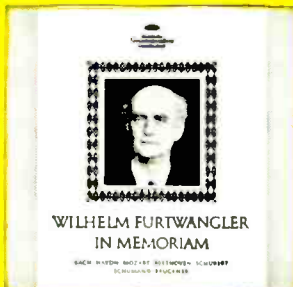
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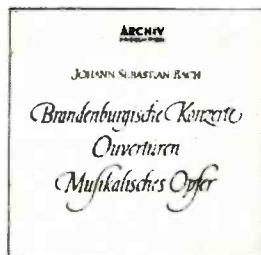


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ticism and Fauré's quite personal, quite French adaptation of it. While the most memorable of the songs are all Fauré, all French, one would not scold even an experienced listener who guessed the quartet to be German in origin.

It is played here ravishingly. The star performers of the Festival Quartet—William Primrose and Victor Babin among them—submerge their stellar identities in a warmly musical ensemble interplay. RCA's recording is excellent. **F. F.**

Ⓢ Ⓜ HANDEL: *Chaconne, in G Major; Suite No. 14, in G Major; Minuet, in G Minor*. BACH: *Chromatic Fantasy and Fugue, in D Minor; Capriccio on the Departure of a Beloved Brother*. Fou Ts'ong (piano). WESTMINSTER WST 17065 \$4.98, XWN 19065 \$4.98.

Performance: Lacks fancy
Recording: Good

The wonderful Handel Chaconne is good to have on discs, even if not in its original harpsichord form. Fou Ts'ong's treatment of the music is rather strait-laced, however, and this interpretive point of view persists throughout the entire recorded recital. It seems to me that the *Chromatic Fantasy* and the *Capriccio* can take a certain amount of freedom in phrasing, dynamics, and coloration—a freedom that one might hesitate to apply to a set of formalized dance movements such as the Handel suite. But Fou seldom seems to loosen up enough to convey any of the music's excitement and warmth. The lovely G Minor Minuet is the only exception.

If one must play Baroque keyboard music on the modern piano, then it seems reasonable to me, within the bounds of good taste, to adapt one's interpretation to a greater degree than is done here to modern piano sonority and color. The recorded sound is good. **D. H.**

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HAYDN: *The Creation*. Teresa Stich-Randall (soprano), Anny Felbermayer (soprano), Anton Dermota (tenor), Paul Schoeffler (baritone), Frederick Guthrie (bass). Chorus and Orchestra of the Vienna State Opera (Franz Holletscheck, harpsichord), Mogens Wöldike cond. VANGUARD SRV 130/1 two 12-inch discs \$3.96.

Performance: Best available version
Recording: Not new, but good

First issued about nine years ago, this still remains the most satisfying version of Haydn's oratorio masterpiece. Fortunately, since it was recorded with remarkable clarity and tonal warmth, the performance stands up very well under today's highly exacting scrutiny of sound quality.

A more rewarding and persuasive reading than Wöldike's would be hard to imagine. His control never wavers, his textures are clear, his tempos just and always effective, and his rapport with the singers is constant. This early effort moreover reveals the soaring ease and startling tonal purity that even then were Stich-Randall's trademarks—her aria "Nun beut' die Flur" is the special delight of this performance. The veterans Dermota and Schoeffler are also excellent, Felbermayer and Guthrie somewhat colorless but entirely dependable.

Since Vox's stereo version is inferior, the only rival for the present set is Deutsche Grammophon 18489/90, dating from about the same period, but recorded with less resonance and transparency. It offers some fine singing by Irmgard Seefried and Kim Borg, but the conducting of Igor Markevitch is on the idiosyncratic side compared to the settled authority of Wöldike. We will undoubtedly see a new stereo recording one of these days, but it will have a long way to go to surpass this one. Note, too, the low price, which further enhances this two-disc set's many attractions! **G. J.**

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ HAYDN: *Symphonies: No. 95, in C Minor; No. 101, in D Major ("Clock")*. Symphony Orchestra, Fritz Reiner cond. RCA VICTOR LSC 2742 \$5.98, LM 2742* \$4.98.

Performance: Great Reiner
Recording: Spacious and transparent

Made in New York a scant two months before his death, these recorded performances



TERESA STICH-RANDALL
A startling tonal purity

by the late Fritz Reiner stand among his very finest. To the often-abused and overplayed "Clock" Symphony he brings an unusual degree of expansive vitality, eliciting from his players musical textures of wondrous transparency. This performance is far removed in spirit and sound from the rather lumpy Haydn that is often today's rule.

The not too often-heard C Minor Symphony also receives a reading of unusual expansiveness under the Reiner baton, so that the music assumes an intensely lyrical aspect, in contrast to those interpretations that choose to lay stress on the symphony's terseness. At any rate, the Reiner view is illuminating and thoroughly convincing.

RCA Victor's recording is superb, and as befits a valedictory of this caliber, a beautifully assembled and informative Reiner memorial brochure is included in the record jacket. **D. H.**

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JANÁČEK: *Sinfonietta for Orchestra; Preludes to Operas: The Makropulos Affair; Katya Kabanova; From the House* (Continued on page 76)

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"...he could sing of death and make one's flesh creep"

of the Dead; *Jealousy*. Pro Arte Orchestra. Charles Mackerras cond. VANGUARD VSD 71116 \$5.98, VRS 7116 \$4.98.

Performance: Sounds fine
Recording: Ditto

The revival of interest in the all-but-forgotten twentieth-century Moravian composer Leos Janáček continues apace. This is the fourth listed recording of the brittle, taut *Sinfonietta for Orchestra* (composed in 1926, when Janáček was in his early seventies!) and, as far as both sonics and musical performances go, it is by all odds the best available. Modern-music buffs who have not yet acquainted themselves with this work should treat themselves to it immediately: it is a fresh, personal, even original musical statement from an underrated composer who was born when Dvořák was a boy and who lived through Europe's modernist movement until 1928.

The short orchestral excerpts from Janáček's stage works, which fill out the second side of this release, are vividly theatrical and remarkably evocative. It makes one long to know these works in their entirety.

Mackerras seems to have an uncommonly persuasive stylistic grasp of this music, and Vanguard's sound is good. *W. F.*

RECORDING OF SPECIAL MERIT

© ® LISZT: *Piano Sonata, in B Minor; Liebestraum No. 3; Valse Oubliée No. 1; Gnomenreisen; Berceuse*. Clifford Curzon (piano). LONDON CS 6371 \$5.98, CM 9371* \$4.98.

Performance: Magnificent
Recording: A-1

What the late Sir Thomas Beecham did for the Liszt *Faust* Symphony in his now deleted Capitol recording, Clifford Curzon has done for the B Minor Piano Sonata: he has, through a miraculous synthesis of sympathetic response and intellectual power, lifted the music above the level of a romantic virtuoso orgy and restored to the work its original stature as one of the key works of the whole nineteenth-century piano literature.

In this performance, Curzon's technique need not even defer to that of Horowitz, and he brings to the exposition, elaboration, and transformation of the sonata's basic thematic materials a sense of high drama, rhythmic tension, and communication of overall structure that in combination make for an overwhelming listening experience. For the demonic, tenderly lyrical, and intellectual elements of the music battle each other right down to the final bars—and to an almost perfect stand-off. I don't expect to hear another reading of the Liszt B Minor scaled as grandly as this one for quite some years to come.

The small pieces, notably the familiar *Liebestraum* and the fanciful *Gnomenreisen*, are played here with a fine imagination and control. The unfamiliar *Berceuse* is mildly intriguing, but rather lengthy for its content—no match for the exquisite Chopin essay.

The London piano sound is resplendent in its sonority and immediacy of impact. I have never had any great fondness for the Liszt sonata, but in this recorded performance, I should advise piano buffs of all persuasions to run, not walk, to their nearest

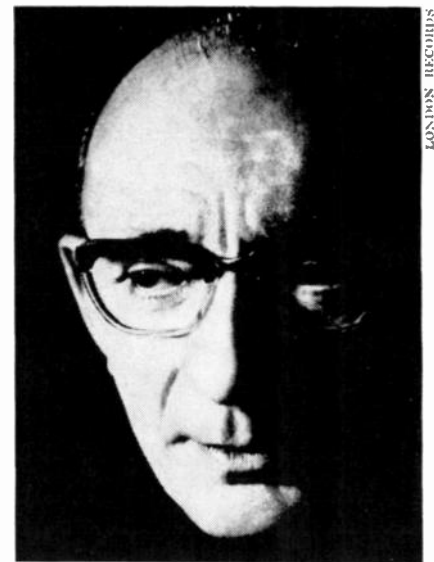
record shop and add it to their collections as one of the greatest of its kind. *D. H.*

RECORDING OF SPECIAL MERIT

© ® MESSIAEN: *Trois Petites Liturgies de la Présence Divine*. ROUSSEL: *Symphony No. 3, in G Minor*. Women's Chorus of the Choral Art Society, William Jonson, director; Paul Jacobs (piano); John Canarina (Ondes Martenot); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6582 \$5.98, ML 5982 \$4.98.

Performance: The best
Recording: Excellent

The Roussel Symphony, which must surely stand close to the top of any list of twentieth-century symphonies, is a shamefully neglected work. One wonders why, for it seems to occupy the middle ground of its period (1930), it communicates, at its best, with a raw urgency, and yet it is the super-



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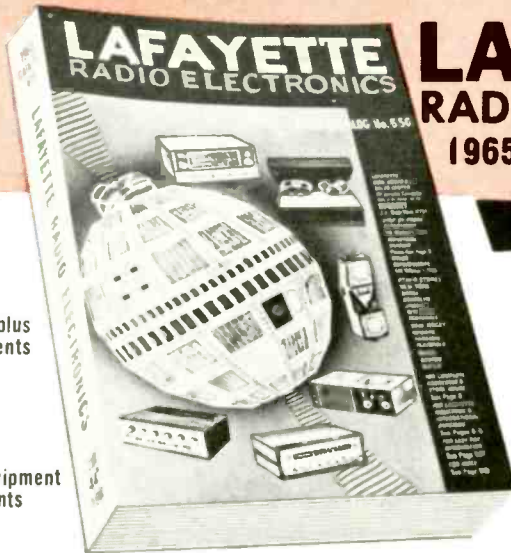
civilized creation of a characteristically French mind. I can think of at least a half-dozen repertoire works that it might occasionally replace—the Franck D Minor Symphony, for example—just perfectly.

I've never cared much for Messiaen—there is something almost suffocatingly cloying about the sound of this Scriabinesque music—even though he seems to have played an important and influential part as teacher of France's most celebrated post-war composer, Pierre Boulez. Still, the work should be known, and it may even find its admirers among American record collectors. It is a great deal of the same thing over and over, this piece, but it does make an extraordinarily gooey sound. (The "Ondes Martenot," by the way, is an electrophonic instrument—*ondes* means "waves" in French—invented in 1928 by Maurice Martenot. It operates on the principle of the older Theremin, but has both a keyboard and a thumb-operated volume control. Honegger, Milhaud, Jolivet—and Messiaen—have written for it.)

There are, of course, no words that are adequate to praise Bernstein's reading of both these pieces. When he is at his best there is no one better—a point that his se-

(Continued on page 80)

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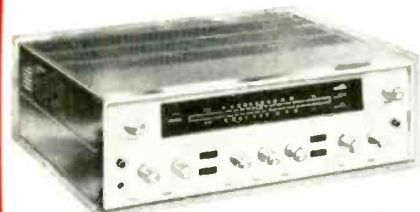
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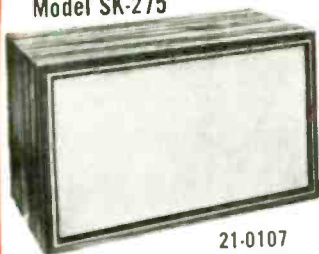


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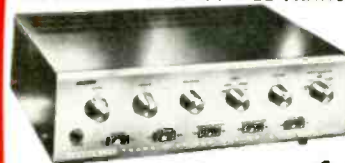


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verest critics do not make with the frequency that is his due. And Columbia's recording is vividly sonorous. W. F.

MOZART: *Missa Brevis in B-flat Major* (see SCHUBERT)

© ⑩ MOZART: *Piano Concertos: No. 19, in F Major (K. 459); No. 20, in D Minor (K. 466)*. Rudolf Serkin (piano); Columbia Symphony Orchestra. George Szell cond. COLUMBIA MS 6534 \$5.98, ML 5934 \$4.98.

Performance: Superb F Major
Recording: Good

I find the Serkin-Szell treatment of the somber D Minor Concerto a bit too taut and hemmed-in for my taste, especially when played alongside the expansively dramatic and brilliant Rubinstein recording of some months back. But the lightweight and wonderfully witty F Major Concerto is something else again, for here Serkin and Szell work together as the two marvelous chamber-music players they are. The finale, with its brilliant contrapuntal writing and delicious Papageno-Papagena ending (it was written a good seven years ahead of the opera) is a thrilling tour de force both as music and as performance. Fine recording all the way. D. H.

OBRECHT: *Mass "Sub tuum praesidium confugimus"* (see DUFAY)

RECORDING OF SPECIAL MERIT

⑤ ⑩ RESPIGHI: *The Pines of Rome; The Fountains of Rome; Roman Festivals*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6587 \$5.98, ML 5987 \$4.98.

Performance: Virtuoso
Recording: Flashy

This music is, in a sense, a perfect recording vehicle for the Philadelphia Orchestra. For Respighi's orchestral works are, above anything else, concerned with instrumental brilliance and musical color. It was a fascinating experience to encounter Ansermet's recent London recording with its tasteful *Pines* and subtle *Fountains*. But after this conductor had demonstrated a way to make this essentially vulgar music "tasteful," one wondered why. No one would think of trying to make Liszt or Tchaikovsky sound like Mozart, or even Chopin, so, apart from showing that it *can* be done, there is little to be gained from making Respighi sound like Debussy or Ravel.

But this new recording of the Roman trilogy by Ormandy and the Philadelphia Orchestra seems to me to be about ideal. The *Pines* is full of razzle-dazzle virtuosity, the *Fountains* and *Roman Festivals* are high-colored and evocative. But there is no straining for effect, and all three of the pieces are played with a curious objectivity, a helpful disinvolvedness that keeps the purplest passages in check and prevents them from crossing the line.

The recording is absolutely dazzling in the sound department—which it would quite necessarily have to be—and the release in general suggests that everyone concerned had a barrel of fun. W. F.

(Continued on page 82)

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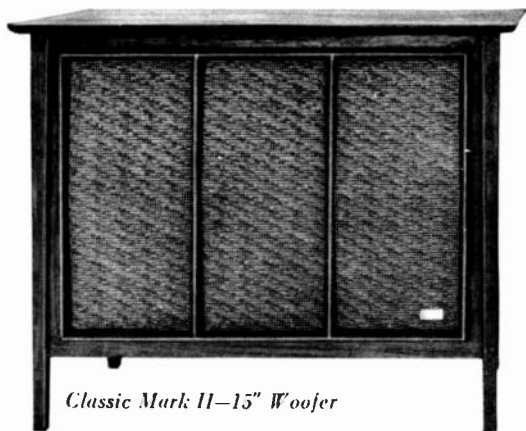
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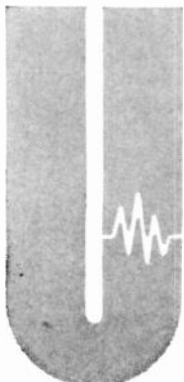


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Performance: Adequate
Recording: Fair

Since *Le Coq d'Or*, Rimsky-Korsakov's last opera, has been heard with relative frequency outside Russia—including productions at the Metropolitan under both the Gatti and the

Johnson regimes—the belatedness of its appearance on records is hard to explain. It is a work of great charm and originality. The libretto of V. Bielsky, based on a Pushkin tale (what Russian opera isn't?), offers a mixture of satire and fantasy, with strong political overtones. The latter caused grave censorship problems and in fact delayed the opera's premiere until 1909, after the composer's death. Though the satirical targets are obvious enough—abuses of autocratic power, the senseless futility of wars, stupidity in high places—the story line, as such, does not make complete sense. Ernest Newman was probably right in observing that "not only are we not sure what it all means but we are not quite sure that it means anything at all, or that it meant anything in particular for either Bielsky or Rimsky-

Korsakov beyond opportunity after opportunity for humor, beauty, burlesque and, occasionally, sincere feeling."

The music is a striking blend of sensuous oriental melody, savage rhythms, and gaudily orchestrated harmonies. Whatever problems may be present in staging this work—and they are considerable—it is a most effective and enjoyable opera to hear on records, even in a second-rate performance.

Which is precisely what we have in this Russian import. The most impressive singer in the cast is the tenor Pischayev, who sings the cruel tessitura of the astrologer (the weirdest tenor part this side of *Wozzeck's* captain) with rare skill. The incredible sounds he produces are actually demanded by the score; but his colleagues have no excuse for the assortment of grating, acidulous, and wobbly tones with which they deface their parts. They all work hard, however, and are not entirely without merit, especially the bass Korolyov, who manages to bring out King Dodon's coarse and doltish character very colorfully.

In keeping with the rather provincial and unsubtle level of the performance, the chorus and orchestra are little more than adequate. The over-all sound is acceptable, but the voices are very closely miked, and the orchestral reproduction is not worthy of Rimsky-Korsakov's brilliant sonorities. The sixth side offers a complete scene (No. 2) from the composer's earlier opera *Sadko*. Here the singing is quite acceptable (the individual performers are not specified), but the sound is rather less so.

For all the limitations of this set, Ultraphone deserves our appreciation for bringing an uncut performance of this worthy opera to the home listener. A detailed synopsis, with musical illustrations, is provided. *G. J.*

ROUSSEL: *Symphony No. 3, in G Minor* (see MESSIAEN)

© SAINT-SAËNS: *Symphony No. 3, in C Minor, Op. 78 ("Organ")*. Paris Conservatory Orchestra; Maurice Duruffé (organ), Georges Prêtre cond. ANGEL S 35824 \$5.98, 35824 \$4.98.

Performance: Conservative
Recording: Overreverberant

This latest recording of the Saint-Saëns "Organ" Symphony raises the currently available total of stereo disc versions to six, and though the music is pleasing and makes for a splendid stereo showpiece, its substance is simply not sufficient to warrant so many competitive interpretations.

Prêtre's reading is conservative and as such a little dull, nor is he helped by the cavernous sonics of the recording locale—the Church of St. Étienne-du-Mont. We might as well face the fact that, for contemporary listeners, only superbly controlled "wow" technique can make this music come to life, and we have it aplenty, combined with superb recording, in the Munch-Boston Symphony version for RCA. *D. H.*

RECORDING OF SPECIAL MERIT

© SCHUBERT: *Mass in G major*. MOZART: *Missa Brevis in B-flat major* (K. 275). Barbara Wittelsberger (soprano), Dagmar Naaf (contralto), Hans Wilbrink (tenor), August Messthaler (bass); Chorus



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OPERA MAGAZINE

and Orchestra of Freiburg (Breisgau) School of Music, Herbert Froitzheim cond. DECCA DL 710091 \$5.98, 10091 \$4.98.

Performance: Very good
Recording: First-rate

This release is a winner on all counts: it offers relatively unfamiliar but highly desirable material in a pairing (youthful Mozart *vs.* youthful Schubert) that is a virtue in itself. Far from profound or even solemn, these masses exhibit a *personal* kind of religious feeling, suffused with the ardor of youth. They are ingratiating in their melodic appeal and gemlike harmonies. There is also a certain theatrical quality, which is not surprising in the twenty-one-year-old Mozart, who was already immersed in Italian opera. As for the eighteen-year-old Schubert, we may accept this element as more evidence of a latent operatic genius that unfortunately never came to fruition.

The uncelebrated conductor elicits a performance of keen precision and vitality from the unknown chorus and orchestra. Nor are the vocal soloists any better known—only the bass has appeared with some frequency on foreign soil. No matter, for all four sing their parts with grace, dignity, and constantly pleasing tone. Full-bodied and well-defined reproduction enhances this praiseworthy effort. G. J.

© M SCHUBERT: *Piano Sonata No. 21, in B-flat (D. 960)*, Géza Anda (piano). DEUTSCHE GRAMMOPHON SLPM 138880 \$6.98, LPM 18880* \$5.98.

Performance: Mostly very fine
Recording: Good, but low-level

This last and singularly beautiful piano sonata from Schubert's pen boasts a number of formidable recorded interpretations, including those of Schnabel, Horowitz, Fleisher, and Friedrich Wührer; and for three out of the four movements, Géza Anda show promise of adding his name to that illustrious company. But his near-*presto* pacing of the *Allegro ma non troppo* proves in the end to be a distinctly disaffecting experience. The DGG piano sound is splendid, but recorded at a surprisingly low level. However, quiet surfaces keep this from being a listening drawback.

Of the various disc versions of the Schubert B-flat Sonata with which I am familiar, I find myself turning to the Schnabel for repeated listening, for he does subtle things with the phrasing and tonal coloration of the music—in the two final movements especially—that constantly refresh one's interest. But his rather *adagio* tempo in the *andante* slow movement is a little hard to take, and it is here that Horowitz excels with his ethereal *legato* touch. Even so, if I had to stick to one version only of this sonata on discs, my choice would be Schnabel, with possibly Wührer's stylish Vox performance as an alternative. D. H.

RECORDING OF SPECIAL MERIT

© M SCHUBERT: *Symphony No. 8, in B Minor ("Unfinished")*; *Overtures: Des Teufels Lustschloss; C Major ("In the Italian Style")*; *Fierrabras*. Vienna Philharmonic Orchestra, István Kertész cond. LONDON CS 6382 \$5.98, CM 9382* \$4.98.

Performance: Full-blooded
Recording: Likewise

The familiar "Unfinished" Symphony receives a reading under Kertész's baton that stresses the contrast, between the first and second movements, of somber drama and otherworldly song. The somber strain derives added emphasis through the conductor's election of the exposition repeat in the first movement. His tempo here is also on the deliberate side, but he is careful to sustain the phrase line throughout the whole of the movement, with no disturbing changes of pace at the entries of the celebrated lyrical theme. All told, this strikes me as one of the better recent "Unfinished" Symphony performances on discs. Walter may bring more grace to the opening movement, but his pacing of the *Andante con moto* is closer to *adagio*, so that it seems to go on interminably. Among the many versions avail-

able, the low-price Munch-Boston Symphony reading—a highly dramatic one—is worth more than passing attention.

However, the Kertész disc rates special consideration by virtue of the three rarely heard Schubert overtures that are included. Two of them—*Des Teufels Lustschloss* ("The Devil's Pleasure Palace") and *Fierrabras*—are recorded for the first time. The Overture in C is a delicious Rossini-flavored trifle, and *Des Teufels Lustschloss* packs a surprising dramatic wallop when we consider that it is the work of a sixteen-year-old. However, it is *Fierrabras* (the dramatic content of this last opera of Schubert's is of no consequence for appreciating its overture) that is the real find here—a splendid high-Romantic score dating from the years which produced the *Rosamunde* music and

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the B Minor Symphony. Like Schumann's *Genoëva*, this is a work that should appear regularly on our symphony programs as a change-off from the overworked overtures to Weber's *Freischütz*, *Euryanthe*, and *Oberon*, for *Fierrabras* is not one whit inferior to them. Although the Kertész performances on this disc do have an ample measure of thrust and dynamism, one could nevertheless wish for a somewhat lighter touch at times. The recorded sound is of good quality, solid throughout. *D. H.*

© ® SCHUBERT: *Symphony No. 9, in C Major ("The Great")*. Vienna Philharmonic Orchestra, István Kertész cond. LONDON CS 6381 \$5.98, CM 9381* \$4.98.

Performance: Straightforward
Recording: Big and wide-range

This reading is certainly one of the best-sounding of the Schubert "Great" C Majors on disc, but for me it has neither the rhythmic dynamism of Toscanini or Szell nor the lyrical surge of Krips or Walter, and I find Kertész distinctly heavy-handed in the scherzo and finale. All told, this is a good, solid, but rather unimaginative performance.

The earlier Krips recording for London still has, for my taste, the best of both worlds of musical discourse—roughly speaking, the Toscanini and the Walter worlds—and it remains the version of this music that I still play most frequently for my own pleasure. *D. H.*

© ® SCHUMANN: *Symphony No. 4, in D Minor, Op. 120*. BEETHOVEN: *Leonore Overture No. 3, Op. 72a*. Boston

Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2701 \$5.98, LM 2701 \$4.98.

Performance: Solid to stolid
Recording: Very big and full

Leinsdorf delivers himself of a solid and virile *Leonore* Overture No. Three here. But when he gets to the Schumann D Minor Symphony, always a favorite with me when performed with suitable volatility and flair, the interest quotient of this disc suffers a drastic drop. There is little dash in Leinsdorf's treatment of the music, notably through the first movement, which needs a sense of urgency in tempo and phrasing to achieve a communicative quality.

RCA Victor's "big Boston sound" is fully in evidence throughout the disc, but even this is not enough to redeem a fundamentally dull reading of what should be exciting music. I'll put my money on Szell (stereo) or Paray (mono). *D. H.*

© ® SIBELIUS: *Symphony No. 1, in E Minor, Op. 39; Karelia Suite, Op. 11*. Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6375 \$5.98, CM 9375* \$4.98.

Performance: Hectic symphony
Recording: Full-blooded

Hopped-up tempos characterize Maazel's reading of this symphony from first to last, and though it must be said that the Vienna Philharmonic plays magnificently and is superbly recorded, the music loses in such an interpretation through sheer lack of breathing space. Despite less luxuriant recorded sound, Sir John Barbirolli (on Vanguard's Everyman label) conveys a far better idea of what the Sibelius First Symphony is about, for this is music that is not merely "dramatic" in the Tchaikovskian sense, but also grand. Maazel turns out a vigorous performance of the early and still charming *Karelia* Suite, but this is not enough to change my mind about the essential shortcomings of this disc. *D. H.*

© ® JOHANN STRAUSS: *Die Fledermaus (highlights)*. Anna Moffo (soprano), Rosalinda; Sergio Franchi (tenor), Alfred; Risé Stevens (mezzo-soprano), Orlofsky; Jeanette Scovotti (soprano), Adele; Richard Lewis (tenor), Eisenstein; George London (baritone), Falke; John Hauxwell (baritone), Frank. Vienna State Opera Orchestra and Chorus, Oscar Danon cond. RCA VICTOR LSC 2728 \$5.98, LM 2728* \$4.98.

Performance: Fair
Recording: Outstanding

This English-language disc of highlights is the by-product of RCA Victor's Vienna sessions for a complete *Die Fledermaus* (in German), yet to be released. Surprisingly, however, the Metropolitan's "official" English version was not used in this production. The new lyrics, by Mel Mandel and Norman Sachs, are generally workable save for an occasional wordiness and a few silly and inappropriate lines. The text actually sounds better than it looks on paper—an observation that, alas, cannot be applied to the cast.

On the brighter side of things, Jeanette Scovotti creates a completely winning Adele, brilliant in song, charming in action. Richard

(Continued on page 86)

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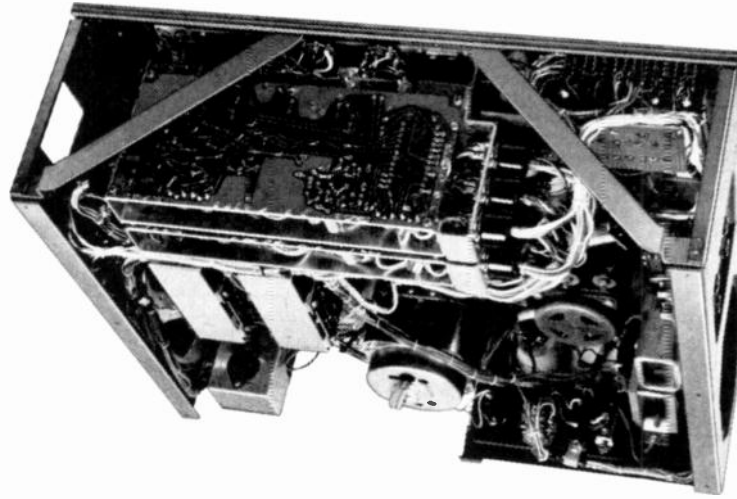
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Lewis (Eisenstein) and John Hauxvell (Frank) make competent and helpful contributions, too. But the standard sinks after these are accounted for. As nearly always, Anna Moffo sings delightfully, but her Rosalinda is a soubrettish portrayal, lacking the air of worldliness that is essential to the character. Sergio Franchi, who is not a bad singer at all, sounds uncomfortably tight in this assignment, and although George London would undoubtedly cut a dashing Falke on stage, his vocal sound is opaque and graceless. But, most distressing of all, the Orlofsky of Risé Stevens is a broad caricature, decidedly unpleasant to listen to.

Fortunately, there are some saving orchestral graces. I suspect that the members of the Vienna State Opera orchestra played their accompaniments to the English text

through clenched teeth, but this is not reflected in their superb performance. Oscar Danon of the Belgrade Opera is obviously sympathetic to the score, though his treatment of the "Brüderlein" scene is exaggeratedly schmaltzy, and he tolerates a few ragged ensembles. Finally, the enterprise is captured in glowing sound with spectacular clarity and vividness. Strauss' ageless music has survived far worse performances, but operetta connoisseurs really should look elsewhere for a Fledermaus recording. *G. J.*

RECORDING OF SPECIAL MERIT

© © STRAUSS: *Ein Heldenleben—Symphonic Poem, Op. 40*. Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTROLA VICS 1042 \$3.00, VIC 1042* \$2.49.

Performance: **Superb**
Recording: **Remarkable**

The stereo here is vintage 1954 and was never issued in disc form though it did come out as a two-track stereo tape. The performance was the first by Reiner to be issued from Chicago and remains one of his greatest—full of fiery thrust and virile propulsion. In this disc, which perhaps has undergone a bit of rechanneling from its original two-track master tape, Reiner's conception of the Strauss tone poem surges forth with stunning impact. For those who find the Ormandy treatment on Columbia too lush or Beecham's on Capitol too fussy, this is the ideal *Heldenleben* to have. A bargain at any price, but a bonanza at \$3.00 or \$2.49! *D. H.*

© SYDEMAN: *Music for Flute, Guitar, Viola, and Percussion (1962); Concerto da Camera No. 2 (1960)*. CORTÉS: *Chamber Concerto (1957-58)*. Contemporary Chamber Ensemble, Arthur Weisberg cond. COMPOSERS RECORDINGS, INC. CRI 181 \$5.95.

Performance: **Admirable**
Recording: **First-class**

It has become a critical cliché to point out that the steady flow of recordings from CRI gives us a view of the American composer so diverse as to be either heartening or disturbing, depending on how one sees the matter. For instance, it is a long hop from the likes of Samuel Barlow and Avery Claffin, conservatives who are represented on another new CRI disc, to the young serialist William Sydean and the more moderate young American, Ramiro Cortés.

These latter composers, in varying degrees, represent the status quo and have, through the usual prizes and commissions, been recognized by the Establishment. They both deserve the recognition, for they compose well and are chock full of talent. Sydean's *Music for Flute, Guitar, Viola and Percussion (1962)* is high-colored instrumentally, full of fanciful musical detail, and spun out with a faultless musical intuition. Cortés, on the other hand, is rather more rhapsodic, a good deal more romantic, and the musical texture will seem more familiar to the nonprofessional. CRI's recording here, as is the case with all the company's American-made chamber-music recordings, holds its own with the best currently available. The performances are excellent. *W. F.*

© © TELEMANN: *Six Partitas*. Melvin Berman (oboe); Kelsey Jones (harpichord). Vox STPL 514020 \$4.98. PL 14020* \$4.98.

Performance: **Competent but stylistically inadequate**
Recording: **Very good**

Melvin Berman and Kelsey Jones are both fine players, and it is good to have this first complete recording of Telemann's six light-weight partitas from them. The pattern of the music is basically the same in each: seven movements, in which a slow opening is followed by a series of dances, mostly of rapid speed. The playing is clean and spirited, with fine articulation of the solo part (the score gives the usual Baroque choice of instruments: violin, flute, oboe, or recorder with continuo). There is also an

(Continued on page 88)

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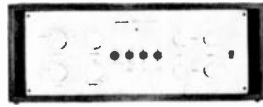
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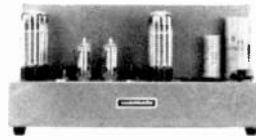
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excellent sense of dynamic contrast in the repeats of movements. What is seriously lacking, however, is the embellishment of those repeats as well as the initial filling in of the solo part in the slower movements, so necessary when the music is virtually a blueprint as it often is here. Regrettably, Mr. Berman adds almost nothing to the score, a failure that becomes obvious in comparison with other recordings of some of these partitas—for example, No. 5 by Carl Dolmetsch on Angel S 35747, or, best of all, No. 2 by Ferdinand Conrad on Archive ARC 3043, both played on the recorder. I. K.

⑤ ⑥ TELEMANN: *Suite in F Major for Four Horns, Two Oboes, Strings, and Continuo*. HANDEL: *Concerto No. 24, in F Major, for Two Horns, Two Oboes, Strings, and Continuo*. VIVALDI: *Concerto in F Major for Two Horns, Strings, and Continuo* (P. 320). Alois Spach. Gottfried Roth, Joachim Schollmeyer, and Alfred Balser (French horns); Alfred Sous and Hans Bogacchi (oboes); Mainz Chamber Orchestra, Günter Kehr cond. Vox STDL 501080 \$4.98, DL 1080* \$4.98.

Performance: Good but a little heavy
Recording: High-level

The longest and most intriguing selection among these three Baroque works involving horns and orchestra is the Telemann suite (or overture), a piece without a descriptive title but one that nevertheless employs throughout a program linking mythological figures with the composer's Hamburg habitat. The music is partly rustic, partly bizarre, and there are movements lampooning village musicians (foreshadowing Mozart's *Musical Joke*) and describing frogs and crows. Not all of it is Telemann at his very best, but it at least presents the composer at his most imaginative. The Handel, once available on Kapp KCL 9053(S), is a reworking of two movements from the *Water Music*, including the well-known *Alla hornpipe*, and the Vivaldi, also already recorded several times, is typically energetic in its outer movements and lyrical in its middle slow one. The playing throughout the disc is quite respectable, stylistically and otherwise, though the general approach seems a bit heavy-handed. (The deleted Virtuosi di Roma version of the Vivaldi on Angel 45030, for example, had more rhythmic bounce.) Perhaps this may be partially the fault of the recording, which makes the chamber orchestra sound slightly soggy. The high-level pressing is also plagued by a high-end peak. Enthusiasts may condone such defects, however, in view of the first recording of the Telemann, a piece well worth hearing. I. K.

COLLECTIONS

⑤ ⑥ EILEEN FARRELL AND RICHARD TUCKER: *Puccini and Verdi Favorites*. Puccini: *Madama Butterfly*; *Un bel dì, La Bohème*; *Che gelida manina*; *Mi chiamano Mimì*. Turandot: *Nessun dorma*; *In questa reggia*. Tosca: *E lucevan le stelle*; *Vissi d'arte*. Verdi: *Rigoletto*; *La donna è mobile*. Aida: *Ritorna vincitore*; *Pur ti ritengo*. Eileen Farrell (soprano); Richard Tucker (tenor); orchestra. COLUMBIA MS 6604 \$5.98, ML 6004* \$4.98.

Performance: Characteristic
Recording: Good

Releases of this kind—stressing "popularity" and brimming with obviousness—are not created so much as they are put together, generally at the instigation of a record company's sales department. ("Who are our best operatic artists?" "Farrell and Tucker." "Who are the most popular opera composers?" "Verdi and Puccini." "Say, how about . . . ?" And so on.) All of these excerpts have been culled from previously issued recordings—a fact Columbia's copious liner notes take great pains to conceal from the prospective buyer. The camouflage is so careful, in fact, that the participating orchestras and conductors (Max Rudolf, Fausto Cleva, and Francesco Molinari-Pradelli) are nowhere identified. Merchandising tricks of this kind may ring up extra



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sales, of course, but they are not likely to do much to enhance a company's artistic reputation.

The two celebrated artists are in characteristic form. Tucker's "*La donna è mobile*" is exceptionally good, but elsewhere his sturdy and dependable performances are compromised by explosive and often tasteless exaggerations. Farrell is more restrained, sometimes too much so. Her singing is attuned to the style, however, and rewardingly sumptuous in tone. She no longer has an easy command of her notes above A, but only the cruel tessitura of "*In questa reggia*" gives her real trouble.

Routine accompaniments, good sound—over-all, a highly listenable but not really distinguished achievement. G. J.

⑤ ⑥ THE KING OF INSTRUMENTS: Mozart: *Fantasia in F Minor* (K. 608). Daquin: *Noël No. 6, in D Minor*. Purcell: *Two Trumpet Tunes and Air* (arr. Ley). Karg-Elert: *Nun danket alle Gott*. Op. 65, No. 59. Vienne: *Bercense*. Op. 31, No. 9. Whitlock: *Fansfare*. Durufle: *Suite*. Op. 5; *Toccata*. Noel Rawsthorne (Liverpool Cathedral Organ). ANGEL S 36191 \$5.98, 36191 \$4.98.

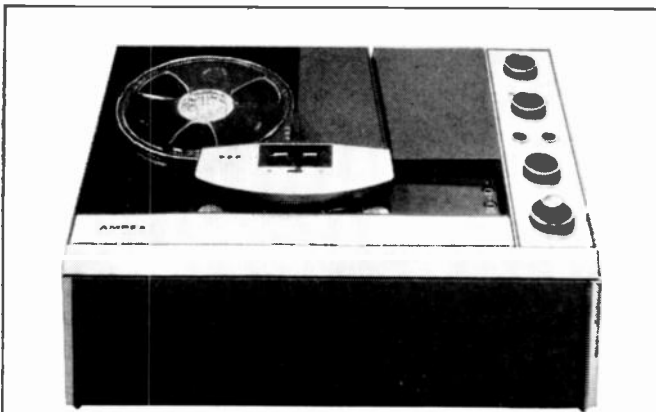
(Continued on page 90)

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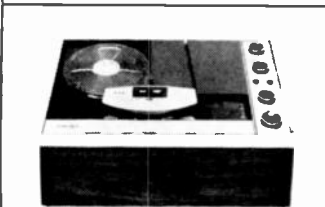
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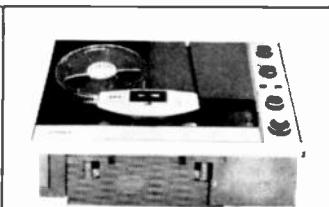
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Performance: Splendidly virtuosic
Recording: Better in mono

Lovers of the large pipe organ, non-Baroque variety, will have a field day with this disc, which exhibits the Liverpool Cathedral Organ in all its massive, thunderous glory. This instrument, built in 1926 by the firm of Henry Willis & Sons, is billed as the largest church organ in the world and features 145 stops (thirty-five of them for the pedals alone) and five manuals. Thirty-four-year-old Noel Rawsthorne, organist of the Cathedral since 1955 and a pupil of Harold Dawber, Fernando Germani, and Marcel Dupré, displays a splendid technique and a flair for drama in the repertoire, which is divided between familiar eighteenth-century items and the somewhat less-well-known contemporary blockbusters on the second side. The modern material shows off the instrument to best advantage, the huge sound and the six-seconds-plus reverberation time rather overwhelming Mozart, Daquin, and Purcell, in spite of Mr. Rawsthorne's skillful registration. The second side contains many exciting moments, but, taken as a whole, the modern repertoire is musically substandard, and no amount of overwhelming sonority can quite make up for the paucity of the content. One would like to hear this impressive organist in works that are more suitable to his obvious talents, and preferably on a less gigantically proportioned instrument. The jacket wisely includes a list of the stop specifications. I prefer the mono to the stereo version, because the former has the more cleanly reproduced sound, especially at the side ends.

I. K.

RECORDING OF SPECIAL MERIT

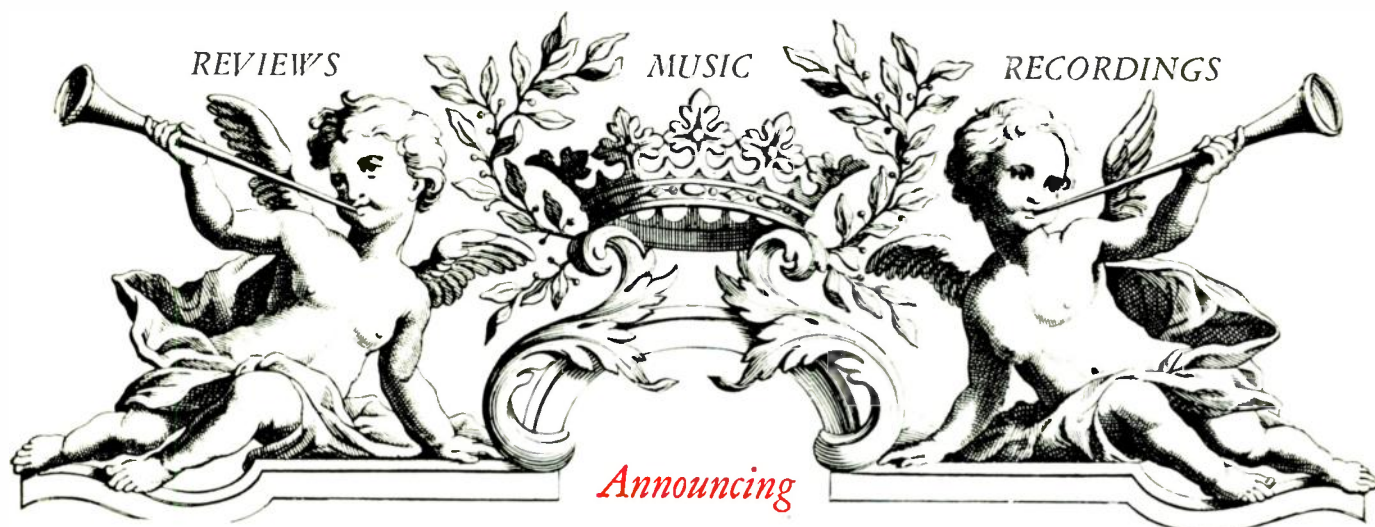
© [®] MUSIC FOR GLASS HARMONICA. Mozart: *Adagio and Rondo in C Minor* (K. 617); *Adagio in C Major* (K. 617a). Reichardt: *Rondeau in B-flat Major*. Röhlig: *Quintet in C Minor*. Schulz: *Largo in C Minor*. Naumann: *Quartet in C Major*. Bruno Hoffmann (glass harp); K. H. Ulrich (flute); Helmut Hucke (oboe); Herbert Anrath and Walter Albers (violins); Ernst Nippes (viola); Hans Plumacher (cello); Gert Nose (double bass). Vox STDL 501110 \$4.98, DL 1110* \$4.98.

Performance: Expert
Recording: Excellent

A set of musical glasses, an instrument which produces sound when a moistened finger is rubbed over the rim of one of its goblet-like components, has not only triggered periodical fads over the last few hundred years, but has fascinated a small handful of composers (Mozart among them) with its ethereal sonorities. In the middle of the eighteenth century, Benjamin Franklin invented a mechanical device that turned a series of tuned glass bowls by means of a foot-operated treadle, and it was for this instrument that Mozart wrote two marvelous works late in his life—K. 617a for the solo glass harmonica and K. 617 for the combination glass harmonica, flute, oboe, viola, and cello.

Bruno Hoffmann, who has recorded several late-eighteenth-century pieces for this instrument before for Archive (including the Mozart and Naumann), plays, properly speaking, a glass harp, a series of tuned

(Continued on page 92)



ANOTHER VERY SPECIAL PUBLISHING EVENT

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IN ADDITION: Illustrating a Report from Rome on the emergence of the brilliant new operatic star, Mirella Freni, this issue features a Stereo “Playable Page” on which Miss Freni sings “Mi chiamano Mimi” from *La Bohème*. The appearance of this excerpt from Miss Freni’s much-acclaimed performance in the complete opera will mark the first time a Stereo “Playable Page” has ever been published as part of a magazine article.

THE special October issue of HiFi/STEREO REVIEW will appear in the final week of September.

It will be available at no extra price.





BRUNO HOFFMANN: remarkable virtuosity on a difficult instrument

musical glasses standing in a wooden resonating frame, but the sounds produced are identical to those that issued from Franklin's instrument. Most of this repertoire is necessarily slow in speed, but the music here, both for solo instrument (the Mozart C Major Adagio and the Schulz) and for combinations with strings and winds, is of remarkably high quality—for example, the

lovely Reichert *Rondeau* with its marvelous cello obbligato. Hoffmann performs on his difficult instrument with remarkable virtuosity, and he is ably and sensitively accompanied. The soothing sounds of the glass harmonica prove somewhat fatiguing after continued listening, but taken in smaller doses, the collection makes ideal late-night fare and can be warmly recommended to

collectors of the unusual. The reproduction, more realistic than the earlier Archive recordings, is first-rate, and the album includes especially fine, comprehensive program annotations by R. D. Darrell. I. K.

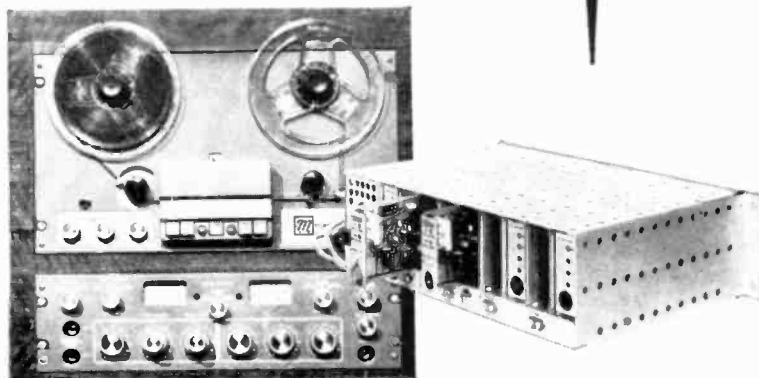
© NEW YORK PRO MUSICA: *It Was a Lover and His Lass—Music of Shakespeare's Time*. Morley: *It was a lover and his lass; What saith my dainty darling*. Byrd: *Browning: Susanna fair sometime assaulted was*. Dowland: *M. Nicholas Gryffith his Galliard: Sorrow stay; Queen Elizabeth's Galliard*. Weelkes: *When David heard that Absalom was slain*. East: *When Israel came out of Egypt*. Peerson: *Blow out the trumpet*. Hume: *Death and Life (Pavan and Galliard)*. Anonymous: *Kemp's Jig*. Bartlett: *Whither runneth my sweetheart*. Wilbye: *Fantasia*. New York Pro Musica, Noah Greenberg cond. DECCA DL 79421 \$5.98, DL 9421 \$4.98.

Performance: Entertaining
Recording: Satisfactory

Of the New York Pro Musica's many valuable recordings (this is the fifteenth for Decca), the present collection is not the first to be devoted to music of Shakespeare's time. And it need hardly be mentioned that this admirable album is no doubt intended as a contribution to this year's Shakespeare festivities. The repertoire includes only a few musical settings of the works of Shakespeare, but Noah Greenberg does present a varied and colorful cross-section of the different kinds of music heard in Shakespeare's day, instrumental and vocal, secular and sacred.

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The high point for me is the moving motet "When David heard that Absalom was slain." by Thomas Weelkes, affectingly sung here. Very enjoyable, too, are some of the madrigals and airs, and the solo lute pieces played by James Tyler.

Less impressive are the Tobias Hume works for unaccompanied viola da gamba, for the performance of the pavan lacks a solid rhythmic beat and the galliard is taken far too fast to be danced to, as was intended originally. The fault of excessive speed mars, too, the Gryffith galliard, the sixteenth piece in Dowland's collection entitled *Lacrimae*, and the opening "It was a lover and his lass" by Morley as well.

Elsewhere, Mr. Greenberg achieves his usual scintillating results with charm and gracefulness. The recorded sound is satisfactory, but the stereo pressing has some constriction at the side ends, and the second side was plagued by surface noise. Texts are included. I. K.

© ® BIRGIT NILSSON: *Sings German Opera*. Wagner: *Tannhäuser: Dich teure Halle, Die Walküre: Der Männer Sippe: Du bist der Lenz, Lohengrin: Einsam in trüben Tagen*. Weber: *Oberon: Ozean, du Ungeheuer, Der Freischütz: Leise, leise*. Beethoven: *Fidelio: Abscheulicher!* Birgit Nilsson (soprano); Royal Opera House Orchestra, Edward Downes cond. LONDON 25807 \$5.98, 5807* \$4.98.

Performance: Nilsson not at her best
Recording: Rich and brilliant

What would be judged a first-class achievement for almost any other dramatic soprano must be put down, weighed against the standards she has established herself, as a disappointing recital for Birgit Nilsson. The oft-praised qualities of tonal opulence and strength of projection, as awe-inspiring here as always, will not compensate the perceptive listener for technical and interpretive shortcomings.

The best moments are those in which unremitting power and heroic delivery are called for—"Dich teure Halle" and "Abscheulicher" contain passages of prodigious vocalization, and "Der Männer Sippe" is unrolled with fine solidity. But there is neither rapture nor radiance in Nilsson's revelation of Elsa's miraculous dream, nor is there much warmth to her characterization of Agathe in "Leise, leise." The pliancy and agility that are demanded for the bravura conclusions of the Weber and Beethoven *scenas* are also lacking. There is, in fact, an obvious tentativeness about "Ozean, du Ungeheuer," crowned by a misreading of the line "Ach! vielleicht erblicket nimmer wieder dieses Aug' ihr Licht."

The *Fidelio* aria, marked by a casual treatment of vocal passagework and insufficient attention to the horn interplay, presents the most evident indictment of conductor Downes' generally slow-paced and uninspiring direction. The Covent Garden orchestra, however, responds to his leadership with precision and opulent sound. I recommend this disc only to Miss Nilsson's uncritical admirers; for more meaningful and satisfying interpretations of the Beethoven and Weber arias I suggest Eileen Farrell's on Columbia MS 6086. And there are always the Flagstad, Leider, and Lehmann performances to be treasured, despite the fact that they are not in stereo. G. J.

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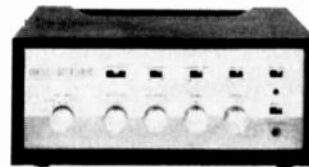
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6 HEADS	No	Yes	No	No	No	No	No	No	No	No	No	No	No
3 MOTORS	No	Yes	No	Yes	Yes	No	No	Yes	No	No	No	No	Yes
AUTOMATIC REVERSING FOR RECORD & PLAY	No	Yes	No	No	No	No	No	No	No	No	No	No	No
PUSH BUTTON CONTROLS	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes
REMOTE CONTROLLABLE	No	Yes	No	No	No	No	No	Yes	No	No	No	No	Yes
SOUND ON SOUND	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
BUILT-IN ECHO CONTROL	No	Yes	No	No	No	No	No	No	No	Yes	No	No	No
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TRANSISTORS	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	No	No	No	No
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OPERATES BOTH HORIZONTAL & VERTICAL	Yes	Yes	No	Yes	Yes	No	No	Yes	Yes	Yes	No	No	Yes
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JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

Ⓢ Ⓜ LOUIS ARMSTRONG: *Hello, Dolly!* Louis Armstrong (trumpet, vocals), Joe Darensbourg (clarinet), Big Chief Russell Moore (trombone), Glen Thompson (banjo, guitar), Billy Kyle (piano), Arvell Shaw (bass), Danny Barcelona (drums). *Hello, Dolly!*; *Hey, Look Me Over*; *Moon River*; *Jeepers Creepers*; and eight others. KAPP 3364* \$4.98, 1364 \$3.98.

Performance: Mellow
Recording: Good

One of the past year's pop-music surprises was Louis Armstrong's ride to the top of the best-seller charts with the single disc *Hello, Dolly!* (Even the Beatles fell behind him—temporarily.) Capitalizing on this success, Mickey Kapp has produced an album around the single, including standards and some recent Broadway and film tunes.

Armstrong's singing remains one of the more euphonic assets of the jazz and pop scene. The rollicking instrumentalized phrasing, the unerring rhythm, and the undimmed delight in performing explain Armstrong's durability as an entertainer. Furthermore, he can't help infusing everything he does with substantial jazz content. As for his trumpet playing, Louis is careful these days to limit his range and speed to what he knows he can execute without strain. Within these limits, his horn is still hotly eloquent. His instrumental support here, although undistinguished, is at least relatively unobtrusive. This album, though not a major event in the Armstrong discography, is thoroughly pleasant and its kicks should endure long after the show *Hello, Dolly!* has been forgotten. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ GARY BURTON: *Something's Coming!* Gary Burton (vibraharp), Jim Hall (guitar), Chuck Israels (bass), Larry Bunker (drums). *On Green Dolphin Street*; *Melanie*; *Something's Coming*; *Summertime*; and four others. RCA VICTOR LSP 2880 \$4.98, LPM 2880* \$3.98.

Performance: Jim Hall takes command
Recording: Crisp and live

Although he is listed only as a sideman, guitarist Jim Hall is the creative center on this

Explanation of symbols:

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

disc. Both in his solos and in accompaniment, Hall is not only absorbingly original, but at the same time acts as the unifying force in the combo. As his recent Atlantic albums with Art Farmer and now this set make clear, Hall has become the most inventive guitarist in modern jazz. Gary Burton, the nominal leader, has shown in previous recordings that he is a vibist of unusual facility. Here, however, he displays a great deal more than technical ease. His work

RCA VICTOR



GARY BURTON
A vibist of growing importance

is thoughtful, sensitive, and unhackneyed. The rhythm-section support by Larry Bunker and Chuck Israels is supple and alert, and Israels' solos are the most impressive he has yet recorded.

The material is fresh and provocative. Included are an intriguingly structured juxtaposition of waltz and 4/4 time (*Melanie*), a sixteen-bar blues (*Careful*), and unusually resourceful reshapings of standards (*On Green Dolphin Street*, *Little Girl Blue*, and *Summertime*). Especially challenging are *Six Improvisatory Sketches* in which the only predetermined common denominators are 4/4 tempo and the basic tonality of B-flat. The session rises considerably above the usual vibes-with-rhythm-section date, for in addition to the guitar supremacy of Jim Hall, it signals the emergence of Gary Burton as an important vibist. N. H.

Ⓢ Ⓜ MILES DAVIS/THELONIOUS MONK: *Miles & Monk at Newport*. Miles

Davis (trumpet), John Coltrane (tenor saxophone), Cannonball Adderley (alto saxophone), Wynton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums); Thelonious Monk (piano), Pee Wee Russell (clarinet), Charlie Rouse (tenor saxophone), Butch Warren (bass), Frankie Dunlop (drums). *Straight, No Chaser*; *Two Bass Hit*; *Nitty*; *Blue Monk*; and two others. COLUMBIA CS 8978 \$4.98. CL 2178* \$3.98.

Performance: Generally superior
Recording: Good

From the 1958 Newport Festival, Columbia has chosen four performances by the electrifying unit that Miles Davis was leading at the time. Although drummer Jimmy Cobb was not the equal of his predecessor Philly Joe Jones in the quality of his imagination and the thrust of his swing, the rest of the rhythm section was propulsive. In the front line, John Coltrane was at a stage in which his playing was characterized by an almost desperate wish to explore as many harmonic permutations as possible in the course of any given passage. The more conservative Cannonball Adderley provided a crisp complement to Coltrane's headlong flights, while Miles Davis himself played with incisive inventiveness.

From 1963 comes the first meeting of Thelonious Monk and Pee Wee Russell. Actually, although Monk's rhythm section—and occasionally Monk himself—supply background for Russell, the occasion was less a full-scale meeting than a performance in which Monk and Pee Wee followed seldom intersecting paths. Monk and his men simply went their usual way on Monk's tunes and Russell, the visitor, was left to fit his own acrid, wistful playing into that context as best he could.

In the process, Pee Wee Russell proved again that he is hardly limited to traditional jazz. Although Monk country does not appear to be Russell's natural habitat, the clarinetist does not do Monk's compositions (nor his own style) any violence in his attempt to adapt. Considering that there had been no rehearsals, the experiment came off reasonably well. N. H.

Ⓢ Ⓜ PETE FOUNTAIN: *Pete Fountain's New Orleans at Midnight*. Pete Fountain (clarinet); Godfrey Hirsch (vibraphone); Bobby Gibbons (guitar); John Propst, Ray Sherman, and Stan Wrightsman (piano); Morty Corb (bass); Jack Sperling and Nick Fatool (drums). *Moonglow*; *Swing Low*; *Midnight Pete*; *Makin' Whoopee*; *Rockin' Chair*; *Ballin' the Jack*.

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and six others. CORAL CRL 757429 \$4.98, CRL 57429* \$3.98.

Performance: Too slick
 Recording: Fair

The two major stylistic sources for jazz clarinet playing are Johnny Dodds and Jimmy Noone, restated in the Thirties and Forties as the difference between Artie Shaw and Benny Goodman. Pete Fountain seems to owe equal allegiance to both styles, changing his approach as the material dictates. On this, his latest disc, for instance, he opens with Duke Ellington's beautiful *Creole Love Call* in his best Dodds manner (which is certainly appropriate, since this style is usually called "Creole"). The next track, *I Want to Be Happy*, finds us with the Goodman small groups. And so it goes, back and forth throughout the set, which consists for the most part of Dixieland and swing standards.

Fountain is something of an opposite number to Al Hirt (they used to play together before each became successful), but although Fountain is a popularizer, he is also a splendid technician who does not give way to Hirt's excesses. J. G.

Ⓜ COLEMAN HAWKINS: *Body and Soul—A Jazz Autobiography*. Coleman Hawkins (tenor saxophone); various players. *St. Louis Shuffle*; *Early Session Hop*; *The Sheik of Araby*; *Algiers Bounce*; and twelve others. RCA VICTOR LPV 501 \$4.98.

Performance: Hawkins nonpareil
 Recording: Adequate to good

For its new Vintage Series reissues, RCA Victor has assembled sixteen Coleman Hawkins recordings ranging from a 1927 Fletcher Henderson date to a track from a session he made last year with avant-gardist Sonny Rollins. The quality of the selections is uneven. Particularly weak are a 1956 *La Vie en Rose* with strings and a 1963 Joe Williams vocal, *April in Paris*. As a guide to the evolution of Hawkins, however, the set is valuable.

This "jazz autobiography" traces Hawkins' emergence in the late 1920's as the first major jazz tenor saxophone soloist, proceeds to document his growth during the swing era, and then traces his early absorption of central elements of the modern-jazz language. Heard throughout are Hawkins' full, bursting tone, his searching harmonic imagination, and the surging sweep of a beat that manages to make his ballads just as rhythmically compelling as his work on up-tempo numbers.

Of particular interest in this set are the 1939 *Body and Soul*, which continues to stand as a remarkable illustration of improvisatory ingenuity, and the 1929 *One Hour*, in which Pee Wee Russell and Coleman Hawkins demonstrate their insistence on transcending the narrow jazz categories of the period. N. H.

Ⓜ BILLIE HOLIDAY: *Billie Holiday*. Billie Holiday (vocals), Eddie Heywood and Sonny White (piano), Doc Cheatham and Frankie Newton (trumpet), others. *Fine and Mellow*; *He's Funny That Way*; *Yesterday*; and seven others. MAINSTREAM S 6000* \$4.98, 56000 \$3.98.

Performance: Superb vocals, poor backing
 Recording: Fair

If you love Billie Holiday, you will consider everything she ever did worthwhile, even those last tortured performances. These, made in 1939 and 1944, are excellent, but she is fighting great odds. Most of the numbers are accompanied by pianist Eddie Heywood, and it would be hard to imagine less sensitive assistance. The arrangements (played, incidentally, by excellent musicians) sound like hastily altered publisher's stocks, and Heywood's own businessman's bounce piano has nothing to do with Billie's supple rhythmic sense.

Nevertheless, she is singing some of the best songs in her repertoire. *Strange Fruit* among them, and singing them at the top of her wounding form. The first phrase of *Embraceable You* should be enough to explain her appeal, and if not, there is her superb up-tempo reworking of the melody of *I'll Get By*. It is even worth suffering through Heywood to hear that. (This is a reissue, minus one track, of an earlier LP disc.) J. G.



BILLIE HOLIDAY
 At the top of her form

Ⓜ JONAH JONES: *Blowin' Up a Storm*. Jonah Jones (trumpet and vocals); other unidentified personnel. *Moten Swing*; *Hindustan*; *Ballin' the Jack*; *Seventy-six Trombones*; *Sleepy Time Gal*; and seven others. CAPITOL ST 2087 \$4.98, T 2087* \$3.98.

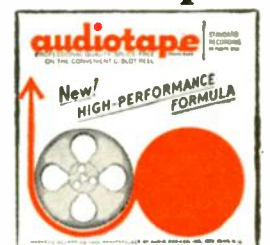
Performance: Slick
 Recording: Very good

Jonah Jones has come out with another in his seemingly endless series of recordings that are pleasant enough to listen to but have very little content. This time, the special attraction is the four-trombone choir that has been added to the trumpeter's regular quartet. The trombones are nice and they add body, but there is a definite change in Jones' style from the days when everything he released was a cross between Louis Armstrong and Ray Conniff's shuffle rhythm. Jones has now decided to add some of Al Hirt's circus frills, which he plays quite well, but which seem to be just so much marshmallow on top of whipped cream. J. G.

(Continued on page 98)

1964

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© ④ **GEORGE SHEARING: *The Best of George Shearing***. George Shearing (piano), unidentified personnel. *Roses of Picardy*: *September Song*: *You Don't Know What Love Is*: *Jumpin' with Symphony Sid*: and eight others. CAPITOL ST 2014 \$4.98, T 2014* \$3.98.

Performance: **Bland**
Recording: **Very good**

Capitol has chosen here a dozen George Shearing performances from previously released albums. They are divided between small-combo tracks and sessions with strings. On all, Shearing is cool, disciplined, logical in structure—and essentially pallid. The arrangements are set, predictable formulae that challenge neither the listener nor the musicians. Shearing has indeed perfected a distinctive pop-jazz style, but as he has done so, he has lost much of the wit, imaginativeness, and spontaneity which marked his initial solo and quintet recordings. N. H.

④ **JACK TEAGARDEN: *Tribute to Teagarden***. Jack Teagarden (vocals and trombone), various musicians. *After You're Gone*: *Our Monday Date*: *Beale Street Blues*: *Doctor Jazz*: *Casanova's Lament*: and seven others. CAPITOL T 2076 \$3.98.

Performance: **Varies**
Recording: **Good**

Capitol Records, which to my knowledge never had the best work of the late Jack Teagarden in its vaults, has issued a memorial album made up of material recorded in 1955 and 1958. For the most part, Teagarden is hampered by constricting arrangements, in groups too large to give him adequate freedom. This is most apparent in the mawkish arrangement of *Goin' Home*, and to a somewhat lesser extent in *Stars Fell on Alabama* and *Peg o' My Heart*, both of which feature a trombone section. Several other tracks have a medium-size band. But four numbers, notably *China Boy*, have a small Dixie-style band, featuring the splendid pianist Don Ewell and two fine musicians previously unknown to me—trumpeter Dick Oakley and clarinetist Jerry Fuller. These show Teagarden in what seems to be his proper setting. Teagarden's singing (an acquired taste I have never quite acquired) is heard on several tracks—the best of these is *One Hour*, which has an easy assurance. Despite a few high points, there are much better representations of Teagarden available than this. J. G.

© ④ **BOBBY TIMMONS: *Born to Be Blue***. Bobby Timmons (piano), Sam Jones and Ron Carter (bass), Connie Kay (drums). *Born to Be Blue*: *Know Not One*: *The Sit-in*: *Olten Annie*: and three others. RIVERSIDE 9468* \$5.98, 468 \$4.98.

Performance: **Forceful**
Recording: **Good**

Bobby Timmons is quoted in the notes as considering this his best album so far. This listener agrees. His playing has become more assertive and incisive, and on one track especially, *Sometimes I Feel Like a Motherless Child*, Timmons reveals a depth of emotion and a melodic inventiveness that were not evident in his previous albums. Timmons is not yet in the front rank of contemporary jazz pianists—there are too many passages of what used to be called "noodling," that

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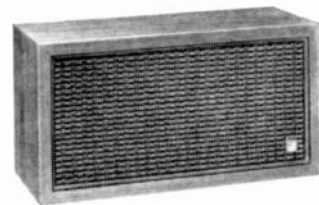
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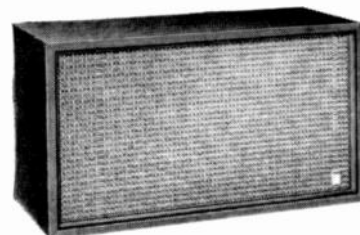
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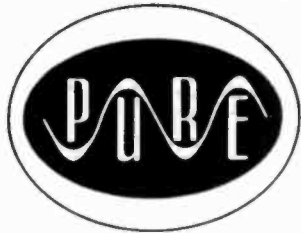
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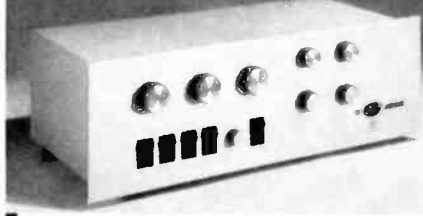
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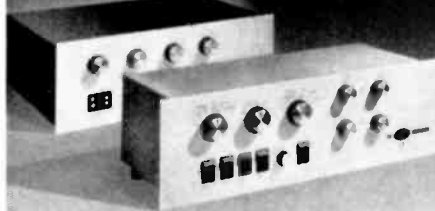
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is, stringing together harmonic and melodic patterns because they fit together and not because they are an organic part of a deeply and personally felt set of variations. The set does underline Timmons' capacity for growth, however, and his increasing ease in a variety of moods, too—from the rollicking *Namely You* to the subtle *Malice Towards None*. His rhythm-section colleagues are excellent. Ron Carter contributes a particularly impressive solo in *Know Not One*. N. H.

RECORDING OF SPECIAL MERIT

⑤ ⑥ LESTER YOUNG: "Prez." Lester Young (tenor saxophone, clarinet), Buck Clayton and Bill Coleman (trumpet), Dicky Wells (trombone), Freddie Greene (guitar), Eddie Durham (electric guitar, trombone), Walter Page and John Simmons (bass), Jo Jones (drums). *Countless Blues; Laughing at Life; Jo-Jo; Them There Eyes*; and six others. MAINSTREAM S 6012* \$4.98, 56012 \$3.98.

Performance: Indelible
Recording: Okay

In his liner notes, Nat Hentoff calls these performances "unquestionably among the most enduring sessions in jazz history, all the more so because they have the most generous and the best illustrations of Lester Young as a clarinetist. . . ." I could not agree more thoroughly. Seven of the ten tracks (there is one more, which Mainstream put on an anthology set) are by a 1938 Basie splinter group called the Kansas City Six, and they are among the most indelible jazz recordings I have ever heard. Buck Clayton was a marvel in those days, and Freddie Greene and Jo Jones provided the subtlest motor in jazz, but the gem is Lester's clarinet. I think that his solos on *Little Girl* and the Ellingtonian *Pagin' the Devil* are among the most delightful experiences jazz has to offer, and those solos will also give interested parties the clearest insight they are likely to get anywhere into Paul Desmond's alto style. The four 1944 tracks, with largely different personnel, are not quite of this stature, but Young and trombonist Dicky Wells are both brilliant on *Four O'Clock Drag*. It is a pity that Young the clarinetist was so scantily recorded. J. G.

COLLECTIONS

⑤ ⑥ CHAIRMEN OF THE BOARD. Art Tatum, Teddy Wilson, Mel Powell, Fats Waller, Joe Bushkin, Jess Stacy (pianos), others. *Mop Mop; After You've Gone; At Sundown; Caravan; Dancing Fool*; and five others. MAINSTREAM S 6008* \$4.98, 56008 \$3.98.

⑤ ⑥ ERA OF THE CLARINET. Pee Wee Russell, Irving Fazola, Benny Goodman, Edmond Hall, George Lewis (clarinets), others. *Sweet Lorraine; Sugar; Mood at Twilight; Wang Wang Blues; Sweet Lovin' Man*; and five others. MAINSTREAM S 6011* \$4.98, 56011 \$3.98.

⑤ ⑥ THE INFLUENCE OF FIVE. Coleman Hawkins, Lester Young, Ben Webster, Don Byas, Chu Berry (tenor saxophones), others. *Stardust; Sitin' In; Memories of You; Smack; Indiana*; and five others. MAINSTREAM S 6002* \$4.98, 56002 \$3.98.

(Continued on page 102)

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⑤ ⑥ DIXIELAND-CHICAGO. Pee Wee Russell (clarinet), Bobby Hackett (cornet), Eddie Condon (guitar), Bud Freeman (tenor saxophone), others. *Rosetta: Musical Rumble; Sobbin' Blues; A Big T Blues*; and six others. MAINSTREAM S 6010* \$4.98, 56010 \$3.98.

⑤ ⑥ FIFTY-SECOND STREET. Billie Holiday, Lee Wiley (vocals); Ben Webster. Coleman Hawkins, Chu Berry (tenor saxophones); Art Tatum, Jess Stacy, Mel Powell (pianos); others. *Sugar; My Old Flame; Hindustan; Blue Lou; Esquire Blues*; and five others. MAINSTREAM S 6009* \$4.98, 56009 \$3.98.

Performances: Variable
Recording: Okay for reissues

Mainstream Records has reissued several of the old sessions that make *Commodore* a label fondly remembered by jazz lovers. Included among them are these five anthologies which, although available separately, are best viewed as a unit: because of rather arbitrary classifications, cuts from the same session appear on different discs. Thus, tracks by the same all-star pickup band appear on three different records: under Coleman Hawkins' name in the saxophone anthology, under Art Tatum's in the piano anthology, and finally on the "Fifty-second Street" cross-section. The two remaining discs are devoted to the clarinet and to something Mainstream calls "Dixieland-Chicago."

The piano sampler offers Tatum, Fats Waller, Teddy Wilson, Jess Stacy, and Joe Bushkin, with various—and illustrious—assistance. Hearing and comparing all these men at one setting, it becomes clear that Tatum, whatever one thinks of his filigree work, is one of the overriding jazz piano influences. Waller, who has a fine solo on *Georgia Grind*, is generally excepted, as is the more economical Stacy. But one can see how Teddy Wilson's universally emulated style is only a slight variant of Tatum's, as is the style of the remarkable but rhythmically limited Mel Powell. Furthermore, it is clear how Joe Bushkin managed to turn Tatum into what is called cocktail piano. The recording, enjoyable for itself, is also unusually instructive in showing how a musical idea becomes common property.

The clarinet entry features part of the famous session Benny Goodman made under the pseudonym "Shoeless" John Jackson. Although it is now released under Goodman's name, I doubt that anyone was fooled at the time—that clear tone and the precise style that seems to be based on clarinet exercise books are dead giveaways. Tony Parenti plays blues solos apparently derived from Alphonse Picou, and Pee Wee Russell demonstrates that he was far ahead of his time. Irving Fazola has an impressive low-register solo on *The Breeze*, and Edmond Hall shows his versatility by appearing in both Dixieland and swing contexts. I have never been a fan of George Lewis, but collectors will want to know about the reissue of *Thriller Rag*, made with Bunk Johnson.

In some ways, the saxophone disc is the best of the five, and it certainly contains the most remarkable track of the lot. Coleman Hawkins has a fascinating ostinato *Smack* that sounds as though it was arranged by bassist John Kirby. With Tatum and Cootie Williams, Hawkins plays a sensually beautiful *My Ideal* that is one of the best examples



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of his famous ballad style. Lester Young is represented by *I Got Rhythm*, which should have been included in the Mainstream release devoted to him. Chu Berry is strong on his two numbers, and Ben Webster's *Just a Riff* is a tight little classic of quartet construction, perhaps most notable for the work of drummer Sid Catlett. And one track is extraordinary: Don Byas, in a concert playing of *Indiana*, more than five minutes long and assisted only by bassist Slam Stewart, comes out with a remarkable eighth-note solo that is one of the most invigorating and stimulating I have ever heard. The liner notes do not indicate when or where it was recorded, but it is a good bet that Sonny Rollins has heard Byas solos much like this one. If any track deserves the cliché "worth the price of the album," this is it. (It should be mentioned that the notes for all five of these albums were written by a gentleman named Peter Spargo, whose native language does not seem to be English. He says of this recording that "The influence that these five giants have left in the field of jazz is unanimous.")

The "Dixieland-Chicago" release might as well have been called the Pee Wee Russell Hour. He is present on all but two tracks, and is undoubtedly the most interesting performer. It is a commonplace by now to say that Russell was never a Dixieland, Nicksieland, or Condonite musician, but to hear him fighting the tradition in his own hauntingly mordant way in the company of musicians like Condon, Gene Schroeder, Wild Bill Davison, and George Wettling is a welcome revelation. His chorus on *Whistlin' the Blues* is one of the best of his I have heard. Other recommendations: Jess Stacy on *Carnegie Drag* and George Brunis on *Tin Roof Blues*.

Despite some lapses, "Fifty-second Street" is, on the whole, a far better deal than the three-record anthology with the same idea behind it issued by Epic some time back. There is Eddie Heywood's *Blue Lou*, the piece that served as the basis of his repertoire during the several years between *Begin the Beguine* and *Canadian Sunset*. Chu Berry, featuring the transitional pianist Clyde Hart, has an excellent track called *Blowin' Up a Breeze*. Under leader Mel Powell, Benny Goodman plays *The World is Waiting for*

the Sunrise at an unthinkable fast tempo, and does it superbly. Edmond Hall has a beautiful chorus on *Esquire Blues*, and then turns around in the company of Teddy Wilson on *I Want to Be Happy* to become a Goodman imitator. *I've Found a New Baby*, taken at breakneck speed, shows me that the DeParis brothers were better than I had thought. *Linger Aubile*, a small satire, is a better example of Ben Webster and associates than the two tracks on the saxophone disc. The Bechet track is poor, loaded with Nicksie-land fingers. And finally, there is one tiny masterpiece by Lee Wiley, who came closer than anyone else to figuring out what Billie Holiday (represented here by a track deleted from the reissue, on Mainstream S 6000/56000, of her own Commodore release) was all about. Miss Wiley sings *Sugar* with only the accompaniment of pianist-husband Jess Stacy and trumpeter Muggsy Spanier. It is a gentle reading that could break your heart, and is alone worth more than many whole albums.

There are lapses on all of these records, but something on every one that commands serious attention. It is good to have them available again. J. G.

© KING OLIVER/LOUIS ARMSTRONG/JELLY ROLL MORTON/EDDIE CONDON/BIG BILL BROONZY/EARL HINES/ROY ELDRIDGE/OTHERS: *Jazz Odyssey, Volume Two—The Sound of Chicago, House of David Blues; That Creole Band; Nobody's Sweetheart; Pratt City Blues; Dirty Dozen's Cousins; Heckler's Hop*; and forty-two others. COLUMBIA C3L 32 three 12-inch discs \$11.98.

Performance: Lusty
Recording: Generally good

Having documented—unevenly—the flowering of New Orleans jazz in "Jazz Odyssey, Volume One" (Columbia C3L 30), Columbia now focuses on Chicago jazz happenings from 1923 to 1940. In this collection too there are tracks whose resurrection can be justified only for peripheral historical reasons. But as a whole, the level of music quality is higher than it was in the New Orleans cross-section.

Predictably, the soloist who towers over all here is Louis Armstrong—with King

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Oliver and Carroll Dickerson, with his own groups, and as a brilliant accompanist to blues vocalists. The set also includes such prestigious figures of the period as Johnny Dodds, Jimmie Noone, Jelly Roll Morton, Earl Hines, and trumpeter Roy Eldridge.

As for the white "second line," the next of these discs begins with three indispensable distillations of "Chicago" jazz by McKenzie and Condon's Chicagoans (among them Frank Teschemacher, Jimmy McPartland, Joe Sullivan, and Gene Krupa). There are also examples of the jazz-tinged white dance bands of the era, along with a diversity of Negro small-combo jamming. Among the latter, a rare and still satisfying number is Richard M. Jones' *Dusty Blues*, with Shirley Clay and Preston Jackson.

The blues and boogie-woogie pianists are here too, but there is not enough of the blues singers. Among the oddities is the driving, Armstrong-influenced trumpet of Doll Jones, one of that small, hardy species of female jazz hornmen. The selections by the Negro big bands of the 1930's are weak. It should have been possible to do much better by the Earl Hines and Horace Henderson orchestras, in particular, than is done here.

However, "Jazz Odyssey, Volume Two" is a useful collection—it documents well the multiplicity of influences and directions so evident in Chicago jazz during the seventeen years covered. The accompanying booklet contains a discursive, anecdotal essay by Dr. John Steiner, who provides much of the background of the period. As is Columbia's custom, complete discographical information is included. N. H.

© © CLARK TERRY / COLEMAN HAWKINS/RUBY BRAFF/GEORGE WEIN/OTHERS: *That Newport Jazz*. Clark Terry and Howard McGhee (trumpets), Coleman Hawkins and Zoot Sims (tenor saxophones), Joe Zawinul (piano), Roy Haynes (drums), Wendell Marshall (bass); Bud Freeman (tenor saxophone). Ruby Braff (trumpet), George Wein (piano), Roy Haynes (drums), Wendell Marshall (bass), Al Grey (trombone). *Undecided: Chasin' at Newport; Rosetta; When Your Lover Has Gone*; and five others. COLUMBIA CS 8979 \$4.98, CL 2179* \$3.98.

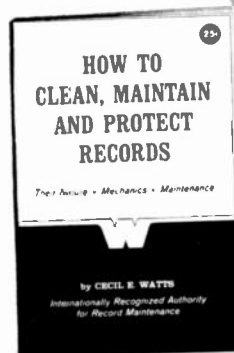
Performance: Partly successful jamming
Recording: Very good

The first side of this set is played by the "house band" at the 1963 Newport Festival. For the most part, the group fails to jell as a unit. The ensemble passages are rather tense and the combo seldom settles into an easy groove. There are, however, a number of enlivening solos, along with two superior showcases for individual players—Coleman Hawkins' *These Foolish Things* and Clark Terry's *Star dust*.

More relaxed, except for the final *Let's Leaps In*, are the Newport All-Stars, who take over for the second half of the album. Ruby Braff and Bud Freeman are mutually stimulating, and since they both work with what is basically a swing-era concept of improvisation, they create a more unified whole than it is possible to make out of the diverse styles in the first unit. Braff again demonstrates that he is one of the most personal and mature soloists in jazz as he combines lyricism and full-bodied virility. Freeman, too, is an improviser of wit, unflagging verve, and controlled intensity. N. H.

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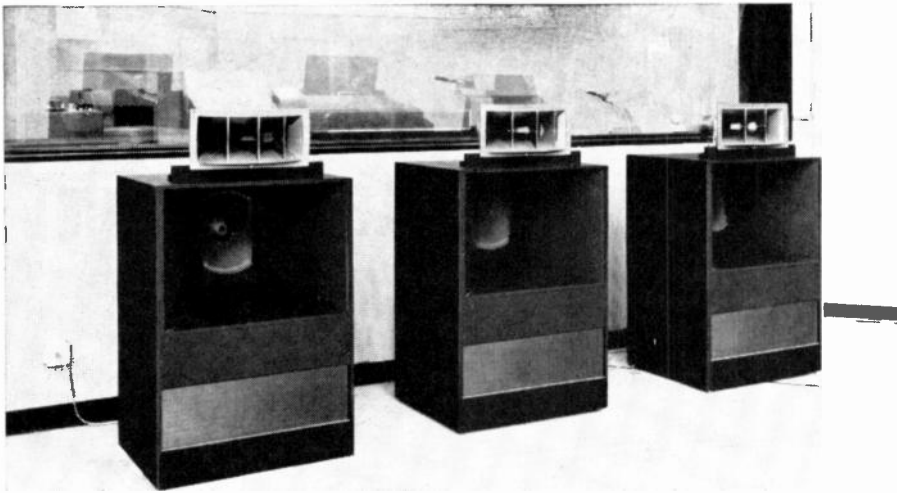
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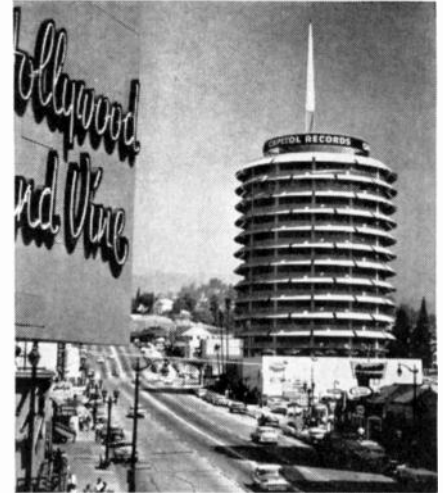
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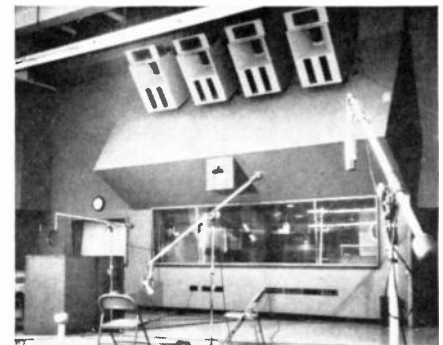
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

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Reviewed by NAT HENTOFF • PAUL KRESH • GENE LEES

Ⓢ Ⓜ BOLA SETE: *Tour de Force*. Bola Sete (guitar); Fred Schrieber (bass); John Rae (drums). *Baccara: Ceu e Mar; Asturias*; and seven others. FANTASY 8358* \$4.98, 3358 \$3.98.

Performance: Pleasant
Recording: Clean

Bola Sete is Portuguese for "Seven Ball." It is the nickname of this Brazilian guitarist, whose real name I've forgotten—but it doesn't matter, since he never uses it. I had heard a great deal about this man before he played an engagement at a hotel bar in New York a year or so ago. I went by and was at first impressed. He was playing an amplified steel-string guitar with a classical finger style, which requires fingernails like bamboo, or leather fingertips, or both. But the more I listened, the less I seemed to hear—there wasn't much happening musically.

The same is true of this disc, the only difference being that here Bola Sete plays an unamplified nylon-stringed guitar. The program consists of some Brazilian tunes, a Dizzy Gillespie jazz composition, one American pop song, and two "classical" guitar works—Albeniz' *Asturias* and the well-known Bach *Bourée*, which every concert guitarist in the world seems to do. In any one of these areas, there are several people who can carve Bola Sete up rather badly.

In the Brazilian field, Baden Powell is a far better technician, though cold, and Luiz Bonfá plays with more warmth. I suspect Bonfá is technically the better player as well. Brazil breeds guitarists like weeds, and there are probably a number of them who can play Brazilian music better than this.

In *Moon River*, Bola Sete does nothing much. Jim Hall can run him out of town on this sort of thing, and so can any number of jazz guitarists. And in the "classical" playing of pop songs, he doesn't approach Al Viola, whose world Pacific album "Guitar Lament" has twelve tracks that clobber this one of Sete's. In the *Bourée* and *Asturias*, Bola Sete is over in Andrés Segovia country. He plays both works rather fast, but not as expressively as one might wish.

Harmonically, Bola Sete's imagination is shallow. He simply does not explore the resources of the instrument. And, as far as single-line melody is concerned, there is no

advantage to finger-playing. Jazz musicians have the answer in their use of the pick. It is faster, cleaner, rhythmically more flexible, and, properly used, quite expressive. The guitar has some built-in defects, of course, including a tendency to shift out of tune as you finger the higher frets. The only answer is to finger the instrument *into* tune. Bola Sete does not. And he makes too many surface whistles with the movement of the fingers on the wound strings.

Now I have to turn around and say that despite everything, I quite like this disc.



RCA VICTOR

ETHEL ENNIS

Enormous gifts, impressive technique

It is *not* a great guitar record, but it is pleasant. If it doesn't bear careful scrutiny, it nonetheless provides some different and fresh light listening. The most attractive performance is *Ceu e Mar—Sea and Sky*—an exquisite melody by a young Brazilian composer named Johnny Alf. Bola Sete plays it with tenderness and understanding. *G. L.*

Ⓢ Ⓜ BILLY ECKSTINE: *The Modern Sound of Mr. B.* Billy Eckstine (vocals); orchestra and chorus, Bobby Tucker cond. *Wanted: Satin Doll; People*; and nine others. MFRURY SR 60916 \$4.98, MG 20916 \$3.98.

Performance: Warm
Recording: Good

I have never cared for Billy Eckstine's exaggerated singing style, but I can understand why he is respected in the trade. His vocal sound is warm and rich, his polish is obvious. This album is titled "The Modern

Sound of Mr. B." It is a misnomer. Eckstine's sound is the same as it always was—like a 45-rpm Sarah Vaughan record played at 33 $\frac{1}{3}$. What is modern is the accompaniment, a group of octet arrangements by Bobby Tucker, the gifted Benny Carter, and Billy Byers, a New York-based writer whose talent impresses me more every time I hear his work. Excellent musicians were used for the dates, which took place in California.

This is a tasteful and well-done package. For Eckstine admirers, it is a must. *G. L.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ETHEL ENNIS: *Once Again*. Ethel Ennis (vocals); orchestra, Sid Bass cond. *Since I've Been to You; Falling Leaves; Mr. Wonderful*; and nine others. RCA VICTOR LSP 2862 \$4.98, LPM \$3.98.

Performance: Splendid
Recording: Dynagroove

Lately a new crop of gifted singers has been making its presence felt, and perhaps the best of them are Teri Thornton and Ethel Ennis. Miss Ennis' record album for RCA Victor is a little light in weight, but this may be the fault of Sid Bass: his arrangements are skillful, and some are imaginative, but they are all happy-type. Or it might be the fault of producer Andy Wiswell: there are a number of commercial clichés in the accompaniment, and in my experience these are usually there because the artist-and-repertoire man quite definitely wanted them there.

Or maybe Miss Ennis, like Ella Fitzgerald, is longer on music than emotion—though she does show an awareness of the content of lyrics that is usually lacking in Miss Fitzgerald's work. The comparison is not gratuitous. Miss Ennis clearly has put in a lot of time singing along with Ella. She has mastered a number of the latter's devices, including the casual use of swift ornamental notes. And she reaches to the bottom and top of her register to produce some extremely Ella-like sounds.

It is in the ballads that I find Miss Ennis lacking. I repeat: this could be the fault of the rather shallow arrangements. But on the up-tempo tunes, she's a delight and a marvel. In the fast and tricky *Since I've Been to You*, she does some breathtaking work, particularly in the extended, hard-swinging tag ending. And again, she does some beautiful rhythm work on *Like Love*, a good tune by André Previn with excellent lyrics by his wife Dory Langdon.

On balance, these are fine performances. This girl has enormous gifts, not the least of which are a big voice and a technique

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G. L.

RECORDING OF SPECIAL MERIT

© © PEGGY LEE: *The Fabulous Peggy Lee*. Peggy Lee (vocals); orchestra. *You Let My Love Grow Cold; Wrong Wrong Wrong; Me*; and nine others. DECCA DL 74461 \$4.98, DL 44661* \$3.98.

Performance: Flawless
Recording: Good

There are few singers who don't feel that the best among them is Peggy Lee. Her work is studied meticulously by other singers. This Decca reissue of some old material (she's been with Capitol for years now) demonstrates why. Miss Lee has been amazingly consistent ever since her days with the Benny Goodman band. This does not mean she has never made a poor album. She has—but seldom.

All the qualities for which she is now known—the smoky vocal sound, the alternation of almost spiritual sensitivity with sensuality—were there in the Decca days, as they were from the beginning. While jazz critics engaged in their quaint discussions over whether Miss Lee was "deserting" jazz, she was essaying something they didn't understand: learning to locate and communicate the guts of the American song. No singer in the country does it as well. No one gets inside a song the way she does, no one reads a lyric the way she does. And on top of this, she rides a rhythm section's pulsations with matchless assurance.

This retrospective disc encompasses a surprising range of material, from humor through quasi-blues to such ballads as Mose Charlap's seldom-sung *Wrong Joe*.

I have been unable to find out when these tracks were recorded, but I would estimate they date back about ten years. Whenever they were made, this is fine vintage Peggy Lee, and the wine has lost none of its unique flavor to the passage of time.

G. L.

© © LIVING GUITARS: *The Pink Panther and Other Hits, The Pink Panther; It Had Better Be Tonight; Bluesette; Java*; and six others. Orchestra; arranger, conductor, personnel unlisted. RCA Victor CAMDEN CAS 827 \$2.98, CAL 827* \$1.98.

Performance: Technically sound
Recording: Vibrant

Sometimes record companies achieve bad taste by inspired accident. Other times, as in the present case, they achieve it by assiduous cultivation. This dreadful bucket of bilge was mixed by an A-and-R man—or rather an A-and-R woman, Ethel Gabriel is listed as the producer of this reverberating adulteration—on her head be it.

The record, intended for Camden's fast-buck market, distorts the talents of a variety of first-rate studio guitarists. They are part of an orchestra that also includes flutes and drums an' like that. Twinging and twanging, they muck up a few good Henry Mancini themes, then devour various others. The musicians perform the claptrap arrangements with notable stoicism and skill.

G. L.

© © RITA PAVONE: *The International Teen-age Sensation*. Rita Pavone (vocals); orchestra. *Remember Me; Wait and See; Big*



CAPITOL RECORDS

PEGGY LEE

The wine loses none of its flavor

Deal; and nine others. RCA VICTOR LSP 2900 \$4.98, LPM 2900* \$3.98.

Performance: Incredible
Recording: Rock-and-roll

We have finally been given a moment's relief from rock-and-roll: with this record, it becomes self-satire, and it is hilarious. Miss Pavone, as you probably know, is a young Italian. We are told this is a girl, but from the voice and figure and face, I suspect they're putting us all on.

What makes the record so very funny is Miss Pavone's faithful derivativeness. Real rock-and-roll has to be loaded with snarling anger, the suggestion that the singer has a switch-blade in his pocket and will thrust it into the gizzard of the first adult who looks sideways at him. Miss Pavone reproduces this vocal effect perfectly—but she does it with a touch of innocence and an Italian accent that makes the whole thing seem as phony as it actually is.

This record just killed me. It is so utterly, idiotically bad that it becomes an insane form of good. When I'm feeling low, I'll simply put it on the phonograph and break myself up.

G. L.

© © ANDRÉ PREVIN: *Sound Stage*. André Previn (piano); orchestra, Johnny Williams cond. *You Oughta Be in Pictures; Around the World; Summertime*; and nine others. COLUMBIA CS 8958 \$4.98, CL 2158* \$3.98.

Performance: Variable
Recording: Fine

Without the technical wherewithal to execute all—or at least most—of what he can think and feel, an artist is a partial cripple. Yet, paradoxically, the facility he *must* have if he is to fulfill himself artistically can also be his greatest enemy. It can lead him to skim the surface of ideas when he should slow up and dig out their essence. André Previn has the problem of excessive facility to a rather dangerous extent. A man of staggering talent, he has been racing around writing movie scores and songs, doing classical concerts with various symphony orchestras (his capacity to learn scores in nothing flat is legend), and playing jazz piano. And this has been going on since he

HIFI/STEREO REVIEW

was an adolescent. But it seems he has never paused long enough to explore the implications of any one of his talents.

If you want to hear a gifted and profound mind working at a superficial level, listen to this Previn disc. It contains some excellent big-band writing by Johnny Williams—to me the best arranger and composer to come up through television's ranks since Henry Mancini. But only occasionally does soloist Previn get into the material Williams has provided for him. And surprisingly, Previn even plays sloppily at times—his execution is usually impeccable. His solo on *The Way You Look Tonight* is out of whack with the rhythm section, and the playing is fumble-fingered. One would think he had soaked his hands in cold water before recording it. His melody chorus opening *Someday My Prince Will Come* is at once heavy-handed and cute. In fact, flippancy is an unfortunate characteristic of several tracks. Only on a few, notably *That Old Black Magic* and *Around the World*, do we get a glimpse of the terra incognita of Previn's immense but half-explored talent.

G. L.

RECORDING OF SPECIAL MERIT

© ® KAY STARR: *The Fabulous Favorites*. Kay Starr (vocals); orchestra. *Allez-vous en; Mississippi; Foolin' Around*; and nine others. CAPITOL ST 2106 \$4.98, T 2106* \$3.98.

Performance: Vibrant
Recording: Excellent

Legend has it that it was the Charlie Barnett brass section that led to Kay Starr's developing her curious biting vocal quality. Barnett, it is said, used to say of his brass players, "I pay 'em, I wanna hear 'em." And Miss Starr had to shout over 'em. Whether the story is true or not, her customary sound had an edge that made it distinguishable from any other. And she had something else: Kay Starr was one of the hardest-swinging singers I have ever had the pleasure of hearing.

This disc is an indiscriminate selection of her Capitol singles, both good songs and bad. The cover says they are "newly recorded in today's finest sound!" Whether this means Miss Starr recorded them anew

KAY STARR
Swingin' out over the brass



CAPITOL RECORDS

SEPTEMBER 1964

or that the disc is a new mastering from the original stereo tapes, I can't say. I incline toward the latter view.

It is surprising how Miss Starr can make even a polka such as *Hoop-De-Do* swing. And when she has something like *Mississippi*, which swings naturally, to work with, she'll swing you right out of the room. Though some of these songs are pretty bad, there isn't a single performance on the disc that isn't enjoyable, including even hillbilly tunes such as *Foolin' Around* and *Half a Photograph*—though she has an uphill fight to put them over.

I had forgotten just how good Kay Starr was. Where is she these days, by the way? If she's out of the recording scene, it's a shame.

G. L.

© ® ROGER WAGNER CHORALE: *The Negro Spiritual*. Salli Terri (vocalist); chorus, Roger Wagner cond. *Nobody Knows the Trouble I've Seen; Soon I'll Be Done; Go Down, Moses*; and ten others. CAPITOL SP 8600 \$4.98, P 8600* \$3.98.

Performance: Polished
Recording: Superb

I imagine it is unfashionable to like Roger Wagner these days. He is successful, his records sell, and the work of his chorus is tremendously polished and professional. Anybody who's got all that going for him can't be really good.

Actually, though, I kind of dig Wagner in some ways. He could have made a fresher selection of spirituals here. I think, *Sometimes I Feel Like a Motherless Child* and *Joshua Fit the Battle of Jericho* have been recorded almost to death. But that makes this music no less valuable, of course. And I found *Were You There?*, with a solo by Salli Terri, quite lovely and moving.

I'll play this record often. I love most of these songs, no matter how many times I've heard them, and some are beautifully done.

G. L.

© ® ANDY WILLIAMS: *Call Me Irresponsible*. Andy Williams (vocals); orchestra, Robert Mersey cond. *Mona Lisa; Gigi; Charade; Mona Lisa; Be My Love*; and four others. COLUMBIA CS 8971 \$4.98, CL 2171* \$3.98.

Performance: Skilled
Recording: All right

This is commercial Andy Williams. Williams is incapable of singing badly, and since the arrangements by Robert Mersey have taste, even if no inspiration, the result is endurable light listening. A memorable example of Williams at the peak of his ability (like his album of French songs, done a few years ago with arranger Billy Byers) this isn't.

G. L.

© ® NANCY WILSON: *Today, Tomorrow, Forever*. Nancy Wilson (vocals); orchestra, Kenny Dennis cond. *Call Me Irresponsible; The Good Life; Unchained My Heart*; and nine others. CAPITOL ST 2082 \$4.98, T 2082* \$3.98.

Performance: Sometimes good
Recording: Excellent

When Nancy Wilson first appeared on the scene, I thought she was the most promising singer I'd heard in some time. Her work combined warmth with urbane intelligence,

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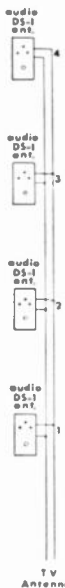
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and she had the quality of the natural. Then she went into a phony period. She began going for the gospel sound, which didn't sound right for her; she seemed too much a product of the cities and gentility. But commercially, it worked. The gospel thing was the rage, she caught on with it—and a good many people in the business found they could no longer listen to her with any pleasure.

In this recording, Miss Wilson sounds as if she had begun to find her way back to herself. There is still plenty of the ersatz funk, but some songs are done very well—Sacha Distel's *The Good Life*, and the fine Cahn-Van Heusen tune *Call Me Irresponsible*, for example. In others, such as *Uncle Sam My Heart* and *I Can't Stop Loving You*, Miss Wilson still sounds as if she's stumping for church membership. Miss Wilson has some of the same faults of affectation as Barbra Streisand. But she's an infinitely better singer. She has a fine voice and the technique to use it. What is wrong with her work can be traced to taste and commerce, not to lack of talent.

One tune in this album has been turning up on many discs lately—*Wives and Lovers*, from the film of that name. Musically, it's an excellent tune, but the lyrics are something less. Though it makes a bid to go beyond the familiar subject-matter of courtship, dealing as it does with marriage, it is nonetheless trite. With its advice to young wives to take care of their hair, make-up, and clothes because hubby sees plenty of attractive chicks at the office, it is unintentionally funny. Sounds like a Dear Abby column set to music.

G. L.

FOLK

RECORDING OF SPECIAL MERIT

Ⓜ WOODY GUTHRIE: *Dust Bowl Ballads*. Woody Guthrie (vocals, guitar, harmonica). *Dust Can't Kill Me; Blowin' Down This Road; Do Re Mi; Dust Bowl Blues*; and nine others. RCA VICTOR LPV 502 \$4.98.

Performance: Pungent

Recording: Good transfer from 78's

Until this RCA Victor Vintage series reissue, these 1940 Woody Guthrie recordings were hard to find. (In addition to the numbers previously released in two 78-rpm albums, two performances here—*Pretty Boy Floyd* and *Dust Bowl Blues*—are now available for the first time.) The songs themselves have long been familiar from Woody's later recordings of them on Folkways, but there is a greater tartness and vigor in these original versions.

The verses are about the devastation of the dust storms, the stubborn determination of the Ookies to keep their families together, and the cruelty and exploitation they met when they arrived in California. Guthrie also included a long, approving summation of the film version of *Grapes of Wrath* (*Tom Joad*), and a romanticized portrait of *Pretty Boy Floyd* that transforms the outlaw into a modern Robin Hood. Woody's style is pungent and ironic, and skillfully uses the power of understatement. This album is essential to any collection of American folk music and also reminds the listener of Guthrie's influence in the current renaissance of topical song writing.

N. H.

Ⓜ JOHN KOERNER/GEOFF MULDAUR/DAVE RAY/OTHERS: *The Blues Project*. Dave Ray, Eric Von Schmidt, John Koerner, Geoff Muldaur, Dave Van Ronk, Ian Buchanan, Danny Kalb, Mark Spoelstra (vocals, guitar); Fritz Richmond (wash tub bass), John Sebastian (harmonica), Doug Pomeroy (washboard, kazoo), Tony Glover (harmonica), Bob Landy (piano). *Fixin' to Die; Bad Dream Blues; Devil Got My Woman; She's Gone*; and twelve others. ELEKTRA EKS 7264 \$5.95, EKL 264* \$4.98.

Performance: Sincere but unconvincing

Recording: Excellent

Among the most earnest of today's white city folk singers are those who are trying to master and personalize the Negro blues tradition. Nearly all of the most accomplished of them—John Hammond, Jr., excepted—were gathered together for this album. Accordingly, the set is an unusually instructive one.



ELEKTRA RECORDS

EARNEST YOUNG CITYFOLK "SNAKER" RAY "LITTLE SUN" GLOVER, "SPIDER" KOERNER

There is no denying that most of these performers have studied the old recordings with great care. In their instrumental work, some—Dave Ray, John Sebastian, Geoff Muldaur, John Koerner, and Bob Landy among them—have come very close to absorbing the styles and some of the spirit of their models. When they sing, however, the fusion of voice and instrument which is so essential to authentic blues singing doesn't occur. Whether they try to emulate the actual sounds of the Negro elders or sing in their natural voices, they are little more than respectful imitators.

But, as imitators, some of these singers are more deeply expressive than others. In this set, for instance, I found the singing of Geoff Muldaur more emotionally compelling than that of any of the others. But in terms of communicating unmistakably *personal* feelings and ideas, none of the performers succeeds. Some, to be sure, sing their own songs rather than vintage material. But in these new songs, too, they are attempting to draw on a way of life that is wholly different from their own. Probably because of this, their pieces are factitious.

The problem here is roughly similar to that of the white jazzmen in the 1950's who tried so assiduously to capture the idiom of

(Continued on page 110)

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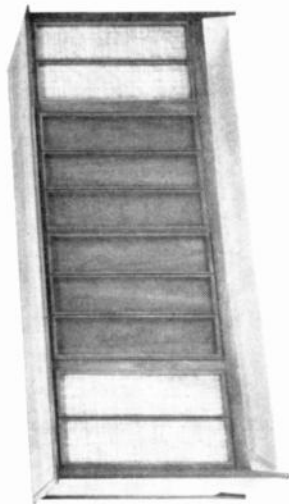
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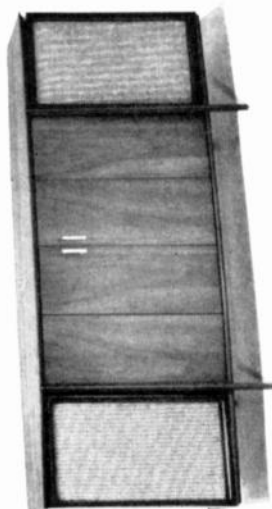
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the early New Orleans Negro players. That music, too, originally came out of a distinct social (and musical) context, and as a result, the alien white disciples in the 1950's were more musical archaeologists than they were persuasive performers.

It may well be possible for the best of the urban white blues singers to become blues "minstrels," somewhat the way Richard Dyer-Bennet has done in his approach to European folk models. But it is self-deluding for them to think that they have something substantially original to contribute to the basic Negro blues tradition. In his notes, Paul Nelson terms the kind of judgment I have made "reverse segregation," but Mr. Nelson is indulging in jargon. There are some areas of folk music—for example, flamenco, Jewish cantorial chants, and Negro blues—in which outsiders can gain skills but cannot equal the expressive power of those who have *lived* the music.

For all their honest intentions, these white urban blues performers have chosen a musical terrain on which they can only be tourists. It seems inconceivable to this listener that even the very best of them will ever achieve in this idiom the musical impact and personal thrust of Leadbelly, Sleepy John Estes, or Robert Johnson. Blues are indeed an art; but they are also a method of coping with a particular kind of life. To focus on the "art" of the blues is to possess only the surface of the blues language, and that is why these singers and players are no more than peripheral bluesmen. N. H.

Ⓢ Ⓜ PHIL OCHS: *All the News That's Fit to Sing*. Phil Ochs (vocals, guitar). Danny Kalb (second guitar). *One More Parade*; *Celia*; *Bound for Glory*; *Talking Cuban Crisis*; and ten others. ELEKTRA EKS 7269 \$5.95, EKL 269* \$4.98.

Performance: Emotionally strong
Recording: Very good

Among young city-folk musicians, Phil Ochs is respected as one of the new creators of socially conscious folk-like material. In this, his first album, Ochs reveals an engaging directness of speech. He is against all forms of tyranny anywhere (*Knock on the Door*) and is also (like Woody Guthrie, a major influence on his work) exuberant about this country's still unfulfilled potential (*Power and the Glory*). He draws his material from the Negro's struggle for equality (*Too Many Martyrs*, *What's That I Hear*), and among his other concerns are unemployment (*Automation Song*), freedom to travel (*Ballad of William Worthby*), and American foreign policy (*Talking Vietnam*, *Talking Cuban Crisis*). Nor is Ochs exclusively absorbed in national and world problems. One of his more arresting originals, *Lou Marsh*, is the story of a New York street-club worker who was killed as a result of his attempts to end gang warfare.

The main deficiency of Ochs' songs, by and large, is that they are too flat and predictable in their imagery. He does not have the vividness of detail and the command of idiomatic speech rhythms that have made Bob Dylan the pre-eminent topical song writer of this generation. Nobility of sentiment is not enough to make a durable song, and Ochs needs to work harder at creating a more resourceful writing style.

As a singer, Ochs is quite ordinary, but the emotional strength of his involvement

infuses his voice with so clear a ring of honesty that his sound grows on the listener. Ochs does have the makings of a superior crier of contemporary broadsides, but he will have to fix his ideas and feelings in compositions that stand more sturdily on their own as music. N. H.

Ⓢ Ⓜ RINAT CHOIR: *Voices of Israel*. Rinat Choir; Gary Bertini, director. *Sing, O Barron*; *Three Traditional Chants*; *Out of Zion: Sabbath Eve Prayer*; and four others. AIMA SLP 8* \$4.98, LP 8. \$4.98. (Available postpaid from Music Alliance, America-Israel Cultural Foundation, 2 West 45th Street, New York 36, N. Y.)

Performance: First-rate
Recording: Very good

Formed in Tel Aviv in 1955, the Rinat Choir has been shaped by Gary Bertini into an unusually accomplished unit. The choir is precise in its intonation, its dynamic com-



ELEKTRA RECORDS

PHIL OCHS

Broadsides with a ring of honesty

mand, and in the clarity of its blends. It is also acutely alive to the most subtle nuances of the diverse and evocative material it sings, and is thus a remarkably flexible and penetrating instrument for these songs.

The composers themselves, though born elsewhere, have long been established in Israel, and their work reflects the heterogeneous elements in Israeli culture. Among the pieces are Paul Ben-Haim's transmutations of ancient chants from the Sephardic, Ashkenazi, and Yemenite traditions; Mordecai Seter's intensely dramatic motet, *By the Rivers of Babylon*; Issachar Miron's luminous *Sabbath Song*, an Israeli spiritual; and Emanuel Amiran's rhythmically intriguing *Out of Zion*, with its synthesis of the Balkan *hora* and the Arabic *debka*. Both as a superior introduction to Israeli *a cappella* choral writing and as an illustration of choral virtuosity, "Voices of Israel" is an important recording. N. H.

Ⓢ Ⓜ JESSE COLIN YOUNG: *The Soul of a City Boy*. Jesse Colin Young (vocals, guitar). *Four in the Morning*; *Rye Whiskey*; *Same Old Man*; *Talk to Me*; and seven others. CAPITOL ST 2070* \$4.98, T 2070 \$3.98.

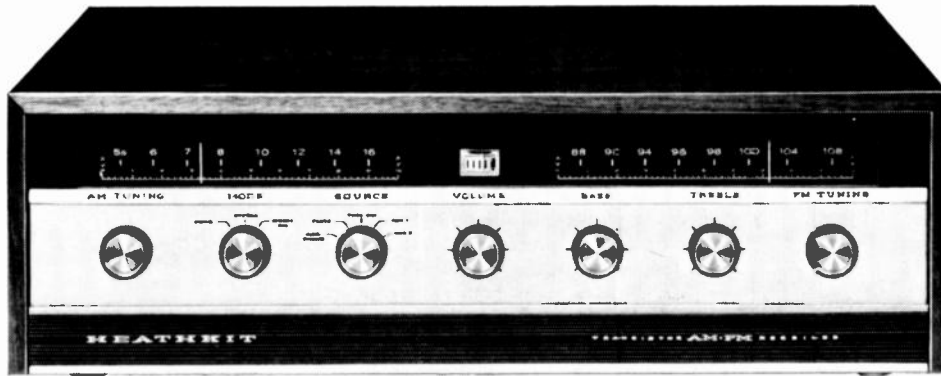
(Continued on page 112)

HIFI/STEREO REVIEW

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kc; less than 1% @ 20 kc. Intermodulation distortion: (at rated output) Less than 1%, 60 & 6,000 cps signal mixed 4:1. Hum & noise: Mag. phono, 50 db below rated output; Aux. inputs, 45 db below rated output. Channel separation: 40 db. Input sensitivity: Mag. phono, 6 MV. Outputs: 4, 8, & 16 ohm and 16 ohm impedance tape recorder outputs. Controls: 5-position Selector; 3-position Mode; Dual Tandem Volume; Bass & Treble Controls; Balance Control; Phase Switch; Input Level Controls; Push-Pull ON/OFF Switch. FM: Tuning range: 88 mc to 108 mc. IF frequency: 10.7 mc. Frequency response: ± 3 db, 20 to 15,000 cps. Capture ratio: 10 db. Antenna: 300 ohm balanced (internal for local reception). Quieting sensitivity: $3\frac{1}{2}$ uv for 30 db of quieting. Image rejection 30 db. IF rejection: 70 db. Harmonic distortion: Less than 1%. STEREO MULTIPLEX: Channel separation: (SCA Filter Off) 30 db, 50 to 2,000 cps. 19 KC & 38 KC suppression: 45 db down. SCA rejection: 35 db down from rated output. AM: Tuning range: 535 to 1620 kc. IF frequency: 455 kc. Sensitivity: 30 uv @ 600 kc; 9 uv @ 1000 kc. Image rejection: 40 db. IF rejection: 55 db @ 1000 cps. Harmonic distortion: Less than 2% with 1000 uv input, 400 cps with 30% modulation. Hum and noise: 40 db. Overall dimensions: 17" L x 5 $\frac{1}{2}$ " H x 14 $\frac{1}{2}$ " D.

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HF-173

Performance: Earnest but monochromatic
Recording: First-rate

All the notes tell us about Jesse Colin Young is that his real name is Perry Miller and that he is twenty-six. But the music tells us that Young is one of the burgeoning band of urban folk singers who are trying to work rural ethnic musical devices into their own performing styles and compositions. Among the evident influences on Young are both Negro blues and Southern white mountaineer singers.

Young has yet to achieve a deeply personal style, but he does indicate considerable potential. As a song writer—six of the tunes here are his—he has an impressive talent for selecting telling detail in the spinning of a story or the delineation of a mood. As a singer, Young tries to communicate his emotions, but his approach is too unremittingly taut. After a while, this sameness is wearying, as if the whole album were a single long and intense song. If Young learns to relax and to vary his message, he could become a strong performer. *N. H.*

RECORDING OF SPECIAL MERIT

⑤ ⑩ THE YUGOSLAV CHILDREN'S CHOIR OF RADIO ZAGREB: *Yugoslav Melodies and Folk Songs*. Yugoslav Children's Choir of Radio Zagreb (vocals); Tamburitza Band, Dinko Fio conductor. *A Little Bird Is Flying; I Planted Flax; O My Pine Tree; Lullaby*; and seventeen others. VANGUARD VSD 79138 \$5.95, VRS 9138 \$4.98.

Performance: Captivating
Recording: Excellent

Members of the Yugoslav Children's Choir of Radio Zagreb range in age from nine to fourteen. The youngsters' voices have been shaped into a remarkably well-coordinated, sensitively blended unit. At the same time, the directors have succeeded in preserving, as the notes put it, the childrens' "special and engaging youthful timbre and expressive freedom."

This is a thoroughly delightful recital. The material has been selected from the diverse folk traditions of Yugoslavia, from Dalmatia to Istria. The settings are by various Yugoslav composers who have used their art without diluting or distorting the folk essence of the songs. Some of the pieces are simply small fragments of life—an invitation to go to the market for sweets or a fleeting glimpse of a girl dressing for a fair. Others are more detailed scenes of rural life. Nearly all are brightly evocative. The notes include English translations. *N. H.*

SPOKEN WORD

⑩ PAUL BOWLES: *The Delicate Prey; A Distant Episode*. Paul Bowles (reader). SPOKEN ARTS 855 \$5.98.

Performance: Detached and ironic
Recording: Excellent

Redolent with the sights, sounds, and smells of North Africa, the novels of Paul Bowles are of a kind in which, in some winding alley or desert vastness, the secret of the plot is sprung like a trap on the outsider, stripping him of all his pretensions and destroying him in a final gesture of exquisite cruelty. *The Delicate Prey* and *A*



LONDON RECORDS

THURSTON DART
Music for Le Morte d'Arthur

Distant Episode are miniature models that preceded the longer works, and were written when Bowles returned in the mid-1940's to the Morocco that had always fascinated him.

The Delicate Prey turns out to be not the gazelle sought by some itinerant leather-sellers crossing the desert with their appealing nephew, but the nephew himself, who is destroyed in a nauseating scene of sadistic rape and murder. In the other story, *A Distant Episode*, a professor of linguistics has his tongue cut out.

Mr. Bowles reads both stories in quiet, beautifully modulated, and detached tones that are ironically at variance with the subject matter—real incidents recounted to the author by Moroccan friends. But, despite the beauty of both writing and reading, they are too real—too emetic—for recommendation to any but listeners with the strongest stomachs. It is hard to imagine anybody but a psychopath wanting to listen to the repulsive details of their climaxes more than once. *P. K.*



DEAN'S STORE

PAUL BOWLES
Grand Guignol in the desert

RECORDING OF SPECIAL MERIT

⑤ ⑩ SIR THOMAS MALORY: *Le Morte d'Arthur* (Adapted by John Barton). Harry Andrews, William Squire, Joan Hart, Tony White, others (players). Thurston Dart, music director. LONDON OSA 1369 three 12-inch discs \$17.94, A 4369* \$14.94.

Performance: Dashing
Recording: Superior

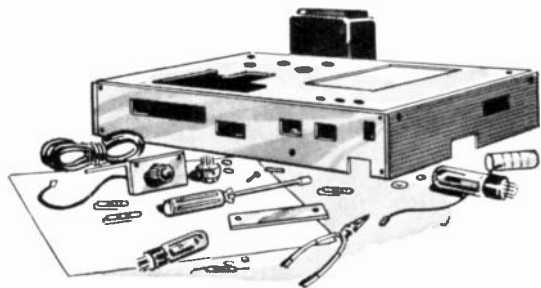
Sir Thomas Malory's romantic novel, considered one of the central pillars in the many-storied castle of English literature, has managed to stay in print for almost five hundred years. Malory wrote his masterpiece in prison, where he had been incarcerated for theft, poaching, pillaging, and rape in 1450. In adapting Malory's picaresque adventures of King Arthur and his chivalrous knights, John Barton has chosen the tragic events of the last books that lead up to the king's death. Launcelot is called to court to heal the wounded knight, Sir Urre. He falls in love with Queen Guenever, is betrayed to the king by jealous fellow-knights, and comes into such conflict with his ruler as to result not only in their deaths, but in the death of the world of English chivalry as well. It is all terribly high-flown and impassioned, and at the end Launcelot and Guenever, who has entered a convent and forsown earthly love, expiate their indiscretions by death. The story unfolds with dramatic vigor through enacted dialog and the clever use of two narrators—John Barton as the author himself, musing and commenting on events, and Tony White as a self-effacing story-teller handling the passages of straightforward description. Joan Hart is a quavering but regal enough Queen Guenever. The other members of the cast handle several roles apiece. All are excellent—particularly notable are John Holmstrom in the roles of the suffering Sir Urre and the scheming Sir Mordred, and Toby Robertson as Sir Agravaire and the Bishop of Canterbury. But the hero of the occasion is musical director Thurston Dart, who contributes a score made up of motifs from medieval sources and dances from the thirteenth and fourteenth centuries performed by voices, trombones, organ, hurdy-gurdy, viol, pipe-and-tabor, trumpets, drums, and harp. The music is enormously successful in evoking the period as well as enhancing the mood of action. *P. K.*

⑩ GUY DE MAUPASSANT: *Stories*. Nelson Olmsted (reader). VANGUARD VRS 9128 \$4.98.

Performance: Cornball
Recording: Good

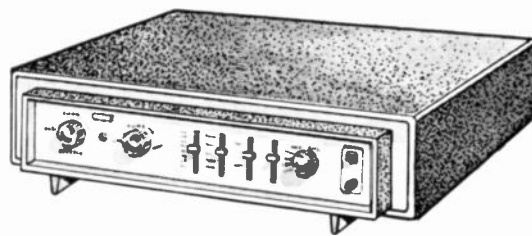
The stories of Guy de Maupassant, neat as pins and sharp as arrows, are deft, economical dry points of French life in the last part of the nineteenth century. Graced with abrupt surprise endings and felicitous prose, they are models of formal precision. De Maupassant wrote three hundred of them—in addition to six novels, plays, poems, and travel pieces—of which five are offered here. Included are *The Duel*, in which a cheeky fellow learns that his outward courage conceals cowardice, and *The False Gems*, a minor masterpiece about a husband whose wife arranges all details for his comfort before she dies. There are also specimens that reveal other aspects of the author's skill, (Continued on page 114)

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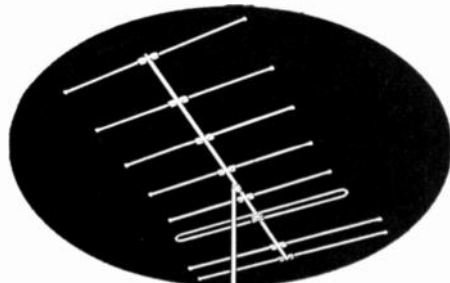
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including the tale of a peasant whose reputation is destroyed by a piece of string, a horror tale called *The Horla*, and a poignant piece about a priest who lives to transcend his meanness and asceticism. Reader Nelson Olmsted, who likes to change voices to remind us he is there, has a large following of radio and TV fans, of whom I am not one. He pronounces *Scine* as "Sane"; Rio de Janeiro becomes "Rio de Jannerio." His readings are overacted, showy, even a little hysterical. This approach works well in *The Horla*, where the atmosphere of horror leaves room for such carryings-on, but it tends to obliterate all that is subtle and elegant in the other tales. P. K.

© TREASURY OF JOHN MILTON. Robert Speaight and Robert Eddison (readers). SPOKEN ARTS 867 \$5.98.

Performance: Traditional
Recording: Good

After the civil war in England, John Milton returned from a stay abroad to enter politics, to write pamphlets denouncing Charles I, and to defend the freedom of the press. At the time of the Restoration in 1660, when Charles II returned to the throne, the poet was thrown into prison. Then, in his fifty-ninth year, blind and dejected, he began to dictate *Paradise Lost* to "justify the ways of God to man." Within five years he had completed both *Paradise Lost* and *Paradise Regained*, immense works of verbal architecture distinguished for the breadth and grandeur of their proportions and the depth of their ideas. The present "Treasury" spans the great arc of his achievements, from the early ecclesiastical *On the Morning of Christ's Nativity* through the later philosophical poems and epics, *L'Allegro, Il Penseroso*, and *Lycidas* are all represented here, as well as sonnets, odes, and lines from *Comus* and Book One of *Paradise Lost*. Both readers are of the British Shakespearean stage tradition and rather old-fashioned in their recitation styles. Speaight is careful, restrained, and marvelously lucid, but Eddison's declamatory tones made me uncomfortable. P. K.

RECORDING OF SPECIAL MERIT

© HOMAGE TO SHAKESPEARE. *Part One: The Great Globe Itself*. Peggy Ashcroft, Alan Bates, Judi Dench, Edith Evans, John Gielgud, Richard Johnson, Peter McEnery, Laurence Olivier, Michael Redgrave, Vanessa Redgrave, Ralph Richardson, Paul Scofield, John Stride, Sybil Thorndike, Dorothy Tutin, Irene Worth (players). Darien Angadi, Desmond Dupré, Peter Pears (musicians). *Part Two: On This Side Idolatry*. Lewis Casson, Richard David, John Masefield, John Dover Wilson, Donald Wolfit (readers). Mark Deller, Barbara Elsy, Christopher Keyte, Ian Partridge, David Price (singers); Jaye Consort of Viols and the Kneller Hall Trumpeters. George Rylands, director. ARGO NF4 \$4.98.

Performance: Incomparable
Recording: Stunning

In this four-hundredth year since Shakespeare's birth, after months of unremitting celebration, when, it would seem, the ears of the English-speaking world could not hold another word of tribute to his genius, this souvenir of the Shakespeare Exhibition

in Stratford-on-Avon must be greeted with encomiums. There have been other platters of Shakespearean *bors d'oeuvres*, generally assembled by excising material from previous albums. But Mr. Rylands has managed to lure the leading performers of his country to the recording studio, and out of their efforts he has assembled a single disc matchless for quality of performance and ingenuity of programming.

Darien Angadi at once melts whatever resistance the listener may have with a song from *Measure for Measure*. Laurence Olivier is flawless in Othello's speech to the Senate; Dorothy Tutin is a heartbreaking Desdemona and Sybil Thorndike ideal as Emilia in their final scene from the same play; Michael Redgrave outdoes himself in Macbeth's "Tomorrow" soliloquy; Paul Scofield offers an admirable glimpse of his restrained Lear in some poignant moments with Cordelia, fittingly played by Peggy Ashcroft. Irene Worth does the death scene from *Antony and Cleopatra*. Peter Pears sings "Hark, Hark the Lark" from *Cymbeline*. John Stride and Alan Bates recite the lament for Fidele. Judi Dench and Peter McEnery contribute a well-paced pastoral scene from *The Winter's Tale*.

Care to hear Edith Evans as Queen Katherine in *Henry VIII* or Ralph Richardson as Cardinal Wolsey? They're next. And after them the deluge: Richard Johnson, Darien Angadi, John Gielgud, and Vanessa Redgrave demonstrating how *The Tempest* should be done. Gielgud's heroic renditions of Prospero's farewell speeches make a marvelous climax to part one.

The second part of the program consists of beautifully read excerpts from various dedications and commentaries, as well as a reading by John Masefield of Milton's sonnet to Shakespeare, and one by Donald Wolfit of Ben Jonson's magnificent "To the Memory of My Beloved." Most winning in this portion are two sections of the "Street Cries" of Orlando Gibbons, delivered brilliantly by a splendid group of musicians. A complete text is provided. P. K.

RECORDING OF SPECIAL MERIT

© SHAKESPEARE: *Cymbeline*. Claire Bloom, Boris Karloff, Pamela Brown, John Fraser, Alan Dobie, Howard Sackler, director. CAEDMON Shakespeare Recording Society 236 three 12-inch discs \$17.85, stereo and mono.

Performance: Magnificent
Recording: Beautiful

In *Cymbeline*, a product of his maturity, Shakespeare seems to have written a summation—sometimes a parody—of his earlier work. The plot, filched from Boccaccio's *Decameron* and Holinshed's pseudo-historical *Chronicles*, offers the opportunity for a parade of familiar devices employed, as if deliberately, to remind the audience of other Shakespeare plays. A nobleman disguises himself as a commoner—*Henry V*: a sleeping draught causes temporary suspended animation—*Romeo and Juliet*: a girl goes forth in boy's clothing—*Merchant of Venice* and *As You Like It*: two infant boys are kidnapped—*Richard III*: a spy is smuggled into the heroine's bedroom in a trunk, a device which suggests the rug in which Cleopatra is brought to Caesar. Furthermore, (Continued on page 116)

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King Cymbeline is the victim of an apparition reminiscent of the hallucinations that beset Macbeth, and his bitterness toward his daughter points to *King Lear*. The play is curious too in that its griefs always prove false (the exquisite poetry of the funeral scene is occasioned by a mock death) and, though tragedy and sadness thread the story, the ending is a happy one.

The story itself is operatic: Cymbeline, King of Britain at the time of the Roman conquest, turns upon his daughter Imogen for refusing to marry the coarse Cloten, the son of Cymbeline's second wife. Imogen, who then marries a courtier named Posthumus, becomes the victim of her husband's rage as well when a wily Italian named Iachomo spreads unpleasant rumors about her (*Othello?*). To punish her husband, she feigns death, goes off to Rome disguised as a boy, and, after many adventures—she undergoes her own funeral ceremony while in a death-like sleep induced by a drug—she returns home to be reunited with her husband. This curious plot, in which all is deception, grief's tears are a waste, and even victory futile, is clothed in some of Shakespeare's most sumptuous poetry.

The present performance, the only one currently available on discs, is breathtaking. Boris Karloff is a solemn Cymbeline, Claire Bloom an explosive Imogen. In her great speeches Miss Bloom cries out with such passion against injustice, making of the character so vital, wise, and charming a woman, and realizing so much of Shakespeare's verbal music in the bargain, that she sets a standard for this difficult and many-sided role. John Fraser is every inch the gentleman as her husband, Posthumus; Alan Dobie is a sensuous Iachomo, Walter Hudd an eloquent Belarius, and Pamela Brown a properly scheming and terrifying queen. The unusually ambitious music, which employs a countertenor, flute, organ, double bass, lute, and percussion, adds to the allure of the words it envelops. Under Howard Sackler's brilliant direction, the famous funeral scene ("Fear no more the heat o' the sun") is exalted, and the halting, episodic nature of the story is transcended by the most skillful choice of contrasting tempos and moods. The whole production is a triumph of astute attention to detail in the blend of music, action, poetry, and sound. P. K.

© © SHAKESPEARE: *The Merry Wives of Windsor*. Patrick Wymark, Geraldine McEwan, Beatrix Lehmann, Angela Baddley, Tony Church, Gordon Gardiner, Susan Maryott, Frank Duncan, and Dudley Jones. George Rylands, director. LONDON OSA 1372 three 12-inch discs \$17.94, A 4372* \$14.94.

Performance: Reverent
Recording: Fine

At the personal request of Queen Elizabeth, Shakespeare in 1600 revived the character Sir John Falstaff, who had captured Britain's heart as Prince Hal's fat and jovial companion in *Henry IV*, and wrote a vehicle that showed him, as Elizabeth wished, "in love."

The play, written in two weeks, is a comedy of English middle-class country life of the time. It has Falstaff in love, not with just one lady, but with two—both of them married to respectable country gentlemen. He suffers for his foolhardiness by being

dumped into a laundry basket with the dirty clothes and doused in the Thames. In a subplot, two other fellows—Dr. Caius, an old fool with a foreign accent, and a pretentious country bore named Slender, one of Shakespeare's most maliciously effective minor portraits—try in vain to make out with Mistress Page's daughter Anne, and they too are deceived and humiliated.

Somehow, in all this, a good many witty lines are left to an old party named Dame Quickly, a shrewd, unwearied manipulator of other people's private affairs. In the present album she steals the show. The girl who plays Anne Page also is quite charming, and Falstaff himself is excellent, particularly in the few speeches in which the playwright permits him to display the wit and dash that were his before the peasantry got hold of him. The play has its moments of genius, but probably could have used an extra week of rewriting before its Stratford opening in 1600. Too late now. P. K.



WILLIAM SHAKESPEARE
"Devise, wit—write, pen: for I am for whole volumes in folio." (*Love's Labour's Lost*)

RECORDING OF SPECIAL MERIT

© © SHAKESPEARE: *A Midsummer Night's Dream*. Paul Scofield, Joy Parker, Barbara Jefford, John Stride, others (players). Howard Sackler, director. CAFDMON SHAKESPEARE RECORDING SOCIETY 208 three 12-inch discs \$17.85 stereo and mono.

Performance: Magical
Recording: Resourceful

Let a sorcerer like Mr. Sackler loose in a recording studio with the moonlight, magic, elves, and benighted lovers of this most melodious of Shakespearean revels, and the result is, as you might expect, total enchantment. If Theseus, Hippolyta, and their fustian court are hurried through the expository prologue, then all the better, for we thus get more quickly to the woods with Bottom the weaver, Quince the carpenter, and the other goofy underlings at the rehearsal. Once to the heart of the proceedings, the director spares nothing in evoking the marvel of the scenes in which the immortals make sport of mortal fools. Paul Scofield is a blood-curdling Oberon, and Joy Parker a Titania whose voice is the night breeze itself. Pease-

blossom, Cobweb, Moth, and Mustardseed gurgle eerily out of the rills and leaves. Accompanying their entrance, an eerie kind of electronic music blends with the sounds of crickets, frogs, and owls—hair-raising as it comes from far right in the stereo version. When the lovers enter, the magic is already stirring, and they have only to act well, which they do. Sackler has not been content with young voices mouthing speeches and trusting to youth for all their appeal. John Stride as Lysander, Carolyn John as Hermia, Barbara Jefford as Helena, and Edward de Souza as Demetrius have quality, and contribute much to the success of this production—they play together like a seasoned string quartet. Alas, there is one nearly fatal flaw: Kit Williams' Puck is a mere precocious child, never the wild mischief-maker the lines demand he be. Too, Ronald Fraser is seldom hilarious enough as Bottom, even in an ass' head. The Marlowe Society players (on London's label) outstrip this cast at court and in the high hilarity of the pastoral comedy in the play. But when this Oberon and his immortals take over the midnight palace, one hears so boldly imaginative a treatment of the play, designed so resourcefully to tease, beguile, and convince the ear, that the production's smaller lapses are easy to forgive. P. K.

© © SHAKESPEARE: *The Taming of the Shrew*. Derek Godfrey, Peggy Ashcroft, Peter Orr, V. C. Clinton-Baddeley, Janette Richer, Michael Bates, Tony Church, and Donald Layne-Smith. George Rylands, director. LONDON OSA 1367 three 12-inch discs \$17.94, A 4367* \$14.94.

Performance: Standard
Recording: Excellent

The Taming of the Shrew, from the pen of a still unseasoned Shakespeare, is a play-within-a-play that loses its most delightful character, Christopher Sly, early in the proceedings. Before he is abandoned, however, Sly manages to have a wonderful last word. Asked what he thinks of the comedy, he replies: "'Tis a very excellent piece of work, madam lady: would 'twere done." There were moments listening to the play's five acts in this recording when I agreed.

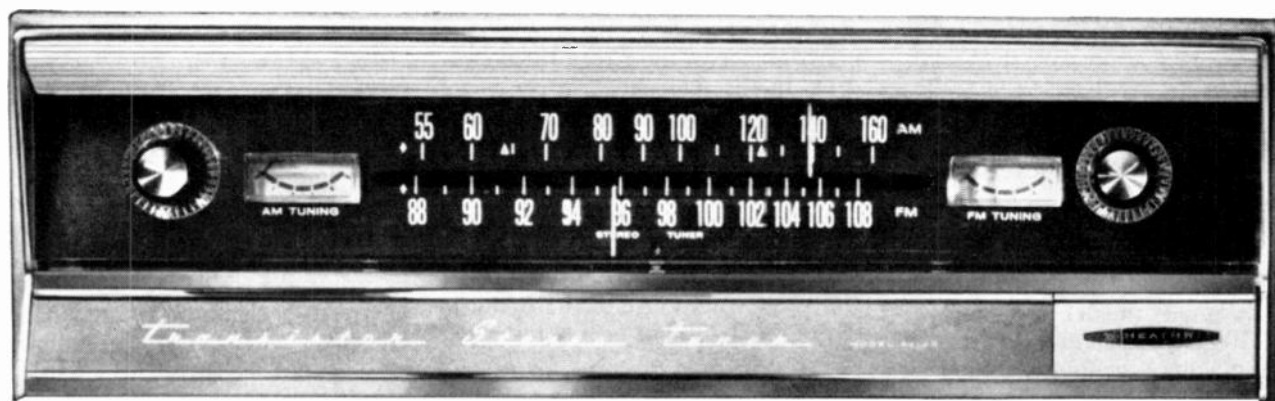
The present version is worthy enough, being saved from sounding thoroughly pedestrian mainly through the vivacity of Peggy Ashcroft's Kate. (The credits do not specify that she plays the role, but her voice is unmistakable.) Baptista is excellently rendered as a commanding, imperious father; Bianca, the younger sister who cannot get married until somebody takes Kate off the family's hands, is sweet and winsome; the various suitors are models of punctilious enunciation. But Petruchio is not as dashing as he might be, the servants and lords disguised as one another are virtually indistinguishable, and as the lumbering plot unfolds, the whole thing begins to seem unusually long and tedious.

Perhaps it is necessary to see Katherine slapped about the stage; perhaps Kate herself, in her final abject humility, is too offensive to contemporary ideas of sexual equality. Or maybe the play needs more invigorating direction than it gets here. The best *Taming of the Shrew* I can remember was called *Kiss Me Kate*. Certainly Rylands' version could have profited from a couple of good Cole Porter tunes. P. K.

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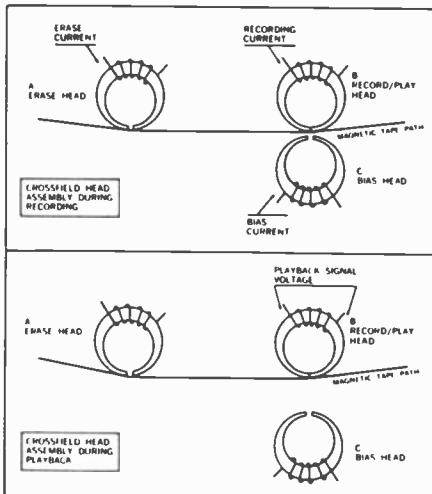
An audio engineer reports on the capabilities of the Cross Field Concept

Is the Cross Field concept of tape recording a "gimmick"? Or is it, indeed, the long-sought-after solution to the problem of high frequency losses at slow speeds? Along with most audio men, I have watched the performance of the Cross Field concept closely since its introduction a year ago. After exhaustive testing—in the studio, in home sound systems and out in the field—there is no doubt but that the Cross Field is a brilliant success.

As applied by Roberts Electronics, in that firm's Cross Field Model 770 4-track stereo tape recorder, the problems of loss of high frequencies at slow speed and of excessive head wear are neatly resolved. In fact, the performance of this remarkable instrument may very well set a new standard for the entire tape recording industry!

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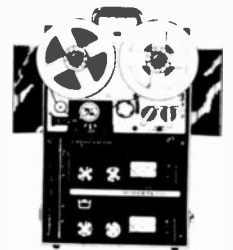
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STEREO TAPE

Reviewed by CHRISTIE BARTER

Ⓢ BACH: *Chorale Preludes (S. 651-664)*. Carl Weinrich (organ). WESTMINSTER WTP 170 \$11.95.

Performance: Admirable
Recording: Organ blurred

Carl Weinrich began recording Bach's organ music for Westminster nearly a decade ago in sessions at the Church of Our Lady at Skänninge, Sweden, but the project never really got very far. This twin-pack, therefore, represents a brave new start. Playing the same organ, an early instrument reconstructed in the late Thirties, Weinrich introduces to tape a substantial number of the eighteen chorale preludes "of various kinds" published in Leipzig around 1747. The balance, already available on discs along with the six Schübler chorale preludes, should be forthcoming on a single-length reel in the near future. The performances are vigorous, stylistically informed, and for the most part rhythmically precise, and although the pedal pipes do not always speak with the clarity they might, it is hard to tell whether this is a fault of Weinrich's registration or of the organ itself. The sound is otherwise lean in texture and splendidly crisp. C. B.

RECORDING OF SPECIAL MERIT

Ⓢ BERLIOZ: *Les Nuits d'Été, Op. 7*. RAVEL: *Shéhérazade*. Régine Crespin (soprano); Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 90078 \$7.95.

Performance: Magical
Recording: Impeccable

This is the second recording of the Berlioz song cycle to appear on tape within a few months' time. The first was the performance by Leontyne Price under the late Fritz Reiner for Victor (FTC 2177) and seemed, when I reviewed it in May, an eminently satisfying version. But this one, by Régine Crespin, has it beaten hands down. For one thing, Crespin is French by birth, training, and temperament, and is thus more suitably equipped with insight into the music and words she is singing than Price, who even encountered some difficulty with the language. For another, Crespin scales the weight of her voice to just the right degree from one song to the next, so that her phrasing is never distorted but always within the context of meaning of the graceful musical lines Berlioz has drawn. For meaning

is what she brings to this cycle, the defining factors being her refined sense of style, radiant voice, interpretive subtlety, and, above all, compassion. The artistic and emotional involvement may be less in Crespin's singing of *Au cimetière* than it is in some of the other songs, but she fully redeems herself in *Le spectre de la rose*, which she suffuses with poetic rapture and brings to a supremely moving close.

Ravel's *Shéhérazade* receives pretty much the same sensitive treatment, although the

manding personality is somehow lacking, one that would shape the music and give it a unique, personal stamp such as Klemperer has done on discs, Walter in his way on tape (Columbia MQ 337), or William Steinberg too in the latter medium (Command 11011). Such is the caliber of the competition in this work today. Ansermet did not quite meet it in the recent twin-pack coupling with the Second Symphony (London LCK 80134), and neither does Leinsdorf—both for the same reason: the absence of a sense of personal poetry or the inspired concentration of power this music so greatly needs to come to life. C. B.

BRITTEN: *Courtly Dances from "Gloriana"* (see RODRIGO). *The Young Person's Guide to the Orchestra* (see SAINT-SAËNS)

Ⓢ CHÁVEZ: *Concerto for Piano and Orchestra*. Eugene List (piano); Vienna State Opera Orchestra, Carlos Chavez cond. WESTMINSTER WTC 171 \$7.95.

Performance: Definitive
Recording: Slightly cramped

The techniques employed by Chávez in this concerto, dated 1938-1940, can be compared with certain of those of Ives or the mature Copland. Like his contemporaries up North, the (then) forty-year-old Mexican composer found the means to draw upon native sources without setting them out directly, and he produces in this work music that transcends national boundaries, that is abstract, highly personal, and indebted to no school of commonly accepted practice. The stately second movement is not completely stripped of impressionistic touches, however. It is preceded by an intricately plotted *allegro agitato* lasting some twenty minutes, and it leads without pause into a short, scherzo-like finale. Eugene List, who introduced the concerto in New York under the late Dimitri Mitropoulos in 1942, plays it here as if possessed, as any pianist would almost have to be to solve some of the hellishly difficult problems it poses. And the Vienna State Opera Orchestra, that workhorse of orchestras, is to be congratulated for its responsive performance under the composer's direction. Though the stereo engineering seems somewhat restricted dynamically, the tape transfer is good. C. B.

COATES: *London Suite* (see VAUGHAN WILLIAMS)

RAVEL: *Shéhérazade* (see BERLIOZ)

(Continued on page 120)



LONDON RECORDS

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music itself offers fewer opportunities to the singer and more to the conductor. Ansermet, too, acquires himself beautifully throughout. The recorded sound and the transfer to tape are impeccable. Complete texts and translations are included. C. B.

Ⓢ BRAHMS: *Symphony No. 1, in C Minor, Op. 68*. Boston Symphony, Erich Leinsdorf cond. RCA VICTOR FTC 2181 \$8.95.

Performance: Expansive
Recording: Good but grainy

Erich Leinsdorf takes a spacious view of the Brahms First Symphony and delivers a performance of uncommon breadth and stability. The excellent (although somewhat grainy) recording further emphasizes these virtues. Yet, behind the billows of glorious sound produced by the Boston Symphony, there seems to me to be just so much windiness and emotional emptiness. A com-

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

RECORDING OF SPECIAL MERIT

© RODRIGO: *Concierto de Aranjuez*. BRITTEN: *Courtly Danes from "Gloriana"* (arr. Bream). VIVALDI: *Concerto in D Major for Lute and Strings*. Julian Bream (guitar and lute); Julian Bream Consort and Melos Chamber Orchestra, Colin Davis cond. RCA VICTOR FTC 2172 \$8.95.

Performance: Distinguished
Recording: Excellent

Joaquin Rodrigo's *Concierto de Aranjuez*, composed in 1939, was virtually unknown in this country until the mid-Fifties, when a recording by Narciso Yepes, under the late Aulfo Argenta, was released here by London (and later made available on tape—ICL 80010). But it has since grown tremendously in popular esteem and has even found an outlet in American jazz, in Miles Davis' "Sketches of Spain" (Columbia CQ 348), so the present performance by one of the leading guitarists of the day is more than



RCA VICTOR

MORTON GOULD
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welcome. Bream's approach is clearly that of a classicist: his playing is at once superbly controlled and exquisitely poetic. Yepes may come closer to the composer's view—that the work should be "only as strong as a butterfly" and sound "like the hidden breeze that stirs the tree tops in the parks"—but Bream finds sturdier musical values in it and is no less idiomatic or expressive than Yepes in conveying its remarkable imagery. On the second sequence he joins his splendid consort, consisting of violin, flutes, piccolo, bass viol, and tabor, in a setting of the neo-Elizabethan dance music Britten composed for his opera *Gloriana*, and concludes with a charming Vivaldi concerto. In these Bream displays his amazing virtuosity as a lutenist as well as his taste and scholarship as editor and arranger. The sound throughout cannot be faulted. C. B.

© SAINT-SAËNS: *Carnival of the Animals*. BRITTEN: *The Young Person's Guide to the Orchestra*. Hugh Downs (narrator); Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR FTC 2106 \$8.95.

Performance: Entertaining
Recording: Fine

Anyone familiar with Hugh Downs as co-

host of NBC's *Today* show on television will get a kick out of this reel. Serving as narrator in both the Saint-Saëns and Britten, Mr. Downs should certainly prove more appealing to sub-teen listeners than the rather flamboyant theatrical personalities so often called upon to help out in performances of these works. His delivery, concentrating more on sense than style, is sober and straightforward, yet invested with considerable personal charm, and the playing of the Boston Pops is commendable. Some of the music's subtleties and wit are lost on Fiedler, but he conducts with obvious enthusiasm from start to finish. The stereo engineering is wholly satisfying. C. B.

RECORDING OF SPECIAL MERIT

© TELEMANN: *Suite in A Minor*. VIVALDI: *Concertos in C Major (P. 78) and in G Minor (P. 403)*. Bernard Krainis (recorder); Krainis Baroque Ensemble. KAPP KTL 49010 \$7.95.

Performance: Deft
Recording: Clear and well-balanced

In connection with the C Major Vivaldi Concerto, in which he plays a high-pitched soprano recorder, Mr. Krainis notes that in olden times to "record" was to teach birds how to sing and that the diminutive instrument used for this curious and seemingly unnecessary form of pedagogy naturally came to be called a recorder. Thus the so-called bird pieces popular in the seventeenth and eighteenth centuries, of which this is one—and a delightful specimen, too. The G Minor Concerto, on the other hand, is scored for alto recorder and three other solo instruments (oboe, violin, and bassoon) over a harpsichord-and-cello continuo, though the recorder alone has the handsome Largo pretty much to itself. And here Krainis embellishes the simple melodic line with great finesse. More familiar is the Telemann suite, which, for all the recent interest in Baroque music, has been unavailable on tape heretofore. Widely performed and recorded by flutists with various string ensembles, it is rarely heard as it was intended to be—with solo recorder and with the severely reduced accompanying forces involved here. Krainis and his men turn in a charming, intimately scaled performance that should remain unchallenged in this medium for some time to come. The recording itself could hardly be improved upon for clarity and balance. C. B.

© VAUGHAN WILLIAMS: *Fantasia on Greensleeves; Fantasia on a Theme by Thomas Tallis; English Folk Song Suite*. COATES: *London Suite*. Morton Gould and his Orchestra. RCA VICTOR FTC 2164 \$8.95.

Performance: Colorful
Recording: Robust

The repertoire here duplicates a Vaughan Williams program by Sir Adrian Boult for Westminster (WTC 148), but this one is stretched out by the addition of the picturesque *London Suite* of Eric Coates. Thus, besides being the greater bargain, it paints a broader picture of the popular cultural climate in an England of less troubled times. The eloquent Tallis fantasia dates back to 1910; the bucolic *Greensleeves* fantasia and the *Folk Song Suite*, along with the Coates
(Continued on page 122)

RAVE REVIEW ON SONY 600



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work, come from the middle to late Twenties. Morton Gould's conception of these works, too, is broader than Boult's—he conducts with his usual energy and flair. The sound is itself as hearty and robust as one of London's Beefeaters. All together, an agreeable and most welcome reel. C. B.

VIVALDI: *Concerto in D Major for Lute and Strings* (see RODRIGO). *Concertos in C Major and G Minor* (see TELE-MANN)

COLLECTIONS

© VIRTUOSI DI ROMA: *The Baroque Concerto*. Vivaldi: *Flute Concerto in D Major, Op. 10, No. 3*. Vivaldi-Bach: *Concerto in A Minor, for Four Harpsichords*. Marcello: *Oboe Concerto in C Minor*. Leo: *Cello Concerto in A Major: Adagio*. Pasquale Rispoli (flute); Ferruccio Vignanelli. Hedda Illy, Riccardo Castagnone, and Anna Maria Pernafleri (harpsichords); Renato Zanfini (oboe); Virtuosi di Roma, Renato Fasano cond. ANGEL ZS 36153 \$7.98.

Performance: Deft

Recording: Fine

Though the French and others are slighted, this reel delivers what it promises—a fair sampling of the form and spirit of the Baroque concerto. All but the short Adagio by Leonardo Leo are well enough known, yet this and the frisky "Bullfinch" Concerto of Vivaldi, as well as the Bach concerto (transcribed from Vivaldi's Op. 3, No. 10), are new to tape. The performances, though not stylistically impeccable, are marked by precision and vitality, and the stereo engineering is outstanding, especially as applied to the four harpsichords. C. B.

ENTERTAINMENT

© TONY BENNETT: *The Many Moods of Tony*. Tony Bennett (vocals); various orchestras, choruses, and conductors. *The Little Boy; When Joanna Loved Me; A Taste of Honey; Soon It's Gonna Rain*; and eight others. COLUMBIA CQ 621 \$7.95.

Performance: Syrupy

Recording: Reverberant

The title here is a fraud—but unintentional, I am sure. Tony Bennett has only one mood: a lugubrious cheerlessness that barely masks indifference. And it does not matter much whether he is singing Bobby Scott's *A Taste of Honey* or *Limehouse Blues*. This is another one of those rack-jobs, engineered with plenty of reverberation and sufficient bass boost to please the jukebox trade, assembled from bits and pieces off the sound studio's cutting-room floor. The backing features a few top names—Bobby Hackett, Ralph Sharon, even Harold Arlen as conductor—and the arrangements by Dick Hyman, Marty Manning, and others are occasionally interesting, but Bennett floats breathlessly over them, sibilant and always unconcerned. C. B.

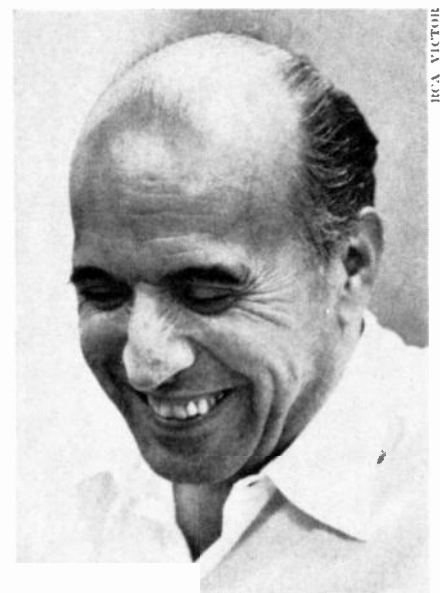
RECORDING OF SPECIAL MERIT

© THELONIOUS MONK: *In Concert*. Thelonious Monk (piano), Steve Lacy (soprano saxophone), Phil Woods (alto saxophone, clarinet), Charlie Rouse (tenor saxophone), Gene Allen (baritone saxophone, clarinet), Thad Jones (cornet), Nick Travis (trumpet), Eddie Bert (trombone), Butch Warren (bass), Frank Dunlop (drums). *I Mean You; Evidence; Darknes on the Delta; Osk! T.*; and three others. COLUMBIA CQ 625 \$7.95.

Performance: Intense

Recording: Too heavy at times

When Thelonious Monk appeared at Philharmonic Hall last winter he brought along with him only nine other musicians, including the three who round out his regular quartet—Charlie Rouse, Butch Warren, and Frank Dunlop. Together they turned in a swinging session, vividly documented by this recording. It was a session notable for the drive and imagination Monk characteristically inspires in the men who surround him, and for the absence of the eccentricities he can sometimes drive them to. It was a session too that listeners unfamiliar with, or uncommitted to, the "new thing" could



CARLOS MONTOYA
Intense Iberian spontaneity

thoroughly enjoy, and tape buyers will find it enormously rewarding for the easy access it offers to Monk's pioneering jazz idiom. There are five numbers brilliantly arranged by Hall Overton and played by the full band, including some rather long solos (as well as some wonderfully succinct ones) by Rouse, Phil Woods, and Butch Warren; one number by the quartet, the rhythmically complex *Played Twice*; and a compelling solo by Monk, *Darknes on the Delta*, which is illuminated by flashes of wit and personal commentary. The on-the-spot recording is very good, but some attempt should have been made to distinguish the "weight" of the sound ten men can produce from that which four or even one can make—even if that one happens to be Thelonious Monk. C. B.

© CARLOS MONTOYA: *Flamenco Concert*. Carlos Montoya (guitar). *Saeta; Bullaria; Ecos de Sierra Nevada; Petenera*; and six others. RCA VICTOR FTP 1253 \$7.95.

Performance: Stirring

Recording: True

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CIRCLE NO. 10 ON READER SERVICE CARD
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is indeed, as Señora Montoya asserts in her excellent liner notes (accompanying the LP version only), a "remarkable creation" depicting the Holy Week processions in Spain. In it we hear the drums and cornets preceding the cassocked *penitentes* as they march through crowded streets bearing their images of the Virgin and Christ—all the color and clamor of a parade conveyed by Señor Montoya on a six-string guitar! Also in this program he plunges energetically into a sizzling *Farruca*, a soulful *Siquiyta*, and a passionate *Petenera*, relieving the intensity of these typically Iberian expressions with a playful flamenco treatment of Harold Arlen's *Blues in the Night*. Recorded at a recital in Chicago's Orchestra Hall, this program is surely the most interesting Montoya yet produced for the tape medium, and in terms of performance the most spontaneous. The immediacy of the recorded sound is likewise a point in its favor. C. B.

THEATER—FILMS

© FUNNY GIRL (Jule Styne-Bob Merrill). Original-cast album, Barbra Streisand, Sydney Chaplin, Danny Meehan, Kay Medford, others; orchestra and chorus, Milton Rosenstock cond. CAPITOL ZO 2059 \$8.98.

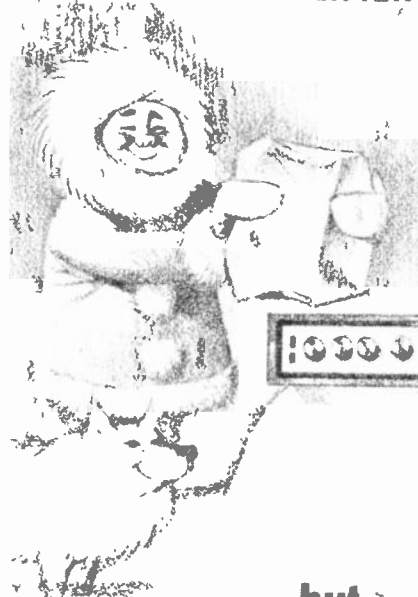
Performance: Pro
Recording: Superb

On stage, *Funny Girl* makes a serious attempt at biography and, within the limitations of the Broadway musical theater, an enormously successful one. The subject is Fanny Brice, and the star—as surely all must know by now—is Barbra Streisand. Of the seventeen numbers included here she solos or shares in an even dozen, which must set some kind of a record. Four of them at least are destined to become classics: the poignantly assertive *People*, already well on its way; the tenderly moving *Who Are You*, which Miss Streisand addresses to co-star Sydney Chaplin; *The Music that Makes Me Dance*, a ballad that comes as close to the legendary *My Man* as any ballad can get; and *Don't Ram on My Parade*, one of those highly effective curtain-ringers composer Jule Styne often assigns to his protagonists (like Ethel Merman's *Rose's Turn* in *Gypsy*!).

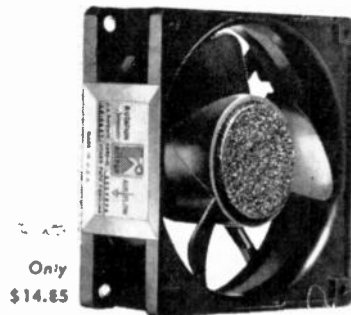
Less successful, because they depend on sight gags and elaborate production machinery, are the capricious *You Are Woman* and the marvelously pointed *His Love Makes Me Beautiful*, recalling the rhinestone splendor of Flo Ziegfeld's famous *Follies*, in which Fanny Brice made her Broadway debut. And this only accounts for half of Miss Streisand's total output. She performs, however, with greater impact on this reel—with a surer sense of a developing personal style and firmer control over her sometimes wayward emotions—than in any of her previous recordings. Kay Medford, playing Fanny's mother, and Danny Meehan, as suitor and well-wishing friend, have a few gratifying moments to themselves as well.

Technically the *Funny Girl* tape is vastly superior to the disc: the latter—or at least the copies I have encountered—have been in one way or another faulty as pressings. But the tape transfer has been handled with care, and the sound is fine—highly directional and clean over a wide dynamic range. C. B.

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SEPTEMBER 1964

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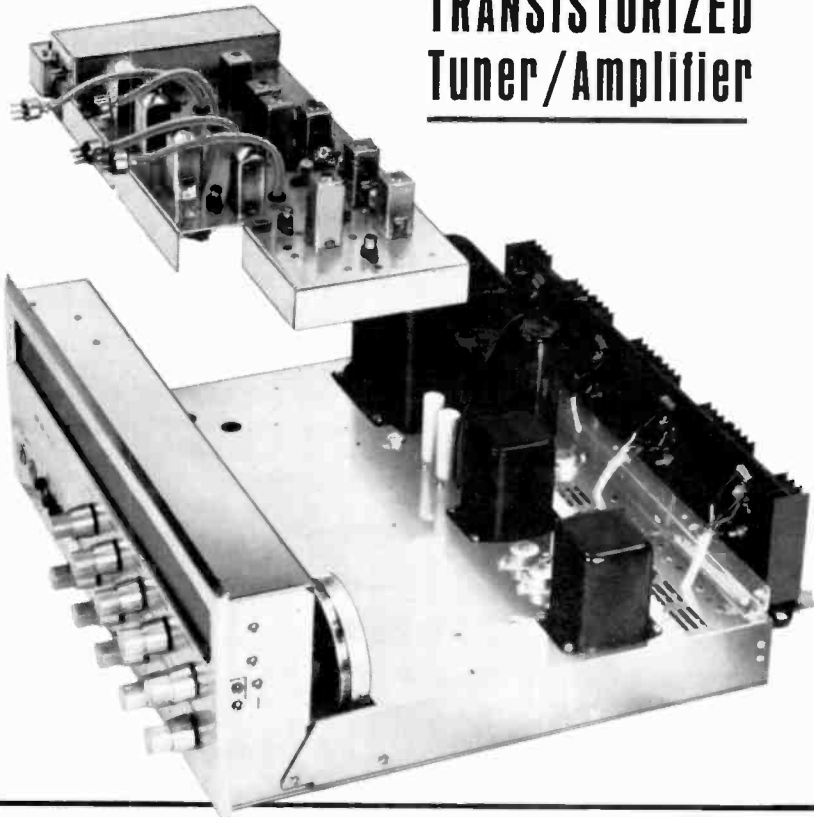
As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

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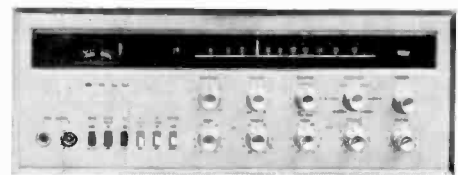
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EXCLUSIVE *Bell* DESIGN

*Start with Amplifier
... plug in Tuner later!*

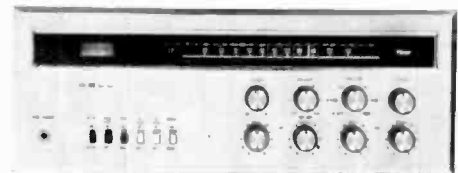


NEW 80 WATT TRANSISTORIZED Tuner/Amplifier



Bell IMPERIAL 1000 FM STEREO TUNER/AMPLIFIER

Unquestionably the ultimate in a stereo component. Transistorized circuitry • Full 80-watt IHFM power output • Frequency response of 9 to 85,000 cycles • Unequaled stereo separation 30 db 20 cps to 15 kc inclusive • Automatic stereo switching • Fully silverplated tuner • Luxurious chrome plated chassis with soft golden panel and striking "cockpit" dial lighting ... \$529.95

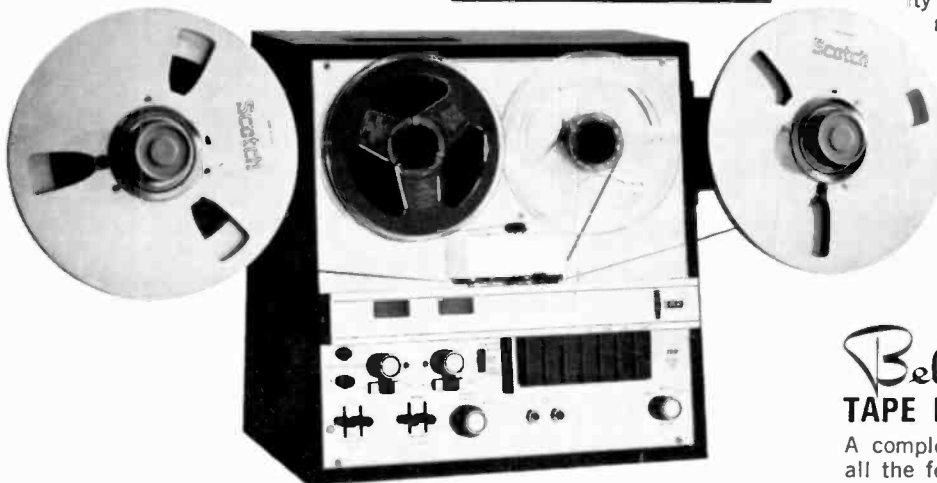


Bell IMPERIAL 900 FM STEREO TUNER/AMPLIFIER

Outstanding technical performance nearly equal to Imperial 1000 • Transistorized • Ultra-high tuner sensitivity • 80-watt power output... 9 to 75,000 cycle amplifier response ... \$469.95

EXCLUSIVE *Bell* DESIGN

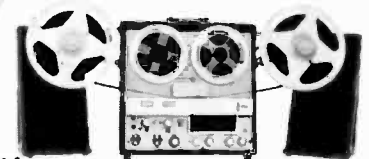
*Make tape copies while you
listen to your original tape!*



NEW TAPE DECK TAPE DUPLICATOR

Bell T-367 STEREO TAPE DECK/DUPLICATOR

Now ... a single tape deck that will make copies of pre-recorded tapes... record and playback high fidelity stereo or monaural tapes • Echo and sound-on-sound flexibility • Off-the-tape monitoring • Three-motor drive • Electro-dynamic braking • Attractive polished-chrome deck plate with contrasting black ebony housing... T-367 \$369.95 ... DK-1 Duplicator Motors \$49.95. EB-1 Housing \$24.95



Bell RT-360 STEREO TAPE RECORDER/DUPLICATOR

A complete portable stereo recorder with all the features of the T-367 plus built-in 16-watt stereo amplifier and swing-out speakers... RT-360 \$449.95 ... DK-1 Duplicator Motors \$49.95

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Send for New Catalog on the complete Bell line of stereo high fidelity components for your home music center.



The Most Sweeping Change in Speaker System Design... Starts with the New E-V FOUR!

Until now, there have been just two ways to determine the absolute quality of a speaker system: the scientific method, and the artistic approach. But each, by itself, has not proved good enough.

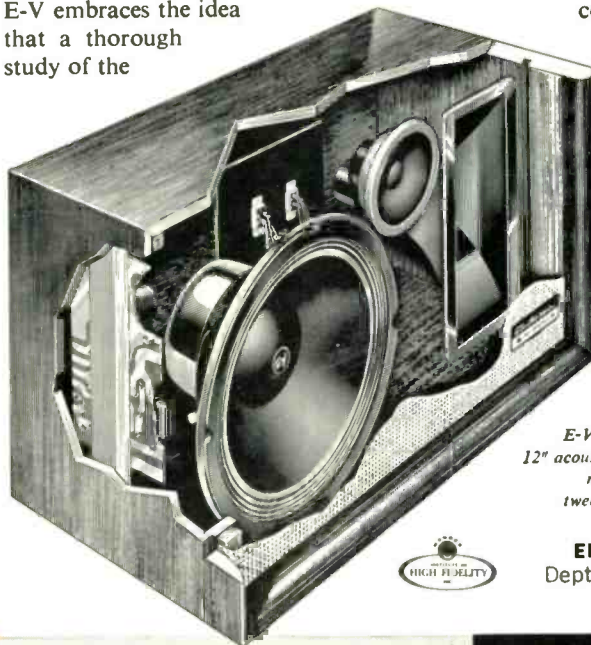
The scientist, with the help of impersonal equipment, charts and graphs, has strived to obtain the finest possible measured results. If the figures were right, then it *had* to sound right, and anyone disagreeing was dismissed as "not objective". But often, two speakers measured substantially the same, yet sounded quite different.

On the other hand, the artistic school of loudspeaker design has depended on the judgement of a handful of experts whose "golden ears" were the final yardstick of perfection. If you didn't agree with the experts, your ear was "uneducated" and not discriminating. But too often the measured response of the expert's system fell woefully short of reasonable performance—proof that even trained listeners can delude themselves when listening to loudspeakers.

Now, with the introduction of the E-V FOUR, Electro-Voice has pioneered a blend of the best features of both measurement methods to lift compact speaker performance to a new level of quality. It wasn't easy. The use of both techniques required extensive facilities, something E-V enjoys in abundance.

For instance, E-V has one of the industry's largest, most completely-equipped laboratories for the study of acoustical performance. Actually, the E-V engineering staff alone is larger than the entire personnel complement of many other speaker firms. In the E-V lab, measurement of speaker performance can be made with uncommon precision. And the interpretation of this data is in the hands of skilled engineers whose full time is devoted to electro-acoustics.

But beyond the development of advanced scientific concepts, E-V embraces the idea that a thorough study of the



*E-V FOUR components include:
12" acoustic suspension woofer | Ring-daphragm
mid-range driver | 5" dynamic cone
tweeter | Etched circuit crossover*



ELECTRO-VOICE, INC.
Dept. 944F, Buchanan, Michigan

CIRCLE NO. 21 ON READER SERVICE CARD



E-V TWO



E-V FOUR



REGINA



E-V SIX

Electro-Voice
SETTING NEW STANDARDS IN SOUND

subjective response to reproduced sound is essential. E-V speakers must fully meet both engineering and artistic criteria for sound quality. Where we differ from earlier efforts is in greatly increasing the sample of expert listeners who judge the engineering efforts.

To this end, experts in music and sound from coast to coast were invited to judge and criticize the E-V FOUR exhaustively before its design was frozen. Adjustments in response were made on the spot—in the field—to determine the exact characteristics that define superb performance. It was not enough to say that a unit needed "more bass". What kind of bass? How much? At what frequencies? These are some of the more obvious questions that were completely settled by immediate adjustment and direct comparison.

The new E-V FOUR is the final result of this intensive inquiry into the character of reproduced sound. According to widespread critical comment, the E-V FOUR sound is of unusually high calibre. And careful laboratory testing reveals that there are no illusions—the measurements confirm the critics' high opinion of this new system.

Of course, it is one thing to design an outstanding prototype—and something else to produce an acoustic suspension system in quantity at a fair price. It is here that extensive production facilities, combined with creative engineering approaches, guarantee the performance of each E-V FOUR. And these same facilities ensure reasonable value. For instance, the E-V FOUR sells for but \$136.00 with oiled walnut or mahogany finish and just \$122.00 in unfinished birch. Yet, in judging its sound qualities, it was successfully compared with speaker systems costing as much as \$200.00.

We urge you to join in the analysis of E-V FOUR compact speaker performance. Visit your E-V high fidelity showroom and compare, carefully, this new system. We feel certain that you will agree with the engineers and the critics that the new E-V FOUR offers a truly full measure of high fidelity satisfaction.