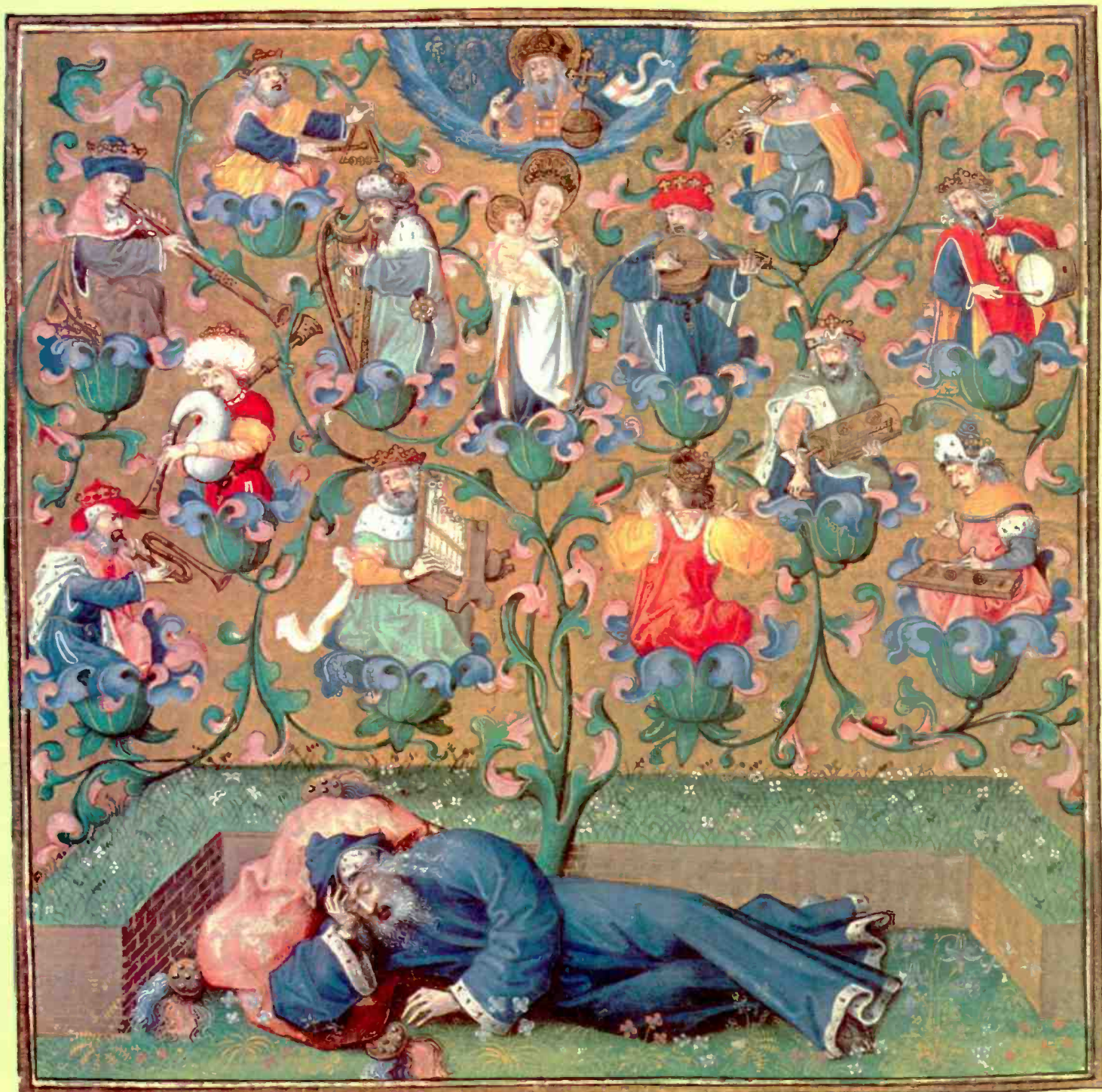


HiFi/Stereo Review

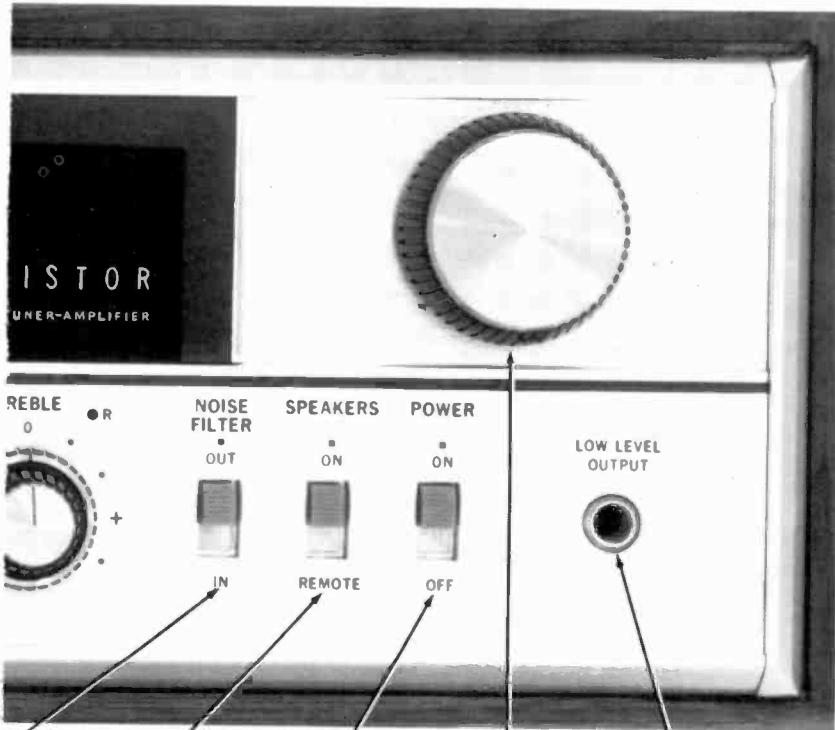
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CHARLES MINGUS—JAZZ VOLCANO**



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The tuner section is identical to that of the Scott 312. In reviewing this advanced tuner (July 1964) Audio Magazine said: "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. It is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere."

The power-packed solid state amplifier section of the new 344 utilizes unique Scott-developed circuits. It represents a significant advance in the state of the art. Peak power capabilities approach one hundred watts — enough to handle the most extreme dynamics in any music material.

Scott engineers have imaginatively utilized the latest in space-age miniaturization without compromising performance. The 344 is comparable in size to an ordinary tuner . . . so it can easily be placed anywhere you desire. Visit your Scott dealer soon . . . be prepared for a new experience in listening pleasure.

SPECIFICATIONS: FM sensitivity, 2.2 uv; Frequency response, 20 to 20,000 cps \pm 1 db; Power bandwidth, 25 to 15,000 cycles at less than 1% THD; 27 transistors, 4 nuvitors; 300 ohm antenna input; 13 front panel controls. Dimensions in optional accessory case 15 1/2" wide x 13 1/4" deep x 5 1/4" high.

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

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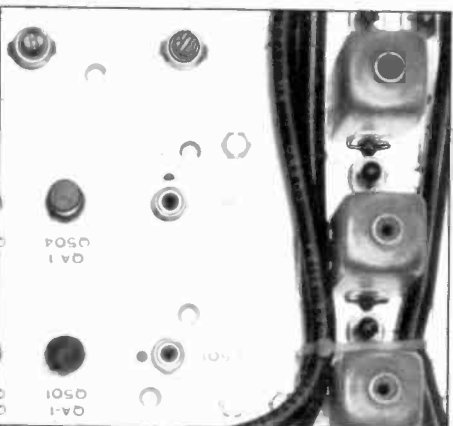
Unique speakers switch lets you choose between two sets of stereo speaker systems in different rooms, and also allows you to enjoy private earphone listening.

Tuning knob is flywheel balanced and ball-bearing mounted for smoothness of operation.

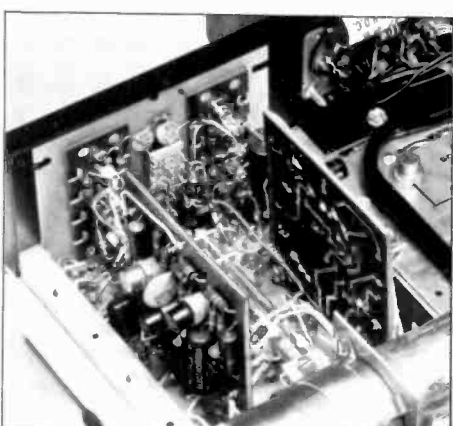
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Separate Power On-Off permits you to leave all front panel controls in their normal operating position without having to reset them.

Convenient front-panel low level output allows you to use stereo headphones for monitoring programs.

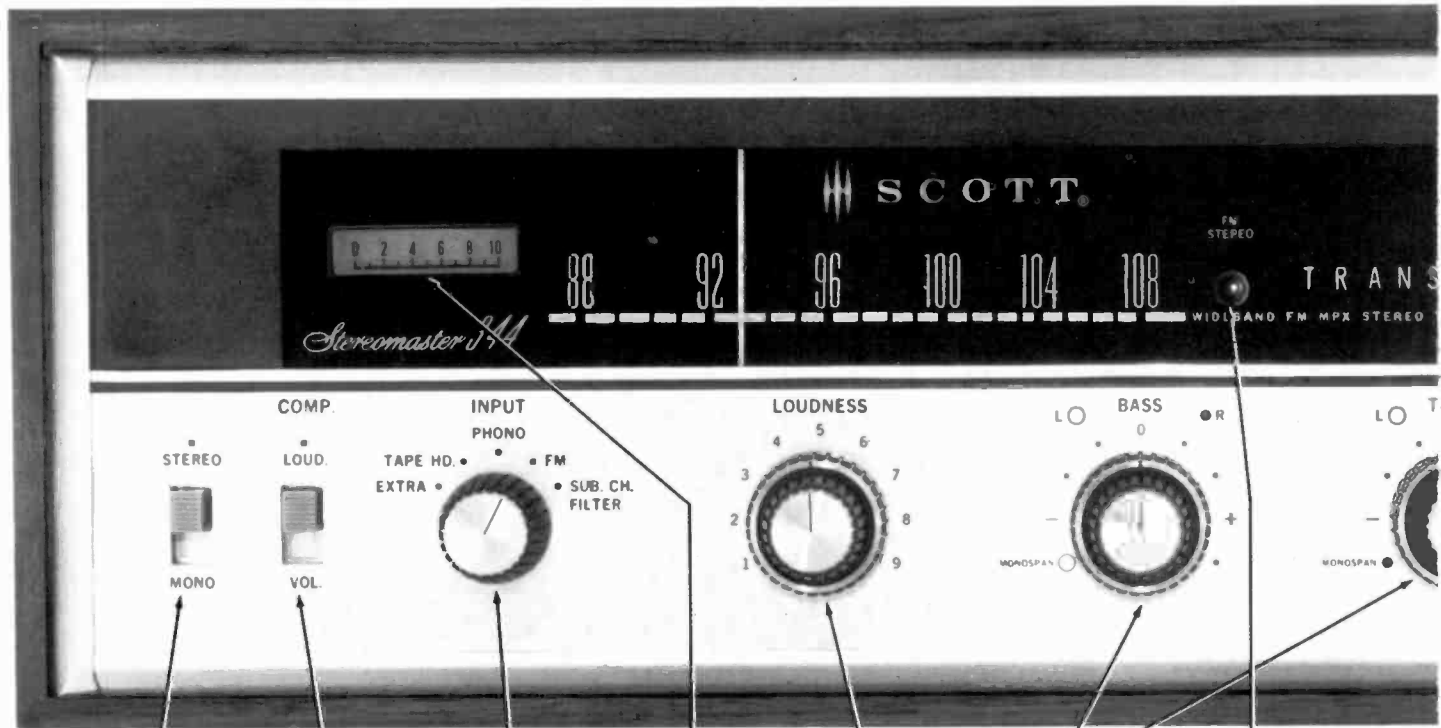


AUTO-SENSOR CIRCUIT FOR AUTOMATIC STEREO — Computer-like device compares the incoming signal with a fixed noise signal. If the incoming signal includes only noise, Auto-Sensor stays in the monophonic mode. If a 19 kc multiplex pilot is present, the Auto-Sensor instantly switches to stereo. (Audio reported " . . . the quietest automatic stereo switching we have not heard.")



PREAMPLIFIER — Computer type construction of preamp section results in complete freedom from hum and noise. There is ample sensitivity for even the lowest output cartridges. Tape head may be connected directly to the preamplifier.

COMPACT SPACE-AGE TUNER/AMPLIFIER



Convenient mode switch allows you to select either monophonic or stereophonic operation.

Input switch allows you to select whatever program material you wish to hear, whether it be from broadcast, record player or tape.

Clutched loudness control allows you to adjust the volume of either or both channels.

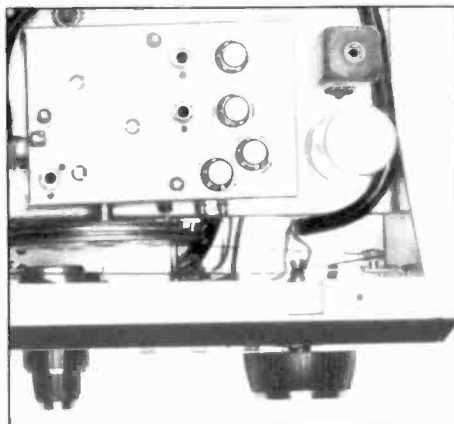
Fast-acting stereo indicator instantly shows when you have tuned to a stereo broadcast.

Compensation network automatically boosts the extreme highs and lows whenever the volume is reduced. This allows you to hear the full range of sound at any volume you select.

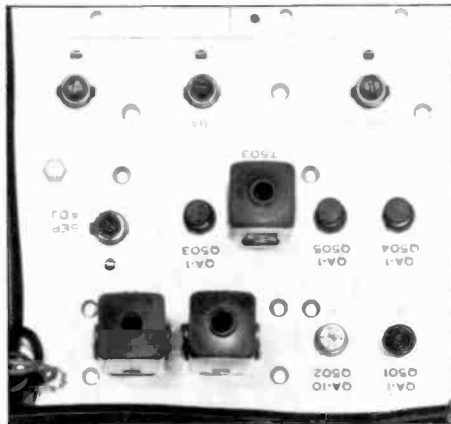
Precision tuning indicator reliably shows when you have tuned station properly. (Ordinary tuner/amplifiers combine this feature with the stereo indicator.)

Dual Bass and Treble controls are used to vary the low and high frequencies on either or both channels.

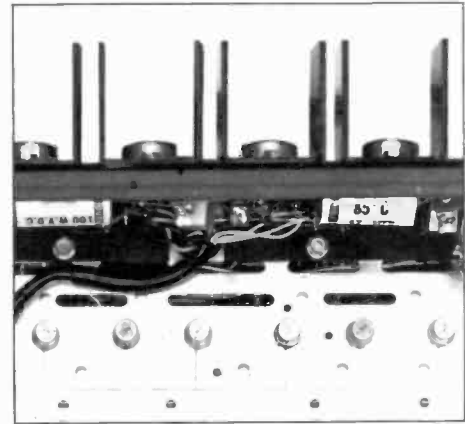
Noise filter instantly objectionable noise from scratchy records and broadcasts.



TUNER SECTION—Silver plated, four-nuvistor front end assures high sensitivity with no cross modulation problems. (Audio Magazine reported 2.0 uv IHF sensitivity with 82 db cross modulation rejection!). Flat line limiting makes the 344 impervious to ignition pulse noises and overloading caused by strong local stations.



STEREO MULTIPLEX SECTION—Series gate, time-switching multiplex circuitry built around Scott's advanced solid state design capitalizes on the amazing switching capabilities of transistors. Separation is in excess of 35 db. (Audio measured 36 db.)

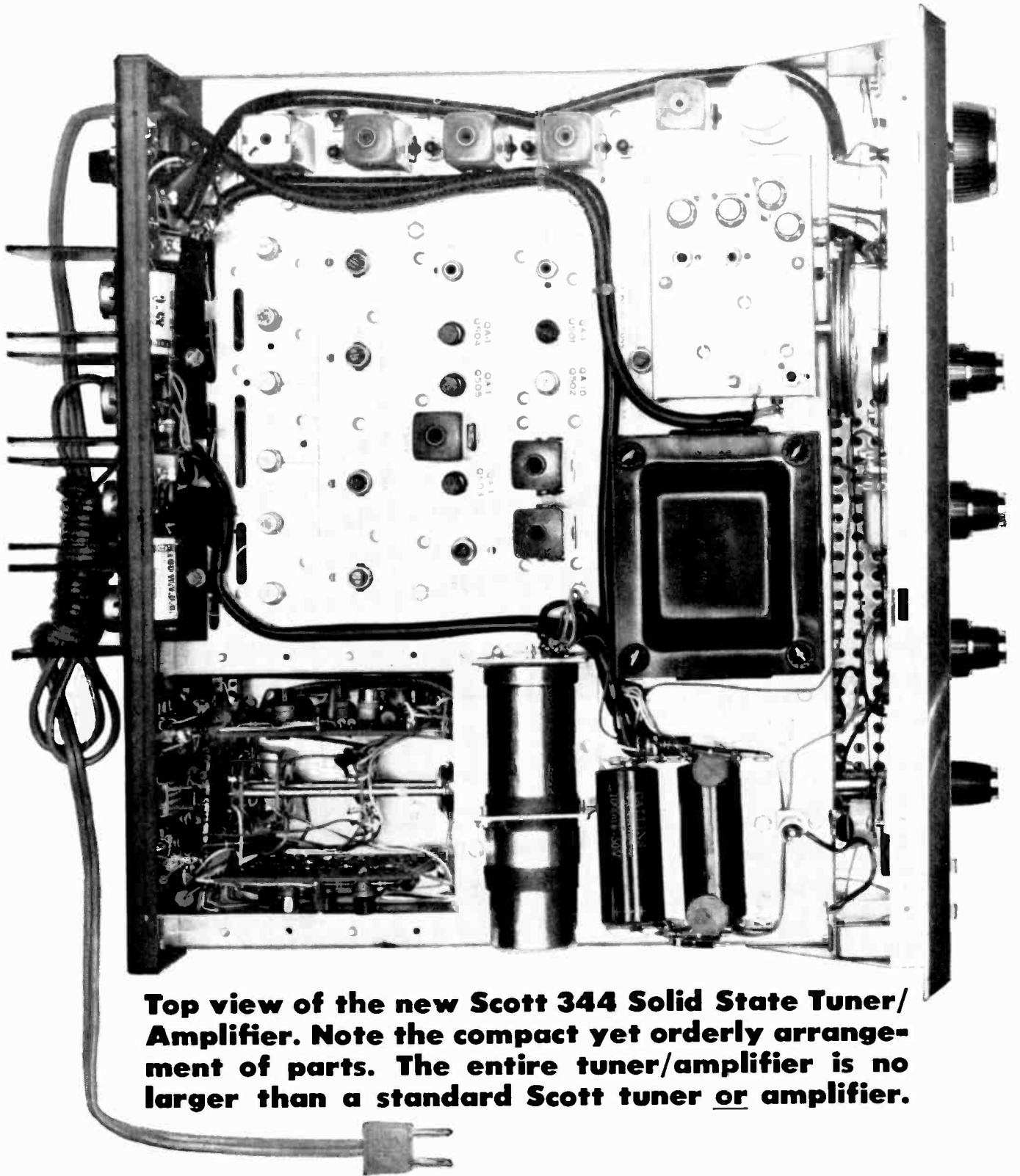


SOLID STATE AMPLIFIER STAGE—Scott's advanced design gives power to spare for reproducing all the dynamic peaks in the music. Even under high volume conditions the 344 will drive any loudspeaker to full room level. Music power is conservatively rated at 25 watts per channel into an eight ohm load, and the tremendous reserve peak power of transistors assures even better performance in actual use.

*Read the complete review of the 312 Solid State FM tuner . . . the same tuner section incorporated in the superb new 344 . . . in the July 1964 issue of Audio Magazine.

**AN INCREDIBLE
ENGINEERING
BREAKTHROUGH
NEW SCOTT
SOLID STATE
TUNER/AMPLIFIER
\$429.95**





Top view of the new Scott 344 Solid State Tuner/Amplifier. Note the compact yet orderly arrangement of parts. The entire tuner/amplifier is no larger than a standard Scott tuner or amplifier.

To activate the cueing feature (at the start of a record, or during play), simply press manual tab.

The tone arm rises... stays suspended a safe half inch over the record. Leave it where it is, or position it over any other groove desired.

Now, press the cueing control. The arm lowers slowly and accurately.



LAB 80—\$99.50

Integral tone arm cueing is featured in Garrard's new Lab 80, the first Automatic Transcription Turntable!

Here's how it works:

To play a single record: Press the manual tab. This starts the motor and activates the cueing feature. Then, position the tone arm above the first (or any) groove. The arm is suspended a safe half inch above the record. Now, press the cueing control and the stylus lowers slowly into the groove.

To cue a record during manual or automatic play: Press the manual tab. The arm rises and suspends a half inch over the record. Move the arm to the band or

groove desired, and press the cueing control. The stylus lowers gently into the groove.

To pause during manual or automatic play: Press the manual tab. The arm rises directly over the record groove. The turntable continues to revolve. When you are ready, press the cueing control. The stylus descends safely. The music continues from where you left off.

As tracking forces have become lighter, and stylus assemblies more delicate, so has the danger of damage from manual

handling increased. Now, in the Lab 80, Garrard has incorporated the convenience and safety of this ingenious cueing control... built into an automatic unit for the first time. This, and other advanced features of the Lab 80 are explained in Garrard's new 32 page Comparator Guide covering the entire line. For a complimentary copy, write Dept. GX-124, Port Washington, N.Y.

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HiFi/Stereo Review

DECEMBER 1964 • VOLUME 13 • NUMBER 6

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PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
FURMAN HEBB

MANAGING EDITOR
WILLIAM ANDERSON

MUSIC EDITOR
ROBERT OFFERGELD

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART EDITOR
BORYS PATCHOWSKY

CONTRIBUTING EDITORS

CHRISTIE BARTER
MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
JOE GOLDBERG
DAVID HALL
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
PAUL KRESH
GENE LEES

EUROPEAN EDITOR
FREDERIC GRUNFELD

ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING SERVICE MANAGER
ARDYS C. MORAN

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Editorial and Executive Offices (212 Oregon 9-7200)
One Park Avenue, New York, New York 10016
William H. Ziff, Chairman of the Board (1946-1953)
William Ziff, President
W. Brailford Briggs, Executive Vice President
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Midwestern Office (312 Wabash 2-4911)
434 South Wabash Avenue, Chicago, Illinois 60605
Advertising: Jerry Sweeney
Western Office (213 Crestview 4-0265)
9025 Wilshire Blvd., Beverly Hills, Calif. 90211
Western Advertising Manager: Bud Dean
Foreign Advertising Representative (MONARCH 0577) D. A. Goodall Ltd., Empire House, London E. C. 1, England

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EDITORIALLY SPEAKING

by FURMAN HEBB

THE 1964 edition of the New York High Fidelity Show, the premiere hi-fi event of the year, was held during the first week in October. Superficially, at least, it was a show much like most other hi-fi shows—crowded, noisy, confusing, frustrating. Yet it was also an interesting show, giving some fairly clear indications of the directions that high fidelity will be taking in the near future.

The most obvious trend is toward transistorization. Whereas only a year ago many manufacturers still tended to rely on the tried-and-true vacuum tube, it now appears that the tide has turned almost entirely in favor of the transistor. It seems unlikely, in fact, that more than a few tube-operated hi-fi products will be designed in the future. This is not to say that tube models are suddenly obsolete. They aren't. But the great majority of manufacturers now feel that, for the same price, they can produce transistor units that outperform tube units. Further, the indications are that transistors will generally decrease in price, while tubes are expected to stay at about the same level.

Another trend is toward the integration of hi-fi components. The products in this category vary from such units as the turntable-tone arm combination, popularized by Acoustic Research, to the record player-amplifier, recently introduced by Benjamin, to the new breed of high-fidelity portables pioneered by KLH. The great advantage of integration is that each element in the system can be tailored to complement the others. In an amplifier-speaker combination, for example, the frequency response of the amplifier can be adjusted to compensate for the natural roll-off of the speaker at very high and very low frequencies, thus extending the over-all frequency response of the system.

One other noteworthy development at the New York Show was the emergence of some impressive loudspeaker systems at unprecedentedly low prices. In this past year we have seen the introduction of at least half a dozen \$50-\$70 speakers that are capable of remarkable performance. There have been low-cost speakers with good sound previously, but the present level of performance has never before been achieved.

These, then, are the trends that will most influence the design of hi-fi equipment in the next year or two. For a look further into the future, I recommend to you Ken Gilmore's crystal-balling article in this issue, "The Hi-Fi System of the Future," beginning on page 56.

Coming in January's HiFi/STEREO REVIEW—On Sale December 22

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A year ago, this was a promise. Today, a fact acknowledged throughout the world of music reproduction.

Every leading audio authority has cited the DUAL 1009's superb performance. "Will function as well as any good separate tonearm," reported *HiFi/Stereo Review*. "Fully capable of operating at 0.5 gram, as rated," confirmed *Electronics World*. "In a class by itself," concluded *The American Record Guide*, listing it alone among chosen components in its 30th Anniversary issue.

Cartridge manufacturers have given the DUAL 1009 unqualified approval for their most sensitive "manual only" models. Even the most die-hard of purists soon succumbed. Repeated evidence of this hard-won acceptance is in our files of DUAL 1009 warranty cards, listing as "former equipment" the most highly respected and costly manual equipment.

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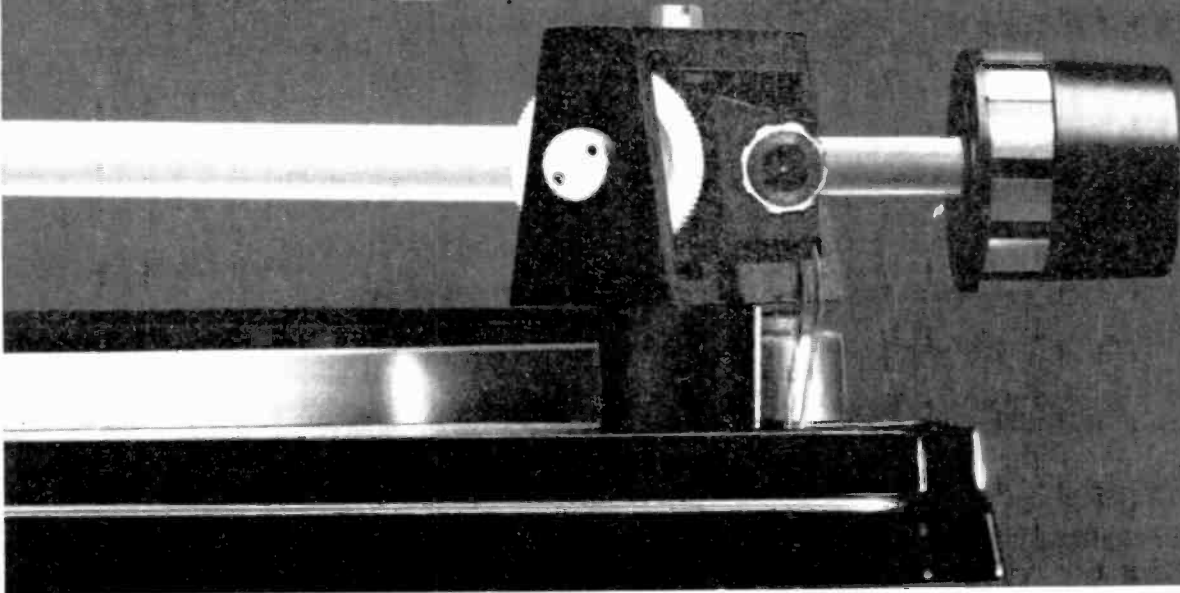
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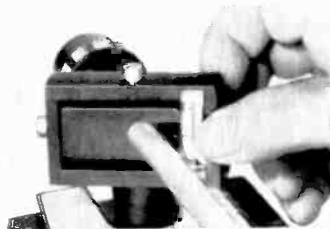
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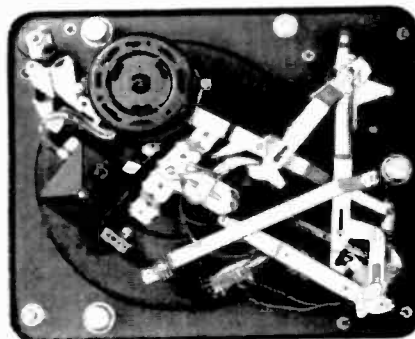
Lifts weight of entire stack off bottom record before it descends to play. No hard pusher action against center hole. Less than 0.2 gram stylus force increase, less than 6° angle change from first to tenth record . . . far less than variations among cartridges!

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Automatic Turntables

LETTERS TO THE EDITOR

The Carmen Hall of Fame

● May I congratulate you on your brilliant October issue. It is handsomely written and handsomely put together.

But I must take issue with Robert Offergeld's roster of "The Great American Carmens." I think his article does several artists a grave injustice. Fame and memory cannot be so fickle as to have dismissed forever the superlative Carmens offered us by Regina Resnik, Jean Madeira, and Winifred Heidt. No matter the casting habits of the Metropolitan—the press, audiences, and musicians of many notable opera houses have acclaimed these three often.

Nor can any operagoer forget—whether he actually heard and saw her Carmen or only listened to Mary Garden, Muzio, or Raisa talk about her Carmen—the portrayal by Coe Glade. There are front-page headlines from all over the country to prove that she made musical history in the role. She also set a record of more than five hundred performances as the elusive gypsy girl.

THOMAS MATTHEWS
New York, N.Y.

Bruckner Society of America and similar organizations of informed music lovers succeeded in obtaining for him his rightful place. Why not an Alban Berg Society to aid in the removal of obstacles to the public performance of *all* his music? I for one would be most happy to subscribe.

HORACE BUTTERWORTH
Washington, D.C.

Lees and the Beatles

● It seems that perhaps Gene Lees has finally opened his eyes (or rather ears) to good popular music—*vide* his review of the Beatles' two new albums (October). It's about time.

JERRY KLEIN
Newton Square, Pa.

● I am glad Mr. Lees has changed his opinion of the Beatles, for they really do some good songs.

But I want to question his statement that "Chief Beatle John Lennon is no youngster, but a seasoned, thirty-three-year-old show-business pro." I have read several times that John Lennon was born

Freniphilia

● I very much enjoyed the October issue of *HIFI/STEREO REVIEW* and the stereo "Playable Page" featuring the voice of Mirella Freni. Miss Freni is an artist with whom I was completely unfamiliar, but I shall certainly keep my eyes open for her recordings from now on. To have two such outstanding artists as Joan Sutherland and Miss Freni come along within the same decade is almost too good to be true.

RICHARD P. BUNTING
New York, N.Y.

Opera in a Fifth City

● I read Mr. George Jellinek's article about the choice of repertoire by the world's four leading opera companies (October) with great interest. I have made some of the same observations Mr. Jellinek makes about the Metropolitan's repertoire.

We in San Francisco wish there had been some mention of our opera company, for we take great pride in it. I realize, of course, that our season is so short (six or seven weeks, this year eight for the first time) that it is not in the category Mr. Jellinek dealt with. But perhaps some of these companies could profit by looking at the repertoire practices of the San Francisco Opera Company. Our short seasons run the gamut



REGINA RESNIK



JEAN MADEIRA



WINIFRED HEIDT



COE GLADE

We regret that Mr. Offergeld's October-issue Hall of Fame was not spacious enough to contain a niche for every great American Carmen. Photos of the four ladies cited by Mr. Matthews are shown above.

Berg and Lulu

● I had been waiting a good many years for the article on Alban Berg's *Lulu* that finally appeared (October) with Robert Offergeld's by-line. Thank goodness someone has at last come to grips with the mysteries surrounding this operatic torso.

Is there no way the pressure of public opinion can be brought to bear on Madame Helene Berg? Bruckner was for years neglected and unknown, but the

October 9, 1940, which would make him twenty-three years old. What is Mr. Lees' source for his statement?

LESLIE DOUGLAS
Berea, Ohio

Mr. Lees replies: "As I said in the review to which Mr. Douglas refers, I heard this statement about Lennon's age when I was in England recently. It was repeated to me several times by people who should know. I have not seen Lennon's birth certificate, of course, so I cannot assert unequivocally that the story is true."

of operatic tastes with few repeats from year to year. Each season we have a few of the standard offerings, but with these we usually get at least two revived productions, and almost always one work that has not been done before—Shostakovich's *Katerina Ismailova* this year. In previous years *Die Frau ohne Schatten*, *Wozzeck*, *Andrea Chénier*, *Werther*, *Macbeth*, *Medea*, *Die Kluge*, and *Carmina Burana* were tremendous successes. The company strives, too, to present works that haven't been done for many years—this year *Parsifal*, *The Girl of the*
(Continued on page 11)

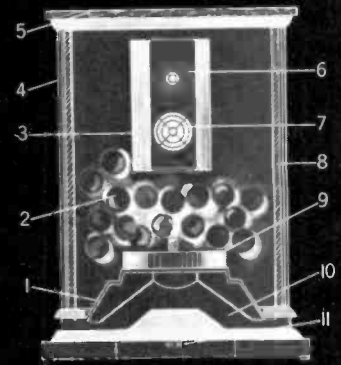
One-year subscriptions to *HIFI/STEREO REVIEW* may be purchased in Australian pounds (2/16); Belgian francs (310); Danish kroner (43); English pounds (2/4/6); French francs (31); Dutch guilders (22); Indian rupees (31); Italian lire (3,900); Japanese yen (2,100); Norwegian kroner (45); Philippine pesos (25); South African rand (4.50); Swedish kronor (33); Swiss francs (27); or West German marks (25). Ziff-Davis Publishing Company also publishes *Popular Photography*, *Popular Electronics*, *Electronics World*, *Popular Boating*, *Car and Driver*, *Flying*, *Modern Bride*, *Amazing and Fantastic*.

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 - Exclusive non-resonant rigidized heptagonal sonic column.
 - World's largest (18 lbs.) speaker ceramic magnet structure.
 - Front loaded Horn—360° aperture throat.
 - Complete symmetry of design with terminals concealed underneath.
 - Dimensions: height 29" — diameter 22".



Empire Grenadier model 8000

Started a new era in speaker systems. Measures 29" high with a 15 1/4" diameter. Its features are virtually the same as the 9000 plus the exclusive Empire Dynamic Bass Reflex . . . high Q reflex tuned columns for in-phase low frequency reinforcement. The scientifically accurate gradients and vented ports provide unbelievably enriched base response.



Try this simple test.

You will notice no change in sound level of bass, mid range, and highs. Full frequency and separation is assured by Empire's exclusive divergent acoustic lens system.

Try this same test with any other brand of speaker. Some speakers will only have a narrow angle of high frequency sound propagation. Some may have 2 or even 3 bands of high frequency sound. With these or other speakers, slight shifts of position, turning one's head, or even leaning to one side may cause sharp changes in the listening tone and level. Not so with the Empire Grenadier.



Acoustically engineered to let you sit anywhere — hear everything. The Empire Grenadier is decorator-designed to fit any decor . . . from warm elegance to stark modern . . . fit in corners or against walls.

Its satin walnut finish is designed to blend with all furnishings. An imported Italian Perlata marble top is optional for added elegance on the model 9000. The Empire Grenadier is a truly beautiful and functional achievement in sight and sound.



For a sound demonstration of the Empire family of "most perfect" products, go 'round to your dealer or write for complete literature.

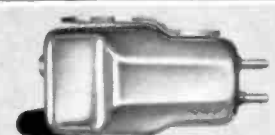
EMPIRE

"World's Most Perfect High Fidelity Components"



The incomparable Troubadors —

The model 498 — tailor-made for console or equipment cabinets . . . the famous Empire 398 — outstanding — too handsomely finished to hide behind cabinet doors. High Fidelity reports on the Troubador: ". . . precision engineered product of the highest quality . . . one of the finest, handsomest record players available."



Empire 880P and 880PE Elliptical Cartridge

Audio Magazine stated "...truly excellent... the finest cartridge tested. Frequency response 8 to 30,000 cps Compliance 20 X 10—6cm/dyne. Empire 880PE comes with a biradial elliptic hand polished .2 X .9 mil diamond.

Golden West, La Forza del Destino, Mefistofele, Samson and Delilah, Falstaff, Nabucco, and La Sonnambula.

It is interesting to note that this year there is no *Bohème, Butterfly, Tosca, Don Giovanni, Aida, Rigoletto, Barber of Seville, Faust, or Lucia*. Of course these works are done, but if they appear one season, they usually do not the next. Yet our seasons are never dull. Sooner or later, no matter how fond we are of the standard works, the thrill of seeing and hearing them becomes mostly a matter of memories of other performances. One of the reasons San Francisco has so much success in its programming is that the general director, Mr. Kurt Adler, is willing to try to please his public by doing works we may know of but have never seen. The Met and other houses may counter that when they give their audiences a chance to see something different, the audiences balk. Perhaps San Francisco audiences do like more diversification in their operagoing than most. But did these houses in other cities ever stop to think that some of their choices may not have been very interesting? I can understand the reluctance to do brand-new works, but there is not much excuse for unwillingness to stage *Medea, La Vestale, Italiana in Algieri, Die Frau ohne Schatten, Thais, Werther, Hérodiade, Pearl Fishers, Anna Bolena, Abduction from the Scraglio, or L'Amico Fritz*, works that when done here and elsewhere have proved very successful.

Though the opera lovers of San Francisco envy the Metropolitan audiences their longer season, we are very proud of the accomplishments of our company, which not only brings new works to our city but also the leading performers of the operatic world in these works. This season we have Resnik's *Carmen*, McCracken's *Otello* and Gobbi's *Iago*, Sutherland in *Traviata*, Nilsson in *Turandot*, Konya, Wächter, Dalis, and Tozzi in *Parsifal*. And we have been fortunate to have the services of Schwarzkopf for many years now—not many opera houses have. If all this sounds like I am tooting our horn—I am.

LOWELL V. CARY
San Francisco, Calif.

Rodgers and Hart Revisited

● Let us all echo Gene Lees' vote of thanks to Goddard Lieberson ("Two Guys Named Rodgers and Hart," October)—even if it is now ten years since the three recordings reviewed by Mr. Lees were actually made. And let's extend another such vote to Mr. Lees himself, for the most felicitous tribute to Hart's genius that I have read in many a day. Mr. Lees has that just-right light touch that would serve so well in editing a collection of Lorenz Hart lyrics.

KERRY S. HAVNER
Palos Verdes Peninsula, Calif.

Modern-Music Oneupmanship

● Perhaps this is carrying a concern for loose ends too far, but now that Mr. Leslie Gerber has quite effectively corrected Mr. Dobson's inaccuracies ("Letters," October) regarding omissions in the recorded repertoire of contemporary music, I would like to emend Mr. Gerber's statement.

Both the magnificent Harris Symphony No. 5 and the Milhaud *Protée* Suite No. 2 were included in the series of noncommercial discs made at the 1950 Pittsburgh International Festival of Contemporary Music under William Steinberg's direction. These recordings can sometimes be found in university libraries and collector's shops. The Milhaud work—one of his most masterly—was subsequently released on a Camden disc (385), transferred from 78's, as definitively interpreted by Pierre Monteux.

Both of these, like so many recordings of neglected contemporary masterpieces, are currently out of print.

PAUL A. SNOOK
New York, N.Y.

Canadian Mounting

● I want to express my appreciation for the practical solution, offered in your September issue, of the dilemma created by feathery tone arms and floppy floors. For three years I had been trying to lick this problem with spring suspensions, rubber foam, and different models of turntables, supposedly immune to mechanical shocks. Wall mounting is a simple and obvious solution, and has worked out well for me. My children can bounce next to the equipment now with impunity.

Actually I have not had to suspend the turntable on springs—it sits on a shelf, which is in turn sitting on brackets, and this appears to be quite effective.

ANDREW KELEN, M.D.
Ormstown, Quebec

Huzzah for Hafler

● I am glad someone—specifically, Mr. David Hafler, President of Dynaco, Inc.—has finally blazed the trail back to basic a.c. theory ("Letters," October). After all the articles I've read on amplifier power, I was beginning to think that basic theory no longer applied. But Mr. Hafler hits the nail on the head when he says, "No matter what the circumstances, the output of a transistor amplifier cannot exceed the limitations imposed by its power supply." This is true of any amplifier—tube or transistor.

ALLEN McCROSKEY
Jacksonville, Fla.

Lousy Transfers

● In Mr. Nat Hentoff's September critique of Columbia's "Jazz Odyssey, Volume Two" (CSL 32), the comment on the recording reads: Generally good. As



Looks like any other
single lens reflex!
(FROM THE FRONT)



Handles like no other
single lens reflex!
(FROM THE BACK)

This is the new electric eye Fujicorex. Behind its conventional looking front, is a rather revolutionary back. See the film advance lever? Right below are all essential controls... automatic electric eye exposure control wheel and the focusing wheel. Your thumb sets the proper exposure, focuses and advances the film. Your 9 other fingers don't do very much. Don't grope. Don't fumble. Don't poke the lens.



Our exclusive "Control Cluster" makes the Fujicorex the fastest handling reflex. And a lot more convenient.

Other special features include: Automatic instant-return mirror. Automatic instant-reopen diaphragm. Automatic push-button preview control. A very bright Fresnel viewing-focusing screen and range-finder. And a superb lens (the 50mm Fujinon f/1.9) for brilliant color and black and whites. Accessories include wide angle, telephoto and close-up attachment lenses.

A lot of camera for less than \$150, isn't it? Let your own thumb demonstrate the new Fujicorex for you at your camera store or write for FREE booklet.

AUTOMATIC ELECTRIC EYE
FUJICAREX
SINGLE LENS REFLEX

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CIRCLE NO. 28 ON READER SERVICE CARD



KENWOOD

solid state stereo

New High Fidelity Stereo Units For Those Who Are Selective

Who's selective? YOU ARE... if you choose the handsome look of KENWOOD with all-new transistorized circuitry. Here are components engineered only for those who expect the big, full sound of quality, demand superior performance and reliability and prefer all those special features.



KT-10 ALL TRANSISTOR AM/FM AUTOMATIC STEREO RECEIVER is an all-new transistorized tuner, pre-amplifier and total 40 watts amplifier on a single chassis. Exclusive custom features include an automatic protection circuit that guards against transistor damage, automatic relay switching to proper mode, tape monitor system, front-panel stereo headset jack and so much more. \$299.95



TK-500 TRANSISTORIZED AUTOMATIC FM STEREO TUNER features a Nuvistor Cascode Front-end, 5 IF Stages, Automatic Relay Switching to Proper Mode, and Tape Record Outputs. \$199.95



TK-400 ALL TRANSISTOR STEREO AMPLIFIER has a total of 80 watts music power (IHF Standard) or 40 watts per stereo channel, Automatic Protection Circuit (U.S. Pat. Pend.), Output Transformerless Circuit, Front-panel Stereo Headset Jack, and Direct Tape Monitor System. \$199.95



KENWOOD ELECTRONICS, INC.

New York Office: 212 Fifth Avenue, New York, N.Y. 10010, Murray Hill 6-1590

Los Angeles Office: 3700 South Broadway Place, Los Angeles, Calif. 90007, ADams 2-7217

a matter of fact, the sound of these 78-rpm recordings is in this instance lousy. Columbia has done much better: viz. Ruth Etting, Joe Venuti, Fletcher Henderson, Miff Mole, and so forth. And Columbia could do much better than these, too, I believe, using better equipment for the transfers. But the sound of the "Odyssey, Volume Two" discs is hard and shrieky, with false highs that are not on the originals.

ARNOLD BOPP
Zürich, Switzerland

Poulenc Songs on Imports

● I enjoyed William Flanagan's compilation of "The Essentials of a Contemporary Art-Song Library" (October). It is, however, misleading for Mr. Flanagan to say that since Poulenc's death "no company—either major or minor—has either released or, so far as I can discover, even planned a release devoted wholly to the songs of (Poulenc)." It is accurate to say rather that no American company has done so, nor has any made available here the recent French recordings of this composer's songs. These include a recording for the Véga label (one 12-inch disc and two 10-inch) of nearly all of his songs by his old associate, baritone Pierre Bernac. The composer is at the piano. New York record importers surely should be able to obtain this release; and doesn't Westminster still have rights to Véga releases?

A second new release on the Erato label contains some of the best-known songs, plus a few Vilmorin settings not on the first-named. Young baritone Bernard Kruyssen and pianist J. C. Richard collaborate. I have heard it said that Music Guild is considering releasing this disc.

Finally, two song cycles not on these two—*Fiançailles pour rire* and *La Courte paille*—are on a brand-new recording by Deutsche Grammophon (stereo 138882 and mono 18882) already available in England, France, and Germany. The cycles are sung by soprano Colette Herzog, accompanied by veteran pianist Jacques Yévrier. This disc also contains Debussy's Baudelaire settings. Mlle. Herzog, incidentally, has also recorded Schoenberg's *The Book of the Hanging Gardens* for the small French company Critère.

MICHAEL S. GRABIN
Toronto, Canada

● The Institute of High Fidelity has published a second edition of its informative 64-page *Introduction to Hi-Fi & Stereo*. Written for the non-technical music listener, the booklet is available for 25¢ from the Institute of High Fidelity, 516 Fifth Avenue, New York, N.Y. 10036.

don't let
the price tag fool you!



THE NEW ELPA PE-34 IS A LOT MORE TURNTABLE ... FOR A LOT LESS MONEY... ESPECIALLY WHEN YOU REVIEW THE FEATURES!

The NEW ELPA PE-34 4-speed Turntable combines features that up to now were found only in higher priced professional transcription-type turntables.

Features like: Belt *PLUS* idler wheel drive the reason for the low, low rumble • 4 Speeds • Built-in lowering (cueing) device that saves record and cartridge wear • Powerful four-pole induction motor (with plenty of Torque) • Heavily weighted, non-magnetic Turntable • Vernier speed control • Rugged, precision-built professional type tone arm.

What do all these features add up to?

The Elpa PE-34 not only meets, but *exceeds* the National Association of Broadcasters (NAB) specifications required for professional use in broadcast stations.

That means the NEW Elpa PE-34 will satisfy your strict requirements too. AND not because of price either.

Examine these Specifications:

PLATTER & DRIVE SYSTEM

- A heavy-duty precision-built 4-pole induction motor floats in a triple rumble isolation system.
- A heavy cast and machined non-magnetic platter on a precision bearing assures accurate speed and minimum wow and flutter.

- A vernier speed adjustment (3%) for perfect pitch or "tuning" the turntable and record for perfect pitch or any accompanying musical instrument.

TONE ARM

- Low resonance balance arm with double precision-bearing suspension (vertical and horizontal planes) minimizes arm drag.
- All modern cartridges can be easily mounted in a cartridge mounting slide.
- Complete 4-wire system.
- Cartridge mounting slide pulls out for quick stylus inspection.
- Built-in spring loaded stylus pressure adjustment gauge.

CONTROL SYSTEM

- Automatic tone arm lift at end of record.
- Semi-pneumatic cueing and indexed (7", 10", 12") tone arm control at start or at any point during play.
- Automatic fool-proof glide to and from record groove.
- Cueing lever incorporates positive tone arm lock.

PHYSICAL DIMENSIONS

Width: 13"
Depth: 10¾"
Height: 3" above mounting board
¾" below mounting board

The specifications prove it: There's a new concept in turntables—the PE-34 (backed by 50 years experience) . . . just like other Elpa Marketing Industries products that have set new hi-fi standards.

Don't let the price tag fool you . . . you can't do better at \$72. (± \$25.00 or 35%)

Stop in at your Franchised Elpa dealer and ask to see the new PE-34 in action.* Price includes: Full Year Guarantee, Strobe Disc and 45 rpm adapter. Satin Walnut base optional at \$6.00. Base dimensions: 4" High x 15" Wide x 12½" Deep.



PERPETUUM-EBNER

a new division of

Elpa Marketing Industries, Inc.

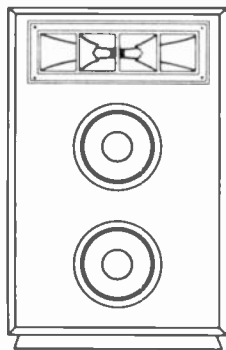
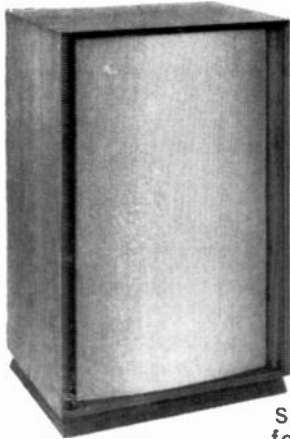
New Hyde Park, N. Y.



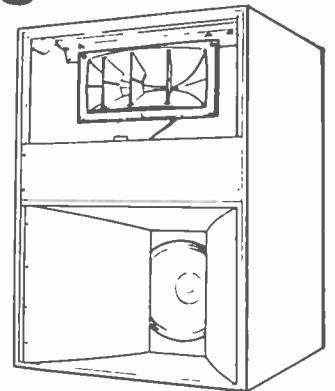
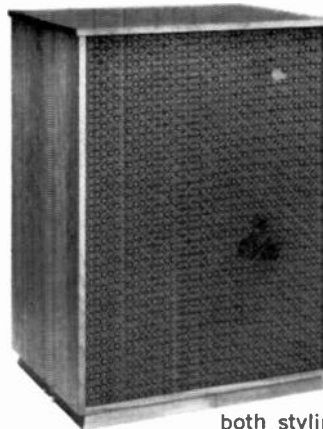
THIS MUCH FLOOR SPACE

FOR THIS MUCH MUSIC

... with Altec Full-Size PLAYBACK Speaker Systems



ALTEC 843A "MALIBU" contains the same speaker components as the new 844A Monitor & PLAYBACK Speaker System (shown at far right) for professional recording and broadcast studios: a pair of low resonance Altec 414A bass speakers, a cast aluminum sectoral horn powered by an Altec 804A high frequency driver, and a two-section dividing network. Dimensions: 40" H, 25" W, 18" D. Price: \$356.00 in Walnut. Low-boy model—the 838A "Carmel"—is also available.



"VOICE OF THE THEATRE" Speaker Systems now come fully clothed, ready for your home or high quality applications in public places where both styling and excellent sound are the goal. Available as the A7W or A7-500W models, these are the identical PLAYBACK speakers used by leading recording studios. Dimensions: 46" H, 30" W, 24" D. Price: A7W Speaker System, Walnut Finish—\$384.00; A7-500W Speaker System, Walnut Finish—\$411.00.

NOTE for do-it-yourself decorators and recording engineers: The A7 and A7-500 are available as usual in their economical utility cabinets at \$288.00 and \$315.00 respectively.

ENJOY SOUND WITHOUT COMPROMISE WITH THESE NEW FULL-SIZE PLAYBACK SPEAKER SYSTEMS FROM ALTEC:

These new Altec PLAYBACK speaker systems contain all of the elements that are essential to give you *no-compromise big sound*. Each is large enough to hold a low-cutoff sectoral horn which permits the simplicity of a two-way system with a single crossover. Use of a 90° horn provides perfectly controlled, wide angle dispersion of both the *mid and high frequencies* to achieve *big sound*. This subject of "big sound" is fully covered by both proponents in THE GREAT

DEBATE, mentioned elsewhere in this advertisement.

Both the 843A "Malibu" and the "Voice of the Theatre" Systems are full-size, floor-standing PLAYBACK units with impressive cabinets in walnut. They are styled to do credit as an impressive furniture piece in any living room. In fact, these are loudspeakers that you can display proudly...and listen to by the hour.

NEW FULL-SIZE **PLAYBACK** SPEAKERS FROM ALTEC NEED ABOUT 3 SQ. FT. OF FLOOR SPACE TO GIVE YOU NO-DISTORTION MID-RANGE WITH LOWS & HIGHS TO MATCH

THE ALL-IMPORTANT MID-RANGE

Almost any good speaker has good lows and highs because so much attention has been given to these extremes of the frequency spectrum in recent designs. *But very few speakers have really good mid-frequencies.* Yet, it is the mid-range that holds the primary attention of the recording engineer because *this region embraces 90% of all musical material.* Most fundamentals and all of the rich lower harmonics are in this critical range. It is the meaty part of music and is essential for life-like reproduction.

When you judge one of the new Altec **PLAYBACK** speaker systems through A-B comparison listening tests, we urge you to especially notice their clean, no-distortion mid-range. Their smooth, no-distortion reproduction in this region makes a subtle, though readily discernible, difference — a difference that explains why so many major recording

studios depend on Altec **PLAYBACK** speakers for monitoring and playback in a continual comparison of the live rendition to the freshly recorded version.

While listening, ask to hear a full orchestration of many pieces performing through a wide dynamic range. *This is the acid test for good mid-range.* It will quickly expose any existence of "mid-range muddiness"—a distortion which has crept into many speakers of recent design due to the attention concentrated on highs and lows, with little or no regard for the mid-range.

THE GREAT DEBATE ABOUT BIG VS. LITTLE SPEAKERS

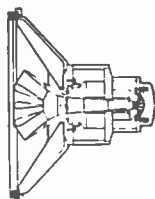
As was inevitable, the controversy about big vs. little speakers had to be settled sooner or later. Now, the tiresome argument is over, with expert proponents stating the case for each side. We're of course referring to "THE GREAT DEBATE" which appeared in the

August issue of *HiFi/Stereo Review*, titled "IS A GOOD BIG SPEAKER BETTER THAN A GOOD LITTLE SPEAKER?". If you haven't yet read it, just let us know and we'll gladly send you this reprint giving both sides.

Not surprisingly, we were asked to speak up for the affirmative—that a good big speaker is indeed *much* better than the best little speaker. We are certain that if you want the best there is in musical reproduction you will give up some floor space for our good full-size speaker systems. Write Dept. SR12.



ALTEC LANSING CORPORATION
A Subsidiary of
Ling-Temco-Vought, Inc.
ANAHEIM, CALIFORNIA



THE 604 "DUPLEX"® IS BACK! The most famous single speaker in history of high fidelity is back, packed with all the new engineer-

ing knowledge that has been acquired since its original design two decades ago. The new SUPER "Duplex" 604E is an updated version of the original and famed 604A,

B, C, and D Models (you'll find more of these speakers still in use in quality recording and broadcast **PLAYBACK** and monitoring than any other speaker ever made).

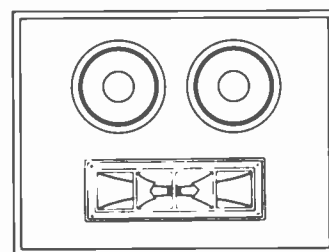
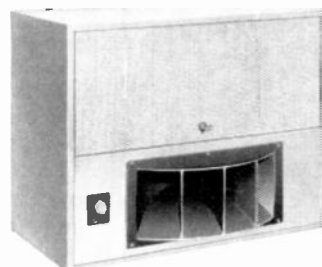
The SUPER "Duplex" offers highest efficiency like all Altec speaker systems with full capability of reproducing the entire dynamic range of music with today's medium-power transistor amplifiers. Also check the 604E for purity of mid-range, exceptional attack time, and no-distortion 20-22,000 cycle frequency range. With a dual magnetic structure that weighs 26 pounds, 13 ounces, the SUPER "Duplex" 604E is the most efficient speaker offered to the home music market. Price: \$199.00 including two-section dividing network.

For optimum performance, we recommend the "Malibu" furniture-styled enclosure for the SUPER "Duplex". It is available as the 855A Cabinet and comes with pre-cut baffle for easy installation. The 855A is priced at \$126.00 and is also recommended for use with any other 15" Altec speaker.

TAKE A CUE FROM THE RECORDING & BROADCAST STUDIOS: SELECT A NO-COMPROMISE SPEAKER SYSTEM

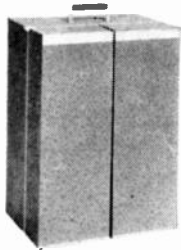
Professionals in sound — people whose careers as performers, directors, and recording engineers depend on the quality of their equipment — have for years relied on Altec **PLAYBACK** equipment in their studios. In fact, in the days before the term "hi fi" was ever coined, Altec was already producing studio-quality **PLAYBACK** components. And, as another fact, high fidelity as we know it today was born right in those same recording, broadcast, and motion picture studios.

You can bet your bottom dollar that the studio professional not only expects, but knows where to get sound quality that approaches the "live"... and no compromises tolerated. Perhaps that's why so much of our income comes from the professional and commercial sound industries. Here's an example of our latest design for the professional market:



NEW! SPECIFICALLY FOR RECORDING & BROADCAST USE: STUDIO VERSION OF THE "MALIBU" & "CARMEL" • Designed especially for recording and broadcast studios, the 844A Monitor & **PLAYBACK** Speaker System contains the same speaker components as the 843A "Malibu" and 838A "Carmel". Comes in studio grey cabinet with sectoral horn mounted below the low frequency speakers so that the unit may be mounted above the observation window in studio control rooms. Dimensions: 24" H, 31" W, 16" D. Price: \$327.00.

WEBCOR professional



The Ultimate in



Sound, Style,



Stereo!

Make all the tests you want, or just listen . . . either way, you'll agree that the Webcor Professional is the ultimate in a professionally oriented tape recorder and reproducer. Here are some of the reasons • ¼ track stereo; record and playback • ¼ track monaural; 4 track record and playback • simultaneous record and playback in monaural • echo effects in monaural • synchro-track and "sound with sound" • stereo and reverse stereo play • stereo public address system • automatic thread control and combination on/off/ASO • Push button reset digital counter • tape lifters. Plenty of others, too—including 3 speed operation, 2 separate "stereo-supreme" speaker wings, keyboard control, tilt-out amplifier panel and computer type reels. All that and the most elegant design in the field. Test the Professional at your Webcor dealer soon. Or if you like, just listen. Either way, you'll love it! Under \$500.00.



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WEBCOR

Webcor, Inc., 700 North Kingsbury/Chicago 60610

CIRCLE NO. 63 ON READER SERVICE CARD

16

S&Q

SOUND AND THE QUERY

PRACTICAL POINTERS
ON THE INSTALLATION
AND MAINTENANCE OF
HOME MUSIC SYSTEMS

BY LARRY KLEIN

Printed-Circuit Boards

Q. One of the major television manufacturers makes a big point of the fact that its receivers do not use printed-circuit boards. All sorts of disadvantages of the boards are cited, including difficulty in servicing and short life expectancy. Does this also apply to printed circuits in hi-fi equipment?

BILL MAPHAM
Wakefield, Mass.

A. The poor reputation of printed-circuit (p-c) boards derives mostly from their early use in television sets, when they had a tendency to dry out and crack. A crack in a printed board is serious since this usually breaks the copper-foil "wires," and repair requires replacement of the entire p-c board. This, plus the difficulty of troubleshooting circuits that are almost impossible to trace visually, was responsible for the initial bad reputation of p-c boards.

Since those early days, however, the reliability of the boards has improved considerably. As far as high-fidelity equipment is concerned, the p-c boards used are usually of top quality and are much smaller than those found in television sets. This last factor is important since it not only minimizes the mechanical stresses on the boards, but makes troubleshooting and repair far easier. In short, the absence or presence of a p-c board in a piece of hi-fi equipment today has no bearing on the unit's over-all quality or life expectancy.

Odd Resistor Values

Q. I wonder if you could explain something that has puzzled me ever since I started assembling kits. Why are the values of resistors expressed in odd figures like 68, 470, and 47,000 ohms, rather than in round-number values like 70, 500, and 50,000 ohms?

JOHN STADLER
Utica, N. Y.

A. Electronic circuits require resistance values ranging from under 1 ohm to over 20 million ohms, but it is obviously impractical to make resistors in 20 million different values. It was therefore decided some time ago (by the Electronic Industries Association) to divide the range of values by increments of powers-of-ten (0.1, 1.0, 10, 100 ohms, and so forth) and to subdivide each group into approximately equal steps. These equal steps are not in equal numbers of ohms, but in equal increments of

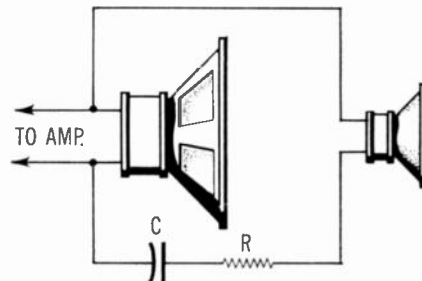
change. Very few electronic circuits call for component accuracy of better than ± 5 per cent, so it was felt that most exigencies could be met by dividing each major group into 24 steps of increasing resistance, with each step approximately 10 per cent higher than the preceding one. This is what yields the "odd" values.

Adding a Tweeter

Q. I would like to add a tweeter to my full-range single-cone speaker. Are there any rules I should follow and what problems should I watch out for in the installation?

WADE CRAMER
Cambridge, Mass.

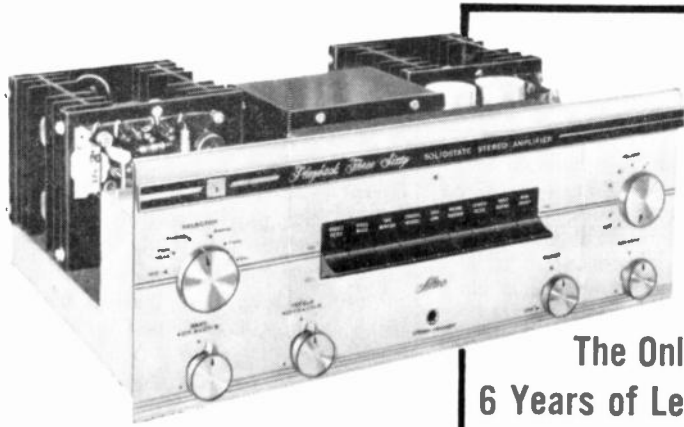
A. An important factor to be considered is the relative efficiency of the tweeter and your present full-range speaker. If your present speaker is very efficient, you had best match it with a high-efficiency tweeter, or the tweeter's contribution to the over-all sound may never be heard. In this regard, it is usually safe to add a tweeter made by the manufacturer of your full-range speaker. If in doubt, use a horn-type tweeter since these usually are more effi-



cient than cone types, and their output can be reduced to the desired level with a level control.

Also check the impedance of your tweeter. It is best to use a tweeter that has the same or higher impedance than your woofer. If a tweeter's impedance is much below that of the woofer, the tweeter may draw excessive energy from the amplifier and be overloaded to the point of distortion, and possible damage. It is probably safe to use a 4-ohm tweeter with an 8-ohm woofer or an 8-ohm tweeter with a 16-ohm woofer, but never use a 4-ohm tweeter with a 16-ohm woofer. If you already have a 4-ohm tweeter that you want to use with a higher-impedance speaker, you might try placing a 4-ohm or higher value resistor

(Continued on page 18)



ALTEC ALL-TRANSISTOR PLAYBACK

Three Sixty STEREO AMPLIFIER

The Only All-Transistor Stereo Amplifier Backed by 6 Years of Leadership in Solid-State Circuitry!

"Professionals in the recording and broadcasting industries know that Altec has been making solid-state amplifiers for some time now—for professional use only. The *Three Sixty* reflects the experience Altec has achieved in making these amplifiers." *AUDIO Magazine, April, 1964*

At a time when most amplifiers were of the vacuum-tube type, we marketed our first all-transistor amplifier. Then, five years later, we presented the *Three Sixty*. In the past year, it has been proved again and again by satisfied users. Because you asked for it, we have improved the styling of the instrument, making it more modern, good-looking, more convenient to operate.

CHECK THESE REASONS. YOU'LL SEE WHY THE ALTEC *Three Sixty* IS SO SUPERIOR.

Altec's wide experience in designing solid-state circuitry for audio frequencies has given us a lead over other companies. This experi-

ence made the *Three Sixty* possible. Over five years ago, we designed the first all-transistor amplifier (the 351A) for high quality applications. We also developed the first successful all-transistor repeater amplifiers for use by telephone companies. We also were the first to combine transistors with vacuum tubes in the famous 708A "Astro".

All-transistor circuitry of the *Three Sixty* offers greatest possible durability because, unlike heat-generating vacuum tube amplifiers, it always runs cool. Hence, there's no deterioration of quality caused by heating and cooling of vital circuit components.

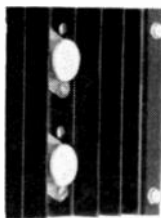
The *Three Sixty* is a genuine Altec PLAYBACK Component. It is part of a line that has won acceptance by leading recording and broadcast studios. There's a world of difference between equipment designed for and used by professionals, and ordinary hi fi components made strictly for home use.

You'll like the looks as well as the sound of the *Three Sixty*. And, its size is smallest of

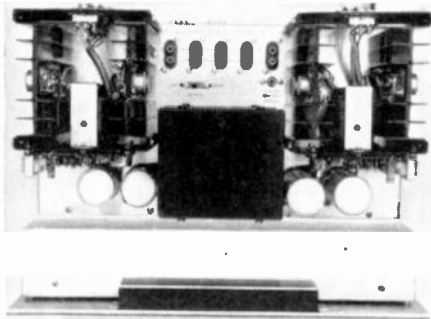
any integrated stereo amp/preamp on the market today. The *Three Sixty* is priced at \$389.00; matching cabinet \$11.00 extra.

In addition to those shown below, other studio-users of Altec PLAYBACK Equipment include: ABC, Universal Recordings, Columbia, Sam Goldwyn, Glen Glenn, United Walton, and just about every major concert hall, auditorium and theatre in the nation, including all Cinerama Theatres. At the New York World's Fair, some of the exhibitors who selected Altec equipment include I.B.M., Du Pont, Chrysler, Ford, General Electric, Heinz, Cinerama, Billy Graham, Texas Pavilion, Johnson's Wax, and many more.

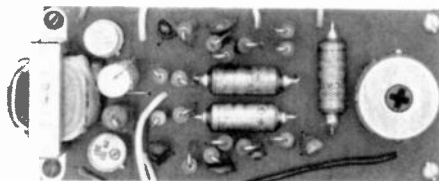
Visit your nearest Altec Distributor (Yellow Pages) and hear the finest equipment in the world of sound: Altec PLAYBACK Equipment. Be sure to ask for your courtesy copy of Altec PLAYBACK and Speech Input Equipment for Recording and Broadcast Studios. Although prepared specifically for the recording/broadcasting industry, the conclusions to be drawn about your own home music center will be obvious. Or, for free copy, write DEPT. SR12B



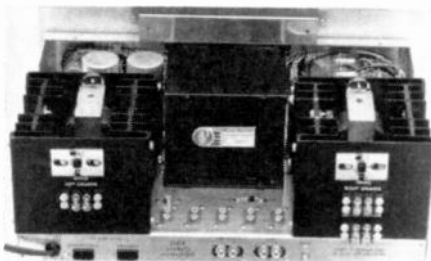
Four extra-heavy heat sinks in Altec *Three Sixty* make possible continuous operation with virtually no rise in temperature. Internal-external heat is kept well below industry standards to guarantee lifetime trouble-free, service-free operation. Two power output transistors (four per channel) on each heat sink.



Top view of *Three Sixty*. All-transistor circuitry eliminates hum and hiss common with vacuum tube amplifiers. Features 3 automatic resetting circuit breakers—one in main power circuit, one in each speaker output circuit.



Modular preamplifiers are completely shielded from output and power circuits to assure long life, minimum maintenance. Another Altec exclusive!



Plug-in facilities provide independent voltage output to drive separate remote power or booster amplifiers (Altec all-transistor 351B) for patio, poolside, recreation room, other remote areas. Impedance selector switch eliminates confusion about multiple speaker terminals.



The *Three Sixty* is used by Dave Sarser's and Skitch Henderson's famous "Studio 3" in New York.



Perfect partners! Rack-mounted Altec *Three Sixty* works with Altec 314A FM Multiplex Tuner at Sim-O-Rama Recording Studio, N.J.



The film production service at Virginia State Department of Education relies on *Three Sixty* for power in conjunction with other Altec PLAYBACK amplifiers and controls.



ALTEC
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DECEMBER 1964

CIRCLE NO. 24 ON READER SERVICE CARD

17

FOR CHRISTMAS? KOSS STEREOPHONES!

"I received a set of Koss Stereo headphones for Christmas and immediately realized they are the answer to a dream I've had for over 30 years. They fulfilled a need that has been gnawing at me since I first played my grandmother's Victrola and sat with my head inside the horn.

They so delighted my wife (who doesn't particularly care for music) that I had to buy her a pair or go without mine. A musician friend of mine bought two pair as soon as he heard mine.

Thanks again for developing Koss Stereophones they're great and my landlord is pretty glad I have them too."

Fred J. Dehler
Brooklyn, New York

"I have been given a pair of your Stereophones for Christmas. I cannot remember when anything has met with such enthusiasm in our house. My son, who is a serious oboe student, listened to several disks and remarked 'until now we had not been hearing stereo'."

Otto J. Svejda
New Buffalo, Michigan

"Santa brought us a set of Koss Stereophones for Christmas. If you never heard recorded stereophonic music via headphones, you are due for a real listening experience. With all extraneous noise blocked out, your skull becomes the living room, or concert hall. The sound is fantastic."

Harold T. Flartey
Dover, N. J.



KOSS PRO-4 STEREOPHONES \$45.00

also manufacturers of famous Rek-O-Kut turntables

KOSS REK-O-KUT

2227 NORTH 31st STREET
MILWAUKEE 8, WISCONSIN



(R) in series with the crossover capacitor (C) as shown in the diagram. If the efficiency of the tweeter is high enough, its output level may still match that of the main speaker.

Record Static

Q. When playing records, my system produces static-like noise. The noise occurs only three or four times a minute and is not loud, but it is annoying just the same. What can I do about it?

ROBERT JAMES
Tucson, Ariz.

A. I suspect that your problem is caused by the accumulation and discharge of static electricity. There are several ways to get rid of static electricity. First try connecting a wire from the base of the tone arm to the preamplifier (or integrated amplifier). If this doesn't solve the problem, you can employ a Dust Bug, Hush Brush, or other type of record cleaner that uses a moistened pad. Radio-active ionizing gadgets, such as the Audiotex Stat-Elim, or one of the various Staticmaster devices, are also quite effective, and are available from most large hi-fi stores. See "Record Wear and Care" in the November 1963 HiFi/STEREO REVIEW for further information on record care.

Fuse Blowout

Q. The power-line fuse in my amplifier blows out about every other time I turn on the amplifier. Since I have had some electronic training in the Army and as there is no reliable serviceman nearby, I'd like to try to fix it myself. Do you have any suggestions?

CHARLES CARLTON
Ames, Ia.

A. The first thing to check is whether you are using the correct fuse, not only in rating, but in type. If your amplifier requires a 3-amp slow-blow fuse, the current surges that take place when your equipment is turned on may cause an ordinary fuse to burn out.

When you first turn on the amplifier, observe the output tubes for signs of excessive current drain. If the plates of one or more of the tubes glow red, this may mean that the tubes themselves are defective or that they are biased incorrectly. An incorrect bias may result either from a shorted coupling capacitor at the grid of the red-glowing tube or simply a mis-set bias control.

If the fuse is of the correct type and the output tubes are biased correctly, the next thing to do is to locate the shorted component that is causing the excessive current drain that blows the fuse. First, remove the amplifier's rectifier tube. If repeated switching on and off with the rectifier tube out of the socket does not

(Continued on page 22)

HOBSON'S CHOICE? NEVER AGAIN!

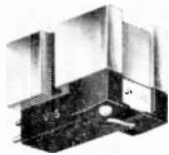
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

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 1½ 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 ¾ to 1½ 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 ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ 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 2½ 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

Eyeglass wearers see this through ordinary 8x30 binoculars



they see this much more
through the revolutionary new
Zeiss Dialyt 8x30 B!



Carl Zeiss introduces yet another new refinement to their world-famous binocular designs. Utilizing a new arrangement of lenses and prisms, the Zeiss **Dialyt 8x30 B** lets you see a full field of vision with or without your glasses or sunglasses. It gives you 4 times as much area with your glasses on as ordinary binoculars. What's more, its unique optical system makes possible a far more elegant and slender silhouette than ever before. See these compact binoculars at your specialty camera dealer or sporting goods store. Look through them—with your glasses on. You'll see at a glance that the Zeiss **Dialyt B** is the ultimate in design and performance. Write Dept. C-26 for "How to Select the Right Binocular."

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CIRCLE NO. 66 ON READER SERVICE CARD

cause the fuse to blow, it may be that the rectifier tube itself has an internal short-circuit. Replace the rectifier tube with a new one and try again. If the fuse blows again, or if the rectifier tube appears to spark internally, quickly turn off the amplifier, as this indicates a short-circuit, not in the rectifier tube, but probably in one of the can-type filter capacitors. You may be able to locate the shorted filter capacitor by checking it with an ohmmeter or by disconnecting the leads from the B-plus line to the capacitor lugs. Any capacitor with a white powdery substance around its base is a prime suspect. If the fuse no longer blows with a particular filter-capacitor section disconnected, then replace the entire capacitor.

Two other possible (but unlikely) suspects are the power transformer and the output transformers. The easiest way to check the power transformer is to remove the rectifier tube and disconnect the filament leads. If the fuse still blows, you can assume that the transformer has an internal short-circuit. To make the same test with the output transformers, you need only disconnect the red B-plus lead that goes to the power supply.

If your amplifier has silicon rectifiers instead of a rectifier tube, you can try disconnecting the leads to the rectifiers, transformers, and filter capacitors in order to isolate the component that is short-circuiting the power supply.

Phono-Cartridge Load

Q. I notice that almost all the newer magnetic phono cartridges require a 47,000-ohm load resistor for each channel. My older stereo amplifier has a 100,000-ohm resistor in each channel. What is the significance of the load resistance, and would it be worthwhile for me to change the value of this resistance to 47,000 ohms?

STEPHEN WEINER
Lime Rock, Conn.

A. The magnetic-cartridge manufacturers have standardized on 47K (47,000 ohms) as a load impedance, and have designed their cartridges for the smoothest high-frequency output when each channel is loaded by that resistance. While some cartridges are relatively insensitive to load, most cartridges, if they "see" too high a load impedance, will emphasize high frequencies. On the other hand, if the load is of too low a value, the high frequencies will be attenuated.

However, before changing the load resistances in your preamplifier, listen to your system with the present input resistances. It may be that the 100,000-ohm load resistance is adding highs that your system needs because of a lack of high-frequency response in your speaker or some other component. If the high-frequency response of your system seems good, leave well enough alone!

HIFI/STEREO REVIEW

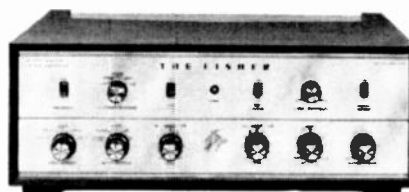
Fisher StrataKits 1965



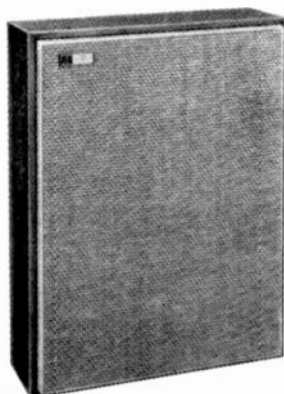
The Fisher KM-60 StrataKit
Wide-Band FM-Multiplex Stereo Tuner (1.8 μ v IHF)
\$169.50 (walnut cabinet, \$24.95; metal cabinet, \$15.95)



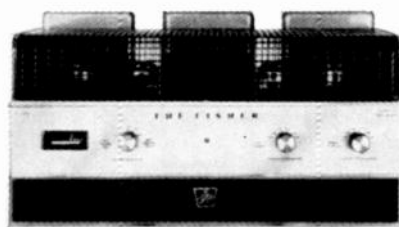
The Fisher KX-100 StrataKit
50-Watt Stereo Control-Amplifier
\$129.50 (walnut cabinet, \$24.95; metal cabinet, \$15.95)



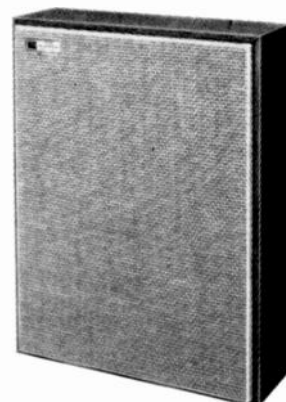
The Fisher KX-200 StrataKit
80-Watt Stereo Control-Amplifier
\$169.50 (walnut cabinet, \$24.95; metal cabinet, \$15.95)



The Fisher KS-1 StrataKit
Slim-Line 3-Way Loudspeaker System (with 10" Woofer)
\$59.50 in unfinished birch (\$64.50 in unfinished walnut)



The Fisher K-1000 StrataKit
150-Watt Laboratory Standard Stereo Power Amplifier
\$279.50



The Fisher KS-2 StrataKit
Slim-Line 3-Way Loudspeaker System (with 12" Woofer)
\$89.50 in unfinished birch (\$94.50 in unfinished walnut)

Now anyone can build just as fine components as Fisher.

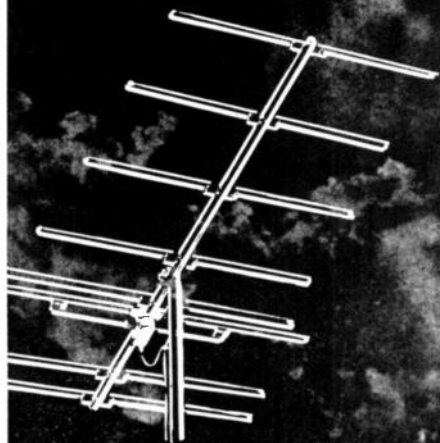
The exclusive Fisher StrataKit method makes it so easy to build a high fidelity kit that all differences between the experienced and inexperienced kit builder become totally irrelevant. Whether you are a skilled electronic technician or a fashion model, *you* can now build a Fisher component that is every bit as fine as a factory-wired unit.

Assembly of a Fisher StrataKit takes place by simple, error-proof stages (Strata). Each stage corresponds to a

separate fold-out page in the uniquely detailed instruction manual. Each stage is built from a *separate* packet of parts (StrataPack). Major parts come already mounted on the extra-heavy-gauge steel chassis. Wires are *precut* for every stage—which means every page. All work can be checked stage-by-stage and page-by-page, before proceeding to the next stage. You can't *help* ending up with a faultless Fisher component when you build a StrataKit.

To receive valuable Fisher literature without charge, use coupon on page 29.

HOW GOOD IS THIS WINEGARD FM STEREOTRON ANTENNA?



SO GOOD IT'S GUARANTEED!

GUARANTEED to be the most effective, best built FM antenna made —

GUARANTEED to bring in 85% of all FM stations in a 200 mile radius when used with the Stereotron antenna amplifier

GUARANTEED you will be 100% satisfied or your money back.

The Winegard Stereotron FM antenna will improve the performance of even the most expensive FM or FM stereo tuner. It is the most powerful receiving device you can own and will bring in FM signals up out of the hiss and noise with utmost clarity. Stereotron has an exceptionally high front to back ratio which shuts out multi-path distortion. Has extremely high gain and is highly directive.

If you want the very finest in FM or FM stereo sound, get a **GUARANTEED Stereotron** today.

STEREOTRON ANTENNA Model SF-8 — \$23.65. Stereotron nuvistor amplifier Model AP-300—input 300 ohms, output 300 ohms. Can be used with any FM antenna—\$39.95.

Amplifier Model AP-375 for use with coax cable, input 300 ohms, output 75 ohms — \$44.95

Write now for technical specs, gain charts, polar patterns, VSWR, etc., and get **FREE FM STATION LOG AND MAP.**

World's most complete line of FM and TV antennas, FM-TV couplers and amplifiers.

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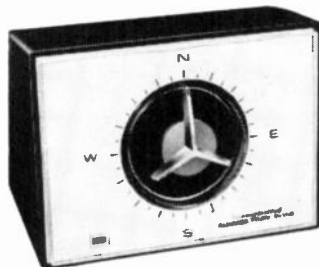
3018-F Kirkwood Blvd., Burlington, Iowa
CIRCLE NO. 65 ON READER SERVICE CARD

JUST LOOKING

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



● **Alliance** is producing the Model C-225 antenna-rotator control system. The transistor phase-sensing bridge circuit in the control box provides constant synchronization between the control (shown) and the outside motor, which rotates the roof antenna. Resembling a small desk clock, the control unit is styled in brown and white high-impact plastic. List price of the system,



including control unit and rotator, is \$59.95.

circle 180 on reader service card

● **Artisan's** new kit organ, the three-manual Cinema, is the latest and smallest addition to its line. Measuring only 30 inches deep and 46 inches high, it has three full 61-note manuals and a concave 32-note clavichord. Other features include inter-manual couplers, twin expression pedals, and independent vibratos. The console style, modified for the home, is influenced by the romantic organ of the silent movie era, and offers a stop list of



authentic theater voices. Chimes, orchestra bells, vibraharp, and band box are optional. A variety of finishes and matching tone cabinets are available.

circle 181 on reader service card

● **Bogen** introduces the RT6000, a new stereo FM receiver with a 60-watt (HF rating) transistor amplifier. In addition to the usual bass, treble, balance, and volume controls, there are six sets of front-panel slide switches. These select mono or stereo mode of operation, speakers on or off, stereo reverse or normal, and tape monitoring. The FM

tuner portion of the receiver is automatically switched to stereo when a stereo broadcast is received, is equipped



with a tuning meter, and has a 2-microvolt sensitivity for 20 db of quieting. Stereo separation is better than 20 db from 50 to 10,000 cps. Price: \$399.95.

circle 182 on reader service card

● **Empire** introduces the Model 9000 Royal Grenadier speaker system, which incorporates a 15-inch mass-loaded woofer with floating suspension, 1-inch voice coil, and an 18-pound ceramic magnet. The woofer faces downward and radiates through a front-loaded horn with a circular-aperture throat. The mid-range direct radiator and low-



mass domed tweeter employ a die-cast divergent acoustic lens for broad sound propagation. The frequency range is 20 to 20,000 cps, and the power-handling capacity on music is 100 watts. The highly damped walnut cabinet is constructed of stain-resistant polyester laminate and is available with a marble top for \$10 additional. Dimensions are 22 inches in diameter, 29 inches in height. Price: \$250.

circle 183 on reader service card

● **Goodmans** introduces the Maximus 1, a miniature two-way speaker system



that has a frequency response of 45 to (Continued on page 26)

A cool 100 watts

(with low-heat Fisher transistor-amplifier design)



The new Fisher TX-300 solid-state stereo control-amplifier.

Size: 15 $\frac{1}{4}$ " x 4 $\frac{13}{16}$ " x 11 $\frac{3}{8}$ " deep. Weight: 24 lbs. Price: \$329.50. Cabinet: \$24.95.

A total IHF music power output of 100 watts is no mean accomplishment in a single-chassis stereo control-amplifier—but it is not unique. High power at low distortion can also be obtained with vacuum tubes. A really cool chassis can not. That takes transistors. So does lightweight, space-saving design without compromise. (The TX-300 weighs only 24 pounds and is less than 12 inches deep, despite its rugged, conservatively rated parts.) And the virtual certainty of unlimited life without the slightest service problems takes not only transistors; it takes Fisher solid-state circuitry, engineered for Fisher reliability.

One reason for the light weight of the Fisher TX-300 is the absence of output transformers. This has the even more important benefit of removing all limitations of bass performance and of transient re-

sponse ordinarily imposed by transformer characteristics.

Another remarkable feature is that *each* channel has *four* output transistors for conservative operation at high power, instead of the conventional *two*. The rated power of 100 watts is obtained at 8 ohms, but nearly as much power is available at either 4 or 16 ohms, via the special impedance selector switch. The IHF power bandwidth (half power at low distortion) extends from 12 to 50,000 cps!

As for preamplifier and control features, the TX-300 provides 16 inputs and 10 outputs to accommodate every type of program source, recording instrument, loudspeaker or headphone—plus 21 controls and switches for total control of the sound by the listener.

Next time you are near a Fisher dealer,

make a point of auditioning the TX-300. Even if you are not ready to buy it, you are entitled to hear what you are missing.

FREE! \$2.00 VALUE! Send for your free copy of *The New Fisher Handbook*. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included.

**THE NEW
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The Fisher

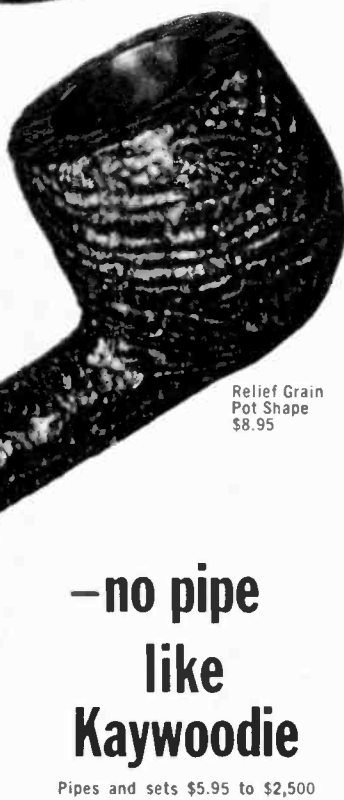
there's
no smoke
like
a pipe



Flame Grain
Apple Shape
\$15.00




Centennial
Bulldog Shape
\$25.00



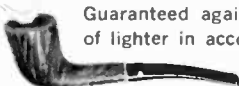

Relief Grain
Pot Shape
\$8.95

—no pipe
like
Kaywoodie

Pipes and sets \$5.95 to \$2,500



Kaywoodie Butane Pipe Lighter
Upright for cigars and cigarettes. Tilt for large, soft flame that won't scorch your pipe. \$9.95 and up with free miniature refill. Table models \$14.95 and up. Guaranteed against any mechanical defect for life of lighter in accordance with written guarantee.

KAYWOODIE

Send 25¢ for 48-page catalog and sample of new imported Kaywoodie Tobacco. Tells how to smoke a pipe; shows all shapes and styles. Kaywoodie Pipes, Inc., New York 22, Dept. Z 46.

20,000 cps and a continuous power-handling capacity of 15 watts. A miniature woofer crosses over at 1,900 cps to a back-loaded high-frequency tweeter. The enclosure measures only 10½ x 5½ x 7¼, and is suitable for shelf or wall mounting. The cabinet is finished in oiled walnut on all sides. Price: \$59.50.

circle 184 on reader service card

● **JFD** is marketing four new log-periodic antennas designed for stereo FM reception. The log-periodic antennas have front-to-back ratios (up to 26 db) that are superior to present FM Yagis. The narrow beam widths of the log-periodic and its minor lobe levels (less than 21.6



db) help reject distortion-producing reflected signals. The antennas are factory-assembled for speedy installation. The dipoles are constructed of ½-inch aluminum tubing, and the transmission-line transformers and the feeder harness are made of solid aluminum rods. Top-suspension crossarm supports permit close-up rotator mounting and resist 100 m.p.h. winds. The antennas are gold alodized for corrosion protection and eye appeal. The four antennas range in price from \$19.95 to \$49.95.

circle 185 on reader service card

● **Lafayette** announces the Model LA-230 WX, a 24-watt AM, stereo FM receiver. The FM tuner section employs a tuning meter, has a frequency response of 20-20,000 cps ± 2 db, and a sensitivity of 3 microvolts for 20 db of quieting. A stereo search circuit sounds a tone when the receiver is tuned to a station broadcasting stereo. The amplifier has a power



output of 12 watts per channel, and hum and noise on high-level inputs is 63 db below full output. There are input jacks for magnetic phono, crystal phono, and auxiliary. Output jacks are provided for stereo tape recording and headphones. Size is 17½ x 5½ x 12¼ (including legs and metal case). Price: \$139.50.

circle 186 on reader service card

Errata: The correct price for the Benjamin Model 200 table-top music system is \$229.50, and the price of the matched speakers is \$49.50 each. The prices were incorrectly listed in the October, 1964 "Just Looking" as \$299.50 and \$49.95.



The Fisher 500-C: world's biggest seller.

(In the end, the public always knows best.)

By now, most of the major high fidelity manufacturers have tried the all-in-one stereo receiver idea. Yet the Fisher 500-C continues to outsell all other receivers (and tuners and amplifiers) throughout the world. There *must* be a reason.

Individuals may come to wrong conclusions about competitive products; but the public, collectively, never does. It has an unerring way of selecting the top value. This is a subtle but inexorable process, based on the reputation of the maker, important little differences in performance, certain exclusive technical features, trouble-free service over the years and a host of similar considerations. It happens to

Fisher high fidelity components all the time.

Of course, the 500-C is a most impressive instrument even if you know nothing about its sales record. On *one* magnificent chassis, only 17½" wide by 13½" deep, it combines *all* of the electronics of a professional-quality Fisher stereo system—tuner, amplifier and controls. The FM-stereo tuner section has a sensitivity of 1.8 microvolts (IHF Standard) and features silent, automatic mono-stereo switching via the famous Fisher STEREO BEACON*. The power amplifier has a total IHF Standard music power output of 75 watts. And the price is still only \$389.50. (Walnut cabinet available at \$249.50.) *PATENT PENDING

FREE! \$2.00 VALUE! Send for your free copy of *The New Fisher Handbook*. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included in the new catalogue section.

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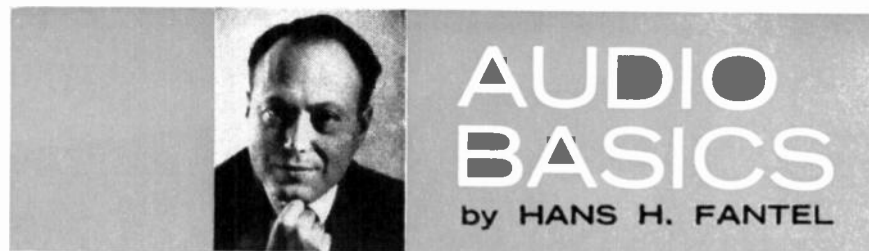
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28



DEFINITIONS—XI

A QUICK dash to the end of the alphabet, and we will wind up this guided tour through the penetrable thickets of audio terminology.

● **Tweeters** are loudspeakers that specialize in reproducing high notes. Since the physical requirements for producing high notes differ from those for producing bass, audio designers favor a division of labor in speaker systems, entrusting the top notes to tweeters while the lower range is handled by woofers (see below). Sometimes there is a 3-way division of frequencies, which requires the use of a special mid-range unit also. By thus dividing the sound spectrum between two or more speakers, treble and bass are kept from interfering with each other, and intermodulation distortion within the loudspeaker is avoided. To a great extent, the quality of the tweeter determines the over-all character of sound in a speaker system. A good tweeter must be free of spurious resonances (response peaks) that would cause a shrill or otherwise harsh sound. Moreover, it must scatter the highs broadly, spreading them evenly throughout the room. Wide-angle treble dispersion adds greatly to the stereo effect and to smoothness of sound. Various methods are used in tweeters to achieve wide dispersion: dome-shaped diaphragms, flared horns, or sound-deflecting structures mounted in or in front of the tweeter cones.

● **Watts** are the basic units by which electric power is measured. For instance, when you ask for a 100-watt light bulb, you are using the term to describe the power consumption of the bulb—the amount of electricity it uses. In audio, however, the term is most often used to specify not the amount of electricity needed to keep an amplifier running, but the amount of audio power the amplifier is capable of feeding to the loudspeakers. This wattage is known as an amplifier's power output.

● **Woofers** are loudspeakers specifically designed to reproduce the low-frequency notes of the audio range. These bass speakers are bigger and heavier than tweeters because size and weight help them to operate more efficiently at low frequencies. A high-quality woofer should be able to reproduce the lowest notes of the orchestra (about 35 cps) without difficulty. A loudspeaker system's ability to handle even the deepest notes without faltering adds a special feeling of depth and warmth to reproduced music. A woofer should be free of frequency doubling—the adding of gratuitous harmonics to the fundamental notes, thereby giving the bass a false coloration. A good woofer should also have good transient response—i.e., reproduce heavy bass notes sharply and clearly without booming or blurring. In order to do this, a woofer must be mounted in a properly matched enclosure, for without an effective enclosure even the best woofer will not sound good.

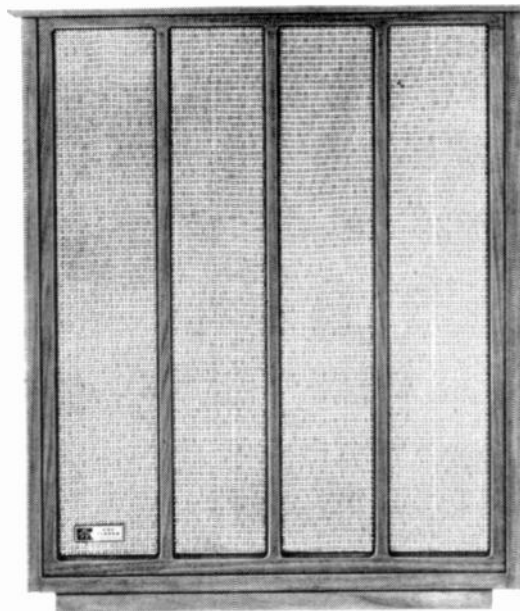
● **Wow** refers to a waver in pitch caused by an unsteady turntable or tape speed. Wow can occasionally be cured by replacing the worn rubber drive parts in a defective turntable or tape deck. However, in poorly made components, the ailment is endemic, and the only cure is to replace the entire unit.

“The XP-10 is truly a step forward in smoothness, transient response and musical quality. It handled percussion, piano, strings, brass, and what have you, as cleanly and precisely as any speaker system we know.”

—AUDIO Magazine, March, 1964

“The response range of the XP-10 was excellent and among the widest encountered in any speaker... The sound had clarity, transparency, tonal balance, excellent transient response, fine separation of instruments. The bass had no hang-over and plenty of impact. The midrange and highs were airy. Voices sounded natural.”

—HIGH FIDELITY Magazine, October, 1964



Woofer: 15" free-piston; 19 cps free-air resonance; 2" voice coil with exclusive eddy-current damping; 6-lb. magnet structure.

Midrange: 8" cone; 1½" voice coil; 5½-lb. magnet structure.

Tweeter: 2" soft-cotton dome type; 5½-lb. magnet structure; 14,000 gauss flux density.

Crossover: Full 3-way LC-type network with air-core coils; crossover points at 200 and 2500 cps.

Impedance: 8 ohms.

Frequency Response: 28 cps to beyond the limits of audibility.

Power Requirement: 10 watts minimum; 60 watts maximum (program material).

Cabinet: 30½" high, 24¾" wide, 14¾" deep; Scandinavian walnut.

Weight: 80 lbs.

Price: \$249.50

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Exclusive transistor short-circuit protection. (Pat. Pend.) New system virtually eliminates transistor failure or fuse replacement due to shorted speaker terminals or other improper operation.

Additional features: Phono input noise less than -65db., with no microphonics or hum / Professional Baxandall tone controls / Tape monitoring and tape-head playback facilities / Stereo headphone jack with speaker disabling switch / Glass epoxy circuit boards / Compact size — 14" x 4" x 12 1/2" deep.



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Model S-9000 / solid-state, integrated stereo amplifier / \$299.50

Also available in a 50 watt Music Power version as the Model S-9500 / \$179.50

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● **INTERFERENCE:** Most of us, at one time or another, have been plagued by strange noises in our high-fidelity systems. Such interference, when it originates outside the system's components, can be divided into two classes: radio-frequency interference (RFI), and broadband interference caused by sparking electrical contacts. Signals from either source can find their way into an audio system in many ways, and the methods of eliminating the annoying interference they cause are equally numerous.

Unwanted radio frequencies can enter either through the tuner, or directly through the amplifier or preamplifier. An FM tuner is susceptible to interfering signals in the 88 to 108 megacycle FM band, the 109 to 129 megacycle band (because of tuner image response), and to direct pickup (by the tuner's i.f. transformers) at 10.7 megacycles. Good tuner design will eliminate most cases of interference from a powerful nearby FM station. This type of interference usually manifests itself as crossmodulation, with the undesired signal either being audible in the background of the desired program or appearing at several points on the dial and totally blanking out the weaker stations. The only possible recourse, other than getting a better tuner, is to reduce the strength of the interfering signal at the receiver antenna terminals (1) by means of a resistive pad, (2) by rotating the antenna to reject the interfering signals, or (3) by installing a resonant trap in the antenna line to keep the offending signal from reaching the tuner's input circuits.

Spurious signals (such as harmonics originating from an improperly adjusted ham-radio or Citizens Band transmitter) should of course be treated at their source. But it is not generally recognized that when radio signals are picked up by a hi-fi system, the fault in most cases lies with the hi-fi equipment. Regulations of the FCC require that ham stations as well as commercial broadcast stations keep their spurious radiation below a specified minimum.

Another form of RFI is caused by the interfering signal's getting directly into the amplifier and coming through regardless of the setting of the preamplifier's input selector. This condition is most likely to occur if

you live fairly close to the source of the interfering signal. City dwellers are frequently plagued by signals from local ham stations, call services, and a buzz that is actually broadcast as part of a television signal. I have suffered from RFI in my own home, with my own amateur radio transmissions being detected and amplified by my power amplifier. In some cases, this type of interference can be eliminated by installing r.f. filters in the amplifier's input circuits. In my case, removing the input cables entirely had no effect. Adding bypass capacitors (about 0.01-microfarad, 600-volt) from each side of the a.c. power line to ground, where it enters the amplifier, is another indicated treatment. Many amplifiers are already so equipped. In my case, this too had no effect on the interference I was experiencing. Having eliminated the input circuits and power line as the entry points for the interference, only the speaker leads remained to be considered. These, in my installation, were 20-foot lengths of standard rubber-covered lamp wire. Bypassing these leads at the amplifier's speaker-output terminals had no effect, owing to the very low impedances involved. The speaker lines, acting as antennas, carried the strong r.f. signals from the transmitter into the main feedback loop of the amplifier, where they overloaded the input stage, were detected, and became audible. The best solution I

could devise was to use shielded speaker lines. This greatly reduced the interference, but did not eliminate it entirely. I will probably have to use another type of amplifier to effect a complete cure.

Electrical, or sparking, interference is best treated at its source. Line filters are available for most

appliances, such as electric shavers and vacuum cleaners. Some sparking sources, such as oil-burner ignition systems, are difficult if not impossible to suppress. Automobile-ignition systems are usually well suppressed, but occasionally one will override an FM signal. Nearby sparking sources may also enter the system through the amplifier or phono pickup. The treatment here is similar to that for RFI; try to reduce it at the source, then shield or filter all inputs and outputs from the system one by one until the noise is eliminated.

There is no sure-cure treatment for RFI or for electrical interference. No two cases are alike. The cut-and-

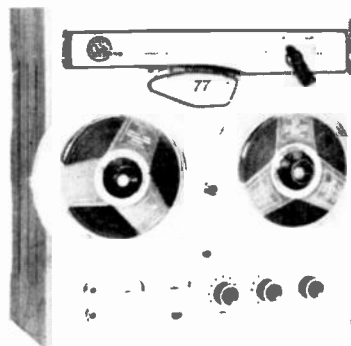
REVIEWED THIS MONTH
●
Viking 77 Tape Recorder
Dual 1010 "Automatic Turntable"
PML EK61 Microphone
●

try technique remains the most practical approach to eliminating the interference.

For those with some technical background, there are two books that may be helpful in dealing with RFI prob-

lems. These are *RF Interference Control Handbook*, published by Howard W. Sams & Co., Indianapolis, Indiana, and *How to Locate and Eliminate Radio and TV Interference*, published by John F. Rider, N.Y., N.Y.

**VIKING 77
STEREO COMPACT
TAPE RECORDER**



● THE Viking 77 Stereo Compact is a two-speed, four-track recorder measuring 13 x 13 x 6½ inches. Specifically designed for permanent installation in a home music system, the machine can be flush-mounted vertically, horizontally, or at any intermediate angle. A walnut base is also available for table-top use. Although the unit has built-in recording and playback electronics, the elimination of power amplifiers, speakers, and carrying case makes it possible for Viking to offer a good-quality recorder at a moderate price.

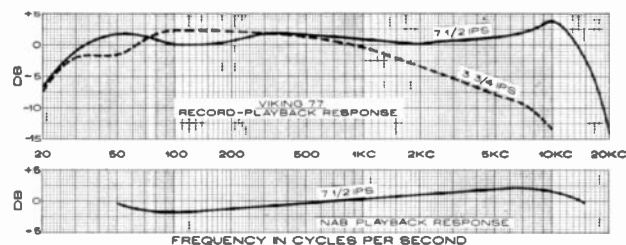
The tape-transport mechanism is controlled by a single knob, with positions labeled REWIND, STOP, PLAY, and FAST FORWARD. The 3¾-ips or 7½-ips tape speed is selected by pulling or pushing a small knob located between the tape reels. Since the Viking 77 normally operates in a vertical position, it is supplied with rubber tape-reel retainers.

The electronic section of the Viking 77 is located below the transport. On the front panel are two microphone jacks. Twin VU meters monitor both the recording and playback levels. The separate input-level controls for the two channels also serve as playback-level controls and therefore require resetting when the mode of operation is changed. A slide switch selects stereo or mono operation. With the switch set in the mono position, only Channel 1 is activated for recording, bias and erase current both being removed from Channel 2 heads.

A single knob turns the recorder on and off and selects record or playback operation. The RECORD position is spring-loaded and mechanically interlocked with the transport control so that it will not remain engaged unless the recorder is in the PLAY mode. However, once

the transport is set for PLAY, it is possible to switch accidentally to RECORD. A neon lamp glows when the machine is in the RECORD mode. On the rear of the unit are the high-level inputs and two outputs that deliver up to 1 volt at a moderately low impedance. Up to 5 feet of cable can be used without loss of high frequencies.

My tests of the Model 77 confirmed Viking's specifications in almost every detail. The record-playback response was ±3 db from 26 to 15,000 cps at 7½ ips, and ±4 db from 23 to 3,000 cps at 3¾ ips. The playback response at 7½ ips was within ±2 db of the NAB equalization curve from 50 to 15,000 cps. The signal-to-noise ratio was also very good—about 50 db at 7½ ips and 45 db at 3¾ ips. Wow and flutter were 0.04 and 0.1 per cent, respectively. The mechanism's rewind and fast forward times for 1,200 feet of tape were clocked at 75 seconds and a somewhat slow 5 minutes. It is apparent



that the Viking 77 is rated with thorough honesty. In use tests, it performed exactly as might be expected. The sound quality at 7½ ips is excellent, with no audible faults. At 3¾ ips, the quality is adequate for recording voice and popular or background music. Since the Viking 77 does not have separate record and playback heads, it is not possible to monitor off the tape while recording. However, a monitor signal, derived from the input, is present at the output jacks.

At its price of \$239.95, the Viking 77 delivers high performance—in many ways comparable to much more expensive recorders. The appreciable cost saving achieved by eliminating some operating niceties seems to have had little effect on the machine's audible performance. For those who would prefer a complete portable recorder, the 770 Stereo Compact is also available in a single case, with speakers and transistor power amplifiers.

For more information, circle 187 on reader service card

**DUAL 1010
"AUTOMATIC
TURNTABLE"**



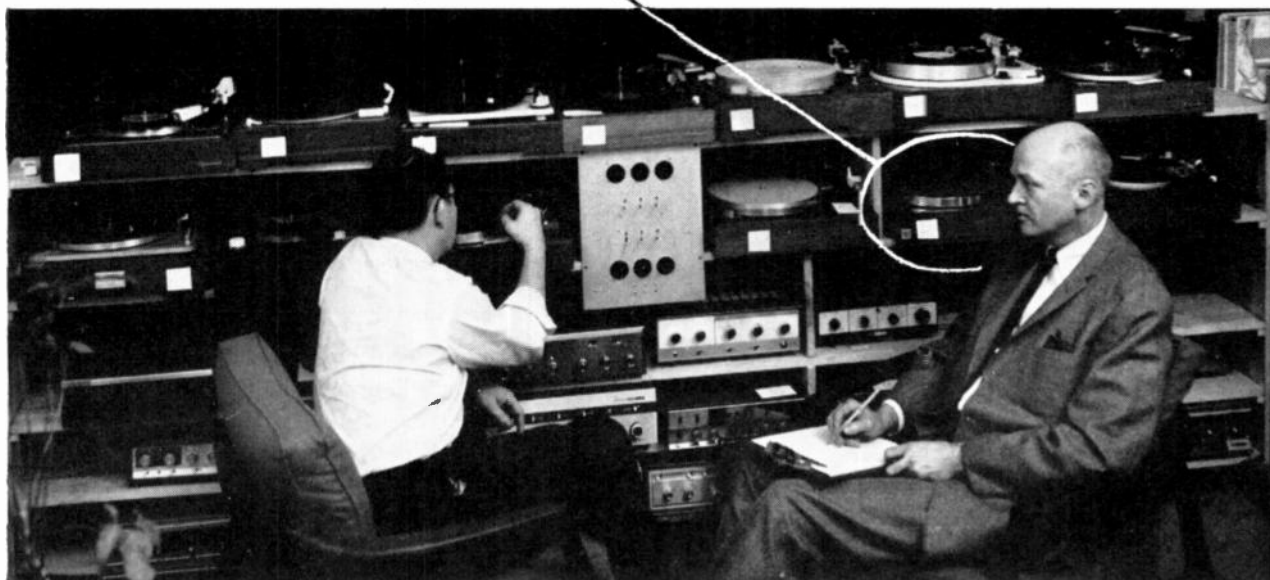
● In my review of the Dual 1009 "automatic turntable" (in January of this year), I commented on the fact that its performance was comparable to the better manual arm and turntable combinations. Dual has recently introduced the Model 1010, which is designed to deliver essentially the performance of the 1009, but at a considerably lower price. (The cost difference between the Model 1009 and the 1010 is about \$30.) (Continued on page 34)

\$78.00 TURNTABLE FOR A MILLIONAIRE: An article in the Summer 1963 *Gentlemen's Quarterly* describes a "\$3,824 stereo system for those who demand the very best that can be purchased today." The system includes both a record changer and a turntable; the turntable is the AR.

THE AR TURNTABLE was also chosen in a study appearing in the September 1963 *Popular Science*. This article describes three stereo systems, each selected by a panel of experts as the best in its price category. The AR turntable was the choice for both the medium-priced and the luxury systems.

the panel's choice

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Members of the Popular Science panel check turntables.

A third study of high fidelity systems appears in the October 1963 *Bravo*. Components were chosen for optimum systems in three price categories — "bottom dollar", "middle-class" and "sky's the limit". The AR turntable was selected* for all three systems, with this explanation:

"You may notice that the same inexpensive turntable appears in the following three systems. That is because its performance hasn't been bettered at any price."

OTHER equipment reviewers have reported the AR turntable to have the lowest wow, flutter, rumble, acoustic feedback, and speed error of any turntable they had tested.**

*AR speakers were also scattered through the systems selected in these three studies—AR-3's were chosen for the top systems in *Popular Science* and *Bravo*, for the middle system (\$1,273) in *Gentlemen's Quarterly*.

**Reprints on request. We will also be glad to send the complete component lists selected by each magazine.

The Dual 1010 is a four-speed record changer, with provision for manual operation. It is the same size as the 1009 ($10\frac{1}{2} \times 12\frac{7}{8}$ inches), which it resembles in style and construction. The 1010 has the same four-pole motor and basic drive mechanism as the 1009, but has a lighter turntable platter and does not have a vernier speed adjustment.

The most obvious difference between the Model 1009 and the 1010 is in the tone arm. The arm of the 1010 has no counterweight or calibrated stylus-force adjustment. Because of this difference in tone-arm design, the Dual 1010 must be set absolutely level to prevent undesirable side thrust on the stylus during play. Stylus force is set by a screw on the pivot assembly, which moves with distinct clicks and changes the force by 0.5 gram for each click. I verified the accuracy of this adjustment, and found that once the force was set accurately at any point with the aid of an external gauge, it could be easily and accurately changed to any other setting by counting the clicks.

The Dual 1010 has an extremely compliant spring suspension that isolates it from jarring and acoustic feedback more effectively than the suspension of any other automatic record player I have tested. With the 1010 on the bench next to the speaker, I was unable to induce any acoustic feedback, even at high volume and with maximum bass boost.

Measured by NAB standards, the rumble of the Dual 1010 was -35 db in the lateral plane and -30 db including vertical components. This low rumble figure is approximately the same as I measured on the 1009. The speeds were about 1 per cent fast at $33\frac{1}{3}$ and 78 rpm, 0.5 per cent fast at 45 rpm, and were unaffected by line-voltage variations from 95 to 135 volts. The wow and flutter figures were very good: wow ranged from 0.06 per cent at $33\frac{1}{3}$ rpm to 0.1 per cent at the other speeds; flutter was 0.02 per cent.

The tone arm had low tracking error (under 0.5 degree per inch) over the entire record surface, and tracking force changed by less than 0.2 gram with a 1-inch stack of records on the platter. The changer mechanism operated well at 1 gram with no evidence of side thrust on the arm, provided the player was level. This means that the Dual 1010 can be used with practically any cartridge on the market. Its change cycle was about 12 seconds, and the mechanism was very smooth and quiet at all times, whether changing or playing.

The Dual 1010 offers a very high level of performance at its price of \$69.50. It appears to be especially suited for use in limited-space installations. This is not only because of its small dimensions, but also because it is virtually immune to acoustic feedback, even when mounted close to the speakers.

For more information, circle 188 on reader service card

PML EK61 MICROPHONE



● CAPACITOR microphones have long been known for their wide, smooth frequency response, and they are used almost exclusively for high-quality recording and broadcasting. Unfortunately for the amateur recordist, capacitor (sometimes called "condenser") microphones are usually very expensive, costing from \$250 to \$600.

The new Swedish PML capacitor microphones, distributed in the United States by Ercona Corporation, offer the performance characteristics of more costly capacitor microphones at an appreciably lower price. The PML is available in two models, the omnidirectional EK61 and the cardioid EC61 (illustrated above). Both are tiny cylindrical units, $1\frac{1}{16}$ inch in diameter and $2\frac{1}{16}$ inches long, weighing only $1\frac{1}{4}$ ounces. The microphone with its built-in amplifier has an integral 10-foot cable that plugs into a special power-supply unit. This is a cylinder, 2 inches in diameter and $4\frac{1}{2}$ inches long, weighing 17 ounces.

The power supply furnishes a 67.5-volt polarizing voltage to the microphone, and contains a subminiature tube that amplifies the very small output voltage to usable levels. A battery power supply is also available for use when a.c. power is not available. The a.c. supply has a 5-foot power cable and a socket for the 10-foot signal-output cable. The normal output impedance is high, but

other cables are available that connect to different taps on the built-in matching transformer to provide output impedances of 50, 200, or 600 ohms.

The microphone comes in a fitted case, together with a microphone-stand adapter. Accessories include a wind-screen and boom or lavalier mounts.

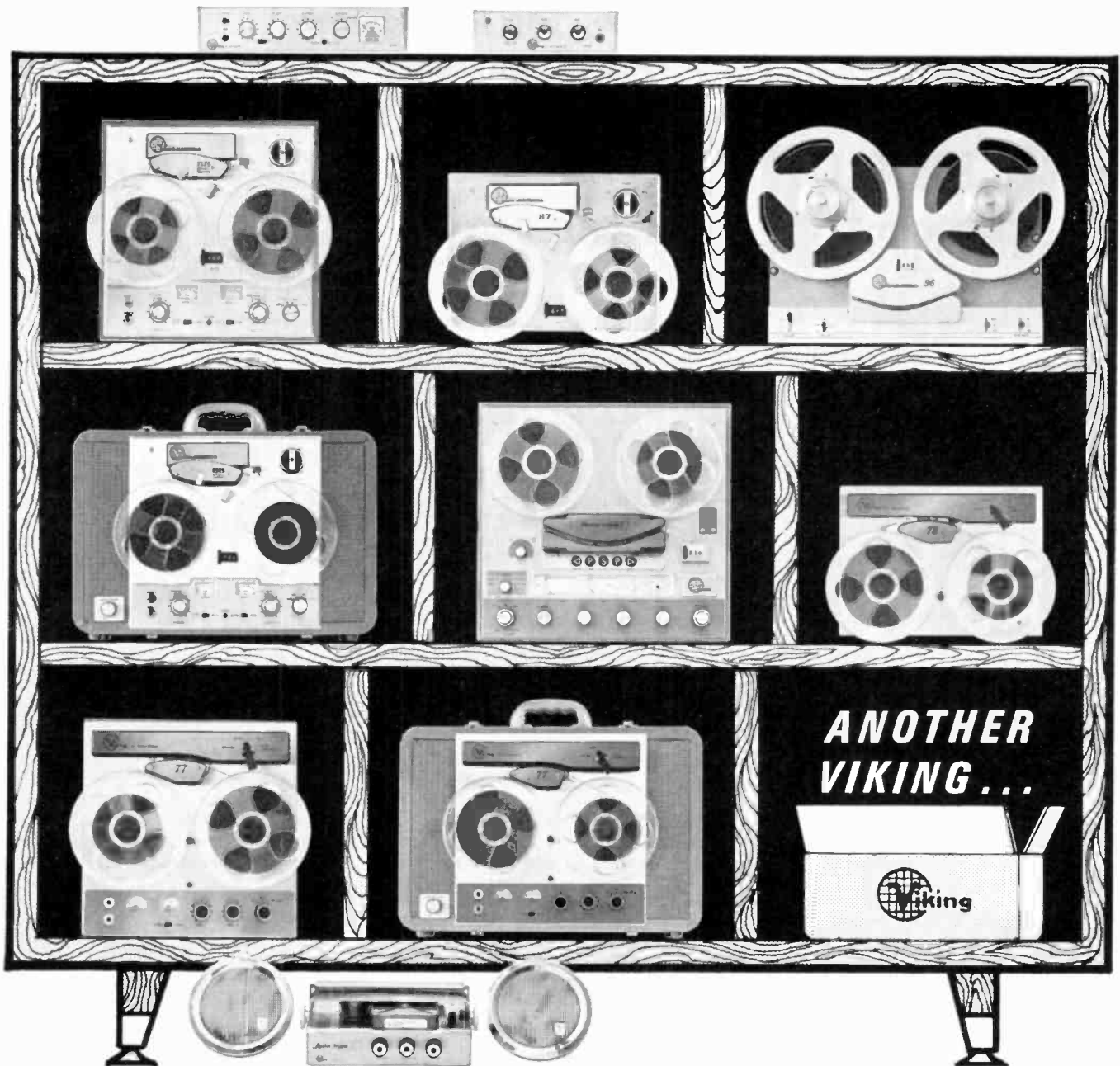
I checked an EK61 omnidirectional model. Because the EK61 is similar in size and shape to my calibrated laboratory microphone, I tested it by measuring the output of a loudspeaker with each microphone and comparing the results. Both curves were automatically plotted, and the difference between the curves, corrected for the known response of the reference microphone, was plotted as the EK61's frequency response.

The EK61's frequency response was very smooth, within ± 3 db from 20 to 15,000 cps, the calibration limits of the reference microphone. PML rates it as ± 3 db from 30 to 18,000 cps, and I have no doubt that it meets that specification handily. Its output level was almost identical to that of the reference microphone, and sufficient to drive almost any tape recorder.

Recordings made with the EK61 demonstrated that its sound was indistinguishable from that of the much more expensive reference microphone, without background noise, hum, or any detectable coloration. There can be no doubt that the EK61 brings fully professional performance within the reach of the serious audio hobbyist.

The price of the omnidirectional EK61 is \$99.50, and the cardioid EC61 is \$109.50. The a.c. power supply is \$49.50, and the battery supply is \$39.50.

For more information, circle 189 on reader service card



AND ANOTHER...

ever felt confused about adding tape to your music system?

It's really quite simple. Jaunt over to your Viking dealer. He'll cheerfully explain the virtues of tape recording. And he'll show you a Viking model designed to play tape, or to record and

play, or to play forward and reverse — automatically.

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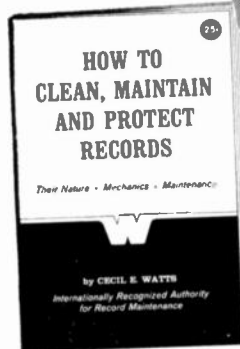
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REPORT FROM EUROPE

VIEWS FROM HERE AND THERE

by Frederic Grunfeld

Karajammer: Herbert von Karajan's abrupt and pyrotechnic departure from the Vienna Staatsoper is symptomatic of the backstage and box-office ailments that afflict opera everywhere in Europe today. Despite heavy government subsidies—over five million dollars a year for Vienna and over three million for Munich, for example—opera as an art form is in serious trouble. "I don't give opera a very great chance for the future," says Oscar Fritz Schuh, the Hamburg theater director who happens to be Karajan's favorite impresario. He thinks that "today's organizational forms of our big opera houses" will have to be changed, that current institutions merely attempt "to uphold something that is practically untenable." Karajan was trying to get away from the traditional "ensemble" company, and to introduce a kind of permanent "festival" to the Vienna State Opera, but this involved a protracted tug-of-war with his co-director, Egon Hilbert, and with the Austrian Minister of Education, Theodor Piffel-Percevic. Charging them with obstructionism and mediocrity, Karajan announced his resignation amid a great flurry of publicity. "After eighteen years of appearing in the concert hall, sixteen years in Salzburg and eight years as artistic director of the Vienna Opera I am terminating my activities in Austria on August 31st," he told the press. His secretary added ominously. "We are finished with Austria." Karajan is a spoiled, Napoleonic personality, very much accustomed to adulation as "the world's greatest conductor." Recently he told a *Spiegel* interviewer: "I have established such high standards in Vienna that in foreign countries people still say it is the best opera house in the world." But now, he insisted, the machinations of his opponents had reduced the institution to the status of "an old plow-horse." As for his future plans. "It has taken me just three days to get fully booked up for the next three years. . . ."

The Strauss Year: This was definitely Richard Strauss year in Germany, and the musicians of Munich, his birthplace, have left hardly a Straussian note unplayed. Eleven of Strauss' fifteen operas were given as part of the Strauss centennial season; all of his symphonic works are due for concert-hall revival; his entire output of lieder was presented on the Bavarian state radio; his earliest pieces are being resuscitated by the Wilde Gungl Orchestral Society, to which both Strauss and his father belonged in the 1880's; his military marches are featured in the repertoire of the *Luftwaffen-Musikkorps 1* of the new German army. You can buy Strauss commemorative medallions, in gold, for prices ranging up to \$300, or you can toss good-luck pennies into the hideous Richard Strauss Fountain, recently erected by Munich's grateful citizenry.

Dresden, where the majority of the Strauss operas had their premiere, is giving more than fifty special performances. In Salzburg Professor Erich Werba is conducting a

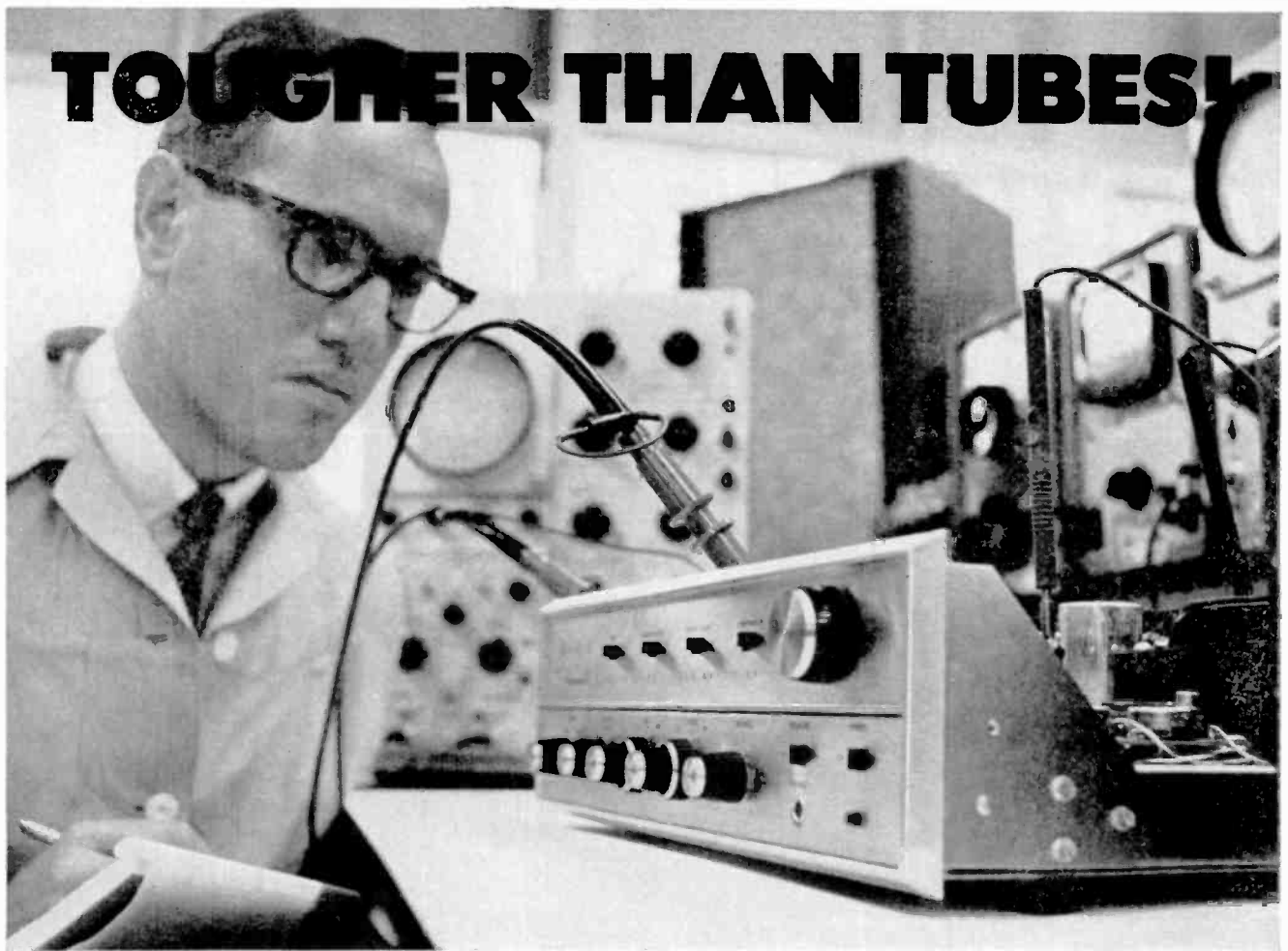
course for singers and accompanists on "Richard Strauss and His Time." In Vienna, along with a dozen orchestral concerts and a cycle of lieder evenings, three lesser-known operas have had notable revivals: the youthful *Feuersnot* ("Fire-Famine") at the Volksoper; the middle-period *Die Frau ohne Schatten* at the Staatsoper, and the late *Daphne* at the Theater an der Wien. Karl Böhm conducted *Daphne*, and Deutsche Grammophon was on hand to tape the dress rehearsal and two performances, from which an album will be pieced together. Hilde Gueden, James King (a tenor from Dodge City, Kansas), Fritz Wunderlich, and Paul Schöffler have leading roles.

A spate of new Straussiana has appeared in the bookshops, including biographies by Walter Thomas (*R. S. and His Contemporaries*) and Heinrich Kralik (*R. S., World Citizen of Music*), as well as the collected correspondence between the composer and Clemens Krauss. None of these volumes, however, sheds much light on Strauss' ambiguous and still unsatisfactorily explained relationship to Hitler and the Nazis—a phase of his life that is always glossed over, ostrich-like, by his apologists.

Typewriter Music: Europe's most successful piece of avant-garde music is Rolf Liebermann's automated symphony for business machines, *Les Échanges*, which proved to be the star attraction of the trade and commerce exhibit at the Swiss National Exposition in Lausanne. Liebermann, best known in the U.S. for his "Concert for Jazz Band and Symphony Orchestra," has scored this percussive opus for 156 office machines and mechanical devices, including typewriters, adding machines, cash registers, perforators, tape moisteners, telephones and what-have-you, led by a computer with a mambo beat. The whole thing takes less than three minutes, but it points the way to a solution of all those problems with temperamental prima donnas and dictators of the baton.

Comeback: The sound that has struck me most forcibly on recent visits to Germany is the incessant and inescapable HUP-two-three-four of the military marches that are being played everywhere—in beer halls and tea rooms, on radios and jukeboxes, and on Sunday afternoons in the park. During the post-war years, popular music was briefly demilitarized, but now the old march tunes are solidly back in favor as staple items of the local musical diet. German record companies report that some of their biggest best-sellers are march-music issues with titles like *Come On, Kameraden*—latest sales estimate, ten million discs—played by various bands of the Bundeswehr or the police force. In any friendly neighborhood beer cellar you can listen to para-military bands blaring out the *Hohenfriedbergmarsch* while dozens of happy customers roar along with the tune, rapping out the rhythm with their beer glasses. And out along the country roads it is not at all unusual to meet platoons of infantry shouting their *Soldatenlieder*.

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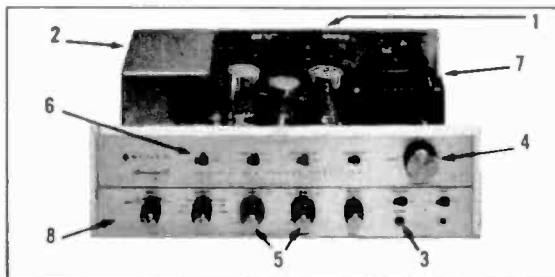
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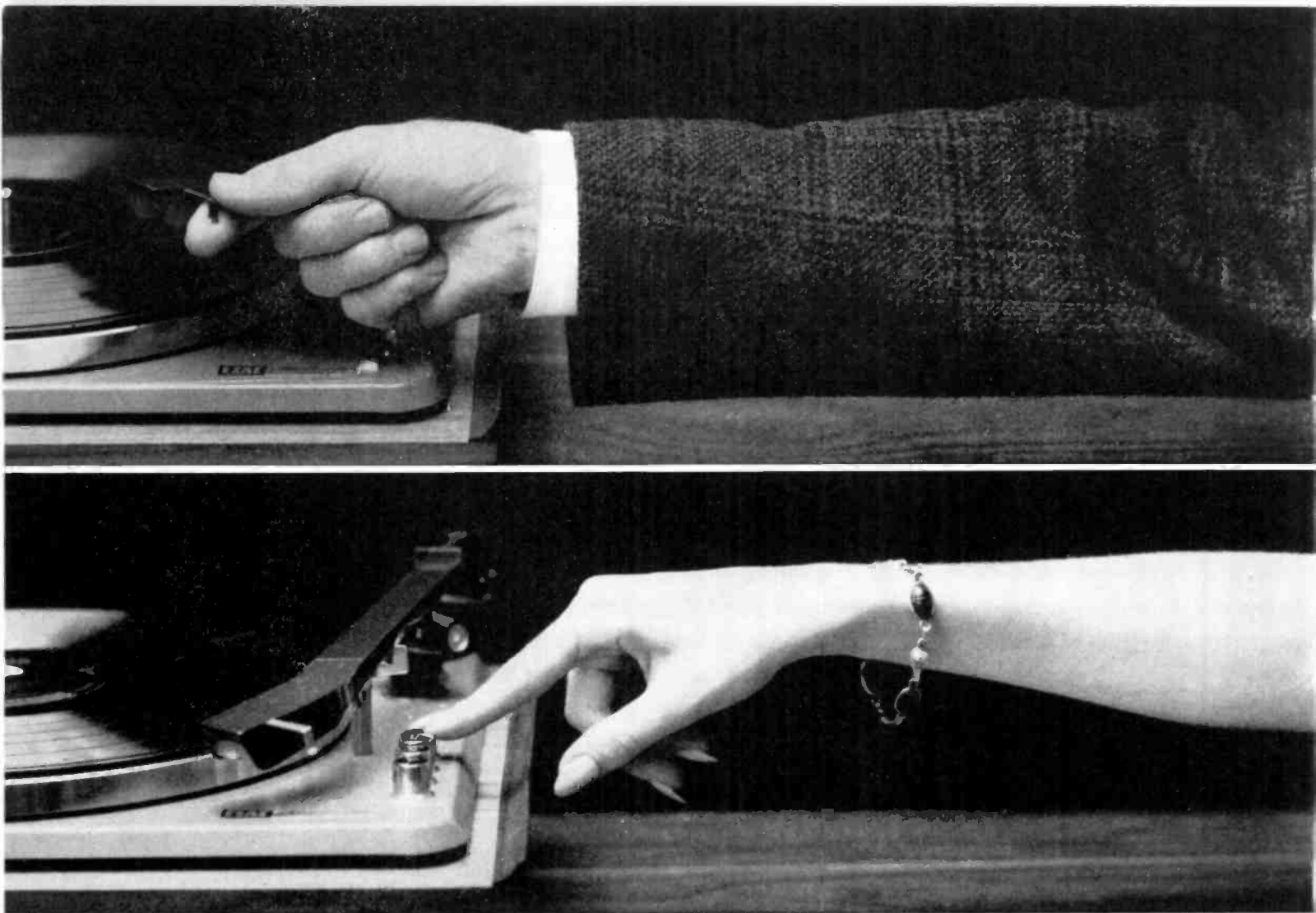
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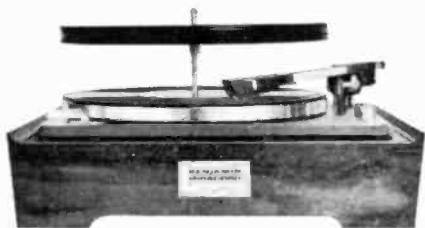
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Rachmaninoff's
**SECOND
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A SYMPHONY by a twenty-four-year-old composer named Sergei Rachmaninoff was given its world premiere performance in St. Petersburg in 1897. The occasion turned out to be one of the genuine fiascos in the history of music. Rachmaninoff himself later described how he sat rapt with horror through part of the performance and then fled from the concert hall. A post-concert party had been arranged in his honor, and Rachmaninoff went through the motions in a daze. The newspaper reviews were the crowning blow. In *The News* César Cui wrote: "If there were a conservatory in hell, Rachmaninoff would get the first prize for his Symphony, so devilish are the discords he places before us."

The whole affair proved to be traumatic for the sensitive Rachmaninoff. He was plunged into a fit of depression and despair that lasted for two long, desperate years. Finally, friends persuaded him to see one of the pioneers in the field of autosuggestion, a Dr. Dahl.

In his memoirs (*Rachmaninoff's Recollections*, as told to Oskar von Riesemann), Rachmaninoff tells the story: "My relations had told Dr. Dahl that he must at all costs cure me of my apathetic condition and achieve such results that I would again begin to compose. Dahl had asked what manner of composition they desired and had received the answer, 'A Concerto for pianoforte.' for this I had promised to the people in London and had

given up in despair. In consequence I heard repeated, day after day, the same hypnotic formula, as I lay half asleep in an armchair in Dr. Dahl's consulting room. 'You will start to compose a concerto—You will work with the greatest of ease—The composition will be of excellent quality.' Always it was the same without interruption.

"Although it may seem impossible to believe, this treatment really helped me. I began to compose at the beginning of the summer. The material grew in volume, and new musical ideas began to well up within me, many more than I needed for my concerto. By autumn I had completed two movements of the Concerto—the Andante and the Finale. These I played during the same autumn at a charity benefit concert conducted by Siloti. The two movements resulted in a gratifying success. This heightened my confidence to such an extent that I began once more to compose with great ardor. By the spring I had already completed the first movement of the concerto and the Suite for two pianos. I felt that Dr. Dahl's treatment had strengthened my nervous system to a degree almost miraculous. Out of gratitude I dedicated my Second Concerto to him."

Rachmaninoff himself was the soloist when the Second Concerto was given its official premiere at a Moscow Philharmonic concert in October, 1901. The score was



1929 551 1000



Still without peer today is the RCA Victor recording of Rachmaninoff's Second Piano Concerto—the first ever made—with the composer at the piano and Leopold Stokowski leading the Philadelphia Orchestra. Sviatoslav Richter's playing for DGG is individual but convincing, and Vladimir Ashkenazy's for London has an understated elegance.

an instant success—for rather obvious reasons: the concerto is one long rhapsodic flight of soaring melodic inspiration. It served immediately to rehabilitate Rachmaninoff, professionally as well as personally. He became conductor of opera at the Moscow Grand Theater, he was in constant demand as a piano recitalist, and he was again able to compose many pieces for piano. As a matter of fact, so steadily did the demands upon his time and energies grow that within a few years he was obliged to leave Moscow in search of peace and solitude. He settled in Dresden with his family and during the next decade he returned only intermittently to Russia. In 1918, following the revolution, he determined that he must make a new home elsewhere, and for most of the last twenty-five years of his life he lived in the United States.

THE emotional appeal of the Second Concerto was long ago exploited by music popularizers. It has figured in innumerable motion pictures (including Noël Coward's memorable *Brief Encounter*), and the principal theme of the last movement was adapted some years ago by Tin Pan Alley and titled *Full Moon and Empty Arms*.

The first recording ever made of the concerto (in 1929) appropriately featured Rachmaninoff himself at the piano, with the Philadelphia Orchestra under the direction of Leopold Stokowski. (Despite the fact that on two separate occasions Rachmaninoff was invited to become conductor of the Boston Symphony Orchestra, it was with the Philadelphia Orchestra that the composer maintained his closest American ties.) The Rachmaninoff-Stokowski collaboration was an extraordinary one, producing a reading of great strength and beauty, and the glowing sound that Rachmaninoff drew from the piano was captured on the early electrical recording with amazing fidelity. The performance, fortunately, was early transferred to the long-playing medium, and is still available, either as a single disc (RCA Victor LCT 1014), or in a three-disc album that also contains the composer's other three piano concertos along with his *Rhapsody on a Theme by Paganini*—all in collaboration with the Philadelphia Orchestra (RCA Victor LM 6123). Sonically, of course, the more recent recordings are more satisfying, but Rachmaninoff's own performance is the one against which all others must be measured.

And there are plenty of others—no fewer than twenty-three at the latest count! The most worthy of these, it seems to me, are the performances by Ashkenazy (London CS 6390, CM 9390), Cliburn (RCA Victor LSC/LM 2601), Janis (Mercury SR 90260, MG 50260), Richter (DG SLP 138076, LPM 18596) and Rubinstein (RCA Victor LSC/LM 2068). Vladimir Ashkenazy's is the most recent of them, and is blessed with the richest recorded sound. In many ways this is a very winning performance, supple and graceful, with an understated elegance. Kyril Kondrashin and the Moscow Philharmonic Orchestra offer exemplary assistance.

Although he is not as successful with the Second Concerto as he is with the Third, there is still much to admire in Van Cliburn's performance. The aim was evidently to produce a reading of monumental power and grandeur, and Cliburn and his conductor, the late Fritz Reiner, come pretty close to the mark.

Byron Janis and his conductor, Antal Dorati, deliver a reading of high energy and excitement. It works very well, and one comes away from their performance with a sense of high exhilaration.

The Sviatoslav Richter performance is in many respects the most interesting of all. It is clear that Richter has some very individual ideas about the score, including subtle dynamic shadings and rather broader tempos than those to which we are accustomed. What at first may seem idiosyncratic, however, becomes very convincing—to this listener, at least—with repeated hearings.

Finally, the Artur Rubinstein-Fritz Reiner reading is a marvelous blend of extroverted dynamism and poetic sensitivity. This is the oldest of the five versions under discussion, and its sound betrays that fact. But the directness of Rubinstein's presentation makes the recording's sonic faults seem unimportant.

To sum up: Rachmaninoff's own 1929 recording of the Second Concerto is indispensable. And pending an opportunity to judge the new Graffman-Bernstein release (Columbia), which is not available for review as I write, Ashkenazy, Cliburn, Janis, Richter, and Rubinstein run about even just behind the composer.

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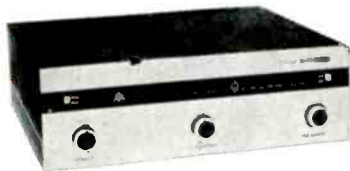
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MUSICAL ARCHEOLOGY

HOW MUSICOLOGICAL DETECTIVES ARE RETRIEVING ANCIENT MUSIC FROM THE DEBRIS OF HISTORY

By FRITZ A. KUTTNER

IT is the eternal curse of music that it, of all the arts, dies fastest and is forgotten soonest. The general archeologist has visible fragments of artifacts, sculptures, buildings, and paintings to guide his reconstructions of ancient civilizations, but the musical archeologist is always confronted and frustrated by deathly silence. A broken musical instrument, in the absence of other information, tells us pitifully little about the music of its time. Documents are notoriously inadequate; a hundred volumes of verbal description, for example, could not convey to a future generation how the sound of a Beethoven sym-

phony differs from one composed by Brahms or Mahler.

Happily, thanks to modern sound-recording technology, the music of the twentieth century will be left amply documented for posterity, and the same is true of the nineteenth. Going back a century or two, specialists are attempting to establish more precise rules of performance for the compositions of the classical and Baroque periods. Looking even further back in time—to the Renaissance, to the Middle Ages, to ancient Greece, Egypt, India—we enter the province of the musical archeologist. Every past civilization had its own music—now mute, forgotten. It

MUSICAL ARCHEOLOGY

is a daring new objective of the musical archeologist to reconstruct the actual sound of these ancient musics. For the first time in history, efforts are being made to review and preserve for the future the sound of music that once seemed to be condemned to eternal oblivion.

Musical archeology used to be a soundless discipline—for people without ears, so to speak—a purely abstract activity hardly related to musical practice. But now we are trying to go beyond these limitations. The interesting thing about modern archo-musicology is that its methods and objectives are essentially the same for research into sixteenth-century music B.C. and A.D. Any clue or evidence is useful, be it either document or object. And since the sound of music is so difficult to describe, the artifact is given more credence than the document whenever the evidence offered by them is at variance.

Naturally, the difficulties of reconstruction become greater the farther we are separated from the period under investigation. This handicap is partly compensated for by the fact that ancient music was usually less complex than modern music. (Less complexity, I must emphasize, is not the same as lack of sophistication; in fact, some ancient music seems to have been enormously sophisticated.) Also, the factor of deep-rooted tradition in many ancient musics means that changes of musical cus-

oms and styles were slow and gradual. Although in modern times revolutionary changes in style follow each other at ever-shorter intervals, antiquity was orthodox and slow-moving. One other circumstance works to the advantage of the musical archeologist: music is the one art that has always been a science as well as an art; it is often built on the laws of mathematics, and subject to physical analysis. Thus, big steps back into antiquity may require ingenuity and boldness of approach, but such efforts are rarely hopeless or impracticable.

The musical archeologist's first step, normally, is to determine the underlying acoustical principles of the music being studied. Musical instruments recovered from the soil provide some clues. If the instrument is in playable condition, measurements are taken of the pitches and intervals it can produce. If it is damaged, broken, or fragmentary, replicas are made that correspond to the physical and acoustical properties of the specimen. If it is a stringed instrument—such as the ancient Asian or Egyptian harps—the number and proportional lengths of its former strings are determined, and then the body's tensile strength. These measurements provide clues to the range of pitches for which the frame was built. If contemporary pictures or documents indicate the numbers and types of instruments that were customarily played in groups, further conclusions can be drawn about certain intervals that can be played on some instruments but not on others in the group. Sometimes historical records reveal ratios or

This magnificent 1533 painting of "The Ambassadors," signed and dated by Hans Holbein the Younger, helped determine when the equal-temperament tuning system was first used in Renaissance music. Because the two French ambassadors, Jean de Dinteville and Georges de Selve, were music enthusiasts, the painter included in his composition a lute and a book of music. The positioning of the frets of the lute (see detail) indicates that equal-temperament tuning was being employed at the time. The painter's representational accuracy is demonstrated by the open book of hymns near the lute. It is a book of hymns published in 1524 by Johann Walther, and the pages shown are fully legible and correct in notation. The diagonal shape at the bottom of the painting is a skull in distorted perspective (to be viewed from the lower left-hand corner of the picture with the eye almost level with the page). Its significance is debatable, but some have thought that it predicts the early death of Jean de Dinteville, who had been gravely ill while the portrait was being painted. However, he lived another thirty years. (The cover of the November, 1963 issue of HiFi/STEREO REVIEW reproduced another painting—"A Concert," by Lorenzo Costa—that also indicates the use of equal-temperament tuning in the 1530's.)



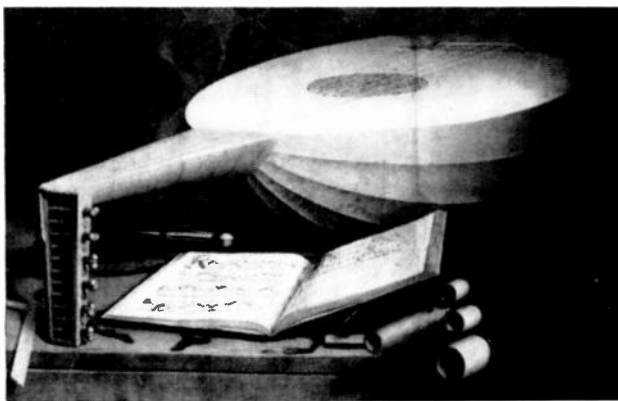
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scale-building principles that formed the tone system. At other times, instructions for the tuning of a stringed instrument can enable one to reconstruct a tone or scale system.

Once the tonal material of a given music is established with reasonable accuracy, a search is made for any example of composed music in a decipherable notation. Such examples are then applied to the reconstructed interval or scale system and are played at "reasonable" speeds on modern or reconstructed instruments. With this, the first sound reconstruction has been achieved. Occasionally even such first attempts prove to be startling experiences.

If the examples of musical notation are undeciphered or incompletely understood, a comparison of the document with the established tone system and musical characteristics of recovered instruments may suggest a partial understanding of the notation system. Obviously there must be some relationship between notation, pitches, intervals, and playing techniques.

Some civilizations did not have a system of musical notation, or so far no specimens of notation have been discovered. This is usually the case when a musical tradition is based on improvisation and aural transmission rather than on composition in the Western sense. Such situations, of course, place enormous difficulties in the way of reconstruction, but the problem need not be a completely hopeless one. The texts or the metric and rhythmic constructions of traditional folk songs may lead



to some tentative conclusions, and if there is a surviving musical tradition in the area under investigation, one can try to extrapolate backwards into history. Certain modern features can have developed from earlier traditions, while others are very unlikely to have undergone such development. Furthermore, the spoken language can suggest how the singing voice may have been used in terms of intonation and vocal technique, especially in the so-called tone languages, in which pitch inflections alter the meaning of spoken words and syllables.

To be more specific about the tools and methods of musical archeology, let me describe how reconstruction

principles have been applied to a problem of Renaissance musicology.

Not so long ago, you could read in most textbooks that equal temperament was a type of keyboard-instrument tuning invented around 1690 by the German theorist Andreas Werckmeister, and then generally introduced into practice by J. S. Bach. However, some specialists suspected that this tempering method was much older. The discovery of a learned treatise by Giovanni Maria Lanfranco, of 1533, showed that this theorist had already developed an approximation of the perfect mathematical solution that came much later. In fact, a good numerical approximation of truly brilliant character had already been offered as early as 400 A.D. by the Chinese theorist Ho-Cheng Tien. But neither in antiquity nor in the Renaissance was there any clear indication that theoretical approximations actually had been used by musicians. However, it must be said that, for all practical purposes, no musical theory really exists that fails to influence the music of its time.

What could the musicologist do to show that equal temperament was already in use before 1550? There were several ways open, and I shall describe one that proved quite efficient. The musicologist went to several European museums and made precise measurements of a great number of viols and lutes depicted in paintings done during the period in question. It turned out that in many pictures painted after 1535, the frets of stringed instruments were placed at distances and locations that must have produced an equally tempered scale—or at least a close approximation of it. Some pictures were inconclusive, and the question arose as to how accurately the painters may have reproduced such seemingly unimportant details as fret distances. Further investigation showed that certain painters were always quite accurate in such physical details, others rather unreliable. Finally it was possible to show that those painters who reproduced details accurately depicted stringed instruments with *different* fret distances *before* 1530, indicating meantone tempering, or just intonation, or a mixture of the two tuning systems. Thus it was established that equal temperament came into use about 1533.

Some of the paintings showed groups of vocalists together with string players and a keyboard instrument of the virginal or stationary chamber-organ type. This led to the further conclusion that equal temperament was also known and used for keyboard instruments after 1533, because it would have been impossible to have keyboard instruments perform together with fretted strings in two different tunings. Immediately following this came the realization that the players of the relatively primitive wind instruments of that time, both wood and brass, must have had extraordinary precision in pitch, because no acceptable performance with the collaboration of wind players was thinkable unless these players could stay

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on pitch with the equally tempered strings and keyboards.

The means and methods of musical research do not change essentially if we turn from the Renaissance to antiquity. Strictly speaking, the above example of Renaissance investigation is within the compass of musical archeology. For once the sound of a musical period has been silenced and forgotten, archeological methods must be applied to its reconstruction, and the question of bridging a gap of four centuries or of four millenia becomes only one of degree.

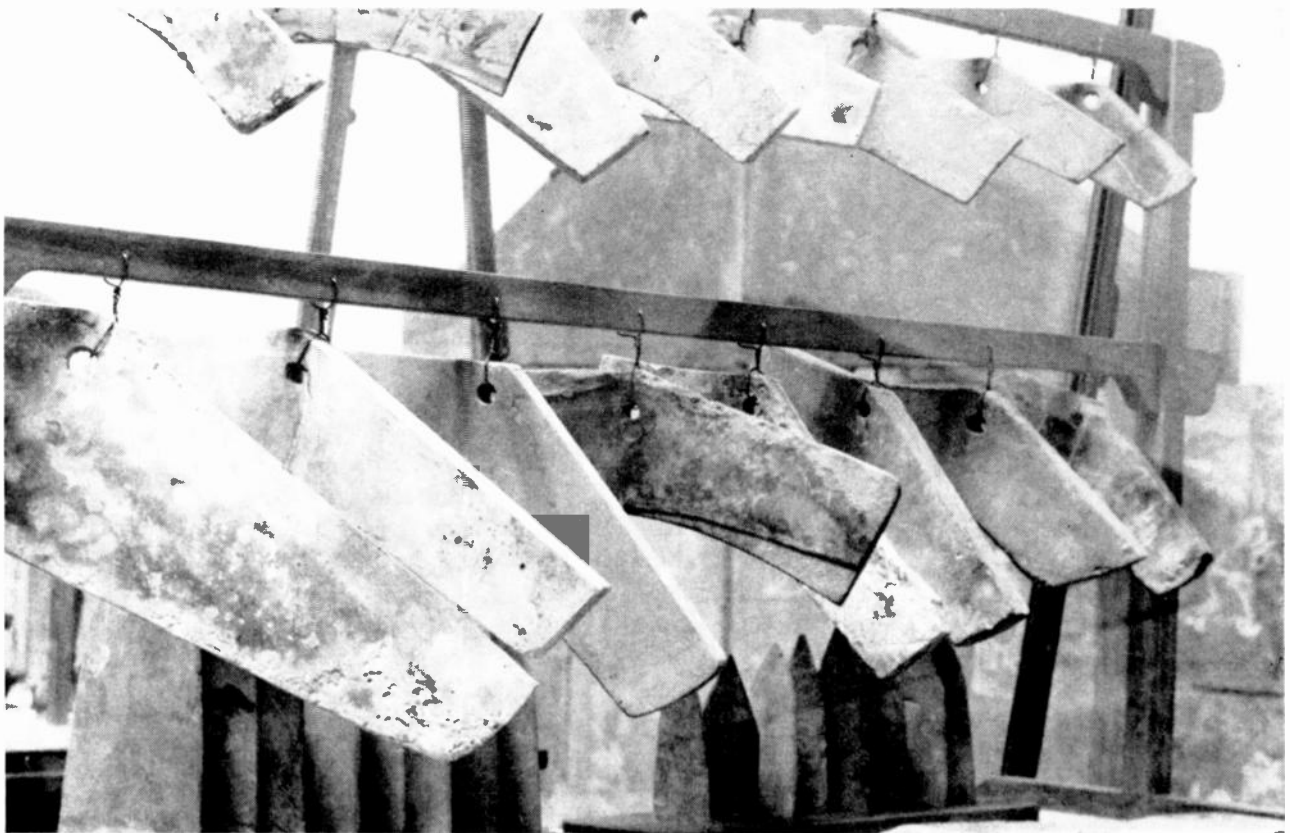
So now let us consider a musicological problem involving antiquity. Many learned treatises from ancient Greece have come down to us that describe numerous scales designed by the Hellenic theorists and used by Greek musicians between the years 400 and 100 B.C. Archytas, Aristoxenos, Euclid, Eratosthenes, Didymos, and Ptolemy are some of the illustrious authors. What they have preserved for us are the complete scale structures in mathematical ratios and in string lengths, as measured on an ancient interval-measuring device, the monochord.

Until recently, scholars and students always discussed these scales on a theoretical basis, but nobody ever tried to reconstruct the actual sound phenomena thus produced. This is precisely what I did a few years ago with the assistance of two co-workers. We tuned modern instruments to

the mathematical specifications given in the classical sources, and the scales thus reproduced were applied to the few (eleven, in all) fragments of ancient Greek music that have been preserved.

The result was surprising. Clearly, here was the music of the Orient, of West Asia, a fact that might have been anticipated since the majority of the important Greek musicians and theorists lived on the coast of Asia Minor. Classical scholarship had known for some time about the great indebtedness of Greek culture to Asian sources in many of its arts, sciences, and philosophical ideas, but music remained excluded from this realization because its sound was unknown and because its theories had seemed to be related to later European developments. This gap can now be considered as closed by sound reconstruction, and the music of Greece is no longer the one exception that miraculously escaped the strong influences radiating westward from Asian territories.

Next we might demonstrate the application of archeological methods to a set of Chinese lithophones (stone slabs that vibrate at carefully determined pitches). These stones, now in a Toronto museum, come from a site in Honan province, the Princes-of-Han tombs at Lo-Yang. The tombs were closed in the middle of the sixth century B.C. Through a series of acoustical and physical investigations I was able to show that the stones were tuned to a "Pythagorean" scale with a precision a modern piano tuner would find hard to duplicate. On further study, I

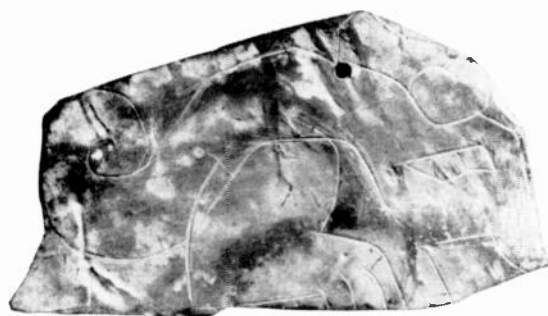


PHOTOS BY FRITZ A. KUTTNER

ROYAL MUSEUM OF ARCHEOLOGY, TORONTO

found the stones to be funerary gifts that had been made several centuries before they were enclosed in the graves. That upset the conservative dating rules of the general archeologists, but the big trouble was still to come. For several hundred years it had been known that certain Greek achievements dating from the sixth to the fourth centuries B.C. were also known in Eastern China *after 300 B.C.*, among them the scale system named after Pythagoras or his school. It had always been assumed that this Mediterranean knowledge had traveled eastward, presumably during Alexander the Great's invasion of Sogdiana in the year 327 B.C., or via India when the Macedonian armies reached the Hyphasis River in 326/325. But the presence of a fabulously precise "Pythagorean" intonation in Honan between 550 and 950 B.C., long before the existence of the Pythagorean school, indicated that this knowledge originated in Mesopotamia and traveled from there eastward into China and westward to Greece.

But consider another set of stone slabs, found about fifteen years ago in Vietnam. The archeologists and anthropologists who were interpreting this find were excited and amazed, since the set of stones suggested a music of Neolithic origin, owing to the circumstances of the site. When archeo-musicologists began to evaluate the find acoustically, however, it was found that the pitches of these stone slabs produced a "scale" that made no sense under any known theoretical or practical scale system. Archeo-musicology also pointed out that a set of litho-



Left, a set of Chinese lithophones, made of limestone, from the Princes-of-Han tombs. Dating from the ninth or tenth century B.C., the stones are very precisely tuned to a Pythagorean-type scale. They originally came from six separate sets, all of which were tuned to the same scale. Above, the oldest Chinese lithophone known, from approximately 1,500 B.C. Below, a traditional lithophone dating from the Ming Dynasty (1368-1644), made of jade and splendidly ornamented with gold.



phones presupposes the existence of considerable mathematical and acoustical knowledge, together with a cosmological and philosophical system that believes in the importance of an incorruptible tone system which must be recorded in stone for its preservation. Since none of these conditions applied to the primitive civilization of that region and period, the idea of a great musical culture in Neolithic Annam collapsed. The stones, apparently, were cultic objects connected with ancestor worship and funerary rites, but they were not musical instruments. They produced a series of different pitches that could be produced by any set of sonorous objects of different sizes—such as Woolworth cups and saucers.

ANOTHER example. The twelve pitch names, or twelve *liis*, of the Chinese semitonic scale system are of very ancient origin, possibly as old as 1,000 B.C. or earlier. The names have colorful, fantastic, or mythological connotations that generally have defied all attempts at interpretation or explanation. I have been able to solve the mystery for eleven of the twelve by applying strictly archeo-musicological methods and knowledge—although I should mention that two of the names were not mysterious at all. How was it done?

I had noticed that the ancient Chinese, with all their fondness for symbolism and mythological ornamentation, always had a strong sense of the practical. Furthermore, I knew that designing and naming a complex tone system calls for a fair amount of acoustical and mathematical background. No acoustician of any period, however distant, would give pitches enigmatic names just for the sake of mystification or mythological tradition. These two things convinced me that the twelve pitch names must contain practical information related to acoustics.

One pitch is called *Ku Hsi*—translated as "old purified." It is the equivalent of the major third, or the tone E in our C Major scale. I knew from the Lo-Yang lithophones that in early Chinese music we were dealing with a "Pythagorean" tone system. I also knew that this system presents intonation trouble on the pitch of the major third, which is fixed at 408 cents.* This interval is very wide compared to the 386 cents of the acoustically "pure" intonation, represented by the mathematical and physical ratio of 4:5. The smaller-spaced third occurs in many tuning systems used by various musical civilizations. In Western music theory, it is the key interval of just intonation; in ancient Greece it took a place side by side with the wide "Pythagorean" third of 408 cents about 380 B.C.—that is, almost two centuries after the large unacoustical "Pythagorean" interval had been defined by earlier Greek theory. So we had here an analogous but much earlier develop-

*CENTS: a logarithmic unit for precise definition of interval sizes. An octave measures 1200 cents, each equally tempered semitone within the octave 100 cents. The major third in equal-temperament tuning (containing four semitones) measures 400 cents.

MUSICAL ARCHEOLOGY

ment in pre-Confucian China. At first the Chinese used the old "Pythagorean" interval, then they found it to be acoustically "impure" and unsatisfactory, then they discovered the acoustically perfect major third with the ratio 4:5 and began using it. Hence the pitch name "old purified"—descriptive, rational, unmysterious. It followed that the Chinese must have known the "old impure" third as well, and sure enough, in the Toronto museum set the two intonations exist side by side, with an interval difference of 22 cents, the so-called "syntonic comma" which was not known in Greece until 380 B.C.

Another *li* is called *Ying-Chung*—the "answering bell," or "echoing bell." In the Chinese tone system it appears as the tone B, the major seventh just below the octave. Now, if the octave itself had been called an "echoing bell," there would have been no mystery. Strike a bell tuned at low C, and a bell tuned an octave higher will resonate—producing a soft answer or echo. But the major seventh? Who ever heard of a resonance phenomenon on the major seventh?

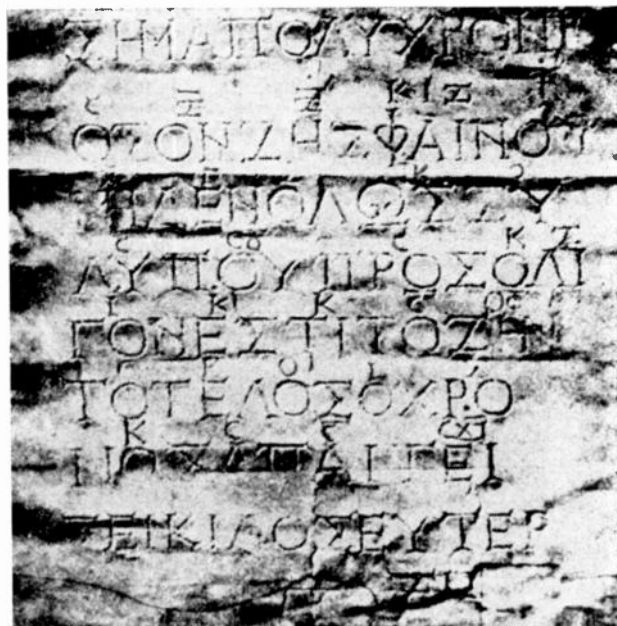
The thing made no sense until I made inquiries of musicians who were accustomed to working in large halls. Oboists told me they had encountered trouble in some operas or symphonies where the score calls for playing notes or sequences backstage to produce echo on distance effects. If the performance took place in very large halls with wide backstage spaces, such as, for instance, New York's Metropolitan Opera House, the conductor would hear the notes a semitone lower—an acoustical phenomenon still unexplained except on a hypothetical basis.

I also received reports from French horn players, trumpeters, and oboists who told me they had to play their backstage passages a full semitone higher than scored, in order to produce the correct pitch for the orchestra and auditorium spaces. This meant that instruments heard at more than average distance, and in large places, open on one narrow side of an oblong structure, could lose as much as a semitone in pitch for the distant listener. This was precisely the acoustical and architectural situation of the large Confucian and pre-Confucian temple structures, in which six bells were suspended from a stand on one narrow side of the temple building, the other six on the opposite open temple side, far away. Strike the C-bell on the far side, and it would sound as B on the other side and make the B-bell hanging there resonate, with a faint answer or echo. The mysterious pitch name had a rational explanation. It also showed how keen the Chinese were in their acoustical observations.

Next I want to tell you about a man whose pioneering work in Egyptian archeo-musicology has been outstanding. Professor Hans Hickmann was trained in Germany, but he lived in Cairo for twenty-three years. He was for many

years the director of the music department in Cairo's Museum of Egyptology, and he participated in numerous archeological expeditions and excavations. In his field, Hickmann is the ideal musical archeologist: historian, linguist, archeologist, musicologist, Egyptologist, sociologist. His most noteworthy achievements are the discovery and tentative deciphering of an early Egyptian music notation, the collection and classification of countless musical instruments from many dynasties—some in perfect condition, others in fragmentary bits. From these fragments he has reconstructed replicas, and there is now a wealth of ancient and reconstructed Egyptian instruments that can be played by modern musicians, from harps of a dozen sizes and shapes to oboes and double oboes, from percussion instruments to lutes and trumpets.

If all goes well, we should some day be hearing the first recording of reconstructions of Pharaonic music—a thrilling prospect that would have sounded fantastic twenty years ago. We can also look forward to recordings of ancient Coptic masses. These are the earliest manifestations of Christian ritual music in Egypt, antedating the



Only eleven fragments of classical Greek music have come down to us. This one, the *Skolion* of Seikilos, is from a tomb stele of about 100 B.C. The main horizontal lines are the text; notation is indicated by the letters between the lines of text.

early Byzantine rites. They may shed new light on the first developments of Gregorian or Ambrosian chant and its intermingling with ancient Hebrew, Egyptian, and West Asian elements.

Among Hickmann's most important achievements are his reconstructions of ancient instrumental playing techniques. These were concluded from the hundreds of Egyptian murals depicting musicians and dancers, and the interpretation of countless documents. Fret positions on lutes, compared with the finger holes on wind instruments,



At left, in a detail from a Sumerian mosaic panel of about 2,500 B.C., can be seen a lyre that one might suppose to be of questionable accuracy, since all of the other details in the scene are highly stylized. However, comparison with a lyre actually recovered at Ur (above) indicates the faithfulness with which the ancient artisan rendered the instrument.

and the shapes of angular harps gave numerous clues about scales and intonations. The reconstruction of harp and lute specimens showed what pull or string tension was possible on these instruments, and thus approximate ideas about tunings and accordaturas could be formed.

The tools and methods, then, of the modern musical archeologist are essentially the same as those of general musicology, but with a few significant additions and restrictions not generally applied in other musicological specializations. The stroboscope, the oscilloscope, and other acoustical or electronic measuring instruments are very important additions to our research equipment. Logarithmic tables, graph paper, photographic techniques, and modern recording technology are more frequently and efficiently used in our research than in other investigations of musical history.

There is, to be sure, no limit to the mistakes, wrong assumptions, and faulty conclusions the modern archeo-musicologist can make when attempting his first reconstructions of the sound from a long-silent musical tradition. The musicologist who is nervous about making errors should stay away from this adventurous new discipline; anyone who equates scholarship with infallibility cannot hope to make a contribution to a field that relies, at the outset, mainly on imagination and intuition. But those who are not afraid draw their courage from the following line of reasoning: if the first attempt at reconstruction is a mere five per cent correct, it serves as a stepping stone for future improvement. Each successor might correct perhaps ten per cent of the faulty interpretation, and after a hundred or two hundred years, a reconstruction that is eighty per cent correct may be possible.

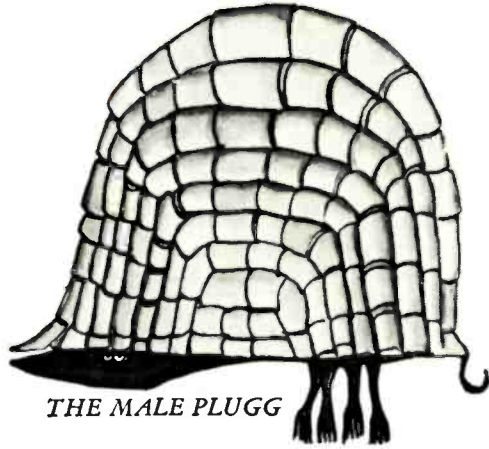
Let me summarize the perspectives of musical archeology. This discipline, with its arsenal of tools and methods growing from year to year, should be able to make more and more contributions to the knowledge of other disciplines, because the role music played in all ancient societies was enormous. In modern Western civilization, music has an ephemeral and accessory character, like something pasted onto our other cultural or social activities. Our ears have become blunted and insensitive. In ancient civilizations, however, music was something overwhelming, rare and mystical, an integral part of the philosophical and cosmological systems of nations, of their religions, political organizations, and scientific knowledge.

If we were to describe the musical life of Western civilization, we would touch on only a small fraction of our social, scientific, and cultural activities. But antiquity gave endless time, thought, and observation to the world of music and sound. Consequently, if we can describe the musical life of an ancient civilization in accurate detail, we have an invaluable key to that civilization's entire life.

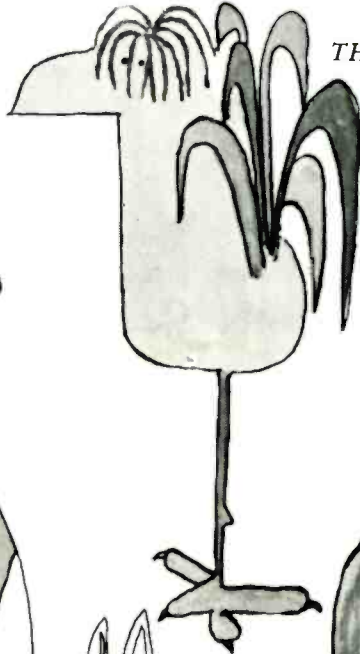
Fritz A. Kuttner is one of a handful of musicologists who specialize in musical archeology. No ivory-tower theorist, Dr. Kuttner has produced, in association with Dr. J. Murray Barbour, three records that enable the modern listener to gain some idea of the sound of long-silent music. These are "Meantone Temperament in Theory and Practice," "The Theory and Practice of Just Intonation," and "The Theory of Classical Greek Music," which includes a recording of the Skolion of Seikilos, shown on the opposite page. Readers can order these for \$10 each; checks should be made payable to Musurgia Records and addressed to Dr. Kuttner in care of this magazine.

AN AUDIO

A COLLECTION OF FANCIFUL HI-FI



THE MALE PLUGG

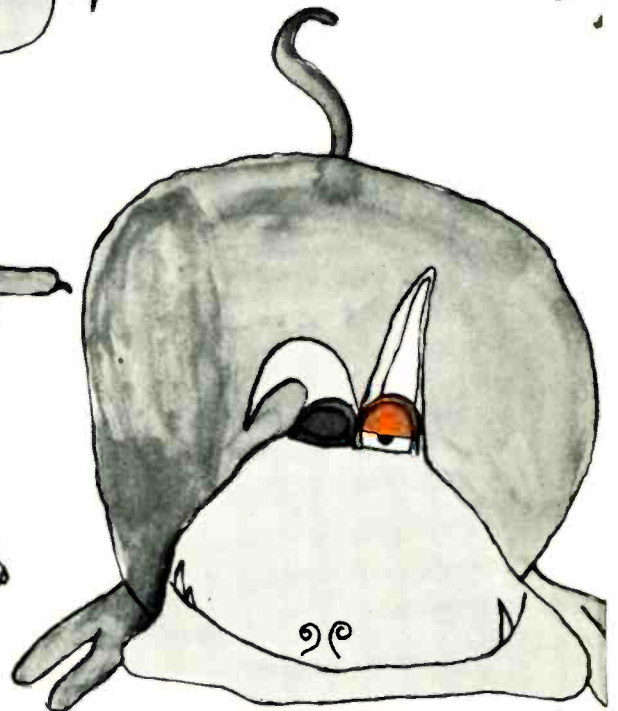


THE PERSISTENT
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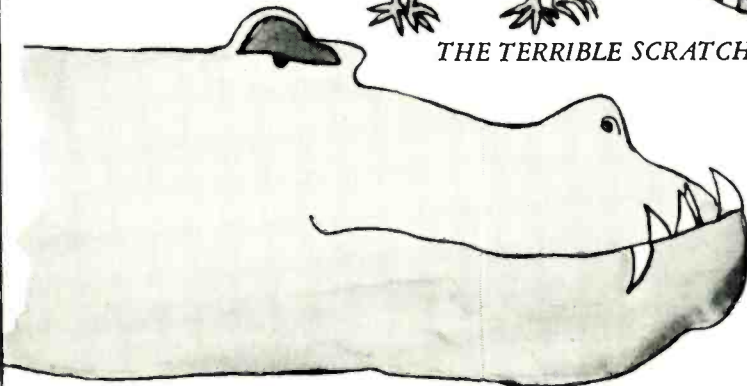
THE SHIMMERING
TRANSIENT



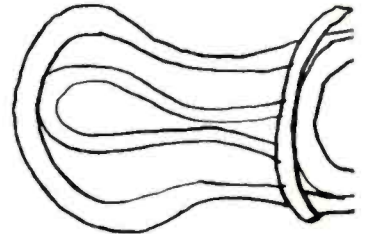
THE TERRIBLE SCRATCH



THE GASEOUS TOOB

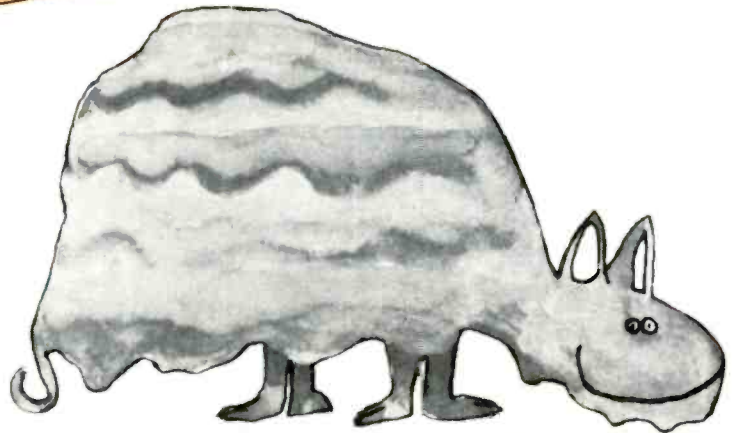
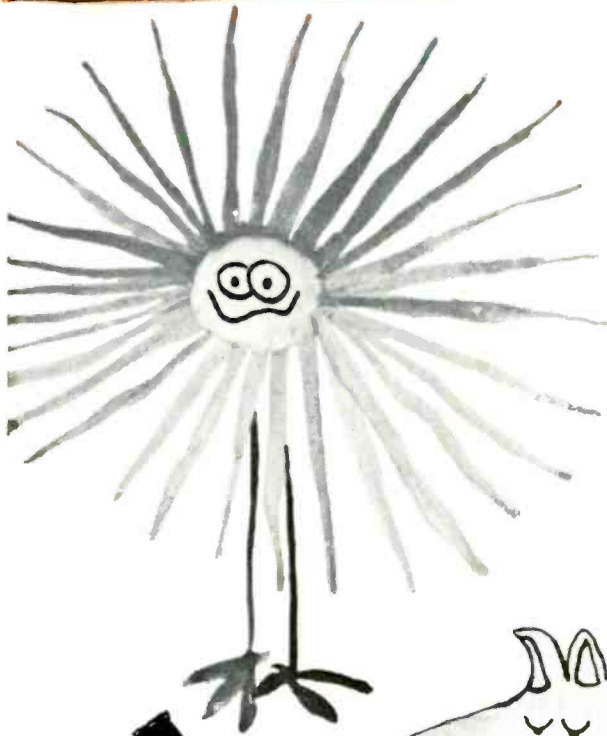


THE THUNDEROUS RUMBEL



BESTIARY

ANIMALS BY ROBERT TUCKER



THE RESIDUAL HUMM

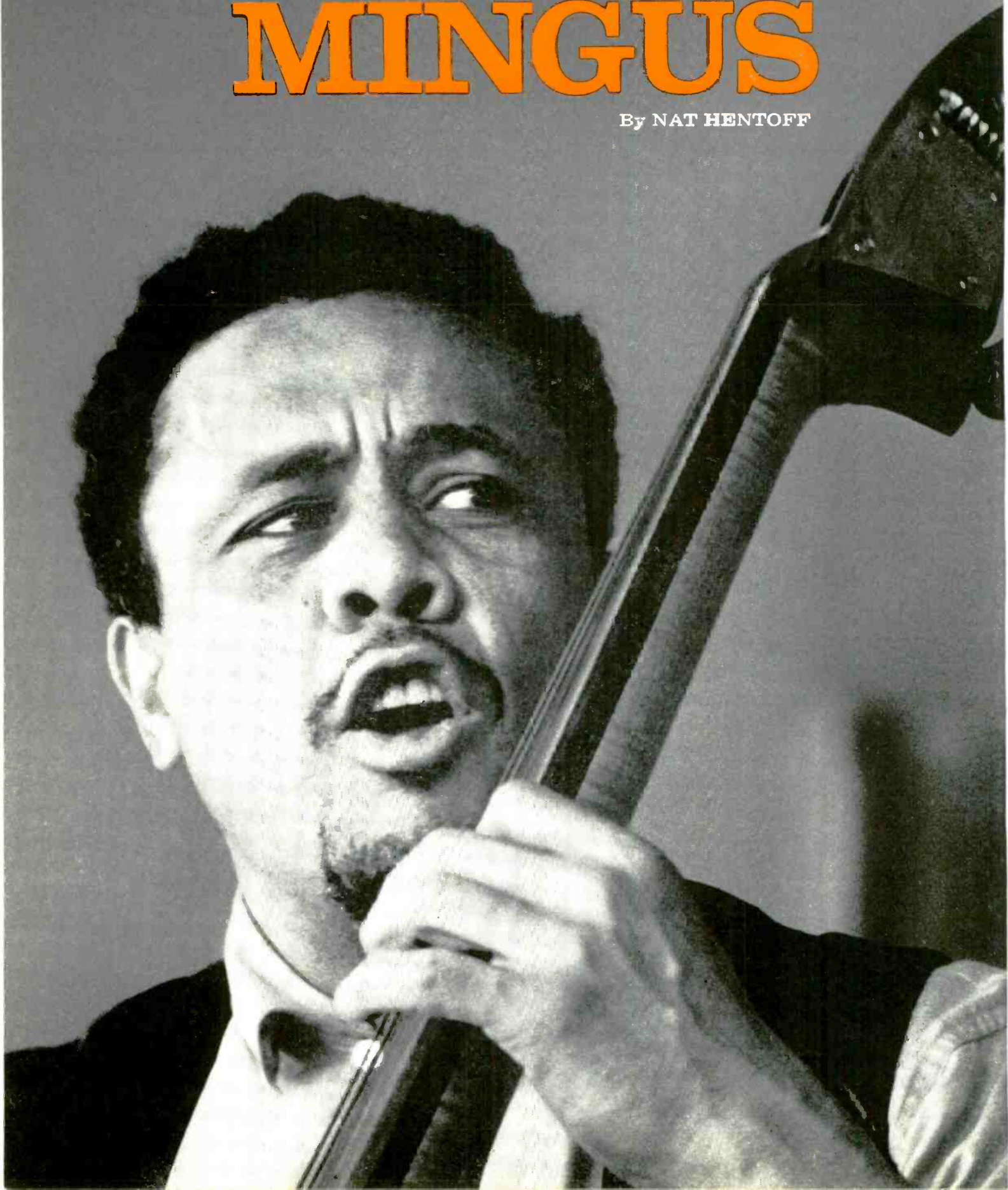


THE GROUND LOUP

THE EXCESSIVE WOW

A VOLCANO NAMED
MINGUS

By NAT HENTOFF



MOST OF our established jazzmen can be readily characterized. Miles Davis is terse and ironic. Thelonious Monk is shy but proud. Dizzy Gillespie is quick and buoyant. But Charles Mingus—the increasingly prestigious bassist, composer, and combo leader—eludes firm characterization more than any other major jazz figure.

On some nights, Mingus the Militant strides through the city. The militancy is an expression of his pride in being a Negro coupled with his rage over race prejudice. When in that mood, Mingus can stagger an unwary reporter or radio interviewer as he insists that only Negroes can play jazz authentically, and goes on to proclaim that a conspiracy of white taste-destroyers and exploiters controls the music business. When one interviewer mustered enough nerve to accuse Mingus of reverse prejudice, the bulky bassist leaned forward and said, "Until we own RCA Victor, Columbia Records, and several other companies, don't talk to *me* about reverse prejudice. Aren't you white men asking too much when you ask me to stop saying this is my music? Especially when you don't give me anything else?"

For all his race-consciousness, however, Mingus usually has some white musicians in his bands. "I look for people," he has explained during a period of relative repose, "with something strong of their own to say, and occasionally they happen to be white." Several of Mingus' closest friendships, moreover, are with whites.

When Mingus the Militant takes over again, his fury may be triggered simply by a noisy, inattentive audience. "You don't want to see your ugly selves," he lashed out one night at the Five Spot in New York. "You don't want to see the lies you give to life, so you cover them up with talking and drinking."

Yet, on other nights, there is the Mingus who can draw his audience into his music with enveloping warmth and humor as he takes care to explain exactly what he had in mind in each piece. It is this nonmilitant Mingus who anxiously told the members of an audience in Town Hall in 1962 that what he had conceived as an informal public recording session had been billed by the evening's promoter as a formal concert, and he wanted to be sure they knew what was in store for them before the music began. "There's going to be a lot of confusion here tonight," he said, "and if that's not what you thought would happen, I'd advise you to ask for your money back—and I'll help you get it back." He looked around the stage, at the center of which two copyists were still at work on the night's arrangements. "We might be able," Mingus faced the audience again, "to get something done this evening, but I doubt it. I'm scared as hell."

Another Mingus is the impatient perfectionist, capable of publicly indicting an erring sideman with blistering scorn. But after one such outburst, Mingus plunged into a depression that lasted for two days. Finally, in tears,

he called the man he had excoriated and asked forgiveness.

Mingus is not even physically predictable. For months, he lumbers around, conspicuously overweight; and then, in a few weeks, he has slimmed down and appears a decade younger than his forty-two years. There are times when he wears a full beard and other times when his moon face emerges clean-shaven. When his spirits are up, Mingus dresses with extreme care and expensive taste—even unto a bowler hat. But he is also given to the most informal attire—with language to match.

As might be expected, Mingus' music reflects the continual changes in the man. Some of his compositions exultantly reveal his roots in Negro gospel services (*Wednesday Night Prayer Meeting, Ecclesiastics*). Others are acid commentaries on race relations (*Fables of Faubus*) and powerful evocations of the history, aspirations, and pains of the Negro (*Haitian Fight Song*).

There are also, however, many Mingus pieces that are intimately autobiographical, and among these are a number of sensitive and graceful ballads (*Celia* and *Alice's Wonderland*). When he is preoccupied with his jazz heritage, Mingus writes perceptive tributes to musicians who have helped shape his own development—Duke Ellington (*Open Letter to Duke*), Lester Young (*Goodbye Pork Pie Hat*), Jelly Roll Morton (*My Jelly Roll Soul*), and Charlie Parker (*Reincarnation of a Lovebird*).

At times, in his compositions, Mingus broods over the destiny of man. When he is in that state, Mingus' penchant for creating evocative titles becomes intensified (*Pithecantropus Erectus; Ob, Lord, Don't Let Them Drop that Atomic Bomb on Me; The Black Saint and the Sinner Lady*).

CHARLES MINGUS considers the unpredictable diversity of his music, and of his behavior, to be a natural way of life and of art. "I play and write *me*," he emphasizes, "the way I feel. And I'm changing all the time. As long as I can remember, I've never been satisfied with the ways in which people and things *seem* to be. I've got to go inside, especially as far inside myself as I can."

So insatiable is Mingus' desire to communicate that music does not fill all his expressive needs. For years, he has poured some of his prodigious energy into long philosophical letters, sketches, and autobiographical fragments. Finally he decided to embark on a mammoth book, titled *Beneath the Underdog*. Now over 1,500 pages long, the volume is a molten collection of reminiscences, exposés of the music business, and reflections on race relations. Although Mingus has had offers of publication from firms in France and Japan, he has not yet found an American company that will publish the book as written. Intermittently, the book is optioned here, but when suggestions are made that Mingus omit some of the book's more incendiary passages, he takes the manuscript back. "I won't let my music be watered down," he points out

acidly, "so why should I let them cut up my book?"

The odyssey of which Mingus tells in his book—and in his music—began in Nogales, Arizona, on April 22, 1922. He grew up in Los Angeles in a musical home. Two older sisters studied piano, and while very young, Mingus was drawn to it also. Although only within recent years has Mingus occasionally switched from bass to piano in public performances, he has long studied the instrument on his own. "Actually," Mingus points out, "my bass technique developed from my study of the piano. I never really understood the bass until I started working out harmonies on the piano, and I eventually came to regard the fingerboard of the bass like a piano keyboard."

His two primary instruments were trombone and cello, and he played the latter in his high-school orchestra as well as in the Los Angeles Junior Philharmonic. While in high school, Mingus moved to the bass. By 1940, he was a professional musician, working with Lee Young, Louis Armstrong (1941-1943), and Kid Ory.

Mingus' experience with New Orleans veterans Armstrong and Ory established his conviction that he would not be limited in his choice of associates by changing fashions in jazz. Accordingly, Mingus has been one of the relatively few modern jazzmen to employ older musicians in his group from time to time. "It's too bad," Mingus asserts, "that so many musicians started separating themselves into 'modern,' 'old-time,' and 'bop' camps. If we had all continued together, the music would have developed into a much richer language than it has."

From Armstrong and Ory, Mingus went on to Alvino Ray and Lionel Hampton. He began to achieve a national reputation in the early 1950's through his tours with Art Tatum, Red Norvo, Billy Taylor, Charlie Parker, and

Bud Powell. By the middle of that decade, Mingus was settled in New York. (He now lives on Fifth Avenue in Harlem with his wife Judy and his three-year-old daughter Carolyn.) Determined to make his own way as a leader, Mingus has devoted the last decade to shaping a series of his own units that also function as a laboratory for his work as a composer.

As a leader-composer, Mingus generally prefers not to have his men learn his pieces from manuscript. "I write compositions on mental score paper. Then I lay out the composition part by part to the musicians. I play them the 'framework' on the piano so that they are all familiar with my interpretation and feeling and with the scale and chord progressions to be used. Each man's particular style is taken into consideration. They are given different rows of notes to use against each chord, but they choose their own notes and play them in their own style, from scales as well as chords, except where a particular mood is indicated. In this way I can keep my own compositional flavor in the pieces and yet allow the musicians more individual freedom in the creation of their group lines and solos."

The strain of maintaining freedom of expression while interpreting what the magisterial Mingus wants has made it necessary for sidemen who stay with him for any length of time to be especially resilient and tenacious. Among the musicians whose styles have been strengthened by their immersion in Mingus' crucible during the past ten years are alto saxophonists John Handy and Charles McPherson (plus the late Eric Dolphy), tenor saxophonist Booker Ervin, multiple reedman Roland Kirk, trombonist Jimmy Knepper, and trumpeters Ted Curson and Gene Shaw.

*Mingus is best known
as a bassist.
but he also plays
a distinctive brand
of jazz piano.*



JOE ALPER

MINGUS ON RECORDS

THE TWO Mingus albums with which to begin a collection of his music are those he himself considers the most successful fusions of strongly individualistic players with his own interpretive demands as a composer: "Tijuana Moods," RCA Victor LPM 2533, LSP 2533; and "Mingus Presents Mingus," Candid 8005, 9005. A third essential set would be "The Clown" (Atlantic 1260), which contains *Haitian Fight Song* and *Reincarnation of a Lovebird*.

To comprehend fully the degree to which Mingus' music is based on the jazz past (along with pre-jazz Negro religious music), the listener interested in Mingus should hear "Blues & Roots" (Atlantic 1305, S 1305). An especially broad view of the multiple elements of Mingus is included in his two Columbia albums, "Mingus Ah Um" (CL 1370, CS 8171); and "Mingus Dynasty" (CL 1440, CS 8236). The romantic side of Mingus' musical temperament is particularly evident in "Wonderland" (United Artists 14005, 15005).

The listener who is prepared for more ambitious Mingus works should hear "The Black Saint and the Sinner Lady" (Impulse 35, S 35) and the title number in "Pithecanthropus Erectus" (Atlantic 1237). And for a representation of Mingus at his present stage of growth, there is "Mingus Mingus Mingus Mingus" (Impulse 54, S 54).

"Mingus," recalls Gene Shaw, now a leader himself, "made extraordinary demands on the musicians. He asked for one to bring forth one's essence, and he would do anything to point the way toward the work he wanted done at the time." "After I was with him a while," adds Charles McPherson, "I figured that if I could work with this cat, I could work with anyone."

When a Mingus unit begins to achieve its potential, the music is among the most mesmeric experiences in contemporary jazz. Mingus' presence serves as a stimulus to his colleagues, and the result is an impassioned, mutual testing of wills and ideas that—when the collective spirit takes fire—spirals into a remarkable organic unity. As Mingus likes to point out—with some asperity—a number of the current innovations in jazz have been presaged in his work as far back as the early 1940's (a collection of those works, recorded twenty years later, is "Prebird," Mercury MG 20627, SR 60627). Mingus has been one of the pioneers in occasionally disregarding traditional jazz chordal patterns in favor of modal bases for improvisation. He was also one of the first jazzmen to experiment seriously with shifting time signatures and with a rhythmic pulse that slowed down and accelerated according to the emotional changes in a piece. Moreover, in a number of his earlier works and increasingly in the past few years, there have been Mingus performances without any explicitly stated pulse at all. In addition,

long before the speech-like pitches and cadences of Ornette Coleman, Mingus required his sidemen to extract unprecedented cries and other exclamatory colorations from their instruments.

"Because I know what I've already done," Mingus says, "I'm skeptical whenever the critics start shouting about some newcomer 'revolutionizing' jazz. No one of us can be *that* revolutionary. And most of the so-called innovators are boxing themselves into a narrow groove by concentrating too much on being new. What they don't realize first of all is that you have to know the whole of what's gone before to accomplish something really different. Secondly, they aren't aware of how much farther all of us have to go. Jazz is still a comparatively simple form insofar as it allows the *full* expression of a human being.

"What jazz at its best can do is to communicate immediacy. When Charlie Parker put his horn in his mouth, he was going to tell you about his experiences as the basis for what he felt *then*. And he could sometimes make the whole room feel as he did. But jazz ought not to be just one groove. Parker was able to play sadness, love, rage, beauty. He was able to play all of life."

Mingus, too, can sometimes make a whole room feel as he does; but like Charlie Parker's, his music is more than a transitory release of emotions. The best of his recordings retain immediacy and depth because, in addition to Mingus' persistent exploration of his experiences and feelings, he is also a remarkable musician. Mingus' growing importance in jazz is owing not to his angry concern with social injustice, but to the originality and viability of his compositional and instrumental skills.

IT IS, of course, the emotional force of the man himself that infuses his music with so much vitality, and Mingus reciprocally utilizes jazz to chronicle the stages of his life and ideas. At present, for example, he has decided that the most basic tensions in contemporary living "are not a question of color any more. It's above that. It's getting more and more difficult for men to just love. And fewer men are making a real effort to find out exactly who they are, and to build on that knowledge. Most people are forced to do things they don't want to do all the time, and they get to the point at which they feel they no longer have any choice. We create our own slavery, but I'm going to get through and find out the kind of man I am—or die."

The significance of this to audiences is that as Mingus tries to "get through," he is able to transmute his efforts and insights into musical terms that reach all manner of listeners, many of whom may not know the specific "message" Mingus intends to communicate in a particular composition. At his best, as a composer and as a soloist, Mingus has no need of programmatic explanations for his works. They succeed in and by themselves—as music.

WHAT will a home high-fidelity system be like ten, twenty, or thirty years from now? One thing is certain: it will be radically different from—and better than—today's most advanced installations. Under the impetus of space, military, and industrial development efforts, the electronics industry is now using techniques and producing advanced devices undreamed of only a decade ago. A few—the transistor, for example—have already found their way into high-fidelity equipment. Others will follow soon, and although predictions—particularly in a field that is marked by a rapidly developing technology—are always dangerous, a few shadowy outlines of the hi-fi of the future are beginning to appear in the crystal ball.

It seems likely that two aspects of today's electronic sophistication will have a profound effect on tomorrow's sound reproduction. One is microminiaturization; the other is improved information-storage techniques. Offhand, neither would seem to be particularly pertinent to the problems of music reproduction. For example, today's amplifiers and tuners are already fairly convenient in size, and high-density information storage seems more applicable to the computer industry than it does to hi-fi.

Actually, however, by making it possible to record tremendous amounts of musical information in an incredibly small space, and to house a large amount of complex electronic circuitry in a few cubic inches, these two developments will play a significant part in the evolution of new audio equipment—one probably as revolutionary as the replacement of acoustical recording with electrical recording. In brief, these two advances will make possible the complete elimination of record and tape handling. More important, they will eliminate almost all of the manufacturing problems that now plague the record maker. They will introduce the age of the inexpensive, automatically reproducible, technically perfect recording.

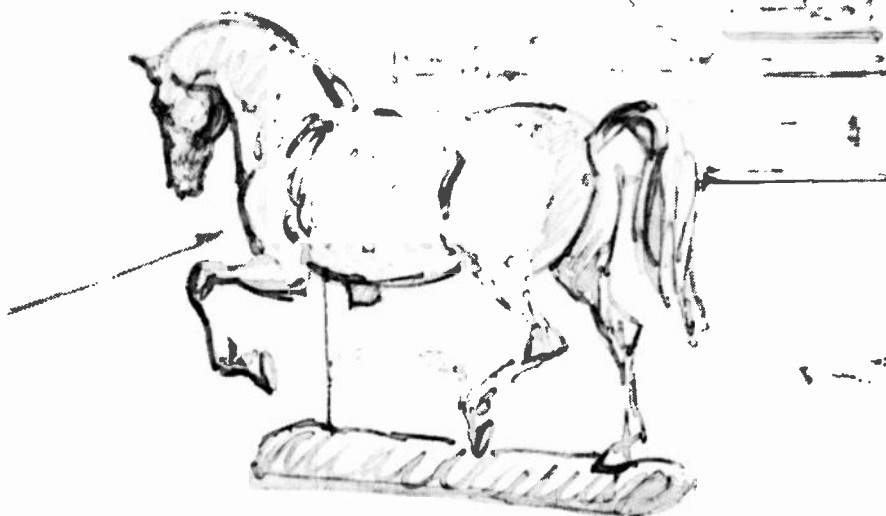
Let us glance into the future—say, twenty-five years from now. On a table sits what appears to be a stereo receiver. In addition to the normal tuning dial and controls, there is also, on one side of the panel, a cluster of push buttons numbered 0 through 9. No turntable, tape deck, records, or tapes are in evidence.

Inside the "receiver's" cabinet is a 3-inch reel of what seems to be 16-millimeter motion-picture film, mounted in a device that appears to combine features of a miniature slide projector and a transistor radio. There are about

THE HI-FI SYSTEM OF THE FUTURE

SOME STARTLING DEVELOPMENTS ARE IN STORE
FOR TOMORROW'S HOME MUSIC LISTENER

By **KEN GILMORE**



1,200 different frames in the 50 feet of film on the reel.

A small notebook lies next to the unit. In it is an alphabetical listing of the recorded selections available. Run down the list to Mozart, Symphony No. 40. Next to it appears a number: 247. Touch in turn the numbered buttons on the front panel—the 2, the 4, and the 7. A barely audible whirring sound comes from the cabinet as a small motor drives the film reel until window No. 247 is in place.

A minute luminous spot begins to sweep across the face of a cathode-ray tube facing frame No. 247. As the pinpoint of light shines through the pattern of black and white dots on the film, its changing intensity is noted by a photosensitive device behind the film, and is translated into a fluctuating electrical signal. The familiar sounds of the Mozart symphony fill the room.

Far-fetched? Not at all. Although a great deal of equipment development will be necessary before this imaginary scene can become reality, the basic techniques already exist. In the system described above, for example, the original recording is made by exposing photographic film either with an extremely fine beam of light or an electron beam. After conventional development, the in-

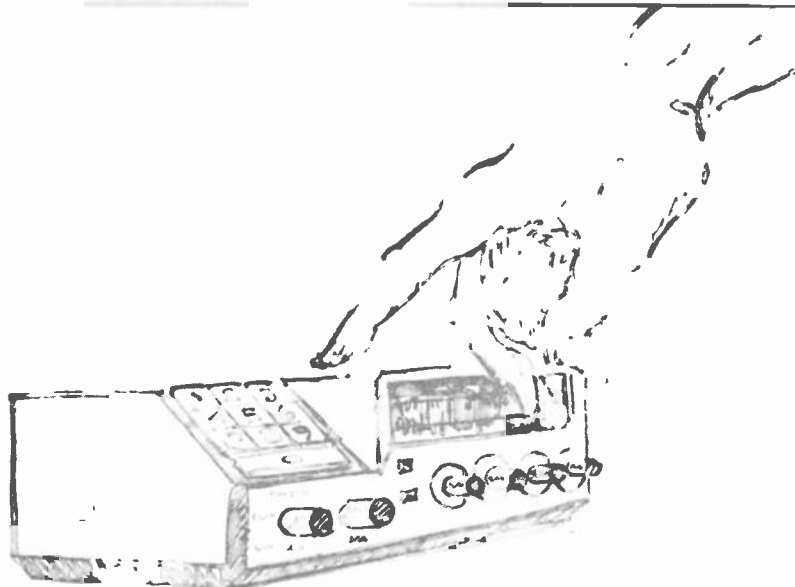
formation is played back with a device known as a flying-spot scanner—an electronic gadget already in use in optical reading machines and language-translation devices. The great advantage of such a system for high-fidelity sound recording is that it eliminates all mechanical elements, with their inherent inertia and distortion.

Just how much information can be compressed into a limited space was demonstrated dramatically a few years ago at a Boston conference on electron-beam technology. A scientist from the University of Tübingen, Germany, showed his colleagues an astonishing sight. Through a microscope, they could see that he had used an electron beam to write a series of letters one-half micron high on a collodion plate. Using letters this size, he calculated, the entire Bible could be printed in an area one-fourth the size of a postage stamp.

IN RECORDING music on film photographically, engineers may find it advantageous to translate the electrical signals that represent the sound into a digital code—the information-handling technique perfected in recent years by the computer industry. Using digital principles, the magnitude of the fluctuating voltages representing the musical



THE HI-FI SYSTEM OF THE FUTURE



signal is measured periodically, and numbers representing these voltages are stored. On playback, the numbers are translated back into voltages, and the music is recreated.

Engineers working with digital techniques have found that if voltages are sampled at a rate ten times higher than the highest frequency to be recorded or transmitted, the music or voice is faithfully reproduced. If the system is to be perfect to 20,000 cps, in other words, the voltage would have to be sampled 200,000 times a second. This is well within the capabilities of current digital equipment. Using these techniques, music has already been successfully recorded and played back at Bell Laboratories and other scientific institutions.

The digital process of encoding and decoding is obviously more complicated than the various analog systems of recording now in use, in which the strength and frequency of a signal correspond directly to variations in the magnetic field on a tape or the undulations of a groove on a record. Yet its advantages might make the added complexity worthwhile. Most outstanding among them would be the complete elimination of many problems now involved in the mass production of records and tapes. With the present-day analog system, waveforms recorded on a tape or a disc must be reproduced with fantastic accuracy on the copies. Some degradation is unavoidable, and records and tapes are therefore never as good as the original recording.

With the digital process, the voltage values to be recorded are translated into a code—in principle, not unlike Morse code. Each voltage value is assigned a certain sequence of "on" or "off" signals. On the film, these "on's" and "off's" are represented by black and white areas. The playback circuit detects a sequence of blacks and whites, recognizes them as a specific voltage value, and produces that voltage. A series of these voltage values re-creates the original waveform of the music.

The big advantage of the digital system is that there is no middle ground. White is white, and black is black. As long as the signal is good enough for the decoding system to get a "go" or "no-go" indication—to recognize black as black and white as white—it re-creates the original waveform flawlessly. Noise, which would occur

on the film as some value of grey, would be completely ignored by the reading head. Digital film recordings, moreover, could be produced completely automatically. Once a symphony were recorded digitally on a piece of film, automatic machines could expose and develop copies rapidly. Minor degradation in the quality of the copy print would be sonically unimportant.

Such recordings could usher in a new era in quality control, too. Present-day phonograph records are inspected visually, then spot-checked on a record player. But because a digital signal could be automatically compared with the original signal, *every* recording could be checked down to the last digital bit, automatically and almost instantaneously. Since the whole process would be automatic, manufacturer's costs would be drastically reduced and record prices should drop accordingly. Digital-recording techniques appear to be capable of supplying two until-now incompatible virtues: low cost and high quality.

Perhaps the biggest problem to be solved in marketing such recordings would be finding a place to put the program notes. Presumably, record companies could use cards—say, five by seven inches, or some other convenient size—on which the notes could be printed and to which the frame of film would be attached. At home, the purchaser would splice the recording onto his record-library reel and file the card containing the notes in a small box or loose-leaf binder.

BUT photography is only one high-density recording process available. Another possibility for high-fidelity use is General Electric's thermoplastic tape, which can yield information densities roughly comparable to those possible with film. In one demonstration, GE has shown a spool of tape the size of a pocket watch on which the entire *Encyclopaedia Britannica* could be recorded.

The key to the GE system's information-handling capacity is again the electron beam. The beam sweeps back and forth across a special plastic tape, building up a series of minute electrostatic charges on the tape's surface. The tape passes over a small electric heater a fraction of a second later and is softened. The pattern of charges

deposited by the electron beam hardens into a series of grooves that can then be played back optically. The tape can be used over and over again, since subsequent heating smooths out the grooves and prepares the tape for re-recording.

General Electric has built prototype thermoplastic recorders in which the recording mechanism, including tape spools, looks not very different from that used in present-day tape recorders. This device will be used first in military systems—reconnaissance satellites may employ reusable thermoplastic tape to record their pictures for later playback to ground stations—but it should ultimately be available for home use in recording both television programs and music. It could well turn out to be the preferred system for high-fidelity use.

However, in talking about possible means of information storage, let us not discount magnetic tape. Some observers feel that breakthroughs in tape technology will take place in the near future. Consequently, either thermoplastic recording or magnetic tape might win out over photographic film as the high-fidelity recording medium of the future, since both can easily be adapted for home recording. Film, by contrast, is more awkward, because it requires chemical processing. Perhaps the ultimate system may use film for commercial recordings—as discs are now used—and one of the other systems for home recording.

ASIDE from the question of which recording medium will ultimately be used, a big factor holding up high-density recording is not the technical feasibility of the system, but the complexity of the electronic circuitry that would be needed. Even if present-day transistor components and construction techniques were used, the equipment required for a playback system might fill a desk. However, the ultracompact electronic systems that will be necessary (for home use) seem certain to be available on the consumer level relatively soon. One of the most promising developments in this regard is the microelectronic circuit module. Techniques have been developed for manufacturing match-head-size chips of semiconductor materials that incorporate not only transistors and diodes, but resistors and capacitors as well. Westinghouse demonstrated a microelectronic audio amplifier several years ago the size of a quarter. One side was hooked to a phonograph pickup, the other to a speaker. The whole thing was powered by one tiny battery.

Microcircuits such as these are already in use in space and military gear, and a few have already appeared in such consumer goods as hearing aids—an instance where space is at a premium. Within a few years, whole amplifier sections—the preamplifier, for example—will be contained in a tiny semiconductor chip. There is no reason why complete audio or r.f. amplifiers made up of several small microelectronic modules should not be common-

place within a decade. With the use of the techniques of microminiaturization, the large number of circuits necessary for a digital playback system can be made small enough to be practicable. Manufactured by automatic machinery (as they certainly will be), such microcircuits should be cheap enough for use in home equipment.

As the amplifying elements of the home music system begin to share in the new technological advances, so will the other major audio element: the speaker system. Since the early days of sound, the speaker field has been almost completely dominated by one or another form of the electrodynamic loudspeaker. Although the electrodynamic speaker, with its cone and magnet, has traditionally represented the best compromise between cost and performance, it does have various drawbacks, the main one being that even the best electromagnetic speaker tends to color the sound it is reproducing. Many authorities believe that the most successful sound-producing device built so far is the electrostatic speaker, which is, in effect, a thin sandwich of two or three conducting layers separated by insulators. When audio signals are applied, the layers attract and repel each other. Since one is fixed, the other then moves and creates sound waves.

One disadvantage of the electrostatic speaker is that its surface must be extremely large to produce adequate bass and enough sound for concert-hall volume. Current models, even the large ones, still do not produce enough sound for some listeners. But perhaps this disadvantage could be overcome by literally turning an entire wall into an electrostatic speaker. An electrostatic sandwich made up of two conducting layers separated by a spongy insulating layer might be designed so that it could be glued on the wall like wallpaper. Since the layer cemented to the wall would be unable to move, the outer layer would vibrate in response to the audio voltage applied across the two. This open-faced sound sandwich would be trimmed to fit around windows, doors, and other obstructions, and could be divided into sections as required for stereo or multichannel sound.

When will advanced systems such as those we have been considering be available? They won't be at next year's hi-fi show, nor at the one after that. Not one of the developments mentioned, however, would require any new scientific breakthroughs or discoveries. What is needed is simply a comprehensive and diligent program of applications engineering to turn present-day hyperexpensive space and military devices into simplified but superior audio equipment priced for the average pocket-book. If past experience is any guide, these developments will come faster than anyone imagines.

Ken Gilmore is a free-lance writer who specializes in covering contemporary scientific developments, especially those in electronics, and in making them understandable to the layman.



A PLAINSONG PRIMER

AN INTRODUCTION TO GREGORIAN AND AMBROSIAN CHANT



By IGOR KIPNIS



BEYOND the experience of most record listeners are those bodies of music called plainsong, or plainchant. The terms are used to describe traditional, unaccompanied religious music, and are generally used synonymously with the Gregorian chant of the Roman Catholic church. More accurately, they refer to liturgical music which is sung in unison, which is devoid of harmony or counterpoint, and which is rhythmically

free. Such music exists in many different cultures, Western and Eastern, Christian and non-Christian.

The lack of any harmony in plainchant, or of a measured rhythm, has long been a stumbling block for those who listen to it simply as music, disassociated from its liturgical function. Until relatively recently, its importance in music history was thought to be minimal and the concern only of men of the church. Nowadays, the more general acceptance of plainchant as music is nowhere more evident than in the pages of the Schwann catalog, which lists a surprisingly large number of plainchant discs—over seventy-five, in fact.

For example, the Choir of Monks of the Abbey of Saint Pierre de Solesmes, the Benedictine monastery in France that is almost singlehandedly responsible for restoring Gregorian and Ambrosian chant in our own time, can be heard on no fewer than sixteen LP's of Gregorian chant. However, as R. D. Darrell points out in his program notes for the most recent collection of Gregorian chant on Vox: "For [most listeners], the apparently serene realm of plainsong seems at first encounter to lack any of the direct, dramatically persuasive magnetisms that irresistibly draw most listeners to the romantic repertoires. . . . Indeed the more experienced in these later repertoires the listener is, the more uneasily conscious he is likely to be of the absence of familiar attractions: those of harmonic richness, polyphonic textures, chromatic instrumental tonal color-

ing, symmetrical formal structure, a regular metrical beat, and many other 'normal' characteristics of all the music he knows and loves best."

Part of the difficulty, of course, is lack of familiarity. Plainsong is no more abstruse than any music that is at first strange to the ear, whether medieval or modern. If a Gregorian Psalm sounds roughly the same as an Antiphon to an untrained listener, he must remember that the time is not so long past when the music of Vivaldi and Corelli, or of Byrd and Gibbons, sounded just as much alike. A second difficulty, and one not solvable simply through repeated hearing, is the dual problem of context and of meaning: how the chant fits into the liturgical rite, and the meaning of the words themselves. Just as a libretto—or, at the very least, a plot synopsis—is vital for the appreciation of an opera (if it is in a foreign language), so are a text and a translation necessary for the understanding of plainchant.

During the earliest years of Christianity, hymns and psalms were sung and chanted by the entire congregation, in the manner of the older Hebrew liturgy. At this stage, the melodies were simple and easy to memorize (for centuries to come there would be no method of notation). Then came antiphonal singing, in which verses of the psalms were sung alternately by a chorus of men and a chorus of women and children. Antiphonal singing is believed to have begun in Syria, in Antioch, about the year 350. It was very popular in the East, and St. Ambrose is credited with having introduced it in the West about forty years later. However, as the style of the chant quickly became more and more complex, most of the singing came to be done by professional choirs instead of by the congregation. In this regard, too, it is interesting to note that the practice of using women for singing began to fade by the fourth century.

By the fifth century, most of the new developments involving Christian liturgy and the chant were for the first time taking place not in the East, in Jerusalem and Antioch, but in the West, particularly in Rome. At about the time St. Ambrose was introducing antiphonal psalmody and hymns to the parishioners of Milan, Pope Damasus I

(366-384) began to reorganize the liturgy and chant in Rome on the model of the Church of Jerusalem. In the next century, Pope Leo I (440-461) was the first of several popes to institute a cycle of chants for the church year. (He also founded a monastery in Rome for the training of singers.) The sixth century saw further development, as new sections of liturgy became formalized. The chief influence during the latter part of the sixth century was Gregory I, pope between 590 and 604, and the person after whom the entire body of Roman chant has been named.

Gregory's role as the author or at least the compiler of what we know as Gregorian chant is the subject of a long tradition, beginning with a biography of the pope written about 872 by John the Deacon. This tradition resulted in such fanciful treatments as paintings of Gregory "sitting on the papal throne and dictating to a scribe the melodies that a heavenly dove perched on his shoulder is whispering into his ear." Modern scholarship, however, questions the extent of Gregory's role in the codification of the chant. Recent investigations have revealed that most of the repertoire we know today dates from well after Gregory's time (the chants of the Ordinary of the Mass, for example, are believed to have developed as late as the tenth century). At the most, it can be conjectured that

Gregory provided the directions for the chant's systemization, but the fulfillment of the task was not reached until much later.

Gregorian chant, or the plainsong eventually authorized by the Roman Church, was in fact only one of several kinds, or dialects, of Christian chant during the early centuries in Western Europe. In Milan there was the Ambrosian chant, in France the Gallican chant (much of which eventually went into the formulation of Gregorian chant), and in Spain the Mozarabic chant. According to Willi Apel (*Gregorian Chant*, Indiana University Press, 1958), "only scant remnants of the Gallican chant have come down to us, and the Mozarabic repertory is preserved only in early manuscripts, the musical notation of which cannot be accurately read."

THERE remains Ambrosian chant, which takes its name from St. Ambrose, Bishop of Milan from 374 until 397, who, as mentioned before, introduced hymnody and antiphonal psalmody to the West. Like the Roman, Gallican, and Mozarabic, Ambrosian chant is a regional style. Although it sounds roughly similar to Gregorian, there are many points of difference: the liturgy itself varies from the Roman rite, there are different names for some of the chants, and the Ambrosian melodies are often more orna-



Pope Gregory I (540-604) was the guiding force behind the development of the Gregorian chant, according to a long tradition. Although some accounts have Gregory dictating the music from his papal throne, the painting above (Lubin Baugin, 1610-1663, in the Orleans Museum) shows him doing his own transcribing from the dictation of the heavenly dove of inspiration. The woodcut at left is from *Practica Musicae Utriusque Cantus*, by Franchinus Gafurius, printed in Venice in 1512.

mented than the Gregorian. As the Gallican and Mozarabic chants were gradually set aside in favor of the Gregorian, the Ambrosian chant underwent extreme pressure from both popes and kings to conform to the Gregorian style. However, it managed to remain essentially itself, and is still used in Milan today. This is not to say, however, that the Ambrosian chants we hear now (the earliest manuscripts date from as late as the twelfth century) did not undergo changes and influences—but then so did the Gregorian. Nor can one consider the Ambrosian chant as being earlier than the Gregorian.

The dating of plainchant is an extremely complex affair, subject to much speculation, but it is now believed that the music of the Roman Catholic liturgy reached the peak of its development between 750 and 850—not in Rome, but rather in France during the period of the Carolingian kings Pepin, Charlemagne, and Louis the Pious. The earliest works, such as the psalmodic recitations stemming from Hebrew rites, are also the simplest in form, while the more ornate ones, such as Alleluias with extended roulades on one syllable, belong to the period just before the chant began to deteriorate.

The decline began with the advent of polyphony about the year 1000, and even in the isolation of monasteries, chant gradually became distorted through changes in rhythms and melodies. It was only toward the middle of the nineteenth century that any attempt was made to reform the music of the Catholic Church, but at first corrupt texts were used. Soon, however, the newly re-established,

Benedictine Abbey of Solesmes in France began its efforts to restore the liturgy, a task that culminated in the *motu proprio* of Pius X in 1903, with a second such letter following the next year. The Gregorian melodies, declared the pope, were to be restored in their integrity and identity, after the authority of the earliest manuscripts, taking account not only of the traditions of past ages, but of liturgical practices of today as well. Both the Gregorian and Ambrosian books of chants were the direct result of the efforts of Solesmes to comply with the Pope's recommendations, and their reconstruction of the method of singing chant became the norm for Catholic use.

THE latest collection of Gregorian chants to be issued in recorded form is a three-disc set on Vox (SDLBX 5206 \$9.95, DLBX 206 \$9.95). The performances are by the Choir of the Vienna Hofburgkapelle, under the direction of Josef Schabasser. The album's contents consist mainly of Propers of the Mass, arranged according to the calendar of the liturgical year. On the whole, the album can be considered a good compendium of the best-known and most melodious chants. The male choir follows the traditional Solesmes method, singing with clarity, precision, and appropriate feeling, although they do not attain the degree of sincere conviction that characterizes the entire services recorded on DGG Archive by the Monks of the Abbey of St. Martin in Beuron. Vox's recording, well spaced in stereo, is, however, a little close-up, a factor that makes continuous listening somewhat fatiguing.

Vox's second contribution to Catholic chant, a three-disc album devoted to Ambrosian chants, is a reissue (DLBX 207, mono only, \$9.95) of a set first released in 1958. Except for a few brief examples in historical collections, this is the only sampling of Ambrosian chant on records. In view of this, and the possibilities of comparing the Milanese and Roman chants, it is a pity that one cannot recommend the Ambrosian set with much enthusiasm. Although the collection includes a generous group of excerpts from the Mass and the Office, including the intoning of Lessons from the Old and New Testaments, the style of singing has more to do with opera than plainsong. The ladies of the Choir of the Polifonica Ambrosiana of Milan are distinctly shaky in their tones (the use of women in itself is anachronistic), while the men are less than accurate in their intonation. Sloppiness, both in notes and rhythm, pervades the singing in this set, and one longs for the precision and dignified emotion that is a hallmark of the best Gregorian-chant recordings. The sound quality is adequate. Both the Gregorian and Ambrosian albums contain illustrative booklets, comprehensive notes, plus texts and translations.

For readers interested in exploring the Gregorian repertoire further, the Solesmes recording of Easter Mass excerpts on London 5222 and the Beuron recording of the Requiem Mass on Archive ARC 3031 are recommended.

CATHOLIC LITURGY

In an effort to keep the main body of the accompanying article from completely bogging down in liturgical terminology, I have elected to describe in this space, for those who are especially interested, the outlines of the Catholic liturgy. This is of course necessary information for a study of plainsong, since the music is almost entirely dependent upon the liturgical texts it decorates. The Catholic liturgy is divided into two main sections: the Mass and the Office. The former is the daily celebration of the Mass, while the latter is the psalms and prayers recited at specific times of the day and night. In both the Mass and the Office there are two types of texts: those that are always the same (the Ordinary) and those that vary according to the feast being celebrated (the Proper). While the Ordinary of the Mass (Kyrie, Gloria, etc.) has a number of Gregorian settings, by far the greater bulk of chant is represented by settings of Propers: Introits; Graduals, Tracts, Sequences, and Alleluias; Offertories, and Communions. In the Office, the Proper consists of Hymns, Antiphons, and Responsories. In the Ordinary of the Office, there are different Psalm and Canticle tones for regular or solemn occasions, and responses and prayers are in part intoned, in part recited.

I. K.

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

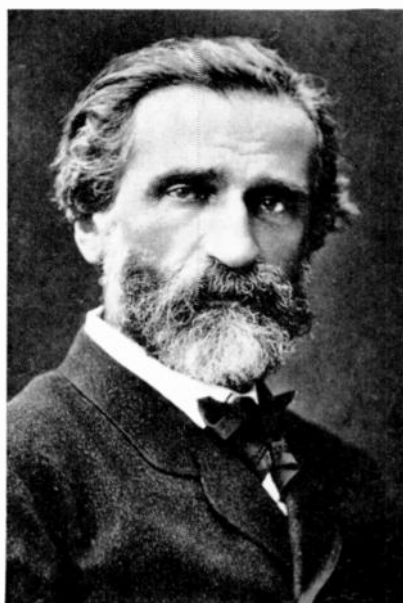


CLASSICAL

TWO SPLENDID NEW VERSIONS OF THE VERDI REQUIEM

Ormandy and Giulini both render superlative accounts of the "Manzoni" Requiem

VERDI'S Requiem Mass has, on records at least, been lavishly treated by conductors: Tullio Serafin, Arturo Toscanini, Victor De Sabata, Ferenc Fricsay, Igor Markevitch, and Fritz Reiner have given us performances that were not only far above the routine, but very often touched with grandeur. Yet none of these superior interpreta-



CULVER PICTURES

GIUSEPPE VERDI
A work of mystery and devotion

tions was free of imperfections either in solo singing or—what is extremely important in a work as complex as this—in the technical aspects of the recording. Now, however, Angel and Columbia have simultaneously come up with new releases that have captured all the splendors of the unique "Manzoni" Requiem—and on such a high level of excellence that "criticism" of it can only be a tabulation of achievements and virtues.

No sharp differences of aesthetic vision separate the two conductors. Both Carlo Maria Giulini and Eugene Ormandy are noted for strong dramatic flair, which is essential for this score; but both are also known to avoid extremes either of whiplash passion or weepy sentimentality. Their tempos in the Requiem are similar, and without any trace of idiosyncrasy on either side. Giulini introduces a retard in the *Ingemisco* that Ormandy avoids—properly,

I think. And I also prefer Ormandy's treatment of the *Sanctus*, Verdi's concession to academicism, without which the Requiem would be even more glorious than it is. Giulini, on the other hand, observes the dynamic markings more fastidiously, and his somewhat subdued reading conveys more of the work's mystery and devotional spirit. His reading is also clearly superior in Part 3 (*Domine Deus*) by reason of its smoother integration of the contrasting sections. These smaller considerations, however, will not alter the fact that both readings are masterly as a whole.

The same can be said for the solo singers—all eight of them. Although the voice of Columbia's Lucine Amara is perhaps more appropriate in weight and color to the rather Aida/



Eugene Ormandy marshals the considerable resources of the Philadelphia Orchestra, the Westminster Choir, and soloists

Amelia demands this part makes on the singer, it is Elisabeth Schwarzkopf's reading for Angel that emerges, in the final analysis, as the more effective. She does sing cautiously at times when her voice should be soaring, but she paces herself with seasoned artistry and floats some heavenly tones in the *Offertorio* and in the closing *Libera Me*. Miss Schwarzkopf is also undoubtedly the steadier singer tonally.

The two mezzos are more evenly matched. Both sing sensitively and with a consistently lovely tone, but the sensuous richness of Maureen Forrester's voice on the Columbia recording, and her more firmly supported lower register, give her a slight edge over Angel's excellent Christa Ludwig.

Richard Tucker, for Columbia, sings the tenor part with a gorgeous tone and with a passionate lyricism that is, for once, free of the exaggerations his delivery has acquired in recent years. But then I have never heard a more polished or artistic performance from Nicolai Gedda either: without quite matching the richness of Tucker's tone, he achieves a beautiful blend of lyricism and restraint. He also observes Verdi's dynamic markings more attentively, though here Giulini should undoubtedly share the credit. I would find it extremely difficult to favor one tenor over the other, for surely Gedda's *Ingemisco*, a faithful realization of Verdi's *dolce con calma* marking, is as imposing an example of singing, in its own way, as Tucker's.

As for the basses, I must award the palm to Angel's Nicolai Ghiaurov. George London sings with fine sonority and a vivid textual projection, but Ghiaurov manages to combine these same attributes with a smooth cantabile style the American artist cannot

equal. This second recorded example of Ghiaurov's voice confirms the impression I received from his first disc a few months ago: he has no equal as a vocalist among currently active basses.

The choruses and orchestras in both recordings are excellent, and are richly captured by the respective engineering teams. Tucker seems to dominate some of his ensembles on the Columbia recording; no imbalance of this kind was permitted by Angel, however, the ensemble aspect being severely stressed by conductor and engineer alike. This one consideration aside, however, Columbia offers the more spectacular sound over-all—clearer definition, richer sonorities,

GIULINI, SCHWARZKOPF, AND LUDWIG
Stressing the ensemble aspect



and a very successful realization of the score's important percussion elements.

Although, when everything is taken into consideration, I slightly favor the Angel version, I would consider parting with either of these superlative recordings a serious personal loss. *George Jellinek*

© ® VERDI: *Requiem Mass*. Elisabeth Schwarzkopf (soprano); Christa Ludwig (mezzo-soprano); Nicolai Gedda (tenor); Nicolai Ghiaurov (bass); Philharmonia Orchestra and Chorus (Wilhelm Pitz, chorus master), Carlo Maria Giulini cond. ANGEL SBL 3649 two 12-inch discs \$11.96, 3649 \$9.96.

© ® VERDI: *Requiem Mass*. Lucine Amara (soprano), Maureen Forrester (mezzo-soprano), Richard Tucker (tenor), George London (bass); Westminster Choir (Dr. George Lynn, director); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA M2S 707 two 12-inch discs \$11.96, M2L 307* \$9.96.

A NEW STANDARD FOR THE CLEVELAND ORCHESTRA

*George Szell leads an unequalled performance
of Mozart's Sinfonia Concertante*

THERE has been no dearth of good recordings of the Mozart Sinfonia Concertante, K. 364, though not all factors in the best available performances up to now have been on an equally high plane—that is to say, if the solo violinist and violist were superior, the orchestra, as often as not, was merely adequate. Individual elements, in other words, may have been splendid, but the total entity—sometimes only because of sound quality—seldom reached the requisite level.

There can be no hesitation, therefore, about calling Columbia's newly released version of the Sinfonia Concertante by the Cleveland Orchestra under George Szell the most outstanding performance now available. It is a home-grown product: the soloists (as is not the case in all the other recordings) are members of the orchestra that accompanies them. This situation might conceivably have resulted in a lack of personality in the solo performances, but not here: Rafael Druian and Abraham Skernick play the work as though it had been written for them. Furthermore, their teamwork—accuracy of ensemble plus consistency of interpretation—is quite magnificent; listen, for instance, to the breathtaking double trill at the close of the second-movement cadenza.

Over-all, the solo playing is more Mozartean stylistically than in any other recording. Phrases are articulated without developing any of the long lines

associated with the Romantic period, trills are begun from the upper note, and soupy effects of Romantic sentimentality are eschewed. There is, however, no lack of sentiment.

The credit for all of these admirable qualities, of course, must go to George Szell, from whose hands we have been receiving some of the most stylish Mozart available on records. The amount of detail in his interpretation is astonishing, yet one is never aware of any striving solely after effect. The orchestral accompaniment (one feels that the members of the Cleveland Orchestra are very much behind their own soloists) is in every way a gem, and this description is equally applicable to the light-hearted, joyful playing of the popular motet *Exsultate, Jubilate* on the second side. Moreover, Judith Raskin sings it beautifully. She negotiates the florid running passages and high notes with ease, and her tonal quality is expressively warm: hers is certainly one of the finest interpretations of this work on disc, complete with extremely effective cadenzas (written, I am told, by George Szell).

Columbia's sound is first-rate. Problems of balance have been solved with great success, not only in respect to soloists and orchestra, but also within the orchestra itself, so that the all-important winds are unusually well defined in the Sinfonia Concertante. The stereo version presents a natural picture without exaggerated separation of the two string soloists. *Igor Kipnis*

© ® MOZART: *Sinfonia Concertante, in E-flat Major, for Violin, Viola, and Orchestra (K. 364)*. *Exsultate, Jubilate (K. 165)*. Rafael Druian (violin); Abraham Skernick (viola); Judith Raskin (soprano); members of the Cleveland Orchestra, George Szell cond. COLUMBIA MS 6625 \$5.98, ML 6025 \$1.98.

ENTERTAINMENT

THE ENDURING ARTISTRY OF JOHN MCCORMACK

*The great tenor is heard again
in a collection of his favorite songs*

MAY 14, 1903 was a decisive day for John McCormack. That was the day he won (at the age of nineteen) the tenor contest at the Feis Coeil, an Irish music festival in Dublin, and it was also the day he met his wife-to-be, Lily Foley. In 1904 he and Miss Foley both sang at the Irish Village at the St. Louis Exposition. Back in London, in 1905, McCormack financed a trip to Italy to study voice by making ten recordings for the Edison Company and twenty-five for the Gramophone Company. He made his operatic debut in December of 1905 in Savona, Italy in

L'Amico Fritz, appeared at Covent Garden in October of 1907 in *Cavalleria*, and at New York's Metropolitan on November 29, 1910 in *Traviata* opposite Nellie Melba. By 1912, however, his song recitals had become so successful that he gradually abandoned his operatic career to concentrate on concert tours. The length of his career was astounding; he sang concerts almost until the time of his death, in 1945. He attributed this to his natural gifts, training, and care—for example, no rehearsals. On performance days he never spoke above a whisper.

It was one of the singularities of McCormack's voice that it lent itself so well to the recording medium, both electrical and acoustical. It was remarkable for its smooth and effortless production and a quality that was at once a definition of "Irish tenor" and bel canto. The orchestras, solo instruments, and other voices on his recordings may fall away to labored wheezes, but the clarion sweetness of McCormack's pure lyric tenor continues to ring out amid the sonic debris, unaccountably exempt from the ravages of time.

This special "phonogenic" quality made John McCormack a household name in the first half of this century. Every family with a gramophone had at least a few of the tenor's over five hundred recordings. Now, RCA Victor has reached into this recorded legacy to bring us another superb John McCormack album—this one titled "Songs of Sentiment." It is a collection of those old-fashioned ballads that modern tastes sometimes find too sentimental for comfort. McCormack himself, however, had no such reservations about them: "If a song that appeals to our better nature happens to have a sentimental touch which is simple enough to reach the simplest heart, is it any the less a song having a purpose than some song, more finely made musically, which touches only the few?"

According to pianist Gerald Moore, who became McCormack's accompanist after the retirement of his long-time associate Edwin ("Teddy") Schneider, the tenor had a very simple approach to repertoire: if he liked the tune of a song and believed in the words, he sang it. He had a simple formula for his song programs, too: "First, I give my audience the songs I love. Second, I give them songs they ought to like, and will like when they hear them often enough. Third, I give them the folksongs of my native land, which I hold to be the most beautiful of any music of this kind. . . . Fourth, I give my audience songs they want to hear. . . ."

For those too young to remember the artistry of John McCormack, the present album offers a particularly good introduction. These are the songs he loved—and the songs his audiences wanted to hear. Fortunately, the current catalog can still supply the balance of McCormack's ideal program: Irish songs (Camden CAL 407), sacred music (Camden CAL 635), opera



JOHN MCCORMACK
At once a definition of Irish tenor and bel canto

(Asco 110), arias and lieder (Angel COLH 123).

Particularly and immediately winning here are McCormack's singing of *Goodbye, Sweetheart, Goodbye*; Shakespeare's *Take, Oh, Take Those Lips Away*; and *Come Where My Love Lies Dreaming* (Stephen Foster was one of McCormack's enthusiasms). If the program—within the limits of its aims—can be faulted, it is only for failing to include such songs as *I Dream of Jeanie* and Charles Marshall's *I Hear You Calling Me*, the latter perhaps McCormack's most famous single recording, but this incomparable performance can be found on Camden CAL 407. Now, however, having reawakened our appetite for the voice of this splendid artist, RCA should undertake to restore to the catalog the long-discontinued "McCormack in Opera and Song" (LCT 1036), which included such wonders as "*Una furtiva lagrima*" (*L'Elisir d'amore*) and "*O Konig, das kann ich dir nicht sagen*" (*Tristan und Isolde*).

The sound of these transfers of 78-rpm recordings from the years 1910-1922 is consistently quite good, better than that on any other McCormack reissue I have heard. A slight treble boost brings the voice into even sharper focus.

William Anderson

© JOHN MCCORMACK: *Songs of Sentiment*. John McCormack (tenor); orchestra and chorus. *Dear Little Shamrock*; *The Low-Back'd Car*; *Mother o' Mine*; *The Lost Chord*; *When You and I Were Young*; *Maggie*; *Be-*

neath the Moon of Lombardy; At Dancing; Goodbye, Sweetheart. Goodbye; Take, Oh, Take Those Lips Away; Within the Garden of My Heart; Because; The Vacant Chair; Mary of Argyle; The Barefoot Trail; Any Place Is Heaven if You Are Near Me; Come Where My Love Lies Dreaming. RCA VICTOR LM 2755 \$1.98.

A SKILLFUL AND ENGAGING BLUEGRASS QUARTET

The uniquely entertaining Dillards are presented in a varied program of country music

ALTHOUGH the Dillards have been a professional Bluegrass unit for only a little more than two years, the quartet has rapidly evolved into one of the most skillful and engaging groups specializing in that swirling idiom. Their new album for Elektra—"The Dillards Live!!! Almost"—is their best so far. Recorded at the Mecca in Los Angeles, it is simultaneously a delight for long-term Bluegrass converts and an extraordinarily entertaining way of orienting new listeners to this irrepressible style.

Originally from Salem, Missouri, Douglas Dillard is a virtuoso banjo player, and his brother Rodney is an able guitarist and a pungent singer. Dean Webb is brilliantly inventive on the mandolin, and Mitch Jayne is not only a good bassist but also a witty and instructive master-of-the-revels. Jayne's introductory tales and character descriptions have fortunately been included in this location recording, and they reflect the tone of the music expertly. Like the Dillards' playing, Jayne's verbal approach is at once sophisticated, earthy, and wryly irreverent. The Dillards play with the qualities of communal verve, bite, and rhythmic propulsion that are requisite for first-rate Bluegrass, and the singing by Rodney Dillard is tartly evocative.

The repertoire includes traditional tunes (*Black-Eyed Susie, Old Blue, Pretty Polly*) that have been thoroughly freshened and adapted to the Dillards' zestful but relaxed style. They also work with songs by contemporaries whom they admire (Don Reno's *Dixie Breakdown* and Bob Dylan's *Walkin' Down the Line*) and, most importantly, they add their own pieces to the Bluegrass repertoire.

Secure in their knowledge of the Bluegrass tradition, the Dillards are not intimidated by purists. They insist on doing "what comes naturally," as Mitch Jayne puts it, by expanding the Bluegrass idiom to match their own expressive needs. As a result, many of these interpretations communicate a singularity of approach—as, for one instance, when they turn the traditional murder ballad, *Pretty Polly*, into a rollicking farce.

It is precisely because these young musicians are convinced that country music is capable of seriousness and of its own kind of beauty that they are also free to enjoy thoroughly the lighter elements of the Bluegrass tradition. They have no need to be either solemnly pretentious or trickily gimmicked. To them the folk base of Bluegrass is so varied and so viable a foundation that it can accommodate a broad range of moods.

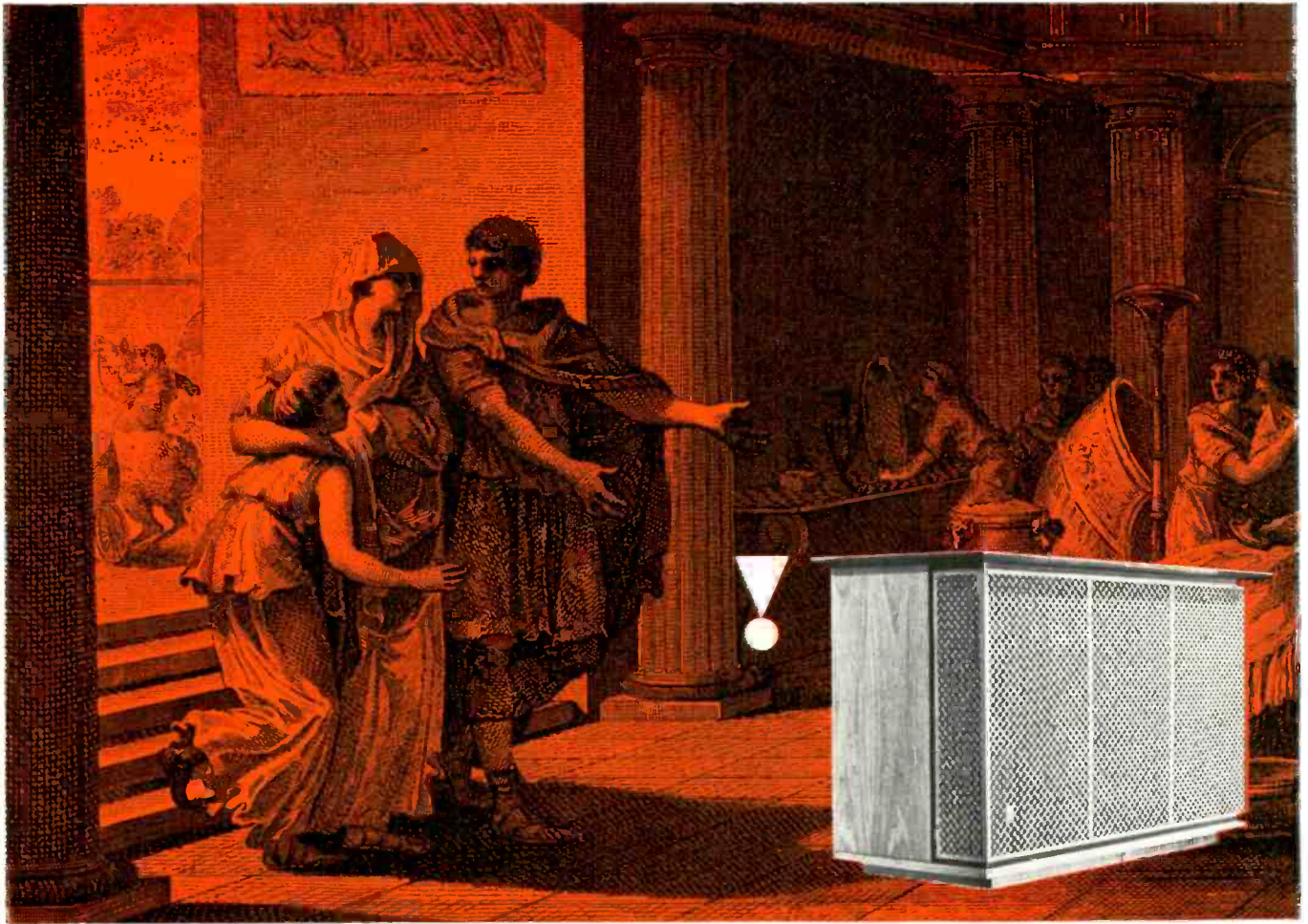
I know of no other Bluegrass combo with the emotional breadth of the Dillards, and there is certainly no other that is as uniquely entertaining. They are unique in the sense that their music, like Mitch Jayne's introductions, appeals both to the hip and to the home folks. This album signals the arrival of a major American folk unit. Elektra has given the Dillards an exceptionally faithful, vivid recording. *Nat Hentoff*

© ® THE DILLARDS: *Live!!! Almost*. Douglas Dillard (banjo, guitar), Rodney Dillard (guitar, mandolin, vocals), Dean Webb (mandolin), Mitch Jayne (bass). *There Is a Time; Sinkin' Creek; Pretty Polly; Buckin' Mule*; and nine others. ELEKTRA EKS 7265 \$5.95, EKL 265* \$1.98.



*The Dillards,
left to right:
Rodney Dillard,
Doug Dillard,
Dean Webb, and
Mitch Jayne*

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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

Ⓢ Ⓜ BACH: *Instrumental Works: Brandenburg Concertos*. Festival Strings Lucerne, Rudolf Baumgartner cond. *Orchestral Suites*. Munich Bach Orchestra, Karl Richter cond. *Musical Offering*. Otto Büchner and Kurt Guntner (violins); Aurèle Nicolet (flute); Siegfried Meinecke (viola); Fritz Kiskalt (cello); Hedwig Bilgram and Karl Richter (harpsichord). Karl Richter cond. DEUTSCHE GRAMMOPHON ARCHIVE SKL 122-126 five 12-inch discs \$29.98, KL 22-226* \$29.98.

Performance: All worthy
Recording: Generally impressive

Ⓢ Ⓜ BACH: *Orchestral Suites (complete)*. Jean-François Paillard Chamber Orchestra. Jean-François Paillard cond. EPIC BSC 147 two 12-inch discs \$11.96, SC 6047 \$9.96.

Performance: One of the better versions
Recording: Mostly good

Archive's five-disc anthology is made up of two sets of recordings previously released, plus the newly issued *Musical Offering*. The "Brandenburgs," performed by a team of distinguished soloists (including trumpeter Adolf Scherbaum in No. Two, recorder player Hans-Martin Linde in Nos. Two and Four, and harpsichordist Ralph Kirkpatrick in No. Five), is one of the best of the available versions, though certain stylistic failings, such as the omission of an added slow movement for No. Three, keep the set from having the stamp of authority we are accustomed to take for granted in the best Archive productions. Particularly attractive, however, are the vitality of the performances and the excellent choice of tempos. These features are also in evidence in the four orchestral suites. But again, there are some shortcomings: some of Richter's appoggiaturas are too short, others are omitted, and his opening overtures are treated exactly as written rhythmically rather than being double-dotted.

The various recordings of the *Musical Offering* each use a different order of pieces, solution of the canons, and instrumentation. Richter's version is based primarily on the old Bach *Gesamtausgabe*, published in 1885: the trio sonata, rather than being placed in the middle, as it is in so many recordings, is

here played almost at the end and is followed only by the symbolic if rather anticlimactic *Canone perpetuo*. In many other versions, the *Ricercare a 3* is performed as a harpsichord solo as it is here, but to my knowledge this is the first time that the large-scale *Ricercare a 6* has been treated similarly. Both are played effectively though quite soberly by Hedwig Bilgram, who also plays harpsichord four hands with Richter in the *Canon a 4*. The performance as a whole is a good one, excepting minor details, and the playing of the instrumentalists is expert. But one misses the humanity and

conductor seems a little keener on stylistic details than his German counterpart. I would have liked the Overtures double-dotted, but the performances from all other aspects are exceptionally good. The second suite, in particular, can be considered one of the best versions available. Epic's transfer from the original French Erato disc is very satisfactory for the most part, although there is some inner-groove distortion. The album includes excellent program notes on the chronology and dating of the suites. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Two- and Three-Part Intentions*. Glenn Gould (piano). COLUMBIA MS 6622 \$5.98, ML 6022 \$4.98.

Performance: Imaginative and poetic
Recording: Good enough

Imaginative as always, Glenn Gould has chosen to play the fifteen two-part and three-part Bach *Intentions* as suggested in the later of two 1723 autograph manuscripts—that is, with each two-part piece followed immediately by the three-part work in the corresponding key. Since several of the two- and three-part pieces are thematically interrelated, the total listening experience thereby becomes all the more fascinating.

Perhaps in order to emphasize his highly poetic and totally nonpedagogic approach to these perennial teaching pieces (Bach began them originally for his ten-year-old son, Wilhelm Friedemann), Gould has also chosen not to group them on the disc as they are in the Bach manuscript—in the order of ascending keys. And finally—as he details in the album notes—the pianist has operated on the action of the piano used for this recording to gain "a sound of such immediacy and clarity that those qualities of non-legato so essential to Bach would be gleefully realized."

Despite occasional pianistic action noise and a good bit of audible vocal obbligato, the end result of this Bach excursion with Gould—with occasional interruptions for comparison with Mme. Landowska's RCA harpsichord recordings of the complete two-part and seven of the three-part *Intentions*—was wholly satisfying and often deeply moving. For like conductor Wilhelm Furtwängler in his prime, Gould at his best plays a magnificent game of brinkmanship in order to extract the utmost expressive essence from the music, yet does not destroy its structural and stylistic frame of reference. And when he gets away with it, as he does more often than not on this disc, one must suppress an impulse to cheer quietly. For example, one would hardly believe



COLUMBIA RECORDS

GLENN GOULD
Fascinating pianistic brinkmanship

warmth of an interpretation such as Menuhin's (Angel S 35731, 35731). Too, there is scarcely any feeling here of the *galant*, that hyperexpressivity so much a part of the *Musical Offering* and the court for which it was written.

Archive's recording of the *Musical Offering* (available separately as 73220, 3220) is particularly good, especially in stereo. The suites suffer slightly from end-of-side distortion (notably in Numbers Three and Four, and the "Brandenburgs" are generally very fine except for a few moments of wiriness in the third concerto. The lavish album comes with extensive notes in several languages.

Paillard's recording of the four suites, like Richter's, boasts first-rate instrumentalists, notably Maxence Larrieu, flutist in No. Two. Tempos are lively, and the French

Explanation of symbols:

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



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*Stereo

CIRCLE NO. 25 ON READER SERVICE CARD

that Landowska and Gould were playing the same piece when one hears the two versions of the three-part *Invention* in B Minor (No. 15). And I must admit that I find Gould's gigue-like treatment the more satisfying. In general, Gould—again like Furtwängler—tends to emphasize the contrasts between rhythmical and lyrical pieces. He brings a wonderful swing and bounce to the two-part *Inventions* in D Minor and E-flat, yet to the three-part *Invention* in F Minor (No. 9) he brings an atmosphere of somber brooding comparable to that of Bach's darkest and most monumental slow movements. In common with Furtwängler, Casals, and Landowska at their best, he phrases slow pieces very freely (C Minor, E Minor), but in so doing intensifies rather than dissipates the organic tension inherent in Bach's melodic line.

Altogether, this is a fascinating and enthralling disc—the kind one returns to and lives with not as an object of pianistic study, but rather as the source of an intense aesthetic pleasure. *D. H.*

© BEETHOVEN: *Piano Concerto No. 3, in C Minor, Op. 37; Fantasia for Piano, Chorus, and Orchestra, Op. 80.* Rudolf Serkin (piano); Westminster Choir; New York Philharmonic. Leonard Bernstein cond. COLUMBIA MS 6616 \$5.98, ML 6016* \$4.98.

Performance: Taut and dynamic
Recording: Good

As opposed to the poised yet full-bodied classic approach of Fleisher and Szell (Epic) and Graffman and Hendl (RCA Victorola), the Serkin-Bernstein team brings to Beethoven's youthful C Minor Concerto an almost hectic quality. This is particularly evident throughout the first movement, which is made to sound almost like an anticipation of the C Minor Symphony. Things calm down a bit in the beautifully played slow movement, and Serkin brings great verve and sparkle to the Finale.

This reading is not particularly to my taste, but for those who fancy a taut and dramatic treatment, the Serkin-Bernstein disc will fill the bill amply.

For me, the most intriguing music on this disc is the Beethoven Choral Fantasia in its first really good recorded performance in stereo. It's a curious hotchpotch of a piece, beginning with a long piano solo of improvisatory cast, then orchestral variations with piano on a tune akin to one later used in the Ninth Symphony, and concluding with a choral apotheosis that makes use of, among other devices, the celebrated chord sequence that occurs at the end of the fanfare episode in the Ninth Symphony slow movement and again on the words "Vor Gott" in the choral finale. Indeed, it is impossible to escape the feeling that this Choral Fantasia is a preliminary essay in the style and technique that was to reach its fullest development in the Ninth Symphony and in the overture and chorus for the festival play *Consecration of the House*.

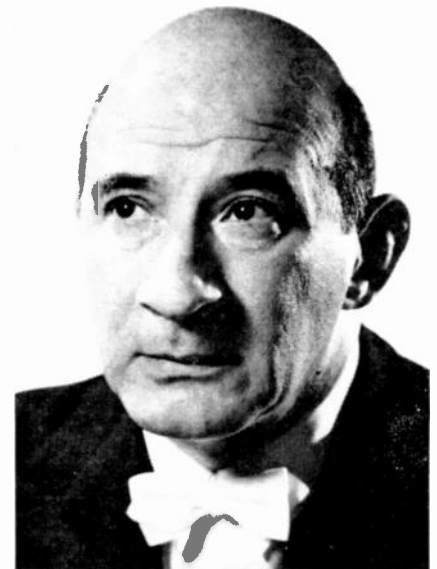
The recorded performance here is full of thrust and brilliance, the sound (as it is in the Concerto) excellent. *D. H.*

© BEETHOVEN: *Piano Concerto No. 5, in E-flat, Op. 73 ("Emperor").* Artur Schnabel (piano); Boston Symphony Orchestra. Erich Leinsdorf cond. RCA VICTOR LSC 2733 \$5.98, LM 2733* \$4.98.

Performance: À la Rubinstein
Recording: Slightly dry

Artur Schnabel's second stereo recording of the Beethoven "Emperor" Concerto brings to two dozen the number of currently available versions. Save for improved balance between piano and orchestra, his reading here with conductor Erich Leinsdorf adds little to what he accomplished some years ago with Josef Krips. There is splendid brio in the finale and refined lyrical sensitivity in the slow movements, but the monumental first movement rather lacks a genuine identification with the classically bejeweled heroics that Beethoven wrote into the score. For all the music's anticipation of Liszt, mere Liszt-like glitter will not get by here. For that reason, I find the readings by Fleisher, Backhaus, and Kempff stand up best under repeated listening, with Serkin-Bernstein recommended for those who want their "Emperor" somewhat more dramatic.

RCA's recorded sound is full and solid in the orchestral department, but the piano sonics seem a trifle dry and close-miked. *D. H.*



CAPITOL RECORDS

WILLIAM STEINBERG
Commendable Beethoven readings

RECORDING OF SPECIAL MERIT

© BEETHOVEN: *Symphonies: No. 1, in C Major, Op. 21; No. 2, in D Major, Op. 36.* Pittsburgh Symphony Orchestra. William Steinberg cond. COMMAND CC 11024 SD \$5.98, CC 33 11024* \$4.98.

Performance: Virile
Recording: Good

Justly chosen tempos, warm coloring, and nicely weighted rhythmic tension place Steinberg's readings of the first two Beethoven symphonies high on the list of stereo versions. Other conductors have brought more refinement to the middle movements, or have whipped up the fast movements into more impressive virtuoso display pieces. But Steinberg's main interest is what Beethoven intended, and the result is a happy one for all concerned—the listener especially. This is a disc to live with, and Command's full-blooded and unforced sound is another asset. *D. H.*

(Continued on page 72)



Mr. Saul Marantz discusses his revolutionary new model 10-B FM Stereo Tuner

Q. Mr. Marantz, your new 10-B tuner is quite revolutionary. Do you feel it will obsolete all other tuners?

Mr. Marantz: In one sense, yes. The performance of this tuner is so dramatically superior to conventional tuners that anyone who wants or needs perfect FM reception today has no choice but to use the model 10-B. Its superiority, however, does not necessarily *obsolete* conventional tuners. Rolls Royce, of course, makes superior cars, but they haven't obsoleted Chevrolets.

Q. Is this superior performance discernible to the average listener?

Mr. Marantz: Very much so. The difference is quite dramatic. As you know, conventional tuners have never been able to pick up and reproduce broadcasts which could match the quality of a fine disc or tape playback system. This has often been blamed on *broadcasting* quality. But the new 10-B disproves this theory. It reproduces the *broadcast* of a disc or a tape with the same clarity and separation as if played through a playback system — proving that broadcast quality is generally excellent.

Q. Is this true with weak broadcast signals also?

Mr. Marantz: Yes. In fact the model 10-B will reach 55 db quieting at only 3 microvolts! This is better than most conventional tuners will reach at 1000 microvolts. With a 25 microvolts station the Model 10-B reaches a phenomenal 70 db quieting which is about 20 db better than most conventional tuners can achieve at *any* signal strength. This means that with the Model 10-B there will be excellent reception even in fringe areas, particularly so because of the tuner's high sensitivity, its extremely sharp selectivity and reduced susceptibility to multipath effects, which on other tuners cause distortion.

Q. How are such improvements accomplished?

Mr. Marantz: The answer to that question is very complex, because the 10-B is far more than an improved tuning system; it is a completely new *design concept* with *many* technical innovations developed by Marantz engineers.

Q. Can you give us some examples?

Mr. Marantz: Yes. The RF section, for example, contains a balanced-bridge di-

ode mixer — a technique used in modern sensitive radar designs to eliminate a major source of noise, harmonic distortion and other spurious interference. The whole RF circuit is balanced-tuned, using a precision tuning capacitor with four double sections, for further reduction of spurious images.

For the critical IF strip, we've developed the first commercial application of the "Butterworth," or phase-linear filter. This new concept provides a number of distinct characteristics essential for good results. The passband, for example, is phase-linear for extremely low distortion — especially at high frequencies — and it remains essentially phase-linear at all signal levels.

Cutoff slopes beyond the passband are extremely steep, allowing unprecedented selectivity; it is much less subject to the effects of multipath, and it doesn't require realignment with tube changes or aging. The old standby coupled IF circuits currently in use do not have any of these characteristics.

Q. Are there any innovations designed specifically for multiplex?

Mr. Marantz: Yes. For multiplex reception we've developed our own unique

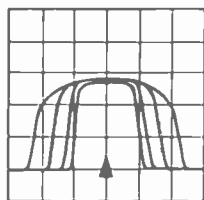
variation of stereo demodulator, which permits phase correction to maintain a very advanced order of stereo separation throughout the whole audio band.

Q. What is the purpose of the tuning and multipath indicator?

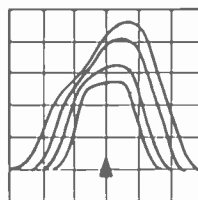
Mr. Marantz: This oscilloscope device is so versatile its single trace tells many easily understood stories. It shows when a station is tuned exactly to the center of the passband. The height of the pattern shows the signal strength. The indicator shows how much multipath is present, making it easy to adjust the antenna for best reception. It shows if the station is creating distortion by over-modulating. Also, technically informed users can check stereo separation of transmissions, discs and other sources.

Q. And how soon will the model 10-B be available in quantities?

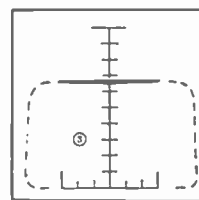
Mr. Marantz: The Model 10-B is a laboratory instrument of extremely high quality which will never be *mass* produced in the usual sense. However, production has been stepped up fourfold and all back-orders are now being filled by Marantz franchised dealers.



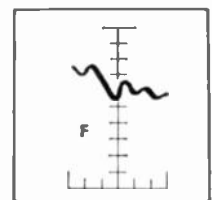
IF Passband retains phase linearity and sharp slopes at any signal strength for low distortion, sharp selectivity.



Conventional mutually-coupled IF circuits change characteristics drastically depending on signal strength.



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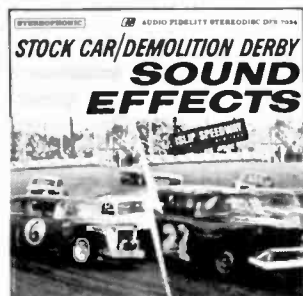


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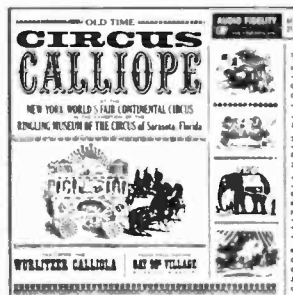
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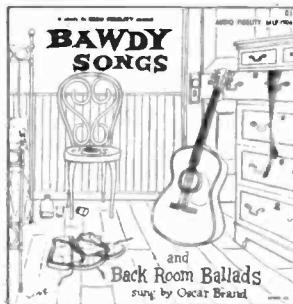
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If you are a long-time addict of the Requiem, that lovely, earnest, quintessentially French, and almost unbelievably graceful lesser masterpiece of Gabriel Fauré's youth, you will welcome this new performance of it by Louis Frémaux and the National Orchestra of the Monte Carlo Opera. I stress duration of familiarity and addiction to the work not without purpose. For this new performance has a certain softness, a certain delicacy, an inclination toward the retiring that could make the work seem innocuous to those less partial to the special Frenchness of the piece. Certainly, a case can be made for its being more severe of line and more definitely shaped in performance.

But personally I find this new disc quite specially appealing—the singing of Denis Thilliez, an enchanting boy soprano, is a joy in itself—and even those who care less for it will surely find no lack of affection and scrupulousness in the performance. The recorded sound, moreover, is clean but quite gentle and delicate—a suitable counterpart to a rather special performance—and a well-schooled reading of Fauré's beautiful and rarely heard *Cantique de Jean Racine* is a welcome bonus. W. F.

RECORDING OF SPECIAL MERIT

© ④ FOSS: *Echoi for Four Soloists*. Group for Contemporary Music at Columbia University: Charles Wuorinen (piano), Raymond Desroches (percussion), Arthur Bloom (clarinet), Robert Martin (cello). *Time Cycle (chamber version)*. Improvisation Ensemble: Grace-Lynne Martin (soprano), Lukas Foss (piano-celista), Richard Duffalo (clarinet), Charles De Lancy (percussion), Howard Colf (cello). EPIC BC 1286 \$5.98, LC 3886 \$4.98.

Performance: Avid
Recording: First-rate

If we are to heed the composer's liner note, Lukas Foss' *Echoi* (1960-1963) is a sort of musico-organic Mutation for Four Soloists. Parts I and II, writes Foss, "were first heard in 1961 at a New York concert," and "a second version of these two parts was presented during a European tour in 1962." Further, "Part I and yet another version of II and III were introduced at a Tanglewood Fromm Foundation concert in 1963," while "The Group for Contemporary Music . . . played the first performance of all four *Echoi* in November 1963. This piecemeal presentation," Foss concludes, "is not uncommon today (Boulez: Mallarmé settings) and reflects a 'work in progress' attitude typical of our time and typical of serial composition."

So put *that* in your pipe and smoke it! Foss' belated but nonetheless neatly managed defection from the rear guard of neoclassicism is, we must presume, a *fait accompli*. He is now an avant-garde revolutionary, and if the content of *Echoi* were not enough to establish this fact, the composer's description of its performance history leaves no room for mistake.

But in asking the *real* Lukas Foss to stand up, please, why are we vaguely uncomfortable with what we see? Why does the ingenuousness of this forty-one-year-old *wunderkind* seem somehow disingenuous? Why does the old French proverb—altered only by a useful personification—seem to

suit him so perfectly: "The more he changes, the more he remains the same"? The answer is patent. If, through some cosmic eccentricity, all other Western music composed during the last two decades were suddenly and mysteriously to be stricken from existence and from the memory of man, a perfectly accurate record and timetable of what sort of music was *in* at any given moment during that time could be ascertained by a competent musicologist simply from studying the Foss *oeuvre* to date.

What should logically follow here, of course, is a critical demolition of *Echoi*, but I have no such spectacle to provide. The piece is, in a word, stunning. As pure sonic display, it holds the attention all but unabated from beginning to end: it is vividly imagined, and graphically—perhaps even masterfully—realized. I have never quite been able to decide from their writings how



LUKAS FOSS
Attractive and accessible avant-garde

the founding-young-fathers of the post-Webern twelve-tone avant-garde feel about Foss' successful emergence in their midst, but they would do well to welcome him, whatever their feelings. For only the young Frenchman Boulez, with his celebrated *Martcau sans maître* (1955), has been able to put so immediately attractive, accessible, and purely musical a stamp on compositions using these complex techniques, and even Boulez is no match for Foss where this consideration is involved.

It is precisely the attractiveness, the instant appeal of *Echoi* that—in my own mind alone, perhaps—form the basis for certain doubts and suspicions about the piece. Returning today to certain key works from the long period of Foss' immersion in Stravinsky's neoclassic manner, one is all but appalled by the grotesque naïveté of their heterogeneity. In Foss' *Song of Songs* (Columbia MS 6123, ML 5451), the Stravinskian stylistic signposts that so self-consciously identify it as neoclassic à la mode seem today like surgical transplants, hanging limp and lifeless, rejected by the essentially Central European *Weltschmerz* that is the quintessential stylistic gesture of the perfectly valid and living body of the work.

And even if I sense something of this phenomenon where *Echoi* is concerned, I nonetheless recommend it emphatically to anyone seriously concerned with what is new in music—especially to those who have found the Stockhausens, the Boulezes, and the Babbitts impenetrable and hopelessly forbidding. Heaven knows, *Echoi* is wild, woolly, and triumphantly cacophonous, the young rebel tearing up the pea-patch. But it abounds in fantasy and striking musical images, as well as subtle but helpful allusions to Copland, Stravinsky, Elliott Carter, and jazz—all of which make it a little easier for us to keep our place without feeling compromised.

The new chamber version of Foss' *Time Cycle* that completes the release is, quite as Foss suggests, no mere convenient chamber-size duplication of the orchestral original that Leonard Bernstein recorded with large success a couple of years ago. What Foss does not mention, however, is that the new version is infinitely better. It has been gratifyingly relieved of the tiresome "improvisational" interludes that separated the vocal sections of the orchestral version, and the chamber-size accompaniment of the new version frees the more contrapuntal aspects of the texture. For better or for worse, Mahler, rather than the Webern that was so new in Foss when the work was first heard, seems to emerge more substantially than one had first realized. But that, after all, is the point that I have been making.

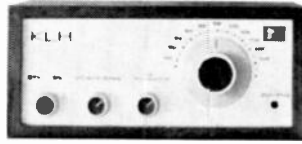
The performances seem magnificent: if Grace-Lynne Martin's performance of *Time Cycle* is in any substantial way inferior to Adele Addison's brilliant original, I do not ascertain it. The recorded sound and stereo are dazzling and elucidating. W. F.

© ④ HAYDN: *Mass No. 11, in B-flat Major ("Creation Mass")*. Elisabeth Thomann (soprano), Christa Zottl-Holmstaedt (mezzo-soprano), Rudolf Resch (tenor), Alois Buchbauer (bass); Vienna Chamber Choir and Orchestra of the Vienna Volksoper, Hans Gillesberger cond. Vox STDL 501020 \$4.98, DL 1020* \$4.98.

Performance: Very enjoyable
Recording: Good

Haydn's last Mass but one was written in 1801, when the composer was sixty-nine. It takes its subtitle from a section of the *Gloria*, sung by the bass, which uses the same passage Haydn wrote for Adam in the third part of the *Creation*—"The dewy morning, oh how it cheers us!" The music is typical late Haydn, in part *galant* (a delightful if rather disconcertingly unspiritual organ obbligato accompanies the *Et incarnatus est*, for instance), and yet as romantically inclined as any contemporary work of Beethoven. At present, this is the only available performance of this fine work, and we should be grateful to Vox for providing it. It is most enjoyable—the conducting is spirited and sensitive to the stylistic demands, and the choral work, if not ideally steady in tone, is nevertheless quite clear and well projected. The soloists are capable though not outstanding. The recorded sound is fine, and the stereo is well separated, especially in the solo sections. L. K.

© ④ HINDEMITH: *Five Pieces for Strings, Op. 44, No. 4; Trauermusik for* (Continued on page 78)



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Viola and Strings (1936). SHOSTAKOVICH: *Scherzo for Strings*. KELEMEN: *Concert Improvisations*. ROUSSEL: *Sinfonietta*. Solisti di Zagreb, Antonio Janigro cond. VANGUARD VSD 71118 \$5.95, VRS 1118* \$4.98.

Performance: Shril
Recording: Good

Good intentions have gone just enough off course in this perfectly honorable enterprise to have produced something less than the success that might have been expected. The Hindemith pieces, to begin with, are the quintessence of dull competence—and the Shostakovich sounds just faintly uncomfortable in the company it has been asked to keep.

The Kelemen work has the merit of novelty—not just in the piece itself, but in its presenting to us a young Croatian composer (b. 1924) whose work is unfamiliar in this country. He is a good composer, I think, of no startling originality, but with an honest gift that is used with integrity.

The Roussel *Sinfonietta* is, of course, a superbly bright piece of French neoclassicism, but it has been somewhat let down by an instrumental performance that here, as elsewhere in the program, is a little shrill, a little edgy in intonation, and just the least bit grating all around.

The recording is bright and clean, the stereo treatment helpful. W. F.

RECORDING OF SPECIAL MERIT

© JANÁČEK: *Tagebuch eines Verschollenen* (*The Diary of One Who Vanished*). Ernst Haefliger (tenor); Kay Griffel (mezzo-soprano); Rafael Kubelik (piano). DEUTSCHE GRAMMOPHON SLPM 138904 \$5.98, LPM 18904 \$5.98.

Performance: Excellent
Recording: A shade distant

A virtually unknown work a decade ago, Janáček's strange and haunting *Diary* has gained many partisans since its first appearance on records, sung by Ernst Haefliger (Epic LC 3121, now deleted). This is a unique little masterpiece in form as well as content. Basically it is a song cycle, but its dramatized portions—mezzo-soprano solo, dialogs, and a background chorus of three female voices—bring it formally closer to a dramatic cantata, with a very significant piano accompaniment. The text, based on an unidentified source, relates how a Moravian country lad leaves his home and family under the seductive spell of a gypsy girl. Janáček's music is characteristic in its adherence to Slavic speech patterns; it is harmonically advanced, and blends folk strains very skillfully with its basic structure of Moussorgsky-influenced declamation.

As was demonstrated in an original-language recording that appeared a few years ago (Artia 102), Janáček's music, when fitted to particular Czech rhythms and cadences, gives an impression of absolute rightness that not even a very fine German translation can duplicate. For many listeners, however, the unfamiliarity of the Czech language might prove too great a drawback. At any rate, Haefliger is a more polished vocalist than his Czech counterpart. Furthermore, he has performed this cycle many times in

Europe and America, and has made it his specialty.

If possible, his singing on this disc is even more expressive and tonally more colorful than the first time around. He has also learned to use his voice more sparingly, leaving enough reserve for the two high C's in the concluding poem, which Janáček inserted not to please the crowds but to stress the hero's searing anguish. Kay Griffel's voice is lighter than the dusky contralto timbre of the role of the gypsy temptress calls for, but she sings appealingly. At the piano, Kubelik not only executes an exacting part brilliantly, but also exerts more leadership than was evident in both of the previous recordings.

DGG's sound is unobjectionable in clarity but somewhat wanting in immediacy—all the participants seem distant. Also, in the placement of the chorus the engineers failed to exploit stereo's facilities to full



ORALIA DOMINGUEZ
Spectacular singing in "Poppea"

effectiveness. The advantages of original Czech vs. translated German are open to debate—but at least one version of the *Diary* definitely belongs in any representative vocal collection. G. J.

KELEMEN: *Concert Improvisations* (see HINDEMITH)

RECORDING OF SPECIAL MERIT

© MONTEVERDI: *L'Incoronazione di Poppea*. Magda Laszlo (soprano), Poppea; Richard Lewis (tenor), Nerone; Oralia Dominguez (contralto), Arnalta; Lydia Marimpietri (soprano), Drusilla; Walter Alberti (baritone), Ottone; Carlo Cava (bass), Seneca; Frances Bible (mezzo-soprano), Ottavia; Duncan Robertson (tenor), Valetto; Hugues Cuenod (tenor), Lucano. Royal Philharmonic Orchestra, Glyndebourne Festival Chorus, John Pritchard cond. ANGEL SBL 3644 two 12-inch discs \$11.96, B 3644 \$9.96.

Performance: Very fine
Recording: Good

This recording perpetuates the highly successful 1962 Glyndebourne production of *L'Incoronazione di Poppea*, and I have only

one serious reservation concerning it: about one third of the opera had to be eliminated for this two-disc condensation. With all due respect to what must have been stringent commercial considerations, I must register serious disappointment with such an incomplete presentation of this early glory of the operatic literature.

Fortunately, the abridgement was done by skillful hands; though some scenes have been shortened, the continuity remains almost intact, and with it the masterly design and great expressive strength that evidence Monteverdi's creative genius. The full measure of that genius, unfortunately, can never be experienced first-hand, since the opera's surviving manuscript contains only the vocal line, with the sketchiest indications possible of Monteverdi's instrumentation. In keeping with modern scholarship, Raymond Leppard, who prepared the Glyndebourne production, scored the work for *continuo* and strings, adding trumpets only for the concluding coronation scene. His *continuo* group, however, is quite varied—two harpsichords, two organs, lute, harp, guitar, two cellos, and a double bass. The instrumentation underlines the dramatic action effectively, and Leppard's realization of the music is generally colorful and imaginative.

Fortunately, conductor Pritchard treats the score not as an antiquity, but as the vividly dramatic piece it is. With the exception of a few weak voices in minor roles, the cast is uniformly good. A particularly strong characterization is offered by Oralia Dominguez in the role of the nurse Arnalta. She is overly vehement at times, but reveals a spectacular *profundo* register, and sings the lament "*Oblivion soave*" with a lovely tone and admirable restraint. Magda Laszlo's Poppea is exemplary in style; Carlo Cava sings Seneca's music with sonorous dignity, and Lydia Marimpietri and Hugues Cuenod excel in smaller assignments. The Ottavia and the Nerone perform creditably, if not up to their best form.

The set faces stiff competition from Vox 5113, issued last year, which has the advantage of being nearly complete on three discs. Its cast is very respectable, too: a good Poppea, a better Nerone than Angel's, and an altogether superlative Seneca. Unfortunately, Vox, in pursuit of authenticity, uses a countertenor for the part of Ottone, and his contribution nearly wrecks the performance. By contrast, Angel gives us a baritone (after all, *absolute* authenticity is probably unattainable here, for Monteverdi wrote the part for a *castrato*) who copes with his assignment very well. Since I also find Leppard's instrumental realization the more imaginative of the two, the Angel set is my preference. Concerning Angel's sonics, the stereo version offers distinct advantages over the mono, but neither is extraordinary from the technical point of view. Text, translation, and a good illustrated booklet enhance the production. G. J.

© ® MOZART: *Concerto, in C Major, for Flute and Harp* (K. 299). TELE-MANN: *Suite, in A Minor, for Flute, Strings, and Continuo*. Elaine Shaffer (flute); Marilyn Costello (harp); Roy Jeson (harpsichord continuo); Philharmonia Orchestra, Yehudi Menuhin cond. ANGEL S 36189 \$5.98, 36189* \$4.98.

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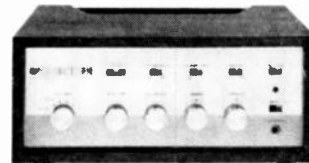
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Performance: Gracious music-making
Recording: Very good

The latest version—there are now eleven in the catalog—of Mozart's pleasant if inconsequential Concerto for Flute and Harp is an exceptionally good one, and may easily be considered one of the best, along with the interpretations by Baron-Grandjany, Nicolet-Stein, Rampal-Laskine, Tripp-Jellinek, and Zoeller-Zabaleta. What distinguishes this performance among so many good ones is the spirit of Yehudi Menuhin's leadership, always musical to the highest degree and extremely gracious in sound. Little effort is made by either soloists or conductor to appear virtuosic—it is really not that type of concerto. The stressing of the very *galant* elements in the score, however, provides a reading that is persuasive in its own way, and my reaction was one of complete delight. The second side, devoted to the popular Telemann suite (also frequently recorded) is also on a high level. The playing by both Miss Shaffer and the orchestra is quite stylish (the double-dotted overture, for example), but there are many opportunities for embellishment of repeated sections that could and should have been taken, and that, if taken, would have made the performance even more effective. The mood again is relaxed, with never an unduly hurried tempo. The recorded sound, a trifle strident in spots, is very good over-all. *I. K.*

MOZART: *Sinfonia Concertante, K. 364*; *Exsultate, Jubilate, K. 165* (see Best of Month, page 65)



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© ● MOZART: *Violin Sonata, in C Major (K. 296)*. BEETHOVEN: *Violin Sonata No. 3, in E-flat, Op. 12, No. 3*. Erica Morini (violin); Rudolf Firkusny (piano). DECCA DL 710094 \$5.98, DL 10094 \$4.98.

Performance: Flawless
Recording: Okay

Recorded music has boasted some notable violin-piano collaborations in the great sonata repertoire: Fritz Kreisler and Franz Rupp in Beethoven, Szymon Goldberg and Lili Kraus in Mozart, Adolf Busch and Rudolf Serkin in Brahms, Yehudi and Hephzibah Menuhin in a wide gamut of classical,

Romantic, and modern repertoire. In more recent years we have had Arthur Grumiaux and the late Clara Haskil in their Epic recordings of Beethoven and Mozart.

Now that the superlative sonata recordings for Decca by Erica Morini and Rudolf Firkusny have reached the total of four, and encompassed works of Mozart, Beethoven, Brahms, and Franck, I am prepared to go off the deep end and say that these two seasoned and civilized artists represent an artistic collaboration on the same high level. On their latest disc, they give us Beethoven and Mozart in a predominantly light and lyric vein, though there is sterner stuff to be found in the slow movements. These are acts of musical communication utterly selfless and wholly concentrated upon the music and its essence. The Mozart has a wonderful sweetness and flow throughout its first two movements, and the finale ripples along like fresh spring water. To the early Beethoven sonata, the artists bring the necessary added element of strength and virility, achieving a fine peak of expressive warmth in the slow movement. The finale is played with superb élan. Nowhere—but nowhere—on this disc is there the slightest show of virtuoso trickery. We have here music-making at its purest and most joyful. *D. H.*

RECORDING OF SPECIAL MERIT

© ● PUCCINI: *Madama Butterfly*. Anna Moffo (soprano), Cio-Cio-San; Rosalind Elias (mezzo-soprano), Suzuki; Cesare Valletti (tenor), B. F. Pinkerton; Renato Cesari
(Continued on page 82)

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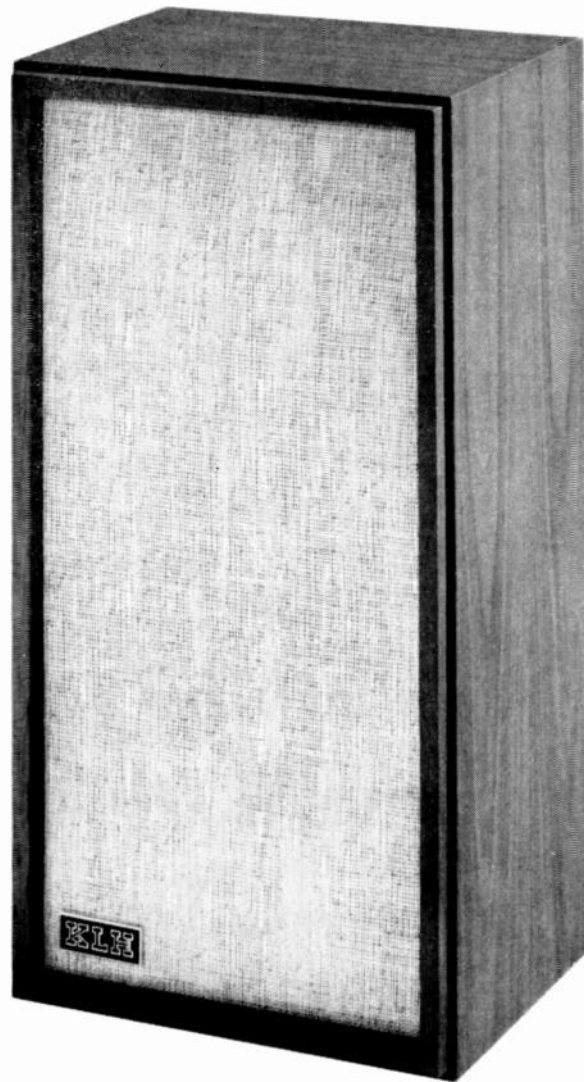
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baritone), Sharpless; Mario Carlin (tenor), Goro; Nestore Catalani (baritone), Yamadori; Fernando Corena (bass), The Bonze; Leonardo Monreale (bass), Imperial Commissioner; Miti Truccato Pace (mezzo-soprano), Kate Pinkerton, Rome Opera House Orchestra and Chorus, Erich Leinsdorf cond. VICTROLA VICS 6100 three 12-inch discs \$9.00, VIC 6100* \$7.50.

Performance: Very fine
 Recording: Bright and clear

When this recording was new, in 1958, a great deal of promotional effort was expended in support of the theory that *Madama Butterfly* should be presented on an intimate scale, using principal singers of predominantly lyrical expressiveness. Anna Moffo and Cesare Valletti seemed to fit the theory very neatly, but something must have happened in the practical application, for RCA Victor recently found it necessary to come out with a new version of the Puccini opera built around Leontyne Price and Richard Tucker. And there is nothing intimately scaled about *these* artists. The new release has relegated the old one to low-price status, and this is definitely good news, for this performance belongs with the best the opera has ever received.

Moffo's *Butterfly* is a creature of irresistible charm. She has the requisite fragility for the first act, and all the fervor for the lyric climaxes, to say nothing of the soaring ease with which she rises to the exacting demands of the spirit as well as the letter of the score. Valletti's Pinkerton offers characterization to go with his intelligent and attractive singing, which is in full command of the vocal line up to "*Addio, fiorito isil!*" where the music calls for more *slancio*.

There is not a weak member in the cast. Although Rosalind Elias does not offer a strong enough portrayal as Suzuki, she does offer excellent vocalization. Fernando Corena is probably the most imposing Angry Uncle in any recorded *Butterfly*, and the other characters, Sharpless included, are at least on a par with their recorded counterparts on other labels.

Other recorded versions of the opera may surpass this one in lyric fervor, but Leinsdorf rates very high for a firmly controlled, purposeful reading, in which strands of action and orchestration are always clarified. The sound is bright, the stereo not particularly adventurous but always clear and well balanced. In sum, a first-rate performance and an outstanding bargain. G. J.

© ® RACHMANINOFF: *Piano Concerto No. 3, in D Minor, Op. 30*. Witold Malcuzyński (piano); Warsaw National Philharmonic Orchestra, Witold Rowicki cond. ANGEL S 36197 \$5.98, 36197* \$4.98.

Performance: Clattery
 Recording: Favors piano unduly

Rachmaninoff's D Minor Concerto offers fewer obvious big moments than the more popular C Minor. Yet, in the hands of Cliburn or Ashkenazy, and with a sympathetic and knowledgeable conductor, this music can emerge as one of the most subtle and sophisticated of all the composer's scores—a fascinating combination of Rachmaninoff's special brand of melodic polyphony, filigreed decorative keyboard devices, and thematic interrelationships.

Because Rachmaninoff himself sanctioned cuts in the first and last movements when he played the music, and wrote a later cadenza for the first movement, recorded performances of the D Minor Concerto vary somewhat in content. Most performers use the later first-movement cadenza and the composer's cuts, but it should be pointed out that Cliburn on RCA Victor and Pen-nario on Capitol both play the music in its original uncut version, including the long and difficult first cadenza.

Malcuzyński uses the cut version in this Angel recording, but fails to give a very convincing account of the score as a whole. Part of this failure must be ascribed to the recording engineers, who miked the piano so closely that the soloist seems to clatter his way through the score rather than to flow and ripple in, around, and through the orchestral textures as the composer intended. In general the performance, orchestral as well as pianistic, seems lacking in dynamic sensitivity and subtlety, while tempos seem a shade too fast in the first movement and rather lacking in lightness and momentum in the finale. The recorded sound is rather glassy and shallow, to boot. *D. H.*

RECORDING OF SPECIAL MERIT

© ® RAMEAU: *La Guirlande*. Claudie Saneva (soprano), Zélide the Shepherdess; Jean-Jacques Lesueur (tenor), Mirtil the Shepherd; Laurence Boulay (harpsichord continuo); Chorus (Elisabeth Brasseur, director); Versailles Chamber Orchestra, Bernard Wahl cond. NONESUCH H 71023 \$2.50, H 1023* \$2.50.

Performance: Enjoyable
Recording: Satisfactory

Rameau wrote *La Guirlande* ("The Garland," or, as Nonesuch translates it, "The Enchanted Flowers") in 1751 as a pastoral ballet to be performed with the revival of *Les Indes Galantes* that year. The story is typically rococo—a rustic setting, a shepherd and shepherdess, and a mythological background. Though most of the work was sung, the prime appeal for the eighteenth-century audience was the ballet at its conclusion. Rameau's music is perfectly delightful, most especially at the end, when he trots out the favorite dances of the time. This performance is extremely enjoyable: the conducting is vivacious, the prominent harpsichord continuo is extremely imaginative, the chorus in its brief passages near the end is excellent, and the two soloists (even though the tenor has some difficulties around high A) are fine. Add to this the fact that there is a profusion of French Baroque ornaments, quite stylish in their execution, and it may be seen that the disc must be highly recommended to the Baroque enthusiast. Nonesuch's transfer of the recording, originally made by the Club Française du Disque, is quite bright and high-level, and the concluding section (notably the choral portions), suffers from overload distortion. Good notes but no texts or translations. *I. K.*

ROUSSEL: *Sinfonietta* (see HINDEMITH)

SHOSTAKOVICH: *Scherzo for Strings* (see HINDEMITH)

(Continued overleaf)

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CIRCLE NO. 71 ON READER SERVICE CARD

83

© © STRAUSS: *Die Fledermaus*. Eberhard Wächter (baritone), Eisenstein; Adele Leigh (soprano), Rosalinde; Anneliese Rothenberger (soprano), Adele; Sándor Kónya (tenor), Alfred; George London (baritone), Falke; Risé Stevens (mezzo-soprano), Orlofsky; Erich Kunz (baritone), Frank; Erich Majkut (tenor), Blind, Vienna State Opera Orchestra and Chorus. Oscar Danon cond. RCA VICTOR LSC 7029 two 12-inch discs \$11.96, LM 7029 \$9.96.

Performance: Good
Recording: Outstanding

With no fewer than four authentic, Vienna-originated, splendidly performed recordings of *Die Fledermaus* in the catalog, was a new one really needed? In the notes accompanying this set, George R. Marek, RCA Victor's

highly knowledgeable spokesman, ventures the opinion that "in some of the other recorded versions, as in some of the live performances, *Die Fledermaus* has been . . . treated too operatically. Some of its lightness, its insouciance . . . have been stiffened. In short, it has lost some of its operetta quality." And, while gallantly citing one of these competitive versions, Mr. Marek slyly identifies its conductor, the late Clemens Krauss, as a specialist in the music of Richard Strauss.

Well, I don't envy Mr. Marek's predicament in trying to combine musicology with record promotion. But it would be sheer disaster to entrust this music to anyone but singers of high operatic caliber. The competitive Angel, London, and Richmond sets worked on this premise—and, make no mis-

take, so did Mr. Marek. Further, I doubt very much that this RCA Victor effort supplies any "operetta quality" that is allegedly missing from its predecessors. It is well known, incidentally, that Clemens Krauss was as brilliant with Johann Strauss as he was with Richard Strauss, and he could conduct rings around Mr. Marek's choice for this particular enterprise.

All the same, Oscar Danon's way with the music is extremely sympathetic, and he is obviously at home in the Viennese idiom. In common with other conductors of our restless age, he often adopts tempos that turn bubbly into frenzy—parts of the Overture, the opening of Act Two, and Orlofsky's "*Im Feuerstrom der Reben*" come to mind. Nor is Danon's leadership as tightly
(Continued on page 86)

IN MEMORIAM: WILHELM FURTWÄNGLER

By David Hall

WILHELM Furtwängler was the youngest of the conductors who dominated the podiums during the 1930's, the others being Toscanini, Beecham, Walter, Monteux, Koussevitsky, Mengelberg—all now dead—and the still very active Leopold Stokowski. I never heard Furtwängler in person, but I have at various times heard all of the records he made.

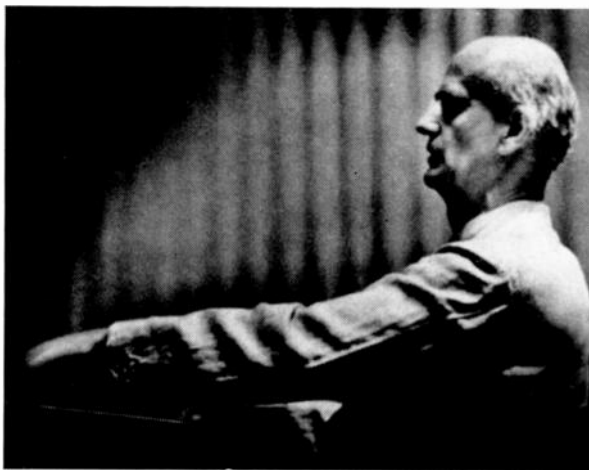
Listening at one sitting through this five-disc "In Memoriam" album issued by Deutsche Grammophon brought back

unlike the Stokowski of the 1930's, Furtwängler's striving for utmost flexibility of phrasing arose not from showmanship but from aesthetic conviction.

Lest it be thought that Furtwängler indulged in such readings at the expense of thrust and musical momentum, the listener can be referred not only to the Bach and Haydn readings in the present album, but also to the remarkable interpretation of the Mozart G Minor Symphony with the Vienna Philharmonic on Odeon 91075.

1953 concert. The Mozart E-flat Symphony performance, recorded from an undated concert, is no joy either, because of peaky treble. Besides, the conductor seems rather off form, at least in comparison with the standards of the studio-recorded Bach Suite No. 3 (1948), the Haydn and Schubert symphonies (1951), and the Schumann D Minor Symphony (1953).

The sonics of these last four recordings stand up quite decently, even by modern standards—at least to the extent that one feels an honest account of the performance is emerging from the grooves. The Bach has both line and thrust, and on its own terms, which may not be those of the purist, the performance has ample strength, breadth, and momentum. The Haydn Symphony No. 88 measures up even better in momentum and intensity. On the other hand, both the Schubert and Schumann readings are exercises in that kind of brinkmanship I described earlier, and thus have their moments of revelation and exasperation. Let it be said, however, that the finale of the Schubert C Major is a real thriller under Furtwängler's baton. Indeed, his readings of classic repertoire always tended to revolve about the concept of a culminating finale, hence the peculiar effectiveness of the Furtwängler reading of the Beethoven Fifth Symphony.



WILHELM FURTWÄNGLER
Intensity through
miracles of
phrasing

DEUTSCHE GRAMMOPHON

to me the feelings of intense exhilaration and violent exasperation that used to attend my listening sessions to the Furtwängler 78's. Like pianist Glenn Gould in our own time, he could perform miracles of musical and stylistic brinkmanship in order to achieve overpowering intensity of phrasing—an intensity quite different, by the way, from the fluctuations of orchestral dynamics and sonority exploited in their very different ways by Stokowski and Toscanini. When the Furtwängler technique worked, as in the Prelude to *Tristan*, it was an overpowering experience, and when it missed fire, the results were aggravating. However,

This DGG album is more or less a microcosm of the whole Furtwängler discography on domestic and imported LP's. Not all of the interpretations represent the conductor at his best: bad sound sometimes stands in the way, and there are conspicuous omissions of some of the greatest readings by Furtwängler and the Berlin Philharmonic issued originally on 78's.

Bad sound certainly prevents any real enjoyment of the Bruckner Ninth Symphony as recorded at a 1944 concert. Likewise, coughs, peaky string sound, and an uninspired soloist mar the Beethoven Violin Concerto recording of a

© WILHELM FURTWÄNGLER—IN MEMORIAM. Bach: *Suite No. 3, in D Major*; Haydn: *Symphony No. 88, in G Major*; Mozart: *Symphony No. 39, in E-flat (K. 543)*; Beethoven: *Violin Concerto, in D Major, Op. 61*; Schubert: *Symphony No. 9, in C Major*; Schumann: *Symphony No. 4, in D Minor, Op. 120*; Bruckner: *Symphony No. 9, in D Minor*. Wolfgang Schneiderhan (violin); Berlin Philharmonic Orchestra. Wilhelm Furtwängler cond. DEUTSCHE GRAMMOPHON KL 27-31 five 12-inch discs \$29.98.

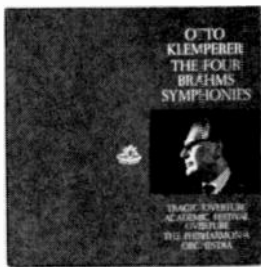


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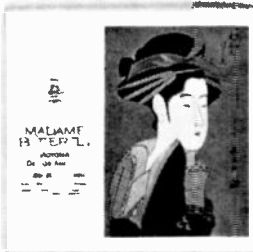
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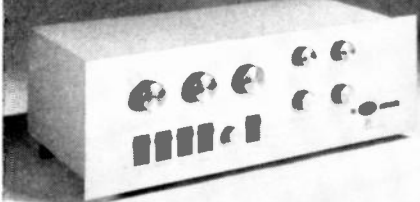
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controlled as it should be when it comes to rapport with the singers, though his ear for detail and balance is excellent.

In the role of Adele, the chambermaid with theatrical aspirations, Anneliese Rothenberger towers over the cast—a delightful figure radiating instant charm in pearly, impeccable tones that are marvels of accuracy. Sándor Kónya brings a welcome touch of humor to his ardent portrayal—his work in the third act is particularly satisfying. The choice of a baritone for Eisenstein has merit, since it clarifies some ensembles. Eberhard Wächter handles the assignment very capably, though without the touch of supreme urbanity an ideal Eisenstein should possess. Adele Leigh, too, is a satisfying Rosalinde, but she is not fully endowed with the Gueden-Schwarzkopf kind of allure. The veteran Erich Kunz and Erich Majkut turn in seasoned portrayals, but the contributions of the two American artists are less successful: Risë Stevens is unnecessarily blatant, and George London makes the debonair Falke sound like Fafner.

When it comes to the text, all productions of *Die Fledermaus* are different. This one retains virtually all the important musical portions and enough dialogue to make sense, with one glaring exception: the omission of Falke's explanation to Orlofsky before all hell breaks loose. The episode involving the drunken Frosch is also omitted—"it is funny only to Viennese audiences," according to Mr. Marek, and he is right. The interpolations for the ball scene are well chosen and appropriate: *Voices of Spring*, as sung by the enchanting Miss Rothenberger, and a Viennese *Schrimmel*-specialty by Mr. Kunz. One damaging departure from the printed page occurs when George London sings "*Brüderlein*" in a lower and more comfortable key than its original F, for this leads to an awkward moment when the ensemble joins him without the benefit of a modulatory bridge.

The stereo sound is truly superb in every way—rich, bright, beautifully balanced. The translation by Hans H. Fantel is also commendable; the English is faithful to the original German, yet convincingly colloquial. This is by no means a bad performance of *Die Fledermaus*; it is our good luck that the catalog offers four better ones. G. J.

© TCHAIKOVSKY: *Chereshchki (The Little Shoes)*, G. Nelepp (tenor), Vakula; E. Antonova (contralto), Solokha; A. Ivanov (baritone), the Devil; M. Mikhailov (bass), Chub; E. Kruglikova (soprano), Oksana; F. Godovkin (tenor), Panas; A. Ivanov (baritone), Grand Duke. Chorus and Orchestra of the Bolshoi Theatre, Alexander Melik-Pashaiev cond. ULTRAPHONE ULP 111/113 three 12-inch discs \$14.94.

Performance: Flavorful
Recording: Adequate

This opera is based on Nikolai Gogol's comic-fantastic tale *Christmas Eve*, which was later to provide the basis for Rimsky-Korsakov's opera by the same name. Tchaikovsky, however, used the story first—and in two different versions. The first of these was produced in 1876 under the title of *Vakula the Blacksmith*, and received a cool reaction. In 1887, after the completion of *Eugene Onegin* and *Mazeppa*, a thoroughly revised version was introduced at the Bolshoi under the present title. It fared better than

the first and has been heard frequently in Russia since, but elsewhere it has remained virtually unknown.

The central thread of the story is this: with the unwitting help of the Devil himself, the resourceful Vakula obtains the golden slippers of the Czarina to satisfy the capricious demand of his bride. As is generally the case with Russian operas, however, this seemingly simple tale unfolds very elaborately, in eight colorful scenes that do not entirely hang together. This episodic quality is the opera's main flaw; while by no means a significant work, it is one of considerable charm, melodic richness, and variety. Colorful dances, ardent love music, pomp and pageantry enrich its pages—something for everybody. And the orchestral writing has the mark of the composer's mature authority.

Vakula is interpreted by Nelepp, one of the best Russian tenors, a robust and ardent



ANNELEISE ROTHENBERGER
Radiant in Die Fledermaus

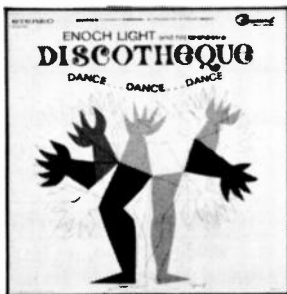
but somewhat unpolished artist. The soprano Kruglikova is also one of the better-known members of the Bolshoi, but she does little here that would entitle her to broader recognition. Strong characterizations are offered by the baritone Ivanov and, particularly, by Mikhailov, whose typically Russian bass seems ideal for the character of the bride's father, Chub. For the rest, the singing is adequate, the orchestral performance—as far as it is revealed by the limited fidelity—very spirited and effective.

The recorded sound is uneven, with frequent distortion in the orchestral climaxes and nearly all choral passages. Nor is the technical processing—surfaces, tape quality—up to this company's previous level. There is no libretto with the set, but the notes and synopsis are of some help. G. L.

TELEMANN: *Suite for Flute, Strings, and Continuo* (see MOZART)

© THOMAS: *Mignon (excerpts)*. Jane Berbié (mezzo-soprano), Mignon; Mady Mesplé (soprano), Philine; Gérard Dunan (tenor), Wilhelm Meister; Xavier Depraz (bass), Lothario. Raymond St. Paul Chorus and the Lamoureux Orchestra, Jean Fournet
(Continued on page 88)

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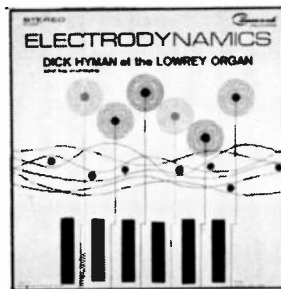
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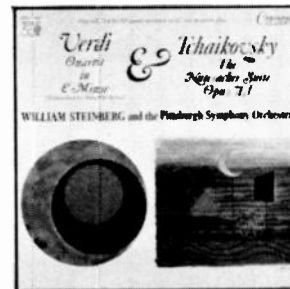
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Performance: Satisfactory
Recording: Good

The status of this venerable opera today is somewhat like that of General Charles de Gaulle—the appeal it has in France does not seem to work as far as the English-speaking world is concerned. *Mignon* has been missing from the Metropolitan repertoire since the 1918-1919 season, and Covent Garden has not staged it for more than a generation. It was recorded by the Théâtre Monnaie a dozen or so years ago, in an adequate performance that is still in the catalog (London A 1309), and there seems to be no clamor whatever for a new one. A stereo version of highlights, therefore, would seem to be

just what is needed, particularly since *Mignon* lends itself to excerpt treatment.

Most of these selections are, of course, old favorites: the overture, Mignon's "*Connais-tu le pays*" and her somewhat less familiar "*Je connais un pauvre enfant*," the two tenor arias, Philine's "*Je suis Titania*," Lothario's *Berenice*, and the duet, "*L'écuyer biondello*." Excellent individual recordings of these excerpts by such artists as Simionato, Callas, and Gedda will not be challenged by this new release, but the convenience of musical continuity is undeniable.

The four singers are unspectacular but well schooled in the style, and quite satisfying. I found the graceful singing of Gérard Dunan, a new name, particularly gratifying, despite his limited volume of sound and his tightness at the top. Aside from a rather



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MARIA CALLAS

Fire and bravado for Verdi arias

slow-paced "*Connais-tu*," the orchestral performance is excellent, and so is the recorded sound. But DGC should pay closer attention to the quality of its liner notes. The present opus contains (in three languages) this gem of musicology: "Ambroise Thomas was among the 19th century composers whose works paved the way for the 'grand opera' of Meyerbeer, Verdi and Wagner." G.J.

VERDI: *Requiem Mass* (see Best of Month, page 63)

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Performance: Flawed but thrilling
Recording: Voice heavily favored

As she did in her first album of French arias, Maria Callas here enters simultaneously into the soprano and mezzo arenas, and emerges triumphantly, if not entirely unscathed, from both.

Two arias from *Aroldo*, a singularly unsuccessful opera from Verdi's middle period (between *I Vespri Siciliani* and *Un Ballo in Maschera*) represent the novelty side of the recital. In his extensive Verdi volume, Toye deals rather contemptuously with *Aroldo*, but judging from these excerpts, perhaps the time has come for another look. Or is it only the art of Callas that elevates this music to unexpected heights? Surely the long dramatic scene "*O cielo! Dove son io*" is almost top-drawer Verdi, and Callas delivers it with the intensity, volcanic fire, and dauntless bravado of the old days. This is thrilling dramatic art, and the devil take those troublesome high notes!

Nor can any other recorded version match this "*O don fatale*" for sheer excitement. The control is not secure, but again one must admire the dauntless Callas as she lunges into those imperfect B-flats. At the other extreme of the vocal scale, her deep chest notes are superbly projected.

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FEODOR CHALIAPIN
Wilful, fascinating interpretations

having done such a laudable thing. Angel could not have supplied a singer for Emilia's brief part. Callas illuminates Desdemona's music with her customary profound insight, and her singing is hauntingly beautiful most of the time, though she fails to observe a true pianissimo for the ascending phrase "Io per amar," and her final A-flat in the *Ave Maria* is not well placed. The second-act *Romanza* from *Don Carlo* is a puzzling choice for the program: it is weak music, unimposingly sung, with shaky tones in the crucial A and B-flat area.

Despite its faults, this is a record no one should miss. Both stereo and mono offer rich sound, but there is little directionality in the stereo and the level seems higher. The voice is not ideally balanced with the orchestra—it is placed too close to the microphone, which is of doubtful advantage to Miss Callas and no benefit whatever to the otherwise effective accompaniments. G. J.

Ⓢ **FEODOR CHALIAPIN:** *Arias and Songs.* Rachmaninoff: *Aleko: The moon is high in the sky.* Rossini: *Il Barbiere di Siviglia: La calunnia è un venticello.* Gounod: *Faust: Le veau d'or; Vous qui faites l'endormie.* Ibert: *Four Songs from the film Don Quichotte.* Moussorgsky: *Trepak (Songs and Dances of Death, No. 1); Song of the Flea. Song of the Volga Boatmen (arr. Koenemann and Chaliapin).* *Down the Petersky (arr. Chaliapin).* Rubinstein: *Persian Love Song.* Malashkin: *O could I in song tell my sorrow.* Glinka: *Doubt.* Gretchaninoff: *Twofold Litany: Glory to Thee, O Lord.* Feodor Chaliapin (bass); various orchestras and conductors. ANGEL COLH 141 \$5.98.

Performance: Classic
Recording: Generally good

This, the second Chaliapin disc in Angel's Great Recordings of the Century series, combines some of the artist's best-known recordings with a group of long-deleted rarities, the four songs from the motion picture *Don Quichotte*, in which he starred. All selections date from Chaliapin's final recording years (1926-1933). Though a few earlier examples representing a more prodigious vocal ability would have been welcome, the program adds up to a good representation.

What can be added to all that has already been written about this fabulous Russian? No less an authority than Stanislavsky considered him one of the true interpretive geniuses of the modern stage. His voice was

an extension of a powerful, compelling personality—torrential and inimitable, rising above all the rules and conventions other singers must live by.

It was *not* the right voice for Ibert's delicately drawn score. And Chaliapin's way with the music of Rossini and Gounod was wilfully unidiomatic, yet so utterly fascinating that his interpretations will command rapt attention long after scores of stylistically correct renditions have been forgotten. As for the Russian repertoire, Chaliapin was the supreme authority, and no contemporary or subsequent interpreter could avoid coming under his influence. The many sides of a master recitalist are happily captured in these songs: Glinka's *Doubt* expresses the essential mournfulness of the Russian soul, *Down the Petersky* sizzles with peasant

abandon, the *Persian Song* is an essay in audacious and semi-improvisatory showmanship. Malashkin's *O could I* represents the voice in all its floodlike, elemental richness. And the *Song of the Flea* is, of course, incomparable. The recital fittingly closes with the same Gretchaninoff *Litany* that was sung at Chaliapin's funeral in 1938 by the very choir of the Russian Metropolitan Church in Paris that accompanies the artist on this record.

The recorded sound is clean and well processed, and the accompanying booklet contains interesting reminiscences by Ivor Newton and Neville Cardus. Collectors should note that the Rossini aria used here is not identical with (and is inferior to) the version in the American catalogs, RCA Victor 6783. G. J.

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THE NEW ENGLAND HARMONISTS

By David Hall

DURING the fifty-year period between 1770 and 1820, the then a-borning United States of America was at the point of developing a vital native school of musical composition completely its own. A group of New England hymn-tune composers and singing teachers (most of them making their living as musicians and composers on a spare-time basis) had hit upon a way of synthesizing the English tradition with the new pulse, the musical thinking and feeling of the New World. A goodly proportion of these New Englanders are represented on a new Folkways album, aptly titled "The New England Harmony," and on a disc issued by Washington Records some years ago under the title "The American Harmony" (SWR 418, WR 418).

Unhappily, the academic and cultural establishment that developed in urban America before the War between the States was too intent on assuaging its sense of inferiority by importing European ways into its art music to cultivate what it considered barbaric and uncouth home-grown talent. Thus the genteel academicians represented by Boston's Lowell Mason (1792-1872) and his followers, and later the influx of post-1848 immigrant professional musicians from Germany, smothered the flame that might have lighted the way to a genuine American art music a century before that art music became an actuality. It may be said in defense of Mason and company that they laid the foundation for our public-school music education. But another result of their zeal was that it would be a hundred years before the secular songs and hymns of our folk tradition would be accepted in the schools as anything but quaint and touching oddities. In the 1850's, Louis Moreau Gottschalk's *The Banjo* and the songs of Stephen Foster achieved recognition of a kind. But for all practical purposes, it was not until the 1920's (Charles Ives, who had been composing steadily since 1897, was not discovered until then) that the foundations of a viable American art music were laid, by such composers as Aaron Copland, Roger Sessions, Roy Harris, Henry Cowell, Howard Hanson, John J. Becker, Carl Ruggles, and Virgil Thomson, working separately and in concert, knowingly and sometimes unknowingly. Part of the motive power of this movement was simply a rebellious "modernism," but it was driven also by a new appreciation—and a consequent reevaluation—of the folk music of America, the Negro spirituals, the then new and scandalous jazz, Elizabethan and Jacobean ballads preserved in the Appalachians, and the Southern folk hymns. Oddly enough, in many instances the last-named were hymns of the New Englanders of the 1770-1820 period gone "underground" to crop up again in var-

ied guises in such compilations as *The Sacred Harp* (1844), *The Mission Harmony* (1820), and *The Southern Harmony* (1835). For this rediscovery of the American folk heritage, and its exposure up to the point it became accepted at its true worth by the academic and cultural establishment, we have to thank Francis James Child, Cecil Sharp, John Powell, John Avery Lomax, Carl Sandburg, and George Pullen Jackson, among others.

In Folkways' "New England Harmony" album, the performances are amateurish by the standards of, say, the Robert Shaw Chorale, but they are still



authentic. The hymn-tune melody is retained in the tenor voice rather than being transferred to the soprano, and on occasion a small instrumental "gallery orchestra" of strings and winds is used—as was more than likely the case in rural New England churches, since few at that time could afford organs. The Washington disc, "American Harmony," is also authentic with respect to distribution of voices, and offers much more effective performances. However, only three of the pieces on the Folkways album—Read's *Mortality* and *Sherburne* and Ingalls' *Northfield*—are heard on the Washington recording.

The works of William Billings (1746-1800)—tanner, singing-school teacher, and friend of Paul Revere—are the most fascinating in the Folkways album for melodic interest and variety of treatment. Although there are numerous recorded versions of his patriotic hymn *Chester*, in a variety of arrangements, the only other currently available version of his exquisite canon *When Jesus Wept* (1770) is that by the Syracuse Music Festival Chorus under Elaine Brown (Desto DST 102, DT 102), an album that also includes the only recorded version of Billings' anthem *B. God Then America* (1794). *Indica* ("A Virgin Unspotted") is a charming folk-like Christ-

mas piece. *David's Lamentation* is a brief and poignant setting of the scriptural threnody for Absalom. *Kittery* grows out of the "Our Father" prayer and makes use of the imitative "fuguing tune" style generally associated with Billings. It should be pointed out, however, that the "fuguing" style did not originate with Billings; it had been used by English hymn-tune writers of the day, and its roots can be traced to the catches and glees of Purcell and his contemporaries. Hence the inclusion on the Folkways disc of the *Welcome Song* by Purcell's colleague John Blow (1649-1708) was a happy idea. Indeed, the catch-and-glee flavor seems to cling most conspicuously to the cheerful *Amity* by Daniel Read (1757-1836) of New Haven, Read, Daniel Belknap (1771-1815), and Supply Belcher (1751-1836)—known as "the Handel of Maine"—all use the "fuguing" technique too, with varying degrees of effectiveness.

But it is melody and harmonic texture that underlie the curious power not only of the best of Billings, but also the majestic *Rainbow* by Timothy Swan (1758-1842), Read's elegiac *Mortality*, and the spirited *Montgomery* by Justin Morgan (1747-1798) of Morgan quarter-horse fame. Indeed, as I listened over and over to the Folkways and Washington discs, I was astounded that the best of this music is not in active use in urban Northern churches—a lack of interest on the part of the congregations may be understandable, but what about the choirs? Only Oliver Holden's *Coronation* ("All hail the power of Jesus' name"), of these selections, remains in regular use.

In sum, the older Washington and the new Folkways collections of early American hymns, anthems, and fuguing pieces represent the welcome beginnings of a disc documentation of the remarkable group of New England singing-school composers who flourished at the turn of the nineteenth century. We need at least three or four more like them, not only authentic in style but more effective in performance. But for what we have been given thus far, let us be truly thankful.

© THE NEW ENGLAND HARMONY. Billings: *When Jesus Wept*; *Kittery*; *Indica*; *David's Lamentation*; *Funeral Anthem*; *Easter Anthem*; *Chester*; Read: *Mortality*; *Sherburne*; *Amity*; *Russia*; Morgan: *Montgomery*; Kimball: *Bradford*; Hill: *Berne*; Blow: *Welcome Song*; Ingalls: *Northfield*; *Young Concert*; Lewis Edson, Sr.: *Greenfield*; French: *Monmouth*; Swan: *Rainbow*; Holyoke: *Sturbridge*; Maxim: *Portland*; Belcher: *Platitude*; Belknap: *Concord*; Holden: *Coronation*; Mason: *Missionary Hymn*. Old Sturbridge Singers and Gallery Orchestra. Folkways FS 32377 \$5.95, FA 2377 \$5.95.



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CHARLES IVES: *a discography*

PART 3

By DAVID HALL



I HAVE chosen to present the following Ives discography in chronological order of composition—as indicated in the John Kirkpatrick *Catalogue of Ives Mvs.*

(1914) *Charlie Rutlage*. Randolph Symonette (bass-baritone); Lesley Harnley (piano). COLLOSSUM 1008 (out of print). Mordecai Bauman (baritone); Albert Hirsh (piano). NFW Music 78-rpm 1412 (out of print). This is one of the very greatest and most immediately accessible of all the Ives songs, based on words from John Avery Lomax' collection of *American Cowboy Songs and Ballads*, and yet no up-to-date recording of it exists. Mordecai Bauman's interpretation on a 78-rpm disc is masterly, Symonette's a shade heavy, but still convincing. Here is one of at least a dozen major gaps in the Ives song repertoire that should be filled without delay.

(1914) *General William Booth Enters into Heaven*. Donald Gramm (baritone); Richard Cumming (piano). ST/AND SLP 411/12. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. Corinne Curry (soprano); Luise Vosgerchian (piano). CAMBRIDGE CRS 1804, CRM 804. Radiana Pazmor (soprano); Genevieve Pitot (piano). NFW Music 78-rpm 1112 (out of print). Like *Charlie Rutlage*, the Ives setting of Vachel Lindsay's famous poem is a magnificent song for a male singer. Yet it has been recorded only once by a man. None of the three long-playing versions is wholly satisfactory. Helen Boatwright has the style but not the sheer strength to put the piece over. Corinne Curry is too careful, and Donald Gramm has the power but his style should be more rough-hewn. Still, his recording is the one to have for the present. Incidentally, it should be said that the 1934 Pazmor 78-rpm disc still packs a surprising wallop, even with its distorted sound.

(1914) *Three Protests or Varied Air with Variations*. James Sykes (piano). FOLKWAYS FM 3348. Mr. Sykes has gone to the manuscripts in the Ives collection at Yale and edited and combined the materials titled above into a piece he has called *The Varied Air with Protests*. They form part of the projected twenty-seven piano studies, of which *Some Southpaw Pitching*, *The Anti-Abolitionist Roars*, and 22 are also part. *The Three Protests*, which form the final three variations of Sykes' edition, were published

separately in 1947 in Henry Cowell's New Music subscription series. Ives speaks of the pantonal theme as "the old stone wall," and it is in fact an anticipation by some thirty-five years of the "millimetric skyline melody" that Brazilian composer Heitor Villa-Lobos concocted on the occasion of the 1939-1940 New York World's Fair. The music as a whole is part dissonant polyphonic etude and part ironic gag—there is a *fortissimo* conventional cadence at the end of *Protest II* with the notation "Applause (non protest)." Solid playing and adequate recording characterize the Sykes effort here.

(1914) *The Rainbow*. Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804, CRM 804. Originally scored for English horn, flute, strings, and piano, this short "song without words" was arranged for voice and piano in 1921 around the Wordsworth text that inspired it, and was given the title *So may it be!* The words also appear below the English horn part in the orchestral version. The setting is sensitive to a fault and wholly free in its tonal excursions. The recorded performance is excellent.

(1915) *Tone Roads No. 3*. Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804, CRM 804. The existence or nonexistence of a *Tone Roads No. 2* is conjectural, though it is possible that *Over the Payments* may have been an earlier version of the seemingly lost or destroyed manuscript. At any rate, *Tone Roads No. 3* remains in many respects the most fascinating of all Ives' experimental studies for chamber orchestra. Both in its repetition in various tempos and in its polyphony, the music is cut from the same piece of cloth as *Hallowe'en* and *Over the Payments*. But like the *Varied Air with Variations*, its opening theme for solo chimes suggests a pre-Schoenberg twelve-tone row. Ostinato and recitative (led off by solo trombone) that is violently conflicting rhythmically also play important roles in the music's three-minute span. Farberman and his players do a splendid job on an extraordinarily difficult score. An MGM recording directed by Carlos Surinach has never been issued.

(1915) *Piano Sonata No. 2 (Concord, Mass.—1840-1860)*. Aloys Kontarsky (piano); Theo Plümacher (viola); Willy Schwegler (flute). TIME S 8005, 58005. George Pappa-stavrou (piano); Bonnie Lichter (flute). COMPOSERS RECORDINGS CRI 150. John Kirkpatrick (piano). COLUM-

BIA ML 4250 (out of print). This mighty piano masterpiece, with its four movements evocative of the great Concord transcendentalist thinker-writers Emerson, Hawthorne, the Alcotts, and Thoreau, constitutes—along with the book *Essays Before a Sonata*—the quintessence and summation of Ives' own musical and philosophic thought. Whatever reservations one may have regarding the rambling and sometimes crabbed literary quality of the *Essays*, these do not apply in any way to the Sonata. For this writer, after twenty years of living with the music, the *Concord Sonata* of Ives ranks with such works as Beethoven's *Hammerklavier Sonata* and *Grosse Fuge*, and with the Schumann C Major Fantasia, as one of the greatest achievements of its kind in the musical literature. Just as it took a generation and more for pianists to master the Beethoven *Hammerklavier*, so the pianists of the post-World War II generation are now beginning to master the enormous complexity and scope of Ives' pre-World War I *Concord Sonata*. The *Emerson* movement is cast on the heroic scale of Beethoven's *Grosse Fuge*, and most of its incredibly tight-packed twelve-minute length grows out of the material of the very opening bars. The motto theme of Beethoven's Fifth Symphony, on which Ives does a magnificent "recomposing" job ("The Soul of humanity knocking at the door of the divine mysteries . . ."), a four-note motive moving upward then dropping a fifth, and a noble bell-like motive—these are the main "ear-holds" by which the non-score-reading listener can follow the course of the *Emerson* movement. The *Hawthorne* scherzo is wildly virtuosic, and in some ways demands even more concentrated attention than *Emerson*. The performer is called upon to use a 14¾-inch board across the white keys to produce ethereal tone-cluster effects. There are ragtime episodes, an amazing chorale transformation of the Beethoven Fifth motto, and a clutch of popular patriotic tunes thrown in at the last. Yet the basic thematic material of the movement is closely interlocked with that of the first movement. *The Alcotts* brings a relaxation of tension in the form of a free fantasy on the Beethoven Fifth motto interlarded with evocations of old Scottish and sentimental parlor melodies. Even so, Ives also continues a close thematic interweaving of the basic stuff of the opening movement. *Thoreau* is an aural evocation of the naturalist-philosopher on the shores of Walden Pond, and toward the end, the sound of his flute is heard (optionally, as is the case with the few bars for viola toward the close of *Emerson*) recapitulating with exquisite poetic effect the thematic material that has formed the basis of the entire Sonata, thus bringing the circle both formally and emotionally to a full close. Like the works of Beethoven and Schumann mentioned previously, the *Concord Sonata* is almost impossible of definitive interpretation. John Kirkpatrick pioneered the way during the 1940's, and both of the interpretations recorded since then shed their own special illumination on the music. Tempos used by Kontarsky and Pappa-stavrou differ markedly in the *Hawthorne* and *Thoreau* movements—to such an extent that Kontarsky plays the former two minutes faster and the latter two-and-a-half minutes faster than Pappa-stavrou. This explains why CRI found

(Continued on page 94)

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CHARLES IVES: *a discography*

it necessary to reverse the order of *Hawthorne* and *The Alcotts* for its disc—and not to bad effect. Incidentally, Kirkpatrick's *Hawthorne* is the fastest of all—9' 15" as against Kontarsky's 10' 30" and Pappastavrou's 12' 30". If Kontarsky's virtuosity combined with Time Records' recording beats down all competition in *Emerson* and *Hawthorne*, it is to Pappastavrou that one must turn, in the also generally excellent CRI recording, for proper realization of the poetic values inherent in *The Alcotts* and *Thoreau*.

(1915) *The Swimmers*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. An extraordinarily vivid piece of word-painting to Louis Untermeyer's poem on the joy of physical strife with nature. Masterly interpretation by the Boatwright-Kirkpatrick team.

(1915) *Thoreau*. Devy Barnett (soprano); Mel Strauss (piano). STEREO AGE two-track tape C-3 (out of print). Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). The final pages of the *Concord* Sonata are adapted here to wonderful effect, using Thoreau's own words from *Walden*. Both recorded versions are satisfying.

(1916) *At the River*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. Jacqueline Greissle (soprano); Josef Wolman (piano). SPA 9. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). This vocal adaptation, to Robert Lowry's text, of the *Beautiful River* tune from the last movement of the Fourth Violin Sonata has become one of the most frequently performed of the Ives songs. Boatwright and Kirkpatrick are the only recorded interpreters who bring suitable fervor to the music without lapsing into sentimentality.

(1917) *Three Songs of the War: In Flanders Fields; He Is There!; Tom Sails Away*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. For Ives, with his passionate belief in the ultimate perfectibility of man and society, World War I came as a shattering blow. These songs reflect his mixed feelings as a deeply patriotic American enraged by Germany's acts of aggression and as a human being aware of the human loss that comes with war. In *Flanders Fields* and *He Is There!* both make extensive use of patriotic airs—such as *Over There*, the *Red, White, and Blue*, and the *Marseillaise*—but not always to convincing effect. It must be said, however, that the cumulative kinetics of *He Is There!* add up to a stirring whole. Most poignant of these three is *Tom Sails Away*, in which Ives seems also to be saying farewell to the innocent America in which he himself grew up and prospered. The Boatwright-Kirkpatrick performances are topnotch.

(1919) *Cradle Song*. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). Simplicity, brevity, and tender feeling are the hallmarks of this affectingly sung lullaby.

(1919) *Serenity*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVER-

TONE 7. Adapted from a choral-orchestral score of 1909, this song to words of John Greenleaf Whittier achieves a curiously moving mystic quality. Beautifully sensitive performance by Miss Boatwright.

(1920) *Maple Leaves*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. A freely impressionistic treatment of a Thomas Bailey Aldrich verse. Masterly recorded performance.

(1921) *Hymn*. Unidentified artists. YADDO 1.2 (out of print). Adapted from the *Largo cantabile* of 1904 recorded on Cambridge CRS 1804, CRM 804. This disc was not available for audition.

(1921) *Remembrance*. (see *The Pond*—1906).

(1921) *So may it be!* (see *The Rainbow*—1914).

(1921) *An Election, or Nov. 2, 1920*. Corinne Curry (soprano); Luise Vosgerchian (piano). CAMBRIDGE CRS 1804, CRM 804. A slashing political tract reflecting Ives' bitterness over the defeat of Woodrow Wilson on U. S. membership in the League of Nations. In many respects, the philosophy of the text (Ives' own) is as apposite for our own times as it was then. The performance problems are formidable, and though this piece is best sung by a man, Miss Curry does a fine job.

(1921) *The Side Show*. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). A charming vignette arranged from a Yale fraternity-show number written in 1896. Excellent recorded performance.

(1921) 1, 2, 3. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. Corinne Curry (soprano); Luise Vosgerchian (piano). CAMBRIDGE CRS 1804, CRM 804. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). A study in offbeat rhythms to an Ives text that asks a pointed rhetorical question. Sharp ears will recognize the thematic material of *Over the Payments* under the vocal line (the original form of the music dates back to 1906). The song would seem best suited to a man's voice, but the most incisive recorded performance is nonetheless by the Boatwright-Kirkpatrick team.

(1921) *Ann Street*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. Corinne Curry (soprano); Luise Vosgerchian (piano). CAMBRIDGE CRS 1804, CRM 804. Mordecai Bauman (baritone); Albert Hirsh (piano). NEW MUSIC 78-rpm 1412 (out of print). A gem of a song in tribute to the downtown New York business district where Ives worked for so many years. A man's voice is preferred here, and Bauman's performance is the most stylish. Miss Boatwright's reading is the better of the available choices.

(1921) *The Last Reader*. Devy Barnett (soprano); Mel Strauss (piano). STEREO AGE two-track tape C-3 (out of print). Unidentified artists. YADDO 1.2 (out of print). A ruminative setting, free in metrics and key, of an Oliver Wendell Holmes poem on the aging of the creative artist. A man's voice would be more appropriate, but Miss Barnett handles the assignment creditably.

(Continued on page 96)



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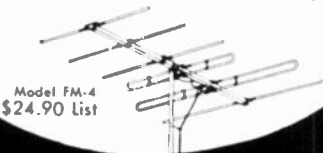
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CHARLES IVES: a discography

(1921) *At Sea*. Jacqueline Greissle (soprano); Josef Wolman (piano), SPA 9. An aphoristic, philosophical text with enigmatic music derived from a chamber-orchestra *Adagio sostenuto* of 1912. Miss Greissle's performance is not very illuminating.

(1921) *West London*. Devy Barnett (soprano); Mel Strauss (piano), STEREO AGE two-track tape C-3 (out of print). An eloquent setting of a Matthew Arnold sonnet on London's poor. Devy Barnett's performance is the finest thing on her tape.

(1921) *Vita*. Ernest McChesney (tenor); Otto Herz (piano), CONCERT HALL 78-rpm C-7 (out of print). A six-measure musical aphorism to a Latin text by Manlius on the eternal round of birth and death. The original choral-orchestral version dates from 1911-1913. McChesney does the solo-voice arrangement creditably.

(1921) *The Indians* (see *Largo: The Indians*—1912).

(1921) *Walt Whitman*. Jacqueline Greissle (soprano); Josef Wolman (piano), SPA 9. A gnomic, virile, and freely dissonant treatment of lines from Whitman's *Leaves of Grass*, derived from a 1913 choral-orchestral setting. A man's voice is wanted here—Miss Greissle does not measure up to the demands of the music.

(1921) *Disclosure*. Helen Boatwright (soprano); John Kirkpatrick (piano), OVERTONE 7. One of the finest of Ives' "transcendental" songs—a dozen bars long—to his own text in a superb performance.

(1921) *The White Gulls*. Helen Boatwright (soprano); John Kirkpatrick (piano), OVERTONE 7. Devy Barnett (soprano); Mel Strauss (piano), STEREO AGE two-track tape C-7 (out of print). An impressive allegorical song, by turns moody and chromatic, then plangently dramatic. The Boatwright interpretation is masterly.

(1921) *Two Little Flowers (and dedicated to them)*. Helen Boatwright (soprano); John Kirkpatrick (piano), OVERTONE 7. Devy Barnett (soprano); Mel Strauss (piano), STEREO AGE two-track tape C-7 (out of print). Ernest McChesney (tenor); Otto Herz (piano), CONCERT HALL 78-rpm C-7 (out of print). Mordecai Bauman (baritone); Albert Hirsh (piano), NEW MUSIC 78-rpm 1412 (out of print). A delectable tribute to small daughter Edith and her playmate, and understandably a favorite among the Ives songs. Miss Boatwright provides just the right blend of tenderness and humor, avoiding the slightest trace of cuteness or sentimentality.

(1921) *The Housatonic at Stockbridge* (see *Three Places in New England*—1911).

(1921) *Resolution*. Mordecai Bauman (baritone); Albert Hirsh (piano), NEW MUSIC 78-rpm 1412 (out of print). Eight bars of Ivesian aphorism in a bracingly virile musical framework. Bauman's superb performance still has impact, even through the foggy 1940-vintage recording.

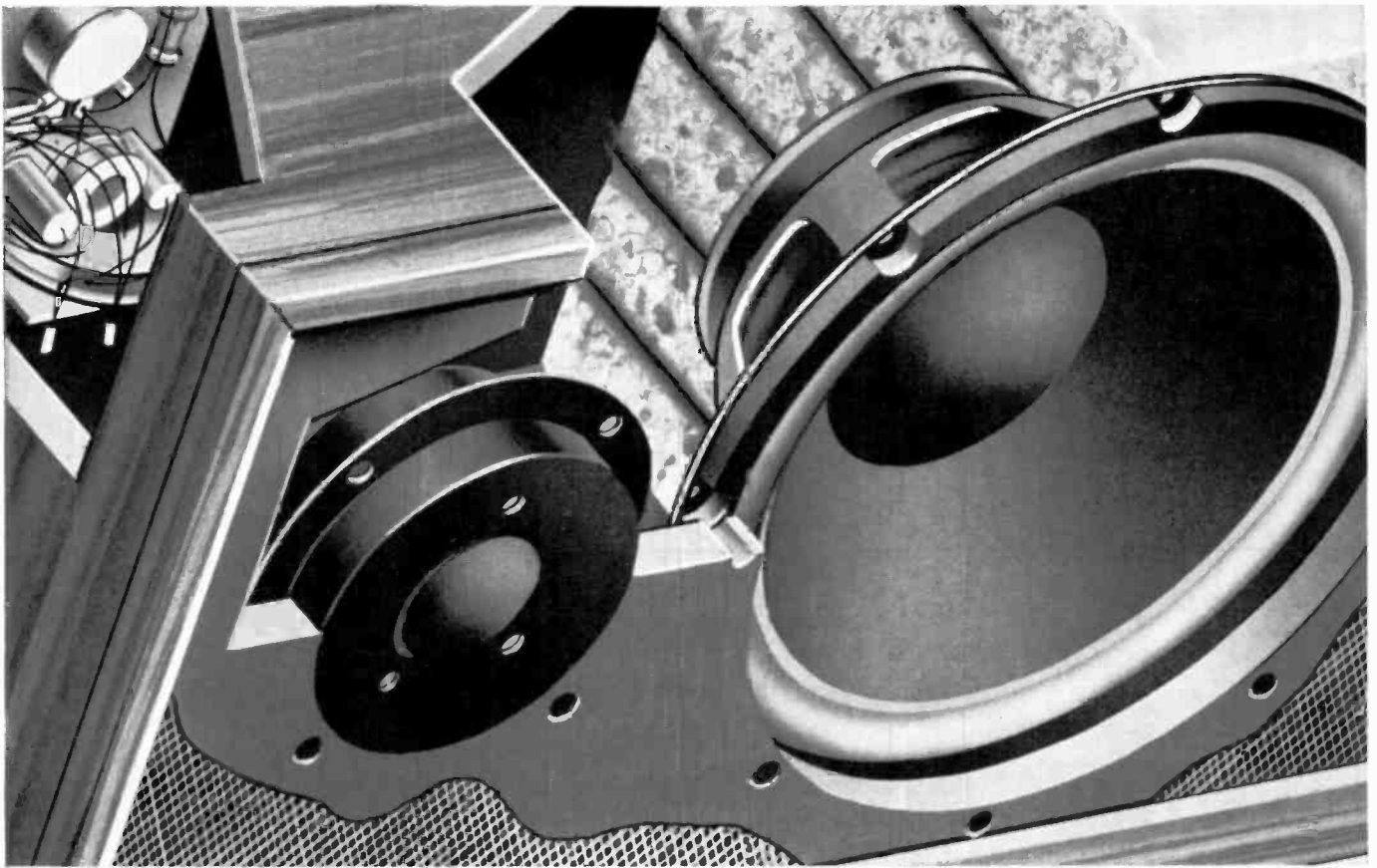
(1921) *The Greatest Man*. Theodore Uppman (baritone); Allen Rogers (piano), INTERNOS 0001. Helen Boatwright (soprano); John Kirkpatrick (piano), OVERTONE 7. Devy Barnett (soprano); Mel Strauss (piano), STEREO AGE two-track tape C-3 (out of print). Mordecai Bauman (baritone); Albert Hirsh (piano), NEW MUSIC 78-rpm 1412 (out of print). In this homespun tribute of a boy to his dad, a man's voice is preferable, but it should be used with less weight and more imagination than Uppman manages here. Miss Boatwright's is the version to own among those readily obtainable.

(1921) *Evening*. Helen Boatwright (soprano); John Kirkpatrick (piano), OVERTONE 7. Mordecai Bauman (baritone); Albert Hirsh (piano), NEW MUSIC 78-rpm 1412 (out of print). A beautiful piece of word-painting to lines from Milton's *Paradise Lost*. First-rate performance by Miss Boatwright and her partner. ●

Pianist John Kirkpatrick: in the vanguard of Ives' champions



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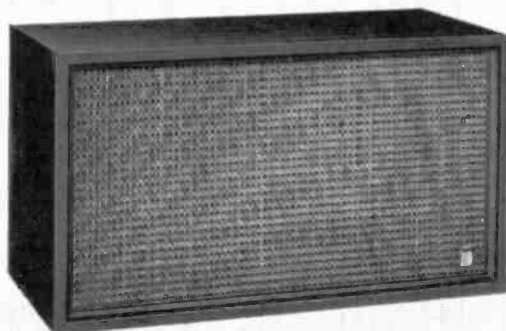


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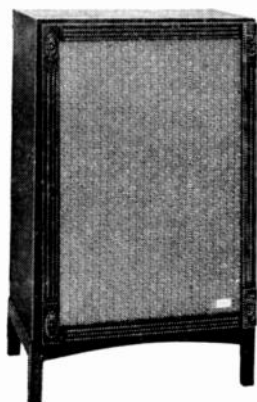
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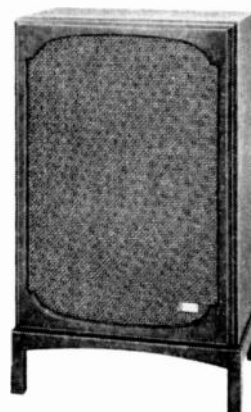
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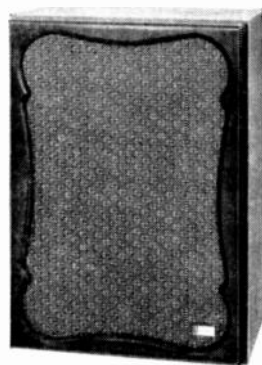
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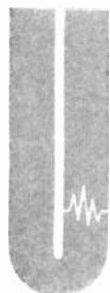
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HIFI/STEREO REVIEW'S
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JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

Ⓢ Ⓜ LOUIS ARMSTRONG: *Satchmo: 1930-1934*. Louis Armstrong (trumpet and vocals); various personnel. *If I Could Be with You: You Rascal You: Lazy River: That's My Home*; and eight others. DECCA DL 74331 \$4.98, DL 1331 \$3.98.

Performance: **Reflective** Armstrong
Recording: **Competent**

This is a rather trickily packaged album. The cover simply states: "A Musical Autobiography of Louis Armstrong: 1930-1934." Only if you read the recording dates (in small type on the back) and the last paragraph of the liner notes do you discover that these are not the original 1930-1934 recordings, but rather re-creations of them made by Armstrong and varying groups from 1955 to 1957. This album was originally part of the four-volume monophonic set "Satchmo" (Decca DXM 155), first released some years ago.

The performances themselves are attractive. Armstrong's singing is relaxed and infectious, and his trumpet playing is marked by economy and a superb sense of form. The accompaniment is adequate but never reaches Armstrong's creative level.

Armstrong's spoken reminiscences before each number sound rather stiff. (He was apparently reading from a script by Leonard Feather and Milt Gabler.) The vintage 1930-1934 Armstrong recordings of these tunes are still the ones to have in a basic jazz library, but these re-creations are welcome additional reflections on the material.

N. H.

Ⓢ Ⓜ COUNT BASIE: *Basic Land*. Count Basie (piano); orchestra. *Big Brother: Instant Blues: Savoy: Yoo!ko*; and six others. VERVE V 68597 \$5.98, V 8597* \$4.98.

Performance: **Crisp but predictable**
Recording: **Full-bodied**

For some years the Basie band has been an impressive machine. Powered with maximum drive by the Count's own piano, the orchestra moves authoritatively if rather massively in its familiar groove. The floating pulsation of the 1936-1942 Basie band is gone, and its brilliant soloists as well, but still present is the fundamental Basie swing.

Billy Byers wrote and arranged all the tunes in this set, and each is tailor-made for Basie's predilections—simple, sprightly mel-

odies and uncomplicated harmonic structures that do not fetter forward drive. There are several flavorful muted trumpet bits by Al Aaron, but otherwise the soloists are not exceptional—Basie himself always excepted.

N. H.

Ⓢ Ⓜ JOHN COLTRANE: *Crescent*. John Coltrane (tenor saxophone), McCoy Tyner (piano), Jimmy Garrison (bass), Elvin Jones (drums). *Crescent: Wave One: Be-*

EMPIRE RECORDS



JOHN COLTRANE
From excitement to introspection

vic's Blues: Lonia's Lament: The Drum Thing. IMPULSE AS 66 \$5.98, A 66* \$4.98.

Performance: **Solemn**
Recording: **Good**

Since the late Fifties, John Coltrane has been one of the most consistently inventive and challenging of jazzmen. He is also one of the most pervasive influences on other saxophonists. His recent releases, however, have tended to veer away from the excitement that is one of his hallmarks, and he has become an almost solemn musician who sometimes gives his performances an oppressive weightiness.

The newest album by Coltrane's quartet is a ruminative, introspective set, marked by an increasing use of portentous rubato. On *Crescent*, we hear the same short, angular little lines Coltrane is so fond of. *Bevic's Blues* indicates that his new style may have cost him the superlative blues solos he was once able to create. The finest track on the set is the haunting *Lonia's Lament*,

which may have been named for Coltrane's composer friend Alonzo Levister, for it reflects the mood of Levister's superb *Slow Dance*, which Coltrane has recorded. Toward the end of this track, Jimmy Garrison has an extended bass solo which does become fascinating, but only rather late in the game.

The star of the set is the incredible drummer Elvin Jones, who creates an almost impossible polyrhythmic base for the group. His tom-tom work on *The Drum Thing* is one of the few drum solos in a long time that is worth hearing repeatedly.

J. G.

Ⓢ Ⓜ GIL EVANS: *The Individualism of Gil Evans*. Gil Evans (piano, conductor); various personnel. *The Barbara Song: Lay Vegas Tango: Flute Song: Hotel Mc: El Torador*. VERVE V 68555 \$5.98, V 8555* \$4.98.

Performance: **Superb**
Recording: **Excellent**

This is advertised as the first Gil Evans recording in three years, which it is, if one excludes the recent "Quiet Nights," a collaboration with Miles Davis. It is also advertised as "a first hearing of the remarkable Gil Evans piano," which it is not, since Evans has played the piano on all his records except those made with Davis.

Thanks mostly to the proselytizing of Davis and critic André Hodeir, Evans has an enormous reputation, far out of proportion to the existing body of his work as an arranger. Enthusiasts call him a composer, a title for which he hardly qualifies. He certainly has unique talents, however. He is, after Duke Ellington, the arranger most responsible for breaking the orchestra into sections, and he has used unusual instruments with great effect. He probably knows more than any other jazz arranger about the instruments of the orchestra and what they will do. Evans' forte is lush, exquisite combinations of sound, which he uses to create an almost mystical music, and this new disc is a good example of what he can do.

The longest track is also the most interesting: *Hotel Mc*, which Evans and Davis wrote for *The Time of the Bambaunda*, a Laurence Harvey vehicle which failed to reach Broadway. It is a blues march, as nearly funky as Evans is ever likely to get, and perhaps in an attempt to satisfy Harvey, it bears a certain resemblance to Elmer Bernstein's music for *Walk on the Wild Side*. It is structured in a manner similar to Coltrane's, with a long build to and descent from a brief climax. On this, as on the other tracks, drummer Elvin Jones is almost the only propulsive force acting against the

Explanation of symbols:

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

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ennui toward which Evans' music sometimes tends.

Judging from this release, Evans still does what he does magnificently. It takes several hearings to appreciate all the subtleties of his orchestrations. But he is reworking old material, and has opened up nothing new.
J. G.

RECORDING OF SPECIAL MERIT

© ® ART FARMER: *The Many Faces of Art Farmer*. Art Farmer (flugelhorn), Charles McPherson (alto saxophone), Tommy Flanagan (piano), Bobby Thomas (drums), Steve Swallow and Ron Carter (bass). *Happy Feet: All: People: Saucer Eyes:* and four others. SCEPTER 521 S* \$4.98, 521 \$3.98.

Performance: Above average
Recording: Very good

Scepter, principally a pop and rhythm-and-blues label, has set itself a new standard in this venture into jazz. The album clearly is the product of careful planning, and its success is a sanguine augury of Tom McIntosh's future as an artists-and-repertoire man (this is his first such assignment). McIntosh, a skillful trombonist and distinctive arranger-composer, is represented here in the latter capacity by three pieces: the infectious *Happy Feet*, a delightful *Minuet in G*, and the caressingly lyrical *Ally*. Dennis Sandole contributes the brooding *Hyalinth*, and Sergio Mihanovich, a young Argentinian, the beguiling *All about Art*. Adding to the diversity are Randy Weston's *Saucer Eyes*, and *People*, a Jule Styne song from *Funny Girl*.

The musicians are fully equal to the challenge of the material. Art Farmer, who has switched from trumpet to flugelhorn because of the latter's greater warmth and depth, is one of the most personal and resourceful soloists in contemporary jazz. In the front line with Farmer is also saxophonist Charles McPherson, and this album should serve to focus more attention on this rapidly maturing young musician, currently with Charles Mingus. McPherson's playing is very much in the Charlie Parker vein, but he is shaping his own style. His searing intensity sets off the more reflective sound of Farmer excellently, yet the two hornmen are alike in the clarity of their ideas and their rhythmic confidence.

The rhythm section is superb. Both of the alternating bassists, Steve Swallow and Ron Carter, demonstrate again the reason for the rising respect in which they are held by their colleagues. If Scepter builds a whole jazz line as good as this first album, it could well become one of the most important jazz labels.
N. H.

RECORDING OF SPECIAL MERIT

© ® TERRY GIBBS: *Take It from Me*. Terry Gibbs (vibraphone), Kenny Burrell (guitar), Sam Jones (bass), Louis Hayes (drums). *Honeysuckle Rose: Pauline's Place: Oge: All the Things You Are:* and four others. IMPULSE AS 58 \$5.98, A 58* \$4.98.

Performance: One of Gibbs' best
Recording: Excellent

Terry Gibbs, once a vibist for whom speed and gusto were the primary ingredients of

music, has matured. In this collection, Gibbs improvises with a sense of dynamics and an ease of beat that make his work here considerably more worth rehearsing than was much of his earlier music. The one throw-back to the gee-whiz Gibbs of yore is *Gee, Dad, It's a Deagan*. Gibbs is well complemented by guitarist Kenny Burrell, a musician of grace and wit. The provocative success of their polyphonic interplay at the end of *All the Things You Are* makes it seem unfortunate that similar improvisation did not take place elsewhere in the set. The most striking factor in these performances is the collective swinging quality. Gibbs and Burrell ride on top of the superbly knit team of Sam Jones and Louis Hayes, who swing irresistibly throughout, and with special fluency on *8 Lbs. 10 Ozs.*
N. H.



TERRY GIBBS
Collective swing with vibes

RECORDING OF SPECIAL MERIT

© ® JOÃO GILBERTO/ANTONIO CARLOS JOBIM: *Gilberto/Jobim*. João Gilberto (vocals, guitar); orchestra, Antonio Carlos Jobim cond. *Doralice: O Pato; Corcovado: Discussão; Outra Vez:* and seven others. CAPITOL ST 2160 \$4.98, T 2160* \$3.98.

Performance: Excellent
Recording: Very good

This Capitol record, recorded in Brazil and originally released as "Brazil's Brilliant João Gilberto," is described in the liner notes as "the album that started it all," and that is pretty close to the truth. When a few jazzmen came back from Brazil, and such influential musicians as Miles Davis got their hands on this disc, the bossa nova craze was under way.

Together here are Gilberto and Antonio Carlos Jobim, respectively the major performer and major composer of bossa nova. The record is an easy delight. Gilberto has a soft, insinuating voice and a superb sense of rhythmic placement—he is something like a Brazilian Fred Astaire. Since many of the lyrics are about the samba itself, it is just as well that Gilberto sings in Portuguese, so that we may simply listen to the sound without knowing what the words mean.

(Continued on page 102)

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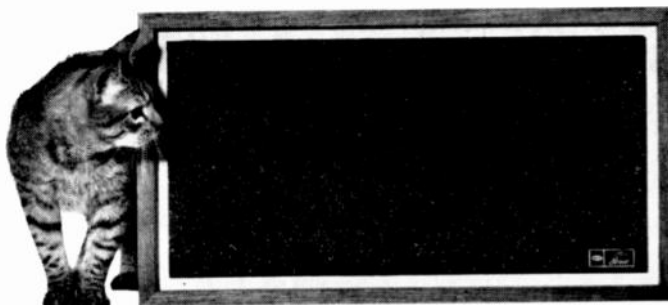
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HiFi/Stereo Review



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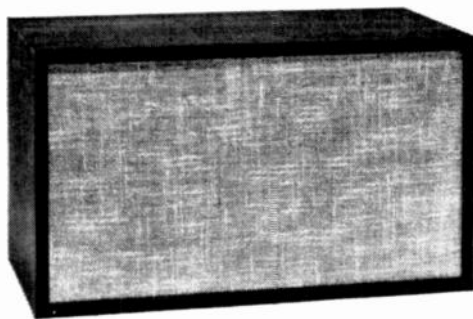
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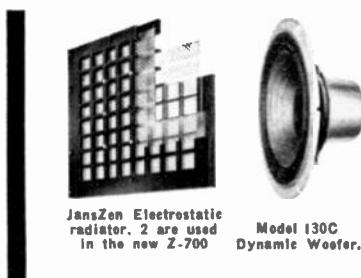


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There is a languorous, nostalgic quality to most of this music. The quality is what the Brazilians call *saudades*. As such, bossa nova was superbly suited to the talents of Stan Getz, who is obviously emulated by the saxophonists on this record.

Gilberto and Jobim have here made one of the best popular vocal recordings of the last few years. J. G.

© © JOHNNY HODGES: *Everybody Knows Johnny Hodges*. Johnny Hodges (alto saxophone); octet and orchestra. *The Jeep Is Jumpin'*; *Main Stem*; *Papa Knows*; *Open Mike*; and four others. IMPULSE AS 61 \$5.98, A 61* \$4.98.

Performance: Assured
Recording: Very good

On five of the nine tracks in this Johnny Hodges set, Duke Ellington's prominent alto saxophonist leads a big band composed mainly of his Ellington colleagues. The major substitution is Jimmy Jones for Ellington on piano. The other four tracks are by an octet formed from the larger unit. The session is one of Hodges' most satisfying in recent years. His own work is, as ever, effortlessly lyrical, and his tone remains the most sensuous in jazz. The sidemen are excellent. Trumpeter Ray Nance, long underestimated, is heard in a number of tangy solos. Cat Anderson, usually used by Ellington as a high-note acrobat, indicates here that he is capable of restraint and taste. Paul Gonsalves solos with his usual warmth and more discipline than is often apparent in his work. Trombonist Lawrence Brown gets more and more eloquent with age.

The material consists of Ellington and Strayhorn pieces, one by Cat Anderson, and three by Hodges. Although Ellington is not present, this album is part of the Ellington canon, so deeply has he stamped his musical personality on these longtime associates.

N. H.

RECORDING OF SPECIAL MERIT

© BILLIE HOLIDAY: *A Rare "Live" Recording of Billie Holiday*. Billie Holiday (vocals); unidentified accompanists. *Lover Man*; *All of Me*; *Strange Fruit*; *Detour Ahead*; *Crazy He Calls Me*; and nine others. RIC M2001 \$4.98.

Performance: Billie's best
Recording: In-performance

Toward the end of her life, Billie Holiday's voice, no longer quite as flexible as it had been, became a conduit for ever more direct emotion. This new recording, assembled from tapes made during a club date at Boston's Storyville, is a deeply moving testament to that fact. It has been reported that most of this disc was recorded in 1951, that the pianist on most of the tracks is Storyville's owner George Wein, and that the Young-like tenor saxophonist, briefly heard, is Stan Getz.

The repertoire is made up of the songs most closely associated with Billie Holiday: *Lover Man*, *Them There Eyes*, *Strange Fruit*, *Miss Brown to You*, and others that she marked indelibly with her personality. Perhaps because of the freedom of the nightclub atmosphere, some of the performances here are even more striking than their studio-made counterparts.

(Continued on page 104)

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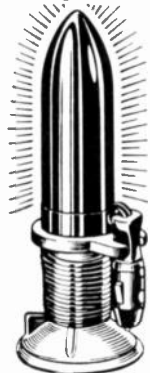
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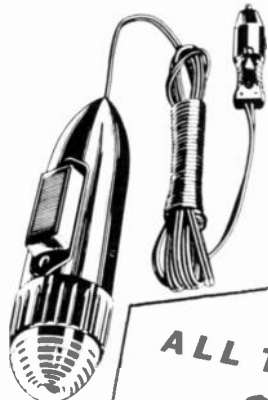
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Aside from the aching emotion so beautifully communicated, Miss Holiday was at her best as she transformed the melody lines of pop tunes into something rich and new. The opening phrase of *Lover Man* will do as an example, or the whole of the brilliant *Lover Come Back to Me*. Though many of her partisans held out for those few tunes closest to jazz that Lady Day sang—such as *Billie's Blues* and *Ain't Nobody's Business if I Do*—I have always been partial to two others, which seem to me perhaps closest in feeling to Billie's life. They are *My Man* and *I Loves You Porgy*, both heard here in heartbreaking renditions.

Billie Holiday was probably the best jazz singer (whatever that is) we have ever had, and this new album is one of her best and most welcome. J. G.

© ® CHARLIE MINGUS: *Mingus Plays Piano*. Charlie Mingus (piano). *Old Portrait*; *I Can't Get Started*; *Meditations for Moses*; *Body and Soul*; and seven others. IMPULSE AS 60 \$5.97, A 60* \$4.98.

Performance: Rich and passionate
Recording: Good

Charles Mingus, one of the best jazz bassists in the world, has played piano before on records, but on this new album he exposes this aspect of his performing self completely with a set of unaccompanied piano solos.

It would be well to dispense at the outset with the novelty aspect of this record. Barring occasional lapses of technique that sometimes keep him from doing what he wants, Mingus needs no excuses or rationalizations for any of his music-making.

In its subtitle ("Spontaneous Compositions and Improvisations"), an insistence on the unpremeditated nature of the music, the album bears some resemblance to a John Lewis effort of some years ago, "Improvised Meditations and Excursions." And it is also reminiscent of Lewis in the pretentious nature of some of the titles: *Myself When I Am Real* and *Compositional Theme Story: Medleys, Anthems, and Folklore*.

But all resemblance stops there. Where Lewis is precise and controlled, Mingus is sprawling and passionate. He owes a major stylistic debt (somewhat surprisingly) to Art Tatum. It is hinted at in the hymn-like chords played so deliberately during the bridge of *Body and Soul*, but is quite obvious everywhere else in the left-hand figuration. There are also Monk hesitations, Ellington filigrees, and Cecil Taylor dissonances, as well as a Ravel-Debussy romanticism. And at times Mingus even sounds like an old silent-movie accompaniment. Most of the time, however, he knows exactly what he is doing.

I have minor quarrels with the disc—the folk-music quotes on *Theme Story* seem a little too deliberate, and I could have done without the cozy verbal vignette before *Memories of You*. But Mingus has created a rich, fascinating solo piano record, meaningful enough to make one think he would be an important jazzman even if he had never seen a bass. J. G.

© ® IKE QUEBEC: *It Might as Well Be Spring*. Ike Quebec (tenor saxophone), Freddie Roach (organ), Milt Hinton (bass), Al Harewood (drums). *It Might as Well Be Spring*; *A Light Reprieve*; *Easy—Don't Hurt*; *Lover Man*; *Ol' Man River*; *Willow*



RCA VICTOR

SONNY ROLLINS
Some fascinating new dimensions

W'cep for Me. BLUE NOTE ST 84105 \$5.98, 4105* \$4.98.

Performance: Passionate
Recording: Good

The late Ike Quebec was generally in the Gene Ammons category in tenor-saxophone style—a full, round tone that was intended to make an immediate emotional impact. He was also somewhat reminiscent of Arnett Cobb. His was the sort of tenor one usually hears in the company of an organ. But his solos displayed a control and organization generally lacking in those stylistically closest to him.

This recording was made with Freddie Roach, an organist with a concise, swinging style beyond the reach of most of his sprawling co-instrumentalists. The major part of the set is made up of ballads, which Quebec played in a warm, romantic way, liberally sprinkled with bop-cra quotes. Anyone who likes organ-tenor music will find this disc a superior example.

CLARK TERRY
His arranger let him down



LEE E. TANNER

The finest track is *itty*—*Don't Hurt*, a blues played over an Ellingtonian bass and tom-tom figure. Quebec shows himself to be a powerful, direct blues soloist until the organist comes in and dissipates the mood—then Quebec himself becomes disappointingly predictable. J. G.

RECORDING OF SPECIAL MERIT

© © SONNY ROLLINS: *Now's the Time!* Sonny Rollins (tenor saxophone), Herbie Hancock (piano), Roy McCurdy (drums), Ron Carter and Bob Cranshaw (bass), Thad Jones (trumpet). *Fifty-Second Street Theme: I Remember Clifford; St. Thomas: Round Midnight: Afternoon in Paris:* and three others. RCA VICTOR LSP 2927 \$4.98, LPM 2927* \$3.98.

Performance: Continuously exciting
Recording: Excellent

This newest Sonny Rollins project is built on major modern jazz standards by Thelonious Monk, Miles Davis, Dizzy Gillespie, Charlie Parker, John Lewis, and Rollins himself. In the context of this assignment, Rollins has curbed his avant-garde daring of the past couple of years, and sounds very much like the Rollins of five or six years ago. On the medium- and up-tempo tracks, he plays with bursting fire and a structural cohesion that makes his performances fascinating to analyze. On the slow numbers, *I Remember Clifford* and *Round Midnight*, he shows how imaginatively he can transmute ballad themes into new dimensions, emotional and melodic. The rhythm section is appropriately crisp and driving, and Thad Jones' single appearance, on *Fifty-Second Street Theme*, is welcome. This is surely one of Rollins' finest albums. N. H.

© © CLARK TERRY: *The Happy Horns of Clark Terry*. Clark Terry (trumpet, flugelhorn), Phil Woods (alto saxophone, clarinet), Ben Webster (tenor saxophone), Roger Kellaway (piano), Milt Hinton (bass), Walter Perkins (drums). *Rockin' in Rhythm: Return to Swahili; Jazz Conversations: High Towers:* and four others. IMPULSE AS 64 \$5.98, A 64* \$4.98.

Performance: Disappointing
Recording: Excellent

On paper this should have been a standout album. Clark Terry is a trumpeter who refuses to settle into a predictable groove and continues to challenge himself. His sidemen in this session are of a high order of jazz individuality, and there is a greater variety of material here than is usual on most jazz recordings. Yet most of the tracks fail to be entirely persuasive.

The solos are often impressive, particularly those by Terry, Ben Webster, and Phil Woods on both alto saxophone and clarinet, and the rhythm section is firm and flexible. It is the writing that is primarily responsible for the album's weaknesses. Too much of it is self-consciously colorful, and there is not enough organic relationship between the solos and the ensemble scoring. There are, however, several memorable passages and one nearly total success—Bob Hammer's thoughtful arrangement of *In a Mist*. It is because Terry and his colleagues are capable of so much more that this album is something of a disappointment. N. H.

(Continued overleaf)

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© © STANLEY TURRENTINE: *A Chip Off the Old Block*. Stanley Turrentine (tenor saxophone). Shirley Scott (organ), Blue Mitchell (trumpet), Earl May (bass), Al Harewood (drums). *One O'Clock Jump*; *Midnight Blue*; *Blues in Hoss' Flat*; *Spring Can Really Hang You Up the Most*; *Cherry Point*. BLUE NOTE ST 84150 \$5.98, 4150* \$4.98.

Performance: Robust and swinging
Recording: Vivid

Stanley Turrentine is a tenor saxophonist with a big sound, a firm beat, and, in Cannonball Adderley's term, a "modern mainstream" conception. While seldom markedly original, he plays with taste, and he is particularly fine (as in *Midnight Blue*) at sustaining a low-lit after-hours mood. The tangy, brightly assertive trumpet of Blue Mitchell is an apt counterpoise for Turrentine's saxophone.

Shirley Scott (Mrs. Turrentine) is more mellow and lithe in her musical lines than most other jazz organists. Her skills include the ability to suggest varied orchestral effects, so that the quintet often sounds larger. Earl May and Al Harewood are serviceable. This session is a sturdy example of unpretentious improvising on a blues-and-Basie base. N. H.

© © BEN WEBSTER: *See You at the Fair*. Ben Webster (tenor saxophone), Richard Davis (bass), Osie Johnson (drums), Hank Jones (piano), Roger Kellaway (piano, harpsichord). *Over the Rainbow*; *Lullaby of Jazzland*; *Fall of Love*; *While We're Dancing*; and five others. IMPULSE AS 65 \$5.98, S 65* \$4.98.

Performance: Webster is masterly
Recording: Good

Ben Webster, whose playing has never been more eloquent than in recent years, dominates this easygoing set of performances. As usual, he is without a tenor-saxophone peer on such gently ruminative standards as *Over the Rainbow* and *Somebody to Watch Over Me*. He is also authoritative on Ellington material (*In a Mellow Tone*), and swings lustily on the medium- and up-tempo numbers. The rhythm section is of high quality, all the more so when Hank Jones is on piano. Too, Jones is a considerably more personal and subtle soloist than Kellaway. N. H.

COLLECTIONS

© © COUNT BASIE/JOHN COLTRANE / DUKE ELLINGTON / OTHERS: *The Definitive Jazz Scene, Volume One*. Various units led by Count Basie, John Coltrane, Duke Ellington, Terry Gibbs, Coleman Hawkins, Shelly Manne, Charlie Mingus, Shirley Scott, Clark Terry, McCoy Tyner, and Ben Webster. *Solitude*; *Tippie*; *Avalon*; *Freedom*; and six others. IMPULSE AS 99 \$5.98, A 99* \$4.98.

Performance: Varied and interesting
Recording: First-rate

Bob Thiele, the recording director of Impulse, has assembled ten previously unreleased tracks from sessions done for the company. Outstanding are a Duke Ellington-Coleman Hawkins collaboration on *Solitude*, Ben Webster's beautifully controlled performance of Ellington's *Single Petal of a Rose*, and a surging Charles Mingus per-

formance of *Freedom*, which begins with Mingus' dramatic reading of his own poem *This Mule Ain't from Moscow*.

Almost up to these standards are *Trey of Hearts* by a modern version of Count Basie's Kansas City Seven, a bristling revitalization of *Avalon* by Coleman Hawkins and Shelly Manne, and John Coltrane's tribute to tenor saxophonist *Big Nick*, which is both affectionate and intense. Terry Gibbs' *Tippie*, Shirley Scott's *Lisa and Pam*, Clark Terry's *Hammer-Head Waltz*, and McCoy Tyner's *Flapstick Blues* are all quite competent but lack the distinction of the other six. All in all, this is a better smörgasbord than most such albums, and is a tribute to Thiele's generally high level of accomplishment at Impulse. N. H.

© MAMIE SMITH/EUBIE BLAKE/JOHNNY DUNN / LOUIS ARMSTRONG/OTHERS: *Jazz Odyssey, Volume Three: The Sound of Harlem*. *Crazy Blues*; *Do What You Did Last Night*; *Texas Twist*; *Chant of the Weed*; *Wild Waves*; *Sweet Lorraine*; and forty-two others. COLUMBIA C3L 33 three 12-inch discs \$11.98.

Performance: Poor to excellent
Recording: Competent

Intended to document "Harlem's golden age of music," this collection of recordings from 1920 to 1942 is not as valuable as it could have been. Producer Frank Driggs, who is responsible for a number of superlative Columbia reissue sets, has displayed in this "Jazz Odyssey" series (the preceding two discs were devoted to New Orleans and Chicago) an occasional tendency toward antiquarianism for its own sake.

This set, for instance, contains tracks that, although rare, have minimal musical interest—performances, for example, by Gertrude Saunders, Leroy Tibbs, and the Hokum Trio, among others. Furthermore, he has inexplicably chosen from those available to him some of the weaker recordings by Fletcher Henderson, Duke Ellington, Cab Calloway, Chick Webb, Teddy Hill, Frankie Newton, Benny Carter, and Teddy Wilson. And he surely could have found more important examples of the earliest modern jazz than the single Cootie Williams performance of *Epitaphy*. (Where, for example, are those prescient Dizzy Gillespie solos with Cab Calloway?)

Nonetheless, enough of substance remains to provide an adequate understanding of the multiplicity of styles that characterized Harlem jazz during those two decades. Of the less familiar tracks, it is instructive to hear the flashy trumpet of Johnny Dunn, the pre-Ellington Bubber Miley, the pre-Fletcher Henderson Rex Stewart, the remarkably supple and still fresh vocalizing of Alberta Hunter, and the high spirits of Buck and Bubbles. There are also good tracks by James P. Johnson, Fats Waller, Louis Armstrong, Bessie Smith, Ethel Waters, and Luis Russell with Red Allen.

The accompanying booklet is a most useful jazz document. In addition to the historical text by George Hoefer, with its generally well-selected photographs, there is an exhaustive listing and description (often with fine Don Hunstein pictures) of Harlem bars, theaters, night clubs, and other locations that figured in the jazz story of the area. N. H.

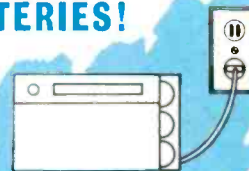
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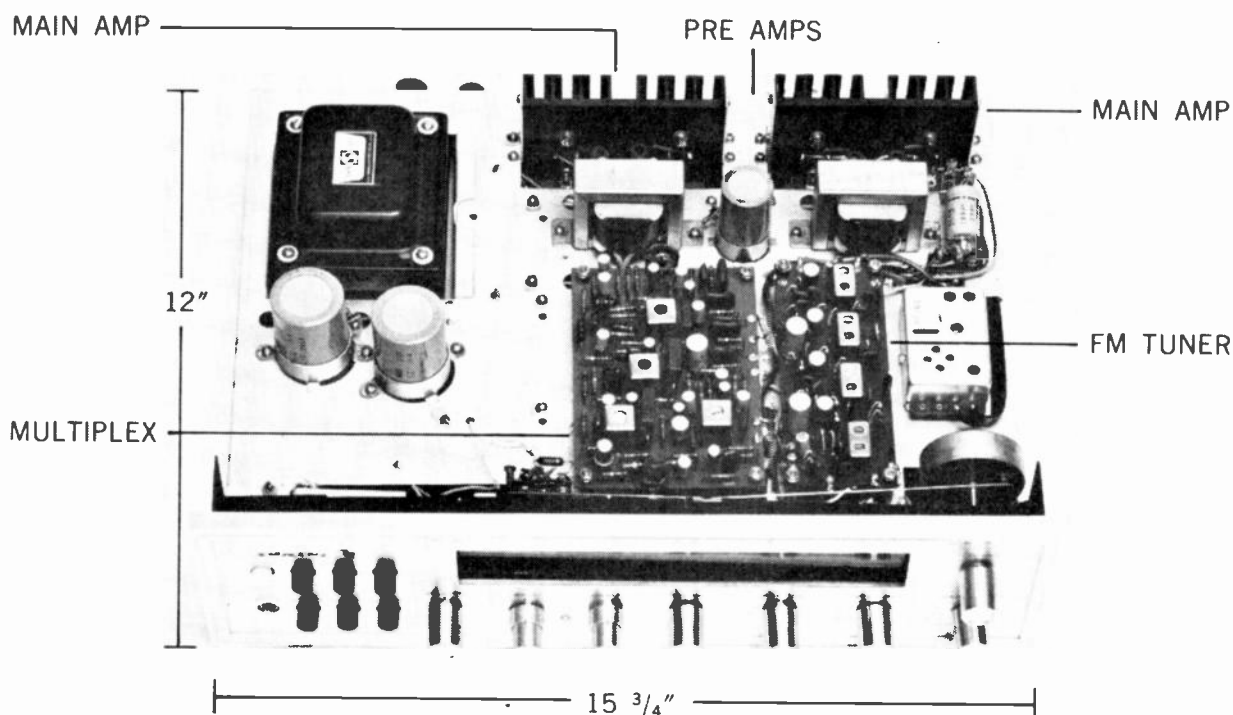
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Ⓢ Ⓜ VIC DAMONE: *On the Street Where You Live*. Vic Damone (vocals); orchestra, Pete King cond. *Maria: I Could Write a Book: Lost in the Stars: She Loves Me*; and six others. CAPITOL ST 2133 \$4.98. T 2133* \$3.98.

Performance: **Beautiful**
Recording: **Gorgeous**

Most singers agree that Vic Damone has one of the finest voices ever produced by and for American pop music. Not all think that he is the best singer, but only that the instrument he owns is unmatched by any other in the business. The resonance, the consistency through all its registers, the meticulous enunciation, the impeccable intonation, and the utter ease with which he can execute whatever he thinks, add up to something truly magnificent.

The trouble is that Damone thinks too much. Musicians who have worked with him say he is a tireless perfectionist who gets bugged at anything less than his own best work. Unfortunately, all his premeditation makes his singing sound exactly that: premeditated. This doesn't make his singing cold—the voice itself is too warm for that—but the emotion seems a little mechanical. What's more, Damone doesn't swing. I suspect he could, if he would relax. But on up-tempo tunes he seems to be listening attentively to the rhythm section, putting the notes where they're supposed to go, not where he *feels* they should be.

Though Damone's faults are evident in this album, which covers a broad spectrum of songs from Broadway musicals, his virtues far outweigh them. In fact, I find that my ear deliberately filters out the shortcomings in order to surrender itself to the merits. Damone is spectacularly good on some tracks. Normally popular music just doesn't get this perfection of craft applied to it. Kurt Weill's *Lost in the Stars* is breathtaking; Cole Porter's witty *I Am in Love* is delightfully bright. Pete King contributes one of the freshest sets of big-orchestra arrangements this season, and the recorded sound is about the best I have heard in a pops vocal album in this or any other season.

Someday I hope to hear Damone sing a phrase simply because at that instant he *feels* like singing it that way, rather than

because he has thought it out and worked it out that way. Until then, I'll hang onto this album as the best example of his work to date. *G. L.*

THE DILLARDS: *The Dillards Live!!! Almost* (see Best of Month, page 67)

Ⓢ Ⓜ ELLA FITZGERALD: *Sings the Jerome Kern Song Book*. Ella Fitzgerald (vocals); orchestra, Nelson Riddle cond. *Let's Begin: Yesterday: Remind Me: I'm Old Fashioned: A Fine Romance*; and seven others. VERVE V 64060 \$5.98, V 4060* \$4.98.

Performance: **As usual**
Recording: **Good**

The newest addition to Ella Fitzgerald's "Song Book" series takes up the work of Jerome Kern, and once again the arranger is Nelson Riddle. One can always quarrel, in such projects, with the inclusion or exclusion of specific songs, but this seems

pointless. Some of the best known are here, and also some that have been nearly forgotten. And I have called attention before to Miss Fitzgerald's resolute sweetness, and light approach to even the most despairing lyric, but that is probably the way it is always going to be with her.

Lyrics aside, Kern is a perfect composer for Miss Fitzgerald to sing. As Benny Green points out in his liner notes, Kern is one of the most harmonically sophisticated of composers, and Miss Fitzgerald, as always, negotiates even the most complex series of modulations with ease. Both she and Nelson Riddle seem to have become a bit perfunctory in their work, and Miss Fitzgerald has a bit of trouble with some of the low notes. Otherwise, it is the same mixture of credits and debits as before. *J. G.*

Ⓢ Ⓜ SERGIO FRANCHI: *The Exciting Voice of Sergio Franchi*. Sergio Franchi (vocals); orchestra, Stan Applebaum cond. *Tenderly: And This Is My Beloved: Stan*

VIC DAMONE: *tireless perfectionist with a matchless voice*



Explanation of symbols:

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

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Dust; and nine others. RCA VICTOR 2943* \$4.98, LPM 29-43 \$3.98.

Performance: Stiff
Recording: Distant

Like most "legit" trained singers who essay pop music, Sergio Franchi inspires in me an intense feeling of So What? Sure, he can sing loud and high—but since most pop tunes have a narrow range, seldom more than a tenth, what good is this? In order to show off, he (and his ilk) shoot melody notes up an octave, end songs on high falsettos, and all that sort of nonsense. They sound like they're trying to turn the tunes into "good" music. This implicit condescension is annoying, for such singers lack the one skill much pop music *does* require: the capacity to communicate quietly.

It's hard to say whether Franchi has even less respect for the American song than other singers of his stripe, or whether Dynagroove is responsible for the impression of indifference. Whatever the cause, the whole disc has the quality of slightly wilted plastic. G. L.

Ⓢ Ⓜ BENNY GOODMAN: *Hello Benny*. Benny Goodman (clarinet): orchestra. *Great Day*; *People*; *The Pink Panther Theme*; and seven others. CAPITOL ST 2157 \$4.98, T 2157* \$3.98.

Performance: Uneven
Recording: Good

On this disc, Benny Goodman again tries to impose his unique brand of fuddy-duddyism upon a group of younger musicians far more skilled than he now is. His clarinet in this set of current and good pop tunes is weak—the phrasing is stilted, the tone thin. His imagination, too, seems to have faded: for a solo on *The Lamp Is Low*, he plays two choruses of melody with minor embellishments.

The saving grace of this album is the writing of Tommy Newsom, who did four of the ten charts. (There are also three by the late Fletcher Henderson and one each by Gerald Wilson, Joe Lippman, and Bill Holman.) Newsom, who plays tenor sax in TV's *Tonight* show band, turns in some of freshest arrangements I have heard in some time. His style is clean-lined and surprisingly individual: for example, his lovely treatment of *The Girl from Ipanema* is based on an odd soft voicing of four saxes. Unless the whole industry has gone deaf, Newsom should have a lot more writing assignments after this album. G. L.

Ⓢ Ⓜ AL HIRT: *Sugar Lips*. Al Hirt (trumpet); Anita Kerr Singers; combo. *Tenderly*; *Milano*; *September Song*; *Looking for the Blues*; and eight others. RCA VICTOR LSP 2965 \$4.98, LPM 2965* \$3.98.

Performance: Polished and light-hearted
Recording: Very live

This is the third fusion of the exuberant Al Hirt trumpet with the "Nashville sound." As is usual with most products of the Tennessee studios, the arrangements are loose, brightly colored, and carefully calculated for maximum disc-jockey and juke-box play. Hirt is a highly skilled trumpeter with minor powers of invention, the Anita Kerr Singers are slick but quite pleasant, and the assisting instrumentalists are buoyant. But as music, this album offers very little of substance. The single most irritating element

in the set is the mechanically repetitive, quasi-rock-and-roll rhythmic vise in which all concerned are held for six numbers. N. H.

Ⓢ Ⓜ ROBERT HORTON: *The Very Thought of You*. Robert Horton (vocals); orchestra, Marty Manning cond. *The Very Thought of You*; *Summer Green*; *Love is Here*; *Call Me Irresponsible*; and eight others. COLUMBIA CS 9002 \$4.98, CL 2202 \$3.98.

Performance: Amateurish
Recording: Good

Singers have often become good actors, but I know of no actor who ever became a good singer. Robert Horton, who plays Flint McCullough on the television series *Wagon Train*, is no exception; here he wanders with a calf-eyed attitude through some standards, his pea-soup baritone loaded



JACK JONES
Definitive post-Sinatra interpretations

with sincerity, pathos, emotion, music lessons, vibrato, and bad intonation.

Who needs it, I ask? Because TV made this cat famous, is that any reason to rush him into the recording studio? Yes, comes the answer—because somebody can make a buck on it. But when I think of the excellent singers around New York City who can't get enough night-club work to live decently, much less a contract with a major recording label, it makes me want to punch Robert Horton right in the mouth. G. L.

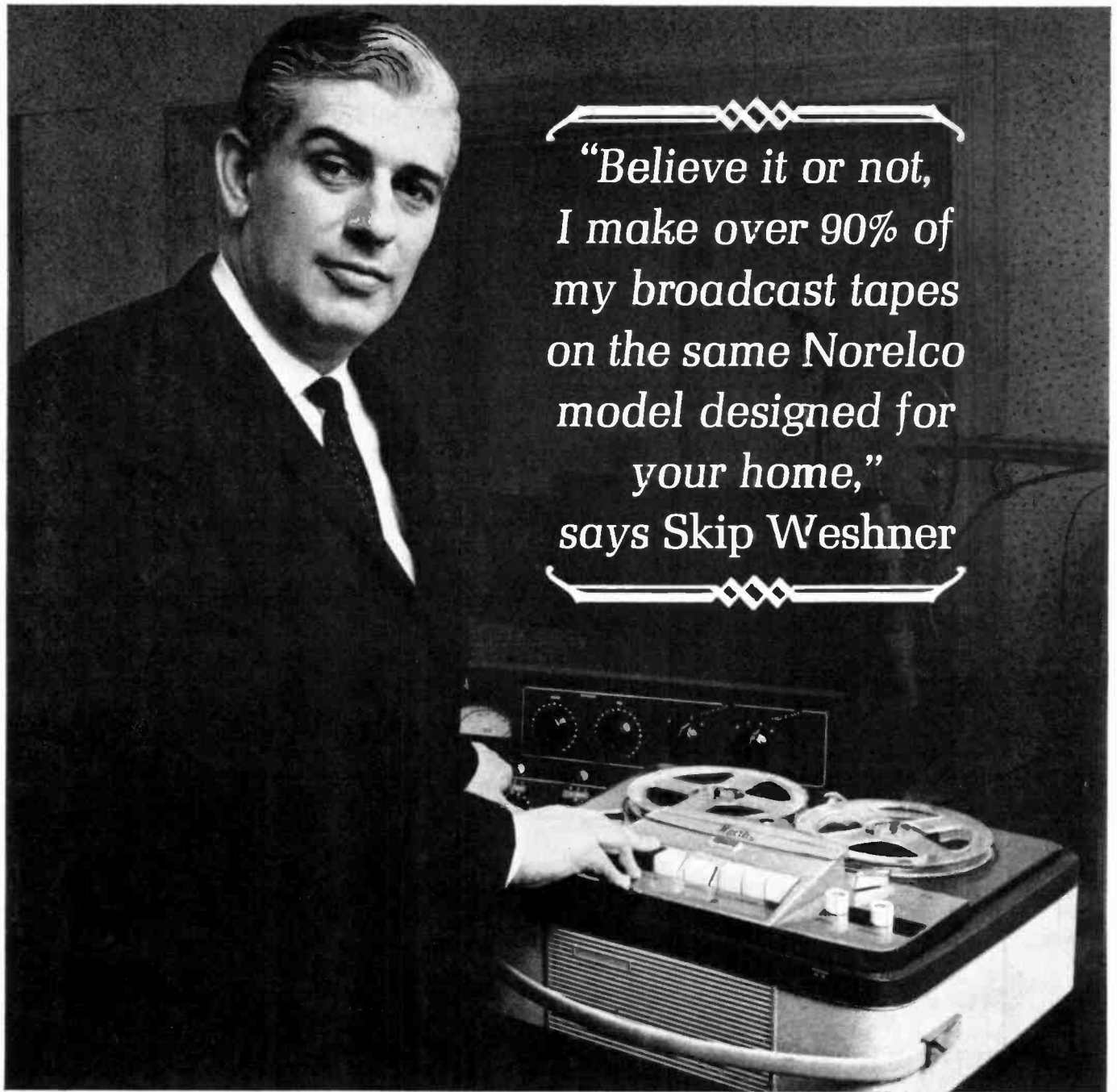
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Ⓢ Ⓜ JACK JONES: *Where Love Has Gone*. Jack Jones (vocals); orchestra, Harry Betts and Pete King cond. *Where Love Has Gone*; *People*; *What's New*; and nine others. KAPP KS 3396 \$4.95, K 3396 \$3.95.

Performance: Stunning
Recording: Very good

When it became known that Allen Jones, the musical-comedy singer of the 1930's, had a son who was making his first record as a singer, some of us started squirming in advance. The squirming ceased suddenly when the record came out, and now, several discs later, Jack Jones is recognized in the music

(Continued on page 116)



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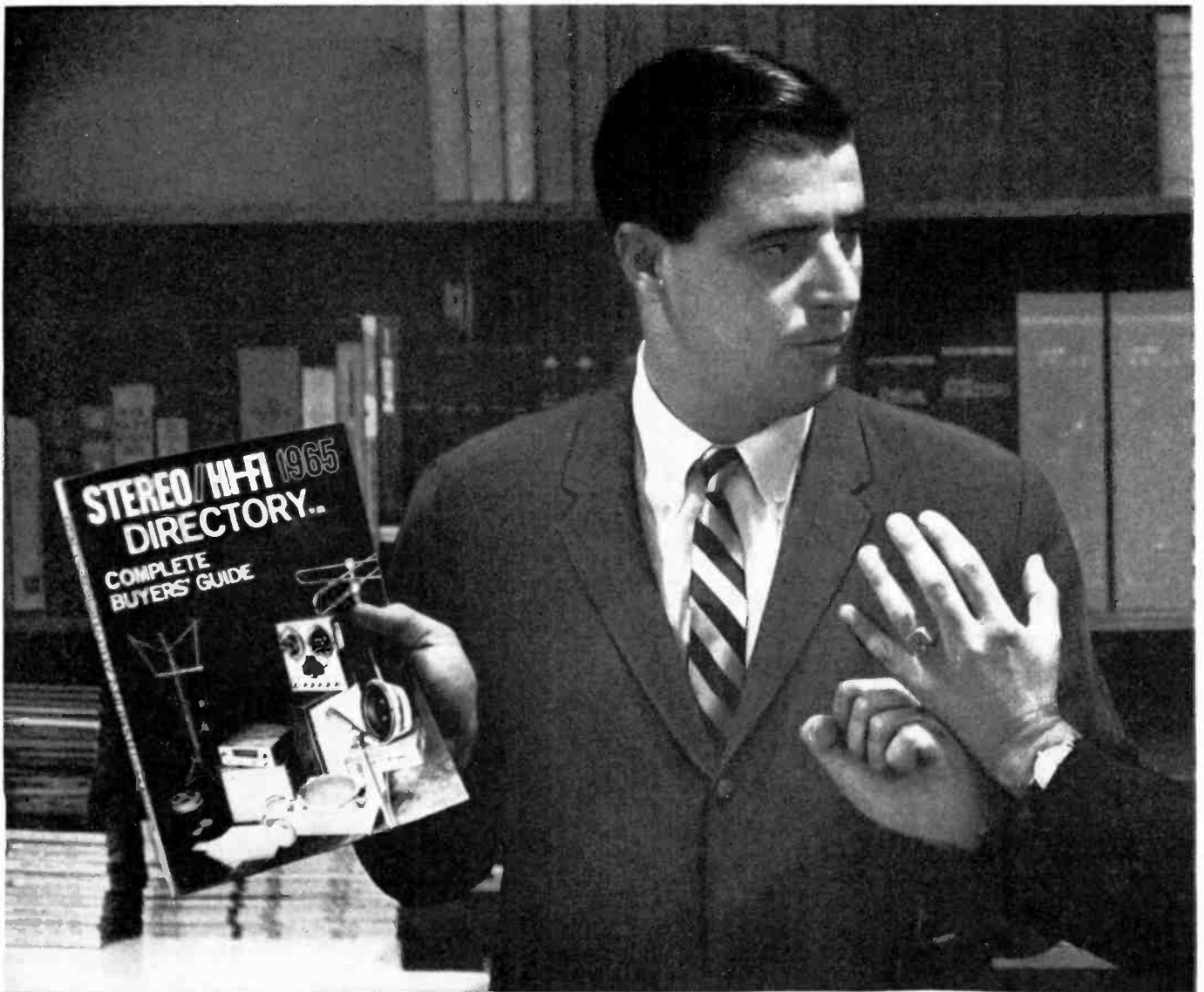
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Ⓜ DILLARD CHANDLER / LEE WALLIN / OTHERS: *Old Love Songs and Ballads*. Dillard Chandler, Lee Wallin, Berzilla Wallin, Cas Wallin, Elisha Shelton (vocals). *Neighbor Girl; Don't You Remember?; Awake, Awake*; and ten others. FOLKWAYS FA 2309 \$5.95.

Ⓜ ROBINSON JEFFERS: *Tower Beyond Tragedy and Other Poems*. Marian Seldes (reader). FOLKWAYS FL 9767 \$5.95.

Ⓢ Ⓜ MORGANA KING: *With a Taste of Honey*. Morgana King (vocals); orchestra. Torrie Zito cond. *Coronada; I Love Paris; Easy to Love; Prelude to a Kiss*; and six others. MAINSTREAM S 6015 \$4.98. 56015 \$3.98.

Ⓜ ALEX LUKEMAN: *What's On My Mind*. Alex Lukeman (vocals and guitar). *Black Girl; Jesse James; Slip Knot; Wild Colonial Boy*; and nine others. ARAVEL AB 1007 \$4.98.

Ⓜ LYRICS FROM THE OLD ENGLISH. Burton Raffel and Robert P. Creed (readers). FOLKWAYS FL 9858 \$5.95.

Ⓜ NEW ORLEANS JAZZ: THE TWENTIES. Various New Orleans jazz bands. *Black Rag; Dirty Rag; Short Dress Gal; Picadilly*; and twenty-four others. RBF 203 two 12-inch discs \$9.96.

Ⓢ Ⓜ JOE WILLIAMS: *Me and the Blues*. Joe Williams (vocals); various personnel. *Every Night; Rocks in My Bed; Come On Blues*; and nine others. RCA VICTOR LSP 2879 \$4.98. LPM 2879* \$3.98.

COMMENTARY

This excellent field documentary recording was made by Peter Gott and John Cohen in North Carolina's Laurel River region, where a rich heritage of Anglo-American ballad singing still exists. The singers' voices do not have the power of youth, but there is no lack of intensity of feeling. N. H.

This album offers four of Jeffers' short poems, a speech from *The Cretan Women*, and Cassandra's speech and the dialog between Orestes and Electra from *Tower Beyond Tragedy*. For the last passage, two voices are needed, but in the others Miss Seldes' reading is intelligent, though it lacks dramatic fire. P. K.

Miss King's style is made up of wordless crooning, panting, a great deal of anguish, and many self-satisfied swoops. It is a shame that good songs like the ones on this disc should attract singers like Miss King. She is backed by a large orchestra. J. G.

It is probably through prejudice that I cannot feel more enthusiasm for Alex Lukeman's singing—he sounds too polished for my taste. But he does play the guitar superbly, in the folk tradition of creating intricate accompaniment patterns behind his singing. The recorded sound is good. J. G.

Listening to this collection of twelve lyrics and a chapter of Genesis in Old English is fascinating at first but numbing in the long haul. Creed, who collected the poems, chants them musically in the original, and Raffel repeats them in modern English. Both read well. Texts and translations. P. K.

Despite the participation of such legendary figures as Punch Miller, Fate Marable, and Papa Celestin, these twenty-eight tracks are for the most part agonizingly dull. The set may have value for researchers, but for listening pleasure, one must look elsewhere. N. H.

Notwithstanding Williams' reputation, I find his blues interpretations lacking in any emotion except the pleasure he takes in showing off his great big voice. The band here, made up of such excellent musicians as Clark Terry and Ben Webster, sounds under-rehearsed. J. G.

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business as the best male pop singer to come down the pike in many, many years.

And he isn't only the best *young* singer. He is one of the best of whatever age. In communicating a lyric, he has an incredible maturity. He has a great voice and superb control, and he is the only singer I've heard who can take Sinatra material, sing for the meaning of the words as Sinatra does, and end up sounding not even remotely like Sinatra.

Jones has a bad habit of closing down vowels at the end: an "ay" sound becomes "ayeeeee," for example. And sometimes he overcalculates his phrasing and ends up sounding a little synthetic. But time will cure these faults—and they are the only ones I can find.

Ordinarily, I would not strongly recommend an album built on tunes we have all heard hundreds of times—*Willow Weep for Me*, *It Never Entered My Mind*, and *Guess I'll Hang My Tears Out to Dry*—but



JUAN SERRANO
Ruthlessly unsentimental

Jones' handling of them is so fresh and personal, so without exaggeration, that these might be called the definitive post-Sinatra interpretations. Pete King and Harry Betts have both written excellent arrangements; I have a slight preference for the King group.

G. L.

⑤ ⑥ STAN KENTON: *Artistry in Voices and Brass*. Chorus, trombones, rhythm section. *Flame (Artistry in Bolero)*; *Moonlove (Collaboration)*; *It's Love (Sunset Tower)* and eight others. CAPITOL ST 2132, \$4.98, T 2132 \$3.98.

Performance: Treacly
Recording: Very good

I grew up and conducted the best of my teen-age love affairs to the accompaniment of tunes in this album—early Kenton instrumentals. Now Milt Raskin has written "romantic lyrics" for them. I wish he hadn't. Kenton is quoted in the liner notes as saying he waited for years to find the right lyrics for these tunes, lyrics by "someone whose

ideas were delightfully free of musical clichés." Sample Raskin lyric:

Moonlove, you held my heart suspended.
Too soon, love, our interlude was ended.

And Kenton thinks that isn't trite?

Raskin's lyrics have craft—he can rhyme "laughter" with "after" right up there with the best of them. But they show almost no evidence of originality of thought. The once-powerful and churning *Eager Beaver* is hobbled by such dead weight as: "When there's a moon that's right for romance, and there's a girl who throws you a glance, you'll get the girl if you're not an eager beaver."

The over-all effect of this album is like that of square Lambert-Hendricks-Ross work, and Lambert-Hendricks-Ross always struck me as being a one-joke act to start with.

Aaaaah, Stan, how could you do this to us? G. L.

⑤ ⑥ KETTY LESTER: *The Soul of Me*. Kitty Lester (vocals); orchestra. Jack Pleis cond. *When Day Is Done: Time After Time: Sweet Torture*; and nine others. RCA VICTOR LSP 2945 \$4.98, LPM 2945* \$3.98.

Performance: Oversouled
Recording: Dynagroove

The clue to this disc lies in the title's reference to "soul" and the liner-note intelligence that "Ketty's first act was 'sort of modelled on Pearl Bailey's funny approach to love songs.' But it was for her entrancing 'soul' singing approach that she won serious attention."

Translated, that means the boys told her (perhaps not quite so brutally). "Look, baby, you're colored, right? And you know what the audience is buying from colored girls these days—'soul' and the Gospel groove. Right? So that's what you gotta do."

And that's what Miss Lester is doing: neo-Dinah Washington. The result is a thoroughly inappropriate application of style to material. The Gospelized singers go for certain predictable intervals that strip each song of its identifying contours. This is true whether the singer is Miss Lester, Nancy Wilson, or the late Miss Washington. Not only is this approach inappropriate to the material here, it is, more importantly, inappropriate to Miss Lester. She is obviously able and sensitive, a singer with a good sound who is capable of greater scope than these churchy trimmings permit.

The disc comprises standards and some new tunes, but for the aforementioned reasons, one track sounds rather like the next. Jack Pleis's arrangements aren't much. G. L.

JOHN MCCORMACK: *Songs of Sentiment* (see Best of Month, page 65)

⑤ ⑥ JOHNNY RIVERS: *The Sensational Johnny Rivers*. Johnny Rivers (vocals); chorus and orchestra. *Long Black Veil: Walkin' Slowly: Fallen Idol*; and seven others. CAPITOL ST 2161 \$4.98, T 2161* \$3.98.

Performance: Trashy
Recording: Excellent

Most of this album is country-and-western garbage. There is one track, however, that everybody in the music business should dig—*Long Black Veil*, a ballad (in the original sense of the word) about a man executed

for murder. Since he was "in the arms of my best friend's wife" on the night of the killing, he could not come up with an alibi. He tells the story from the grave. It's a weird tune, but more to the point, it's realistic. If quality pop music had a little of the feeling of reality that not infrequently crops up in country-and-western music, the public might not be so hung up on junk. (*Long Black Veil*, incidentally, was written by Marijohn Wilkin and Danny Dill. It occurs to me that somebody ought to set those names to music.)

Johnny Rivers is big in the business these days. I think he's terrible. G. L.

RECORDING OF SPECIAL MERIT

⑤ ⑥ JUAN SERRANO: *Bravo Serrano*. Juan Serrano (guitar). *Puerta Oscura: Memories of Carmen Amaya: Modern Rhythm*; and eight others. ELEKTRA EKS 2775 \$5.95, EKL 275 \$4.98.

Performance: Electrifying
Recording: Superb

Juan Serrano is not a "warm" guitar player. Rather, he is fiery. He attacks as with an acetylene torch—you get the feeling he could cut through sheet steel with his intense sweeping runs.

This, his third disc for Elektra, is much like its predecessors, a fact I consider to be in its favor. Traditional flamenco forms make up most of the tracks, but they are given a highly personalized interpretation. The most interesting piece, to my mind, is an almost classical composition of Serrano's titled *Etude No. 2*. But whatever the material, the playing is ruthlessly unsentimental.

Serrano sets up weirdly contradictory moods in this listener, perhaps because of the coupling of primitive emotion and equally primitive harmonic materials with so highly developed a technique. He is a phenomenal guitarist nonetheless, and Elektra has brilliantly captured the raw, almost nasal sound of his playing. G. L.

⑤ ⑥ BARBRA STREISAND: *People*. Barbra Streisand (vocals), orchestra. Peter Matz and Ray Ellis cond. *People: Autumn: Love Is a Bore: Will He Like Me*; and eight others. COLUMBIA CS 9015 \$4.98, CL 2215* \$3.98.

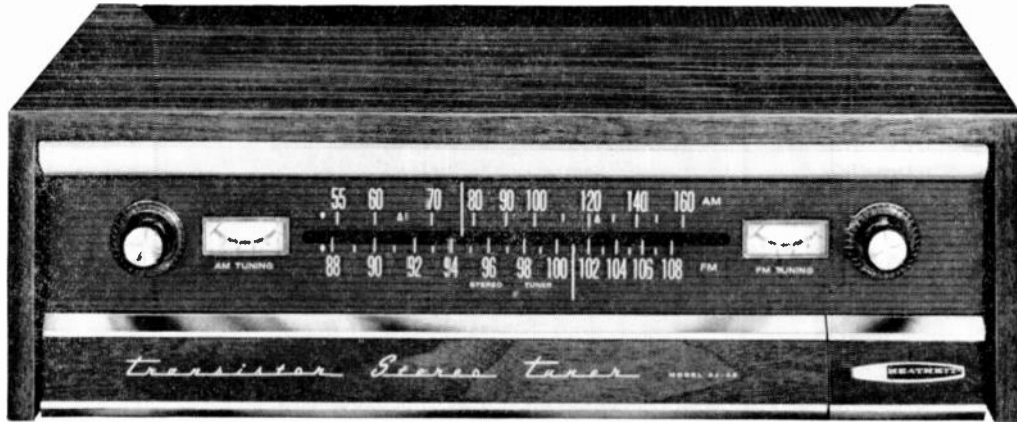
Performance: Synthetic
Recording: Ditto

This is the least ugly recording Barbra Streisand has yet made. Her intonation has improved since "The Barbra Streisand Album" and "The Second Barbra Streisand Album," and she achieves some nice things. Of course, some of her worst qualities are still in evidence—the adenoidal high notes, the deep breathing into the mike, and the grab-bag of cheap histrionic tricks. But I'm beginning to wonder whether this is the fault of Miss Streisand or of her recording director.

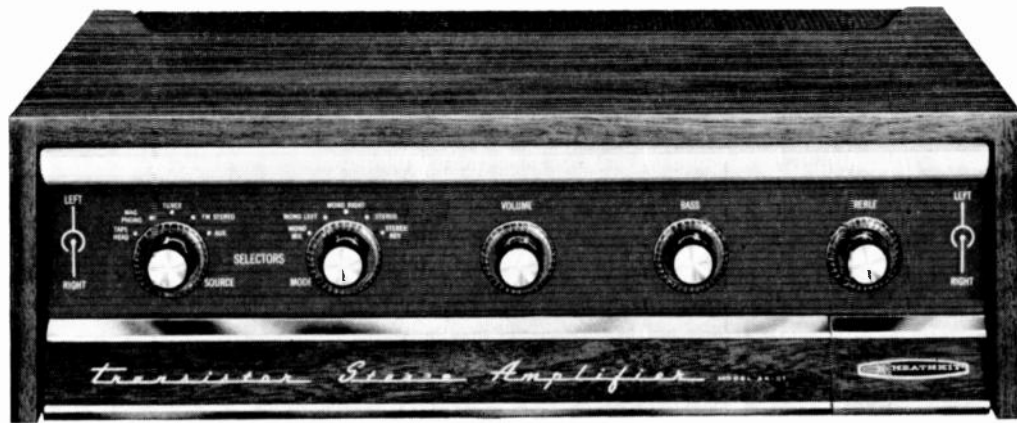
The sound quality is nutty. The high highs have been boosted, which produces an excess of sibilants and exaggerates Miss Streisand's breathing. At the same time, reverberation has been added to the lows. She ends up sounding simultaneously close and far away—and altogether inhuman. Finally, either she moves away from the mike at dramatic peaks, or else the engineers

(Continued on page 118)

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BARBRA STREISAND: *Doublecrossed by her engineers?*

have applied extreme volume compression. You can tell that she's singing loud, but the volume stays the same, or actually even becomes softer. Maybe Columbia is imitating RCA Victor's Dynagroove, from which God save us all.

One is tempted to dump these faults on the head of Robert Mersey, who produced the record. On the other hand, artists usually sit in on the editing of their discs, so Miss Streisand almost certainly approved of what was done.

The orchestrations are good. Columbia has a stable of arrangers who generally produce a kind of homogenized colorlessness that is instantly recognizable. Of the Columbia stable, Peter Matz strikes me as the most imaginative. He wrote six of the charts for this disc, and Ray Ellis did the other six. The Ellis charts are also good.

Some day, if the business boys don't goof her up, Miss Streisand may become a great artist. But the day is not yet. G. L.

exquisite. He is indeed a gifted arranger, and it is to be hoped that the economics of the music business will not force him to turn out much more tripe.

Cal Tjader is one of the music business' quiet wits (the much-quoted crack, "I sold my soul for a single," is his). Cal, who has never had anything good to say about any of his discs, refers to this one as "my sissy album." Its mood is quiet, the string writing subtle, and Cal's own playing is restrained, melodic, and simple. There are no fireworks. That is exactly what gives the album its charm: its consistent understatement. Yet it is *not* a mood-music disc. Ogerman's writing is too inventive, Tjader's playing too personal.

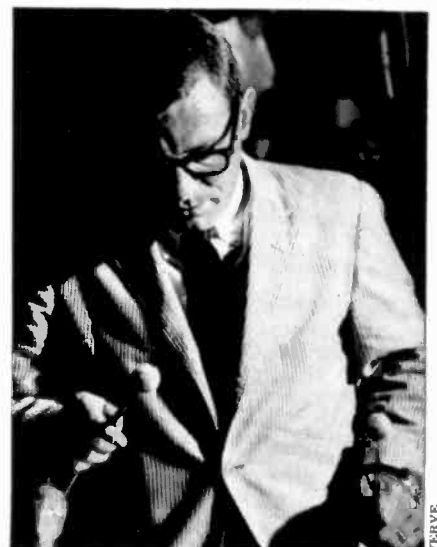
In our age of vocals, we get very, very few good instrumental pops albums. This is one of the best to come out this year. Give it a try. I think you'll play it often. G. L.

© SHIRLEY VERRETT: *How Great Thou Art, Precious Lord*. Shirley Verrett (vocals), Peter Daniels (piano), Robert Maxwell (harp), Sy Mann (organ). *One God; One Little Candle; I Heard a Forest Praying; The Pearly White City*; and six others. KAPP 3394* \$4.98, 1394 \$3.98.

Performance: Ardent and accomplished
Recording: Very good

Mezzo-soprano Shirley Verrett, whose reputation as a concert and opera singer is growing.
(Continued on page 120)

CAL TJADER
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RECORDING OF SPECIAL MERIT

© CAL TJADER: *Warm Wave*. Cal Tjader (vibraharp); orchestra, Claus Ogerman cond. *Where or When; Violets for Your Furs; Just Friends*; and eight others. VERVE V 68585 \$4.98, V 8585* \$3.98.

Performance: Tasteful
Recording: Excellent

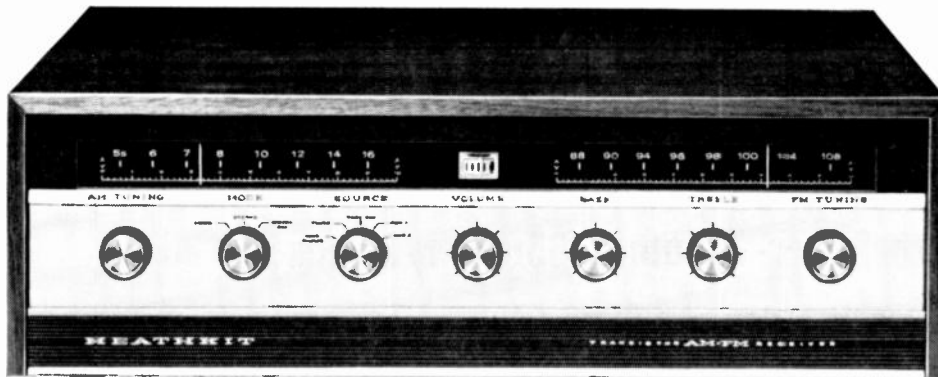
Here is another recording the British jazz critics will delight in tearing to pieces. In high dudgeon, they will cry that another jazz musician has "sold out." (The most dim-witted jazz criticism in the world is written in England.) What we have here is in fact not a jazz album at all, but one of the freshest and most tasteful pop albums of the year. It is, in fact, an indirect follow-up to Antonio Carlos Jobim's Verve album, scored by the same arranger, Claus Ogerman. But by abjuring too close an approximation of the Jobim album—Jobim played his own tunes, Tjader plays standards—Ogerman has made the project come off.

I have said harsh things in the past about Ogerman's work, based on such examples as his arrangement of *More* for Kai Winding, and that dreadful album for Bill Evans, "The VIP's." Musicians and others have for some time been telling me that Ogerman is a gifted writer. It was hard to tell from the Jobim album whether this was so, since Ogerman seemed to be executing Jobim's thoughts. But in this set, the writing—for strings, rhythm section, and, on some tracks, woodwinds as well—is clearly his, and it is

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ing, is heard here in a recital of sacred songs. She sings with commanding warmth, conviction, and an acute sense of dramatic relevance, so that the songs glow and burn in her performances. I have two minor reservations: there is too much sameness of tempo—a few more brightly paced tracks such as *Just a Closer Walk with Thee* would have heightened the effectiveness of the album; and an orchestral setting might have been more expressive than the piano, organ, and harp background. N. H.

THEATER

© MY FAIR LADY (Alan Jay Lerner-Frederick Loewe). Sound-track recording. Rex Harrison, Audrey Hepburn, Stanley Holloway; orchestra, André Previn cond. COLUMBIA KOS 2600 \$5.98, KOL 8000* \$4.98.

Performance: Limp
Recording: Dreadful

On March 15, 1956, *My Fair Lady* opened at New York's Mark Hellinger Theater. In the years since, it has chalked up some staggering statistics, including a 5,000,000-copy sale for the original-cast recording—or rather, recordings. The first was recorded in mono in New York in 1956 (Columbia OL 5090, \$4.98), the second in stereo in London in 1959 (Columbia OS 2015, \$5.98). The same principals (Julie Andrews, Rex Harrison, Stanley Holloway) are in both.

Columbia's original-cast recording of *West Side Story* has sold over 2,000,000. But the sale of sound-track albums of the movie version of *West Side Story* has gone over 4,000,000, doubling the success of the Broadway-show recording. Projecting this arithmetic, Columbia is hoping to see sales of the film sound-track recording of *My Fair Lady* go to 10,000,000!

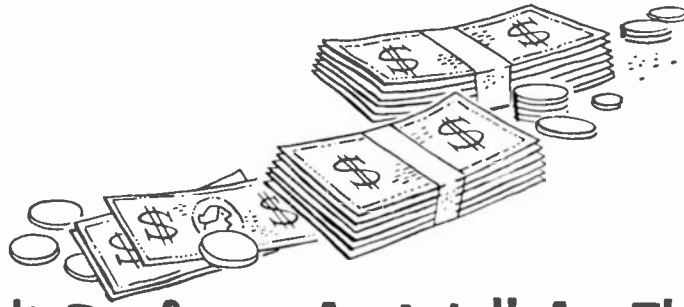
Unfortunately, the movie-score version is a dog. First of all, it has about the worst sound issued by a major label in the last decade. The highs have been entirely cut out, so that the disc sounds like a reissue of something originally recorded on 78's. In addition, the performance is dull and lifeless, especially in contrast to the London and New York recorded performances, which were vibrant. Tempos drag and the orchestra is out of balance. I have no idea who doctored the once-crisp arrangements, but they've become sugary. The cover (there are no liner notes as such) says the music was "supervised and conducted by André Previn," but it doesn't say who scored it.

Audrey Hepburn's singing is imitative of that of Julie Andrews. Miss Hepburn (who studied voice for a few weeks before shooting started) couldn't make all the notes, so Marni Nixon's voice was spliced in at points. The result is curiously synthetic. When Miss Hepburn's voice is used, it is wispy and whispery, and not at all unpleasant. No doubt Miss Hepburn acts the role of Eliza Doolittle well. But on a recording, why take a thin imitation of Julie Andrews when you can get the real thing in the New York and London versions—and, in the bargain, find Rex Harrison in better fettle?

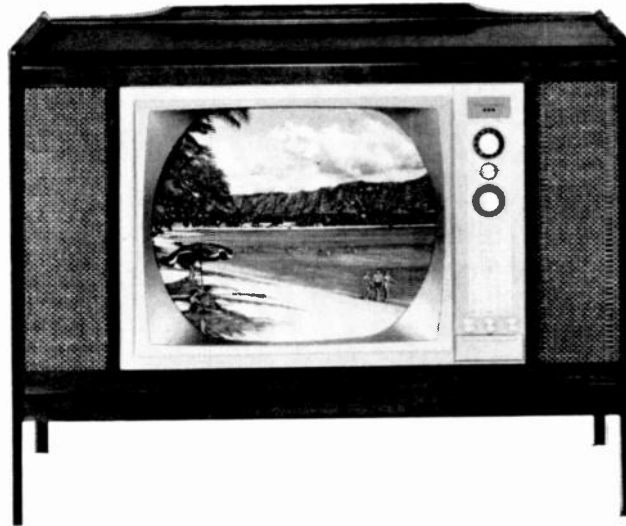
Of the two stage versions, I prefer the later, stereo recording. Everyone concerned had been marinating in his role for three years, and the evolution in interpretations is interesting. For example, whereas Har-

(Continued on page 122)

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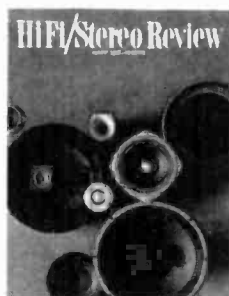
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ri-son in the 1956 recording sings the first sixteen bars of *I've Grown Accustomed to Her Face* with wonder and only slight annoyance, by 1959 he has extended Henry Higgins' general irascibility even into this song, and sings the passage with gritted teeth. And in the line "I've grown accustomed to the tune/She whispers night and noon," he lets us know the tune has become maddening—and yet he is nonetheless touched by it. At the risk of sounding corny, let me say that his 1959 reading (which I hadn't heard until recently) misted my eyes. It's marvelous.

In the storms of praise that have swirled about *My Fair Lady*, too little has been made of Robert Russell Bennett's orchestrations, which are probably the best ever written for a Broadway show. Time has not diminished their charm or bite on the two original-cast discs. The songs are truly brilliant, despite some minor flaws in Alan Jay Lerner's lyrics. Henry Higgins, for example, who had a mania for precise pronunciation, would never have rhymed "tune" and "noon." This is lint-picking, I grant you, but the score and lyrics are so nearly perfect that minor faults stand out.

A flood of *My Fair Lady* recordings is on the way to market. If you have the original mono disc (and doesn't everybody?), the stereo version provides an interesting variation on it, although it is not distinctly superior. If you want a straight pops reading of the score, Nat King Cole has given us a gem, reviewed in the November issue. For an instrumental reading, try that of the André Previn quartet. But for the love of heaven and your own hearing, avoid the movie-score disc. It is a fiasco. G. L.

FOLK

© JUDY COLLINS: *The Judy Collins Concert*. Judy Collins (vocals, guitar), Chuck Israels (bass, cello), Steve Mandell (second guitar, banjo). *Winter Sky: Coal Tattoo; Cruel Mother; Bottle of Wine*; and ten others. ELEKTRA EKS 7280 \$5.95, EKL 280* \$4.98.

Performance: Appropriate

Recording: Very good

Judy Collins is one of the young female folk singers who has come to prominence in the wake of Joan Baez. She has a strong, lovely voice, similar to Miss Baez' both in song and speech. But there is a difference between the two. Miss Baez—with a few notable exceptions, such as the work of Bob Dylan—sings traditional songs. Miss Collins' repertoire, as evidenced by this March 21, 1964, Town Hall concert, is laden with the work of contemporary writers. The songs, therefore, deal with social injustice. (Unless you want to count Jimmie Davis, former governor of Louisiana, there has probably never been a "conservative" folksinger.)

Of these songs, three are by Billy Edd Wheeler, who writes about the coal mines, and three are by Tom Paxton, who has, particularly in *My Ramblin' Boy*, a felicitous gift for charming, easily remembered melody. Miss Collins presents, rather than sings, one of Bob Dylan's less happy inspirations, *Hattie Carroll*. John Phillips' *Me and My Uncle* is a fine re-creation, one that gives Miss Collins a chance to show another side of her personality. And there is the Silver-

(Continued on page 124)

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stein-Friedman *Hey, Nelly, Nelly*, a textbook example of what can happen when one miscalculates in "folk-song" writing.

This is an illuminating compendium of what some of the major writers of the current folk revival are up to; all that is missing is a disarmament song. Miss Collins sings everything with charm and conviction. J. G.

RECORDING OF SPECIAL MERIT

Ⓜ LEADBELLY: *Good Night, Irene*. Leadbelly, Josh White (vocals, guitar), harmonica. *Roberta; John Hardy; How Long; Good Morning Blues; Bill Brady*; and seven others. ALLEGRO LEG 9025 \$1.98.

Performance: Superior
Recording: Good

These recordings, done for Musicraft in 1939, are among the first ever made by Huddie Ledbetter, better known as Leadbelly. But they are far less "primitive" than much of Leadbelly's later work. He articulates more clearly, and so is easier to understand. And the sound, as remastered, is very good, considering the date of the originals. I prefer this disc to many other Leadbelly collections.

Leadbelly sings some of the songs most closely associated with him: *Where Did You Sleep Last Night?* (Most often dubbed *Black Girl*), *Yellow Gal* (unlisted on the jacket), and *Good Night, Irene*. There are also two takes of *Pretty Flower*, one with the assistance of Josh White, his only appearance on the album, and a song called



ELEKTRA

JUDY COLLINS

Broadsides with charm and conviction

In *New Orleans*, a variant of *House of the Rising Sun*. On many tracks, Leadbelly uses the gimmick, so widely imitated, of talking to his twelve-string guitar. A few tracks contain the work of an unnamed harmonica player who sounds as if he might be Sonny Terry.

Leadbelly is, of course, one of the most influential of all American folk singers, and I recommend this set to those who have not yet learned to appreciate him. J. G.

Ⓢ Ⓜ ODETTA: *Odetta Sings of Many Things*. Odetta (vocals, guitar), Bruce

Langhorne (second guitar), Leslie Grinage (bass). *Troubled; Ananias; Boy; Katy Cruel; Deportee*; and seven others. RCA VICTOR LSP 2923 \$4.98, LPM 2923* \$3.98.

Performance: Stolid
Recording: Good

Odetta is back again, hoeing the same row she has so many times in the past. Although her material is varied, she uses essentially the same approach on each song. What was once a rather stirring dignity now seems heavy and somehow ominous. A light song such as *Froggy Went a-Courtin'* almost collapses under the ponderous style.

There are several blues, with the standard floating verses. Of these, *Sun's Comin' Up* has a nice energy, and provides an exception to my remarks, and *Looky Yonder* is made into a sequel to her famous *Water Boy*. Odetta's monotonous style cannot dim the luster of one of Woody Guthrie's finest songs, written in collaboration with Martin Goodman. Called *Deportee*, it is a recitation of the injustices to which Mexican migrant workers have been put in this country and it is a classic. J. G.

Ⓜ JOSEPH SPENCE: *Happy All the Time*. Joseph Spence (vocals, guitar). *We Shall Be Happy; The Crow; Diamond on Earth; Conch Ain't Got No Bone*; and six others. ELEKTRA EKL 273 \$4.98.

Performance: Narrow musical range
Recording: Good

Fifty-four-year-old Joseph Spence lives in (Continued on page 126)

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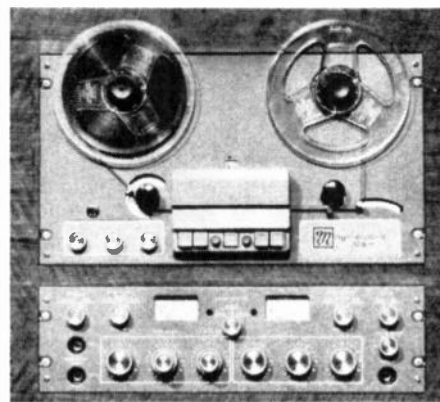
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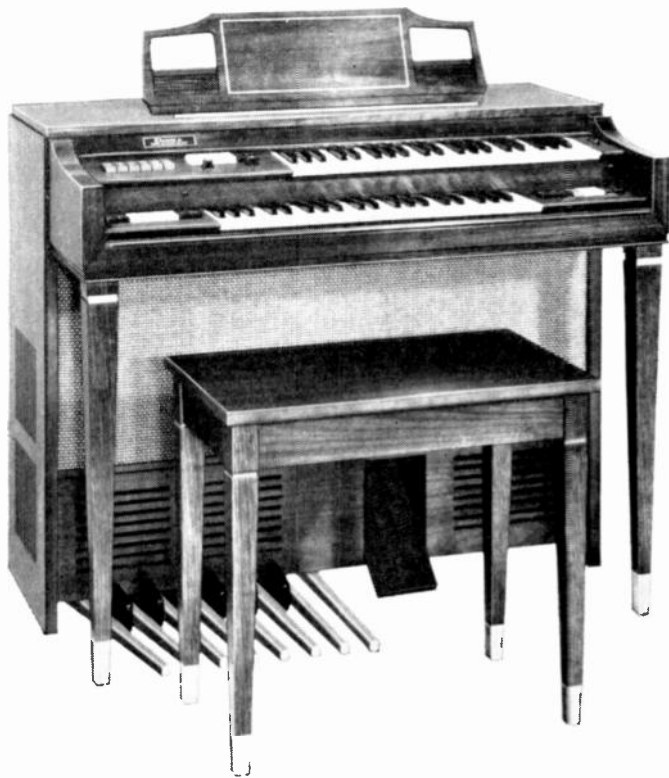
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Andros, the Bahamas, and is a carpenter as well as a musician. He was previously featured in "Music from the Bahamas" (Folkways FS 3844), and that album led Fritz Richmond of the Kweskin Jug Band to set up this date. Spence sings with rough-edged exuberance. On *How I Love Jesus*, he sounds somewhat like a Bahamian counterpart to Reverend Gary Davis, communicating his faith with visceral intensity.

Spence's guitar work is most impressive for its rhythmic thrust, and his contrapuntal approach to melodic lines is occasionally rather intriguing, but since he does not have much breadth of skill or mood, interest in this album flags. Spence's music is for special tastes, and to this listener, the album is a reminder of how useful the now-obsolete 10-inch LP used to be for certain kinds of recitals.

N. H.

SPOKEN WORD

© BILL DANA: *In Las Vegas*. Bill Dana and Andrew Duncan (performers); orchestra, Louis Basil cond. KAPP KL 1402 \$3.98.

Performance: Hilarious
Recording: Solid

The title and an album-cover photograph in color showing Mr. Dana in five different poses at a roulette table promise little, but the record inside is a pleasant surprise. On the first side, Dana is José Jiménez, a popular Puerto Rican television character who confuses such words as "rostrum" and "restroom" while analyzing the state of today's world. José appears in the guises of politician, spy, skin diver, lion tamer, judo instructor, and astronaut in a series of interviews with Andrew Duncan, who is a perfect parodist of the intense reporter from the TV news department. (The skin diver's school is located in Phoenix, and the lion tamer calls a pair of track shoes his most important piece of equipment.)

In Dana's hands, all this far from subtle material becomes immensely funny. As himself on the second side, Dana is even funnier. For example, he outlines TV westerns, one of them featuring Mr. Rifleman, the Jewish cowboy, and another starring Bronco Brucie, the frontier decorator. For good measure, Dana engages in a dialog with himself and even accompanies himself in a touching "duet."

P. K.

© DAVE GARDNER: *"It's All in How You Look At It."* CAPITOL ST 2055 \$4.98. T 2055 \$3.98.

Performance: Ear-opening
Recording: Good

Mr. Gardner, among whose "dearly beloved" admirers I assuredly am not to be numbered, has a sly, insinuating way of ingratiating himself with a Southern audience that is more reminiscent of a political demagogue than a stand-up comedian. As he skitters over such topics as government spending, Billy Graham, Ralph McGill of the *Atlanta Constitution*, and the President's anti-poverty campaign, his listeners seem able to divine exactly where his heart lies on these topics without his ever having to commit himself about anything. The climax of his latest act, recorded at the Copa Atlanta in Atlanta, comes when he introduces Alabama's Governor Wallace, who happened to

be present, bringing an already impassioned crowd of adoring listeners to a state bordering on frenzy.

P. K.

© FRANK D. GILROY: *The Subject Was Roses*. Jack Albertson, Irene Dailey, Martin Sheen (players). Ulu Grosbard, director. COLUMBIA DOS 708 three 12-inch discs \$17.00, DOL 308* \$15.00.

Performance: Coreful
Recording: Lopsided

Columbia's theater series, which has made a fair bid for immortality with superior productions of *Hamlet*, *Strange Interlude*, and *Who's Afraid of Virginia Woolf?*, descends to mediocrity with this dreary domestic comedy from Broadway. Producer Goddard Lieberson compares playwright Gilroy's talent to the devastating irony of Jonathan Swift, but listening to *The Subject Was Roses* is rather like being trapped in a thin-



KAPP

BILL DANA

However disguised, a very funny man

walled apartment and being forced to listen to the jabberings of some singularly bad-tempered and ill-mated neighbors. John Cleary, an irritable Irishman, and his long-suffering wife, Nettie, start the day in their Bronx apartment banging the coffee cups, bickering about money, and debating the merits of their son, an alleged college candidate just home from the Army at the end of World War II. Record side after side of agony follows.

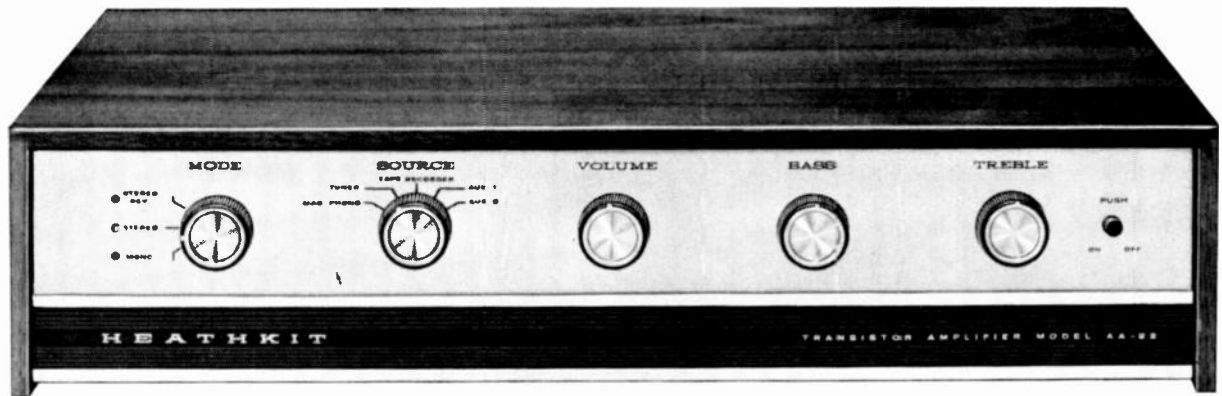
They wrangle over who is the better parent and go out for an evening of heavy drinking that winds up in more recriminations. Following some trumped-up suspense during which Mrs. Cleary leaves home overnight, they finally drive the apple of their eye to the understandable expedient of moving out. All this unfolds in a prose as colorful and humorless as it is commonplace.

Jack Albertson as Mr. Cleary and Irene Dailey as the dotting mother breathe life into Mr. Gilroy's stencils through a care and attention to nuances of feeling almost totally lacking in the lines. Yet their thoughtful performances seem always at odds with the ready-made idiom Mr. Gilroy has set down so faithfully. Martin Sheen turns their son

(Continued on page 130)

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JULIAN D. HIRSCH, Hi Fi/Stereo Review, Nov. '64



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Timmy into a youngster of such tenderness, forbearance, and insight that only his bad grammar ("a dream I used to have about you and I, Dad") is left to make one dubious about his future.

The sound effects are loud, all out of proportion to the voices. In stereo, particularly, cups bang onto saucers like trucks colliding, drinks are poured into glasses that sound as if they could be eight feet high, and a knocked-over vase of roses clatters to the floor with the aural impact of an earthquake.

In fairness, it should be noted that there are moving episodes—as when the father tries to persuade Timmy to stay at home—but any resemblance between O'Neill's Tyrones and Gilroy's Clearys is clearly superficial. With its neatly planned scenes, *The Subject Was Roses* has been much praised as "well-carpentered," but cabinetwork is no substitute for drama. P. K.

© DICK GREGORY: *Running for President*. VEE-JAY VJ 1093 \$3.98.

Performance: **Hard-hitting**

Recording: **Night-club type**

Mr. Gregory, the Negro night-club comedian who has been willing to endure jail stretches in the South for his beliefs, has made a number of discs in which the jibes at racial injustice contain, understandably, enough bitterness to make you want to cry instead of laugh sometimes. He is back on this one, a night-club recording, with a quivering of arrows, which he launches in many directions, hitting not only the Governor of Mississippi and the Ku Klux Klan, but such unexpected targets as Smokey the Bear and a teacher who apologizes to the kids in the back when she finds out they've "only" been telling dirty jokes: "Oh, that's okay," she says, "I thought you were praying." At one point, a member of Mr. Gregory's California audience calls out, "Talk louder!" "I can't," he retorts. "The N-double-A-C-P told me not to. It destroys this new image of us!" His favorite device is to pause, then tack on an extra tag to a joke, trying to top himself. And once in a while he really does. P. K.

© SHAKESPEARE: *Hamlet* (famous scenes, from Sir John Gielgud's production). Original Broadway cast, Richard Burton, Hume Cronyn, Alfred Drake, Eileen Herlie, William Redfield, George Rose, George Voskovec, others. COLUMBIA OS 2620 \$5.98, OL 8020* \$4.98.

Performance: **Burton shines**

Recording: **Excellent**

These highlights and snippets from the complete play released by Columbia earlier disclose immediately the force and brilliance of Burton's Hamlet, and should leave no doubt why it was celebrated. Yet this sampler, like so many others, is self-defeating. One cannot really appreciate the incandescence of the soliloquies, Hamlet's speech to the players, or his encounter with his father's ghost, when they are heard out of context.

Included, too, are such scenes as the death of Ophelia, the letter scene, Polonius' advice to Laertes, and Horatio's concluding remarks after Hamlet's death, just to remind the listener that there were other people in the cast. Or were there? Mr. Cronyn's Polonius holds up as a droll and intriguing caricature, even in a single speech, but Mr.

HIFI/STEREO REVIEW

Drake's King, Miss Herlie's Queen, and Linda Marsh's Ophelia are no more impressive out of context than in. It is Burton's triumph, but there is no short cut to the proper appreciation of it: you must hear the whole play. P. K.

RECORDING OF SPECIAL MERIT

© SHAKESPEARE: *Julius Caesar*, Sir Ralph Richardson, Anthony Quayle, John Mills, Alan Bates, Michael Gwynne (players). Howard Sackler, director. CAEDMON Shakespeare Recording Society 230, three 12-inch discs stereo and mono \$17.85.

Performance: Sweeping
Recording: Excellent

Julius Caesar suffers, as Shakespeare's later tragedies rarely do, from an overabundance of supernumeraries who shout such unlikely remarks as "Peace there, hear the noble Antony!" But in addition to the wonderful headlong pace of the scenes leading up to Caesar's murder and the famed funeral oration, the play boasts in Brutus one of those Shakespearean miracles of complex characterization. The play also is uncanny in its political contemporaneity, justifying the prophecy of Cassius, "How many ages hence/Shall this our lofty scene be acted over/In states unborn, and accents yet unknown?" As a study in the treacheries men stoop to, and rationalize as good, in their machinations to gain the seat of power, it is frighteningly accurate—and instructive.

Mr. Sackler, the director, is blessed here with a rare group of authoritative actors. John Mills paints the ambitious Cassius who coaxes and wheedles Brutus into murdering his benefactor. Anthony Quayle as Brutus lends a different quality to the successive speeches that reveal the contradictory nature of the character, the struggle between his ambition and his sensibilities. Sir Ralph Richardson seems to me exactly right in portraying Caesar as a blustering extrovert, blinded to the danger and treachery swirling about him by his own self-satisfaction.

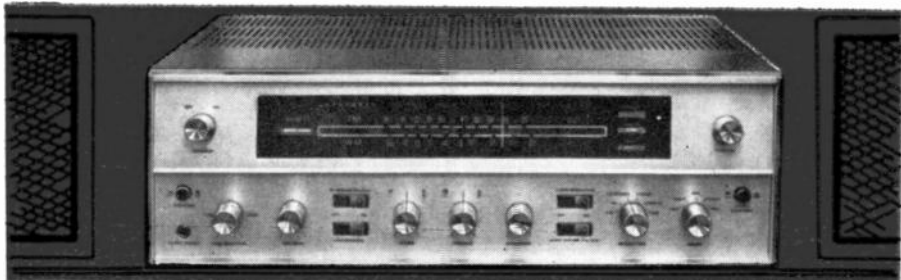
As for the young and most promising Alan Bates, his is a rather curious approach to the role of Mark Antony. He makes of Caesar's avenger a strangely temperate and subdued fellow, hardly the type associated with rousing the rabble and swaying the crowd. He seems to take as literal rather than ironic Antony's claim "I am no orator." And yet one may find textual support for this tack: to Caesar's corpse Antony describes his behavior as "meek and gentle with these butchers." By its consistency, and a ground bass of suppressed rather than outspoken anger that sets Antony off from the conspirators, the characterization emerges with some validity. The women in the cast make what they can of the pale and sketchy background roles. As usual, Mr. Sackler handles the crowd scenes and vignettes of battle superbly, and pitches each episode at the right degree of intensity. His direction evokes marvelously the weather of the ominous morning on which Brutus meets his cronies to plan Caesar's murder. Mr. Sackler even all but overcomes the problem of those absurd exclamations by the plebs in the Roman throng. All in all, this is a handsome, excitingly paced production. P. K.

(Continued overleaf)

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RECORDING OF SPECIAL MERIT

Ⓜ WALT WHITMAN: *Leaves of Grass (Volume Two)*. Ed Begley (reader). CAEDMON TC 1154 \$5.95.

Performance: Exhilarating
Recording: Good

Mr. Begley here gives a masterly performance that skillfully steers between the disasters that might have befallen it—the Scylla of bloodless droning on the one hand, and the Charybdis of sentimental vulgarity on the other. Taking his cues from Whitman himself, Begley performs as a kind of Pied Piper, beckoning the young in spirit out of self-absorption and toward larger concerns. Particularly exhilarating is the reading on the first side of the complete *Song of the Open Road*. On the second side, the performance of *When Lilacs Last in the Dooryard Bloom'd* strikes with a dual impact: written in mourning for Lincoln, it seems equally appropriate for John F. Kennedy. And Begley works a small miracle of understanding with *Oh Captain! My Captain!*—another elegy for Lincoln: he frees a classroom warhorse from musty associations and makes it sing again as poetry. This is Begley's second Caedmon album of astutely chosen excerpts from *Leaves of Grass*. P. K.

RECORDING OF SPECIAL MERIT

Ⓜ WILDE: *The Importance of Being Oscar, Parts One and Two*. Michael MacLiammóir (reader). COLUMBIA OS 2090 and 2490 \$5.98 each, OL 5690* and 6090* \$4.98 each.

Performance: Monumental
Recording: Clever

The Importance of Being Oscar, an entertainment based on the life and works of Oscar Wilde, was imported from England for a critically acclaimed but brief run on Broadway in 1961. In the first volume of this set, based upon material from the period in which Wilde was in the ascendant as a playwright and man of wit, MacLiammóir brings the clever script to life with Gaelic vitality and fervor. Unashamedly old-fashioned in revealing his admiration for the subject of his impersonation, the actor quotes Wilde's epigrams and relates the incidents that led to his glory—and ultimate downfall—with unabashed gusto, and performs scenes from *An Ideal Husband* and passages (perhaps too many) from the novel about Dorian Gray. The high points are those moments when MacLiammóir is by turns master and servant, lord and (even) lady, in pungently performed vignettes (these are especially effective in stereo, for MacLiammóir's different voices address each other from one speaker to the other). The actor goes so far as to offer a speech from *Salomé* in the rather threadbare French in which Wilde originally wrote it, and manages to pull off even this stunt unembarrassingly. We learn painlessly of Wilde's marriage, of his ability to charm even the miners in Leadville, Pennsylvania, and, ultimately, of the friendship with Lord Alfred Douglas, whose (possibly) psychotic father was to bring about Wilde's downfall and imprisonment. Part Two, which takes up after Wilde, broken and degraded, is sent to prison on charges of homosexuality, is a sad and somber document. In contrast to the wit and the

insouciance of his earlier life and work is a long quotation from his self-pitying letter to Lord Alfred. *De Profundis*, one of the most heartbreaking private manuscripts ever made public, MacLiammóir reads it with an emotionality that might have brought a lesser actor to grief but seems here in perfect consonance with the material. Then comes the account of the last days after Wilde's release, the drifting through Europe "like a derelict," the futile attempt to be reunited with Douglas, and the last days in Paris, where, at forty six, in 1900, he at-



WILDE AND FRIEND

DAVID LEVINE, COURTESY NEW YORK REVIEW OF BOOKS

tributes his impending death to the ugliness of the wallpaper in his furnished room—"one of us has to go." MacLiammóir also gives a restrained recitation of many stanzas of *The Ballad of Reading Gaol*, but he cannot obscure the vulgar ornateness of this nonetheless moving and melodious poem.

There is no attempt here to explore the deeper reasons for the doom that overtook Wilde (in this, the piece resembles the play *Dylan*), but this omission is compensated for by a brilliant portrait by a fine actor exploiting every facet of his craft. MacLiammóir even supplied the cover designs for both albums—delicate arrangements of prison bars, carnations, and embroidered draperies entirely appropriate to the contents.

P. K.



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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by CHRISTIE BARTER

© BEETHOVEN: *Piano Concerto No. 3, in C Minor, Op. 37; Fantasia, in C Major, for Piano, Chorus, and Orchestra, Op. 80.* Rudolf Serkin (piano); Westminster Choir; New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 638 \$7.95.

Performance: **Emphatic**
Recording: **Vivid**

This release couples one of Beethoven's most substantial compositions, the C Minor Piano Concerto, with one of his least substantial, the so-called Choral Fantasia. The latter, up to now, has not been represented on tape. Small wonder. It is at once too short and too long to serve as a convenient coupler; it requires sizable resources simply to perform; and despite consistent efforts to prove otherwise, it is dull. Generally regarded as a kind of sketch-pad for the final movement of the Ninth Symphony, it approaches its concluding choral pages (based on an obscure poem by the equally obscure Christian Kuffner) through a cadenza-like piano solo, a thematic statement by piano and full orchestra, and a set of spirited if naïve instrumental variations on that theme. In the end, for all its noise, the vocal contribution is anticlimactic. If ever a work needed the services of an intrepid conductor and the assistance of a first-rate solo pianist, this is it. Bernstein is such a conductor—one who can almost convince a listener that structural logic exists even where there is none—and Serkin is such a pianist, though his exuberance can at times result in some rather slapdash playing. The Westminster Choir, heard for a few minutes singing the six stanzas by Herr Kuffner, sounds admirably disciplined, but the New York Philharmonic sounds as if it could have used more rehearsal time. Yet, through it all, concerto and fantasia alike, there is a vitality that proves enormously exhilarating. The recorded sound is highly resonant, the piano perhaps a bit too far forward in relation to the orchestra. *C. B.*

RECORDING OF SPECIAL MERIT

© BEETHOVEN: *Symphony No. 1, in C Major, Op. 21; Symphony No. 8, in F Major, Op. 93.* Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCI \$7.95.

Performance: **Straightforward**
Recording: **Very good**

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

Ansermet's complete Beethoven symphony series has been available for some time on tape, and other than the very recently released Krips package from Everest, it is the only Nine so available. But this recoupling of the First and Eighth Symphonies is particularly welcome. Not only are these works among Ansermet's most successful realizations in that imposing cycle, but they are otherwise unavailable as a pair. The apparent remastering also makes them sound better than ever—and they sounded pretty good to begin with. *C. B.*



CLAIRE WATSON
Vocal distinction for Peter Grimes

RECORDING OF SPECIAL MERIT

© BRITTEN: *Peter Grimes.* Claire Watson (soprano), Ellen Orford; Peter Pears (tenor), Peter Grimes; James Pease (baritone), Captain Balstrode; David Kelly (bass), Hobson; Owen Brannigan (bass), Swallow, Chorus and Orchestra of the Royal Opera House Covent Garden, Benjamin Britten cond. LONDON LOR 90083 two reels \$21.95.

Performance: **Definitive**
Recording: **A-1**

Times do change. If the record industry had been as geared to public opinion some twenty years ago as it is today—technically, in particular—we might have had a recording of *Peter Grimes* within months of its premiere. For Benjamin Britten introduced what was to all intents and purposes his first opera in the summer of 1945, as British troops were returning from the bloody bat-

tlefields of Europe and as the people of the victorious little island looked forward to an era of what seemed then to be certain peace and prosperity.

Peter Grimes in those still-dark days represented not only a return to normal artistic pursuits, but proof positive that the cultural life of the nation had been spared, and that the creative spark that had fired its greatest moments could still be counted upon. This opera, the first opera-in-English of any consequence in well over a decade, might have been recorded as evidence of a rebirth and fresh beginning on the spot—or even a few years later when, during its first round of performances, it was so successfully produced at the Metropolitan, reaching millions of Americans via network radio. But it was not. Although the *Four Sea Interludes* and *Pavane* were excerpted and quickly became part of the international orchestral repertoire, the opera as a whole was put aside. The present recording, available for some time on discs, stems from a Covent Garden revival in the late Fifties.

As firmly rooted in English tradition as boiled beef and carrots, *Peter Grimes*, as drama, is by no means so bland a dish. Its vision of the sea, of the men and women who had lived by it and eked a paltry existence from it, is an austere one. The libretto by Montagu Slater is drawn from George Crabbe's poem *The Borough*, which has been likened to our own *Spoon River Anthology*. The hero is a simple fisherman, an *âme damnée* who "lives from all mankind apart"—apart, that is, from what both music and words compellingly depict as a brutish, petty, and wholly suspicious lot. Yet the tragedy of *Grimes* is neither accidental nor circumstantial but, as is the case with all great tragic heroes, the result of a basic flaw of character, a blindness—however justifiable—to an unbearable reality.

Peter Pears, the composer's long-time friend and close associate, created the title role in those early postwar performances, and he sings it here again with an authority and a conviction that no other tenor has yet been able to bring to it. The American soprano Claire Watson imparts warmth and vocal distinction to the role of Ellen, the girl who in the end is left behind. Britten himself had never conducted the opera before this recording was made, but he obviously conveys a full understanding of the work to every member of the splendid cast, and a remarkable spirit of dedication and purpose to the orchestra and chorus. The sound on tape is absolutely first-rate. A libretto is included. *C. B.*

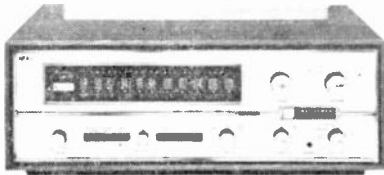
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CIRCLE NO. 7 ON READER SERVICE CARD
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© COPLAND: *Rodco: Four Dance Episodes; El Salón México; Danzón Cubano*. Minneapolis Symphony. Antal Dorati cond. MERCURY STC 90172 \$7.95.

Performance: Heavy-handed
Recording: Only fair

A Copland collection always satisfies, but some satisfy less than others. Since the late Fifties, when this one appeared on discs, Leonard Bernstein has recorded two (Columbia MQ 397 and 559) that easily surpass it in both recorded sound and performance. Dorati is no slouch, yet it is evident in the very opening measures of *Rodco* that he really fails to comprehend the idiom of the music. His labors with it are all too obvious, his tempos generally sodden and inflexible. And the same holds for the two shorter selections on the second sequence, though the Latin rhythms seem to pose fewer problems. The over-all acoustics are fairly brittle and dry.

C. B.

© IVES: *Three Places in New England; Symphony No. 3*. Eastman-Rochester Orchestra, Howard Hanson cond. MERCURY STC 90149 \$7.95.

Performance: Dedicated
Recording: Good but slightly dry

The music of Charles Ives may, as some feel, be inadequately represented on discs, but this is the *first* time any of it has been transferred to stereo tape. This is surprising, since the Second Symphony, given some currency by the Bernstein recording for Columbia, should certainly have been made available in this medium by now. The Third, recorded by Howard Hanson and the Eastman-Rochester Orchestra back in 1957, is by no means as sensational, being essentially a set of symphonic metamorphoses of old American hymn tunes, and scored for chamber-size orchestra. As such it is a valuable musical artifact, a tender expression of faith in the voice of a people and the enduring qualities thereof—the date is 1904. In 1914 came the *Three Places in New England*, again remembrances of things past, in this case the composer's youth and the vision of that youth—the Civil War and soldiers on the march, a Fourth of July parade in which two village bands approach from opposite directions and converge with a violent giddy clash of sound. Mercury's engineers, in the early days of stereo, must have had a fine time for themselves at this point. Stereo separation, in fact, is at all times distinct, but the recording would have benefitted from more warmth.

C. B.

© JOHANN STRAUSS: *Die Fledermaus (highlights)*. Anna Moffo (soprano), Rosalinda; Sergio Franchi (tenor), Alfred; Risé Stevens (mezzo-soprano), Orlovsky; Jeanette Scovotti (soprano), Adele; Richard Lewis (tenor), Eisenstein; George London (baritone), Falke; John Hauxvell (baritone), Frank, Vienna State Opera Orchestra and Chorus, Oscar Danon cond. RCA Victor FTC 2170 \$8.95.

Performance: Uninviting
Recording: Very good

There is little to be said for these *Fledermaus* highlights in English. Except for the spirited conducting of the Belgrade Opera's Oscar Danon and the splendid playing by the men of the Vienna State Opera Orches-

tra, it falls far short of expectations. The winsome Adele sung by Jeanette Scovotti and the Eisenstein of Richard Lewis hardly compensate for the embarrassing caricature of Orlovsky contrived by Risé Stevens, or for the self-conscious theatricalism of Sergio Franchi's Alfred. Anna Moffo is entirely too ingenuous in her approach to Rosalinda, George London too studied and rather out of his element vocally as Falke. In sum, champagne yields to Pilsener. Magnificent sound, though.

C. B.

RECORDING OF SPECIAL MERIT

© WAGNER: *Orchestral Music, Overtures to Rienzi, Der Fliegende Holländer, Tambäuser; Lobengrin: Preludes to Acts I and III; Die Meistersinger: Prelude to Act I, Dance of the Apprentices, Entry of the Meistersingers; Tristan und Isolde: Prelude and Liebestod; Die Götterdämmerung: Siegfried's Funeral March*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL ZB 3610 \$15.98.

Performance: Noble
Recording: Tops

© WAGNER: *Orchestral Music, Lobengrin: Prelude to Act I; Die Götterdämmerung: Siegfried's Funeral March; Die Meistersinger: Prelude to Act I; Parsifal: Prelude and Good Friday Music*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 80140 \$7.95.

Performance: Lightweight
Recording: Unexceptional

The performances on these two reels stand worlds apart. At least half of the new Ansermet Wagner collection is duplicated in the Klemperer recording, making comparison that much easier. Take for a start the Prelude to Act One of *Lobengrin*, which, with the other orchestral excerpts in the Angel twin-pack, was recorded by Klemperer for a recording release honoring his seventy-fifth birthday in 1960. The Philharmonia's string tone is pure gold compared to the Suisse Romande's, the former's ensemble playing being altogether more transparent and precise. The music itself moves with a kind of placid inevitability under Klemperer's baton, yet with strong forces roiling about beneath its surface—qualities that Ansermet fails to project. Klemperer also imparts a greater strength and more dramatic contour to the Funeral March from *Götterdämmerung*—Ansermet's seems to be merely fitful heavings. And although the Swiss conductor makes a commendable effort to clarify the instrumental forces involved, the sheer heft of the massed sound produced by the Philharmonia is clearly more impressive. (The Angel recording, despite its age, seems to have the broader dynamic range.) Finally, the thinner, edgier sound of the Suisse Romande strings in the opening measures of the *Meistersinger* Prelude, as well as Ansermet's scherzophile tempo, instantly demean a score to which Klemperer brings a compelling and appropriate stateliness.

Though comparisons of this sort can sometimes be unfair, I feel they are justified when the choice between two recordings is so clear-cut. The Ansermet tape, which concludes with reverent accounts of the Prelude and *Good Friday Music* from *Parsifal*, is a

(Continued on page 138)

Some plain talk from Eastman Kodak about tape:

base characteristics, surface smoothness and sound brilliance.

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Visualize a roll of sandpaper ¼-inch wide. Now thread it into your tape recorder and run it awhile. Devastating thought? Sure is. Some poorly made tapes seem just about like that. Here's the story: Iron oxide is actually harder than many types of sand. And each particle of this destructively hard material can exert thousands of pounds of pressure, cutting a recorder head brutally. Luckily, that sort of thing can't happen here.

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Here are the requirements. Tape must slip over heads (and pressure pads if your recorder has them), but there must be no slippage at all over the capstan, otherwise constant speed will suffer. The ideal lubricant has a combination of characteristics that allows it to glide friction-free (relatively, of course) in certain places and hold fast and not slip at all in others. Designing lubricants that give this sort of performance is difficult. After a few thousand tries, we hit it and got some big rewards in terms of performance.

For example: The length of tape from idler to capstan, is not just in forward motion. It is in longitudinal vibration as well. About 3000 CPS in some recorders, maybe 5000 or 6000 CPS in others. This acts as a sort of mechanical

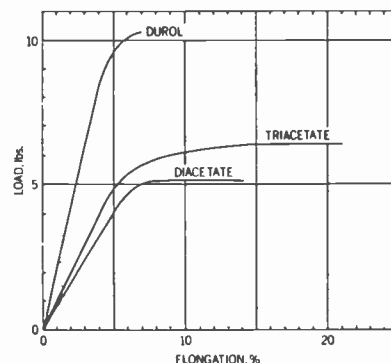
AC ripple superimposed on the DC motion of the tape, if we may be allowed an electronic metaphor. The result is the generation of sidebands that destroy the timbre of the music. Lubrication does effectively control the generation of these sidebands. Trouble with sidebands is that they peak way up. Lubrication also suppresses the peaks while reducing friction.

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The above chart shows what happens when you simulate tough rewind conditions. Tape was put under sudden stress until it snapped. The end of the curve is the breaking point. Note that the Durol base samples are 40% stronger than the conventional acetates. How much permanent stretch remains after breaking is known as residual elongation. With Durol base tape this is less than 2%, while conventional acetates average 8-10%. This means that Durol base tapes can be spliced with virtually no loss in recorded material. Next time let's dig a bit further into general tape technology.



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poor alternative to some of the other Wagner entries on tape. But the Klemperer stands head and shoulders above any of them, specifically by virtue of the conductor's truly remarkable interpretive insights—insights that disclose the difference, say, between the Italian influences in the *Ricci* Overture and the pure Teutonic asceticism of the Love Music from *Tristan*. C. B.

ENTERTAINMENT

Ⓢ THE KING AND I (Richard Rodgers-Oscar Hammerstein II). Barbara Cook, Theodore Bikel, Jeanette Scovotti, Daniel Ferro, Anita Darian; orchestra and chorus, Lehman Engel cond. COLUMBIA OQ 655 \$9.95.

Ⓢ OKLAHOMA! (Richard Rodgers-Oscar Hammerstein II). Florence Henderson, John Raitt, Jack Elliott, Ara Berberian, Irene Carroll, Phyllis Newman, Leonard Stokes; orchestra and chorus, Franz Allers cond. COLUMBIA OQ 653 \$9.95.

Performance: Conscientious
 Recording: Excellent

It is hard to tell what prompted these studio re-creations, *Oklahoma!*, though it hurts to say so, is beginning to wear thin. It is not that it sounds dated, just that its once undeniable freshness is no more. *The King and I*, in fact, may prove more durable. This summer's Lincoln Center revival found an audience in New York and might have made a successful tour through the rest of the country, as was originally planned.

Highlights from the New York *King and I* were recorded by RCA Victor (with a tour in mind) and released on a single disc, and it—to my ears, at least—sounds a good deal better than this Columbia recording on tape. Barbara Cook, who has received praise for her portrayal of Anna on stage, is here a bit too corn-fed for the role, too much the ingenue. Theodore Bikel, making like an oriental potentate in the "puzzlement" song, is simply miscast. The outstanding performances are those of Jeanette Scovotti, who shares a few winning moments with Daniel Ferro singing *We Kiss in the Shadows* and *I Have Dreamed*, and Anita Darian, who tugs at the heartstrings with *Something Wonderful*. Florence Henderson and John Raitt, for their parts, are veteran Oklahomans and handle their respective assignments in that recording with assurance and style. New orchestrations are provided by Philip J. Lang in both instances, and are clever but not, despite the careful engineering, significant improvements upon the Richard Rodgers originals. Why, indeed, would anyone bother to try? C. B.

Ⓢ STAN GETZ-JOÃO GILBERTO: *Getz/Gilberto*. Stan Getz (tenor saxophone), João Gilberto (vocals, guitar), Antonio Carlos Jobim (piano); orchestra. *The Girl from Ipanema*; *Doralice*; *Pra machucar meu coração*; *Desafinado*; and four others. VERVE VSTC 317 \$7.95.

Performance: Persuasive
 Recording: Good but bass-heavy

There are two familiar bossa nova tunes in this set, *Desafinado* and *Corcovado*, and one that picked up quite a following this summer, the seductive *Girl from Ipanema*. My guess is that it was this version, sung by the mellow-voiced Gilberto in the clucking

accents of the Portuguese tongue (and by his wife, Astrud, in a haunting English version), that first put the *Girl* on her commercial feet. And it is undoubtedly a highlight of this recording. Getz, a master at blending the Brazilian idiom with elements of jazz, is quietly assertive in his solos, and the rest of the musicians, including a drummer named Milton Banana, go about their chores with the casual finesse this music requires. The recorded sound is clean and well-focused, though a bit boomy. But just turn the bass control to about ten o'clock and pretend it is midnight. You'll be charmed. C. B.

Ⓢ PETER, PAUL AND MARY: *In Concert*. Peter, Paul and Mary (vocals and guitar). *The Times They Are A-Changin'*; *A'Soulin'*; *Five Hundred Miles*; *Blues*; and



EDITA SHERMAN

JOÃO GILBERTO
 Master of the bossa nova

fourteen others. WARNER BROS. WSTP 1555 \$11.95.

Performance: Professional
 Recording: Fine

These three rarely miss, and they miss not at all here—at least while they are singing. A couple of comedy turns having to do with auto racing and motoring in general, exhibiting the not so extraordinary labial talents of Paul Stookey, might have been dispensed with. The songs are what count, sixteen in all, recorded at concerts the trio has given in five cities from Daytona Beach to San Francisco. Opening this double-length reel with Bob Dylan's *The Times They Are A-Changin'*, a clear challenge to moss-backed citizens everywhere, the performers move on to some of their hits of recent years, including *Puff: Bluff*; *If I Had a Hammer*; and the now-classic *Blowin' in the Wind*. For the rest, my only complaint musically is that they choose to ignore the fact that *A'Soulin'* ("Heigh-ho, no-abody home") can be treated as a round. They nevertheless sing it beautifully, with taste and imagination, as they do also the ancient *Three Ravens*, the bluesy *One Kind Favor*, and their popular composite of children's tunes headed by *It's Raining, On Oh, Rock My Soul*, the audience provides some rousing counterpoint to the singing on stage. C. B.

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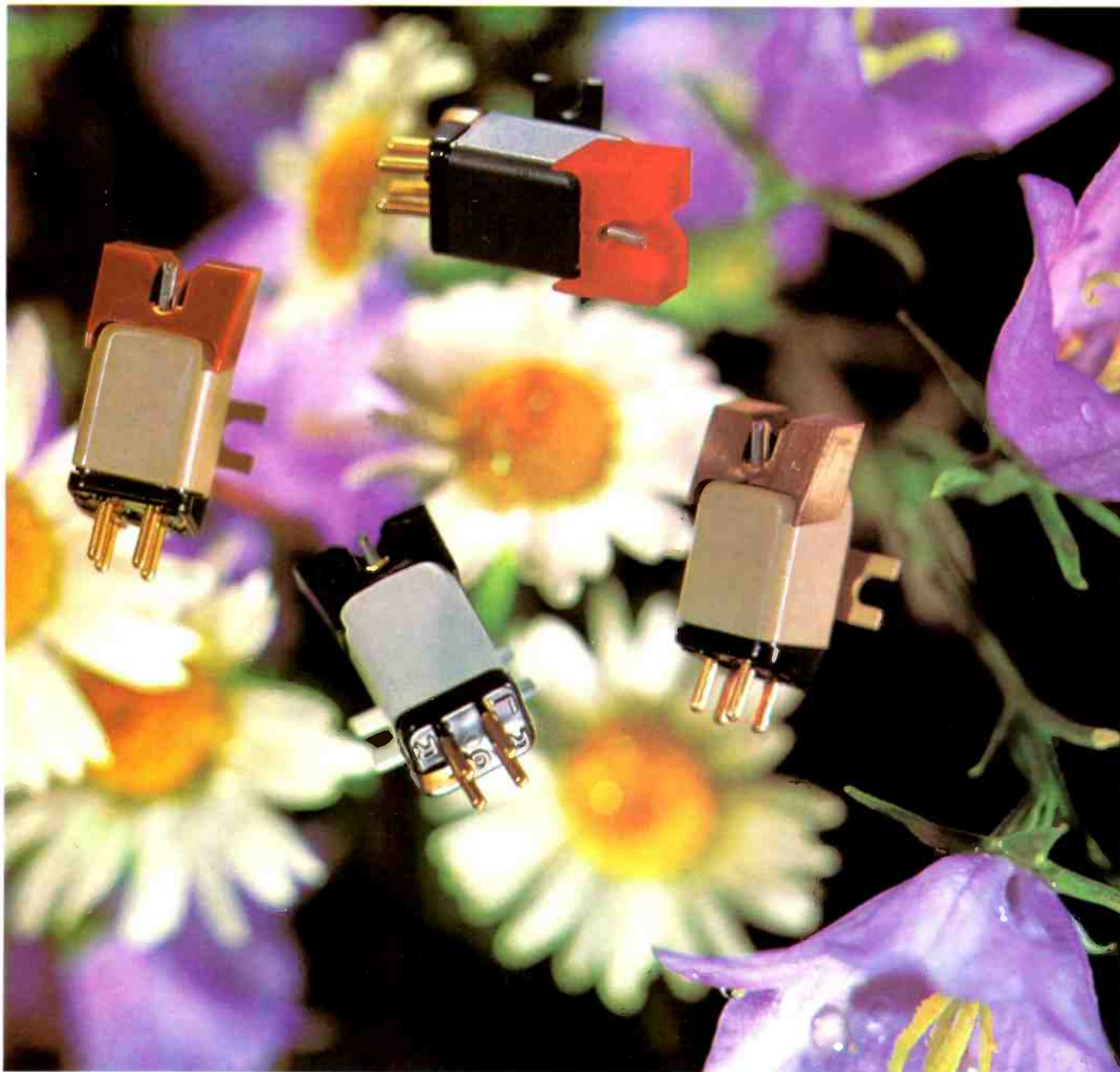
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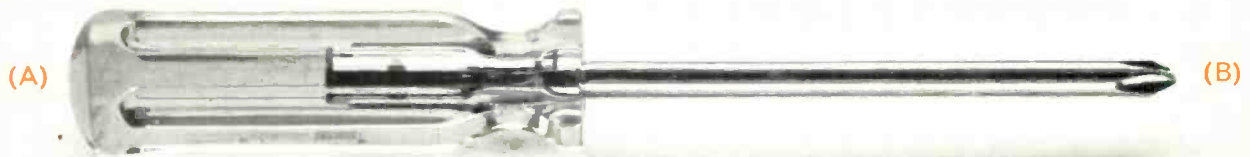
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