

HiFi/Stereo Review

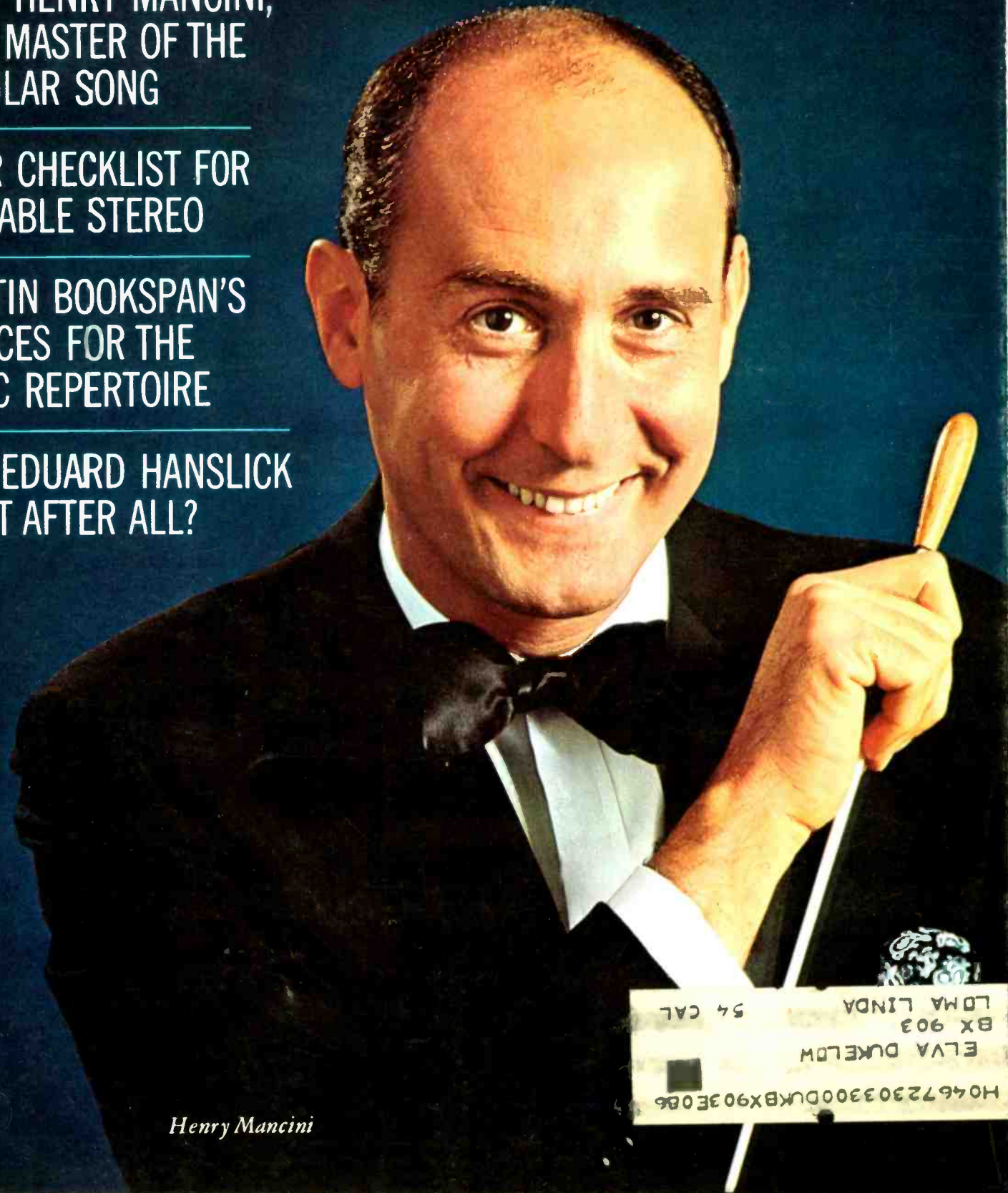
JUNE 1965 • 50 CENTS

MEET HENRY MANCINI,
NEW MASTER OF THE
POPULAR SONG

YOUR CHECKLIST FOR
PORTABLE STEREO

MARTIN BOOKSPAN'S
CHOICES FOR THE
BASIC REPERTOIRE

WAS EDUARD HANSLICK
RIGHT AFTER ALL?



Henry Mancini

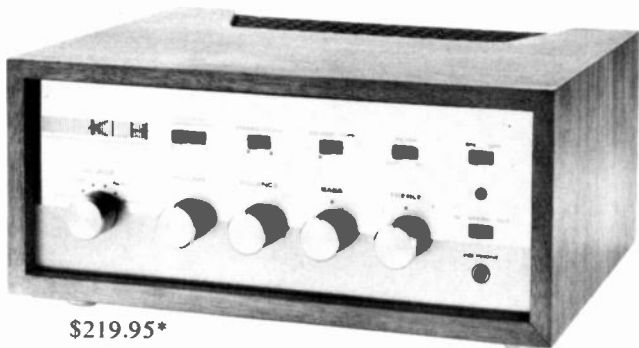
It could. All you had to do was put all your effort into performance and forget the doodads and gingerbread that add nothing to sound quality.

So we did it.

We made it solid state, eliminating the need for output transformers. We designed a special all-electronic safety circuit for the output stage. No more fuses. No more circuit breakers. And we got rid of all the knobs and switches that boost price and not performance.

Most important, we delivered power.

70 watts of wide-band, steady-state power. 100 watts of music power. More than 200 watts of peak



\$219.95*

power. More dependable, high-quality power per dollar than any other amplifier.

We asked why.

Our answer was the KLH Model Sixteen — the only component amplifier KLH makes . . . the only component amplifier you'll ever need.

"You can't build an all-transistorized stereo tuner that can be sensitive without cross-modulating."

A common axiom among engineers committed to vacuum tube design.

Again, we asked why.

So we built the Model Eighteen. Small, compact, solid state throughout. And sensitive. Here's what Julian Hirsch of HiFi/Stereo Review said in the March, 1965 issue: "The IHF usable sensitivity measured 3.9 microvolts . . . to simulate the effect of a very strong local station, I connected a signal generator to the three foot antenna and fed a 100,000 microvolt signal into the tuner: there was no cross-modulation no matter where the unit was tuned."

Julian Hirsch continued: "at its selling price of \$129.95, it is an exceptional value, and is, in fact, one of the better FM tuners I have seen, regardless of price."

The Model Eighteen was the answer to one more "why" we asked at KLH. It's the smallest tuner you've ever seen with the biggest and the cleanest sound you've ever heard.



\$129.95*

Why does a portable stereo phonograph have to sound like a barrel of tin cans?

Why indeed?

There's absolutely no reason for it. All you have to do is create a

revolutionary 3" full-range speaker. Drive it with a radically new all-transistor amplifier which is contoured in frequency to the speakers to put the power where the music is. Then mate speakers and amplifier to a custom 4-speed automatic record player, made to your own specifications by



\$199.95*

Garrard, with a Pickering cartridge matched precisely to the preamplifier. And finally, integrate the whole system into a featherweight portable that delivers unbelievable performance for only \$199.95.

We asked why.

Our answer was the KLH Model Eleven — the first portable phonograph to put component quality into a suitcase.



Why? Why does KLH ask it so continuously?

In everything we do? There's no other way to turn out sensible products that sound better and that cost less.

There's no other way to make the name KLH stand for quality.

It's a matter of pride. That's why.

* Suggested retail price; slightly higher on the west coast.

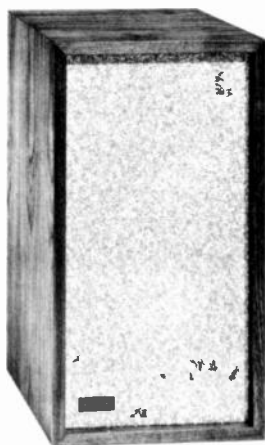


And our answers speak for them- selves.

Six years ago, most bookshelf loudspeakers couldn't be taken seriously as quality music reproducers.

We asked why.

So we started from scratch — with an entirely new concept of speaker design and construction. We learned to mold our own suspensions and paper cones. We created special designs, special assemblies, special procedures to build our own crossover networks. Magnetized our own magnets. Epoxy-bonded the woofer and tweeter right into the front panel in a simple but inexpensive rigid support, perfectly sealed for acoustic suspension. In fact, we built everything that could affect the performance of a speaker system in our own plant.



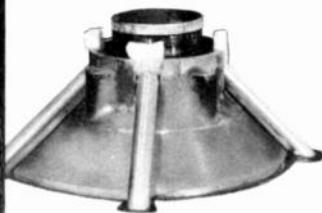
\$134.00*

Yes, we asked why.

And our answer was the KLH Model Six — today's standard of excellence in bookshelf loudspeakers.

Everybody said that a really good speaker couldn't be made to sell for well under \$100.

Why?



Why not, if you made everything that counts yourself?

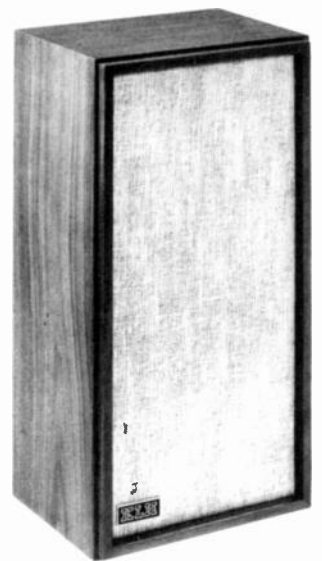
Why not, if you eliminated the waste of rejects and varying quality in stock components from outside suppliers?

Why not, if you eliminated the waste of obsolete design and engineering? Of inefficient and out-of-date manufacturing techniques? Of features that had nothing to do with music performance?

Why not, if you had the experience and know how that comes from producing a full line of high-performance speakers?

We asked why.

Our answer was the KLH Model Seventeen — a speaker that brings a new level of sound quality to speakers under \$100.



\$69.95*

An amplifier — why couldn't it be made to deliver big power at a modest price?

Why?



CIRCLE NO. 25 ON R
FOR STORES "WHERE Y.

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(At KLH we ask it softly but persistently.)

As tracking forces have become lighter, and stylus assemblies more delicate, so has the danger of damage from manual handling increased. To eliminate this hazard, Garrard has built into the Lab 80 an ingenious tone arm cueing control. This feature protects your records as no other turntable can.

The Lab 80 integral cueing control works for you in three important ways:

1. To play a single record: Press the Manual tab. This starts the motor and activates the tone arm cueing control. The arm stays suspended a safe half inch over the record. Position the tone arm over the first (or any) groove. Now, press the cueing control and the stylus lowers gently into the groove.

2. To cue a record during manual or automatic play: Press the Manual tab. The arm rises and stays a half inch above the record. Move the arm to the band or groove desired, and press the cueing control. The stylus lowers slowly and accurately into the groove. With this feature, there is no necessity to lift the arm by hand causing accidental jarring or scraping of the stylus across the record.

3. To pause during manual or automatic play: When you want to interrupt the music, press the Manual tab. The arm rises directly over the record and stays there. The turntable continues to revolve. When you are ready to resume play, press the cueing control. The stylus lowers accurately and safely,

and the music continues from where it left off.

Regarding automatic play: The Lab 80 is a superb transcription turntable for single play. But, in addition, it includes an exceptionally gentle, built-in record changing device, enabling you to play a stack of eight records fully automatically.

This, and the many other advanced features of the Lab 80 are fully explained in Garrard's new 32-page Comparafor Guide covering the entire line. For a complimentary copy, write Garrard, Dept. GF-15, Port Washington, N.Y., or Circle No. 103 on Reader Service Card.

Canadian inquiries to Chas. W. Pointon, Ltd., 66 Racine Rd., Rexdale, Ontario. Territories other than U.S.A. and Canada to Garrard Engineering Ltd., Swinton, Wilts., England.

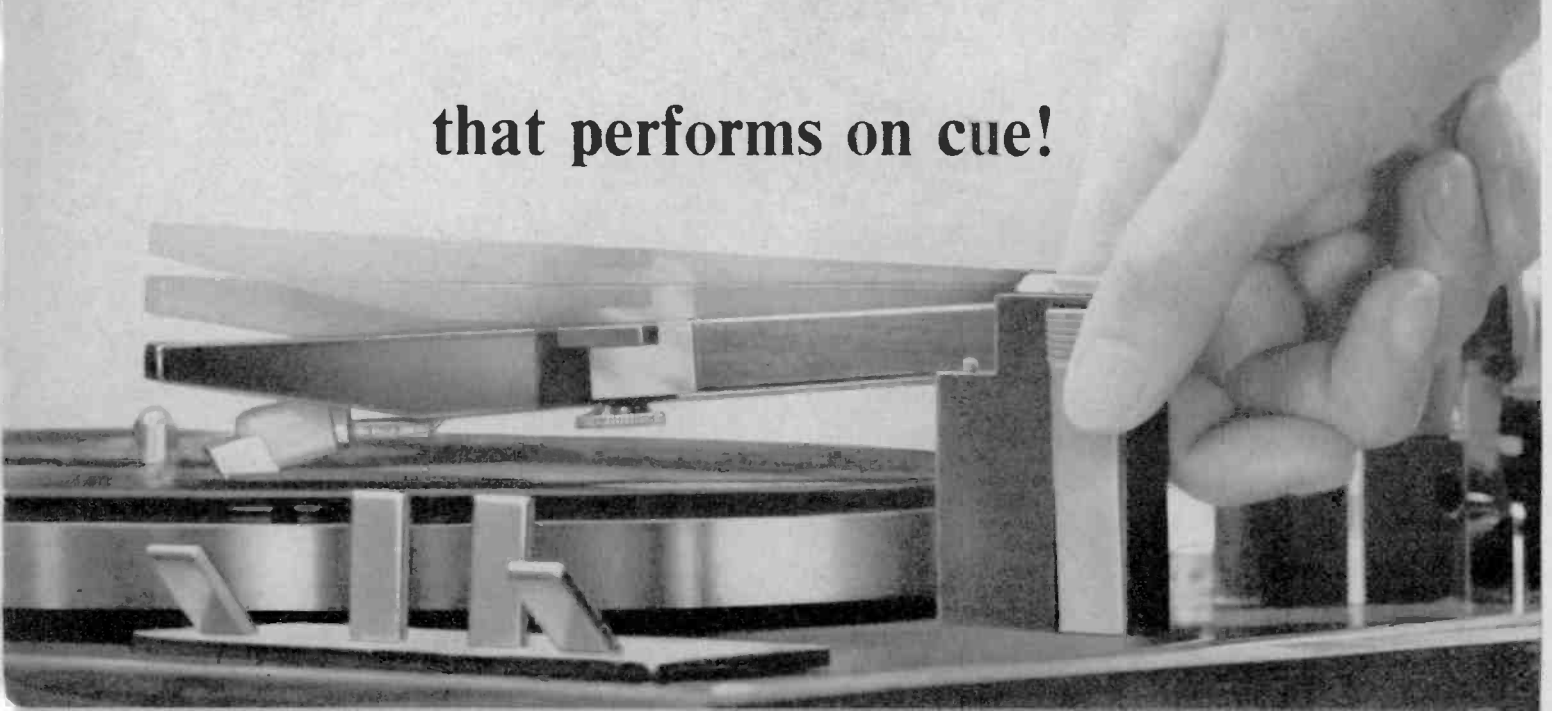
LAB 80 \$99.50 Price less base and cartridge



The *Garrard*[®] LAB 80 Automatic

Transcription Turntable is the only automatic...

that performs on cue!



HiFi/Stereo Review

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COVER PHOTOGRAPH: KEN WHITMORE FOR RCA VICTOR RECORDS

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FOR STORES "WHERE YOU CAN BUY"—SEE LAST PAGE.

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EDITORIALLY SPEAKING

By William Anderson

THERE IS little question that we are the noisiest civilization the world has yet seen—but some of that noise is music. We get it from record players, radio, TV, movies, and Muzak, in our homes, automobiles, restaurants, hotel lobbies, and elevators. But there is one place we can escape from music—the theater. Opera and musical comedy aside, there is no music in our legitimate theaters. True, one does hear, once in a great while, a *little* music on Broadway (Paul Bowles' score for *In the Summer House* and William Flanagan's for *The Ballad of the Sad Cafe* a few seasons past come to mind). But most of us would be terribly surprised—and, I suspect, immensely pleased—to walk into a theater some fine evening and find an orchestra tuning up to play an overture, *entr'acte*, or *divertissement* written by one of our leading composers for an otherwise quite *un-musical* drama.

Time was, of course, when this would almost have been taken for granted. In the nineteenth century, particularly, the writing of music for the theater offered legitimate employment to many a major composer—and an extra dimension of pleasure to the theater-goer. Imagine, if you will, what it must have been to be present in the New Palace in Potsdam in October of 1843 to hear the first performance of Mendelssohn's *Midsummer Night's Dream* music. Or to have been in the audience on that frosty evening in February of 1876 in the Norwegian Theater in Christiania not only to see Ibsen's *Peer Gynt*, but to hear, for the first time, Grieg's musical accompaniment. Much of the theater music of that time is still played—and recorded—today, although the dramas themselves are all but forgotten: Beethoven's *Egmont* and *Coriolan* overtures, Bizet's *L'Arlésienne* music, Schubert's *Rosamunde*, Schumann's *Manfred* and *Faust* overtures, and many more.

Why do we not get music of this kind in our theaters any more? I suspect that, as usual, the reasons are economic ones—it simply costs too much to mount the play itself without spending money on a full orchestra and hiring a composer to write something worth listening to more than once. But two factors coming together in our cultural life just now suggest that composers and producers should perhaps devote a little time to studying this music question. Theater folk, always a pessimistic lot anyway, seem to be complaining even more of late that the public does not support the "serious" drama—and indeed, a quick look down the roster of current Broadway shows seems to offer some confirmation of this. Musicals (even bad ones) flourish, and serious plays (good ones) fail. The second factor is the "live" music issue: live performers are gradually being driven out of those fields that used to give them steady employment. The phonograph has replaced them completely on radio, and Muzak and the *discothèque* turntable seem to be trying to do the same in restaurants and night clubs.

Could not both of these problems find a part of their solution in the commissioning of some good theater music? Could not producers and composers get together early in the process of planning a new show and work out just how much music would be feasible for the drama—and the purse—at hand? A small orchestra is no limitation—Bizet scored the *L'Arlésienne* music for twenty-six pieces. And finally, in these days when so many Broadway plays are finding their way to discs, would not the inclusion of a really imposing musical score not only add luster to the drama, but assure a better market for the eventual disc version? Should not the anticipation of that better market make it possible to think bigger in the first place?



LOW FREQUENCY REQUIREMENTS

1. You need more bass from your speaker:

- a. in large rooms.
- b. if speaker is located away from walls.
- c. when room is hard-shoed and carpeted.

2. You need less bass from your speaker:

- a. in small rooms.
- b. if speaker is placed against walls or in corners.
- c. when room has hard wall surfaces.

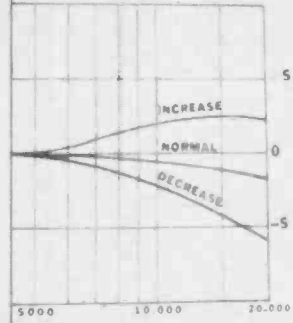
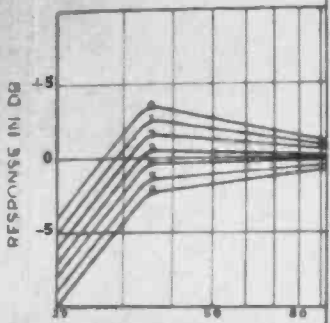
TEAR OFF AT PERFORATIONS AND APPLY UNDERNEATH SPEAKER

DYNAMIC REFLEX STOP SYSTEM

The bass and treble response of your Model 8000P Grenadier Speaker can be adjusted to suit your individual room acoustics.

A. A low frequency adjustment in 1 DB increments can be obtained by removing the Dynamic Reflex stops. Maximum bass as shown in curve is obtained with all steps out.

B. High Frequency adjustment above or below normal response is switched without phase shift through a 3 position electronic circuit control located underneath the speaker.



HIGH FREQUENCY REQUIREMENTS

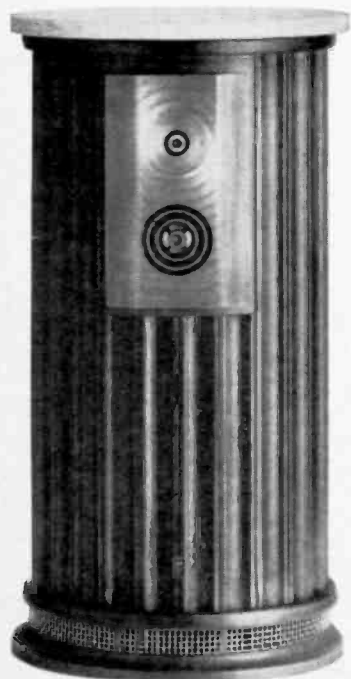
High frequency needs vary with individual hearing, room structure and speaker placement. The curve should be set for the sound most pleasing and natural to the listener.

EMPIRE
GRENADEIR
MODEL 8000P

FREQUENCY IN CYCLES PER SECOND

On the back of the new Empire Grenadier 8000P, sits the most significant advance in stereophonic reproduction.

Now step to the front of the world's most perfect speaker system.



Take a good look at the statuesque originality of this wide angle loudspeaker system. Note its hand rubbed walnut finish plus the imported marble top.

We've done away with fancy carpenters putting footprints all over your carpeting, stereo engineers telling you to move your sofa from one end of the room to the other. Your decor has no effect on the phenomenal stereo separation and musical performance of the Grenadier speaker system.

Now, let's talk about the quality of the sound you're getting! Every Empire speaker has an exclusive sonic column, totally rigid without resonance; and a downward facing woofer, close to the reflecting floor surface, that feeds through a front loaded horn with full circle aper-

ture throat. This provides you with 360° sound dispersion and prevents acoustic standing waves from developing in the listening area.

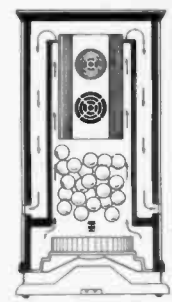
The full presence mid-range direct radiator and the low-mass ultrasonic domed tweeter in combination with Empire's exclusive wide angle acoustic lense, achieves the ultimate in divergent sound.

As for power, it boasts a massive three driver magnetic structure totaling one million lines of force, yet its majestic sound is uncompromising, when driven by as low as a 20 watt receiver, or as high as a 100 watt amplifier (without strain, overload or burnout).

In essence, the Grenadier lets you sit anywhere, hear everything.

Feature by feature, the new Empire 8000P Grenadier was custom designed, without getting too personal, for you, and you, and you.

Empire's exclusive dynamic reflex consists of High Q reflex tuned columns, scientifically accurate gradients and vented stops that provide unbelievably enriched bass response.

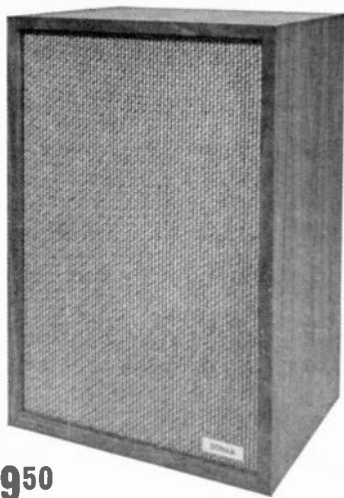


EMPIRE

World's most perfect high fidelity components. For a sound demonstration, go 'round to your HiFi dealer.



BUY DIRECT



5950

The New SONAX M-7 speaker system has a smooth response of 30-16,000 c.p.s., producing full range High Fidelity performance at a sensible price, and is designed for use with the finest systems.

The deep energetic lows, smooth midrange and crystal clear highs are provided by an advanced design 12 inch, 3-way tri-axial speaker with 2 inch voice coil and curvilinear cone structure. Velvet smooth crossover to midrange at 1,000 c.p.s. is made possible by double cone construction. Crossover to the separately powered horn type super tweeter is accomplished electrically at 5,000 c.p.s.

The cabinet is of heavy, $\frac{3}{4}$ inch oiled walnut, measuring $23\frac{1}{2}$ " x $15\frac{3}{4}$ " x $11\frac{1}{2}$ ", acoustically dampened and tuned. Power handling capacity is 20 watts—40 peak, 8 ohm impedance.

These concepts of quality in sound and styling can be yours by ordering direct. For Dynamic Sound reproduction in its truest proportions, **DON'T MISS THIS OFFER.** Free literature sent on request, or order now for prompt delivery.

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San Francisco, California 94103
(California residents add 4% state tax)

LETTERS TO THE EDITOR

Hermann Scherchen

● It is one thing to understand the dynamic thought processes of an individual, but quite another to set them down in black and white. In the case of Hermann Scherchen, it is truly an accomplishment. Maestro Scherchen's musical philosophy has proved enigmatic to some, stimulating to all, but one ever-present fact of life—that seemingly irreconcilable opposites in attitude and idea are merely the product of a probing mind—has blurred many previous attempts at "reporting" this philosophy.

We, who are closely associated with Maestro Scherchen, wish to congratulate both HiFi/STEREO REVIEW and Hans H. Fantel for presenting such an accurate and thought-provoking article as the one that appeared in the April issue.

It will be interesting to your readers that Maestro Scherchen will be revisiting the United States in the forthcoming season: he will appear in Minneapolis, Pittsburgh, Washington, Toronto, St. Louis, Baltimore, and New York, and will bring to audiences readings of works from Bach and Handel to Bruckner and Webern. The high points of the tour will be three performances of Handel's *Messiah* and two of Bach's Mass in B Minor, to be given at New York's Lincoln Center as part of the Third Annual Christmas Music Festival.

JAY K. HOFFMAN
GEORGE F. SCHUTZ
Hoffman & Schutz Presentations
New York, N. Y.

● In his article on Hermann Scherchen in the April issue, Hans H. Fantel speaks of Hermann Hesse as "arguably the greatest living writer in the German language." I should like to hear Mr. Fantel's arguments on this subject, since Hesse died in 1962.

KENNETH GREENHALL
New York, N. Y.

Who Is Roy Allison?

● Roy Allison's "Stereo Stethoscope" in the May issue is a gem. For a confirmed audiophile like myself, it fills a long-felt need for a practical hi-fi trouble-shooting procedure.

Who is Roy Allison—haven't I seen his name before?

BERNARD SPECTOR
San Francisco, Calif.

Mr. Allison is Plant Manager of Acoustic Research, Inc., and his by-line last appeared in our pages in the February 1964 issue, under "Controlling Listening-Room Acoustics." Mr. Allison has also written High Fidelity Systems: A User's Guide, one of the best basic books on hi-fi now

available. This paperback volume can be obtained for \$1 postpaid from Acoustic Research, Inc., 24 Thorndike Street, Cambridge, Mass. 02141.

Mozart's Geburtshaus Revisited

● Mozart's birthplace may indeed have been restored, but you couldn't tell it from the pictures in your Letters to the Editor columns for April. Your "before" picture is of the front (or is it the rear?) of the house, on Getreide Gasse. The "after" picture is of the rear (or is it the front?) of the house, which faces the Makart Platz. The inscription on the latter reads, I believe, "Mozart's Birthplace—entrance Getreide Gasse."

P. BRIERLEY
Willowdale, Ont.

We thank Mr. Brierley for pointing out that the restored façade in our "after" picture does not, like the one in the "before" picture, face the Getreide Gasse. Neither does it face the Makart Platz, which is some distance away—it is on the Kollegienplatz. This side of the house is considered (by Austrians, at least) to be the rear—Mr. Brierley's sharp eye made out the inscription correctly—but for some reason this façade was restored and the one on Getreide Gasse was not.

Test Reactions

● I believe it is about time that a fresh look was taken at the entire question of laboratory measurements of high-fidelity components and how well they correlate with what our ears tell us is happening. As an example, by feeding two frequencies—say, 60 and 6,000 cps—in a 4:1 ratio into an amplifier at a given power setting you get a number on the distortion meter. This number purports to tell the amount of IM distortion the amplifier delivers. My ears tell me, however, that the sound degradation is actually much worse.

About 250 years ago or so there were some little old violin makers who, in the perfection of their art, have never been excelled. One might ask what makes a good violin sound good, and a mediocre one so-so. From all indications it is IM distortion. Violin sound is rich in harmonics which blend and beat with each other. The design and construction of truly great instruments blend these overtones superbly and phase out or damp out the spurious resonances that a lesser design cannot. Stradivarius may not have known a thing about IM, but let's face it, he had a good ear.

How, then, can IM be measured more meaningfully, so as to correlate numerically with what the ear hears? A sophis-

(Continued on page 8)



This is the *only* tube you need for Scott's new 80-Watt solid state amplifier kit!

An ordinary light bulb? For a transistor amplifier kit? It's part of a new system Scott engineers have developed so that even a novice can successfully build a professional solid state amplifier.

The electric light bulb is an ingenious part of Scott's exclusive "fail-safe" circuit. You connect it to the back of your completed amplifier just before you first turn it on. A dim glow means you're A.O.K. A bright glow means the light bulb has absorbed excess power *before* it can burn out valuable silicon transistors, and that you must recheck your wiring.

Actually, a mistake like this is highly unlikely. The unique Scott instruction book with its life-size full-color charts . . . the fact that touchy circuits come factory-tested on preassembled modular circuit boards . . .

allow even a novice to build a solid state amplifier that is in every way equal to a Scott factory-wired unit.

When you're ready for final adjustments, there is a precision test instrument, the Scott Circuit Monitor, that allows you to actually set the balance and bias of the output stage for absolutely minimum distortion without external test equipment.

When completed, your 80-watt LK-60 will have all the features of the most expensive Scott factory-wired amplifiers; heavy duty rugged silicon output stages that will drive the most inefficient speakers, military-

type heat sinks to assure long operating life, Power Level Indicator, and the complete professional Scott control panel.

The LK-60 is kit-brother to the superb factory-wired Scott 260 solid state amplifier. Hi Fi/Stereo Review tested the 260 in April, and stated that it has ". . . no sound of its own. The listener hears the music . . . not the amplifier. (It) will reproduce anything that is fed into it with well-nigh perfect exactness, and without adding any sound coloration of its own . . ." Now that the LK-60 kit is at your dealer's, you can share with Scott the satisfaction of building a perfect solid state amplifier.

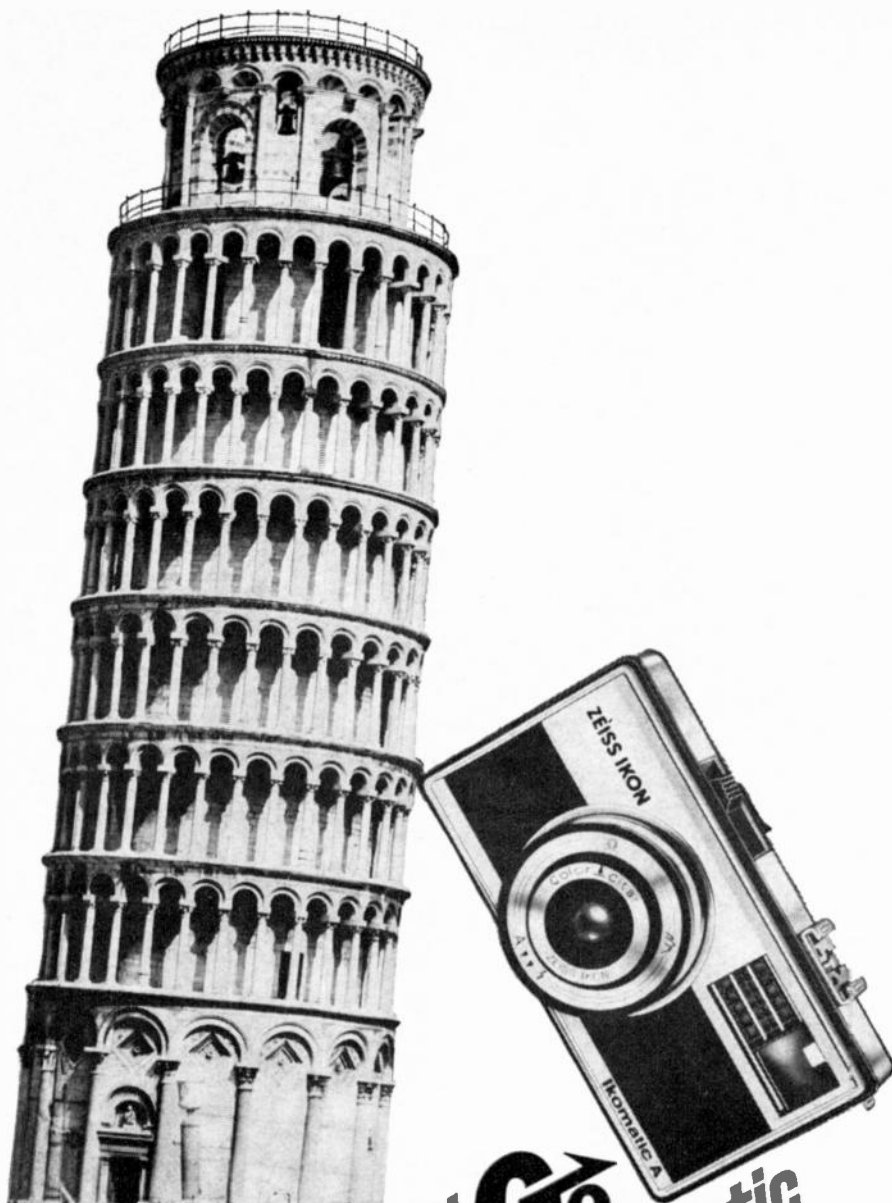
Specifications: Frequency Response, 10-40,000 cps; Power Band Width 20-20,000; IHFM Music Power, 80 watts; Distortion, 0.8%. Less than \$189.95.



H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.

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ticated approach would be to approximate with test tones what the hi-fi system is asked to handle: not a couple of tones mixed together in a set ratio, but an array of tones with their natural harmonics superimposed upon each other and added together. A few of the more imaginative engineers who have a passing acquaintance with the Fourier Series or matrix manipulations should be able to come up with some significant and realistic test tones, as well as means of generating and measuring them.

Figures that inadequately represent performance on a piece of equipment can be terribly misleading, particularly when an inferior product is compared to one of quality. And who invented the ridiculous travesty on testing embodied in the term "music-power"? Next we'll have "dynamic" power, perhaps followed by "push-pull" power, maybe "exponential" power—or even "atomic" power. Who knows where this will lead?

FREDERIC B. JUENEMAN
 San Jose, California

The Two Ray Charleses

● In Joe Goldberg's review of the Ray Charles Singers' records in the March issue, he says, "There is also the latest Henry Mancini hit, *Dear Heart*, which surprisingly has a piano solo influenced by the *other* Ray Charles . . ." I have always assumed that the Ray Charles Singers were in some way connected with Ray Charles, the blind jazzman. Or is there another Ray Charles who is responsible for the Singers?

B. SAM TAYLOR
 Central Point, Ore.

Yes, Mr. Taylor, there are two Ray Charleses. And to find out what the blind singer Ray Charles has been up to lately, at least as far as recordings are concerned, turn to page 62.

Lees vs. Bernstein

● There is *one* thing in this world I can live without: Gene Lees' opinions on Leonard Bernstein's music (April). This is one instance in which Lees has overstepped his critical abilities. He is questioning—nay, denying—the competence of a man whose shoes he is not worthy to shine. Bernstein has forgotten more about jazz than Lees has ever known about it.

Lees had better invest a few days telling himself over and over that he is not capable of being the iconoclast he holds pretensions to being. Why doesn't he just stick to reviewing the performance and the engineering quality of records?

ROMEO J. MANNARINO
 Brooklyn, N. Y.

● I can't take seriously a critic who, as Gene Lees does, writes off composers like Stephen Sondheim, Leonard Bernstein, and Kurt Weill after having recorded his

(Continued on page 11)

HIFI/STEREO REVIEW

CIRCLE NOS. 51-56 ON READER SERVICE CARD →



Carry-Corder '150' shown 80% of actual size

Norelco® Cordless Tape Recorders

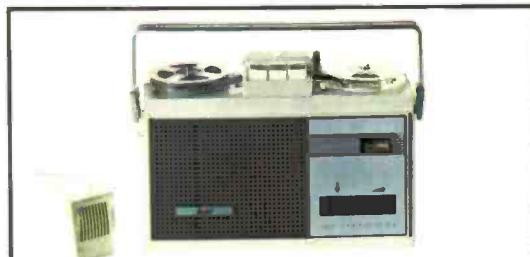


Norelco Carry-Corder® '150'

Tiny tape cartridge loads in seconds, records for an hour

Revolutionary tape recorder, features reusable snap-in cartridges, one button control to start, stop, wind-/re-
wind tape. Separate volume controls for record and
playback. Weighs only 3 lbs. with 5 flashlight batteries. 1 7/8 ips constant speed capstan drive. Has dynamic mi-
crophone with detachable remote switch. Superior sound
quality with frequency response of 100 to 7000 cps. Con-

nections for recording and playback directly with radio, phono, TV or another
tape recorder. 7 3/4" x 4 1/2" x 2 1/4". **Prepacked in Deluxe Case** with 4 cartridges
(each in a dust proof container with index card), microphone, fitted carrying
case, mike pouch, patchcord and tape mailer. CIRCLE 51 ON READER-SERVICE CARD



Norelco Continental '101'

100% transistorized for on the spot record/
playback... up to 2 hours on a single reel.
2 track 1 7/8 ips constant speed machine weighs
8 lbs. with 6 flashlight batteries. Features dy-
namic microphone, tone control, record/level/
battery condition indicator. Includes direct re-
cording patch-cord. Frequency response 80 to
8000 cps. 11" x 3 3/4" x 8".

CIRCLE 52 ON READER-SERVICE CARD

Norelco Continental Tape Recorders

Norelco Continental '401'

The recording studio in a suitcase

Fully self contained 4 track stereo record/playback. 4 speeds, 7½, 3¾, 1½, ¾ ips – up to 32 hours on a 7 inch reel. Has dual preamps, power amplifiers, stereo matched speakers. (2nd speaker in lid). Ganged stereo controls eliminate need for dual knobs and microphones. Special facilities include monitoring, mixing, sound on sound, portable P.A. Frequency response 50 to 18,000 cps; wow and flutter less than 0.14% at 7½ ips. Signal to noise ratio better than -48 db. Weighs 39 lbs. 18¼" x 15" x 10".
CIRCLE 53 ON READER-SERVICE CARD



Norelco Continental '201'

New marvel of tape recording versatility

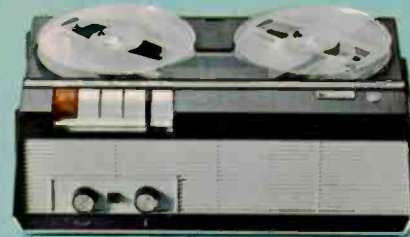
Multi-purpose 4 track tape recorder has every built-in feature for quality recording and playback; 2 speeds, 7½ or 3¾ ips provide up to 8 hours playing time on a single 7 inch reel. Fully self contained. Has dual preamps for stereo playback with external hi-fi system. Special facilities include parallel operation, mixing, pause control, tone control, portable P.A. Frequency response 60 to 16,000 cps. Weighs 18 lbs. 15¾" x 13¾" x 6¾"
CIRCLE 54 ON READER-SERVICE CARD



Norelco Continental '95'

Quality engineered, budget priced tape recorder

Compact 3¾ ips speed machine provides up to 3 hours playing time. New automatic record control electronically sets correct recording volume. Make a perfect tape everytime. Has simple pushbuttons to record, playback, wind, rewind, tape pause and stop; adjustable controls for on/off, volume and tone. Frequency response 80 to 12,000 cps. Weighs 12 lbs. 14¼" x 10" x 5".
CIRCLE 55 ON READER-SERVICE CARD



All specifications subject to change without notification.

Norelco Tape Recorder Accessories

FOR MODEL	DESCRIPTION	FOR MODEL	DESCRIPTION
'101'	DL 86 Leather Carrying Case	'95', '101', '150'	TP 86 Telephone Pickup Coil
'101'	CC 86 Texon Carrying Case	'150'	TC 2 x 30 Tape Cartridge
'101'	BE 86 AC Adapter	'201'	EL 3775/21 Monitoring Headset
'101'	RS 86 Remote Mike Switch	'201', '401'	EL 3984/15 Foot Control
'150'	BE 50 AC Adapter	'201', '401'	TP 34/49 Telephone Pickup Coil
'101', '150'	FP 86 Foot Pedal	'401'	EL 3775/37 Stereo Headset
'101', '150'	HP 86 EL 3775/85 Listening Headset	'401'	2A1048 Mike Adapter
'101', '150'	CTM 86 Close Talking Mike		

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enthusiasm for such relative mediocrities as Jimmy Van Heusen, Gordon Jenkins, and Henry Mancini. Of course Lees is entitled to his opinions, but to call Bernstein's music "phony as a four-dollar bill," without saying why or in relation to what, is hardly reasonable, informed comment. Is it impossible to provide your readers with a popular-music commentator—or, better, a team of writers—who can be both amusing and sensible?

PIETER TURLEY
New York, N. Y.

● Who declared open season on Lenny Bernstein, anyway? I read recently in the *New York Times*' book-review section, for instance, that film critic Pauline Kael finds Bernstein's *West Side Story* a "regression in the musical genre, not the advance so many middlebrow critics found in its pretense to 'seriousness.'" And now Gene Lees takes off on *all* his light music. So all right, Bernstein's jazz is square, and his *Candide* is eclectic. But Bernstein can sell me—and apparently Gene Lees too—his melodies any day.

AIF BJÖRNSSON
Madison, Wisc.

The Carmen Hall of Fame (cont.)

● I agree with James Buchholtz ("Letters to the Editor," March) that Coc Glade was a fine and beautiful Carmen. She was also a memorable Azucena and Delilah. But in my opinion the greatest Carmen of them all was Bruna Castagna. Of course, she cannot qualify as an *American* Carmen, but what an artist—and what an actress—in this part! Unfortunately, as far as I know, Miss Castagna recorded only the *Seguidilla* and a truncated version of the Card Scene on a Victor ten-inch 78-rpm disc.

A. HOARD BUTLER
Los Angeles, Calif.

Dvořák Mumpsimus

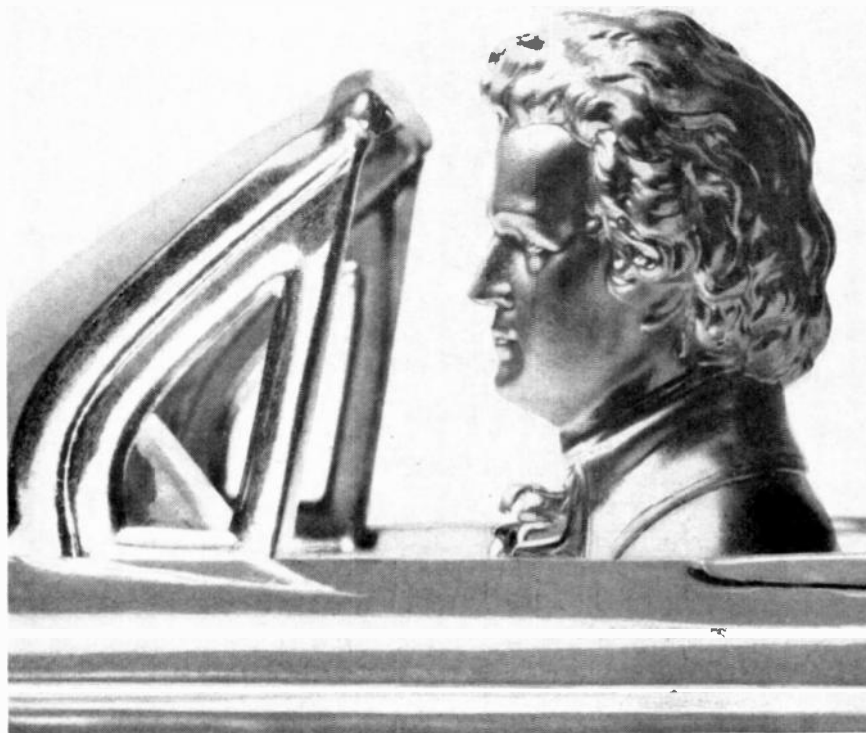
● Your March issue includes record reviews of Beethoven's "Archduke" Trio and Dvořák's Symphony "From the New World." These are listed by their reviewer, David Hall, as Beethoven's Sixth Piano Trio and Dvořák's Ninth Symphony. May I remind him that the "Archduke" is Beethoven's Seventh Piano Trio, and the "New World" Symphony Dvořák's Fifth?

PAUL SILVERMAN
West Hyattsville, Md.

Mr. Hall replies: "Whether one calls the Beethoven 'Archduke' Trio Number Six or Number Seven depends on whether the Op. 11 Trio in B-flat is to be considered as written for piano, clarinet, and cello, or whether—in view of the fact that Beethoven indicated that the clarinet part could be taken optionally by a violin—it is to be considered part of the series of piano-violin-cello trios. Along with many others, I hold to

JUNE 1965

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We're very pleased at the response the 3566 has received, but we're not at all surprised. The 3566 was designed to enter the highest quality class of solid state automatic stereo tuner/amplifiers — and that it does! While there may be a quality contest in this top class, there's certainly no price contest. EICO has won it — hands down.

KIT: \$229.95 **WIRED: \$349.95**
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Similarly powered competitive brands in this class start at above \$490 including cabinet. But don't take anyone's word for it — check the specifications and listen to the 3566 at your authorized EICO dealer. We feel confident that you'll agree—the EICO 3566 is worth a lot more than \$229.95 (kit) or \$349.95 (wired), maybe even \$450.00 to \$500.00.

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the strict interpretation, listing the first three Beethoven trios as those of Op. 1, followed by the two of Op. 70, with the 'Archduke,' Op. 97, the sixth of the series.

"As for the Dvořák symphonies, the 'New World' had been listed as Number Five until the latest authoritative edition of the composer's works took four early symphonies into the numbered series. The nine Dvořák symphonies are now listed under the new number: in the current Schwann catalog, the Ninth being 'From the New World.'"

Berger's Ophelia

● In his review of Evelyn Lear's recording of Strauss songs (March), George Jellinek quite rightly corrects a couple of errors in Deutsche Grammophon's liner notes. Mr. Jellinek himself, however, is in error in stating that the three Strauss "Ophelia" songs, written to translations of Shakespeare's texts, are "apparently receiving their first recorded performance here." For many years I have owned and enjoyed Erna Berger's performance of these songs on Urania 7060, an extraordinarily interesting record that also contains the four "unpublished" Debussy songs for high soprano. This recital is definitely worth investigation by every collector of vocal music.

ROBERT W. HESS
New York, N. Y.

Johnny Keating

● In reviewing the Johnny Keating recording "The Keating Sound" in your February issue, Gene Lees states that this is the first complete record of Keating scoring. I would like to refer him to the Ted Heath album "All Time Top Twelve." The stereo version is London PS 117 and the mono LL 1716. All the arrangements on this disc are Keating's.

A very interesting fact is that the mono and stereo versions were recorded at different times: the arrangements are the same, the interpretations are different.

CHARLES F. PRICE
Muncie, Indiana

Performance: Too Good

● I got a special boot out of William Flanagan's review of the Britten record (*Ceremony of Carols* and *Rejoice in the Lamb*) in the February issue because of his remark that "they are almost 100 well performed." I was hooted down by friends some time ago when I told them I had stopped buying Shaw records because they were too perfect; they are too smooth to be fun, as if they were put out by a computer! Thanks for giving me the opportunity to say "I told you so!"

LEO OCHS
San Gabriel, Calif.

Tape Troubles

● I must agree with Captain Knagenhjelm's point (Letters to the Editor,

April) about taped performances being downgraded by poor packaging, etc. I have yet to find a box that has not been split at the hinged joint, along with the other problems of warped reels, stretched tape, etc. *ad nauseam*.

As to programming, must we wait interminably for counterparts to discs to be issued on prerecorded tape? At our house, we're still waiting for the Schubert Quintet in C, Op. 163, by the Budapest with Benar Heifetz on the second cello—released on discs well over a year ago. I also lost some shoe-leather rushing out to buy the Chopin Waltzes by Rubinstein, only to find that the tape has already been withdrawn. Foo!

ARTHUR E. GEERS
Beaumont, Texas

Bubbling Oboes

● I would like to take exception to Christie Barter's review in the February issue of Mercury's recent tape release, "Folksong Suites." In my copy of this tape, I found no problems with "bubbly oboes," etc. Perhaps Mr. Barter received a defective copy.

Mercury is to be commended for making this marvelous recording available to tape collectors, and I hope they won't let Mr. Barter's caustic remarks stop them from releasing more of the Eastman Wind Ensemble recordings on tape.

RONALD BROWN
Houston, Texas

Mahler in Minneapolis

● David Hall is a capable reviewer, but he apparently suffered a slight memory lapse in his January review of the Bernstein recording of Mahler's Second Symphony. He states that the first recording of this symphony was made by Ormandy and the Philadelphia Orchestra. In fact, Ormandy recorded the work with the Minneapolis Symphony at an actual performance. I understand that it was this recording that first attracted the attention of the Philadelphia Orchestra's board, which was beginning to find Stokowski too expensive. If it hadn't been for this recording, José Iturbi might have gotten the job at Philadelphia, and it is interesting to speculate on what that would have meant for Iturbi's career, which never reached real heights. The identifying number of the Ormandy-Minneapolis disc, if I'm not mistaken, was M 256. I also recall hearing the bells of Minneapolis' Northrop Tower ringing near the close as the chorus comes in.

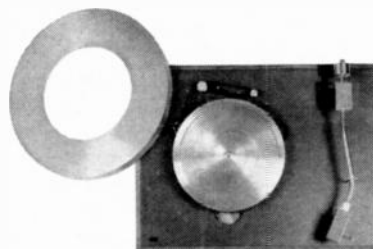
WILLIAM J. NAZZARO
Arizona Republic
Phoenix, Arizona

Mr. Hall replies: "Mr. Nazzaro is indeed correct about the orchestra's being the Minneapolis rather than the Philadelphia. I grew up on Victor M-256, and my mistake was a slip of the typewriter, not of the memory."

HIFI/STEREO REVIEW

The American Record Guide has published test reports on 16 turntables. The AR had the lowest rumble; wow and flutter were reported below the bottom accuracy limit of the meter.*

*Through January 1965; includes 6 record changers.
AR turntable reported on December 1964.



Radio-TV Experimenter published the most recent test report (February 1965) on the AR turntable. This is the opening paragraph:

RADIO-TV EXPERIMENTER LAB CHECK

**ACOUSTIC RESEARCH XA
Two-Speed/Manual
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Take a few minutes and add up the cost of your amplifier, speakers and record collection. Even if you've only got a hundred or so records the investment is somewhere between \$500 and \$1000. So what's it worth to you to hear the music *exactly* as it was recorded? How much is a turntable worth which adds no coloration of its own—no wow, no rumble, no hum, no pitch changes. Better yet, what's it worth for a turntable which exceeds the stability of the best broadcast turntables; one that will keep the needle in the groove even when a bunch of teenagers use the music room for a dance hall. Is it worth \$200 or \$300? Maybe it is, but all it will cost you is \$78, the price of AR's Model XA turntable.

The XA turntable is actually a "player"
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Literature on AR turntables and AR speakers is available on request.



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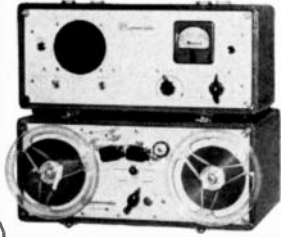
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HI-FI

By Larry Klein



Hole in the Hearing

Q. According to a recent hearing test, my hearing at 10,000 cps (averaged for both ears) is about 6 db down. Because of this, I need a tweeter with extra highs. Can you recommend one?

THEODORE MCKEON
Chula Vista, Calif.

A. You don't need a tweeter with extra highs, and here's why. While engineers differ on the best means of achieving high fidelity, almost all will agree that its proper goal is the true-to-life reproduction of the original sound. For a listener to determine whether a reproduced series of sounds are true to life, he must, of course, be familiar with the live sound—best of all, he should have the live sound source available for an A-B comparison. Obviously, whatever vagaries exist in a person's hearing will determine his perceptions of both live and reproduced sounds. It follows, therefore, that any boosting of certain frequencies in the reproduced material to "compensate" for a hearing loss cannot, subjectively for the listener, achieve a closer approximation of the original sound that he would hear. This is not to say that there aren't many people who, while considering themselves devotees of high-fidelity sound, still prefer boosted bass, mid-range, and treble. Obviously what they are after are sonic special effects that have little, if anything, to do with high-fidelity reproduction.

Big Speaker, Small Cabinet

Q. I have two 12-inch speakers with resonances of 60 to 70 cps, and I have housed them in cabinets with only about 725 cubic inches of interior capacity. The enclosures are bass-reflex types with ports consisting of a number of small holes equivalent in area to a round hole approximately 1¼ inches in diameter. For a number of reasons, I am stuck with this size of enclosure. Is there anything I can do to get better bass response?

RAFAEL QUERAL G.
Mexico City, Mexico

A. With a cabinet of the dimensions you give, it would probably be best to abandon any attempt at bass-reflex operation. A preferable approach would probably be to seal off the port entirely (I doubt if it is doing any good, anyway) and pack the cabinet loosely with pieces of Fiberglas. The resonance of the speakers will probably move up to about 100 cps, but if the resonant peak is small enough, it will not be obtrusive. However,

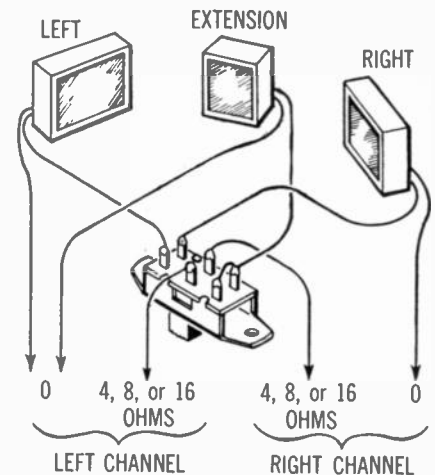
if the bass then seems boomy, you might also try covering the rear of the speaker with one or two layers of burlap as suggested in my August 1964 speaker-cabinet article.

Blend Switch

Q. Is there a simple switching-system design that will enable me to feed the combined output of my stereo amplifier into a single extension speaker?

GEORGE BELLIN
Tulsa, Okla.

A. A two-pole, double-throw toggle or slide switch wired as shown in the diagram will do the job. The leads to the amplifier's speaker terminals are connected to the usual taps. When the switch



is set to feed a signal to the extension speaker, the amplifier's speaker outputs will be paralleled and the amplifier's output impedance will be halved. For a perfect impedance match, the extension speaker should have half the impedance of the main speakers, but, in general, I doubt that the effects of a mismatch would be audible.

Amplifier Damping Factor

Q. As I understand amplifier damping-factor rating, it means that if an amplifier has a damping factor of 10, for example, then a 4-ohm speaker connected across the amplifier's 4-ohm speaker taps will "see" the amplifier output circuit as having a 0.4-ohm impedance. A 16-ohm speaker connected to the 16-ohm tap will see 1.6 ohms, and so forth. In other words, as far as the speaker is concerned, an amplifier with a damping factor of 10 appears to the speaker to have 1/10 its normal output impedance; an amplifier with a damping

(Continued on page 16)

Everything Fisher knows about tuners, preamplifiers and power amplifiers is in this transistorized stereo receiver.



Take the most advanced FM-multiplex tuner circuitry known to Fisher. Take the ultimate in Fisher control-preamplifiers. Take the most remarkable stereo power amplifier ever developed by Fisher engineers. Put them all together on one chassis, as Fisher did, and you have the incomparable Fisher 600-T. Is it as good as *any* combination of separate components? In 999 cases out of 1000, it's better!

The Fisher 600-T will easily fit on a standard 12-inch deep shelf, in less than 17 inches of horizontal space. (That's for *all* the electronics of your stereo system.) Thanks to its transistorized design, it will generate no heat to speak of. And thanks to the Fisher way of using transistors, it will stay in perfect alignment and optimum operating condition indefinitely. (Transistors don't *necessarily* mean progress. Fisher solid-state engineering does.)

The 600-T features the exclusive Fisher *Nuvisor-GOLDEN SYNCHRODE** front end, 5 IF stages, 5 limiters and a wide-band ratio detector. FM sensitivity is 1.8 microvolts IHF Standard. The famous Fisher *STEREO BEACON** automatically lights up on stereo broadcasts and automatically switches between FM-mono and FM-stereo. The professional-type d'Arsonval tuning meter assures dead-accurate tuning. The transformerless power output stage, with 4 output transistors per channel, provides 110 watts IHF music power. No other stereo receiver comes even close to this kind of performance.

The sound? Listen! It makes you smile condescendingly at previously accepted standards.

(Size: 16 $\frac{3}{4}$ " wide, 5 $\frac{1}{8}$ " high, 11 $\frac{7}{8}$ " deep. Weight: 31 lbs. Price: \$499.50. Cabinet: \$24.95.) *PATENT PENDING

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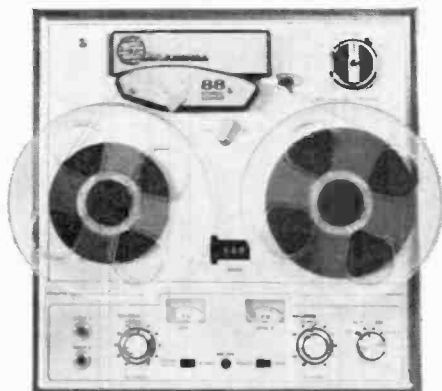
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factor of 20 has 1/20 its rated output impedance, etc. I cannot understand why this mismatch between speaker and amplifier does not result in a large increase in distortion and loss of power.

CHARLES JASPER
East Orange, N.J.

A. Your description of amplifier damping factor is correct—as far as it goes. However, it is the impedance that the amplifier's output circuit sees, not the impedance that the speaker sees, that is critical in terms of an amplifier's ability to deliver high power at low distortion. As far as the amplifier is concerned, whatever the damping factor, the output tubes (or transistors) continue to see their correct load when the speaker is connected to the correct terminals.

The fact that the speaker sees a much lower-than-normal source impedance has beneficial results. The amplifier's low output impedance affects the speaker in the same way that a very low-value resistor connected across the speaker's voice coil would. The speaker's excessive voice-coil movement at its resonant frequency is greatly reduced, thus resulting in a smoother and cleaner low-frequency response. It is not practical to actually connect a low-value resistance across a speaker, however, since then most of the power from the amplifier would flow through the resistor rather than through the speaker.

Ground-Lead Hum

Q. I recently purchased a new stereo record player that has a third lead accompanying the two leads to be plugged in to the preamplifier. The manufacturer's instructions state that this lead should be grounded to the preamplifier chassis. When I ground the lead I get a pronounced hum in the speakers and when the lead is removed, the hum ceases. Is there any way I can connect the lead without causing the hum?

AARON YUNDT
Mundelein, Ill.

A. The ground wire coming from a record player is intended specifically to minimize hum by providing a ground path for the turntable assembly. For some reason (probably having to do with the internal wiring of the turntable and/or your preamplifier), the grounding wire on your unit forms part of a "ground loop" that is feeding hum voltages to the preamplifier tubes. If the hum level of the system is low enough without the grounding wire when the unit is switched to phono, I would ignore it. With the turntable and amplifier on and with the amplifier switched to phono, try reversing (at the wall outlet) the a.c. line plug of the amplifier, then of the record player. You should be able in this way to find a combination that will further improve the hum level of your system.



THE FISHER X-100-C Size: 15-1/8" wide, 4-13/16" high, 11-7/8" deep. Weight: 23 lbs.



If the least costly of the six Fisher amplifiers sounds this good, isn't it awesome to think of the five others?

Fisher engineers aren't the least bit awed. They know there is only one standard of fidelity for all Fisher amplifiers. Indeed, it would be astonishing if all six amplifiers did *not* sound rather similar.

Every Fisher amplifier is engineered to give you clean, 'open' sound, with complete stability regardless of the load, and virtually non-measurable distortion right up to the clipping point. Within its power rating of 50 watts the lowest-priced Fisher amplifier, the X-100-C (shown above), accomplishes the task as successfully as the costliest model. At \$169.50* it represents the essential level of Fisher performance, below which anything else would be incompatible with serious listening.

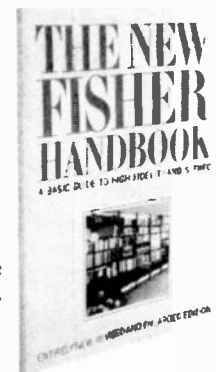
What, then, is the difference between this and other Fisher

stereo control-amplifiers from \$199.50 to \$329.50* or the Laboratory Series preamp/power-amp combination at \$529.00*? Not one of sound quality — at least not at ordinary listening levels in the average room with reasonably efficient speakers. But, as you go up the scale, you will experience the convenience of increasingly elaborate control features, greater flexibility in special situations and — above all — more and more power handling capability. The workmanship and the quality of parts are the same in all Fisher models. And the unique Fisher warranty (one year on tubes, two years on semiconductors and other parts) applies equally to all models.

No wonder the Fisher name inspires awe among discriminating audiophiles. We practice what we preach.

*Plus applicable taxes; cabinet available at \$24.95.

For your free copy of this 76-page book, use coupon on page 20.



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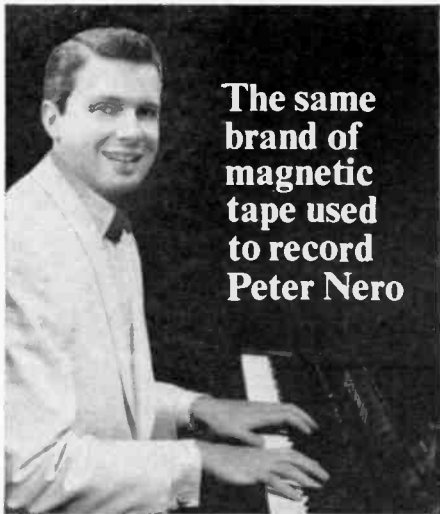
The Fisher

JUNE 1965



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17



The same brand of magnetic tape used to record Peter Nero



...is now available to you for home recording.

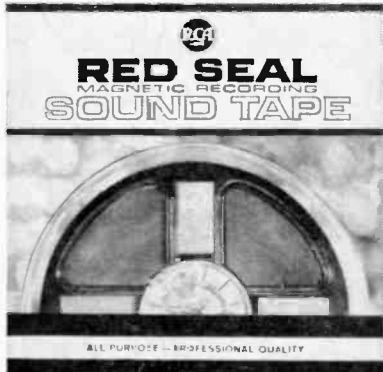
From popular music to the classics, the world's greatest artists are recorded on RCA Red Seal Sound Tape — the same fine brand of tape that's now available to you for home recordings.

Red Seal Sound Tape helps you get better results from your equipment — better frequency response, higher fidelity, superb sound quality with less distortion and surface noise.

Strong, durable and splice-free, Red Seal Sound Tape is made to precise tolerances and incorporates today's most advanced manufacturing techniques — including the use of a special lubricant to improve tape to head contact, minimize friction and wear. Available in all popular lengths and reel sizes, in acetate (all purpose and low-noise types), polyester or tensilized polyester base.

RCA's skill and experience with magnetic tape — including tape for electronic computers — means better home recordings.

Insist on the best — RCA Red Seal Sound Tape.



RCA Red Seal Sound Tape

The most trusted name in sound

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JUST LOOKING

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



● **BASF's** tape-splicer outfit includes a professional-type splicer, three rolls of colored polyester leader, a roll of splicing



tape, metalized leaders, reel clips, and a marking pencil. List price is \$9.50.

circle 181 on reader service card

● **Electrohome's** Satellite speaker is less than a foot and a half tall and can be placed anywhere in a room. The speakers in the compact cabinet face upward and radiate sound in a 360-degree circle. Available in walnut, mahogany,



and candlelight maple, the systems are priced in pairs beginning at \$49.90.

circle 182 on reader service card

● **Euphonic's** has announced a new stereo phono cartridge, the Siliconic U-15. Using miniature silicon elements, the Siliconic cartridge derives its energy from an external power source. The flexing of the semiconductor elements by the stylus modulates, rather than generates, a current. The current is provided by the PS-15 power source, housed in a small aluminum box. The PS-15 has outputs for both high-level and low-level (magnetic preamplifier) phono inputs. The U-15 has low tip mass and a frequency response from d.c. to beyond 50,000 cps.

A complete system (Model TK-15LS), including an elliptical-stylus cartridge,

power source, and an integrated low-mass tone arm, is available. The arm has a resonance of 15 cps and tracks from 0.5 to 3 grams. The cartridge has a compliance of 25×10^{-6} cm/dyne. Because of its low mass (14 grams) and the resulting low inertia, the arm will track warped or eccentric records. Price of the TK-15-LS system is \$87.50; system as described, but with a 0.5-mil conical stylus, \$71.50. Also available is an elliptical-stylus cartridge, with power supply, for use in any tone arm, \$55; cartridge with 0.5-mil conical stylus and power supply, \$39.

circle 183 on reader service card

● **Harman Kardon** is producing the Model SA2000 integrated stereo amplifier, a transistor unit with an output



rated at 36 watts IHF music power. Frequency response at 1 watt is within 1 db from 8 to 25,000 cps. At full rated power, the unit reproduces 10 to 23,000 cps within ± 1 db. Damping factor is 25 and square-wave rise time is 5 microseconds. Harmonic distortion is under 1 per cent and the hum and noise level is at least -90 db. Controls include volume control with power switch, balance control, ganged bass and treble controls, contour switch, low- and high-cut switch, tape-monitor switch, and speaker-defeat switch. Input and output provisions include a front-panel earphone jack; two a.c. convenience outlets; and phono, tape-amplifier, and two auxiliary inputs. The amplifier measures $13\frac{1}{4} \times 4\frac{3}{8} \times 8\frac{3}{4}$ inches and weighs nine pounds. List price: \$159.

circle 184 on reader service card

● **Miracord** announces the Model 40 record player. The unit's balanced tone-arm will accept cartridges that track at



forces of less than one gram. The tone-arm's cartridge retainer will accept any standard cartridge and has a simple

(Continued on page 20)

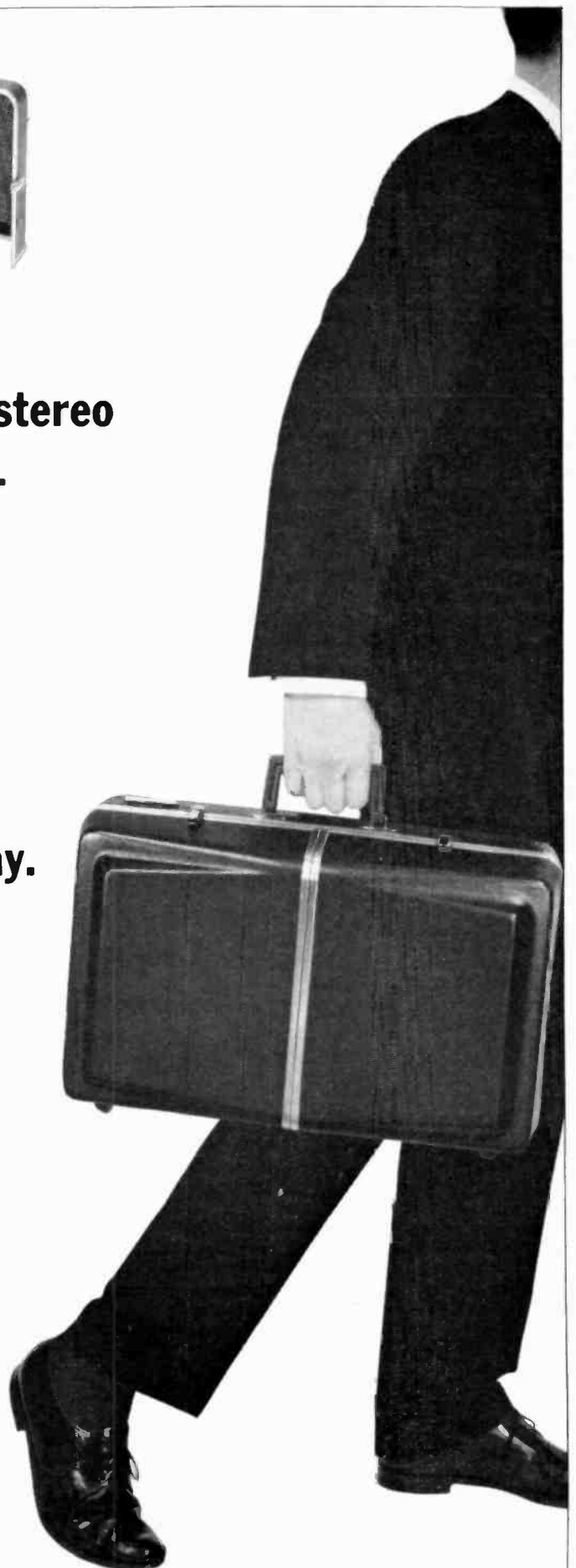


**When a revolutionary little stereo
meets a receptive listener...**

it gets carried away.

And so does the listener. No music lover can resist the big, authentic stereo sound of the new Fisher 50. It's a revolution in portable phonographs. Thirty watts of window-rattling power. The kind of power you'd expect only in a full-size, built-in stereo system or a large stereo console. Perfectly matched high fidelity components. The kind of components that have made Fisher the first choice of hi-fi perfectionists. All in a lightweight carrying case about the size of a man's one-suit. Fully transistorized; complete with famous Garrard automatic changer and Pickering cartridge; \$229.50* at leading department stores and hi-fi dealers. Fisher Radio Corporation, 21-40 44th Drive, Long Island City, N. Y. 11101.

The Fisher 50



Wait till you play your Gesualdo madrigals and your Frescobaldi toccatas with the world's only true cartridge.

And if you can't wait—

Stanton Magnetics, Inc.
Plainview, L.I., N.Y.

Gentlemen:

I give up. What is a longhair cartridge?

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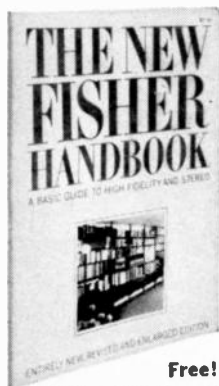
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Buying stereo?

The first thing you need is free.



Free!
\$2 Value! 76 Pages!

Fill out and mail this coupon for your complimentary copy of *The New Fisher Handbook*, available to readers of this magazine without charge or obligation. Whether or not you know a great deal about high fidelity and stereo, you will find this comprehensive 76-page reference guide and idea book a valuable aid in making buying decisions—the first thing you need before investing in expensive equipment! Detailed information on all Fisher components is included.

Fisher Radio Corporation
21-40 44th Drive, Long Island City, N. Y. 11101

Name _____

Address _____

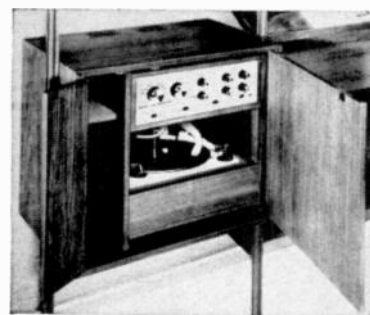
City _____ State _____ 026

 **CIRCLE NO. 28 ON READER SERVICE CARD**
FOR STORES "WHERE YOU CAN BUY"—SEE LAST PAGE.

snap-in installation. Additional retaining mounts, desirable when cartridges are interchanged frequently, are available. Stylus force is obtained by a spring-torque tension that is applied at the vertical pivot point of the arm after first balancing out the weight of the cartridge. The Miracord 40 plays single records manually or automatically with push-button operation and handles up to ten records in automatic sequence. The 12-inch turntable platter, a one-piece machined casting, weighs about six pounds. Wow and flutter are less than 0.1 per cent and rumble is better than -50 db. Price (less base and cartridge): \$79.50.

circle 185 on reader service card

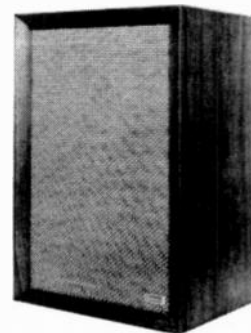
● **Omni** announces three new cabinets designed expressly for hi-fi components. The cabinets match Omni's other standard 32-inch modules and are finished in



oiled walnut. Completely vented for air circulation, they may be kept closed when the system is in operation. Individual compartments will house such components as receivers, tuners, preamps, and amplifiers. Turntable and tape-deck sections are side-mounted on ball-bearing, nylon-wheel slides and are removable for ease of access.

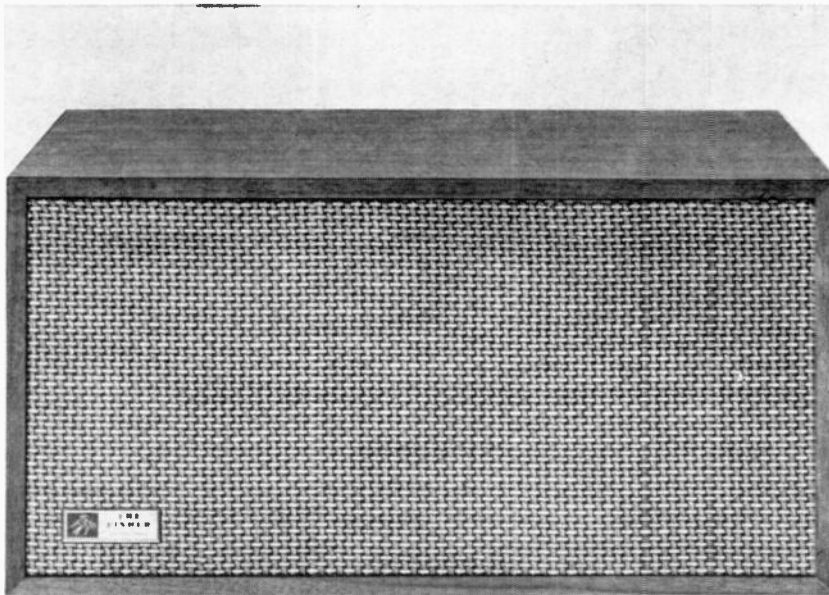
circle 186 on reader service card

● **University** is producing a professional monitor version of the Medallion three-way speaker system. Measuring approximately 24 x 16 x 12 inches, the



monitor system can be installed on a bookshelf, hung on a wall, or placed on the floor. The enclosure employs radiation-resistance loading and is finished on all sides in oiled walnut. Rated frequency response is 28 to 22,000 cps, with cross-overs at 600 and 4,000 cps. Power-handling capacity is 40 watts of integrated program material. Price: \$129.

circle 187 on reader service card



“On the basis of these results, the Fisher XP-5 at \$54 would be a ‘best-buy’ selection.”

—How Good Is the New Breed of Compact Speakers?
Popular Science, March 1965

That's the verdict reached by the experts at Popular Science magazine after sitting in judgment of six new low-cost loudspeakers of 'pygmy' size: the AR-4, the KLH Model 17, the Scott S-5, the Sonotone RM-1, the Goodmans Maximus 1, and the Fisher XP-5.

"Most cheap speakers previously available," the Popular Science report noted, "had glaring faults. Some were screechy or harsh sounding. Others were seriously shy of bass or treble, or had noticeably uneven frequency response. Not one of the speakers we tested suffers from these defects. Some are better than others, but all produce a pleasant, listenable sound."

"... Three speakers were unanimously judged to have an edge over the others. The top-rated models (in order of de-

scending price) were the KLH Model 17, the AR-4, and the Fisher XP-5. The KLH and Fisher sound were astonishingly similar in character. The AR's were somewhat different.

"Some judges liked the KLH-Fisher sound quality best; others preferred the AR. But the difference in quality among these three was judged inconsequential... On the basis of these results, the Fisher XP-5 at \$54 would be a 'best-buy' selection."

The ultracompact XP-5 measures only 20" by 10" by 9" deep. It has an 8" woofer with a magnet structure weighing 2½ pounds, and a 2½" tweeter of the wide-dispersion cone type. The LC network has a crossover frequency of 2000 cps. Price, in oiled walnut, \$54.50. In unfinished birch, \$49.50*.

*PLUS APPLICABLE TAXES



For your free copy of this 76-page book, use coupon on page 20.

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The Fisher

JUNE 1965

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21

NEW RESEARCH-PRECISION TONE ARM FOR HOME USE



The Castagna Professional Tone Arm represents critical engineering innovations that give you reduced distortion, improved sound and minimum record and stylus wear.

Developed for laboratory studies of high quality cartridges, the Castagna brings unique features never before available to the audiophile:

- Anti-bias and distortion characteristics hitherto unavailable in its price class. Unlike other arms, the Castagna plays the last third of the record as cleanly and distortion-free as it plays the first part.
- A jewel bearing, gimballed post suspension with opposing magnets to reduce bearing friction almost to zero.
- Calibrated stylus pressure adjustment (0-5 grams)
- All-plane balance adjustment
- Minimal tracking error for all acceptable cartridges (Adjustable 8° to 28° of angle)

Complete in compartmented case \$125.

For name of nearest supplier write:

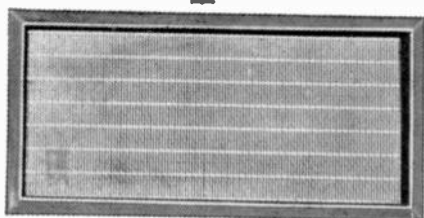
SCOPE ELECTRONICS CORPORATION

235 East 42nd St., New York, N.Y. 10017

CIRCLE NO. 23 ON READER SERVICE CARD

**Recommended by leading
consumer publications.**

This is a dangerous loudspeaker



MODEL DLS 529

Caution—it will mercilessly reveal the flaws in any defective or outmoded equipment used with it. The transient-perfect sound reproduction is totally different from all other Bookshelf speakers, regardless of size or price! \$159.00*

EMI

*Higher in South and West.

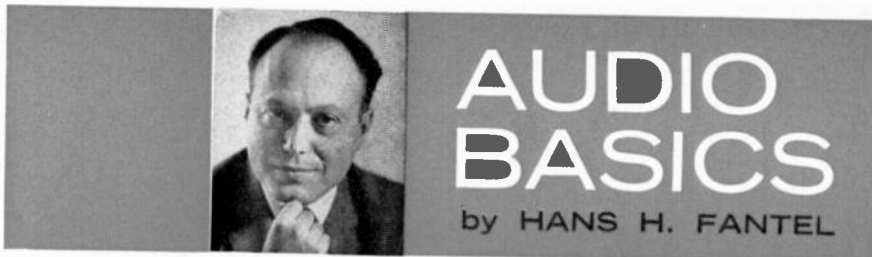
For further information write

Scope Electronics Corp.

235 East 42nd St., New York, N. Y. 10017

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FOR STORES "WHERE YOU CAN BUY"
SEE LAST PAGE.



TONE CONTROLS

A SURPRISING number of high-fidelity equipment owners have fallen under the spell of a strange taboo: NEVER TOUCH THE TONE CONTROLS! Even inveterate TV-knob twirlers feel a twinge of guilt whenever they succumb to the urge to reset those sacrosanct bass and treble controls. Such pangs are absolutely groundless, however—after all, those controls are there for a purpose. Tone controls, as their name suggests, accentuate or de-emphasize either the low or the high frequencies which make up musical tones. In their neutral or "flat" position the controls permit all frequencies to pass unaltered.

If all records were perfect in tonal balance, if no loudspeaker were ever shrill or bass-shy, and if all listening rooms had perfect acoustics, then tone controls would indeed be superfluous. But records differ widely in tonal balance, partly because of the different acoustic environments in which the original performance took place, partly because of different patterns of microphone placement used at the recording sessions. Still another balance variable is the result of the basic recording philosophies of various record companies. A company, for example, might want to weaken the low bass frequencies slightly when cutting a disc, on the quite reasonable assumption that low-fi phonographs would not be able to track the original performance's heavy bass swings.

But whatever the reason for tonal differences from record to record, the tone controls on your amplifier make it possible for you to readjust the frequency balance to the requirements of your listening situation. A judicious amount of bass boost will often bring out warmth and fullness of tone from a record that had previously sounded hard and cold with the tone controls in the neutral position. And quite frequently a slight treble cutback will take the cutting edge off an unbearably strident disc. Similarly, tone controls can minimize the shortcomings of a less-than-perfect speaker. A small amount of bass boost often helps a small speaker to supply stronger low frequencies, and you should feel free, on the high end, to subdue a raucous tweeter by using a slight treble cut.

To a degree, tone controls also give the listener an opportunity to second-guess the recording engineer or the conductor. For instance, if the conductor has suppressed the lower strings to obtain a light, airy orchestral color, you can shift the orchestra's balance in the direction of a heavier, darker hue by applying a slight amount of bass boost. Conversely, an accent on the treble will sometimes bring into prominence inner voices—flutes or oboes, for example—that had hitherto been subordinated to the over-all musical structure.

Liberty is not license, however, and the foregoing remarks should not be construed as a total repudiation of the tone-control taboo. Nothing offends the ear more quickly than the free-and-easy attitude toward tone controls that can turn a perfectly good hi-fi set into a juke box. Some misguided enthusiasts, drunk with power, turn up the bass all the way and clamp down on the treble until the music sounds like a sonic cross between a cattle stampede and a stomach rumble. The aesthetic results of such free-enterprise tinkering are, of course, reprehensible, and cannot be excused by the old saw "Each to his own taste." The lesson is, I think, the usual one: use moderation.



**Capture the strength
and delicacy
of every sound**

with exclusive new Sony LUBRI-CUSHION® recording tape

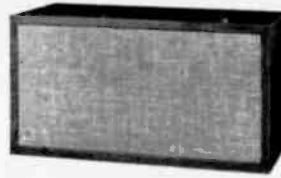
A revolutionary process from the research laboratories of world-famous Sony has produced a recording tape with a silicone impregnated lubricant which cannot wear off! Intimate head-contact, so essential for full-range true fidelity, can now be maintained – and without excessive recorder head wear.* ■ Sony's new method of tape manufacture includes a special Sony slitting technique, Sony-permatizing, and an extra-heavy homogenized coating (Sony Oxi-Coat) on flexi-strength polyester, which assures a balanced full-frequency recording/playback with no 'drop-outs' of sound. ■ Truly, Sony PR-150 enables you to capture the strength and delicacy of every sound. Visit your dealer today – and *hear* the difference.

*Excessive recorder head wear is caused by inferior tape. Sony PR-150, a professional recording tape, has been developed to eliminate this problem. A special bonus coupon book, allowing a substantial discount on 12 reels of tape, may be obtained by writing Sony/Superscope, Inc., Magnetic Tape Division, Sun Valley, California.



•Ask for Sony's new Tape booklet.

SONY SUPERSCOPE *The Tapeway to Stereo* ®



The AR-4—\$57 in oiled walnut, \$51 in unfinished pine

EXCERPTS FROM REVIEWS OF THE AR-4 SPEAKER

MODERN
HI-FI
A STEREO GUIDE

The eight-inch acoustic-suspension woofer of the AR-4 produces extended low-distortion bass. The power response and dispersion of the AR-4's tweeter are as good as those of units that cost many times as much. All in all, it is difficult to see how AR has achieved this performance at the price (especially since

CHICAGO
SUN-TIMES

The AR-4 is a best buy in any comparative shopping survey. It is going to attract a lot of interest in the low-price bracket, but, more than this, it is going to raise a big fuss in the next bracket up, competing with its

the biggest climactic passages. There was no suggestion of cone breakup or distortion and the frequency emphasis (on records I know well) remained precisely that of the source material. This absence of coloration is a familiar quality in expensive speakers for professional use, but it is fairly rare to encounter in units costing around \$50. It suggests that the AR-4 is a rather rare bird among its budget-priced fellows and that it is slated for wide consumer acceptance.

HiFi/Stereo Review

● THE acoustic-suspension loudspeaker system, pioneered so successfully by Acoustic Research, has been scaled downward in price and size in the new AR-4 bookshelf

The tone-burst transient response of the AR-4 was among the best I have ever encountered, showing no ringing or spurious output at any frequency. In harmonic-distortion tests, the AR-4's performance, particularly considering its under-\$60 price, was also exceptional. When

high fidelity

COMMENT: Since its introduction by AR some years ago as the first compact speaker system of sonically authoritative caliber, the acoustic suspension reproducer

serve in a compact, modestly priced system. To say that the AR-4 is the "best" of this class would be to presume too much in the way of individual listener preference; it would perhaps be more to the point to say that we have heard nothing better, so far at least, in this price class.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141





● **AMPLIFIER TEST LOADS:** Amplifier power-output, distortion, and frequency-response measurements are usually made using load resistors rather than loudspeakers at the output of the amplifier. There are several good reasons for this. Even a fraction of a watt of electrical power can produce an uncomfortably loud sound from some speakers. Frequency-response measurements normally made at a level of a watt or less could be performed with a speaker load, but at power levels of 10 watts or more the sound level would be intolerable.

Another consideration is the limited ability of most speakers to handle large amounts of power on a continuous basis. Any good speaker will withstand its "rated" power at middle frequencies, such as 400 cps, for many minutes without damage. But this is not a recommended practice, since most of the electrical input to the speaker's voice-coil must be dissipated in the form of heat.

At low frequencies, speaker-cone excursion becomes very large, and a power level that might be tolerable at 400 cps could damage the cone suspension at 20 or 30 cps. At the other end of the audio spectrum, tweeters (generally constructed with small, light diaphragms and voice coils) are capable of handling high power only for the same short durations that are typical of normal musical material. Many tweeters rated for use with 50-watt amplifiers could not withstand more than 5 watts for any appreciable length of time.

Apart from the hazards to the speaker, there are other valid reasons why speaker loads are not used in amplifier testing. The output power of an amplifier is a function of its load impedance. Some amplifiers (those with high damping factors) are affected only slightly by load impedance; others are very sensitive to load changes. The impedance of a loudspeaker changes widely with frequency, and to an amplifier, a loudspeaker load appears as a varying—and unpredictable—combination of resistance, inductance, and capacitance. Most amplifiers that show a flat frequency response into resistive loads would not be so flat if they were tested with speaker loads. And finally, since the frequency response of a given amplifier would be different for each type of loudspeaker used, it is obviously unrealistic to test amplifiers in this way.

REVIEWED THIS MONTH

●
Sonotone RM-1 Speaker System
Harman Kardon SR600 Receiver
●

To demonstrate this testing problem, I measured the frequency response (at 1-watt output) of a tube amplifier and two transistor amplifiers (A and B), using both resistive loads and several different speaker loads. The tube amplifier had a perfectly flat response with the resistive load. With speaker 1 (a 12-inch single-cone radiator) or speaker 2 (a small two-way system with crossover network) amplifier response was within ± 1 db from 20 to 20,000 cps.

Transistor amplifier A was flat within ± 0.5 db from 20 to 20,000 cps into a resistive load. With speaker 1, the amplifier had a slight peak at the speaker resonance of 80 cps, but was within ± 1.5 db over the entire audio range. Transistor amplifier B, which had a slight high-frequency roll-off with a resistive load, changed its response radically when tested with speaker 2 and showed approximately a 7-db boost in its high-end response.

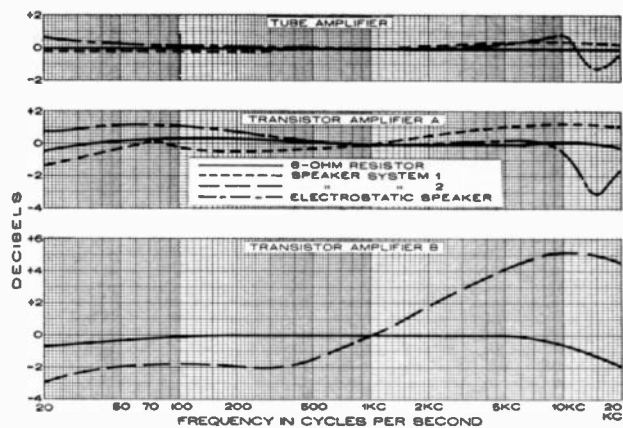
I also tested the tube amplifier and transistor amplifier A with a full-range electrostatic speaker as the load. The response curves differed from those obtained with a cone-type speaker, with both amplifiers showing a dip in the high frequencies centered about 15,000 cps. In all cases, the transistor amplifiers seemed to have more pronounced response changes with load-impedance changes. This may have been simply the result of their lower damping factor, although both amplifiers had damping factors in the region of 5 to 10.

One should be aware that these frequency-response measurements represent voltage developed across the speaker and do *not* necessarily indicate the variations in the speaker's acoustic output. When a speaker's impedance rises, the signal voltage across it may also rise, thus tending to maintain the power delivered at a constant level. The accompanying graphs suggest some causes of the phenomenon known as "transistor sound," but one cannot make valid generalizations on the basis of the few tests I have made. The point I wish to make is that amplifiers should not be tested using speaker loads—unless, of course, the speaker and amplifier are specifically designed to work together. And in that case it probably would be preferable to test the acoustic output of the speaker.

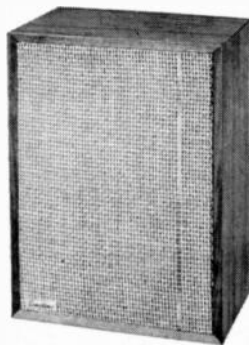
Not only should amplifier test loads be resistive, but

they should be "pure" resistors, *i.e.*, with inductances too low to affect high-frequency response readings. At frequencies under 20,000 cps, ordinary wire-wound power resistors are adequate; if measurements must be made at higher frequencies, special resistors are needed.

Whatever the type of resistor, it must be capable of dissipating the full amplifier output for a considerable time without overheating or changing its resistance value. This requires either large power resistors—possibly fan-cooled—or smaller resistors with liquid cooling. I use 20-watt resistors in a water bath. My tests indicate that they will handle 100 watts continuously without changing resistance by more than 1 per cent.



SONOTONE RM-1 SPEAKER SYSTEM



● SONOTONE'S RM-1 Sonomaster is one of the "new breed" of compact speaker systems designed for high quality at a relatively low cost. Smaller than the usual bookshelf speaker, the Sonomaster measures 14½ x 10½ x 7¼ inches in its oiled walnut cabinet and weighs only 12 pounds. The sealed cabinet houses a 6-inch ceramic-magnet woofer and a 1½-inch cone tweeter, with a 6 db per octave crossover at 5,000 cps. The low-frequency speaker has a free-air resonance at 50 cps, and does a remarkable job in its assigned frequency range. The tweeter output can be adjusted with a rear-panel control.

My indoor frequency-response measurements showed the system to be within ± 5 db from 110 to 15,000 cps. Over most of this range it is very smooth, but a dip at 300 cps alters the response curve from "superior" to "very good." Partly owing to the properties of the test room, response fell off at low frequencies, but after making al-

lowances for this, it was down only about 6 db at 50 cps.

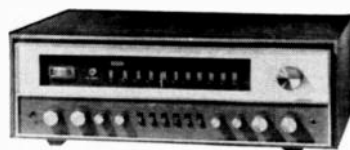
The low-frequency harmonic distortion with a 1-watt input is less than 6 per cent down to 60 cps, below which it rises sharply. I would say that 60 cps is the effective lower limit of its response, but this frequency is adequate for almost all musical content on records. The tone-burst transient-response tests showed virtually no ringing except at one point near 7,500 cps. In this respect, the Sonotone RM-1 is comparable to some of the better speaker systems I have tested.

Right from the first listening, the RM-1 sounded like a well balanced, thoroughly musical, and clean speaker system. When compared with other somewhat larger and costlier compact systems, the RM-1 sounded enough like them to make a compatible stereo pair.

The efficiency of the Sonotone RM-1 is moderately high, and it needs no more than a good 10-watt amplifier to drive it. Sonotone says that it will handle over 40 watts of program material, but I suspect that this refers to its ability to withstand power without damage, since distortion at that level would probably be excessive. Selling for only \$44.50, the Sonotone RM-1 is excellently suited for a low-cost music system, particularly when space is limited. The RM-1 is also available in kit form (as the RM-1K) for \$35.50. The kit speaker comes in unfinished birch, but is otherwise identical to the RM-1. Construction time of the kit should run about one hour.

For more information, circle 188 on reader service card

HARMAN KARDON SR600 STEREO RECEIVER



● THE SR600 is one of Harman Kardon's new Strata-Phonic all-transistor stereo receivers. Its control functions are highly flexible, and include four tone controls for individual adjustment of bass and treble response on each channel, a balance control, and a speaker-selector switch that can feed the outputs to either (or both) of two pairs of stereo speakers, or to stereo headphones.

The function selector has positions for tape head

(mono), tape head (stereo), phono, FM (mono), FM with automatic mono-stereo switching, and a high-level auxiliary input. Power is controlled by an illuminated on-off push button.

A row of six inconspicuous slide switches adds to the receiver's operating versatility without resulting in excessive panel clutter. They control loudness compensation, tape-recorder monitoring (or playback from a tape-recorder preamplifier), low-cut and high-cut filters, and a mono-stereo selector to connect the two channels in parallel for mono operation. The sixth switch makes it possible to bypass the tone-control circuits completely.

The FM section of the SR600 has a grounded-base tran-
(Continued on page 30)

HOBSON'S CHOICE? NEVER AGAIN!

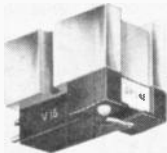
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

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 tone arm 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.

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Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois



sistor r.f. amplifier and four i.f. amplifier stages, followed by a ratio detector. An illuminated tuning meter, operated from the third i.f. stage, indicates correct tuning by a maximum needle swing. The SR600 has no AFC, but is very stable and non-critical to tune. The absence of internally generated heat virtually eliminates warmup drift.

The stereo multiplex demodulator uses three transistors and four diodes. The 38-kc local carrier is derived from the 19-kc transmitted subcarrier by doubling. A panel-mounted neon lamp that indicates that a stereo broadcast is being received is also activated by the 38-kc signal. The audio section of the SR600 uses negative-feedback circuits for low-level equalization and tone-control action. The output transistors are driven through transformers, but are directly coupled to the speakers without the blocking capacitors used on most transistor amplifiers. Each speaker line is protected by a fuse. The SR600 is designed to drive speakers with impedances from 4 to 16 ohms, and to deliver its rated power into a 4-ohm load.

Using 8-ohm loads, I measured the continuous mid-range power output of the SR600, at 2 per cent distortion, as about 24 watts per channel, both channels driven. The power fell to 15 watts at 20 cps and to 19 watts at 20,000 cps. Maximum power into a 4-ohm load was 30 watts; into 16 ohms it was 13 watts per channel. The square-wave response was good, and the amplifier was stable with capacitive loads. Intermodulation distortion was typically 0.75 to 1 per cent at levels under 1 watt, 0.6 per cent between 5 watts and 20 watts, and the combined outputs of both channels at 1 per cent IM distortion was 60 watts. This indicates that the manufacturer's power ratings of this amplifier are quite conservative.

With the tone controls switched out, the frequency response was exceptionally flat, within ± 0.5 db from 20 to 20,000 cps. The tone controls had a range of +10, -7.5 db at 50 cps, and +9, -7 db at 10,000 cps. RIAA

phono equalization was within ± 0.5 db from 40 to 15,000 cps.

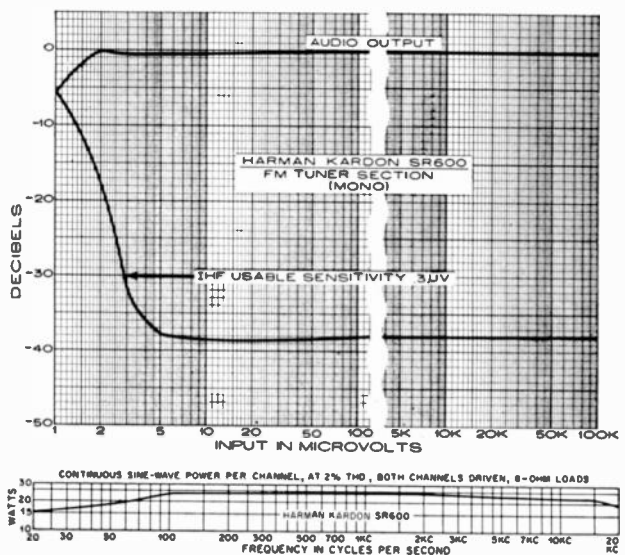
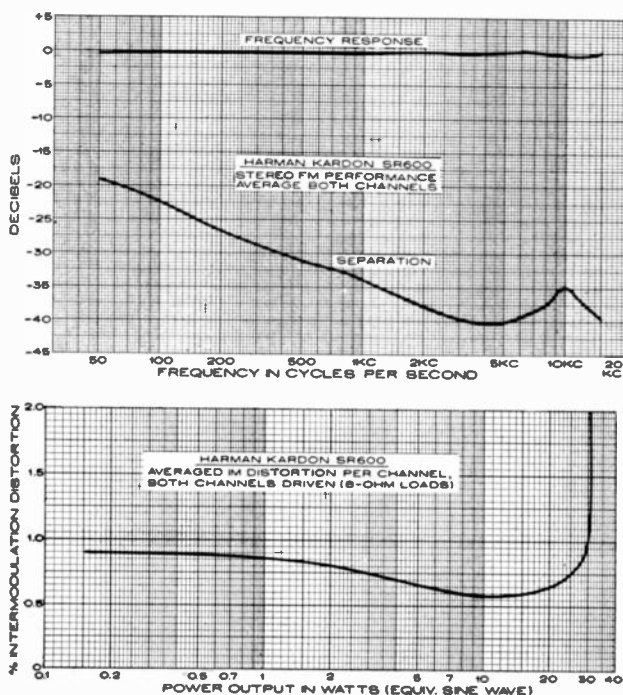
The high- and low-cut filters ranged from 3 to 6 db per octave and came in at about 3,000 and 200 cps, respectively. The loudness compensation boosted only the low frequencies. Hum and noise with the amplifier switched to the AUX inputs were 72 db below 10 watts. One phono input had a -54 db hum level, and the other -37 db. Stereo crosstalk was better than -40 db, and crosstalk from the tuner to other inputs was better than -47 db.

The FM tuner section had an IHF usable sensitivity of 3 microvolts, with full limiting taking place at about 7 microvolts. Distortion was about 0.5 per cent at 100 per cent modulation. Stereo-FM frequency response was excellent, within ± 0.2 db from 30 to 15,000 cps, and channel separation was better than 30 db from 400 to 15,000 cps. Separation typically was 40 db even at 15,000 cps, where most stereo tuners show a marked loss of separation. The tuner hum level was -58 db, and its capture ratio was 6 db.

In spite of its transistorized front end, the SR600 was not particularly subject to crossmodulation effects from strong signals. I was able to induce crossmodulation by injecting a test signal of 20,000 to 50,000 microvolts into the antenna terminals, but did not detect any crossmodulation when listening to FM stations.

In use tests, the Harman Kardon SR600 performed perfectly. It came on almost instantly, tuned noncritically, and sounded excellent. A full complement of FM stations (thirty-one in all) was received without noise or distortion, and the automatic FM mono-stereo switching operated without a hitch. The SR600 sells for \$389, and can serve as the nucleus of a very fine, cool-running, and long-lived stereo system. It is handsomely styled, and has enough power to drive practically any speaker system.

For more information, circle 189 on reader service card



Integrated tuner-amplifiers are normally tested as two separate components. The two upper graphs indicate tuner performance in the areas of IHF sensitivity and audio output (right) and tuner frequency response and separation (left). The two lower graphs chart amplifier performance. All curves are averaged.

Once upon a time, there was a new kind of stereo amplifier.

Its name was **IBL** Energizer.

IBL Energizer was very special.

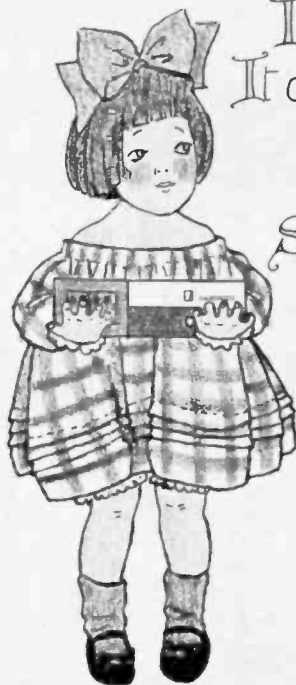
Goodness, how special.

IBL Energizer never got too warm, never made noises or hummed, didn't distort a thing and wasn't microphonic at all.

Because **IBL** Energizer was all solid state and stayed so cool and stayed so quiet, it learned it could do what no other stereo amplifier could do.

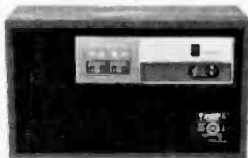
It could hide.

It could hide right inside a **IBL** loudspeaker box.



See the pretty **IBL** Energizer?

Not if you don't want to.



Rear view of Lanter 99 showing Stereo Energizer.

Model SE-401 80 Watt Solid State Stereo Energizer

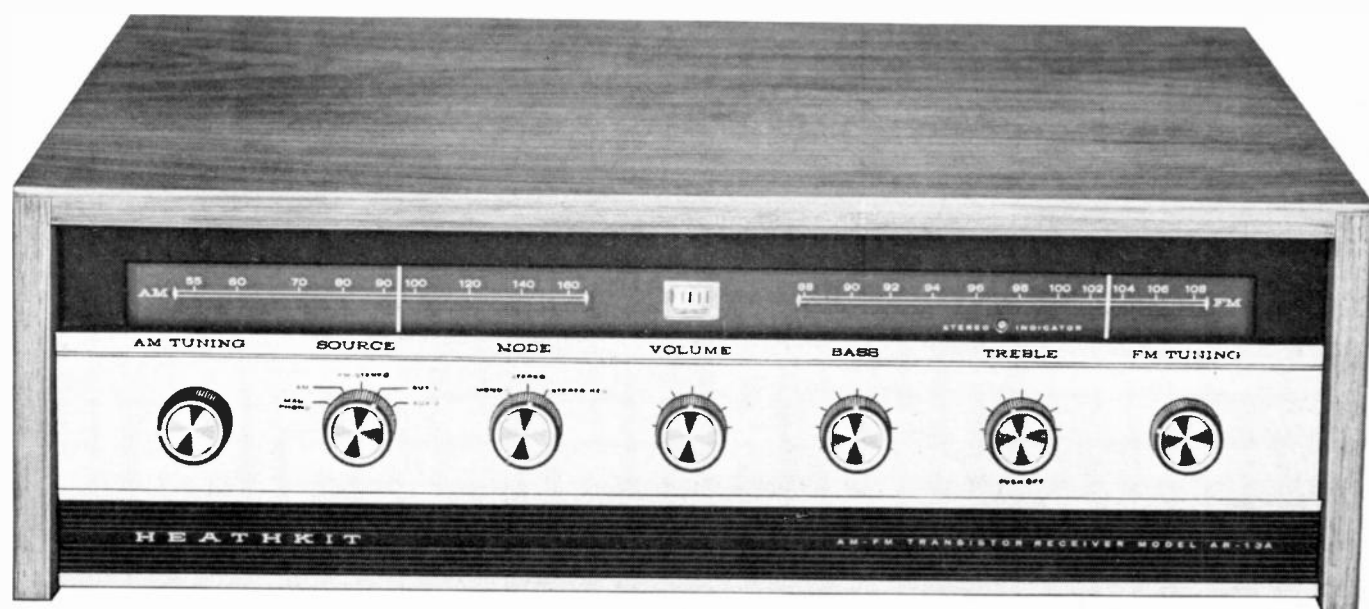
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ALL-TRANSISTOR STEREO RECEIVERS*

Company	Model	IHF Music Power Watts Per Channel	IHF FM Sensitivity Microvolts	Capture Ratio (db)	Tuning Indicator	Automatic Stereo Switching	AM Tuning	Price	Case	
									Wood	Metal
Altec-Lansing	711	27.5	1.8	2.0	Meter	Yes	No	\$449.50	24.00	-----
Bell (TRW)	1000	40	1.6	2	Meter	Yes	No	499.95	29.95	-----
	900	40	1.8	3	Meter	Yes	No	469.95	29.95	-----
Bogen	RT6000	30	2	3	Meter	Yes	No	399.95	29.95	14.95
EICO	3566	56 in 4 ohms	2	4.5	Meter	Yes	No	Kit 229.95	14.95	-----
		37.5 in 8 ohms						Wired 349.95	Incl.	-----
Electro-Voice	EV-88	40	3	3	Meter	Yes	No	397.00	22.00	-----
	EV-77	20	3	3	Meter	Yes	No	299.00	22.00	-----
Eric	SR-500	25 rms	2.5	not avail.	Meter	No	No	399.00	Incl.	-----
Fisher	600-T	55	1.8	2.0	Meter	Yes	No	499.50	24.95	-----
Harman-Kardon	SR-900	37.5 in 4 ohms	1.85	2.0	Meter	Yes	No	469.00	24.95	-----
	SR-600	25 in 4 ohms	1.95	2.0	Meter	Yes	No	389.00	24.95	-----
	SR-400	18 in 4 ohms	2.90	2.5	Meter	Yes	Yes	309.00	24.95	-----
	SR-300	18 in 4 ohms	2.90	2.5	Meter	Yes	No	279.00	24.95	-----
Heath	AR-13A	33 in 8 ohms	3.5	3	Meter	Yes†	Yes	Kit 195.00	Incl.	-----
Kenwood	KT-10	20	1.9 20 db quieting	2.0	Meter	Yes	Yes	299.95	-----	Incl.
Scott	344	25 in 8 ohms	2.2	6	Meter	Yes	No	429.95	24.50	-----

*Source: Hi Fi/Stereo Review Magazine, April, 1965—Mfr's. Specifications.

†The magazine article says "no" here—the Heath AR-13A does have automatic switching.

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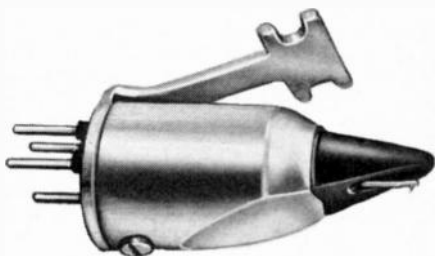
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HF-183



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With the exception of loudspeakers, no part of your music system affects its quality as much as the choice of a phonograph cartridge.

Specifications and test reports, while helpful, cannot substitute for a thorough listening evaluation in making so crucial a decision.

The Stereodyne III is the latest refinement by E. R. Madsen of Bang and Olufsen, who first recognized the importance of standardizing on a 15° stylus angle. In separate arms, as well as in the better changers, its clearly superior sound will be apparent.

- Wide, smooth response
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FOR STORES "WHERE YOU CAN BUY"
SEE LAST PAGE.



Library of Congress Archives preserve **OUR AMERICAN FOLK-SONG HERITAGE**

By NAT HENTOFF

THE Library of Congress' Archive of Folk Song was established in 1928 to help develop a greater national consciousness of the depth and scope of America's folk-music resources. The Archive's activities expanded when renowned folk-song collector John Lomax became head of the division in 1932. Together with his prodigiously energetic son, Alan, and other beaters of the folk bushes, the elder Lomax was able, by 1940, to amass a collection of more than 4,000 recorded items. (About 3,000 of these were recorded by the Lomaxes themselves.) There are now more than 16,000 recordings in this section of the Library of Congress, but in recent years it has become more and more difficult for the Archive to obtain funds for collecting trips, and its ability to sponsor new forays into the sources of American folk music is therefore limited.

Recordings from the collection first became available to the general public in 1943, and it is now possible to choose from among 59 long-playing albums and 107 78-rpm recordings in the current Library of Congress folk-music catalog (December 1964). The range of material is considerable—Anglo-American ballads, shanties, dance tunes, and religious music; an especially revealing cross section of Afro-American forms; a diversified introduction to American Indian music; miners', cowboys', and lumbermen's songs; and recordings made in the Ba-

hamas, Venezuela, Mexico, and Puerto Rico. Most of the albums contain useful background notes and full texts of the songs. Sound quality, especially in the earlier discs, is usually of medium fidelity, but the sense of folk music caught in its natural habitat makes most of these recordings fascinating listening.

Particularly vivid results of the wanderings of the Lomaxes and of other collectors in the 1930's and later are preserved in four invaluable sets of Afro-American music: *Afro-American Spirituals, Work Songs, and Ballads* (AAFS L3), *Afro-American Blues and Game Songs* (AFS L4), *Negro Religious Songs and Services* (AAFS L10), and *Negro Work Songs and Calls* (AAFS L8). These four albums, together with the six recorded by Harold Courlander (*Negro Folk Music of Alabama*, Folkways 4417/8, 4471/4) are essential for an understanding of the backgrounds of jazz, contemporary gospel music, and the still-increasing body of Negro urban blues and popular music. In *Negro Work Songs and Calls*, for instance, there are examples of the first ancestor of the blues—the field holler—along with children's songs. (Elements of the latter have been shaped into a recent pop hit single, Shirley Ellis' *The Name Game*.)

The penetrating intensity of Negro religious music courses through sections of *Afro-American Spirituals, Work* (Continued on page 36)

Why are these

DYNAKITS

the most popular
of all high fidelity components?



PAS-3
\$69.95 kit
\$109.95 assembled



Stereo 70
\$99.95 kit
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\$109.95 kit
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The superior quality of separate components (tuner, pre-amplifier, power amplifier) is universally accepted. Only with separate components can you achieve the "state of the art" in music reproduction.* Integrated components, receivers, or packages are compromises which deny the perfectionist his goal of the highest possible fidelity.

Why are components so much better?

UNCOMPROMISING ENGINEERING

lower hum ■ lower noise ■ lower distortion

GREATER CONVENIENCE

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easier installation ■ freedom of choice

SUPERIOR RELIABILITY

higher quality parts ■ better ventilation
conservative operation

isolation of sensitive parts from heat sources

Quality is never cheap. Most components are very expensive. But not Dynakits. The universal recognition that Dynakits offer "the very best for the money" does not satisfy us. Never has a Dynakit been introduced which could not meet or exceed the listening quality of the most expensive alternatives. We urge you to evaluate every Dynakit on performance standards without regard to cost.

The overwhelming acceptance and subsequent word-of-mouth advertising by Dynakit owners has made the 3 Dynakits shown above the most popular of all such components.

No other stereo tuner has ever matched the phenomenal popularity of the FM-3. More Dynakit stereo preamps and Stereo 70's are being sold than all other such components combined.

Modest initial cost (even lower if you build-it-yourself!) is a powerful incentive, but this acceptance would not have been maintained year after year in ever increasing numbers were it not for Dynakit's proven reliability and the recognition that every new Dynakit design is so far ahead of its time that it stays on top for years. This partly explains why critical audiophiles have been known to "trade up to Dynakit" from far more expensive models.

In the face of the extraordinary publicity given transistorized equipment in recent months, it is significant that these pace-setting Dynakits are well established tube designs. When transistors have matured so that they can provide comparable quality and value with tubes, Dynakit too will offer solid state circuitry. Dynakit does not believe in riding the promotional bandwagon at the consumer's expense through inauspicious introduction of premature products. We will continue our established practice of introducing new products only when they represent improved quality or value.

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PREVIEW

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LUXURY MODEL TK-80 WITH 80 WATTS



KENWOOD introduces the ultimate luxury in solid state stereo powered by SILICON TRANSISTORS to provide the never-before-possible pleasure of an unsurpassed wide frequency range... a dynamic, clear, authentic sound reproduction with utopian quality.

TK-80 SPECIFICATIONS

AMPLIFIER SECTION

Total Music Power: 80 watts (IHF Standard)
 RMS Power: (0.9% harmonic distortion at 1Kc per channel) 32 watts/32 watts

Frequency Response: 20 - 60,000 cps ± 1 db
 15 - 120,000 cps ± 3 db

Hum and Noise: Phono - 60 db, AUX - 72 db below rated output

Bass Control: ± 10 db (50 cps)
 Treble Control: ± 10 db (10,000 cps)

Input Sensitivity: MAG 1.5 mV, Tape HD 1.5mV, AUX 100mV
 Loudness Control: ± 10 db 50 cps, ± 5 db 10,000 cps (at Volume Control -30 db)

FM TUNER SECTION

Usable Sensitivity: 1.8 microvolts (IHF Standard)
 Signal to Noise Ratio: 60 db (at 100% modulation 1mV input)
 Image Rejection: 55 db
 SCA Rejection: 50 db
 Capture Ratio: 2 db
 Stereo Separation: 38 db at 1Kc
 Frequency Drift: 0.02% without AFC
 Special Circuit: Automatic switching FM Stereo Tuner, Automatic Mono Stereo Indicator, Output Selector Switch, Silicon Power Transistor Main Amplifier, Tape Monitor, Muting Circuit.

Power Consumption: 50 - 60 cps, 110 - 120 volts
 130 watts (full power)
 Dimensions: Width 17 $\frac{3}{4}$ ", Height 5 $\frac{1}{8}$ ", Depth 14"
 Net Weight: 30 lbs.

special KENWOOD features

TWO STEREO SPEAKER SETS AND EAR PHONE SWITCHING: TK-80 provides speaker output terminals and power for two (2) sets of stereo speakers plus stereo headset jack. Front-panel switching permits easy selection of either speaker set, both sets, or ear phones.



POWER TRANSISTOR PROTECTION CIRCUIT (U.S. Patent pending):

AUTOMATIC MONO/STEREO INDICATOR WITH ILLUMINATED PINPOINT TUNING: Professional, illuminated pinpoint tuning meter shows maximum reception of FM broadcasts while red and blue lights automatically indicate mode.



ILLUMINATED PROGRAM SOURCE INDICATOR: Lights indicate instantly whether program selector is at FM, Phono, Tape HD or AUX.



SMOOTH PRECISION TUNING: KENWOOD's larger flywheel is designed for smoother, exact tuning of FM broadcasts.

INTER-STATION MUTING CIRCUIT: suppresses inter-station noise.



Songs, and Ballads. The set includes haunting pre-Civil-War spirituals and demonstrates the fierce, intertwined polyphony of such later religious expressions as *Lead Me to the Rock*, recorded by two Negro prisoners in Mississippi in 1936. A complementary album, *Negro Religious Songs and Services*, contains music collected by Alan Lomax on expeditions to rural Negro churches. It reaches a searing climax in the celebrated *The Man of Calvary*, an Easter Day service spoken by Sin-Killer Griffin with antiphonal responses by fellow prisoners at Darrington State Farm in Texas.

Among the intriguing discoveries in the album *Afro-American Blues and Game Songs* are an early recording of Sonny Terry (heard in *Fox Chase* and *Long John*) made in North Carolina in 1938 and the first recording by bluesman Muddy Waters (found by Alan Lomax and John Work in Mississippi in 1941). This set also encompasses more game songs, lullabies, and a series of prison blues of aching loneliness.

RESEARCHERS for the Archive, including the Lomaxes, have also delved deeply into the Anglo-Saxon folk tradition. In *Anglo-American Ballads* (AAFS L1), there are examples of the ballad mastery of Mrs. Texas Gladden and Horton Barker of Virginia, recorded long before the folk renaissance made their names moderately well-known. For contrast, there is Woody Guthrie's tangy version in Oklahoma cadences of *Gypsy Davy*, based on a seventeenth-century British ballad. The set provides in addition a bristling recording by vintage banjo virtuoso Pete Steele.

A separate microcosm is examined in *Songs and Ballads of the Anthracite Miners* (AAFS L16), recorded and edited by George Korson. The unique social history documented in this music makes one regret that comparatively little field work of this nature was done among other groups of workers—agricultural as well as industrial—during the 1930's and 1940's. Although there are bitter and mournful Pennsylvania mining songs in the Korson collection, the album includes some of those prideful expressions of communal solidarity that appeared when the unions began to move in.

Copies of the catalog are available at forty cents from the Recording Laboratory, Music Division, Library of Congress, Washington, D. C., 20540. Disc prices (\$5.40 for each long-playing album and varying amounts for the sets of 78's) include tax, shipping, and handling costs. For anyone interested in folk music, these recordings made on Library of Congress-sponsored field trips spell out clearly the extraordinary range of American folk-music expression. As Alan Lomax has pointed out, in America "the map sings."

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Shallow depth styling

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University Mustang—an *All-American* top quality high fidelity speaker so good, it carries the same unparalleled 5 year warranty that backs up all University products. And there is a full line of Mustangs, with prices starting at a low, low \$19.50. You've just got to see it and hear it to believe it. Hold a Mustang in your hand . . . immediately you will recognize the high quality construction that has made University a leader in its field for more than 35 years . . . the same quality design that won first prize in a recent national competition.

No comparably priced speaker can match the high quality performance of a Mustang. Prove it to yourself. Go to your dealer and *listen to a Mustang*. You will know why everyone says, "University sounds better." Get the full Mustang story—plus new Guide to Component Sterec! Write Dept. D-65.



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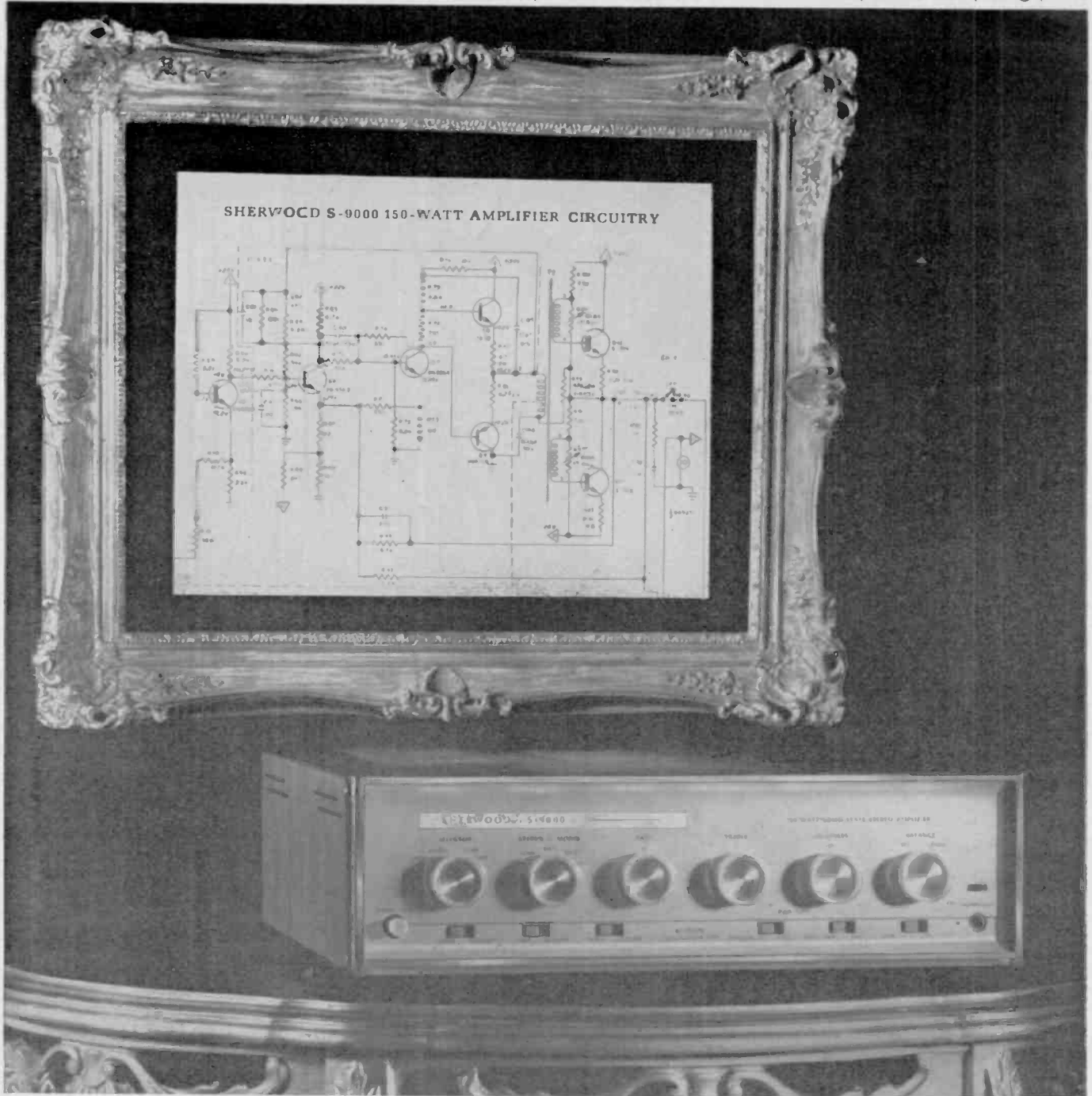
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HAVE YOU BEEN HEARING—AND ENJOYING—MORE GOOD MOVIE MUSIC LATELY?
THEN PERHAPS YOU SHOULD THANK

HENRY MANCINI

HOLLYWOOD'S NEW MASTER OF MELODY

By GENE LEES

SONER OR LATER, in any serious discussion of the arts in this country, there will unaccountably turn up what I take to be a fundamental, rock-ribbed article of American aesthetic faith: GOOD ART DOESN'T MAKE MONEY; BAD ART DOES.

This odd interpretation of Crasham's Law has nowhere found more True Believers than in the fields of jazz and popular music. Every time an a&r man on a recording date orders a cymbal crash or piano-chord triplets inserted into a previously unadorned song arrangement, he is, like any Upper Amazon savage, superstitiously waving an amulet at the dangers out there in the dark, employing

the only magic he knows to protect him from the vengeful gods of the marketplace. And every time artists or critics treat a piece of art with condescension because it has made money, they are expressing their own belief in the idea in only slightly more civilized terms. But there is no historical, economic, or artistic justification for this notion that I know of, and even in recent times, when the popular-music business has devoted itself to bad taste with an almost maniacal concentration, individual talents have repeatedly made mince-meat out of it.

No man has done more to disprove this melancholy credo than a tall and polished Italian-American with



PHOTOS: MARY NEWTON

It is 8 P.M. in RCA's Hollywood studios. Tonight the Henry Mancini Orchestra (with chorus) is cutting the album "Dear Heart."

bright eyes, clear skin, and hair that by now is not much more than a rumor. He keeps it cut short to de-emphasize its scarcity. He was born forty years ago in Cleveland, Ohio and raised in Aliquippa, Pennsylvania. His name is Henry Mancini.

"Aliquippa?" I said. "Is there such a place?"

"As a matter of fact," said Mancini with a grin, "I come from *West* Aliquippa."

The American public first began to be aware of this son of Aliquippa about five years ago. His scores for two mystery-adventure television programs, *Peter Gunn* and *Mr. Lucky*, were released on records and became best-sellers. The *Gunn* score, using jazz musicians and jazz thematic material extensively, aroused particular interest—and a measure of controversy. Jazz critics got up a tempest in a teapot with a fatuous little debate over its merits and/or purity as jazz. That it wasn't meant to be jazz as such but musical underscoring for a drama is an unobvious subtlety that went largely undiscussed. There was also a big to-do about the association of jazz with a crime series—Was it not damaging to jazz's image? (Mancini has now, of course, used jazz or near-jazz in all sort of dramatic contexts, most recently in comedy, and most improbably in *Hatari*, a John Wayne adventure set in Africa. And although Henry Mancini says "I'm not a jazz musician and never claimed to be," the fact is that he has opened for jazz the whole area of motion-picture scores, once the exclusive preserve of practitioners of the black arts: quasi-Tchaikovsky, quasi-Ravel, and, more recently, quasi-Bartók.) But the high dudgeon of purists notwithstanding, *Peter Gunn* was launched, carrying to success both Mancini and producer Blake Edwards.

For six years prior to the *Gunn* series, Mancini had been on staff at Universal Pictures, writing all or parts of more than one hundred motion-picture scores. "In those days," he recalled, "they were making forty or fifty pictures a year at Universal. You can't get that kind of on-the-job training any more.

"Blake Edwards was a struggling writer at Universal. I knew him socially. He got a couple of directing jobs,

and I worked on one of the pictures he did. It was just a chance meeting on the street that led to the *Gunn* thing. He was looking for someone to do the score. I came out of the barber shop at Universal and ran into him. He asked me to do it."

Why did Edwards and Mancini turn to jazz for the *Gunn* score?

"Well, Blake is a very hip guy who knows what's going on in all the fields—music, literature, fashion, styles. He even told the barber how to cut Craig Stevens' hair for the part of Peter Gunn. Before that, Craig had hair with a sort of marcel wave in it. Blake had it cut short. You might say that if Blake didn't want a marcel wave in Craig's hair, he didn't want it in the music either."

The friendship and the comfortable rapport between Mancini and Edwards flowered during the making of *Gunn* and *Mr. Lucky*. *Gunn* outlasted *Lucky*: the South, which, as it has repeatedly demonstrated lately, has high standards of ethical conduct, objected to Mr. Lucky's being a gambler, so Edwards, under network pressure, had him go straight. Mr. Lucky turned his gambling ship into a restaurant, and the millions of corrupt Americans who had liked the show turned to other TV channels.

Edwards, however, was already on his way back to the movie industry. When he directed *Breakfast at Tiffany's*, Mancini wrote the score. From that film came *Moon River*, Mancini's first hit song. With lyrics by Johnny Mercer, it is now a standard. Since then, Mancini has scored films for other directors and producers, but most of his work has been with Edwards. Last year, they worked together on two Peter Sellers comedies, *The Pink Panther* and *A Shot in the Dark*, both of which concern the adventures of a sublimely incompetent French detective named Clouzot, a sort of fumble-footed Inspector Maigret. The latest Edwards-Mancini film is *The Great Race*.

Orchestra members arrive, one by one, for the recording session.





A brief wait before warm-up while the microphoning is checked.



Mancini ponders a change in the chart during a rehearsal break.



The change is in, and members of the chorus dutifully take note.

So smooth is their work relationship that Edwards will turn a film over to Mancini and promptly forget about it. He usually doesn't hear the score until the film's premiere—phenomenal in an industry which has a reputation for producing neurotic insecurity and the galloping mistrust of one's associates that goes with it.

"Oh, Blake will perhaps come to one of our recording sessions, stay a while, and then leave," Mancini amended. "But that's about it."

In this atmosphere of freedom, Mancini has done pretty well as he pleases. And he pleases to write melodies, dozens of them, excellent tunes scattered prodigally through his scores as if they were going out of style. But in fact, thanks to him, good songs may well be on their way back in. *Moon River*, *Days of Wine and Roses*, and *Charade* are perhaps his best known. But there are many more. The score for *The Pink Panther* contains no less than seven of Mancini's superior songs-without-



Rehearsals over, everyone relaxes before actual recording starts.

words, including *The Lonely Princess*, *Cortina*, and *Piano and Strings*. The *Charade* score contains several more, and even *Hatari* has a lovely tune called *The Soft Touch*. The theme for *Soldier in the Rain* is, in my opinion, one of the most exquisite melodies ever to come from the motion-picture medium.

Amazingly enough, all these melodies were written in the short space of five years. It will take several more for lyricists to catch up and write appropriate lyrics for these tunes, which constitute the largest body of quality popular music to be produced by any man since the golden days of Kern, Rodgers and Hart, George Gershwin, and the late Cole Porter.

Mancini didn't deliberately set out to rescue American popular music from the dismal swamp into which disc jockey and record company venality had driven it during the rock-and-roll era. "From the time I was fifteen," he said, "all I wanted to do was write movie scores."

Mancini's introduction to music came through his father, an immigrant West Aliquippa steelworker blessed with the traditional Italian love for and knowledge of music. By the time Henry was eight, he was playing the flute in a Sons of Italy band. The flute is still his primary instrument, and he plays it occasionally on his record dates—"But only for kicks," Mancini says, "not for posterity." Mancini makes constant and unusual use of flutes and piccolos in his scores, and is probably responsible for the re-discovery of the bass flute, an awkward instrument sometimes called "the plumber's nightmare," and an unwelcome bastard of the woodwind family until Mancini began using it to eerie effect on records. Mancini also plays the piano, in a composerish sort of way. He learned that, too, in Aliquippa. More to the point, he began to write while he was still in Aliquippa. He would laboriously copy Artie Shaw arrangements from the recordings. ("I was an Artie Shaw nut.") He remembers being caught writing out arrangements in high school study periods. "I guess I learned some music," he mused, "but it didn't do my academic standing much good."

Eventually Mancini wrote an arrangement he thought

had a twelve-man string section—pretty full."

After that?

"I starved for a while."

For several years Mancini wrote what is known in the trade as "act music"—arrangements for nightclub performers, usually singers. "I learned a lot doing that, too. This is where you make a three-piece band sound like twenty. You learn self-discipline." (The terms "self-discipline" and "economy" crop up constantly in Mancini's conversation.) "You find," he went on, "that you get more punch and drive by writing things a third or fourth lower, where the guys don't have to reach. Then when the great players get it, they can really do something with it."

This apparent enlargement of sound is still characteristic of Mancini's scoring. Vibraharpist and drummer Larry Bunker, who has worked a good deal with Mancini and is now on the road with the Bill Evans Trio, says, "I saw an interesting example of that last year. We were playing a benefit at the Hollywood Bowl, with an eighty-piece orchestra. All the Hollywood composers were there and played their things. When Hank's turn came, the

Mancini recording is deadly serious: "There's a certain quality he has that keeps people from fooling around too much on his dates."



was good enough for submission to Benny Goodman. Goodman bought it and hired Mancini, who, full of large dreams, hid himself to New York. "It didn't take long for Benny or me to find out that I wasn't ready," he said.

He enrolled at Juilliard School of Music and began long and intensive formal studies. There is little to say about any man's period of study, a slow, arduous, and lonely business at best. Suffice it to say that Mancini ended up studying under Ernst Křenek and Mario Castelnuovo-Tedesco. His preparation was thorough—Mancini is no musical fluke.

From 1945 through 1948, Mancini wrote extensively and played the piano for Tex Benecke and the Glenn Miller Orchestra. "It was good experience, because they

The session over, Mancini checks playback in the control room.





The night's work is a success, and all relax. The satisfied smile at right belongs to RCA's Joe Reisman, a&r producer on the date.



Mancini and wife (Ginny O'Connor) leave at a quarter to twelve.

orchestra sounded so much bigger and richer and warmer."

After a few years of act music and "scuffling," as musicians call it, Mancini landed the job he wanted: scoring at Universal Pictures. Segue back to Blake Edwards in front of the barber shop, *Peter Gunn*, *Breakfast at Tiffany's*, and the rest. Brief shot of two Academy Awards that Mancini picked up along the way.

It is likely that no other film composer in history has achieved the popularity Mancini has. Johnny Green and

the late Victor Young probably came closest. André Previn is, of course, widely known, but his fame rests partly on his abilities as a performer in other areas of music. Most interesting, Mancini and his songs have achieved this huge success in an era when music biz executives, almost to a man, have nailed to the insides of their foreheads a framed needle-point motto, complete with hearts and flowers and flitting little bluebirds. It reads: Only Trash Makes It.

How in the world has Mancini been able to do it?

"Because of *Gunn*," Mancini said. "Because I did it through another medium. Because it's all hung on other things. I didn't have to buck the trends. Everything I write is for films or television, where you can get away with being, shall we say, unashamedly melodic."

Mancini, in other words, has not had to depend on disc-jockeys and radio-station program directors, faithfully following the little notes from station managers saying that they must—or else—program only the top forty tunes.

Faced with the fact of his success (Mancini consistently rides high on the *Billboard* and *Variety* charts and his fourteen discs have now sold an estimated five million copies), radio stations simply *must* play his music. A few good composers and singers, some of whom have endured real hardship as a result of the determined corruption of American radio, have for years held the theory that if good music can only get exposure, it will replace the bad. Mancini has proved it.

What kind of people make up the audience for Mancini's music? Not even the composer knows. "The only

thing I have to go on is the concerts," he said. Mancini has of late been appearing with various symphony orchestras, playing large orchestrations of his own and other people's music specially written for the purpose. The concerts are invariably sold out. "It seems to cut across all age groups," he said. "I'll see people all the way from twelve to seventy."

There is a quiet assurance about Mancini when he talks. He gives the impression of being comfortably aware of who he is, what he can do, and how much money he has in the bank. It is not arrogance—but he knows. His surface manner is soft, even gentle, and humorous. But from under the surface comes an impression of steely control. And then there are those constant references to self-discipline.

Mancini apparently prefers the company of other musicians to that of most Hollywood people, though obviously he must deal with them, and he works with them on terms of complete cordiality. "But he remembers where he came from," one musician has said, "and he still hires guys he knew in the old days."

Mancini may use some musicians on his recording sessions because they're old friends. But he also uses them because they're good. The best of Hollywood jazzmen turn up on his dates. Recognizable in his recordings are Larry Bunker's skilled vibes, the Miles Davis-like Harmon-muted trumpet of Jack Shelton, the big-throated tenor saxophone of Plas Johnson, and the liquid and sensitive piano of Jimmy Rowles. The drummer is usually Shelly Manne.

And friendship doesn't disrupt discipline on the dates: "I've always enjoyed working with Hank," Bunker says. "He's easy to work with—demanding, but easy. He knows what he wants and he takes his time to be sure he gets it. He loves to laugh, and he carries on on a record date. But there's a certain quality he has that keeps people from fooling around too much on his dates.

"His music is deceptively simple. To me his whole approach is to go for texture and sound. He's not harmonically venturesome, but he's a masterful orchestrator and he writes those lovely melodies.

"I guess I've done just about everything with him in films and TV in the last two or three years. He has a knack for coming up with thematic material that is utterly different from what you'd expect, and yet is somehow quite appropriate. In *Hatari* there's a scene in which a baby elephant follows the girl around. What could you possibly do with that? He wrote this funny little tune and scored it to be played on a calliope. It was absolutely charming. He does this continually—comes up with something delightful and charming and unexpected."

Good arrangers and composers are often secretive about their techniques. Mancini isn't. He has written a book (published by Northridge Music) called *Sounds and Scores*, in which he explains simply and clearly how

he gets his various effects. The book is hardly a replacement for the Rimsky-Korsakov, Piston, or other standard textbooks on orchestration, but it is certainly a welcome supplement to them, particularly with its advice about voicings and balances for recordings. The book contains three seven-inch 33 $\frac{1}{3}$ rpm records, so that the student can actually hear a voicing while reading about it in the book. There's nothing else quite like it on the market.

"I wrote it," Mancini said, "because I remember when I wanted to know these things. I had to learn a lot of them the hard way, and I wanted to make it easier for other people."

The book is dedicated "to Ginny." That's Mancini's wife, formerly Ginny O'Connor, who sang with Tex Benecke when Mancini was the band's arranger. They live in Holmby Hills, one of those Los Angeles suburbs in search of a city, with their twelve-year-old twin daughters and fourteen-year-old son.

MANCINI intends to go on writing the full-length melodies which are one of his distinguishing characteristics as a writer of film music, rather than the short thematic fragments usually employed. "That's why I'm so selective about the pictures I take on," he said. "Unless I can contribute, I don't want to do it. Some pictures are all talk, with no room for music.

"Sensitivity in film writing doesn't come easy. I'm glad of those years I spent learning my craft at Universal. There are so many things you have to learn. You have to be careful about entrances, for instance. Actually, it's knowing when to be quiet—when to cool it.

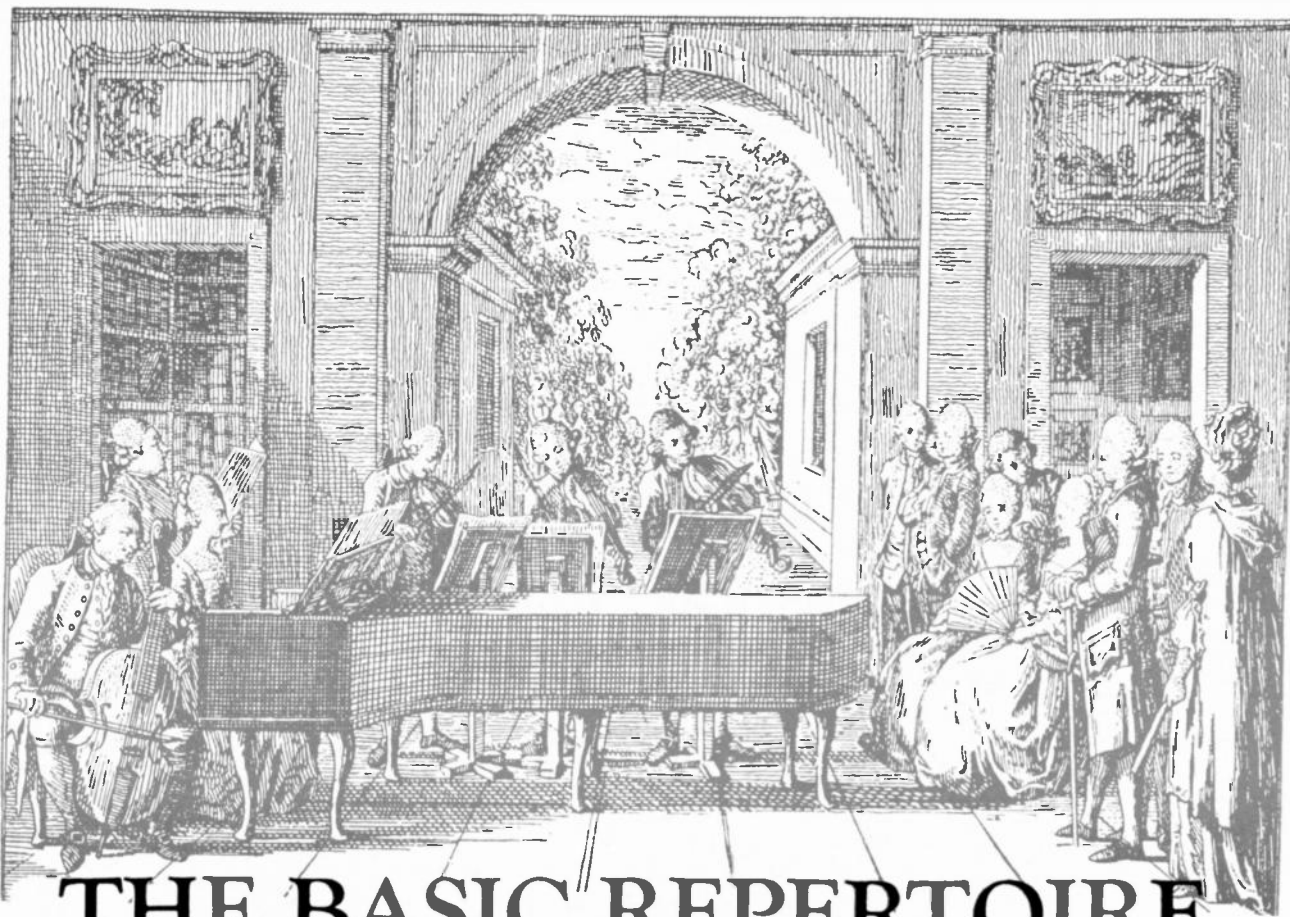
"I've been taking the melodic tack more and more. There was a time when I was arranging, and I'd try to write a ballad, and I'd get all hung up on it. I think *Peter Gunn* got me into melodic writing. I'd have to write little jazz numbers and combo pieces. It's become easier, I think. Of the fourteen albums I've done, more than ten of them were completely original material. Yet, when I think back, I don't remember writing anything. I didn't have time to think about it.

"Once I get the idea of what a thing should be, the *kind* of thing it should be, I rarely go back over it at the recording session. It's perhaps a matter of discipline—not taking the out of 'we'll-fix-it-on-the-date.' If it's right, I can write it and forget it."

Where does he go from here? Mancini is thinking of writing a Broadway musical, but the project is indefinite as yet. "I'm just going to keep working," he said, laughing a little. "I feel like a baseball pitcher in mid-season."

It's been a great season so far.

Gene Lees, musician, newsman, and one-time editor of Down Beat, now writes short stories, song lyrics—and reviews popular music. He is just back from Paris, where he worked with Charles Aznavour on English versions of the French star's popular songs.



THE BASIC REPERTOIRE

UPDATINGS AND SECOND THOUGHTS—PART ONE

By MARTIN BOOKSPAN

ONCE AGAIN the time has come for the annual updatings and second thoughts on my recommendations for recorded versions of the items (now numbering seventy-two) covered to date in the "Basic Repertoire" series. This month and next I shall discuss the items in alphabetical order by composer and reassess my original choices of the best recordings after taking into consideration any newer versions released in the past year. Again, let it be clearly understood that these choices represent one man's opinion, so there will inevitably be some disagreement with the performance preferences given. In every case, however, the recommended disc contains a performance of the first class, one that is well engineered (except where sonics inferior to the current standard are specifically mentioned), and that can legitimately be compared to any other currently available performance. As always, the Schwann catalog has served as the guide to availability. Where both stereo and mono versions are available, stereo numbers are given first.

Bach: Brandenburg Concertos—The Baumgartner-Lucerne Festival Strings performances (Deutsche Grammophon Archive ARC 73156/7, 3156/7) impress me

as the most stylish and satisfying version of the complete set of Brandenburg concertos, although both Menuhin (Capitol SGBR/GBR 7217) and Scherchen (Westminster WST 307, XWN 3316) offer moments of more inspired imagination. The recent set by Nikolaus Harnoncourt and the Vienna Concentus Musicus (Telefunken SAWT 9459/60, AWT 9459/60) has some very impressive moments too, especially in the vital performances of Concertos Nos. 1, 3, and 6, and the recorded sound throughout is remarkably clear and well-balanced. Still, I continue to prefer the less spectacular, equally imaginative, and more consistent Baumgartner performances.

Bach: Chaconne in D Minor—Joseph Szigeti's version, part of his complete rendering of the unaccompanied sonatas and partitas (Vanguard Bach Guild 627/8/9), remains unchallenged for controlled intensity and power.

Bach: Magnificat—No new releases have come along in the past year to challenge the joyful yet reverent music-making of the Bernstein recording (Columbia MS 6375, ML 5775).

Bartók: Concerto for Orchestra—Antal Dorati with the London Symphony Orchestra and Eugene Ormandy



with the Philadelphia Orchestra are the new entries since last year. But neither displaces Erich Leinsdorf's reading as my recommended stereo version (RCA Victor LSC 2643).

Beethoven: Piano Concerto No. 3—London has not reissued in its low-priced line the superb performance of this score by Julius Katchen with Pierino Gamba and the London Symphony Orchestra. Until such time as it does, the account by Leon Fleisher with George Szell and the Cleveland Orchestra (Epic BC 1138, LC 3790) stands at the head of currently available recordings.

Beethoven: Piano Concerto No. 4—The Schnabel mono recording (Angel COLH 4) is still my recommendation, with either Fleisher (Epic BC 1137), Backhaus (London CS 6054), or Gilels (Angel S 35511) as good stereo alternatives.

Beethoven: Piano Concerto No. 5—The Serkin-Bernstein collaboration (Columbia MS 6366, ML 5766) retains its hold on my affections despite the generally fine qualities of the Rubinstein-Leinsdorf recording (RCA Victor LSC/LM 2733) released a few months ago. Among low-priced versions, the recent Katz-Barbirolli performance (Vanguard SRV 138 SD, SRV 138) is rather labored, and has less than first-class sound. A version on Parliament (S 147, ALP 147) by Rauch and Sejna is more dynamic and has better sound.

Beethoven: Piano Sonata No. 14 ("Moonlight")—Artur Rubinstein's recording (RCA Victor LSC/LM 2654) is a continuing source of pleasure. Only Serkin (Columbia MS 6481, ML 5881) comes close.

Beethoven: Symphony No. 3—Otto Klemperer's first recording (Angel 35328) remains my preferred "Eroica" on records. William Steinberg and his constantly improving Pittsburgh Symphony Orchestra (Command 11019 SD) offer a stereo version of breadth and excitement.

Beethoven: Symphony No. 5—Fritz Reiner's performance (RCA Victor LSC/LM 2343) remains my first choice of the more recent recorded performances of this score. (I must warn potential buyers that there are some patches of overloading distortion in the heavily scored passages.) I am delighted to note that since my last updating London has re-released the absolutely matchless Kleiber performance (with the Amsterdam Concertgebouw Orchestra) in its low-priced Richmond line (19105). This is the version to own above all others, unless the very latest in sound is a necessity for you.

Beethoven: Symphony No. 6—Bruno Walter (Columbia MS 6012, ML 5284) and Pierre Monteux (RCA Vic-

tor Victrola VICS/VIC 1070) continue to be my preferences. Walter's is an absolutely magical account of a score that he practically owned.

Beethoven: Symphony No. 7—Again it is the Walter recording (Columbia MS 6082, ML 5404) that continues to give me most satisfaction, but whereas his performance of the "Pastoral" Symphony is all gentle warmth and lyricism, this Seventh is brilliantly vigorous and dramatic.

Beethoven: Symphony No. 9—The Reiner recording (RCA Victor LSC/LM 6096) combines more elements that satisfy me than any other modern version does. Krips' single-disc performance (Everest 3110, 6110) is my second choice.

Beethoven: Trio in B-flat ("Archduke")—Two vintage performances stand out: Casals-Cortot-Thibaud (Angel COLH 29) and Feuermann-Rubinstein-Heifetz (RCA Victor LCT 1020, also included in LM 7025 along with trios by Brahms and Schubert).

Beethoven: Violin Concerto—The recordings by Heifetz, Menuhin, Milstein, and Oistrakh are all exceptional, but my own favorites are the performances by Francescatti and Walter (Columbia MS 6263, ML 5663) and Stern and Bernstein (Columbia MS 6093, ML 5415).

Berlioz: Symphonie fantastique—Leonard Bernstein's frenzied reading (Columbia MS 6607) is still no challenge to Charles Munch's wild and brilliantly imaginative way with this score (RCA Victor LSC/LM 2608).

Brahms: Piano Concerto No. 1—Cliburn and Leinsdorf (RCA Victor LSC/LM 2724) deliver a strong and sometimes noble reading of this music, but the team of Curzon and Szell (London CS 6329, CM 9329) continues to dominate the lists with a performance of extraordinary passion and poetry.

Brahms: Piano Concerto No. 2—The Serkin-Ormandy collaboration (Columbia MS 6156, ML 5491) continues to be my first choice, with the team of Rubinstein and Krips (RCA Victor LSC/LM 2296) not far behind.

Brahms: Double Concerto for Violin and Cello—The Francescatti-Fournier performance (Columbia MS 6158, ML 5493) and the Stern-Rose reading (Columbia ML 5076)—both conducted by Bruno Walter, incidentally—remain my preferred versions. The historic Heifetz-Feuermann collaboration (RCA Victor LCT 1016) sends off sparks of dynamic excitement, and the recently released Campoli-Navarra performance (Vanguard SRV 136 SD, SRV 136) is also first-rate.

Brahms: Symphony No. 1—None of the new performances of the past year displaces the Klemperer recording (Angel S 35481, 35481) from the number one position in my affections, despite the rather shrill sound of this early stereo release. Mellow in sound and quite impressive in its breadth and sweep of conception is the Ormandy recording (Columbia MS 6067, ML 5385).

Brahms: Symphony No. 2—The excellent Beecham recording with the Royal Philharmonia Orchestra (Capitol

SG/G 7228) has unfortunately been withdrawn. Five superb performances remain in the catalog, nevertheless: Klemperer with the Philharmonic Orchestra (Angel S 35532, 35532); Monteux with the London Symphony (Philips 900035, 500035); Monteux with the Vienna Philharmonic (RCA Victrola VICS/VIC 1055); Steinberg with the Pittsburgh Symphony (Command 11002 SD, 11002); and Walter with the Columbia Symphony (Columbia MS 6173, ML 5573). My own preference continues to be the richly lyrical, gently serene version by Monteux and the Vienna Philharmonic.

Brahms: Symphony No. 3—The new recording by Szell and the Cleveland Orchestra (Columbia MS 6685, ML 6085) strongly challenges the hitherto supreme account by Klemperer and the Philharmonia Orchestra (Angel S 35545, 35545). Klemperer's is the loftier and nobler conception, Szell's the more plastic and personal. Either performance is a rich musical experience.

Brahms: Symphony No. 4—No change from last year: Klemperer's (Angel S 35546, 35546) is the most consistently arresting performance among stereo recordings and Toscanini's (RCA Victor LM 1713) is the most passionate, vital, and dramatic reading this symphony has ever had on records.

Brahms: Violin Concerto—The teamwork of Ferras and Karajan on a recent Deutsche Grammophon release (138930, 18930) cannot compete with the consistency of viewpoint and the freshness of attitude of Oistrakh and Klemperer (Angel S 35836, 35836).

Chopin: Waltzes—Last year at this time the Rubinstein performances (RCA Victor LSC/LM 2726) had not been issued. They turn out to be all that one could have wished for, and now dominate the list. I suspect they will continue to do so for a long time to come.

Copland: Rodeo and Billy the Kid—Bernstein's coupling of these twentieth-century American ballet cornerstones (Columbia MS 6175, ML 5575) reigns over all recorded versions.

Debussy: Ibéria—Neither Cluytens (Angel S 36212, 36212) nor Monteux (Philips 900058, 500058)—the two new entries since last year—can efface memories of the Argenta performance, formerly available on London (CS 6013, CM 9210) as part of a recording by this conductor of all three of Debussy's orchestral *Images*. Among the currently available performances in complete sets, Ernest Ansermet's (London CS 6225, CM 9293) is probably the most worthy, and Reiner's (RCA Victrola VICS/VIC 1025) is the preferred recording of *Ibéria* only.

Debussy: La Mer—New since last year is the Karajan recording (Deutsche Grammophon 138923, 18293). It leaves unchanged my preference for Giulini's performance (Angel S 35977, 35977) among currently available stereo discs (the Van Beinum-Amsterdam Concertgebouw Orchestra recording is no longer listed in the catalog), and for Toscanini's (RCA Victor LM 1833) as the finest

evocation of the colors and mystery of Debussy's masterpiece ever recorded.

Dvořák: Symphony in G Major, Op. 88—Kertész (London CS 6358, CM 9358), Szell (Epic BC 1015, LC 3532), Walter (Columbia MS 6361, ML 5761), and Munch (RCA Victor LSC/LM 2629) all offer performances of great distinction. My own preference, however, is for the vital, exuberant account of the score by Sir John Barbirolli and the Hallé Orchestra (Vanguard SRV 133 SD, SRV 133).

Dvořák: Symphony in E Minor ("From the New World")—Here again it is a Toscanini monophonic recording (RCA Victor LM 1778) that is the last word, as far as I am concerned. On a rung just below this exalted level are several first-class stereo performances: those of Bernstein (Columbia MS 6393, ML 5793), Kertész (London CS 6228, CM 9295), Reiner (RCA Victor LSC/LM 2214), Szell (Epic BC 1026, LC 3575), and Walter (Columbia MS 6066, ML 5384).

Franck: Violin and Piano Sonata—The Erica Morini-Rudolf Firkusny collaboration (Decca 710038, 10038) continues to be my choice, with the Isaac Stern-Alexander Zakin recording (Columbia MS 6139, ML 5470) close behind.

Franck: Symphony in D Minor—As before, I recommend the Monteux-Chicago Symphony recording (RCA Victor LSC/LM 2514) for passion, power, and conviction.

Gershwin: An American in Paris—Bernstein (Columbia MS 6091, ML 5413) and Fiedler (RCA Victor LSC/LM 2702) are the choice performances.

Gershwin: Piano Concerto in F—Wild and Fiedler (RCA Victor LSC/LM 2586) for high-powered drive and excitement; Previn and Kostelanetz (Columbia CS 8286, CL 1495) for a more relaxed performance.

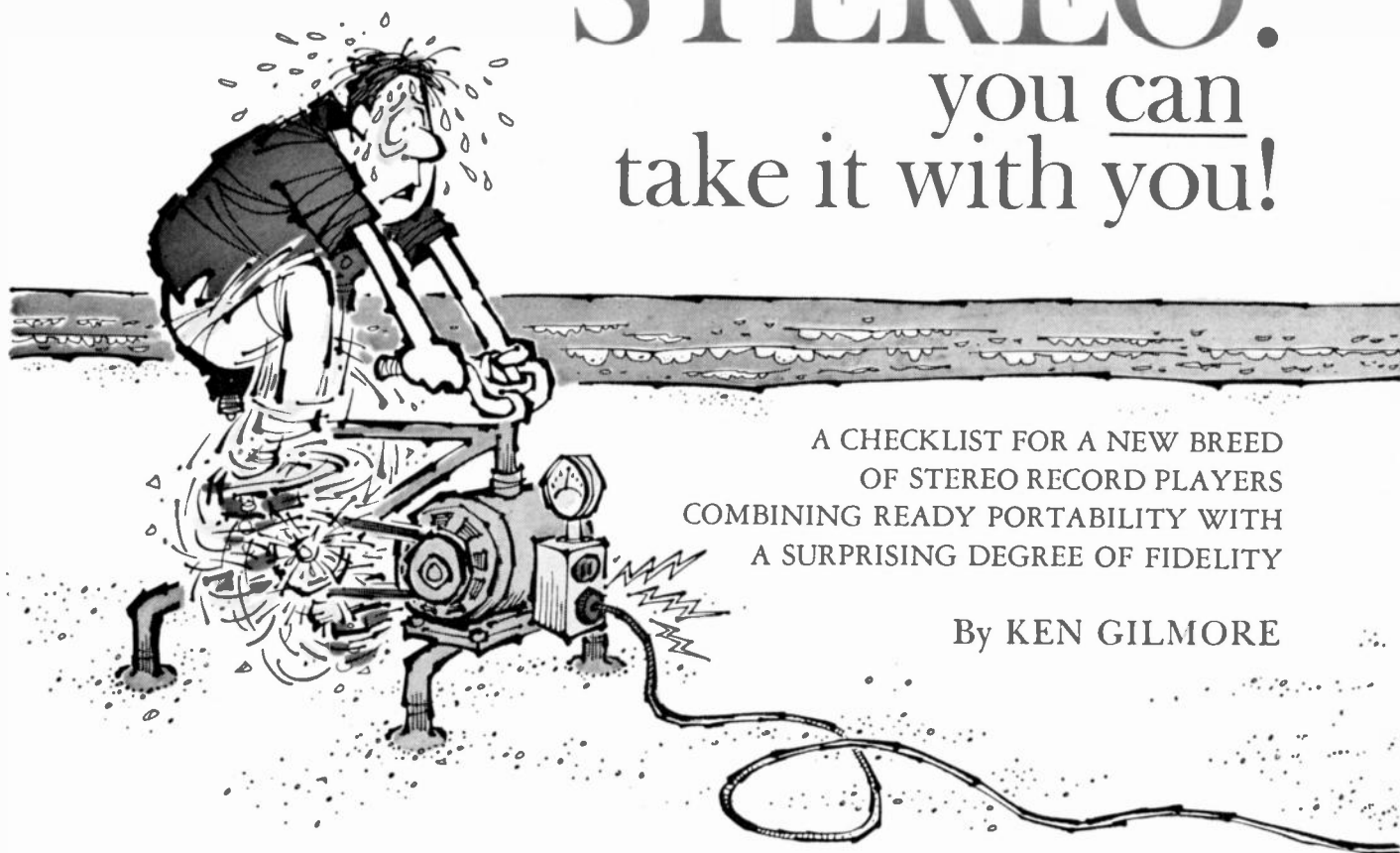
Grieg: Piano Concerto in A Minor—No change since last year: Rubinstein remains my stereo choice (RCA Victor LSC/LM 2566), with either Fleisher's (Epic BC 1080, LC 3689) or Solomon's performance (Capitol SL/L 9219) recommended from among the recordings that couple the Grieg and Schumann Concertos. The recording by the late Dinu Lipatti (Columbia ML 4525) is still unique for its heroic sweep and grandeur.

Handel: The Water Music—Menuhin's lively and stylish performance (Angel S 36173, 36173) most strongly claims my affections.

Haydn: Symphony No. 94 in G ("Surprise")—No change: Sir Thomas Beecham for overall bounce and *élan* (Capitol DGCR/GCR 7127, in a set with the other five of Haydn's first series of "Salomon" Symphonies); Giulini (Angel S 35712, 35712) leading among the stereo versions; and Dorati (Mercury SR 90208, 50208) a good alternative.

This year's updatings and second thoughts on the "Basic Repertoire" will be concluded next month.

PORTABLE STEREO: you can take it with you!



A CHECKLIST FOR A NEW BREED
OF STEREO RECORD PLAYERS
COMBINING READY PORTABILITY WITH
A SURPRISING DEGREE OF FIDELITY

By KEN GILMORE

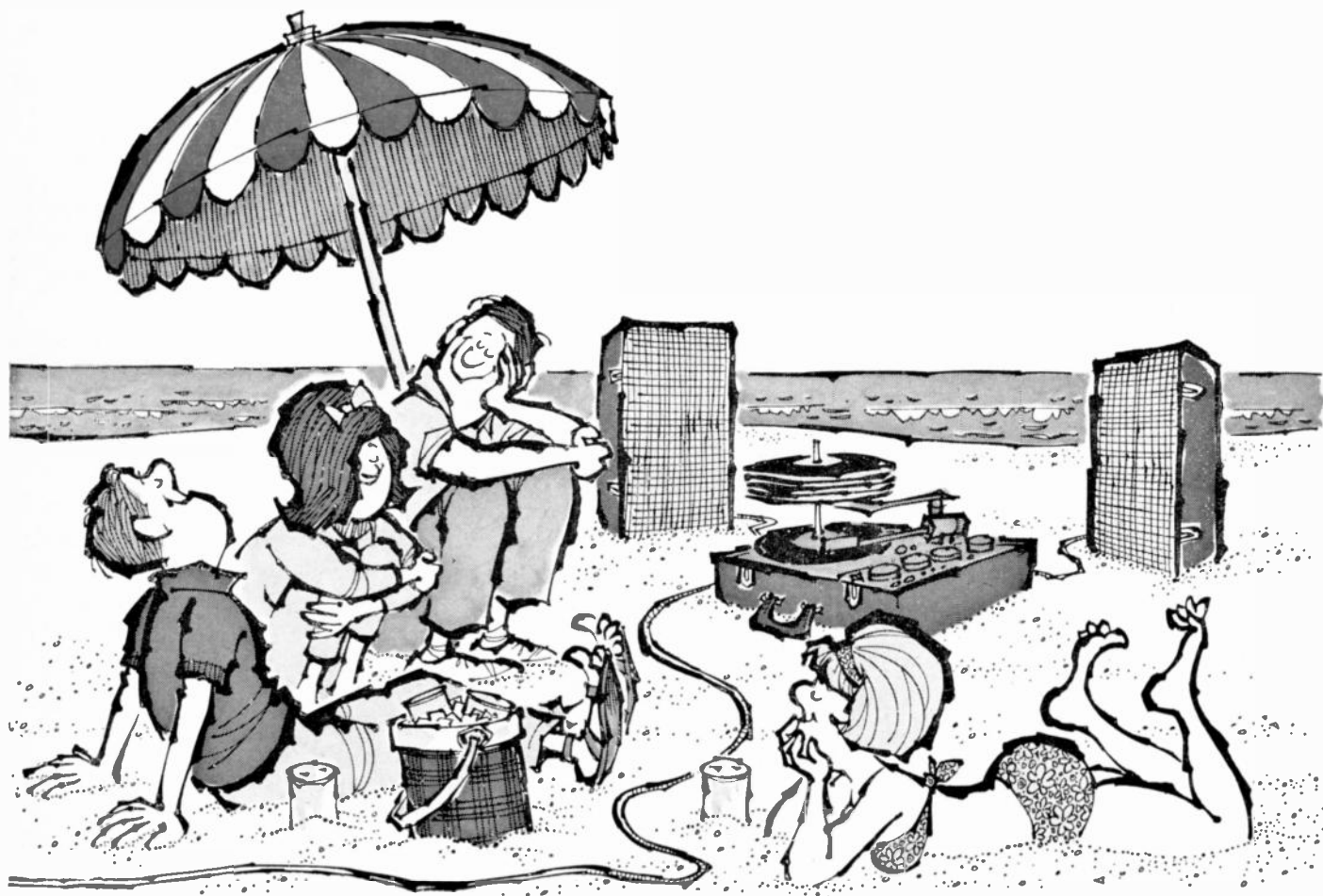
SUMMER is icumen in once again, and whether you are an ordinary, garden-variety music lover or a seasoned and fervent audiophile, chances are you will be facing the same vacation-season problem: what to do about music at the lakeshore, in the mountains, or by the seaside. Time was (and not too long ago, at that) the problem had no solution, and good music was what got left at home, along with a few other comforts of civilization that don't travel well.

Now, however, the picture has changed. In the last few years, a new breed of high-quality portable stereophonic phonographs, most of them built by well-known high-fidelity manufacturers, has appeared. These machines do not, of course, have the sound quality of the best available component systems. If you are enamored of the kind of bass reproduction that loosens your molars and weakens the building foundations, forget the portables. But if you can be content—at least during vacation time—with a very

reasonable facsimile of low bass response, then you owe it to your summer's enjoyment to give them a critical listen. The sound of the better units is pleasing and well-balanced, with a wide frequency range and low distortion. They are, in short, the ideal solution to the vacation-time phonograph problem. And they won't be a total loss the other 25/26ths of the year, either: one of these units makes a fine auxiliary phonograph for playroom or den and for use by the family teenager.

Although there are certainly some close resemblances among the high-quality portables, the machines are by no means identical. In fact, the prospective purchaser of a portable will find there are a number of features (detailed below and in the accompanying chart) that vary widely from one unit to another. Among the factors to be considered in choosing a portable are:

Size: Physically, there is considerable variation among the models now available. Some units fit neatly into one



PAUL COKER, JR.

package; others fill two. Some are housed in what appear to be conventional suitcases; others are so-called "swing-down" models. Carrying weights vary from 26 pounds to about twice that.

Turntable and cartridge: There is much less variation here. A few units are equipped with a special low-mass tone arm; others use the standard arm. All but one of the players included in our survey use one or another model of the Garrard changer. In checking out the portables, no particular effort was made to set the turntables absolutely level, since they are not likely to receive such tender ministrations in actual use. The units were therefore operated on desks, floors, and chairs, often not exactly level, yet no deterioration of performance was noted. While the Dual-equipped Shure player can take more such tilting than the others, it seems likely, from our checks, that all the units will operate satisfactorily under the conditions they would ordinarily encounter in actual use.

At the time we made our survey, all the units but the Shure, the Electro-Voice, and the Sylvania used Pickering magnetic cartridges. The Shure, not surprisingly, is equipped with one of the company's own pickups—the elliptical-stylus V-15. The Electro-Voice and Sylvania models both employ ceramic cartridges. From our tests, it would appear that your best records are perfectly safe on any of these units: all of them can track at pressures that are consistent with sensible record handling, and their change cycles are smooth and easy on the discs.

The two players equipped with ceramic pickups use turnover cartridges: one side of the cartridge has a 0.7-mil stylus for 33 $\frac{1}{3}$ - and 45-rpm mono and stereo LP records; the other, a 3-mil stylus for 78's. The other units can play 78-rpm records too, but the cartridge or stylus assembly would have to be changed. The turntables on all the units listed can operate at 16, 33 $\frac{1}{3}$, 45, or 78 rpm.

All the record changers, incidentally, have an alternate



Good instruments are available at all price levels.

short plug-in center post for manual play of single discs. And, should you want it, all the manufacturers make available (at slight additional cost) a special wide center post for playing 45-rpm records automatically.

Features: Make your choice here simply on the basis of what you need. For instance, will you want to use headphones? Some models come with a front-panel headphone jack, and some don't. Other units have provisions for plugging in additional program sources such as tuners or tape recorders. Check the accompanying chart for details on these points.

Price: The units considered here range in price from about \$200 to \$400. Surprisingly, we found no absolute correlation between price and quality. Good instruments are available at all price levels, and you should be able to

choose a player that provides the sound and the features you want at a price within your budget.

Performance: This is, of course, the one really critical consideration, and there are some clearly audible differences in the sound of the various units. Here's what to listen for:

Balance: Does the unit have solid bass, smooth mid-range, clean highs? Are there missing bands of frequencies (otherwise known as "holes") in the response? Is the bass or the treble lacking? You can check out most of these points with a good recording of a full orchestra.

Distortion: None of the models listed in the chart had any really significant distortion. But the experienced ear can detect that some of them have slightly cleaner sound than the others. What little distortion did appear was most obvious on recordings with piano or high strings.

Loudness: All of the portables can probably produce louder sound than you will ever want. But if your needs are extreme—if the room is very large, or if you like your music very loud—maximum available volume may be a consideration for you. Some units will play louder than others without obtrusive distortion, and this factor can be checked in listening tests. But be aware that a unit that plays loud enough in a small showroom may not produce the volume you will require in a larger area.

Your final selection, of course, will be made on the basis of just how important to you the separate factors of portability, extra features, price, and performance are. Weigh them all well before you start your shopping. And when you go in to listen, be prepared to be surprised. These units in the \$200 to \$400 price range offer performance that would have been considered quite respectable in a far more expensive home installation only a few years ago. No one, I am happy to report, need any longer flinch at the thought of stereo in a suitcase.

A SAMPLER OF STEREO PORTABLE PHONOGRAPHS

MODEL	STYLE	WEIGHT, POUNDS	DIMENSIONS, INCHES	INPUTS	HEADPHONE JACK	PRICE
Sylvania Exponent 4/40	1 case (swing-down)	39	19 $\frac{1}{4}$ x 17 $\frac{3}{4}$ x 12 $\frac{1}{4}$	Aux.	Yes	\$198.80
Pilot XKE-3000	1 case	26	24 $\frac{1}{2}$ x 13 $\frac{3}{4}$ x 8	Aux.	No	\$199.50
Columbia Masterwork M 1916	1 case	27	24 x 17 x 8	Aux.	No	\$199.95
KLH Model Eleven	1 case	28	24 x 14 x 7	Aux.	No	\$199.95
Fisher Model 50	1 case	35	23 $\frac{3}{4}$ x 14 $\frac{1}{4}$ x 8	Tuner, Aux.	Yes	\$229.50
Electro-Voice Entertainer 1	2 cases	36	20 $\frac{1}{2}$ x 15 $\frac{7}{8}$ x 9 (Spkrs.) 17 x 16 $\frac{3}{4}$ x 12	None	No	\$235.00
Shure M-100L	2 cases	55	21 x 15 $\frac{1}{3}$ x 8 $\frac{3}{4}$ (Spkrs.) 21 x 19 $\frac{1}{4}$ x 14	Aux., Mic.	No	\$389.00



Many who have never read a word of Eduard Hanslick's criticism are nonetheless quite ready to accept the Wagnerites' estimate of him as a blundering philistine. The author, however, finds him neither arch-fiend nor fool, but a victim of history.

EDUARD HANSLICK: A Critical Reappraisal

By HENRY PLEASANTS

WHAT is one to think of a music critic who could say of Beethoven's Ninth Symphony and Missa Solemnis that "They stand unique and alone, like colossal Pillars of Hercules at the gates of modern music, saying 'No farther!'"

—Or of one who could write of Wagner: "When an art enters a period of the utmost luxury, it is already on the decline. Wagner's operatic style recognizes only superlatives, and a superlative has no future. It is an end, not a beginning. Starting with *Lobengrin*, he broke a new path, dangerous to life and limb. This path is for him alone. Whoever follows will break his neck, and the public will contemplate the disaster with indifference."

—And of one who could compare the Richard Strauss of *Don Juan* to "a routine chemist who well understands how to mix all the elements of musical-sensual stimulation to produce a stupefying pleasure gas."

It is clear what Richard Wagner thought of him. He put him in his opera *Die Meistersinger* in the character of the captious Sixtus Beckmesser and, as a result, Eduard Hanslick (1825-1904), the celebrated music critic of Vienna's *Neue Freie Presse*, has gone down in musical history as the prototype of the philistine critic reduced to a well-deserved ignominy for opposing the triumph of enlightenment.

It is an odd role for a man who was, in many ways, a pioneer music critic and who was certainly the first to give courses (as a Professor Extraordinary at the University of Vienna) in what is now called "music appreciation." Although there had been other music critics before him—notably Johann Mattheson (1681-1764) in Hamburg, the Rellstabs, father and son, in Berlin, Johann Rochlitz (1769-1842), founder of the *Allgemeine Musikalische Zeitung*, and Robert Schumann, founder of the *Neue*

Richard Wagner caricatured Eduard Hanslick as the petty, faultfinding Sixtus Beckmesser in *Die Meistersinger*. In a preliminary draft of the libretto (which was read in Hanslick's presence) Wagner had spitefully called the character Veit Hanslick.

CULVER PICTURES



Zeitschrift für Musik, both in Leipzig—and although he was a contemporary of Henry Chorley (1808-1872) and James William Davison (1813-1885) in London, Hanslick, more than any of these, crystallized many of the conventions of daily newspaper criticism that have persisted down to the present day.

Born in Prague, trained as a pianist and composer—and also as a lawyer—Hanslick arrived in Vienna in 1846. He was uniquely qualified in training, disposition, and literary gifts to cope with a musical Europe bursting or about to burst with such exciting and disturbing talents as Berlioz, Liszt, Chopin, Schumann, Wagner, and Verdi.

No critic was ever born into a more challenging time, nor has any other critic accepted such a challenge more enthusiastically or with a greater awareness of the critic's calling and responsibility. By the time he arrived in Vienna, at the age of twenty-one, he had already met Berlioz, Liszt, Schumann, and Wagner, and he made his critical debut with a lengthy analysis of *Tannhäuser*, which continued over eleven consecutive installments in the *Wiener Musikzeitung*. He also campaigned for Schumann in the columns of a fashionable periodical called *Sonntagsblätter*.

His enthusiasm for the music of Schumann, and subsequently for that of Brahms, was to continue throughout his life. Not so with the works of Wagner. He liked *Lohengrin* less than he did *Tannhäuser*. Of its central figure he wrote: "A person who 'must' is no hero of a drama, for he is not of our kind. He is a 'seraphic soldier' whose will and consciousness repose not in his own bosom but in the furrows of his divine field commander's brow."

Wagner never forgave him for this critical effrontery. Hanslick had written without personal bias, and he tried to re-establish the friendly relationship the two had formerly enjoyed. But one evening in the fall of 1862, at a private gathering in Vienna, Wagner, with Hanslick present, read the libretto of *Die Meistersinger* in a draft in which Beckmesser was still called Veit Hanslick. The two men never spoke again. When he covered the premier of *Die Meistersinger* in Munich in 1868, Hanslick expressed himself with an intemperance he later regretted, and his description of Hans Sachs' "Jerum! Jerum! Holla, holla ho!" as suggesting a "roaring tiger" has been

quoted against him by Wagnerians and others ever since.

Wagner responded in kind by describing Hanslick's celebrated æsthetic tract *Of Beauty in Music (Vom Musikalisch-Schönen)* as "a libel evolved with extraordinary cleverness for the purpose of musical Jewry." (Hanslick's mother, according to Nazi researchers, was Jewish, and Hanslick's name was accordingly carried in the Nazi-inspired *Lexicon of Jews in Music*.)

Thus the stage was set for the long and bitter battle, the conservative critic and his sympathetic readers on the one side, the messianic composer and his horde of apostles, disciples, and lesser prophets on the other. It was an engagement the like of which had never been experienced in music before and is unlikely ever to be experienced again. Hanslick lost. His fame turned to infamy, and his public "image," to use a current colloquialism, became permanently disfigured by association with the crabbed features of the wretched Beckmesser.

The image hardly fits the Hanslick known to those who have taken the trouble to read his criticism, who have savored at first hand his enthusiastic perception of the St. Matthew Passion, the Brahms symphonies, and the Verdi Requiem, or his charming appreciations of such artists as Clara Schumann, Adelina Patti, Lilli Lehmann, Henri Vieuxtemps, and Franz Liszt. Who, for instance, could possibly imagine Beckmesser saying of the Verdi Requiem: "Verdi, following the better Neapolitan church music, has denied neither the rich artistic means of his time nor the lively fervor of his nature. He has, like many a pious painter, placed his own portrait on his sacred canvas. Religious devotion, too, varies in its expression; it has its countries and its times. What may appear so passionate, so sensuous in Verdi's Requiem is derived from the emotional habits of his people, and the Italian has a perfect right to inquire whether he may not talk to the dear Lord in the Italian language."

One may disagree with Hanslick's reservations about *Otello*, but no carping Beckmesser could have written the following:

"If the right choice of color for every mood and the emphatic notation of every turn of speech were the single objective of opera, then we would unhesitatingly declare *Otello* to be an improvement over *Aida*, and Verdi's finest work. This sympathetic devotion to the poem does not, however, release the opera composer from other obligations.

"He must, above all, be a musician, and on this basis we expect music not only in accord with the text but also attractive to us simply as music—individual, original and self-sufficient. Not only should it provide the animating coloration for the poet's sketch; it should itself provide the musical picture, sketch and color. In a word, we demand of the opera composer beauty and novelty of musical ideas, particularly melodic ideas. And from this point of view *Otello* strikes me as less adequate than *Aida*, *La Traviata*, or *Un Ballo in Maschera* . . . The master set himself a noble objective, but much of worth has been sacrificed in its attainment: naïveté and youth. And youth in music is melody. In his earlier

operas the young Verdi did not always know quite what to do with his melodies—but he had them!”

A similar vein of musical sensibility runs through his comments on Brahms. Of the Symphony No. 1 he wrote after the Vienna premiere in 1876:

“Brahms seem to favor too one-sidedly the great and the serious, the difficult and the complex, and at the expense of sensuous beauty. We would often give the finest contrapuntal device (and they lie embedded in this symphony by the dozen) for a moment of warm, heart-quickenning sunshine. There are three elements—they all play a great role in the most modern German music—for which Brahms has a conspicuous predilection: syncopation, retard, and simultaneous employment of counter-rhythms. In these three points, and particularly with regard to syncopation, he can hardly go farther than he has already gone.”

This is perceptive criticism, and certainly not the work of a dilettante, but it betrays a taste for the agreeable, the lovely, the straightforward, that was bound to expose Hanslick to charges of superficiality and frivolity. Hanslick's taste for music that gives pleasure and his admiration for those who excelled in the execution of pleasurable music came close to heresy in a time when Wagner and Liszt were the standard bearers of the new musical aesthetic. They and their adherents conceived of music in terms of revelation, thought of Rossini, Donizetti, Bellini, and Meyerbeer as examples of original sin, denounced florid song as an utterance of the devil, and could sense fumes of diabolic sulphur in a simple accompaniment.

One can imagine the snorting contempt with which the Wagnerites must have read this description of Hanslick in Louisa Lauw's *Fourteen Years with Adelina Patti*:

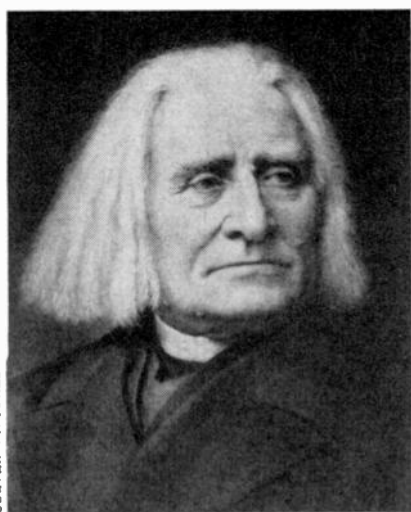
“Shortly after her Vienna debut (in 1863), Adelina made the acquaintance of Dr. Hanslick, of whom she stood in

considerable awe. She found him 'not at all so stern and ferocious' as she had feared he might be. Indeed, with the first small talk with which conversation began, she found him most gracious. He soon became a daily guest and found pleasure in catering to the whims of his little friend by playing her the most popular Strauss waltzes, which Adelina loved. Adelina would have liked, if only as a joke, to find fault with the playing of a man whose judgment was so decisive for her success in the Austrian metropolis, but Hanslick's splendid playing quite took the wind from her sails. He had to pay dearly, however, for this friendly admiration, for when he had played until he was too tired to play any longer, [Maurice] Strakosch would be harnessed to the piano, and Hanslick would have to dance with us, willy nilly.”

Such a proof of frivolity might nevertheless have been passed over had Hanslick not also demonstrated his unerring eye for the weaknesses in Liszt's and Wagner's shining armor by exercising the rapier that was his pen. Wagner's most tempting vulnerability was the quality of his verse, and Hanslick, an extraordinarily literate man, recognized and exposed its weaknesses without mercy. Of some of the more high-flown diction of *Tristan and Isolde*, for example, he asked: “Are there really connoisseurs who find this sort of thing poetic, profound—or even German?”

He observed of Wotan: “Generally speaking, one can be certain that with the appearance of so much as the point of Wotan's spear, a half hour of emphatic boredom is in store. Should this 'exalted god,' who never knows what is needed, or does the right thing, who yields in the first drama to a stupid giant, in the second to his domineering wife, and in the third to an impudent youth—should this unctuous pedant be revered as the godly ideal of the German people?”

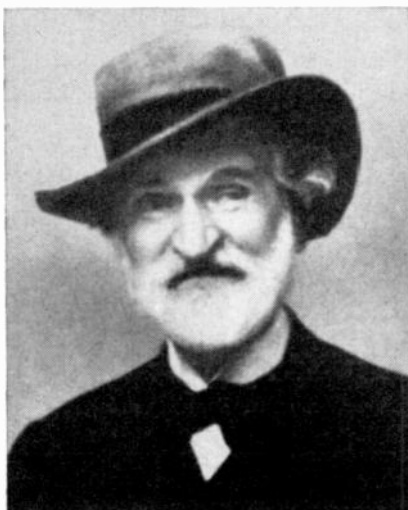
He analyzed Liszt's symphonic poems: “The qualities



CULVER PICTURES

Franz Liszt, like Wagner, represented the aesthetic that Hanslick opposed. He said that Liszt's piano compositions were “. . . a mixture of trivialities and oddities, tolerable only when he played them himself.”

Defending Giuseppe Verdi's Requiem against charges that it was too emotional, Hanslick wrote: “The Italian has a perfect right to inquire whether he may not talk to the dear Lord in the Italian language.”



BETTMANN ARCHIVE



CULVER PICTURES

The young Richard Strauss was compared by Hanslick to a chemist who knew “. . . how to mix all the elements of musical-sensual stimulation to produce a stupefying ‘pleasure gas’” in such works as *Don Juan*.

which attract the public and interest the musician do not flow from the pure fountain of music; they are artificially distilled. Musical creation does not come freely and originally with Liszt; it is contrived. He belongs to those ingenious but barren temperaments who mistake desire for calling . . . The interest commonly excited by intelligent detail, technical brilliance, and the energetic prosecution of one special principle wins them a higher position than is the lot of numerous student works that elaborate a similar insufficiency correctly but without intelligence; *i.e.*, his works are preferable to those of his numerous pianist colleagues."

As his many detractors never hesitated to acknowledge—albeit in a pejorative sense—Hanslick was an essentially rational man. But in their eyes this rendered him incapable of penetrating to and grasping the profound mysteries and revelations of Wagner's music dramas and Liszt's symphonic poems. That was—and still is—one way of looking at it. To Hanslick much of the mystery, profundity, and revelation was pretentious humbug, decked out in a theatrical and musical grandeur (which he never failed to acknowledge) and propagated with a barrage of fustian prose (which he never ceased to ridicule). One need not inquire as to the reaction at Wahnfried (Wagner's home in Bayreuth) when Hanslick observed of *Parsifal*:

"The listener who is sufficiently naïve to conceive of the Wagnerian *Parsifal* (as opposed to that of Wolfram von Eschenbach) as a kind of superior magic opera, as a free play of fantasy reveling in the wondrous, will catch the best aspect of it and salvage the least troubled pleasure. He will have to defend himself only against the false notion that beneath it all lies an unfathomably profound, holy meaning, a philosophic and religious revelation. Unfortunately, it is upon this alleged deep moral significance, upon the Christian-mystical element in Wagner's poem, that the greatest weight is laid. And about this aspect of the new 'Consecrational Stage Festival' and its dramatic physiognomy I have grave reservations."

From all this it is plain that Hanslick was a man who thought that writers should express themselves in literate, intelligible prose and composers in more or less orderly melodies. One can imagine what he would have thought of abstract painting! He liked his theater to be peopled with mortals face to face with problems common to the species. He had no time for gods and magic. He felt that the love-potion in *Tristan and Isolde*, for instance, by robbing the principals of freedom of will, made the whole story dramatically uninteresting. Time and again he welcomes a breath of pure melody (*Winterstürme* in *Die Walküre* and the Prize Song in *Die Meistersinger*), a bit of multiple-voiced music to break the monotony of dreary monologues (the Quintet in *Die Meistersinger*, the men's chorus in *Götterdämmerung*, and the Flower Maidens in *Parsifal*), or the appearance of mortally motivated mortals (Günther and Guttrune in *Götterdämmerung*).

Such criticism was not fashionable in the second half

of the nineteenth century. It would have been more appropriate to the eighteenth. But Hanslick was not, curiously, an eighteenth-century man. He was wholly of his own time, however much he may have tried to stem the main stream. He once confessed that he would rather see the complete works of Heinrich Schütz destroyed than Brahms' Requiem, the complete works of Palestrina than Mendelssohn's, all the concertos and sonatas of Bach than the quartets of Schumann and Brahms, and all of Gluck than *Don Giovanni*, *Fidelio*, or *Der Freischütz*. "A shocking confession," he added, "but at least an honest one!"

These preferences hardly suggest a critic whose comprehension did not go beyond Auber, Boieldieu, Rossini, and Offenbach. But Hanslick's enemies, stung by his sober perception and caustic wit, delightedly seized on the fact that his enthusiasm embraced light music—including even Johann Strauss!—to imply that he understood nothing else; and Brahms played into their hands, probably unwittingly, by dedicating to Hanslick his lovely—but hardly soul-stirring—*Liebeslieder Walzer*. The Wagnerites loudly inferred a sly dig. They argued that Hanslick merely used Brahms as a counterweight to Wagner and neither understood him or liked him.

This picture of Hanslick, one still quite common in central Europe, is probably best capsulized by Paul Henry

Matthew Brady's photograph of Adelina Patti makes it clear why Hanslick was willing to waltz with her until exhausted. In reviewing her Vienna debut, he said: "One must confess to having hardly ever met a more charming individual on the stage."



GRANGER COLLECTION

Lang in his *Music in Western Civilization* with a description of Hanslick and other like-minded critics as "partisans of a sober and one-sided rationalism, the seriousness of which does not, as a rule, transcend the mental capacities of the average intelligence of good middleclass readers, though they had a sense for sarcasm and witticism which made their writings good reading."

The more knowledgeable have tended in their response toward a curious ambivalence. Ernest Newman, for instance, in the introduction to his edition of Berlioz' *Memoirs*, could write: "Thousands of people who have not the least idea how much good sense Chorley and Hanslick talked about music remember them for one or two mistakes they made about Wagner." But the same Ernest Newman, in his *The Life of Richard Wagner*, was himself the first to forget all that good sense, describing Hanslick as "the most colossal ignoramus and charlatan who ever succeeded in imposing himself on an editor as a musical critic."

Many commentators, including the late Oscar Thompson (in his excellent chapter on music criticism in *The International Cyclopaedia of Music and Musicians*), credit him with knowledge, insight, and literacy, but agree that his "blunder" in opposing Wagner could not be compensated even by his early and consistent espousal of Schumann and Brahms.

NONE of this equivocation, it seems to me, brings us very close to the mark. And widest of the mark are those who speak (whether like Newman in Wagnerian wrath, or like Thompson more in sorrow) of a single blunder. For if Hanslick blundered on Wagner, he blundered also on Berlioz, Liszt, Strauss, and Bruckner. If we can accept these dissenting opinions as blunders, then Hanslick's blunder count was insupportably high.

But can we so accept them? Can his detractors so accept them, whether malicious, benevolent, or, like Lang, smug? It should be remembered that Hanslick never failed to recognize and acknowledge in these composers their talent and their accomplishments. In writing of *Tannhäuser* in 1846, when he was only twenty-one, he said: "Richard Wagner is, I am convinced, the greatest dramatic talent among all contemporary composers." Many years later, when feeling was at a high pitch and Hanslick was its principal target, he would write: "I know very well that Wagner is the greatest living composer and, in a historical sense, the only one worth talking about." He wrote in the same sense, if with less admiration, of Berlioz, Liszt, Strauss, and Bruckner, correctly assessing them as, in a historical sense, lesser talents.

"In a historical sense . . ." There is the key. Hanslick did not blunder. He went into the fight with his eyes wide open. His opponents were not Berlioz, Liszt, Wagner, Strauss, or Bruckner. His real adversary was history. The composers were merely the larger figures swept along by

an evolutionary current that neither they nor Hanslick could curb or control, and which Hanslick felt must carry, if not themselves, then certainly their successors to inevitable and irrevocable disaster.

He foresaw in Wagner's chromatic modulation a threat to the system of tonal balance on which all structure in western music had up to that time been predicated. He foresaw in Wagner's endless melody and melodic endlessness an end of melody, the life-blood of western music. He foresaw in the tone poems of Berlioz, Liszt, and Strauss a dilution of pure music by the alien arts of prose, poetry, and painting, an abdication by the composer in favor of the poet, the painter, and—particularly in Bruckner's case—the philosopher and mystic. In Strauss he saw the composer becoming the creature of his own orchestral skills, the fashioner of a hundred-man Frankenstein monster. In all of them he recognized that even the transcendental has its limits, and in Strauss, particularly, he smelled the foul breath of license.

In the full flush of Strauss' later triumphs with *Salome*, *Elektra*, and *Der Rosenkavalier*, of Stravinsky's early triumphs with *The Firebird*, *Petrouchka*, and *Le Sacre du printemps*, of the promise of Debussy's *Pelléas et Mélisande* and Ravel's *Daphnis and Chloë*, it may have become easy and even pardonable to regard such forebodings as the stuffy dissent of a Victorian or Hapsburg reactionary. But if we contemplate soberly and honestly what has happened in the intervening half-century, the spectacle must suggest to all but the most unregenerate prophets of the inevitability of "progress" a re-evaluation of Hanslick's so-called blunder. Have not his forebodings about the tonal structure been amply fulfilled by Schoenberg and his followers? Did not the Straussian orchestra collapse under its own weight? Has not melody vanished from our new serious music? Have not alien arts clung to music in the shape of their own contemporary abstractions? As for the license—well, let each of us with a shred of compassion in his make-up be thankful for Hanslick that he did not live to experience *Salome*, *Elektra*, *Wozzeck*, *Lulu*, and *Moses and Aaron*!

A blunderer? No. Quixotic, possibly, but more noble. For he knew perfectly well that what he was up against was no windmill, and he knew that he would perish. "I know," he wrote toward the end of his life, "that I represent a small minority, and I know that I shall not live to see a reversal of taste in this regard. Younger critics may."

And they have. But the only thing they remember about Eduard Hanslick is that he bucked public opinion—and lost.

Henry Pleasants, recently retired from the U.S. Foreign Service, has written several books and many articles on musical subjects.
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COPYRIGHT LAW AND

UNDER THE TERMS OF H.R. 4347, A BILL NOW IN THE CONGRESS,

By GEORGE GOLDBERG

THE United States Copyright Law is a wonder of versatility. Books, magazines, sheet music, motion pictures, paintings—these are all under the protection of our copyright law. But the law also covers telephone directories, advertising circulars, costume jewelry, artificial flowers, ashtrays, salt and pepper shakers, collapsible lampshades, clocks, candlesticks—and some piggy banks.

Is *everything* copyrightable, then? Not at all. Obscene books are not copyrightable. Publications of the United States Government are not copyrightable. Dress designs, as any consistent reader of the fashion pages knows, are fair game for all. And ideas are not eligible for copyright—though they may be patentable.

Readers of this magazine will perhaps have detected one glaring omission in the above account. What about phonograph records? . . . Phonograph records? What are they?

The attitude of the United States Government toward the phonograph record has always been somewhat like its attitude toward Communist China: it doesn't exist. In terms of the official position, there is a large hole in Asia surrounded by Russia, India, a few minor but troublesome sovereignties, and the Pacific Ocean. It is apparent that the hole is larger than the United States—but don't ask what's in it. Similarly, although it seems likely that there is some connection between the noise level in these United States and all those spinning black discs, Uncle Sam—officially speaking, of course—has not yet, in the legal sense, recognized it.

Phonograph records, in short, are categorically uncopyrightable—that is, you *cannot* infringe a record. Of course, you can infringe the *music* on a record if it has been copyrighted, but a recording of a work in the public domain (a Beethoven symphony is a good example) gets no copyright protection whatsoever. As far as the current Copyright Law of the United States is concerned, I can stamp out billions of copies of the Boston Symphony Orchestra playing Beethoven's Fifth and I don't have to pay anyone anything. (One exception was recently made: I had better not try shipping them across state lines with forged labels on them.)

Now, Beethoven may not be concerned with this state of affairs, but Erich Leinsdorf, his musicians, and his recording company certainly are. A major advantage of a

federal law is its national uniformity and jurisdiction—that is, the law and its provisions are applicable throughout the country, and the judgment of one federal court is enforceable in all fifty states. But in the absence of a federal law, suits must be brought wherever an infringement occurs—and then only if the laws of that state permit. Some states do have anti-dubbing laws, and if a record pirate operates in such a state, he can be sued there. But the verdict is enforceable in that state only. To stop a pirate ring operating on a national scale, it would be necessary to obtain verdicts against its depredations in fifty-one separate jurisdictions, an expensive and impossibly time-consuming task. As long as no records with forged labels cross state lines, federal law cannot be invoked. But if records were copyrightable, only a single court action would be needed to halt piracy in every state.

The law is a wonderful thing. Too many people are put off by its formidable appearance—all those *whereases*, all those Latin expressions, and all that small print. But once the jargon is mastered and the magnifying glasses procured, the law can be seen for what it is: a unique and unmatched medium of entertainment. For real appreciation, the main thing to remember is that things are seldom what they seem. Take the fact that records are not (as of this writing) copyrightable, for example. How did this come about?

CONGRESS derives its power to regulate copyrights (and patents) from Article I, Section 8 of the Constitution:

"Congress shall have power . . . To promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries."

Thus, to be eligible for copyright under the Constitution, a work must be a "Writing."

In the year 1882, professional photographer Napoleon Sarony made a portrait of Oscar Wilde. An enterprising lithographic company made and sold 85,000 copies of this photograph, without asking (or otherwise obtaining) the permission either of Mr. Sarony or of his famous subject. Mr. Sarony sued. The lithographic company said that photographs *aren't* "Writings." But the Supreme Court said they are: all the Constitution meant to require was "visible expression," said the Court. Photographs are works visibly expressed; therefore, photographs are

PHONOGRAPH RECORDS

"SOUND RECORDINGS" WILL BE COPYRIGHTABLE FOR THE FIRST TIME

Writings. By the year 1884, maps, engravings, musical compositions, and paintings had all been legally declared to be Writings.

The precedent set by the Sarony case was in time to find application in another copyright action, this one involving the reproduction of music. Adam Geibel composed the songs *Little Cotton Dolly* and *Kentucky Babe Schottische*. The Apollo Company made and sold piano rolls of these songs—which came as something of a surprise to Mr. Geibel and his publisher. The publisher retained as lawyer Mr. Charles Evans Hughes (who later dropped out of the case to become Governor of New York and subsequently a Supreme Court Justice) and sued the Apollo Company. Now, in 1902, when all this transpired, piano rolls, as compared to Thomas Edison's hoarse phonographic novelty, were big business: between one and one-and-a-half million rolls were made in the United States that year to feed the hungry maws of the 70,000 to 75,000

player pianos then in use. Music publishing—particularly of sheet music—was also in its heyday in that era before records and radios supplanted the home musician.

The Apollo Company did not question the copyrights of Mr. Geibel's songs. Instead, it argued that the copyright law only prohibited *copying*—and that piano rolls were not copies. Who can read a piano roll? Square holes, that's all you can see. That is, no *visible expression*. Hence, no Writing. And hence (although it doesn't necessarily follow), no copy. The Court applied the test of visible expression and dismissed the case.

Now, phonograph records convey even less meaning to the inquiring eye than piano rolls do. If you look at a record, all you see is grooves. These grooves are incomprehensible to the naked eye. Like the holes on the piano rolls, they can only make a special machine emit predetermined sounds. Therefore, the decision in the Geibel case was of direct and immediate concern to members of the phonograph industry, and they took their problem to Congress. However, Congress chose not to approach the issue of the phonograph record head-on, and compromised: while refusing to extend the protection of copyright to phonograph records themselves, the Act of 1909 provided that phonograph records are *copies* of whatever their grooves contain. Henceforward, if records should be made of a copyrighted musical composition without its composer's permission, he could sue. The Act of 1909 thus enhanced the legal status of musical works already copyrightable, but phonograph records still remained ineligible for copyright protection. Moreover, in passing a copyright statute purporting to cover all published works, Congress had legally "preempted" the field: thereafter, no state could pass any law on the subject.

The states were not totally helpless, however. While they could not pass copyright laws in competition with the federal government, their general business laws could be applied to radio stations and record companies as well as to haberdasheries and furniture stores. In some states these general laws were malleable enough, and the courts willing enough, to compensate for Congressional inaction.

Fred Waring was the beneficiary of such a state law in a suit during the nineteen-thirties. He and his "Pennsylvanians" were in great popular demand and their services did not come cheap. Radio station WDAS in Philadelphia wanted very much to broadcast performances of

The revised Copyright Law introduced in the House by New York Congressman Emanuel Celler should take effect January 1, 1967.

89th CONGRESS 1st Session		H. R. 4347
IN THE HOUSE OF REPRESENTATIVES		
FEBRUARY 4, 1965		
Mr. COLLIER introduced the following bill; which was referred to the Committee on the Judiciary		
A BILL		
For the general revision of the Copyright Law, title 17 of the United States Code, and for other purposes.		
1	<i>Be it enacted by the Senate and House of Representatives of the</i>	
2	<i>United States of America in Congress assembled, That title 17 of the</i>	
3	<i>United States Code, entitled "Copyright," is hereby amended in its</i>	
4	<i>entirety to read as follows:</i>	
5	TITLE 17—COPYRIGHTS	
	CHAPTER	Sec.
	1. SUBJECT MATTER AND SCOPE OF COPYRIGHT.....	101
	2. COPYRIGHT OWNERSHIP AND TRANSFER.....	201
	3. DURATION OF COPYRIGHT.....	301
	4. COPYRIGHT NOTICE, IMPRINT, AND REGISTRATION.....	401
	5. COPYRIGHT INFRINGEMENT AND REMEDY.....	501
	6. MANUFACTURING REQUIREMENT AND IMPORTATION.....	601
	7. COPYRIGHT OFFICE.....	701
6	CHAPTER 1—SUBJECT MATTER AND SCOPE OF	
7	COPYRIGHT	
	Sec.	
	101. Definition.	
	102. Subject matter of copyright: in general.	
	103. Subject matter of copyright: compilations and derivative works.	
	104. Subject matter of copyright: national origin.	
	105. Subject matter of copyright: United States Government works.	
	106. Exclusive rights in copyrighted works.	
	107. Limitations on exclusive rights: fair use.	
	108. Limitations on exclusive rights: effect of transfer of particular copy or phonorecord.	
	109. Limitations on exclusive rights: exemption of certain performances and exhibitions.	
	110. Limitations on exclusive rights: ephemeral recordings.	
	111. Scope of exclusive rights in pictorial, graphic and sculptural works.	
	112. Scope of exclusive rights in sound recordings.	
	113. Scope of exclusive rights in nondramatic musical works: compulsory license for making and distributing phonorecords.	
	114. Scope of exclusive rights in nondramatic musical works: performance by means of radio-operated machine.	
	J. 89-001-L—1	(1)

the Pennsylvanians, but had somewhat less desire to pay their price. Accordingly, WDAS went to a record store and purchased a number of albums featuring the Waring group. The station, after noting the warning on the labels "Not licensed for radio broadcasts," nonetheless proceeded to play them over the air.

Waring held no copyright in these recordings (they were, of course, not eligible for copyright), so he could not sue WDAS in a federal court. Fortunately for Waring, however, the Commonwealth of Pennsylvania, within whose jurisdiction these events took place, frowned upon commercial practices it deemed "unfair competition," and the radio station's activities qualified as such. The courts ordered WDAS to cease and desist from broadcasting records with labels carrying the legend "Not licensed for radio broadcasts."

In another case, one involving recordings made of *live* music performances, state laws again protected the plaintiff. One Saturday afternoon in 1950 the Wagner-Nichols Recorder Corporation tuned in to an ABC network station and was rewarded with an inspiring performance direct from New York's Metropolitan Opera House. The Recorder Corporation felt that such great music ought to be made available to every American home. To that end, and unwilling to depend upon a like concern on the part of Columbia Records, with whom the Met had an exclusive recording contract, Wagner-Nichols cut its own records of the broadcast performances and sold them. The Met, soon joined by ABC and Columbia, brought suit in the courts of New York with the result that the Recorder Corporation was obliged to direct its solicitude for the public into other channels.

In the Met case, it is true, the offending records were made from live broadcasts, not from other records. But a later New York case noted that the Recorder Corporation would have been stopped from copying directly from Columbia discs also. New York, then, does give the phonograph record some legal protection. Yet, even in New York, attempts to pass anti-dubbing statutes—to prohibit the unauthorized duplication of phonograph records—have not been successful. (Such statutes actually passed the New York legislature in 1952, 1953, and 1955, but Governor Dewey vetoed the first two and Governor Harri-man failed to sign the last.)

On the other hand, efforts to nullify the effect of the Waring decision have met with greater success elsewhere—in North Carolina, South Carolina, and Florida, statutes were passed giving radio stations (and taverns) the right to play any records they wished over the air or in their establishments without asking anyone's permission. Pennsylvania says, "Unfair!" Florida says, "Fair!" In most states no one, least of all the courts, had—or has—any idea of what to say. And this is precisely why Congress was given the power to regulate copyrights. The need for a national copyright law was so evident from the very

beginning that the copyright clause was included in the Constitution without opposition. Few other constitutional clauses can make that claim.

Laws must be kept current. The Act of 1909 was barely in force before proposals to amend it were introduced in Congress. It is not surprising, then, that the Copyright Law is an antique affair, out of date and out of step with the rest of the world's laws on the subject. (Britain has protected phonograph records since 1911.) Every attempt to bury the fossil and construct a new law, however, has been inundated by a tidal wave of conflicting interests, and Congress, not wishing to insert itself between the combatants, wished a plague on all their houses and returned to more pressing concerns.

But the pressures for change continued to build up. At last, in 1955, Congress was prevailed upon to order a definitive study of all aspects of copyright with a view to a general revision of the law. The United States Copyright Office was directed to supervise the study and make specific recommendations for a new statute.

THE work of the Copyright Office took ten years to complete. At last, on February 4, 1965, H.R. 4347, a bill entitled "For the general revision of the Copyright Law . . ." was introduced in the House by Congressman Celler of New York. This bill would make many changes in the law, including the extension of copyright to phonograph records. Sound recordings, which are defined as any "fixation of a series of . . . sounds," would be directly copyrightable. The owner of a "sound recording" would have the exclusive right to make and sell copies of it. As a practical matter, the "owner" will probably be the record company. Performers, engineers and others whose services together produce the recording will be able to protect their interests in it by arrangement with the record company. This is how actors, cameramen, and others involved in the making of motion pictures (or video tapes for television use) do it—the producer takes out a copyright on the entire production and the others negotiate the best contract they can with the producer. No special administrative problems are anticipated where phonograph records are concerned.

The drafters of H.R. 4347 have optimistically set January 1, 1967 as the effective date of the new law. If the law can indeed be passed by then, the Act of 1909 will have lasted for fifty-eight years. But legal time passes very slowly. In fact, the new copyright law may be outmoded in some respects even before it is passed. But it will nonetheless accomplish one important thing: the phonograph record will at last have been recognized to exist in the eyes of the law.

George Goldberg is a lawyer and music enthusiast with an active interest in the phonograph industry's bizarre legal history.

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



CLASSICAL

JANÁČEK'S SLAVONIC MASS IN A DEFINITIVE READING

Rafael Kubelik conducts a thrilling performance for Deutsche Grammophon

THE English composer Frederick Delius applied the title *A Mass of Life* to his ambitious 1905 choral-orchestral setting of texts from Nietzsche's *Thus Spake Zarathustra*. But the title applies much more fittingly, I think, to the magnificent M'sa Glagolskaya, or Slavonic Festival Mass, that came in 1926 from the pen of the seventy-two-year-old



LEOŠ JANÁČEK
A blazing affirmation of life

Czech composer Leoš Janáček.

The text used by Janáček is that of the Glagolitic Church Slavonic liturgy of Saints Cyril and Methodius, who brought Christianity to the Eastern Slavs in the ninth century. Out of the mass' nominal divisions of Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei, Janáček created a blazing affirmation of life that surpasses in its power even the Gloria of Beethoven's *Missa Solemnis*. And he did so in an utterly original musical style, one based essentially on the speech rhythms of his native Moravia and owing little to the developmental techniques of European symphonic music. Stylistically, the music is of the kind that Moussorgsky might have created had he lived into the twentieth century. We get a small taste of this musical language in Janáček's justly popular *Sinfonietta* for orchestra with twelve trumpets, and we have it again in a purer form in

the operatic masterpieces *Jenufa*, *Katya Kabanova*, and *The Cunning Little Vixen*. But it is in the Mass that Janáček's musical speech reaches a thrilling culmination.

Janáček composed his mass, not as a conventional believer, but as a spokesman for his people. A hint of his attitude toward the work is afforded by his fierce reply to a critic's comment that "Janáček, the old man, feels, with increasing urgency, that the expression of his firm belief in God must not be missing from his life's work." To which the irate seventy-two-year-old composer replied: "No old man, no believer . . . till I see for myself!" At a later time, he spoke of the mass as being inspired by Nature's cathedral, the forest: "And high is this cathedral, reaching to the vaults of heaven. And candles are burning

there—these are the tall fir trees, and there are scintillating stars at their tops. And the bells of the cathedral are those hanging from the necks of a flock of sheep. And my work deals with this cathedral. I depict in it, to a certain extent, the legend which says that when Christ was hanged on the cross, the heavens were torn asunder.”

The question of language aside, performing a work such as Janáček's mass presents so many problems of *tessitura* and rhythm for the singers, as well as of balance and sheer technique for orchestra and conductor, that first-rate realizations are few and far between, whether in concert, in radio broadcasts, or on discs. Janáček's own disciple, Břetislav Bakala, conducted the first recorded performance of the work in the early 1950's, and it has been available on both the Urania and Supraphon labels; but the recording techniques of that day sufficed only to give a bare outline of the music's substance. For the past few months I have also had in hand a 1964 Supraphon stereo recording of the Mass with Karel Ančerl and the Czech Philharmonic Orchestra and Choir, but the end result also seemed to me rather cold and rigid. Now, however, in Deutsche Grammophon's new recording under the baton of expatriate Czech conductor Rafael Kubelik, his accomplished Bavarian Radio orchestral forces, and a superb team of soloists, there has finally been achieved a definitive recorded realization of Janáček's great score.

From the very first measure of the fanfare-like orchestral introduction, we are conscious of being in the presence of no ordinary performance. The music proceeds through its somber Kyrie, the monumental Gloria, impassioned Credo, lyrical Sanctus, and plain-spoken Agnus Dei. Following this, the solo organ suddenly bursts forth with an agitated speech-rhythm toccata, said to be an evocation of the Passion of Christ. The aural impact of this is all but harrowing, and catharsis is complete. The glorious concluding Intrada with its trumpets and drums comes to the listener as a step into bright sunshine and crisp air after witnessing a sublime and timeless tragedy.

Janáček soloists Hilde Rössl-Majdan and Evelyn Lear



DEUTSCHE GRAMMOPHON

The overall recorded sound is thrillingly real, and the stereo is superbly effective. Deutsche Grammophon's recording engineers cover themselves—and Janáček's music—with glory.

David Hall

© ① JANÁČEK: *M'ša Glagolskaya (Missa Glagolitica, 1926)*. Evelyn Lear (soprano); Hilde Rössl-Majdan (contralto); Ernst Haefliger (tenor); Franz Crass (bass); Bedřich Janáček (organ); Bavarian Radio Symphony Orchestra and Choir, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPM 138954 \$5.98, LPM 18954 \$5.98.

RAFAEL PUYANA: IMPECCABLE HARPSICHORD TECHNIQUE

The Colombian artist is stylish and persuasive in a varied Baroque program for Mercury

THE program of Rafael Puyana's latest recording, "Baroque Masterpieces for the Harpsichord," is calculated to provide the maximum variety of mood, color, and tempo. Like his first recording for Mercury, this one (his fifth) is a collection of works by several different composers, ranging in time from the middle of the seventeenth century through the second part of the eighteenth. Each item—whether Telemann's buoyant *Bourrée alla Polacca*, the two contrasting sonatas of Domenico Scarlatti, or Louis Couperin's grand and stately Pavanne in F-sharp Minor—is an absolute gem.

Included in the program (in addition to the Couperin Pavanne) are three other large-scale pieces: Carl Philipp Emanuel Bach's harmonically intriguing variations on *La Folia* (a piece probably intended for the clavichord but most effectively presented here on the harpsichord), with superior embellishment of the plain theme by the performer as an added bonus; J. K. F. Fischer's imposing Passacaglia (once recorded by Landowska), beautifully set forth here; and the magnificent—and often recorded—Gavotte and Variations of Rameau. The Colombian harpsichordist takes the composer's tempo instructions regarding this last piece literally, and although most performers (Valenti, Fuller, Veyron-Lacroix, *et al.*) use the variations as a vehicle for technical display, Puyana, who has technique to burn, plays them much more slowly and gets to the heart of the music. Those accustomed to the faster versions may at first have some difficulty adjusting to what Puyana is doing, but I believe his results are far closer to what Rameau intended than those given us in most performances.

In the remaining French pieces on the second side, Puyana is as persuasive as he is elsewhere, combining a correct stylistic approach with the soundest technical facility. His registration throughout is colorful but not

garish, ornaments are impeccably rendered, and he is not afraid to add embellishments when he believes the music calls for them.

Altogether, then, this is an extremely enjoyable recital, and one, furthermore, that benefits greatly from superior sonic reproduction of the artist's Pleyel instrument. In the past, this performer's recordings have suffered from excessively high-level pressings. For this latest disc, Mercury's engineers have bent over backwards to provide a natural sound, one which has plenty of brilliance and is still comfortable to the ear.

Igor Kipnis

© ® BAROQUE MASTERPIECES FOR THE HARPSICHORD. Telemann: *Bourrée alla Polacca*. C. P. E. Bach: *Les Folies d'Espagne*. D. Scarlatti: *Sonatas in F Major (K. 541) and A Minor (K. 175)*. J. K. F. Fischer: *Passacaglia in F Minor*. L. Couperin: *Paranne in F-sharp Minor*. Chambonnières: *Le Montier (with Double by L. Couperin)*. Rameau: *Gavotte and Variations in A Minor*. Dieupart: *Passepied*. F. Couperin: *La Pantomime*. Rafael Puyana (harpsichord). MERCURY SR 90411 \$5.98, MG 50411 \$4.98.

A REVEALING NEW VIEW OF BACH'S BRANDENBURGS

Well-paced chamber-style performances with original instruments are lively and exciting

THE Concentus Musicus, a Viennese ensemble whose previous recordings of Renaissance and Baroque music have appeared on such labels as Archive, Vanguard, Amadeo, and Electrola, is a small chamber group which prides itself on the use either of original instruments or of authentic reconstructions of them. The sounds these players produce, as anyone who has heard the ensemble's previous recordings knows, is anything but antiquated or quaint. The string sonorities produced, for example, are far more mellow and transparent, and less strident, than modern violins, violas, cellos, and double basses, and the first hearing for many listeners is frequently a revelation.

And a revelation it is in the case of J. S. Bach's Brandenburg Concertos played by the Concentus and just released on the Telefunken label. The works are done as chamber music, not as orchestral concertos, with from eight (in No. 6) to fourteen (in No. 1) players participating. Since they were recorded in the kind of hall typical for eighteenth-century performances of this type of music (the Schönburg Palace in Vienna), the resonant acoustical setting prevents any feeling of thinness in the ensemble. The lines are amazingly clear, each instrument is heard, and yet the sonorities of a larger group aren't missed at all.

In many ways, this version is the most fascinating of

HAROLD LAWRENCE



RAFAEL PUYANA
Technique to burn

all the many recordings of the complete Brandenburgs, even though not everything comes off quite ideally. Although I prefer certain movements in other interpretations, I would not wish to be without the Concentus Musicus performance of the Second Concerto for one very specific reason: in this piece—and for the first time on records—the *clarino* is used. The *clarino* is a small, snail-like trumpet with a sound that blends marvelously well with the other instruments. It is less piercing than the modern trumpet normally used for this concerto, and has great mellowness in the lower register. The instrument has been reconstructed only in the last few years, according to measurements taken from a painting of Bach's own trumpeter. Since the *clarino* has no valves, it is obviously enormously difficult to play—trills, which must be accomplished entirely with the lips, being particularly challenging. Walter Holy, one of three European performers who have been working to perfect their technique on the *clarino*, manages his treacherous solo in this concerto most commendably.

The other five concertos are extremely peppy, with some astonishing string playing to be heard in Nos. 3 and 6. The two-chord middle movement of No. 3 is interpreted as a violin improvisation, though more might have been done in this vein here, especially before the first of the chords. Harpsichord balance in No. 5 is better than in any other recording with which I am familiar, but the player, Georg Fischer, is somewhat inflexible and un-

imaginative, both in his cadenza here and as a continuo player in the other concertos. Finally, the two horn parts in the first concerto are played here on natural horns made about 1750. Such authorities as Charles Sanford Terry and Thurston Dart believe, however, that what Bach intended here was the *Jagdborn* and not the *Waldborn*; the former, now obsolete, sounded more penetrating and its pitch was one octave higher than the French horn. In his recording of the Brandenburg Concerto No. 1 (L'Oiseau-Lyre SOL 60005, 50167), Dart substitutes high trumpets in F, and the revitalizing effect this has on the normally lugubrious horn parts is very convincing.

The scholarship involved in a production such as this is of course considerable, but it is never blatantly obvious in the performances, and the stylish interpretation as a whole is more successful than the first Archive version, conducted by August Wenzinger, which was also a chamber-music performance making use of older instruments. The Telefunken reproduction (with the sole exception of the end of Concerto No. 2, which is a little distorted) is exceptionally clean and well balanced. *Igor Kipnis*

© ④ BACH: *Brandenburg Concertos (complete)*. Concentus Musicus, Nikolaus Harnoncourt cond. TELEFUNKEN SAWT 9459/60 two 12-inch discs \$5.98 each, AWT 9459/60* \$5.98 each.

JAZZ

THE NIGHT RAY CHARLES CAME TO TOWN

*An electrifying disc characterized by mutual
responsiveness of performer and audience*

THE rapport that exists between Ray Charles and his audiences is so strong that a Charles concert or theater appearance often takes on the spirit and some of the form (though not the text) of a revival meeting. That quality of mounting interdependence of performer and audience is what makes "Ray Charles Live in Concert," recently recorded at the Shrine Auditorium in Los Angeles, the most electrifying so far of the albums Charles has made for ABC-Paramount. He has, to be sure, created many compelling records in studios, but it is out in the real world, in direct contact with the emotional needs of his listeners, that his full impact can be felt.

The program includes several of Charles' best-known songs (*I Got a Woman*, *Halleluja I Love Her So*, *What'd I Say*), a transformation of a country-and-western song (*You Don't Know Me*) into big-city "soul" music, popular standards, and the kind of blues-colored ballads by Percy Mayfield and Buddy Johnson that Charles turns into autobiography. The big-band background is rough-

edged and visceral. As usual, the presence of the Raelets on two numbers is a superb complement to Charles' hoarse urgency.

The appeal of Ray Charles is a result of his unabashed emotionalism and the scope of his ardor. In *I Got a Woman*, he builds to a trance-like chant of fulfillment. *Makin' Whoopee* is sung with an intimacy and delicacy that add a surprising new perspective to the song. Charles evokes the unremitting pain of loneliness from the ballads of yearning, but then, with *Margie*, he can be just as convincingly on top of a rollicking world.

Charles' musical foundations lie in Negro gospel and the blues. Like the best of the blues singers, from country bards to urban story tellers, Charles speaks in the language (and about the basic concerns) of his audience. His self-confidence comes from his awareness that he *knows* the frustrations and desires of his public because he is no different from them.

On this night Charles was at the top of his form, joking with the audience, exulting in their evident satisfaction with his music, and absorbing strength from the immediacy and totality of their response. It is rare in American popular music for a performer and his listeners to have such communion as they do on those nights when Ray Charles comes to town. The recording could have had more spaciousness and richness of sound. *Nat Nentoff*

© ④ RAY CHARLES: *Live in Concert*. Ray Charles (vocals, piano), the Raelets (vocals), and orchestra. *Margie*; *Hide Nor Hair*; *Baby Don't You Cry*; *Don't Set Me Free*; and eight others. ABC-PARAMOUNT ABCS 500 \$4.98, ABC 500* \$3.98.

RAY CHARLES
Ardor and unabashed emotion



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BEETHOVEN: PIANO SONATAS

Wilhelm Kempff, who is re-exploring the Beethoven sonata cycle, is here represented by "Les Adieux," "The Tempest" and No. 28 in A, Op. 101.

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CLASSICAL

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

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ALBRECHTSBERGER: *Concertino, in E-flat, for Trumpet, Violin, Viola, Cello, and Keyboard*. Armando Ghitalla (trumpet); Roger Shermont (violin); Jean Cauhape (viola); Alfred Zighera (cello); James Weaver (piano). HUMMEL: *Concerto a tromba principale, in E Major*. Armando Ghitalla (trumpet); Boston Chamber Ensemble. Pierre Monteux cond. MOLTER: *Concerto, in D Major, for Trumpet, Strings, and Continuo*. Armando Ghitalla (trumpet); Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1819 \$5.98, CRM 819 \$4.98.

Performance: Virtuoso
Recording: Very good
Stereo Quality: Fine

The focal point of this recording is the spectacular trumpet-playing of Armando Ghitalla, long a stalwart of the Boston Symphony Orchestra. He performs these pieces with an amazing display of virtuosity, shading, coloring, and phrasing, revealing a skill that one can expect only from the very greatest trumpeters.

The most interesting work here is the Hummel Concerto (though musically it is on a far lower plane than Haydn's Trumpet Concerto, written eight years earlier for the same soloist, Anton Weidlinger). The spirited and light-hearted final rondo of this piece is almost worth the price of the record by itself. The two other concertos, especially the attractive late-Baroque work (perhaps written for the clarinet) by Johann Melchior Molter (1695-1765), give Ghitalla ample opportunity for virtuoso display. Johann Georg Albrechtsberger (1736-1809) is better known as a teacher of Beethoven and Hummel than as a composer, and his 1771 concertino for five instruments is indeed a little weak in personality. On this disc the piece might have benefited from a more obviously *galant* interpretation by the soloists and from the use of a harpsichord for the continuo, rather than the bland-sounding piano.

The playing of the chamber orchestra under the two conductors is first-rate, but the show belongs to Ghitalla. Cambridge's recording is full, and particularly impressive for its fidelity to the solo instrument. The

Explanation of symbols:

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

stereo version adds depth to the overall sound, and is preferable to the mono version for that reason. I. K.

BACH: *Brandenburg Concertos—complete* (see Best of the Month, page 61)

Ⓢ Ⓜ BACH: *Capriccio sopra la lontananza del suo fratello dilettissimo (BWV 992)*. BÖHM: *Harpsichord Suite No. 8, in F Minor*. COUPERIN: *Eight Preludes from L'Art de toucher le Clavecin*. FRESCOBALDI: *Toccata undecima in G Major (Book II)*; *Toccata No. 14, in G Major*



JOHANN GEORG ALBRECHTSBERGER
Teacher of Beethoven and Hummel and
director of music at St. Stephen's, Vienna

(*Compositioni inedite*): *Fantasia sesta sopra doi soggetti (Book I)*. Gustav Leonhardt (harpsichord). TELEFUNKEN SAWT 9463 B \$5.98, AWT 9463 C* \$5.98.

Performance: Scholarly
Recording: Excellent
Stereo Quality: Satisfactory

The Dutch harpsichordist Gustav Leonhardt presents here a variety of German, French, and Italian harpsichord music played on several different instruments, including (for the Bach and Frescobaldi) a 1766 Kirkman harpsichord. The Frescobaldi is played with the harpsichord tuned according to the old mean-tone temperament. Leonhardt's scholarly bent is revealed in other ways as well. All of the stylistic details are well handled, repeats in the slight Böhm suite are properly varied, and the execution of ornaments is faultless. Leonhardt's fingerwork, too, is extraordinarily clean and precise, and there is

plenty of fire and dash in his treatment of Frescobaldi's toccatas. Least satisfactory, I think, is the performance of the Bach, which lacks picturesqueness here: everything is properly done, but I was not made much aware of the humor of the piece. Here, and in the Couperin too, intellect is displayed, but not much warmth. Telefunken's sonic reproduction is quite vivid. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BEETHOVEN: *Piano Music, Bagatelles, Op. 126; Écossaises, in E-flat; Rondo a capriccio, in G Major, Op. 129 ("Rage over a Lost Penny"); Albumblatt, in A Minor ("Für Elise"); Andante favori, in F Major; Two Rondos, Op. 51: No. 1, in C Major; No. 2, in G Major; Six Variations on "Nel cor più."* Wilhelm Kempff (piano). DEUTSCHE GRAMMOPHON SLPM 138934 \$5.98, LPM 18934* \$5.98.

Performance: Elegant and idiomatic
Recording: Good
Stereo Quality: Good

This widely varied program of small-scale Beethoven piano works ranges from subtle and sophisticated trifles such as the Op. 126 *Bagatelles*—top-drawer late Beethoven—through the *Andante favori* that was first intended to be the slow movement of the "Waldstein" Sonata, to the pedagogic standbys "Für Elise," the two Op. 51 Rondos, and the "Nel cor più" Variations. All are played with clearly evident know-how and affection by Wilhelm Kempff. The piano sound is excellent throughout, and the only duplications of what is played by Schnabel on the recently released Angel COLH 65 are the Op. 51 Rondos and the comical "Rage over a Lost Penny." D. H.

BÖHM: *Harpsichord Suite No. 8* (see BACH)

Ⓢ Ⓜ BRAHMS: *Sextet No. 1, in B-flat, Op. 18; F-A-E Sonata: Allegro*. Yehudi Menuhin and Robert Masters (violins); Cecil Aronowitz and Ernst Wallfisch (violins); Maurice Gendron and Derek Simpson (cellos); Hephzibah Menuhin (piano). ANGEL S 36234 \$5.98, 36234* \$4.98.

Performance: Zestful
Recording: Full-blooded
Stereo Quality: Good spread

A now-withdrawn recording of this sextet on the 20th-Century Fox label was the only stereo predecessor of the present disc, although the outstanding mono-only performance from the Prades Festival of 1953 (with Isaac Stern, Alexander Schneider, Milton



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Katims, Milton Thomas, Pablo Casals, and Madeline Foley) is still in the catalog.

A line-up of comparable stature graces the new Angel recording, and the group's performance fully captures the surging lyricism the young Brahms wrote into this warmly appealing score. Save for a touch of less-than-flawless violin intonation at the climax of the slow variations movement, the playing here cannot be faulted. In general the emphasis throughout is on spontaneity rather than refinement. The stereo sound is well spread out, though there are moments when the sonority of the cellos and violas makes the violins sound "off-mike."

The virile Scherzo movement from the "F-A-E" violin sonata that Brahms wrote in collaboration with Albert Dietrich and Robert Schumann (1853) comes off well at the hands of Menuhin and his pianist sister. The only other recording of this movement currently available is a part of the complete set of Brahms' violin sonatas recorded by Wolfgang Schneiderhan for the Deutsche Grammophon label.

All things considered, this Angel disc is a fine buy not only for Brahms fanciers, but even more so for those seeking an easy initiation into chamber music. D. H.

RECORDING OF SPECIAL MERIT

© ® BRAHMS: *Symphony No. 3, in F Major, Op. 90; Variations on a Theme by Haydn, Op. 56a.* Cleveland Orchestra, George Szell cond. COLUMBIA MS 6685 \$5.98, ML 6085 \$4.98.

Performance: A-1
 Recording: Fine
 Stereo Quality: Good

Szell's new reading of the Brahms Third Symphony is one of the three best I know—only Steinberg on Command and Klemperer on Angel stand with Szell in terms of sound and interpretation combined. As in his 1951 recording with the Amsterdam Concertgebouw—still available on the Richmond label—Szell brings to the outer movements just the right blend of sustained grandeur and heroic thrust, and the lyrical inner movements are suffused with tonal warmth and exquisite delicacy of line. In the latter the Cleveland wind players do themselves especially proud.

The Brahms Haydn Variations are a genuine bonus rather than a filler, for not only has Dr. Szell never recorded this music before, but he has here given us a performance whose continuity of line, rhythmic tension, and vitality of phrasing match—indeed, surpass at times—the legendary recorded performance of Toscanini and the New York Philharmonic (once available as a Camden disc). Since the Szell-Cleveland recording of the Brahms First for Epic has not been available for some time, I would assume—and fervently hope—that the present Columbia disc marks the beginning of a complete Brahms cycle by this conductor and this orchestra. D. H.

© ® CARPENTER: *Skyscrapers.* Vienna Symphony Orchestra, Meinhard von Zallinger cond. CONVERSE: *The Mystic Trumpeter, Op. 19.* Vienna Symphony Orchestra, Max Schoenherr cond. DESTO DST 6407 \$5.98, D 407* \$4.98.

(Continued on page 68)

HIFI/STEREO REVIEW

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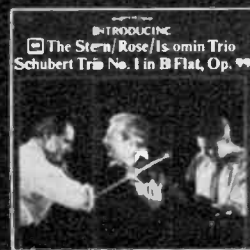
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Performance: A little unidiomatic
Recording: Rehabilitated but muggy
Stereo Quality: "Bisonic"

This is one of Desto's revivifications of the old Ditson Fund-underwritten recordings of American music originally put out on the label of the American Recording Society. Both of the present works—John Alden Carpenter's ballet music *Skyscrapers* and Frederick Shepherd Converse's *The Mystic Trumpeter*—show their respective ages pretty badly. *Skyscrapers*, surely the livelier of the two, stands at a high enough level of craftsmanship, but the interpolated jazz and the innocent programmatic indulgences that parallel the ballet's action all seem a little beyond being taken seriously today. Any "dance episode" in any current Broadway musical is quite as substantial and more sophisticated.

Converse's *Mystic Trumpeter*, composed in 1903-04, is European-Romantic in orientation, with more than a soupçon of the naïveté that was characteristic of most American music of its day. It creates an effect that any American composer working today must secretly fear that his *own* music will create some sixty years from now. Historically interesting as this Desto reissue is, it makes us hope all the more that the age of innocence in American music is *really* over! The sound is somewhat lacking in interior lucidity—even for the early Fifties, when it was recorded. The stereo is electronically reprocessed from monophonic tapes. W. F.

RECORDING OF SPECIAL MERIT

⑤ ⑥ CHOPIN: *Piano Concerto No. 1, in E Minor, Op. 11*. Emil Gilels (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6712 \$5.98, ML 6112 \$4.98.

Performance: Elegant and virile
Recording: Gorgeous
Stereo Quality: A-1

The E Minor Concerto from the pen of the twenty-year-old Chopin is not certain to bring down the house, even with a long-established virtuoso doing the solo honors, but evidently something of this sort happened when Russia's Emil Gilels performed the work with Ormandy and his Philadelphia Orchestra this past season in New York—and this recorded performance shows us why most eloquently and elegantly.

When Gilels first came to this country nearly a decade ago, he was a tremendously exciting powerhouse of a pianist, but seemed lacking in the lyrical sensitivity that was the strong point of his eminent compatriot Sviatoslav Richter. In this recorded performance, however, Gilels has the best of both worlds: he brings to this youthful Chopin score just the right combination of impetuosity, elegant lyricism, rhythmic vitality, and subtly varied phrasing and coloration. The slow movement and the polonaise-like finale are especially noteworthy.

The orchestral accompaniments for the Chopin concertos are said to be rudimentary and in general an ungrateful chore for the conductor. But one would never know this from the zest and loving care that Ormandy lavishes on this one. Columbia's recording here could not be better: it is rich in sonority, abounds in clear detail, and is impressive in stereo breadth and depth. D. H.

CONVERSE: *The Mystic Trumpeter, Op. 19* (see CARPENTER)

⑤ ⑥ COUPERIN: *Harpsichord Music. Prelude No. 7 from L'Art de Toucher le Clavecin; Les Fastes de la Grande et Ancienne Ménestrandise; L'Attendrissante; Le Tic-Toc-Choc, ou Les Maillotins; La Favorite; Le Carillon de Cythère; Les Barricades Mystérieuses; Les Ombres Errantes; Les Calotins et les Calotines; Le Rossignol en amour; L'Arlequine; La Garnier; Les Folies Françaises ou Les Dominos*. Aimée van de Wiele (harpsichord). NONESUCH H71037 \$2.50, H1037* \$2.50.

Performance: Accomplished
Recording: Close up
Stereo Quality: Satisfactory

This is an excellent selection of clavecin compositions by one of the keyboard giants

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of the French Baroque era. It includes a good variety of the familiar short character pieces, as well as two more extensive sets, the satiric *Les Fastes* and *Les Folies Françaises*, which mimics emotional states connected with love. The French harpsichordist Aimée van de Wiele plays these works commendably and with obvious devotion, in a style basically similar to that of her teacher, Wanda Landowska, though without Landowska's unique charm and humor. Anton Heiller, who plays a substantial portion of this program on Vanguard Bach Guild BG 619, is rhythmically more rigid in his interpretations, but he is also more up-to-date on stylistic points, particularly the application of *notes inégales*, the execution of certain appoggiaturas, and the use of lighter registration. The French harpsichordist, however, has a more gracious approach, certainly welcome in this music. The instrument is recorded quite close up, so that a fair amount of key pounding is audible, but the sonic reproduction in both the mono and stereo versions is otherwise quite satisfactory. I. K.

COUPERIN: *Preludes from L'Art de toucher le Clavecin* (see BACH)

DEBUSSY: *Pour le piano; La Cathédrale engloutie; Bruyères; Danseuses de Delphé* (see RAVEL)

⑤ ⑥ DONIZETTI: *Don Pasquale*. Fernando Corena (bass), Don Pasquale; Juan Oncina (tenor), Ernesto; Graziella Sciutti (soprano), Norina; Tom Krause (baritone), Doctor Malatesta; Angelo Mercuriali (tenor), notary. Vienna Opera Chorus and Orchestra, István Kertész cond. LONDON OSA 1260 two 12-inch discs \$11.96, A 4260* \$9.96.

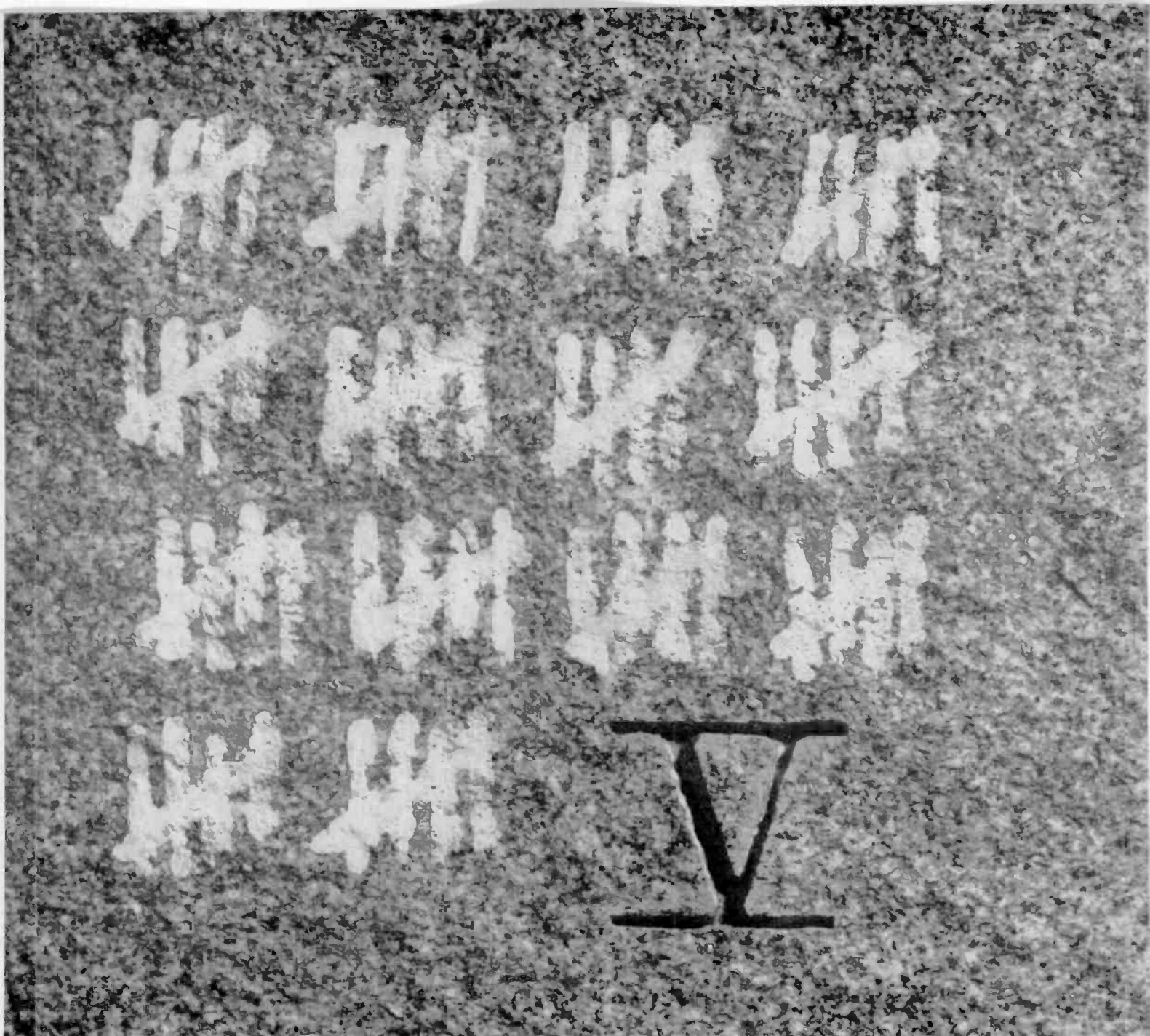
Performance: Locks sparkle
Recording: Good
Stereo Quality: Very pronounced

With this release, London has answered the long-standing need for an up-to-date stereo *Don Pasquale*, but has not set a performance standard substantially higher than the modest one set by the three previous mono recordings. There are no glaring weaknesses in this new effort—it is simply an accomplishment that few will get excited about.

Part of my lukewarm response is attributable to the conducting. Kertész has given us some admirable symphonic readings, but his affinity for *opera buffa* has yet to be proved. Clarity, precision, control—these qualities he supplies in abundance. But his tempo choices are not always happy: the delightful "*Vado, corvo*" duet and the introduction scene in Act II, in particular, move at a matter-of-fact pace, and throughout the performance one is troubled by an absence of sparkle and gay animation.

And, there is not much excitement in the singing. Fortunately, Fernando Corena's presence assures us an amusing and authoritative portrayal of the title role. Even allowing for a decided loss in vocal richness and steadiness, his comic invention, superb timing, and expressive enunciation are more than sufficient to make him the leading interpreter of the role. In comic style and inventiveness of characterization, Graziella Sciutti proves quite impressive too. She is also an accurate and musical singer, but her fragile tones cannot always realize her lively dramatic intentions. I have the same reservation about Juan Oncina, to an even greater degree—it is unfortunate that his elegance of style should be so consistently cramped by his straining for even moderate volume. In contrast to the style of these two artists, the heavy approach and unwieldy tones of Tom Krause are dead wrong for the mercurial Malatesta.

London has met the challenge of balancing these modest voices against the rich tone of the Vienna Opera Orchestra with signal success. The wide stereo separation has admirable results in "localizing" the ensembles, and also permits one to hear the fine touches of Donizetti's orchestral writing. To the set's further credit, the opera is presented virtually uncut, and so includes—among other things—Ernesto's *cabaletta* which follows the aria "*Cercherò lontana terra*." There are good reasons, therefore, for acquiring this version, but to me the challenge of equalling the opera's first recorded performance, made thirty years ago and currently available as an Odeon import (QALP 10121), is still open. It *can* be done. My dream cast is herewith recommended to the production staffs of RCA Victor and Angel: Taddei or Flagello as
(Continued on page 70)



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Ⓢ Ⓜ ETLER: *Concerto for Wind Quintet and Orchestra*. IVES-SCHUMAN: *Variations on America*. KAY: *Umbrian Scene*. Louisville Orchestra, Robert Whitney cond. LOUISVILLE FIRST EDITIONS LOU 651 \$7.95.

Performance: Quite good
Recording: Good too

It would be nice to "like" Alvin Etlér's Concerto for Wind Quintet and Orchestra. It's refreshingly tonal (though biting harmonically) and tooled like a masterwork. Yet the piece has a certain brutality about it. It minces no words, it swaggers rather than makes any concession to prettiness. Trouble is that these aspects become the expressive tenor of the work itself, and they are somehow extramusical.

It's hard to tell who has had more laughs with Charles Ives' *Variations on America*—the man whose conception it was or the wide-awake and living composer William Schuman, who has orchestrated it. The *Variations* are not spectacularly ingenious, but with a tune like *America* who needs or even wants ingenuity? Besides, Schuman's orchestration takes care of all *that!* I think the piece is fun, and you do not have to have plumbed the depths of the *Diabelli* or the *Goldberg Variations* to get the point.

Ulysses Kay is to be admired. He clings tenaciously to a style—tonal, moderately dissonant—that is supposed to have had it, but he continues to grow within it. His *Umbrian Scene* deserves a better title—one listens for impressionistic ninth chords, whereas the piece is actually rather severe. Still, it sings in fetching long lines, and it's one of those few works that are exactly the right length.

Except in the Kay piece, Louisville's recorded sound and performance are a good cut above their average. W. F.

Ⓢ Ⓜ FASCH: *Sonata in G Major for Flute, Two Recorders, and Continuo*. LOILLET: *Quintet in B Minor for Two Flutes, Two Recorders, and Continuo*. QUANTZ: *Trio Sonata in C Major for Recorder, Flute, and Continuo*. TELEMANN: *Quartet in D Minor (Tafelmusik, Second Production)*. Frans Vester and Joost Tromp (flutes); Frans Brüngen and Jeanette van Wingerden (recorders); Brian Pollard (bassoon); Anner Bylsma (cello); Gustav Leonhardt (harpsichord). TELEFUNKEN SAWT 9464 B \$5.98, AWT 9464 C* \$5.98.

Performance: Stylistically keen
Recording: Very good
Stereo Quality: Unremarkable

These four chamber works share an instrumentation including both recorder and flute. The idea of assembling such a program has been carried out in several Deutsche Grammophon Archive recordings—both the Fasch and the Quantz, in fact, are available on ARC 73173/3173 in the identical scoring. (The Telemann has been recorded several times with a variety of melody instruments.) The contrast between the recorder's dulcet voice and the more penetrating timbre of the flute is effectively presented here, and the performances are extremely accomplished from both the technical and the stylistic standpoint. None of the music is weighty,

but the collection is nonetheless entertaining, especially since it is played with rhythmic verve and sensitivity. Telefunken's recording is very good, but the stereo possibilities are only moderately well realized. I. K.

Ⓢ Ⓜ FLAGELLO: *The Music of Nicolas Flagello I. Concerto for Strings*. Orchestra Sinfonica di Roma, Nicolas Flagello cond. *Sonata for Piano*. Elizabeth Marshall (piano). SERENUS SRS 12002 \$4.98, SRE 1002* \$3.98.

Ⓢ Ⓜ FLAGELLO: *The Music of Nicolas Flagello II. Capriccio for Cello and Orchestra*. George Koutzen (cello); Orchestra Sinfonica di Roma, Nicolas Flagello cond. *Concertino for Piano, Brass, and Timpani—Three Episodes for Piano; Three Dances for Piano; Chorale and Episode for Ten Brass Instruments*. Elizabeth Marshall (pianist). Orchestra Sinfonica di Roma, Nicolas Fla



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Ⓢ Ⓜ FLAGELLO: *The Music of Nicolas Flagello III. Concerto Antoniano for Flute and Orchestra*. Gary Sigurdson (flute); Orchestra Sinfonica di Roma, Nicolas Flagello cond. *Burlesca for Flute and Guitar*. Gary Sigurdson (flute); Pasquale Garzia (guitar). *Prelude, Ostinato, and Fugue*. Elizabeth Marshall (piano). SERENUS SRS 12004 \$4.98, SRE 1004* \$3.98.

Performance: Lively
Recording: Good
Stereo Quality: Apt

Nicolas Flagello, a young American composer-teacher, owns an impressive compositional technique and an utterly convincing and attractive musicality. Serenus here treats the composer to a wide retrospective of his works to date—six long-playing sides, ranging from small piano pieces to large instrumental works. For a composer less than famous, this represents enviable coverage.

Taking the music in sum, a single, identifying factor of personality seems, to one listener at least, to be quite absent, although the pieces are constructed with absolute competence. Even the influences upon Flagello

are bewildering in their diversity: the Capriccio for Cello and Orchestra resounds with suggestions of Bloch (even so, it has many lovely moments of its own), and the Concertino for Piano, Brass, and Timpani runs the gamut from Hindemith to Shostakovich to Rachmaninoff. At the same time, the Flute Concerto, as well as most of the piano pieces, are composed in a curiously neutral style.

I might conclude by saying that, with the exception of the flute and guitar piece, which has an attractively personal and somewhat Latin flavor, the subject of Flagello's music is the composer's own musicality and technical flexibility. Urgent, to my ears, it is not.

The performances seem excellently representative, and I have no quarrel whatever with the recorded sound. W. F.

FRESCOBALDI: *Two Toccatas; Fantasia* (see BACH)

Ⓢ Ⓜ HANDEL: *Der Messias*. Gundula Janowitz (soprano); Marga Höffgen (contralto); Ernst Haefliger (tenor); Franz Crass (bass); Maurice André (trumpet); Hedwig Bilgram (harpsichord); Elmar Schloter (organ); Munich Bach Choir and Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON SLPM 138951/2/3 three 12-inch discs \$17.94. LPM 18951/2/3* \$17.94.

Performance: A curiosity
Recording: Superb
Stereo Quality: Excellent

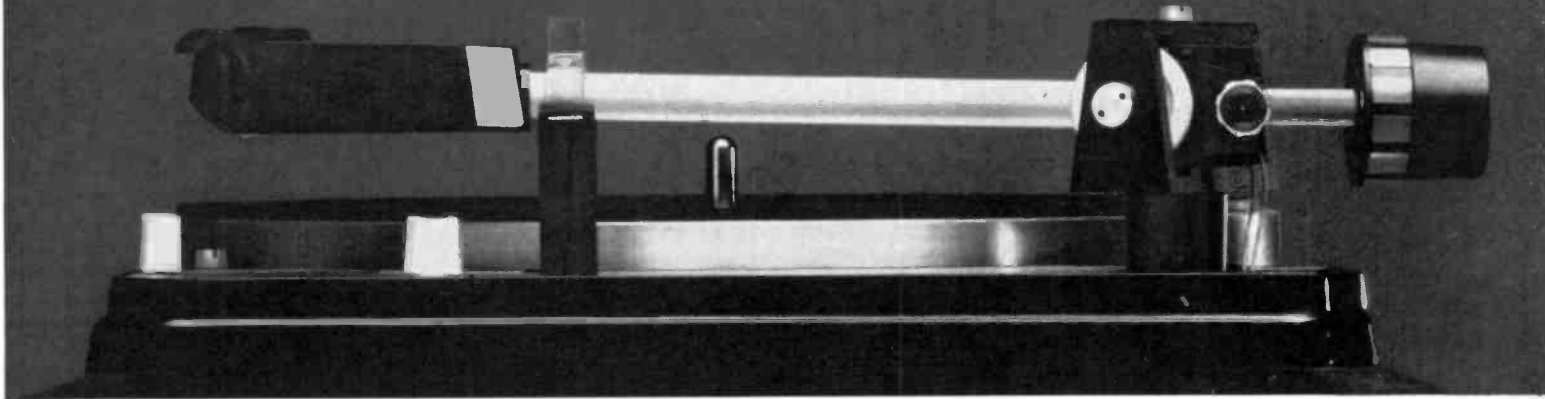
As you have probably deduced from the spelling given in the heading, this is indeed a *Messiah* in German, performed as it would be in that country today. Whether such a version has any appeal to an American listener will, of course, depend on what he wishes to get out of *Messiah*. In the first place, this rendition is somewhat nearer complete than the average recorded performance—Bernstein, Ormandy, Sargent, *et al.* Second, the conducting, as one might expect from so experienced a Baroque master as Karl Richter, is utterly devoid of the Victorian influence: this is a straightforward, dramatic treatment, vigorous, remarkably well-paced (the listener will note some interesting tempo deviations from the traditional norm), and not at all sentimental. Yet I was surprised at the large number of stylistic failings here: the overture and most of the other French-influenced sections are not double-dotted; the application of ornaments, especially trills at cadences, is decidedly hit-or-miss; and, finally, the vocal line is just as plain as could be, with no additions whatsoever. Baroque phrasing and articulation standards are applied, however, and the orchestral contribution, as a consequence, is clearer and cleaner than on any other recording I know. The vocalists include a really superior tenor and a fine soprano, but the contralto and the tight-throated bass are only adequate. The orchestral playing is exceptional. Yet the real highlight is the work of the chorus: the set is worth owning for the clarity and vitality of the Munich Bach Choir alone. Though the German text is, naturally, a shock to the ear, it is possible to forget this, what with the set's considerable good points—not the least of which is a resplendent-sounding, distortion-free recording. A German text is included. I. K.

(Continued on page 72)

HIFI/STEREO REVIEW

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72

RECORDING OF SPECIAL MERIT

⑤ ⑥ HAYDN: *Flute and Piano Sonatas: in C Major, Op. 87; in G Major, Op. 90, No. 1.* Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (piano). NONESUCH H71045 \$2.50, H1045* \$2.50.

Performance: Splendid
Recording: Excellent
Stereo Quality: Fine

The surprising thing to be said about this disc, the indefatigable Jean-Pierre Rampal's latest excursion into the outer reaches of the flute repertoire, is that Haydn did *not* write any sonatas for flute and keyboard. These two pieces are transcriptions of other works: the C Major Sonata is derived from the string quartet, Op. 74, No. 1, the G Major from the first of the two Op. 77 quartets. In both cases, the adapter (August Müller, Leipzig *Thomaskantor* from 1804 to 1810 and a flutist himself, is known to have done the G Major; the other is anonymously done, but may have also been reworked by Müller) brought the quartets within the boundary of the solo-sonata form by omitting the minuets. The practice of transcribing such works for almost every conceivable medium was, of course, commonplace at this time, and almost all of Haydn's better-known compositions were arranged with or without his knowledge. What makes this particular disc so fascinating—aside from the quality of the performances, which are marvelous in every aspect—is the success of the transcriptions. The full string-writing of the originals allows a richer keyboard part and a more active solo line than is usual for duet sonatas of this period. As implied above, I have nothing but praise for the two expert performers—for their technical skill, sensitivity of interpretation, and stylistic acumen. The recording is equally satisfying, the two instruments being extremely well balanced. I. K.

HUMMEL: *Concerto a tromba principale, in E Major* (see ALBRECHTSBERGER)

IVES-SCHUMAN: *Variations on America* (see ETLER)

JANÁČEK: *Missa Glagolitica* (see Best of the Month, page 59)

KAY: *Umbrian Scene* (see ETLER)

RECORDING OF SPECIAL MERIT

⑤ ⑥ KODÁLY *Háry János Suite; Two Arias from Háry János; Dances of Galánta.* Olga Szönyi (soprano); London Symphony Orchestra. István Kertész cond. LONDON CS 6417 \$5.98, CM 9417* \$4.98.

Performance: Well-organized
Recording: Excellent
Stereo Quality: Broad and detailed

This spectacularly engineered disc offers the two best-known orchestral scores of the composer whose achievements for Hungarian music parallel those of Rimsky-Korsakov for Russian music. Neither work has ever been captured on records with such immediacy and crispness. Orchestral details, in fact, are revealed almost too transparently—note, for example, the cimbalom in the *Háry János* Suite, which never sounds so prominent in the concert hall. This, I hasten to add, is

not a complaint—orchestral magic of such inventiveness deserves to be fully savored.

Kertész brings to these works an idiomatic command and deep affection, both of which are shared by the amazingly large number of present-day Hungarian-born conductors, most of whom were, at one time or another, pupils of Kodály. Kertész is not a flamboyant interpreter—others have done the *Háry János* intermezzo more rousingly. On the other hand, his realization is neatly organized, with well-proportioned tempos, carefully adjusted dynamics, and unflinching clarity of texture. The orchestral execution is excellent, with special compliments due the superb horns. Olga Szönyi sings the first, plaintive song with too wide a vibrato, but brings off the second delightfully with an appropriately gay spirit.

I only regret that London, having gone this far toward recording *Háry János*, did not go a step further to present a group of highlights from this engaging work. Such a recording, including Háry's arias (for baritone) and the splendid choruses, could amount to an essential representation of the entire *Singspiel* on one disc, for the lengthy spoken passages, which lose *everything* in translation, can certainly be considered expendable. Well, perhaps next time! G. J.

⑤ ⑥ KUPFERMAN: *The Music of Meyer Kupferman I. Lyric Symphony: Variations for Orchestra: Ostinato Burlesco.* Japan Philharmonic, Akeo Watanabe cond. SERENUS SRS 12000 \$4.98, SRE 1000* \$3.98.

⑤ ⑥ KUPFERMAN: *The Music of Meyer Kupferman II. Little Sonata: Sonata on Jazz Elements.* Morton Estrin (piano). *String Quartet No. 4.* Ravina String Quartet. SERENUS SRS 12001 \$4.98, SRE 1001* \$3.98.

Performance: Able
Recording: Good
Stereo Quality: Good

Meyer Kupferman, an American composer who is not yet forty, might seem a little young to be presented with a recorded retrospective of his work, yet these two new discs amount to precisely that: a symphony dating from 1956, a set of orchestral variations composed in 1959, an orchestral tour de force—*Ostinato Burlesco*—dating from 1954, all on one disc, and a second record of chamber works comprising one piano sonata written in 1948, another written in 1958, and a large string quartet also composed in the latter year.

Kupferman's scope is impressive, his versatility unmistakable, his talent as sure as tomorrow's dawn. Although the works themselves vary in quality and style, a personality—an eclectic rather than an innovative one, to be sure—nonetheless emerges from these discs.

The orchestral pieces make the best general impression, I think. The *Lyric Symphony*—tonal and mildly dissonant—is touching and severe at the same time. The *Variations for Orchestra* is, I should guess, a twelve-tone number that is not unaffected by Schoenberg's orchestral variations. Still, the piece is effective on its own account, and has a certain lavishness that is Kupferman's and not the Viennese master's. The *Ostinato Burlesco* is a bang-up audience-rouser, full of bright ideas executed with a genuine virtuosity.

I'm less happy with the chamber music.

(Continued on page 74)

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The *Little Sonata* reeks a bit of yesterday's modernism, and works, I feel, at being precocious. But the *Sonata on Jazz Elements* is bright as a button and as listenable as a compliment. The String Quartet is admirably long on skill, and although it is another one of "those" basically twelve-tone pieces—do all contemporary string quartets sound pretty much alike, or is it just me?—it is both respectable and honorable.

Kupferman is a good composer, I think, but his relative conservatism—he is no post-Webernite—has him knocking on the door of the present-day academy without gaining entry. His music needs and deserves this recorded airing, and I, at least, enjoyed these two discs thoroughly—ups as well as downs. The performances, moreover, sound lively and authentic, and I have no complaint about the sound. *W. F.*

LOEILLET: *Quintet in B Minor* (see FASCH)

MACONCHY: *String Quartet No. 5* (see WALTON)

RECORDING OF SPECIAL MERIT

© M MENDELSSOHN: *A Midsummer Night's Dream: Overture, Op. 21; Incidental Music, Op. 61*. Edith Mathis (soprano); Ursula Boese (contralto); Bavarian Radio Symphony Orchestra and Choir. Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPM 138959 \$5.98, LPM 18959* \$5.98.

Performance: Ideal
Recording: Flawless
Stereo Quality: Just right

This DGG recording of the *Midsummer Night's Dream* music takes its place beside Klemperer's Angel disc as the only absolutely complete stereo version of Mendelssohn's magical score. Klemperer's vocalists use Shakespeare's English for the vocal excerpts, but Kubelik's expert singers stick to the German text originally set by Mendelssohn. As far as I am concerned, Kubelik's is the most satisfying recorded version of the music. The Overture is not pushed for sheer brilliance, as it is by Leinsdorf and the Boston Symphony, nor is it anywhere heavy-footed—save in the Bottom episode, where it should be. Noteworthy, too, is Kubelik's reading of the Nocturne, in which he achieves a fine blend of languor and romantic passion. The Scherzo is played with wonderful delicacy and refinement, with no virtuosic showmanship for its own sake. The Wedding March is suitably festive, but the clang of cymbals is never allowed to overshadow the music's essentially lyrical character. A welcome bit of music, to be heard elsewhere only in the Klemperer recording, is the little Funeral March for clarinet, bassoon, and timpani, which is played here in delectable fashion.

The recorded sound is absolutely flawless, especially in the microphoning of the fairies' chorus, which has just the right off-stage quality, yet remains musically clear as a bell. Here, in sum, is a *Midsummer Night's Dream* recording that I can recommend with unreserved pleasure and enthusiasm.

D. H.

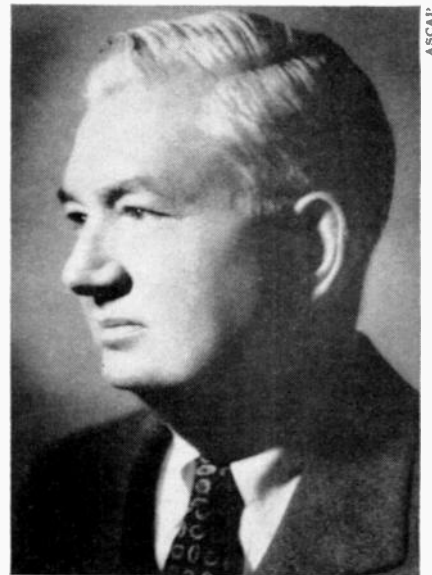
MOLTER: *Concerto in D Major for Trumpet, Strings, and Continuo* (see ALBRECHTSBERGER)

RECORDING OF SPECIAL MERIT

© M MOORE: *The Devil and Daniel Webster*. Lawrence Winters (baritone); Joe Blankenship (bass); Doris Young (soprano); James de Groat (tenor and speaker); Frederick Weidner (tenor); Eugene Hartzell (bass); Werner Harms (baritone); Frederic Milstein (speaker); Nigel Douglas (tenor); Thomas Eva (tenor); Jane Paul (alto); Liane Dubin, Sheila Gayle, and Virginia Kondakjian (sopranos). Festival Choir and Orchestra, Armando Aliberti cond. DFSTO DST 6450 \$5.98, D 450 \$4.98*.

Performance: Excellent
Recording: Good
Stereo Quality: Fine

Douglas Moore has never been a "fashionable" composer, although, in the days of his high position in Columbia University's music department, he enjoyed a certain respect and power. His purely instrumental



DOUGLAS MOORE

Adapter of the American folk idiom

music—Americana, mostly—has never been celebrated for the chic and sophistication that Virgil Thomson, say, has brought to essentially the same musical stance.

Still, like Thomson's *Four Saints in Three Acts* and, even more like his *Mother of Us All*, Moore's *Devil and Daniel Webster* comes about as close to a successful adaptation of American "folk idiom" to the operatic stage as any American work of my knowledge.

Certainly *The Devil and Daniel Webster*—a 1959 Westminster recording reissued in clean, pertinent, and authentic stereo by Desto—is not a work to be patronized, or to be looked down on by the current post-Webernite academy. It is as sound as a dollar theatrically, and it manages its folk-oriented musical gestures with poise and a certain elegance. And most important, when the occasion calls for it, Moore can spin out a diatonic vocal line of considerable skill, sensitivity, and underplayed class and sophistication. It is here that he has learned something from Virgil Thomson's operatic manner.

It is good to have Desto's release with us on several counts other than the pleasure that the work itself gives. To be sure, there

is a certain overemphasis and "operaticizing" of the spoken passages, presumably to bridge the gap between the ideal visual-auditory presentation and the recorded version. But the performance has spirit and animation aplenty, and the work—most important of all—comes over. The recorded sound is perfectly fine. W. F.

RECORDING OF SPECIAL MERIT

© ® MOZART: *Epistle Sonatas: Nos. 1* (K. 67), 2 (K. 68), 3 (K. 69), 4 (K. 144), 5 (K. 145), 6 (K. 212), 7 (K. 224), 8 (K. 225), 9 (K. 241), 11 (K. 245), 12 (K. 263), 16 (K. 329), and 17 (K. 336). Marie-Claire Alain (positive organ); Jean-François Paillard Chamber Orchestra. Jean-François Paillard cond. WESTMINSTER WST 17090 \$4.98, XWN 19090 \$4.98.

© ® MOZART: *Epistle Sonatas: Nos. 10* (K. 244), 13 (K. 274), 14 (K. 278), 15 (K. 328). Marie-Claire Alain (positive organ); Jean-François Paillard Chamber Orchestra. Jean-François Paillard cond. *Andante in F Major* (K. 616); *Adagio and Allegro in F Minor* (K. 594); *Fantasia in F Minor* (K. 608). Marie-Claire Alain (pipe organ). WESTMINSTER WST 17091 \$4.98, XWN 19091 \$4.98.

Performance: **Delightful**
Recording: **Superb**
Stereo Quality: **Excellent**

Some idea of the state of the Catholic liturgy in the latter part of the eighteenth century can be gotten by listening to almost any one of the seventeen *Epistle* Sonatas Mozart wrote to be performed between the Gloria and the Credo of the Salzburg church services. Composed between 1767 and 1780, these brief works are all in major keys, and their cheerful, slightly superficial quality seems to bear little relation to the service for which they were intended. It goes without saying, however, that the music is delightful to hear, especially those pieces composed closer to Mozart's maturity. With the exception of six of the later sonatas, the organ part is restricted to filling in harmonies. Mozart's effortless melodies being carried by the strings, these occasionally being supplemented by winds, brass, and timpani. The best of these works, notably those in which the organ has a prominent solo part, such as the concerto-like No. 17 (K. 336), are minor gems.

Marie-Claire Alain and Paillard's superior chamber orchestra play these pieces with a wonderful sense of style and *esprit*, and the recorded sound is remarkably clean and well balanced.

The second of the two discs concludes with three pieces, originally written for a mechanical organ-clock. Mozart himself was dissatisfied with the small sounds these devices produced, and the logical answer, as most organists will agree, is a pipe organ, which is used here. The music-box quality, especially in such a piece as K. 616, can be lost, however, if the registration used is too opaque, a fault that is certainly avoided in this performance. The very large-scale F Minor works are given a grander treatment, and through both Miss Alain's intelligent handling of registration and the pristine sound of the instrument, the music never emerges heavy-handed or thick-sounding.

(Continued on next page)



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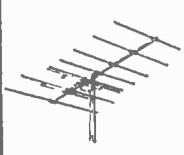


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These two exceptionally well-recorded discs are yet another example of the art of one of the finest organists in Europe today.

I. K.

© NAPRAVNIK: *Dubrovsky*. Ivan Kozlovsky (tenor), Vladimir Dubrovsky; Ye. Ivanov (bass), Andrei Dubrovsky; A. Ivanov (baritone), Troyekurov; N. Chubenko (soprano), Masha; V. Tyutyunnik (bass), Prince Vereisky; others. Chorus and Orchestra of the Bolshoi Theater, Vasili Nebolsin cond. ULTRAPHONE ULP 118/19/20 three 12-inch discs \$14.94.

Performance: Characteristic
Recording: Substandard

As long-time principal conductor of St. Petersburg's Maryinsky Theater, Bohemian-born Eduard Frantsevich Napravnik (1839-1916) made significant contributions to the most prodigious era in Russian music. Moussorgsky's *Boris Godounov*, Tchaikovsky's *Pique Dame*, and Rimsky-Korsakov's *Snow Maiden* head the list of the many major Russian operas first heard under his baton. He was also a prolific composer, but as such his attainments are considerably below the level of the Five.

Nappravnik's third opera, *Dubrovsky* (1894), has nonetheless managed to remain in the Russian repertoire. Its continued popularity in that country is not surprising, for the work displays—aside from a strong and attractive Russian flavor—the solid craftsmanship one would expect from a composer of Nappravnik's academic training and enormous theatrical experience. But the marks of a true creative force, of an individual profile, are lacking—arias, duets, choruses, and ballet sequences follow in well-organized succession, but none arouses much excitement or reveals melodic distinction. Tchaikovsky's influence is strongly discernible, but Nappravnik was too clever to ignore certain Italian devices, and he also contrived some appropriate Bizet-like passages for a French episode. Based on a Pushkin drama, the libretto is solid operatic stuff—warring families, star-crossed lovers—but its Romanticism is tempered by Pushkin's realism.

Ivan Kozlovsky, always a compelling singer though seldom an ingratiating one, towers over his colleagues here in the demanding role of Vladimir Dubrovsky. His communicative powers and innate musicality again make it easy to excuse the peculiarities of his tone production. Unfortunately, vocal failings in the other principals are so prominent as to outweigh other considerations—though Chubenko and A. Ivanov have some good moments.

The recording, which I judge to be at least fifteen years old, is very uneven and heavily distorted in spots. Only an inadequate synopsis of the story is supplied. This is not a very winning way to present an unfamiliar opera, but the undertaking still rates my endorsement.

G. J.

© PARTCH: *The Music of Harry Partch*. *Castor and Pollux*; *Wayward: The Letter*; *Windsong*; *Cloud Chamber Music*; *The Bewitched: Scene 10 and Epilogue*. Gate Five Ensembles, chorus and vocal soloists, Harry Partch cond. COMPOSERS RECORDINGS INC. CRI 193 \$5.95.

Performance: Presumably authentic
Recording: Good

I suppose that the old term "rugged individualist" is highly suitable for composer Harry Partch, who not only invented a scale containing forty-three tones to the octave, but also invented his own instruments to play these scales on.

You will hear, of course, no end of fascinating sounds in fascinating combinations on this new release from CRI. But it is my feeling that you will come away whistling nothing whatever. Tunes, melodies, even harmonic and contrapuntal astringencies are not, of course, Partch's stock-in-trade. His work lies somewhere in the area of the pre-aleatory music of John Cage, and perhaps Lou Harrison. It's fascinating first time around, but *after* the first time around I found I had no particular inclination to return to it. One gets Partch's number pretty quickly, and, although it is by no means a bad number, it isn't one that opens up new



IVAN KOZLOVSKY
Skillful and compelling in Dubrovsky

worlds for this listener. But the uninitiated should certainly have a go at it.

CRI has done a better-than-their-average job with the recorded sound. Since Mr. Partch was there, I assume the performances are authentic.

W. F.

QUANTZ: *Trio Sonata in C Major* (see FASCH)

© DEBUSSY: *Gaspard de la nuit*. DEBUSSY: *Pour le piano*; *La Cathédrale engloutie*; *Bruyères*; *Danseuses de Delphé*. Gina Bachauer (piano); Sir John Gielgud (reader). MERCURY SR 90391 \$5.98, MG 50391 \$4.98.

Performance: Elegant
Recording: Good
Stereo Quality: Satisfactory

Someone at Mercury had the happy notion to perpetuate on records a lovely performance of Ravel's *Gaspard de la nuit* by Gina Bachauer with each of its three pieces—*Ondine*, *Le Gibet*, and *Scarbo*—preceded by a reading of the poem by Aloysius Bertrand on which the piece was impressionistically based. And the reading was to be done by no other than the great British actor Sir John Gielgud.

The stunt, on the surface of it, is both

attractive and relevant. And you may be sure that Sir John reads the poems (in Christopher Fry's translations) exquisitely and expressively. But in executing the reviewer's task of playing a record more than once or twice before commenting on it, one detects a shortcoming: Ravel's music is of far more lasting value and interest than Bertrand's poetry. By the third listening I found myself wearying of the prospect of listening to yet another recitation of the poems, elegant as the recitations are. Since the poems and the musical pieces are not separated by bands (it might have been a good idea), one has little choice but to take both, and the record, as a consequence, becomes a little special in appeal.

It's too bad, too, because Bachauer's performance of the suite has a good deal to recommend it. It is neither as elocutionary nor as virtuosic as the work can be made to seem, but it has to its advantage a certain elegant dryness that is very Ravelian, and a fine sense of the work's big line. At the same time, it is an impressively personal reading.

And so, too, is the playing of the grab-bag of Debussy that fills out the second side. Even if the *Pour le piano* seems run off a little casually, *La Cathédrale engloutie* is full of extravagant mystery and ravishing coloration.

The recorded sound is largely exemplary, although the sibilants in Gielgud's reading are a little explosive.

W. F.

RECORDING OF SPECIAL MERIT

© SCHUBERT: *Piano Sonata, in D Major, Op. 53 (D. 850)*; *Impromptus, Op. 90 (D. 899): No. 3, in G-flat; No. 4, in A-flat*. Clifford Curzon (piano). LONDON CS 6416 \$5.98, CM 9416* \$4.98.

Performance: Solidly romantic
Recording: Full-bodied
Stereo Quality: Fine

The D Major Piano Sonata that Schubert completed in 1825 stands with the last three piano sonatas, the *Impromptus*, and the *Moments Musicaux* as one of the glories of the solo-piano literature. It is a veritable touchstone of Schubertian melodic richness, harmonic resource, and rhythmic variety fashioned on a genuinely large scale. Any pianist who essays this music must have not only a flair for communicating the lyrical essence of high Romanticism but also an unerring sense for classical musical architecture. For though Schubert's structures may be rambling at times, the classical forms underlie even the most extended and improvisatory of them.

Clifford Curzon (together with Artur Schnabel and Friedrich Wührer, who have recorded the D Major Sonata on Angel COLH 83 and Vox VBX 10, respectively) most assuredly belongs in the pianistic class I have just described. His reading of the Sonata is rich in color, variety of phrasing, and rhythmic impulse. Indeed, he tends in both the first movement and the Scherzo to phrase more freely than either Schnabel or Wührer, thereby intensifying the music's Romantic aura. In the slow movement Curzon excels: as in his performance of the G-flat *Impromptu*, he achieves a remarkable *pianissimo sostenuto* tonal quality on which the Schubert melodies seem to float rather than to be propelled by human hands.

London's piano recording is full and rich,

though some listeners may want to cut the bass slightly to lighten the tonal texture.
D. H.

RECORDING OF SPECIAL MERIT

© ® SCHUMANN: *Novelettes, Op. 21*. Beveridge Webster (piano). DOVER HCR ST 7002 \$2.00, HCR 5239 \$2.00.

Performance: Vital
Recording: Excellent
Stereo Quality: Satisfactory

There has been only one long-playing performance that I can recall of the complete Schumann *Novelettes* on an American label, that by Jacqueline Blanchard issued by London about a decade ago. Yves Nat and Yvonne Loriod have recorded these examples of Schumann's creative prime for French labels, but the discs have not generally been available here. So it has fallen to the excellent American pianist Beveridge Webster to rectify this long-standing omission in the domestic catalog.

The group, heard as a series, has much in common with the popular *Fantasiestücke*, Op. 12, in its contrast of nervous vitality with tender lyricism.

The final three pieces are more elaborate and episodic than the preceding ones—a polonaise, a waltz, and other forms—but all are filled with Schumannesque richness of melodic and rhythmic substance.

First-rate performances of the Schumann keyboard repertoire are not easily come by in this day of rivet-gun pianism. It is with pleasure, therefore, that I say that Mr. Webster knows his Schumann style from A to Z, and steers a highly satisfying middle course between sentiment and brilliance. The recorded piano sound is unusually fine.

D. H.

© ® R. STRAUSS: *Daphne*. Paul Schöffler (bass), Peneios; Vera Little (contralto), Gaea; Hilde Gueden (soprano), Daphne; Fritz Wunderlich (tenor), Leukippos; James King (tenor), Apollo; Hans Braun (baritone), first shepherd; Kurt Equiluz (tenor), second shepherd; Harald Pröglhöf (bass), third shepherd; Ludwig Welter (bass), fourth shepherd; Rita Streich and Erika Mechera (sopranos), two maidens. Vienna State Opera Chorus and Vienna Symphony Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON SLPM 138956/57 two 12-inch discs \$11.96, LPM 18956/57* \$11.96.

Performance: Excellent
Recording: On-stage but good
Stereo Quality: Unspectacular

The death of Hofmannsthal and the political exile of Stefan Zweig, librettist of *Die schweigsame Frau* (1935), deprived Richard Strauss of his trusted and congenial librettists. When it became certain that collaboration with Zweig would not be condoned by the Nazi regime, Strauss entrusted the libretto of his forthcoming opera, *Daphne*, to Josef Gregor, a Viennese theatrical historian. It was a reluctant choice, for though Gregor was a man of great learning, Strauss entertained no illusions about his poetic inspiration. The composer was, of course, dominant in the resulting collaboration, and the libretto was differentially shaped to his musical design. In part because of this, *Daphne*, which was first presented in 1938, has not gained a firm hold in the repertoire, and this set



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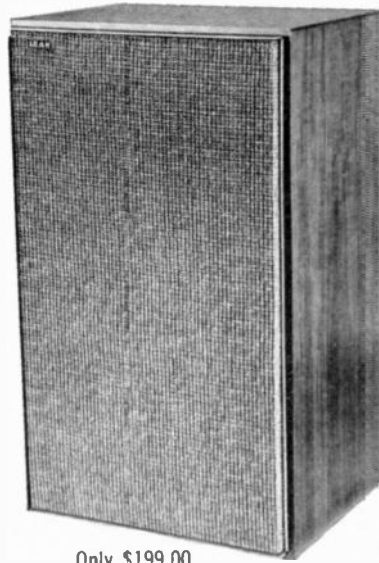
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constitutes its first complete commercial recording (a private recording made at the Teatro Colón in Buenos Aires has received some circulation).

This "pastoral tragedy," in which the nymph Daphne, who has become the innocent object of the god Apollo's infatuation, is transformed into a laurel tree, is undramatic enough to have taxed the imagination of a much more talented librettist than Gregor. And unfortunately Gregor made matters worse with his excessive verbosity, a weakness that seriously impedes chances of the opera's success beyond the circle of avid Straussians. The composer made the best of things by turning the textual torrent into a long, nearly uninterrupted lyrical span. *Daphne* combines the lush harmonic idiom of *Die Frau ohne Schatten* with the pastoral delicacy of *Ariadne*. And the highest inspiration is reserved for the closing pages, a typical feat with which Strauss was able to redeem even such an otherwise emotionally sterile exercise as *Capriccio*.

This performance was recorded on the stage of Vienna's historic Theater an der Wien under the direction of Karl Böhm, to whom the opera was dedicated, and who led the Dresden premiere in 1938. In addition to having this most authoritative conductor, the performance benefits from strong casting. Hilde Gueden not only delivers Daphne's vocal line with radiant tone and remarkable security, but also manages to convey the character's growth from shy childishness to suffering womanhood. The part of Leukippos, Daphne's devoted admirer who is slain by the jealous Apollo, is sung with melting lyricism by Fritz Wunderlich, and Apollo's vigorous music is delivered firmly, though with a somewhat tight tone production, by James King, a promising new *Heldentenor*. Even with the worn remnants of a once magnificent voice, Paul Schöffler still has magnetism as Daphne's father, and Rita Streich brings bright magic to the few measures of her assignment.

The overall recorded sound lacks the resonance and immediacy of controlled studio conditions. This is perhaps owing to the theater's acoustics, for otherwise the engineering is quite satisfactory. DGG has provided the full libretto and a series of essays with the set.

G. J.

© © RICHARD STRAUSS: *Die Nacht; Zueignung; All mein Gedanken; Traum durch die Dämmerung; Nichts; Ruhe, meine Seele; Breit über mein Haupt; Heimliche Aufforderung; Nachtgang; Ach, Weh mir Unglücklichstem Mann; Morgen!; Stündchen; Ich liebe dich; Wozu noch, Mädchen; Freundliche Vision; Mein Auge; Wie sollten wir geheim Sie halten.* Gérard Souzay (baritone); Dalton Baldwin (piano). PHILIPS PHS 900060 \$5.98, PHM 500060* \$4.98.

Performance: Polished and lyrical
Recording: Good
Stereo Quality: Centered

Since so many of Richard Strauss' best songs were written with the soprano voice in mind, selecting an extensive program of them appropriate for a baritone is not an easy task. Gérard Souzay's choice of seventeen almost manages to sustain top-drawer quality throughout, which is quite an achievement, considering that a relatively small portion of Strauss' vast song output rates such a desig-

nation. But even an artist of Souzay's exceptional gifts cannot wholly overcome the monotony that threatens anyone who takes on so many Strauss songs. (This observation is made in the context of a recorded program—Mr. Souzay is too knowledgeable an artist to present such a sequence on the concert stage.)

As always, Souzay is an interpreter of assured musicality, rare sensitivity, and un-failing taste—qualities that bring happiest results in the songs that call for sustained lyricism and intimate expression. In *Traum durch die Dämmerung*, for example, the undertone of muted passion that distinguishes the versions of Schlusnus and Fischer-Dieskau is absent, but Souzay's conception—a mood of sustained reverie—is entirely valid and quite beautiful. His *Stündchen*, too, is effective, even though its rapture is rather restrained. On the other hand, *Zueignung* fails to achieve the exulta-



HILDE GUEDEN

A radiant and dramatically strong Daphne

tion that I admire in the best interpretations of this song, and Souzay lacks the temperament and tonal weight to convey the rugged earthiness called for in *Ich liebe dich*, and the menacing power required for the climax of *Ruhe, meine Seele*.

These reservations do not diminish the force of this artist's gifts: his consistently pleasing vocal quality, his unflinching artistic polish, and an enormous skill that makes his voice, despite its limitations in range and richness, astonishingly expressive. Dalton Baldwin's accompaniment matches the distinction of the singing, and the recording has neatly balanced and absolutely clear sound.

G. J.

© © R. STRAUSS: *Der Rosenkavalier: Introduction and opening scene; Marschallin's monologue and closing scene (Act I); Presentation of the Rose and Duet (Act II); concluding scenes (Act III).* Régine Crespin (soprano); Elisabeth Söderström (soprano); Hilde Gueden (soprano); Vienna Philharmonic Orchestra, Silvio Varviso cond. LONDON OS 25905 \$5.98, 5905* \$4.98.

Performance: Well-sung but lacks drama
Recording: Very good
Stereo Quality: Effective

HIFI/STEREO REVIEW

Despite a wealth of attractive singing, this collection of extended excerpts fails to yield a truly representative view of *Der Rosenkavalier*—it simply confirms the fact that Mesdames Crespin, Söderström, and Gueden are among the leading ornaments of our soprano-bedecked operatic scene. And the fact that all three ladies are *sopranos* points to a serious miscalculation in planning this recording. Without contrasting vocal timbres, the ensembles, though faultlessly sung, do not achieve a desirable balance. Gueden offers a radiant-voiced Sophie, but the same description fits Söderström as well (she is known, in fact, as a very fine interpreter of that role!). Here she is a delicate, extremely feminine Octavian—which is an incongruity piled upon an absurdity.

Crespin, in opulent and secure voice, creates a rather melancholy Marschallin. The undertone of resignation in her monologue is certainly appropriate, but the muted heart-break that pervades her scenes illuminates only one side of the character. Within this subdued emotional range, a certain measure of monotony becomes unavoidable, despite the exquisite vocal accomplishment.

Conductor Varviso's orchestral frame is soft-contoured and generally lacking in vitality. The Vienna Philharmonic, however, plays with its accustomed shimmering tone, and it is nicely captured by the London engineers. London rates further commendation for presenting these scenes uncut (the program lasts more than one hour), with additional singers for the Act I finale, and a Faninal to deliver his important line near the end of the opera. Full texts are included.

G. J.

© ® TCHAIKOVSKY: *Symphony No. 5, in E Minor, Op. 64*. New Philharmonia Orchestra, Georges Prêtre cond. ANGEL S 36259 \$5.98, 36259* \$4.98.

Performance: Gallic Tchaikovsky
Recording: Bright and clear
Stereo Quality: Good

A prime test of the value of any recorded performance of a standard-repertoire piece is whether said performance adds anything significant, from an interpretive standpoint, to the catalog of available up-to-date recordings. I suppose that one might grant an affirmative in the case of M. Prêtre's reading of the Tchaikovsky Fifth. For it is the "coolest," in the Gallic sense, of any Tchaikovsky symphony performance I have heard since the 1930's, when Philippe Gaubert led the Paris Conservatory Orchestra in a "*Pathétique*" recording for Columbia. Now, I have never been partial to exaggerated, hand-wringing Tchaikovsky performances, but certainly the Fifth Symphony needs more thrust and passion than it gets here. As far as I am concerned, this is good clean ballet conducting—excellent for its refined orchestral detail and sonic openness, by the way.

If you feel that Gallic *clarté* is not enough for this music, I recommend the readings by Maazel or Bernstein.

D. H.

© ® TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6409 \$5.98, CM 9409 \$4.98.

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Performance: Moozel swift, Bernstein
emphotic

Recording: Both good
Stereo Quality: Both good

To his reading of the "Pathétique" Symphony, Lorin Maazel brings much of the swiftness and brilliance, but not the same measure of white-hot intensity, that Toscanini brought to the work. Maazel's is in general a no-nonsense performance, stressing brilliance and rhythmic tension. Bernstein, on the other hand, makes more of tempo contrasts, and throughout aims at a more deliberate and more pointed musical-dramatic expression than Maazel. Bernstein works up tremendous excitement in the March-scherzo, which is certainly as it should be. He also wrings all he can from the great closing movement, and it strikes me as rather too much of a muchness (eleven and a half minutes of it as against a standard nine to ten!). Columbia's recorded sound is rich and full; London's engineers give Maazel a somewhat more transparent sonic texture. Given the choice of available performances in stereo, I'll stick with Ormandy and the Philadelphia Orchestra—Columbia's sound is still good and the reading packs ample emotion and momentum into the music without falling into sentimentality. *D. H.*

TELEMANN: *Quartet in D Minor* (see FASCH)

⑤ ⑥ VERDI: *Il Trovatore* (highlights). Peter Glossop (baritone), Elizabeth Fretwell (soprano), Charles Craig (tenor), Patricia Johnson (mezzo-soprano); others. Sadler's Wells Opera Orchestra and Chorus, Michael Moores cond. CAPITOL SP 8609 \$4.98, P8609* \$3.98.

⑤ ⑥ VERDI: *La Traviata* (highlights). Ava June (soprano), John Wakefield (tenor), Neil Easton (baritone); others. Sadler's Wells Opera Orchestra and Chorus, John Matheson cond. CAPITOL SP 8616 \$4.98, P8616* \$3.98.

⑤ ⑥ VERDI: *Rigoletto* (highlights). Peter Glossop (baritone), Elizabeth Harwood (soprano), Donald Smith (tenor), Maureen Guy (mezzo-soprano); others. Sadler's Wells Opera Orchestra and Chorus, James Lockhart cond. CAPITOL SP 8606 \$4.98, P8606* \$3.98.

⑤ ⑥ VERDI: *Rigoletto* (highlights). Dietrich Fischer-Dieskau (baritone), Renata Scotto (soprano), Carlo Bergonzi (tenor), Fiorenza Cossotto (mezzo-soprano); others. Orchestra and Chorus of La Scala, Milan, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPM 136280 \$5.98, LPM 19280* \$5.98.

Performance: Varied
Recording: All very good

Stereo Quality: More pronounced on Copitol

Though Capitol's new "opera in English" series provides a tempting opportunity for it, space limitations fortunately discourage another lengthy round here of arguments pro and con translated opera. A confirmed con man myself, I nevertheless concede some validity to the opposing view, and have long admired the efforts of London's Sadler's Wells Opera on behalf of English-language

productions. As for records, however, I cannot see any justification for preferring translations to available albums in the original languages. Passing over the benefits arising from the harmony that exists between the music and the original text, experience shows that most people derive more meaning from reading a libretto than from listening to singers trying to get the words across.

The three English highlights albums under review show praiseworthy care in preparation, selection of excerpts, and general artistic supervision. *Il Trovatore*, the weakest of the three, need not detain us beyond a word of praise for Charles Craig's well-vocalized Manrico. The other principals are adequate or less than that, and the overall impression is rather of *Ruddigore* than of *Trovatore*.

La Traviata is a creditable accomplish-



ENRICO CARUSO

ment. Conductor Matheson paces the opera convincingly, never allows interest to sag, and elicits enjoyable performances, particularly from the attractive youthful voices of Miss June and Mr. Wakefield. In *Rigoletto*, Peter Glossop—the rough-sounding Count di Luna of the *Trovatore* disc—creates a vital and convincing jester, though his dark-hued and powerful voice sometimes strays off pitch. Elizabeth Harwood's Gilda is excellent—on the basis of her work here, this soprano is ready for the Big Time. Donald Smith has a ringing, firm tenor voice, but a somewhat tentative delivery—and yet a tenor saddled with the task of singing "Wayward as thistledown" instead of "La donna è mobile" must not be judged too harshly.

DGG's *Rigoletto* highlights are taken from the complete set reviewed in the February issue. With the probing and finely detailed delineation of the title role by Fischer-Dieskau, the quite superb Duke of Carlo Bergonzi, some capable assists from other principals, and solid conducting by Kubelik, this is a highly recommended supplement to whatever other complete *Rigoletto* the listener may own. DGG's low-level sound seems distant compared to the brilliant, spacious, and widespread sonorities of the Capitol threesome. *G. J.*

⑤ ⑥ WALTON: *String Quartet in A Minor* (1947). MACONCHY: *String Quartet No. 5* (1948). Allegri String Quartet. ARGO ZRG 5329 \$5.98, RG 329* \$5.98.

Performance: Good
Recording: Good
Stereo Quality: Simple

Since William Walton's String Quartet of 1947 was his first major work after the lovely Violin Concerto (1939), we may perhaps assume it to be a forebear of the cool orthodoxy that has dominated his composing since. Like his recent work, the Quartet functions in crystal-clear — not to say predictable — formal molds, and we are surprised by nothing whatever save the composer's dogged commitment to a predetermined conservatism. Nowhere does he seem to explore, nowhere does he seem to ruffle the utterly placid façade of what he has set out to do. It is a perfect classroom model of contemporary conservatism, this work—and except for a slow movement of grace and expressivity, the piece is entirely consistent with the more recent and defiantly conservative Walton.

I'm far from certain that I know what an Elizabeth Maconchy *is*—Argo's program note tells us all about the piece but nothing whatever about the lady herself, on the evident assumption that we already know. But I don't. The three-movement work imitates Beethoven by seeming like it has several more. It is not as shrewdly tatted as the Walton, but her materials—O, those materials!—are undeniably under control. She knows the Bartók quartets, I'd vouch, but even Bartók is a confining stylistic commitment. Not criminal unless she's eighty, and then only a misdemeanor. The work makes little sense on repeated hearing, and unless I've missed something *en route*, it's not much of a piece.

The recorded sound will do, and the stereo treatment is unambitious. *W. F.*

COLLECTIONS

⑥ ENRICO CARUSO: *In Song*. Faure: *Crucifix*. Rossini: *Stabat Mater*; *Cujus animam*. Verdi: *Requiem*; *Ingegisco*. De Curtis: *Tu ca non chagne*. Tosti: *Addio*; *Ideale*. Gastaldon: *Musica proibita*. Tchaikovsky: *Pimpinella*. Buzzi-Peccia: *Lolita*. Nutille: *Mamma mia, che ro' sapè?*. Gioè: *I m'arricordo e Napule*; Pennino: *Pe'chè*; Valente: *Manella mia*; De Crescenzo: *Première caresse*. Enrico Caruso (tenor); orchestra and piano accompaniment. RCA Victor LM 2778 \$4.98.

Performance: Incomparable
Recording: Well restored

In music, it seems, there are degrees of immortality. Composers, of course, may live forever in their works, but interpreters are for the most part destined for oblivion or, at best, for survival in anecdotes. The instrumental giants of just two generations ago—Eugene Ysaÿe and Moriz Rosenthal, for example—can be heard only in audio archives. But the singers—that is another story. And even among singers, Caruso is a chapter by himself. In one way or another, through every technological change, his best-known recordings have held their place in the catalog since the time of his death more than four decades ago. And they have apparently sold in large enough quantities to encourage

the release of several volumes of long-playing reissues in recent years. This latest, under the handy if somewhat simplified heading of "Caruso in Song," brings together three religious excerpts and eleven songs of various origins—none previously released on LP.

Most of the selections date from the tenor's later years, and show the darkened timbre, weightier tone, and more passionate delivery, characteristic of his "dramatic" period. Only in *Ideale*, recorded in 1906, does the voice have the lyric freshness associated with his early period. But here his robust declamatory power is heard at its pinnacle, in *Première caresse* (recorded in 1919) and *l'arricordo e Napule* (recorded in 1920, at one of Caruso's last sessions). This music is almost all insignificant, but it is all sung with such lavish art that one cannot dismiss it. For me, the high points are *Musica proibita* and *Addio*, in each of which Caruso builds from an initial tenderness to a heart-rending climax with exquisite art, and *Crucifix*, in which the smoothness of his legato is masterly, and in which his voice, shaded down and controlled, blends beautifully with the silky basso of Marcel Journet. *Crucifix* also offers one of Caruso's solid high C's, and the "Cujus animam" from Rossini's *Stabat Mater* displays his only recorded high D-flat. As for the latter, he hits the note with pinpoint precision, holds it just long enough to convince you that it was no accident, and gets off it speedily, but in musical time and without the slightest hint of distress.

RCA Victor has done a creditable job of restoring the sound of these recordings, though nothing can really make it much better. The acquisition of this disc will benefit any vocal library. G. J.

Ⓢ Ⓜ EIGHTEENTH - CENTURY FRENCH FLUTE SONATAS. La Barre: *Sonata in G Major ("L'Inconnue")*. Blavet: *Sonata No. 6, in A Minor ("La Bouge")*. Anne Danican-Philidor: *Sonata in D Minor*. F. Couperin: *Concert Royal No. 7, in G Minor (from Les Goûts-réunis)*. Jean-Pierre Rampal (flute); Robert Veyron-Lacroix (harpsichord). DOVER HCR ST 7001 \$2.00, HCR 5238 \$2.00.

Performance: À la mode
Recording: Excellent
Stereo Quality: Extremely natural

All of these composers, with the exception of Couperin, were flutists associated with the court of the king of France. Both Michel de la Barre (c. 1675-1743) and Michel Blavet (1700-1768) played in the orchestra of the Paris Opéra as well, and Anne Danican-Philidor (1681-1728), a son of André Philidor ("l'ainé"), is best known as the founder of the *Concerts spirituels*. Their music is typically French, with some Italian overtones—refined, rhythmically finicky, and delicately sophisticated. The best work, understandably, is the Couperin, which was written for the Sunday concerts of Louis XIV and is one of ten such works in which the French and Italian styles of composition are fused. As you might expect, Rampal and Veyron-Lacroix perform this music with great dash and more than usual stylistic insight (Rampal adds many embellishments to his repeats), and the ensemble playing is impeccable. But I felt that the tempos of some movements were too fast, probably set for the sake of displaying virtuosity. The

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WAGNER

Gotterdammerung

Birgit Nilsson, Christa Ludwig, Claire Watson, Wolfgang Windgassen, Gottlob Frick,

Dietrich Fischer-Dieskau, Gustav Neidlinger — The Vienna State

Opera Chorus — The Vienna Philharmonic Orchestra — Georg Solti

Stereo OSA-1604 Mono A-4604



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quality of the recorded sound is startlingly realistic, especially in terms of concert balance, but an added continuo instrument would have been helpful in defining the bass line, which is sometimes too weak when played by the harpsichord alone. I. K.

© ® ENGLISH SONGS. Ireland: *The Land of Lost Content; The Trellis; Love and Friendship; Friendship in Misfortune; The One Hope*. Bridge: *'Tis but a Week; Goldenhair; When you are old; So perverse; Journey's End*. Bennett: *Tom O' Bedlam's Song*. Rainier: *Cycle for Declamation*. Peter Pears (tenor); Joan Dickson (cello); Benjamin Britten (piano). ARGO ZRG 5418 \$5.98, RG 418* \$5.98.

Performance: Authoritative
Recording: Fine
Stereo Quality: Suitable

This is one of the few recorded examples of Peter Pears striking out on his own—in music other than that of his composer-friend Benjamin Britten. The occasion he has chosen is a recorded program of twentieth-century English (*i.e.*, British) songs. And if the results are varyingly successful, it is not so much Mr. Pears' fault as it is the fault of the material he has chosen. There is a certain strength, even grandeur, to the modalities of John Ireland, but it seems clear that Frank Bridge is in about the same class as our own John Alden Carpenter: honest and sincere enough, but rather lacking in sophistication.

Two of the program's highlights are young (b. 1936) Richard Rodney Bennett's *Tom O' Bedlam's Song*—a stark, quasi-atonal number for cello and voice that sounds positively daring after saturation in Ireland and Bridge, and *Cycle for Declamation*, after poems by John Donne, written for unaccompanied voice. The composer of the latter, Priaulx Rainier (b. 1903), shows imagination both in a powerful vocal line and an excellent and moving sense of what Donne's words are about.

Well, not *quite* without his composer-friend Benjamin Britten. For Britten has supplied Pears' piano accompaniments here, and very good ones they are. The recorded sound is fine. W. F.

RECORDING OF SPECIAL MERIT

© ® NICOLAI GHIAUROV: *French and Russian Arias*. Glinka: *A Life for the Tsar; Susannin's Aria*. Rubinstein: *The Demon: I am he whom you have heard*. Tchaikovsky: *Iolanta; King Ren's Aria*. Borodin: *Prince Igor: How are you, Prince?; Galitzky's Aria*. Gounod: *Faust: Le veau d'or; Vous qui faites l'endormie*. Massenet: *Manon: Épouse quelque brave fille*. Meyerbeer: *Les Huguenots: Piff, Paff*. Bizet: *La Jolie fille de Perth: Quand la flamme de l'amour*. Carmen: *Toreador Song*. Nicolai Ghiaurov (bass); London Symphony Chorus and Orchestra, Edward Downes cond. LONDON OS 25911 \$5.98, 5911* \$4.98.

Performance: Vital and sonorous
Recording: Very good
Stereo Quality: Appropriate

The impressive effect of Nicolai Ghiaurov's first discs (his "debut" recital on London and Angel's recording of the Verdi Requiem) will be sustained by this further display of his artistry. Here is a well-designed program,

containing several excerpts that are so rarely heard as to be virtually new experiences to many listeners. Ghiaurov moves convincingly through a gallery of vivid operatic characterizations, ranging from gentle philosophizing (as the elder Des Grieux) to satanic utterances in both French and Russian. Although he does not exhibit a striking affinity for the elusive Gallic style, his way with the French excerpts is above average for a foreigner, and rather remarkable by the Slavic standards established by Chaliapin or Christoff. In addition, he is a sonorous, assured interpreter who brings noble dignity to the *Manon* air, an appropriate sentimentality to the melodious drinking song from *La Jolie fille de Perth*, and demonic intensity to the *Faust* scenes. He sings the Toreador Song with a rugged strength, but here he cannot always keep his voice under steady tonal control.

In the Russian excerpts, of course, Ghiaurov meets stylistic requirements with as much felicity as he does requirements of characterization and vocal delivery, and his ample, throbbing tones are deployed with a keen theatrical flair. If the overall impression is of something less than Christoff's overpowering authority, it yet unquestionably bespeaks an artist of enormous gifts. Ghiaurov is extremely versatile, judging by the excellent reviews his *Don Giovanni* received in Chicago last fall, and he should be a major asset to the Metropolitan when he joins the company next season.

Conductor Downes favors slow tempos on occasion, and his conception of the *Prince Igor* music conveys little of its inherent savagery. The orchestra, however, performs very well throughout, the chorus makes a valuable contribution, and the sound is characteristic of London at its best. G. J.

RECORDING OF SPECIAL MERIT

⑤ ⑥ MEDIEVAL CAROLS AND DANCES. *Estampie; Hymnus; Saltarello; Schüfertanz; Three Bransles; Surrexit Christus; Nowell Sing We*; seventeen other pieces. Renaissance Chamber Players, Paul Ehrlich dir. BAROQUE 9006 \$4.98 (stereo), 9006 \$4.98 (mono).

Performance: Stylish and atmospheric
Recording: Superb
Stereo Quality: Excellent placement

A New York ensemble, the Renaissance Chamber Players, present here a very entertaining collection of Renaissance dances and carols from various countries. Selections are taken from such standard sources as Susato and Attaignant, and a good part of the repertoire is familiar from other recorded collections, notably those of Noah Greenberg and the New York Pro Musica. Most of the pieces are anonymous, though there are a few that can be ascribed to composers such as Gervaise, Del Castillo, Smert, and Mouton. Alternating effectively between instrumental and vocal pieces, the program is extremely well performed: tempos in the fast dances are lively but never pushed for the sake of impact, and such lyrical vocal pieces as *There is No Rose or Hail, Mary* have a gentle, meditative feeling that is most refreshing. The voices are not especially polished, but the ensemble and sentiment is very fine, and the Renaissance instruments, of which there is quite a variety to be heard here, are played with stylistic awareness. The whole collection has been most beautifully

MORE CLASSICAL REVIEWS IN BRIEF



DATA

COMMENTARY

⑩ DAI-KEONG LEE: *Polynesian Suite* (1959); *Symphony No. 1* (1947). Nürnberg Symphony Orchestra, George Barati cond. COMPOSERS RECORDINGS INC. CRI 195 \$5.95.

The *Polynesian Suite* is a stylistic hodge-podge: it runs the gamut from "Americana" through pure Broadway to what I take to be the influence of Polynesian folk music. The *Symphony No. 1* is a more ambitious work, but a less personal one. Shostakovich lurks about, and the piece smacks of the Forties. Still, it has a lovely slow movement. George Barati's conducting is excellent, and the sound is better than CRI's usual. W. F.

⑤ ⑥ HUMPERDINCK: *Hansel and Gretel: Prelude; Dream Pantomime*. GLUCK: *Iphigenia in Aulis: Overture*. WEBER: *Overtures: Der Freischütz; Euryanthe; Oberon*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36175 \$5.98, 36175 \$4.98.

Klemperer imbues the tired *Hansel and Gretel* Prelude and *Dream Pantomime* with pulsing life. To the Gluck (with Wagner's concert ending) he brings a classic grandeur. His readings of the *Freischütz* and *Euryanthe* overtures may lack something of the panache one associates with Toscanini and Mengelberg, but his performance of the *Oberon* music has singular delicacy of phrase and color. Angel's recorded sound could have been somewhat richer in the middle register, but is otherwise satisfactory. D. H.

⑤ ⑥ MORMON TABERNACLE CHOIR: *Beloved Choruses, Volume Two*. Selections by Pergolesi, Handel, Franck, Robertson, Brahms, Bach-Gounod, Grieg, Schubert, and Beethoven. Mormon Tabernacle Choir; Philadelphia Orchestra. Eugene Ormandy cond. COLUMBIA MS 6679 \$5.98, ML 6079* \$4.98.

Purists will shudder when they hear this album, for some of the arrangements here were obviously made to serve the purpose of the huge choir. The singing is both conscientious and sonorous, and Ormandy's Philadelphians provide handsome orchestral support. For me, the finest singing is heard in "How Beautiful upon the Mountains," from Utah composer Leroy J. Robertson's oratorio *The Book of Mormon*. Good sound. D. H.

⑤ ⑥ PROKOFIEV: *Piano Concertos: No. 3, in C Major; No. 5, in G Major*. Samson François (piano); Philharmonia Orchestra. Witold Rowicki cond. ANGEL S 36193 \$5.98, 36193* \$4.98.

The rarely performed Fifth Concerto is as probing, original, and enigmatic a work as the Third is romantic, accessible, and widely loved, so they make a nice contrast. François' performances of both are impressive. I prefer the sharply contoured, diamond-hard brilliance of the John Browning-Erich Leinsdorf version of the Third, but there is virtuosity and style aplenty here, and Angel's recorded sound is another plus mark. W. F.

⑤ ⑥ VIVALDI: *Twelve Concerti Grossi, Op. 3 (L'Estro Armonico)*. Jan Tomasow and Willi Boskowsky (violins); Vienna State Opera Chamber Orchestra, Mario Rossi cond. VANGUARD EVERYMAN SRV 143/4/5 SD three 12-inch discs \$5.94, SRV 143/4/5 \$5.94.

Both the complete Op. 3 set and the single disc containing four violin concertos from Op. 9 are low-priced reissues, and they are well worth acquiring. Vivaldi in these works is at his most inventive and fresh (Bach was impressed—he chose half of Op. 3 to adapt as keyboard concertos of various kinds), and the performances, for vitality and spirit, are as good as one can find today. They are not ideal stylistically, but the playing of the violin soloists, Makanowitzky in particular, and the full-bodied accompaniments do much to make up for such shortcomings. Vanguard's sonics (the original recordings date from 1958 and 1960, respectively) are extremely good, though a slight top cut is helpful in the Op. 3 set. I. K.

⑤ ⑥ VIVALDI: *Violin Concertos, Op. 9 (La Cetra): No. 4, in E Major; No. 8, in D Minor; No. 9, in B-flat Major; No. 12, in B Minor*. Paul Makanowitzky and Willi Boskowsky (violins); Vienna State Opera Chamber Orchestra, Vladimir Golschmann cond. VANGUARD EVERYMAN SRV 159 SD \$1.98, SRV 159 \$1.98.

recorded, and the stereo placement and balance are superior. Notes and texts are enclosed with the disc. I. K.

RAFAEL PUYANA: *Baroque Masterpieces for the Harpsichord* (see Best of the Month, page 60)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SVIATOSLAV RICHTER: Chopin: *Scherzo No. 4, in E Major, Op. 54*. Ravel: *La Vallée des cloches; Jeux d'eau*. Rachmaninoff: *Preludes, Op. 32: No. 1, in F-sharp Minor; No. 9, in A Major; No. 10, in B Minor*. Prokofiev: *Gavotte from Cinderella, Op. 95. No. 2: Visions fugitives, Op. 22, Nos. 6, 8, 9, 15, 18*. Sviatoslav Richter (piano). RCA VICTOR LSC 2611 \$5.98, LM 2611* \$4.98.

Performance: Wonderful
Recording: Good
Stereo Quality: Satisfactory

Russia's Sviatoslav Richter is for me the most fascinating keyboard colorist since the Walter Gieseking of the 1930's. Like Gieseking in that period, he can bring his coloristic gifts to bear on every aspect of piano technique—phrasing, rhythm, and counterpoint, as well as timbre. And when Mr. Richter has everything under control, the results are miraculous, whether they be Haydn or Beethoven, Chopin or Liszt, Ravel or Prokofiev.

It is so on this disc, compiled by RCA Victor from Richter's concerts in New York and Newark. The Chopin Scherzo is the

great revelation here; it begins as though Richter were bent upon re-creating the *legiero* style of Chopin at the piano, but ends with a climax of overwhelming beauty and gorgeous sonority. Everything in between, whether virtuoso detail or broad tonal rhetoric, falls superbly into place. This is a great performance.

When he plays Ravel, Richter tends to soften linear contours that are usually etched in sharper detail by other pianists (*viz.* Artur Rubinstein), thus giving the music an almost Debussian sensuousness.

Equally fascinating is the manner in which Richter deals with the uninhibited lyrical virtuosity of Rachmaninoff and the sardonic, sometimes eerie diablerie of Prokofiev. One wishes that Richter would record the complete *Visions fugitives*, for I have heard nothing in the way of interpretation that can compare with his insight into these strange and wonderful pieces.

RCA has done a fine job with the sonics on this disc. Audience noises are kept to a minimum throughout, save for an occasional burst of applause. D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ RENATA TEBALDI: Verdi: *Don Carlo: Tu che le vanità. Un Ballo in Maschera: Ma dall'arido stelo divulsa: Morò, ma prima in grazia. Giovanna d'Arco: Ob ben s'addice . . . Sempre all'alba*. Puccini: *Turandot: In questa reggia. La Rondine: Sogno di Doretta*. Ponchielli: *La Gioconda: Suicidio*. Mascagni: *Caratteria Rusticana: Voi lo sapete*. Cilea: *L'Arlesiana: Esser*

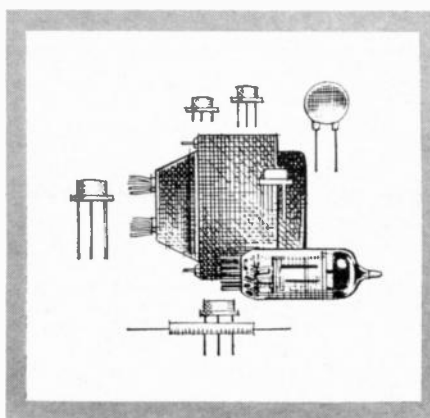
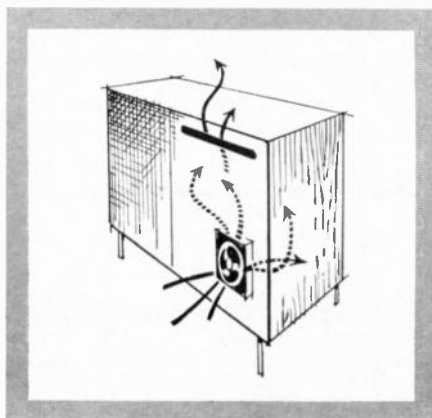
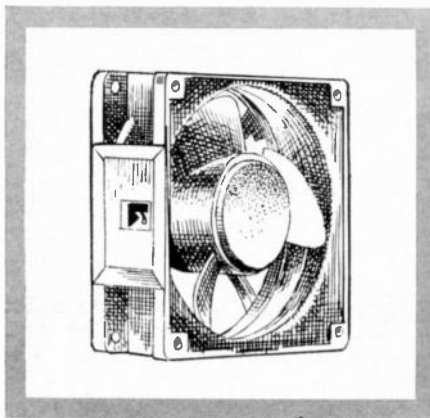
madre è un inferno. Renata Tebaldi (soprano); New Philharmonia Orchestra, Oliviero de Fabritiis cond. LONDON OS 25912 \$5.98, 5912* \$4.98.

Performance: Near-peak Tebaldi
Recording: Sumptuous
Stereo Quality: Subdued

This, Renata Tebaldi's first recital disc in several years, is doubly pleasing: first, because it presents material she has not heretofore recorded, "*Voi lo sapete*" being the only exception; and second, because it displays little of the vocal insecurity that has plagued her recent appearances. Here Tebaldi's tones are projected with the warmth and roundness that are their trademark, and her phrases are shaped with the well-remembered sensitivity. In pianissimo passages her delicate control remains unimpaired. With one exception, she offers convincing character portraits as well, conveying artfully and without exaggeration the rapture of Doretta, the dignity of Elisabetta (in *Don Carlo*, a particularly apt role for Tebaldi and one I hope she will do some day in America), and the heartbreak of Gioconda. She even brings a surprising assurance to Turandot's forbidding music.

My only reservation comes as a result of the aria "*Ma dall'arido stelo divulsa*," in which Tebaldi is manifestly cautious, as though she were concerned about the vocal "peaks." The climactic C indeed comes out a shade flat, but I am more disturbed by what is, for Tebaldi, an uninvolved performance.

De Fabritiis, a seasoned maestro, is considerate, at times even deferential in these



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readings. The orchestral performances are fine, the sound is rich and detailed. But why was a wrong note in the vocal line "e con un nuovo amore" from "Voi lo sapete" allowed to pass? G. J.

RECORDING OF SPECIAL MERIT

Ⓜ MAGGIE TEYTE: *French Songs*. Berlioz: *Le Spectre de la rose and Absence (from Nuits d'été)*. Chausson: *Poème de l'amour et de la mer*. Ravel: *Shéhérazade*. Duparc: *L'invitation au voyage; Phidylé; Chanson triste*. Maggie Teyte (soprano); various orchestras; Gerald Moore (piano). ANGEL COLH 138 \$5.98.

RECORDING OF SPECIAL MERIT

Ⓜ MAGGIE TEYTE: Recital. Offenbach: *La Périochole; Je l'adore Brigand*. Messenger: *Véronique; Petite Dinde, ah, quel outrage; Ma foi, pour venir*. Fauré: *Après un rêve*. Hahn: *Si mes yeux avaient des ailes*. Dvořák: *Christina's Lament; Songs my mother taught me*. Brahms: *Die Mainacht; An die Nachtigall; Mein Lieb ist grün*. Schumann: *Der Nussbaum; Anträge*. Delius: *Indian love song*; seven other songs. Maggie Teyte (soprano); orchestral accompaniment; Rita Mackay piano. LONDON 5889 \$4.98.

Performances: **Exquisite art**
Recordings: **Acceptable**

These two discs of reissues from the rather limited recorded repertoire of Maggie Teyte are an unexpected pleasure, and provide a revealing artistic profile of an extraordinarily versatile and penetrating interpreter. The Angel disc is devoted entirely to the French song literature, for which Miss Teyte had formidable credentials—Jean de Reszke was her teacher, and Debussy, Hahn, Messenger, and Cortot, among others, contributed to her artistic growth. One item in the collection is a first release: Chausson's delicate but rambling *Poème de l'amour et de la mer*, the sinuous vocal line of which is surrounded by a glittering orchestration that is not fully realized in this 1946 recording. More important—quite astonishing, in fact—is the complete *Shéhérazade*, recorded in 1948, when the artist was sixty. The three contrasting sections of the cycle are captured with subtle and expressive artistry, clear and admirably controlled phrasing, and tones of remarkable freshness. The same felicities characterize the Berlioz and Duparc songs, which, with one exception, have appeared previously only in limited editions.

The bulk of London's offerings comes from a heretofore unrecorded 1937 BBC broadcast. The Offenbach and Messenger operetta excerpts are model interpretations, light, artful, and charming. Miss Teyte's soaring tones and haunting phrases enrich the songs of Fauré and Hahn, and *Christina's Lament* (the tune is the familiar *Humoresque*) is transformed by her art into a lilting Scottish air. In the German lieder, Teyte perhaps lacks that ultimate poise that gives such sovereign authority to her French songs: there is an occasional stiffness in phrasing, and insufficient lightness in the taxing *Der Nussbaum* and *Anträge*. Nonetheless, she is always tasteful, expressive, and unfailingly musical.

Both discs offer as good sound as can be expected from such dated masters. The accompaniments are generally good. G. J.

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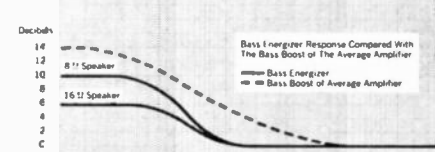
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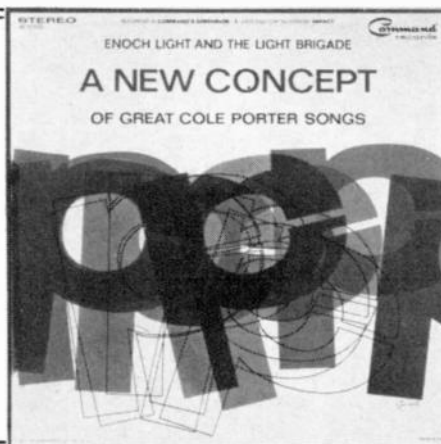


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Cole Porter's songs remain hauntingly fresh in our ears not only because of their gorgeous, sinuous melodies, not only because of Porter's brilliant wit and individuality as a lyricist — but also because he made more original and imaginative uses of *rhythm* than anyone else who had ever written for the musical theatre.

Sometimes he broke new ground with a specific rhythm — as he did with the *Beguine*. Sometimes the rhythms that fascinated him on his travels around the world were woven into his songs along with his own distinctive way with fashionable contemporary rhythms. He also used rhythm as an integral part of his lyrics — in the verse of *Night and Day*, for instance, when "the drip, drip, drop of the raindrop" sets up a rhythmic pattern that helps to create the scene his lyric is describing.

We think that Porter would have relished the flood of new rhythms that have come into popular music in the Nineteen Sixties. One of the sad results of his death in 1964 is that we will never know the unique treasures he might have found in the bossa nova or the swing waltz or the various out-growths of the twist.

Yet, through the skill and insight of Enoch Light, we can hear how Porter might have dealt with these new rhythms.

Light is in a unique position to understand the rhythmic views of Porter because he was the leader of a popular dance band all through Porter's most productive years and was unusually close to Porter's music. When Porter's first hit, *Let's Do It*, was heard in *Paris*, Enoch Light, then a fledgling band leader, was playing it in the smart clubs of the French capital and on the Riviera. All through the Thirties, when Enoch Light and the Light Brigade were attracting dancers to the top hotel rooms and ballrooms throughout the United States, Porter's new songs were added to the band's repertoire as quickly as they appeared.

Today Enoch Light has an unmatched combination of background, understanding and technical facilities

to interpret Cole Porter in terms of the fascinating new rhythms that have brightened our music in recent years. Along with his practical experience as the leader of an outstanding dance band during those years that were made constantly exciting musically by the steady arrival of new toneful and rhythmic creations from Cole Porter, Light now leads an orchestra that is unique in today's recording world. The Light Brigade is a band that brings both exceptional skills and very distinctive individual interpretations to arrangements that are a constant challenge to both musician and sound engineer.

Beyond this, Light also commands the unmatched technological knowledge and skills of a pioneering engineering staff which has developed a succession of astounding advances in recording techniques for Command Records. These are the engineers who made possible the first real exciting musical treatment of sound separation in stereo recording, which was revealed in Command's epoch-making *Persuasive Percussion* series. These are the engineers who developed Command's Dimension • 3 • Process which provides a third source of stereo sound — a "ghost" channel between

the right and left speakers — giving depth and fullness to sound reproduction that, for the first time, approaches total reality.

To show Porter's glorious melodies in the exciting emotional and rhythmic context of our immediate, contemporary life, Enoch Light has drawn on all these facilities that he has accumulated over the years — his intimate knowledge of Porter's music, his magnificent, unparalleled group of musicians, the total knowledge of advanced sound reproduction developed by Command's engineers.

Light has conceived this album as a varied set of treatments of Cole Porter's songs as the intensely rhythm-conscious Porter might want to hear his music played today. Of course, no one can say that these arrangements are exactly what Porter would have envisioned himself. But, as Light points out, "the *rhythms* that dominate today's music are, I think, the kind of rhythms that Porter loved."

"And," Light adds, "wouldn't he have had a wonderful time with them?" And won't you have an incredibly marvelous time listening to the incomparably brilliant combination of Cole Porter and Enoch Light on Command. Selections: *Begin the Beguine* • *I've Got You Under My Skin* • *Just One of Those Things* • *C'Est Magnifique* • *Friendship* • *I Get a Kick Out of You* • *Get Out of Town* • *What Is This Thing Called Love* • *Night And Day* • *Easy to Love* • *My Heart Belongs To Daddy* • *Let's Do It*.

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Ⓢ Ⓜ ROY ACUFF: *The Voice of Country Music*. Roy Acuff (vocals, violin) and the Smoky Mountain Boys. *Whoa Mule; Six More Days; Night Spots; Tied Down*; and nine others. CAPITOL DT 2276 \$4.98, T 2276* \$3.98.

Performance: Hyperconfident
Recording: Vivid
Stereo Quality: Artificial

Roy Acuff was installed long ago in the pantheon of country-and-western stars. In this characteristically energetic collection, he sings songs based on the standard themes of country music—love, marriage, rural good times, and the inevitable wages of sin. Acuff's fiddle-playing has its expected vinegary thrust, and the instrumental and vocal-ensemble accompaniment is smoothly co-ordinated. There are times, however, when the style of Acuff's work seems to bury its substance. He is so confident of his powers that he does not always try to get inside the songs, often becoming slick and somewhat unconvincing. But for the most part, Acuff sings these stories as if he'd lived them. Capitol's "duophonic" remixing of monophonic masters results in pseudo-stereo that tends to over-emphasize the echo present in the originals.

N. H.

Ⓢ Ⓜ SAMMY DAVIS/SAM BUTERA AND THE WITNESSES: *When the Feeling Hits You!* Sammy Davis (vocals); Sam Butera (tenor saxophone), Jim Faraci (drums), Rollin Dilorio (bass), Bob Rozario (piano), Louis Scioneaux (trombone), Morgan Thomas (trumpet). *When the Feeling Hits You; Don't Cry Joe; April in Paris* and eight others. REPRIS RS 6144 \$4.98, R 6144 \$3.98.

Performance: Good
Recording: Very good
Stereo Quality: Very good

Sam Butera's sextet, the Witnesses, is of course best known for the musical background it provides for Louis Prima. Louis Prima is a performer I can't stand, so I've never paid much attention to the Witnesses. But here it shows up as a pleasant, entertaining, and sometimes exciting group. Butera's soft-toned tenor, heard behind Davis in the ballads, will surprise a lot of people—it did me. The group's work with Davis

Explanation of symbols:

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

is sympathetic, and Butera's arrangements are quite good, if not spectacularly fresh.

Davis sings well—he always does these days. The tunes are all standards, including *Cry Me a River*, which contains the lines "Told me love was too plebeian./Told me you were through with me, an'—." I consider that the most unspeakably precious rhyme in modern popular music. The album's only flaw, if it has one apart from that lyric line, is that when Davis is at his most energetic and the Witnesses at theirs, just too much energy is going into the microphones. Ouch!

G. L.



ROY ACUFF
One of country-and-western's best

Ⓢ Ⓜ DON FRANCKS. *Lost . . . and Alone*. Don Francks (vocals); orchestra, Pat Williams cond. *Nobody Knows You When You're Down and Out; What'll I Do; How Come You Do Me Like You Do; All Alone*; and seven others. KAPP KS 3417* \$4.98, KL 1417 \$3.98.

Performance: Highly personal
Recording: Good

Don Francks, who played the lead in David Susskind's one-night Broadway musical disaster *Kelly*, is a Canadian singer about whom I've been hearing a great deal. Show-business professionals I respect say he's quite gifted, but that there is in his work a quality of hostility, of contempt for the audience, that hinders communication.

Whatever its origin, and no matter how difficult it is to define, there is something in his singing that obstructs my enjoyment of

this, his first disc. The feeling reminds me of a similar reaction I had to the work of Mark Murphy, an extremely talented singer who never quite made it in this country, but is doing quite well now in England. Murphy often overemphasized the musical content of a song with wild explorations of melody and phrasing that, while musically interesting, distorted the words. Francks, in contrast, digs too heavily into the words, sometimes slowing tempos so radically in order to milk them that the musical continuity breaks down and the character of the melody is lost. He acts his way through a tune—which is, of course, an entirely valid approach, one that Sinatra raised to a high art. One feels, however, that Francks is not acting to the audience, but to himself—the effect of these ruminations is simply too private. Not one tune is done faster than slow-ballad tempo, though *Nobody Knows You* at least has a "walking" bass under it. Though Murphy's and Francks' approaches are diametrically opposite, their results are oddly similar.

This is not intended to be a totally negative judgment. Francks is able, and in some ways is a wholly fresh singer. In certain passages, the intimacy is effective. His voice is low and thoroughly male, his enunciation has an interesting naturalistic character, and his grasp of material bespeaks intelligence. You might very well like this album, for it's the sort that inevitably is very personal in its appeal—or lack of it.

The arrangements are by Pat Williams, a writer whose work I know previously only from the TV commercials he has scored. I have the feeling that Williams' hands were somewhat tied on this project, because of Francks' lyrics-oriented approach. But in those passages where Williams had room to put some notes on paper, they're interesting notes.

G. L.

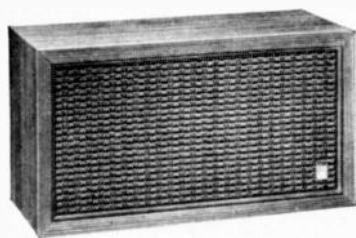
Ⓢ Ⓜ LORNE GREENE: *The Man*. Lorne Greene (vocals); chorus and instrumental accompaniment, Joe Reisman cond. *Pop Goes the Hammer; Destiny; The Man*; and nine others. RCA VICTOR LSP 3302 \$4.98, LPM 3302 \$3.98.

Performance: Virile
Recording: Good
Stereo Quality: Good

In the film *Come Blow Your Horn*, Frank Sinatra has the line, "Nowadays even the hockey players are making records." The line ceased to be funny—it became grimly prophetic—when a major label recorded, of all people, Cassius Clay.

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been given the cold-eyed encouragement of record companies. We have thus been visited with dismal discs by such people as Richard Chamberlain. Now Lorne Greene of the TV show *Bonanza* is becoming a big recording star. The catch: Greene, somewhat to my surprise, sings rather well, in a style much like Ernie Ford's. He talks his way through most of these songs, which have a simulated folk quality, but when he does sing, he's in tune and in time with the music. Like Ford, he is capable of a gorgeous bass-like sound at the bottom of his register. He even does a tune Ford made famous, *Sixteen Tons*, written by Merle Travis, composer of a group of oddly haunting songs about the Kentucky coal-mining country. Another of these, *Nine Pound Hammer*, is included in the album. Most of the rest of the songs have western-style lyrics.

It's a pleasure at last to get some little musical justification for recording an actor's singing. G. L.

⑤ ⑩ JOE HARNELL: *The Rhythm and the Fire*. Joe Harnell (piano); orchestra, Joe Harnell cond. *St. Thomas: Ill Wind; That Look You Wear: Bluesette*; and eight others. KAPP KS 3416* \$4.98, KL 1416 \$3.98.

Performance: Polished
Recording: Excellent

This is a curious record. It is a forthrightly commercial pops disc, liberally spiced with gimmickry. But it's also quite good. It seems as if Harnell the arranger has kept a moderating hand on Harnell the businessman. The gimmicks are there, but they are blunted—they never offend, quite. And the man's writing is warm enough and skillful enough to please the musically sensitive listener. In other words, Harnell has tried to find a middle road, and by George, he's done it.

His piano-playing is less interesting than his writing. It is a good commercial piano style, but that's about all. The emphasis is on Latin American tunes, and the gringo material that is used—*Ill Wind, A Taste of Honey, When Sunny Gets Blue*—is given Latin treatment. The recorded sound is notably good and—oddly enough—it isn't gimmicky at all. G. L.

⑤ ⑩ MOONSHINERS: *The Moonshiners Break Out!* Toni Perry, John Perry, Frank Godell (vocals, guitars). *Burning Oak; Morning Dew; Sing Hallelujah; Passing Through*; and eight others. VILLAGE GATE VGLP 2022S \$4.98, VGLP 2022M \$3.98.

Performance: Pop-folk standard
Recording: Good
Stereo Quality: Okay

Here is still another pop-folk group that has decided that Social Commitment is the way to fame and fortune. The three young men who call themselves the Moonshiners display few techniques more relevant to the Sixties than any old barbershop quartet or the Sons of the Pioneers, but they are singing the works of new composers such as Phil Ochs and Mike Settle. This disparity between style and content is difficult to take. There is some hope, of course, that performances such as these will lead listeners to seek out the originals, but that has so infrequently been the case where jazz pieces are concerned that there is little reason to think that folk music will fare any better.

Here, as on many other folk records, someone has arranged public-domain material and listed himself as composer—one more example of what happens when a medium becomes commercialized through and through. There are some good songs here, but you will find them done elsewhere more authentically. The stereo version is slightly preferable to the mono. J. G.

⑤ ⑩ DINAH SHORE: *Lower Basin Street Revisited*. Dinah Shore (vocals); orchestra, Jack Elliot cond. *Basin Street Blues; Do-Re-Mi; Cry Me a River*; and eight others. REPRISE S 96150 \$4.98, 6150 \$3.98.

Performance: See below
Recording: Ditto
Stereo Quality: Ditto

For some time I have been noticing that a lot of discs on all labels are made with the holes in the middle cut a hair too small. This creates problems. The discs stick on the spindle when I attempt to turn them over. I fuss and I fume. The record bends. Finally, in frustration, I take the whole damn turntable apart and carefully pry the record off the spindle.

At first I thought the spindle on my machine was too large. So I checked with a recording engineer I know, who gave me some acetate copies of albums, the holes in the middle of which were precision cut. I have no idea how many millimeters wide the hole in a record is supposed to be, since I am not very good on millimeters and all that. I only know some records stick—and the acetates didn't, which tells me there's nothing wrong with my spindle.

Well, sir, I had listened to one side of this Dinah Shore disc. I was about to turn it over. It stuck. One of my grandfather's genes got the better of me. (My grandfather, a blacksmith who made oriental wrought iron, was a man of impressive physical strength and violent temper.) I gave a swift and sudden tug. The record snapped in half.

Which is why there will be no review of this Dinah Shore record this month. I can't say whether the performance was good or bad, though on the basis of one listening to the first side, it seemed to be another bland and inoffensive Dinah Shore collection. But that hole in the middle sure was a drag. G. L.

⑤ ⑩ FRED WARING: *And his Pennsylvanians in Concert*. Orchestra and chorus, Fred Waring cond. *Jada; Villia; Ritual Fire Dance*; and twenty-two others. REPRISE RS 6148 \$4.98, R 6148 \$3.98.

Performance: Glossy
Recording: Superb
Stereo Quality: Excellent

I've always thought that if you took a copy of the *Reader's Digest* and set it to music, it would come out sounding like Fred Waring. The same kind of slick and shallow flag-waving, the same kind of complacency, the same kind of "we're-all-just-regular-fellers" humor, the same kind of cornpone, are all dispensed both by that magazine and by Waring's Pennsylvanians. Both aim to give you the illusion that you're being informed and made to think, but never, never at the cost of awakening your mind. Both let you think you're even becoming cultivated: the one gives you book condensations from which all guts and color and style have been re-

(Continued on page 90)

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moved, the other gives you excerpts from the *Nutcracker* and *Peer Gynt* Suites, all tricked out with lyrics and sung by a chorus. Both are extremely professional: the *Digest* is technically a well-made magazine, and Waring's orchestra and chorus are always skillful and assured.

This disc was made in concert in Lake Charles, Louisiana. Anyone who has ever heard the old Waring radio show will know the format: a little of this, a little of that, some skim-milk folk songs juxtaposed with some pops, some quasi-jazz, and some quasi-classical music. A pleasant enough narrative continuity is supplied by Waring. And there are some very good vocal soloists. Well flavored with sugar, utterly inoffensive, utterly antiseptic, this mixture goes down easily, but it nourisheth not.

The engineers, Wally Heider and Chuck James, have achieved the finest in-performance sound I've ever heard from a pop-music disc. G. L.

© ® NEIL WOLFE: *Piano—My Way*. Neil Wolfe (piano); orchestra, Peter Matz cond. *Summertime: When I Fall in Love; I'm Old Fashioned*: and nine others. COLUMBIA CS 9039 \$4.98. CL 2239* \$3.98.

Performance: Attractive
Recording: Excellent
Stereo Quality: Good

It would appear that Columbia is planning to set up Neil Wolfe as its answer to RCA Victor's Peter Nero. On the basis of this first recording, I like Wolfe better than Nero. Both are cocktail pianists, but—to give that breed its due—cocktail pianists of the better sort. In other words, they don't play wrong chords.

Nero is, I think, the better technician of the two, but Wolfe is more lyrical, and I think he has more taste as well. I like his tone and his touch better than I do Nero's, although this may be due to the recorded sound: whether he or producer Teo Macero was responsible for the careful miking, it works very well indeed. Peter Matz's arrangements are top-drawer, and the album on the whole is quite pleasant, even if it is of no great musical importance.

Neil Wolfe and Peter Nero. Doesn't that strike you as an unfortunate pair of names for competitors? How long do you think it'll be before somebody sends a radio station a request for a record by Nero Wolfe? G. L.

JAZZ

© ® CHU BERRY: *Sittin' In*. Chu Berry (tenor saxophone), Roy Eldridge and Hot Lips Page (trumpet), Clyde Hart (piano), Danny Barker and Al Casey (guitar), Artie Shapiro and Al Morgan (bass), Sid Catlett and Harry Jaeger (drums). *Stardust: 46 West 52nd Street; Gee Baby, Ain't I Good to You; Monday at Minton's*: and four others. MAINSTREAM S 6038 \$4.98, 56038* \$3.98.

Performance: Hot, steady swinging
Recording: Not up to the originals
Stereo Quality: Artificial

Mainstream continues its reissues of material originally released on the defunct Commodore label with this set of Chu Berry recordings from 1938 and 1941. Four of the tracks are duplicated in Mainstream's previous albums "Influence of Five" and "Tenor Hier-

archy." A tenor saxophonist in the Coleman Hawkins tradition, Berry had special virtues: a sense of musical continuity, a supple beat, and melodic inventiveness. On medium- and up-tempo numbers, his sense of swing had sweeping fluidity, and on ballads he was romantic and unembarrassed by sentiment.

In four pieces, Berry's sax is heard with the crackling trumpet of Roy Eldridge and a crisp rhythm section shaped by Sid Catlett's drums. On the other four, the trumpeter is Hot Lips Page, a hornman of enveloping warmth. He is also the singer on *Gee Baby, Ain't I Good to You*. The pianist in both sessions is Clyde Hart, whose improvising had lucidity and economy. His harmonic imagination marks him as a transitional figure leading into early modern jazz. The recorded sound lacks the fullness of the original 78-rpm's, and Mainstream's "spectrosonic" quasi-stereo doesn't help at all. But unless you already have the Commodore



NEIL WOLFE
Cocktail piano with lyricism

discs, this Mainstream set is an important one if you are assembling a reasonably comprehensive jazz library. N. H.

RAY CHARLES: *Live in Concert* (see Best of the Month, page 62)

© ® JOHNNY GRIFFIN AND MATTHEW GEE: *Soul Groove*. Johnny Griffin (tenor saxophone), Matthew Gee (trombone), Hank Jones (piano, organ), Aaron Bell (bass, tuba), Carlos "Potato" Valdes (bongo, conga drum), Art Taylor (drums), Johnny Patton (organ). *Here: The Swingers Get the Blues Too; Poor Butterfly; Renee*; and four others. ATLANTIC S 1431 \$5.98, 1431* \$4.98.

Performance: Good but not memorable
Recording: First-rate
Stereo Quality: Pronounced separation

Johnny Griffin is a tenor saxophonist of formidable technique, consistent fire, and a hard-driving beat. He is not, however, a particularly inventive soloist. He is never less than highly competent, but he is also seldom startlingly fresh. Trombonist Matthew Gee has grown considerably in technical assurance in recent years, but his playing, although both witty and warm, rarely surprises the listener. The rhythm section is effective. As

a whole, this album is unpretentious, firmly swinging jazz with marked professional gloss, but I miss that extra dimension that makes the difference between an album one plays again and again and an album that eventually becomes background music for other activities—if it is played at all. *N. H.*

Ⓢ Ⓜ B.B. KING: *Live at the Regal*. B.B. King (vocals, guitar); orchestra. *Sweet Little Angel; How Blue Can You Get; You Upset Me Baby; Help the Poor*; and six others. ABC-PARAMOUNT ABC S 509* \$4.98, ABC 509 \$3.98.

Performance: Masterly handling of urban blues

Recording: Good for in-performance

Although Ray Charles has long since broken through to a huge and heterogeneous pop-music audience, B.B. King is still principally known only to urban Negroes. In this group, he and such other rhythm-and-blues singers as Bobby Bland are a major musical force. This album, recorded during a performance at Chicago's Regal Theatre, is one of the best demonstrations so far on records of the nature and scope of King's powers.

An extraordinarily skillful judge of the moods and wants of his audiences, King paces his program superbly, and in each number constructs his climaxes with a thorough command of dynamics. His voice is high-pitched but strong and heated, and he occasionally uses the moans and falsetto cries that go back to a time in Negro history long before the blues were heard. King's guitar is like a second voice, one of whiplash bite and harsh colors. His beat has the pull of an undertow, and the almost palpable rapport between King and his audience intensifies the performances—somber and boisterous blues, aching ballads, and songs of advice on how to stay sane though married. *N. H.*

Ⓢ Ⓜ HUBERT LAWS: *The Laws of Jazz*. Hubert Laws (flute and piccolo), Armando Corea (piano), Richard Davis (bass), Bobby Thomas and Jimmy Cobb (drums). *Miss Thing; All Soul; Bimbe Blue; Caprice*; and three others. ATLANTIC S 1432 \$5.98, 1432* \$4.98.

Performance: Light

Recording: Good

Stereo Quality: Satisfactory

Hubert Laws is a young jazz musician who plays flute and piccolo. According to the liner notes for this, his first disc as a leader, he believes that the flute has been accepted as a standard jazz instrument, and that the piccolo is on its way to acceptance. (My own feeling is that if you admit one, you might as well admit the other.) Laws, who has studied with Julius Baker and played with John Lewis' Orchestra U.S.A., is a fine, fleet player on both instruments. This is a light, glancing album—whatever a jazz flute player does, he has a hard time getting any depth into his instrument. I was primarily interested in pianist Armando Corea's work, which ranges in style from Cuban band figures to Thelonious Monk accompaniments to Bill Evans solos. If this is a good example of Corea's work, he should soon be among the first rank of New York record-date musicians. Such versatility is always needed.

The selections include everything from funk and *Cubano* to a predictable ballad called *All Soul*. *J. G.*

Ⓢ Ⓜ JOHN LEWIS: *Plays the Compositions and Arrangements of Gary McFarland*. John Lewis (piano); various instrumental combinations. *Hopful Encounter; Night Float; Another Encounter; Wish Me Well*; and two others. ATLANTIC S 1425 \$5.98, 1425* \$4.98.

Performance: Technically flawless

Recording: Excellent

Stereo Quality: Very good

Three different combinations, all led by pianist John Lewis, play six compositions by Gary McFarland in this superficially attractive but emotionally thin album. The writing, wholly characteristic of McFarland, is lyrical, logical, and at times (as in *Another Encounter*) unusually arresting in its texture. The performances, by such prestigious sidemen as Freddie Hubbard, Jim Hall, and Connie Kay, are thoughtful and precise. But both the writing and the playing lack passion. Passion need not always be a matter of clamorous climaxes. In jazz, it can be created by soft notes, as in the best work of the Modern Jazz Quartet. But for most of this album, the music is more decorative than expressive. The melodic and harmonic ideas are moderately interesting, but conviction is absent. *N. H.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ THELONIOUS MONK: *Monk*. Thelonious Monk (piano), unidentified tenor saxophone, bass, drums. *Liza; Pan-n-on-ica; Tea*; and three others. COLUMBIA CS 9091 \$4.98, CL 2291* \$3.98.

Performance: One of Monk's best

Recording: Excellent

Stereo Quality: Superfluous for solo tracks

When living legend Thelonious Monk got his cabaret card restored a few years back and was again allowed to play in public in New York City, he suffered the fate that usually falls to legends: in their enthusiasm, people found it difficult to differentiate between his good work and his bad. And his intransigent personal style didn't help much, either.

But since he joined Columbia Records, with whom he apparently feels more comfortable than he has with other companies, he has kept a working quartet together long enough to mold them into an integral, responsive unit, and he has made some of the best recordings of his career. It is possible that this new one is the best of all the Columbias. It is called "Monk."

The starkly beautiful black and silver cover and brief, lucid appreciation by Bill Evans on the back leave no room to mention who else, if anyone, is involved in this venture, but it is most probably the regular quartet—tenor saxophonist Charlie Rouse, bassist Butch Warren, drummer Frankie Dunlop.

Rouse, especially, shows himself much improved as the group runs down a few more of the twenty-or-so tunes that Monk plays almost exclusively—*Liza; Just You, Just Me; April in Paris*—and a charming version of a children's song, *That Old Man*.

But the album is most notable for Monk's unaccompanied performance on Irving Berlin's *I Love You, I Love You, I Love You* (mistitled on jacket and label). Halting, dissonant, making astute use of one of the corniest old "hot licks" in the world, he comes close to setting down the untutored, satiric

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essence of Monk piano. It is a moving, oddly exhilarating experience, and would alone be enough to make this a superb disc, even if the rest were not as good as it is. The sound is excellent on both mono and stereo versions, but stereo is really helpful only on the quartet tracks. J. G.

⑤ ⑥ GEORGE SHEARING: *Out of the Woods*. George Shearing (piano, harpsichord), Gary Burton (vibes, piano, lyre), Shelly Manne (drums), Ralph Peña and Gene Cherico (bass), John Gray (guitar), Abe Most, Justin Gordon, Jules Jacobs, and Paul Horn (woodwinds). *Singing Song: Lyric Ballad: Dobladó Samba: Lonely Lyca*: and eight others. CAPITOL ST 2272 \$4.98, T 2272* \$3.98.

Performance: Formal
Recording: Excellent
Stereo Quality: Excellent

George Shearing devotes his latest disc to the work of a single jazz composer, vibraphonist Gary Burton. Stan Getz, who is Burton's present employer, has recorded two of these pieces in versions that are freer and less formal than those to be heard here. This superbly recorded disc adds four woodwinds to the instruments Shearing usually calls upon.

Shearing is given a few opportunities to play his patented piano counterpoint, and even plays the harpsichord on *Opus for Mozart. Dialogue for Two Pianos* (Burton plays the other) is the most adventurous piece, but the adventure is only in the trappings. Much of the rest of the album is no more advanced than some of the things done years ago for Capitol by Paul Smith. Perhaps some of the blandness of this session can be attributed to a harsh fact of recording, one that Shearing thought important enough to discuss in his notes: "As is all too often the case in our music world, only a twenty-four-hour period elapsed between the first presentation to me of half the material and the completion of the recording session." J. G.

⑤ ⑥ HORACE SILVER: *Song for My Father*. Horace Silver (piano), Carmell Jones and Blue Mitchell (trumpet), Joe Henderson and Junior Cook (tenor saxophone), Teddy Smith and Gene Taylor (bass), Roger Humphries and Roy Brooks (drums). *Calcutta Cutie: Que Pasa: The Kicker: Lonely Woman*: and two others. BLUE NOTE ST 84185 \$5.98, 4185* \$4.98.

Performance: Standard Silver
Recording: Good
Stereo Quality: Okay

Two-thirds of Horace Silver's latest disc features his new group: Carmell Jones on trumpet, Joe Henderson on tenor sax, Teddy Smith on bass, and Roger Humphries on drums. This quintet is responsible for four tracks. One of the remaining two is played by Silver's former quintet, and the final track is played by the rhythm section of that latter group. This final track, called *Lonely Woman* (written by Silver, not Ornette Coleman) is negligible, being astonishingly close to cocktail-piano style. This is especially surprising after hearing *Calcutta Cutie*, which Silver's precise, delicate articulation makes into one of his finest piano solos in quite a while.

The four new pieces are further variations in the style that has lately become increasingly mechanical with Silver. The bright

spots here are furnished by saxophonist Henderson, whose fresh lines and evident emotional involvement occasionally lift things above the perfunctory average. J. G.

JAZZ COLLECTIONS

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Performance: Varies
Recording: Good remastering

No company beats Columbia at digging into vaults to put together a nostalgic package. This newest compilation, made up of tracks recorded in the Twenties, might well be



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called (the phrase is Frank Sullivan's) "the night the old Nostalgia burned down." Everyone is here: Sophie Tucker, Ruth Etting, Bing Crosby, Louis Armstrong, Bessie Smith, Paul Whiteman—an awful lot of Paul Whiteman—and George Gershwin himself at the piano, playing *Someone to Watch Over Me*.

With the continuing interest in the F. Scott Fitzgerald era, this seems to me to be a very shrewdly conceived anthology, one that should enjoy a good deal of popularity. And even if you are not interested in flappers and dancing dollys, there are other delights here. For the jazz fan, there are Ellington, Bix Beiderbecke, Louis Armstrong, and Bessie Smith; for those who dissolve in tears over medleys that recall the Palace Theatre, there is Ted Lewis; for the perennial collegian, there is Rudy Vallee. In other words, there is something here for everybody—but this assessment is in no sense meant to be derogatory. The album is done with Columbia's and producer Frank Driggs' usual care.

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of it, I believe, is unavailable elsewhere on discs. In all likelihood this set will be a smash hit. J. G.

FOLK

Ⓢ Ⓜ THE DILLARDS: *Pickin' and Fiddlin'*. Doug, Rodney, Dean, and Mitch Dillard (banjo, mandolin, guitar, bass); Byron Berline (fiddle). *Cotton Patch; Sally Johnson; Wild John; Apple Blossom; Hamilton County*; and eleven others. ELEKTRA EKS 7285 \$5.95, EKL 285* \$4.98.

Performance: Spirited
Recording: Bright
Stereo Quality: Good

On this new album, the Dillards, who, like other Bluegrass groups, have become popular with the current upsurge of interest in folk music, have joined up with an unknown country fiddler named Byron Berline. The program, carefully annotated by Ralph Rinzler of the Greenbriar Boys, is made up of hornpipes, reels, jigs, and examples of an unexplained form called the strathspey (Caledonian, no doubt). It is all very lively, and a good deal of fun, but unless you want an album for a barn dance, or are a specialist in this field, you will probably not wish to play this disc more than once. J. G.

Ⓜ WOODY GUTHRIE: *Hard Travelin'*. Woody Guthrie, Cisco Houston, Leadbelly, and Sonny Terry (vocals and accompaniment). *Rubber Dolly; Ida Red; Chisholm Trail; Springfield Mountain*; and eight others. DISC D 110 \$3.98.

Performance: Fair
Recording: Fair

One of the most valuable by-products of the current folk-music boom and the interest in topical songs has been the reissue of a large number of the recordings of the father of the movement, Woody Guthrie. Not only do the reissues make Guthrie's work available to many who are largely unfamiliar with it, but they also give us a broad view of what his music really was to contrast with the *legend* of what it was.

This new Disc collection of songs written or adapted by Guthrie comes from the Folkways catalog, with commentaries by Pete Seeger and Millard Lampell that have appeared on older Folkways liners. Most of these selections do not show Guthrie at his best, but on the credit side are two Guthrie originals: *Lindbergh*, a song that could serve as a corrective to the adulation of the flier, and *Philadelphia Lawyer*, a wry, nonpolitical parody that is one of Guthrie's best. To my knowledge, *Hard Travelin'*, sung by Guthrie, is the only track here that is available on another disc; this compilation is therefore a welcome addition to the Guthrie canon. J. G.

Ⓜ JOHN JACOB NILES: *Folk Balladeer*. John Jacob Niles (vocals, dulcimer). *Love Henry; Edward; Bonnie Faraday; Mary Hamilton*; and five others. RCA VICTOR LPV 513 \$4.98.

Performance: Distinctive and dramatic
Recording: Adequate

RCA Victor has added to its Vintage series of reissues this collection of Child ballads recorded by John Jacob Niles over a three-and-a-half-year period beginning in April,

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1939. Four of the performances have not been released before. Although Niles is steeped in the folklore of the Southern mountains, his singing style is in some ways at the opposite pole from the traditional Appalachian approach. Instead of understating, Niles italicizes the moments of drama in the ballads—sometimes making them melodramatic. Furthermore, the non-professional singers who transmit this heritage do not strain for effects, whereas one of Niles' trademarks is his stunt-flying in the upper range of his tenor voice.

On his own terms, as a modern minstrel rather than a natural and idiomatic folk singer, Niles is usually very effective. He is a shrewd tale-spinner, and excels in creating an atmosphere of mystery or eeriness. His self-accompaniment on the dulcimer subtly complements the intensity of his singing. For a

long time—he is now 73—Niles has been an original, and this is one of his most consistently good recordings. N. H.

© ① TOM RUSH: *Tom Rush*. Tom Rush (vocals, guitar). *If Your Man Gets Busted*; *Poor Man*; *Solid Gone*; *Windy Bill*; and nine others. ELEKTRA EKS 7288 \$5.95, EKL 288* \$4.98.

Performance: Superior eclecticism
Recording: Excellent
Stereo Quality: Good

In Tom Rush the urban folk movement has an important addition to that very small number of singers who are simultaneously eclectic and very much themselves. Rush succeeds by, first of all, not trying for exact verisimilitude in sound and phrasing when

he uses material from folk sources. And, second, he focuses his interpretive energies on the spirit of his models, not on the letter of their styles. Some of his sources are Robert Johnson, Kokomo Arnold, Bukka White, and Woody Guthrie. He also makes into something personal the material he borrows from contemporary urban folk singers, but without distorting it. And—indicative of the breadth of his interest—he includes a song by the Coasters, a contemporary Negro rhythm-and-blues group (*When She Wants Good Lovin'*). Rush's style is rhythmically relaxed, virile, and wry. N. H.

FOLK COLLECTIONS

RECORDING OF SPECIAL MERIT

① FROM SLAVERY TILL NOW. Harmonizing Four, Five Blind Boys, Princess Stewart, Greater Harvest Baptist Church Choir, Argo Singers, Staple Singers, Marion Williams and the Stars of Faith, Patterson Singers (vocals). *Bye and Bye*; *I'm A Rolling*; *Swing Low*; *Stand by Me*; and eleven others. VEE-JAY 8505 \$4.98.

Performance: Passionate
Recording: Good

There have been other anthologies of gospel music, some of them done with great care, some with solemnity, and others just slapped together. This Vee-Jay collection, subtitled "an anthology of Negro gospel and spiritual music," seems to me to strike a happy medium. It can serve as an excellent introduction to the style, and it also contains some tracks that should be of interest to the collector. Of these latter, I would single out the work of the Harmonizing Four (especially the group's remarkable bass) and *Stand by Me*, which provides a fascinating glimpse of the work of the wonderful Staple Singers before they became famous. All told, the record is one of the best collections of its kind. J. G.

THEATER-FILMS

RECORDING OF SPECIAL MERIT

① ① THE ROAR OF THE GREASE-PAINT—THE SMELL OF THE CROWD (Leslie Bricusse-Anthony Newley). Original-cast album. Anthony Newley, Cyril Ritchard, Gilbert Price (vocals); orchestra, Herbert Grossman cond. *The Beautiful Land*; *It Isn't Enough*; *Things to Remember*; and fourteen others. RCA VICTOR LSO 1109 \$5.98, LOC 1109* \$4.98.

Performance: Bright
Recording: Very good
Stereo Quality: Excellent

Of all the verbal disciplines, few are more limited and limiting than the song lyric—and for that reason, few are more exacting. Merely to put a lyric together so that it rhymes and fits well into the music is quite a task. To make it literate and poetic on top of that is vastly challenging.

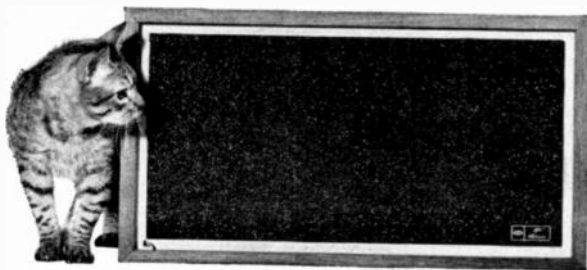
The lyrics for this show, which opened in New York in May, are striking for the smooth flow and apparent ease with which they achieve their high level of literacy. They are far and away the best-written lyrics for any show on Broadway in the last year—perhaps for the last five years. The music isn't bad, but the lyrics outclass it.

(Continued on page 96)

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Though they are able melody writers, Bricusse and Newley are rather derivative in this aspect of their work. *Who Can I Turn To?*, a very well-constructed melody indeed, sounds nonetheless like about three other songs. And one of the show's important numbers, *Feeling Good*, owes a rather large debt to Nat Adderley's *Work Song*.

The show's foundation is a combination of social protest and documentation of the breakdown of class structure in our time. Cyril Ritchard is Sir, of the well-bred dominating class. Newley is Cocky, one of the little people. Sir has told Cocky that he dominates for Cocky's own good, and incredibly Cocky has always believed this. At the end, Cocky throws off the yoke, telling Sir that his way has led to wars as well as to lesser catastrophes.

Cyril Ritchard sings his role wonderfully—he's perfect in every inflection. Newley, a good song-writer and a capable actor, leaves something to be desired as a singer. His vocal sound changes from phrase to phrase. If *Who Can I Turn To?* sounds like three different songs, Newley in the course of it sounds like six different singers. To get to some of his notes, he resorts to ugly-sounding compressions of his voice, ending up apparently strangling on his own necktie. Granting that he is singing in character and that Cocky has a lower-class accent, these distortions are still insufferable. Yet despite his limitations as a singer, Newley is quite right for the part—or perhaps we should say that he (with Bricusse) has written a part perfect for himself. If the songs work only half as well on stage as they do on this excellently recorded disc, and if the book gives them proper support, this is a great show. G. L.

© THE SOUND OF MUSIC (Richard Rodgers-Oscar Hammerstein II). Original sound-track recording. Julie Andrews, Christopher Plummer, Peggy Wood, Dan Truhitte, and others (vocals); orchestra, Irwin Kostal cond. *Morning Hymn*; *Something Good*; *Edelweiss*; and ten others. RCA VICTOR LSOD 2005 \$6.98, LOCD 2005 \$5.98.

Performance: Sweet
Recording: Very good
Stereo Quality: Very good

All the qualities that make the musicals of Richard Rodgers and the late Oscar Hammerstein II almost unspeakably corny are intensified in *The Sound of Music*. I'm sick to death of scenes in which the sweet-natured adult sings a song of reassurance to the children. Bing Crosby has done it in 492 movies. In Rodgers and Hammerstein's *King and I*, there was such a scene. In *The Sound of Music*, the heroine does the bit again, in *My Favorite Things*. The song oddly enough, is a good one—out of the context of the show. Get rid of those reassurance-needing kids, and the images of bright copper kettles and snow on eyelashes aren't at all bad. Put the kids in, and it's another Hammerstein adventure in goody-goodyism.

And haven't you grown weary of Hammerstein's silly-clever lyrics about self-confidence, such as *I Whistle a Happy Tune* and *I Have Confidence in Me* in this show? And of those tiresome quasi-religious "inspirational" songs such as *You'll Never Walk Alone* (from *Carousel*) and *Climb Ev'ry Mountain* in this show? Rodgers and Hammerstein used the same obvious devices over and over in their shows. I am at a loss to ac-

count for any critical opinion that found their work original.

This disc is taken from the sound track of the film version of the show. The burden of the singing falls on Julie Andrews, and she almost succeeds in putting some spice into this overcooked stew of sentimentality. G. L.

SPOKEN WORD

© W. H. AUDEN: *Reads a Selection of His Poems*. ARGO RG 184 \$5.98.

Performance: Dry but endearing
Recording: Excellent

For a long time American distribution rights to British Argo's spoken-word recordings were held here by Spoken Arts, which released many of the recordings on its own label. But these rights have reverted to the British company now. So what we have in this disc is not a new Auden record but a



ANTHONY NEWLEY
Right for the part in *Greasepaint*

collection first released in 1960. The poet's voice blends dryness with personal warmth, so that his idiom—a poetic diction that is at once scholarly and colloquial—is well served by his personality as an interpreter. He reads about a dozen poems, none of them the much-quoted pieces found in anthologies. *Homage to Clio* renders praise to the muse of history or, as Auden calls her, "the muse of time." In *Metologue to The Magic Flute* he makes a bit of instruction about Mozart into a playful interweaving of the timeless with the temporal, and works in allusions to contemporary figures such as Margaret Mead and Stravinsky. In a sequence of stanzas from *The Shield of Achilles*, Auden portrays a confrontation of the "Arcadian" man and the "Utopian" man—the orderly, pragmatic Philistine and the anti-institutional artist. The poet sums up their mutual antipathy: "He would like to see me cleaning latrines. I would like to see him removed to some other planet." Auden's vision is one of a world ruled by "reason and love," and he still hopes that power will somehow be turned over to the sane and the generous. In Auden's work, wit is tempered by compassion, the two merging in that serious but

HIFI/STEREO REVIEW

never solemn kind of song that is this poet's special gift to modern readers. P. K.

© BATTLE STEREO—THE SOUNDS OF WAR. LONDON SP 44037 \$5.98.

Performance: Ear-splitting
Recording: Overpowering
Stereo Quality: Frightening

Paul Revere thunders toward center from left speaker. British approach from right. Thudding of hooves. Rifle fire. Ping! Crash! Colonials march behind fife and drum. British sergeant-major barks commands. Americans win Revolutionary War—noisily. *Five wars to go*. Napoleon marches into Russia. Cold wind on right speaker. Drum corps. French cannon fire from left. Volleys from Russians right. French alarm. Russians advance. *Four wars to go*. Amplifier looks faint. Stylus braces nervously for next war. *Dixie* on left, *Battle Hymn of Republic* on right, drowning each other out. (Ringing in ears—deafness?) Voice of Jefferson Davis. Voice of Abraham Lincoln. Rebel yells. Bang! bang! bang! Horses, carts, tramping feet. Victory! *Marche slave*. *Scotland the Brave*. and *Rule Britannia*. Six hundred ride into valley of death. Neighbors pounding on walls. *Two wars to go*. All speakers go. Pre-amp go. Turntable A-OK. Band plays *Deutschland über Alles*, *Meadowland Marcia-Reale*, *Tipperary*, *Auprès de ma Blonde*, *National Emblem*, symbolizing nations fighting World War I. Crowd gathering in hallway. Battle of Britain opens with *Horst Wessel* song, followed by *Land of Hope and Glory*, wail of London air-raid siren, Luftwaffe. Silence. Landlord slips notice under door. P. K.

© JOHN DONNE: *Love Poems*, Richard Johnson, Peter Orr, and William Squire (readers). ARGO RG 403 \$5.98.

Performance: Ardent
Recording: Fine

Donne, especially in his love poems, seems to be speaking directly to our century, transcending the gulf of time. He celebrates the personal and the immediate. Love between minds and souls merits his praise, but those who would pretend that the body is not important are scorned: "That loving wretch that swears/'Tis not the bodie's marry, but the mindes,/'Which he in her Angelique finds/'Would swear as justly, that he heares/'In that dayes rude hoarse ministralsy, the spheares." His cynicism about human motives, his contempt for sham, and his worldliness are thoroughly consonant with modern attitudes. Yet these qualities in combination make Donne's poetry a singular challenge to the interpreter. Richard Burton's readings (Caedmon 1141) suffer from a bitter edge unmitigated by tenderness, Robert Speaight's (*Spoken Arts* 859) from heavy declamation.

On the present disc, Richard Johnson and Peter Orr begin by declaiming, but William Squire, who reads some of the finest poems in this collection, never succumbs to that temptation. He is always subdued, with an ardor and sweetness entirely right for the material. As the recital proceeds, all three actors seem to be bringing increasing comprehension to their tasks. (I do not know, however, whether the poems were recorded in the sequence presented.) Johnson is especially good in *The Relique* and *Love's Inconstancy*. Orr gives a properly stealthy and

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C.J. McNaspy/American Magazine

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spooky reading of *The Apparition*, and he reads the pessimistic final poem. *A Nocturnal upon St. Lucies Day*, most movingly. Each record band contains a cluster of poems, making it reasonably convenient to locate particular items. P. K.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **JEAN GENÉT: *Scenes and Readings*.** *Scenes from The Blacks, The Maids, The Balcony, and The Screens; readings from Our Lady of the Flowers and The Miracle of the Rose.* Max Adrian, Alan Webb, Brenda Bruce, Nigel Davenport, Sheila Burrell, others (performers). *The Thief's Journal (excerpt)*. Read by the author. Howard Sackler, director. CAEDMON TC 1134S, TC 1134 \$5.95 stereo and mono.

Performance: Absorbing
 Recording: Brilliant
 Stereo Quality: Adds excitement

Genêt is incontestably one of the great literary spellbinders of our age. His novels and plays lure us into looking-glass worlds in which the author continually readjusts the mirrors to produce new effects, piling illusion upon illusion.

Genêt himself suggested that this record commence with a "tirade" from *The Blacks*, a hypnotic pageant in which a group of Negroes pour out their wrath and resentment against the white race. Next is a description, taken from *Our Lady of the Flowers*, of a curious group wandering through the streets of Paris at dawn, read here by Sheila Burrell with the emotional detachment the author prescribes. Also on the first side are a scene from *The Maids*, and a chilling description of going into prison from *The Miracle of the Rose*, given a carefully understated reading by Nigel Davenport.

Side Two offers Genêt himself reading, in French, of course, and with a strange mixture of poise and intensity, the well-known passage from *The Thief's Journal* containing his wish to be transported to Uranus, that forlorn planet he would like to populate "with the convicts of my race... the unclean fraternity of the smiling alligators." Alan Webb, Pauline Jamieson, Wendy Craig, and Mr. Davenport then enact a bloodcurdling scene from *The Balcony*, and the disc concludes with a segment from the play *The Screens*, which deals with a deranged mother's efforts to wake her dead son from the grave through the services of a medium. This last finds Miss Burrell in top form, and employs the invaluable talents of Max Adrian as the reluctantly resuscitated Madani.

Although it is a bit hard to get your bearings sometimes when you are plunged so suddenly into plays that are baffling enough performed in full, this brilliantly assembled Genêt sampler serves to introduce the listener to the cruel, paradoxical situations and the penetrating language of Genêt's imaginative works. The English translations by Bernard Frechtman are clear and accurate, and an English text is supplied for the brief passage M. Genêt intones in French. P. K.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **EDGAR LEE MASTERS: *Spoon River Anthology (excerpts)*.** Julie Harris and townspeople of Milwaukee (readers). Howard Sackler, director. CAEDMON TC 1152S, TC 1152 \$5.95 stereo and mono.

Performance: Unique
 Recording: Splendid
 Stereo Quality: Clever

Masters' monumental epitaph on a Midwestern town, in which its past inhabitants sum up from their graves the lives they lived, shocked America when it appeared in 1915, but is generally only schoolroom fare today. A staged version came to Broadway a few seasons back, and a disc of the performance, interspersed with nostalgic folk songs, was made by the original cast for Columbia last year (OS 2410, OL 6010). That effort seems stilted and hollow compared to what Caedmon has accomplished here. With the aid of Professor F. X. Dance of the Speech Communication Center of the University of Wisconsin, director Howard Sackler rounded up fifty-five Milwaukeans — farmers, barbers, bankers, ministers, schoolteachers—and taught them how to read poetry. Caedmon has ended up with a touching and authentic-



JEAN GENÉT
A spellbinder reads from his works

sounding record. Miss Harris reads a prefatory stanza impeccably and then simply introduces the "ghosts" of Spoon River. The "amateurs" do the rest, and there is seldom a false note. Unusually moving is the dialogue called *William and Emily*, performed by Jack and Bettie Mae Eisendrath. In selecting the poems to be read, the emphasis was placed on the less well-known. I missed a few of the familiar favorites—particularly old Lucinda Matlock ("Degenerate sons and daughters, life is too strong for you!") but by and large found the selection refreshing. P. K.

RECORDING OF SPECIAL MERIT

⑤ ⑥ **MURRAY SCHISGAL: *Luv*.** Eli Wallach, Anne Jackson, Alan Arkin (performers). Mike Nichols, director. COLUMBIA DOS 718 two 12-inch discs \$12.00, DOL 318* \$10.00.

Performance: Uprarious
 Recording: Vivid
 Stereo Quality: Aids illusion

Playwright Murray Schisgal, who wrote the one-acters *The Typist* and *The Tiger* for Mr. and Mrs. Eli Wallach (she is Anne Jackson,

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of course). has scored again for this team: ever since *Luv* opened on Broadway, it has played to packed houses. Now, with the recorded version at hand, stay-at-homes can hear for themselves the reasons for *Luv's* success. The Wallachs and master clown Alan Arkin get the last ounce of absurdity and buffoonery from Schisgal's continuously entertaining script, and Mike Nichols' direction, though occasionally exhausting, is always inventive.

Luv takes place on a bridge, where Milt Manville (Mr. Wallach), a successful businessman eager to trade his overly bright wife for a girl in his office, encounters his old school chum Harry Berlin (Mr. Arkin), who is in an advanced stage of social disintegration, and dissuades him from jumping into the water. Then, in sentences replete with inconsequential small talk and sentimental posturings, Milt and Harry vie in recollecting childhood miseries and dilating on their despair in a vocabulary that includes every single one of those empty bromides that try to pass for "meaningful communication" these days. It is "luv" Harry obviously needs to banish his fashionable feeling of emptiness, and Milt persuades this nervous wreck to take his wife off his hands and thus to find True Happiness. The arrival of Milt's wife herself, bearing a very explicit chart with which she illustrates the night-by-night failure of their marriage, quickens the mad interplay of banalities. Finally a song ("Love cast its shadow over my heart") provides the last master touch of lunatic vapidity to the first act. In the second, marital rearrangements serve only to intensify the gloom of all, and matters move to a farcical climax punctuated by a series of attempts at murder and suicide.

As a recording, *Luv* comes across as a somewhat subtler travesty than it does on the stage, where Mr. Nichols has been almost too resourceful in thinking up sight gags to keep the action in a state of uproar. To convey the visual elements that are crucial to the plot, a few lines have been added to the dialogue for the recording, and a booklet of photographs is supplied with the album. The use of stereo is exceptionally successful in creating the illusion of stage activity and the continuous movement in this exuberant satirical circus. P. K.

Ⓢ VIRGIL: *The Georgics (selections, translated by Cecil Day Lewis)*. Cecil Day Lewis (reader). ARGO RG 27 \$5.98.

Performance: Gentlemanly
Recording: Good

Mr. Day Lewis became interested in these nature poems, written by Virgil two thousand years ago, and published a new translation of them in 1940, when British intellectuals were touting a return to the land. The *Georgics* are a curious blend of practical information on husbandry with pastoral rhapsody. Interspersed with lyrical descriptions of nature is advice to farmers on the rotation of crops, the prediction of the weather, the care and feeding of bees, choosing cows, breeding horses, the folding of sheep, and the grazing of goats. It all falls most quaintly on contemporary urban ears. The translations have a simple, lyric beauty and are read by Mr. Day Lewis here with a conversational quietness that is rather ingratiating. I am not equipped to say how much of the agricultural science of 37 B.C. is still of practical value to farmers. P. K.

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¹ Acoustech IV (\$149), November 1964, High Fidelity Magazine

² Acoustech III (\$199), February 1965, Audio Magazine

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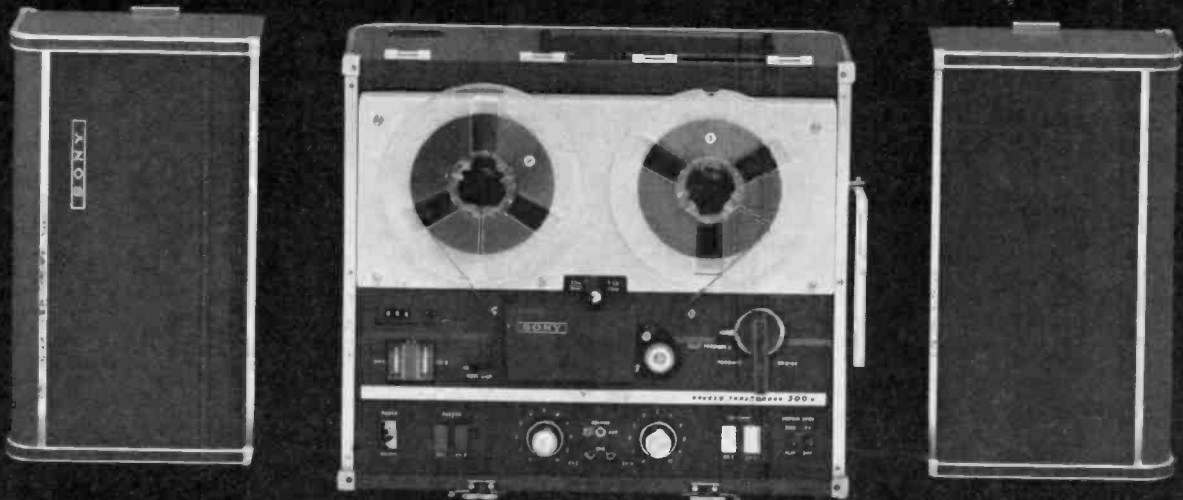
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by DAVID HALL • IGOR KIPNIS • GENE LEES

RECORDING OF SPECIAL MERIT

© DEBUSSY: *Pelléas et Mélisande*. Camille Maurane (baritone), Pelléas; Erna Spooenberg (soprano), Mélisande; George London (bass-baritone), Golaud; Guus Hoekman (bass), Arkel; Josephine Veasey (mezzo-soprano), Geneviève; Rosine Brédy (soprano), Yniold; John Shirley-Quirk (baritone), doctor; Gregore Kubrack (baritone), shepherd; Geneva Grand Theater Chorus; Suisse Romande Orchestra. Ernest Ansermet cond. LONDON LOR 90091 two reels \$21.95.

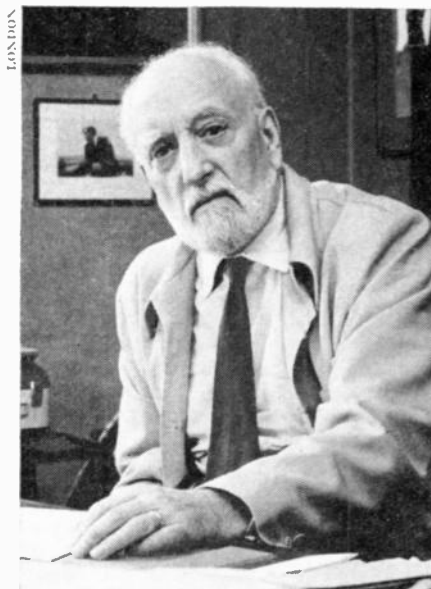
Performance: Ideal
Recording: Superb
Stereo Quality: The best

It has been a long wait to hear Claude Debussy's epoch-making *Pelléas et Mélisande* in stereo, but at last we have it, and this performance is as close to an ideal realization as can be expected of mere mortals. Viewed from one angle, Debussy's setting of Maeterlinck's drama is an answer to Wagner's *Tristan and Isolde*: it demonstrates another way altogether of conveying, in a *Gesamtkunstwerk* ("total artwork"), the profound pathos of love crushed by harsh circumstance. And, like *Tristan*, Debussy's opera—thanks to the miracle of stereophonic sound—can be experienced more imaginatively and more intensely in a recorded performance than in the opera house, because our illusions are not shattered by the sight of ordinary human beings trying to adapt their gestures and stage movements to the half-reality of Maeterlinck's land of Allemonde. Perhaps an adequate visual realization of this work will come one day, when opera is recorded on video tape and played at home on wall-sized screens. But for the present, we must be grateful for what Ernest Ansermet, his immensely accomplished cast of singers, and his fine orchestra have given us here.

Erna Spooenberg imparts unerringly the fragility and fearfulness of Mélisande, and Camille Maurane is a youthful and ardent Pelléas. George London is almost too overbearing in his portrayal of Golaud, but his tragedy becomes the more intense thereby. Absolutely outstanding in the difficult role of the child Yniold is the soprano Rosine Brédy, who does the most convincing bit of singing-acting I have ever heard in the scene in which Yniold is lifted by Golaud to the

window to spy on the lovers. The crucial role of Arkel is poignantly portrayed by Guus Hoekman, the fine Dutch bass. The smaller roles are all expertly done, and the orchestral performance under Ansermet's direction is wholly magnificent—full of atmosphere throughout and rising to a pitch of elemental power at the moments of dramatic climax.

The London engineering staff has done a tasteful and effective job of stereo production—most notably in the grotto scene between Pelléas and Mélisande and in the dungeon scene between Golaud and Pelléas



ERNEST ANSERMET
Atmosphere and dramatic power for Pelléas

One can almost smell the salt sea air in the one and the stagnant dankness in the other. The performance comes through on tape with utter clarity, and with no discernible background hiss. The two-reel tape format reduces interruptions of continuity to three, as against five for the three-disc set. And the price of the tape version is reasonably close to the \$17.94 for the discs. Notes and a complete libretto are included in London's tape box.

Without question, this version of *Pelléas et Mélisande* represents a recording milestone and is also a monument to the interpretive art of Ernest Ansermet. No one who cares seriously about opera should be without it, whether on discs or tape. D. H.

RECORDING OF SPECIAL MERIT

© GRIEG: *Peer Gynt Suite No. 1: Peer*

Gynt Suite No. 2: Ingrid's Lament; Solveig's Song. TCHAIKOVSKY: *Nutcracker Suite No. 1, Op. 71a*. Vienna Philharmonic Orchestra, Herbert von Karajan cond. LONDON LCL 80160 \$7.95.

Performance: Refined yet fresh
Recording: Superb
Stereo Quality: Excellent

These concert-hall staples have been done often and well, not only on discs but also on tape. In the latter medium, however, this is the only coupling of *Peer Gynt* and the *Nutcracker*. Karajan's handling of these too-familiar scores is quite remarkable: the orchestral playing is wonderfully refined and polished, yet the effect is not in the least slick. The conductor seems to approach the music as though it were new, infusing fresh life into the tired notes. His interpretation is by turns sparkling, charming, violent, and supremely affecting. Here also is some of the lightest, most delicate orchestral playing (for example, in the Tchaikovsky Overture and *Anitra's Dance*) that I have heard since Toscanini retired. London's sonics are a perfect match for the splendid performances, dynamically very wide-range and with an open, beautifully realized stereo spread. The disc version had a slight sonic constriction at the close of the Tchaikovsky side, but the tape is clean throughout. For sound demonstration or strictly for the music, this reel will afford pleasure to even the most jaded of ears. I. K.

© RIMSKY-KORSAKOV: *Scheherazade*. Erich Gruenberg (violin); London Symphony Orchestra, Leopold Stokowski cond. LONDON LCL 74005 \$7.95.

Performance: Individually molded
Recording: Lacking in bass
Stereo Quality: Spectacular but artificial

Stokowski's personal way with Rimsky-Korsakov's *lady of Baghdad* has been familiar to record collectors from as far back as the days of acoustical recording. Consequently, few will be surprised at the conductor's often willful handling of this score—his occasional touching up of the orchestration and the general sensuousness and exoticism of the interpretation. There are not many differences, interpretively or sonically, between his latest treatment of the score and the next previous one with England's Philharmonia Orchestra for RCA Victor in 1953: exaggerations of rhythm, dynamics, and phrasing are about the same, and even in that pre-stereo time, a number of microphones were employed. But many effects to be heard in that previous performance are less obvious here even in London's Phase

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Four Stereo. The "spotlight" treatment of orchestral choirs or individual instruments, of course, is a *sine qua non* of Phase Four, and the listener is constantly aware of the sonic pinpointing of sections of the orchestra, but not in the same exciting way as with the older recording.

Perhaps the conducting itself has something to do with the tame results, for with the exception of the two final episodes of the suite, the performance lacks any electric quality. Furthermore, the combination of the instruments' super-clarity (whether their roles are musically important or subsidiary) with the conductor's stretching of the score produces something one would hardly expect from Stokowski: tedium. Somehow, the magic of the piece is gone, and there is no sonic atmosphere, no element of mystery, no hint of romantic subtlety. All I hear is a vulgar glitter, an empty Hollywood theatricality, and at rather a low emotional pitch.

In terms of a facsimile of concert-hall sound, this recording puts the listener everywhere at once—simultaneously on the podium and next to whatever instrument Stokowski happens to be stressing at the moment. As a musical experience, this spectacular seems to defeat itself. In contrast, Beecham's *Scheherazade* (Angel ZS 35505) is a breath of spring air, and it also has the virtue of beautiful, natural-sounding recording.

London's disc version is full-blown, high-level, and, it seemed to me, more than a bit cramped in the climaxes. The tape sound is far cleaner, but a stiff bass boost is required to remedy the undernourished sound of the bottom of the orchestra. Stereo placement is first-rate (even if physically impossible). But there is more to this music than sonic pinpointing alone can reveal. I. K.

RECORDING OF SPECIAL MERIT

© D. SCARLATTI: *Sonatas: K. 33, 39, 54, 96, 146, 162, 198, 466, 474, 481, 491, and 525.* Vladimir Horowitz (piano). COLUMBIA MQ 697 \$7.95.

Performance: Superb
Recording: Not entirely clean
Stereo Quality: Natural

Horowitz's Scarlatti—from his earliest recordings of a few sonatas in the Thirties, through a two-record 78-rpm RCA Victor album in the Forties, down to the three pieces included in a 1963 piano recital for Columbia—has always been something very special. Of all pianists today, Horowitz is, I think, most successful in combining his own fantastic finger control, pedaling technique, phrasing, and shading with the expressive demands of this music. Not everything comes out pure Scarlatti—that is, as it might be performed on a harpsichord, nor (thank goodness) does the pianist attempt to emulate the sonorities of that instrument. He does, however, bring to the sonatas the Baroque sense of tension, a vital element of this style that most other pianistic interpreters of the period's music overlook entirely.

For this latest recital, Horowitz has chosen a program that is less familiar than the usual Scarlatti presentation. (Only a few of the sonatas, such as K. 96, or L. 465, sometimes subtitled "La Chasse," are very well known.) Stylistically, Horowitz adheres more closely in this collection than in the

past to eighteenth-century practices in ornamentation and the like (the result, I am told, of discussions with Ralph Kirkpatrick). The combination of all these factors makes this one more Horowitz disc that is a must for every record collector's library.

The sound of Horowitz's piano is drier than on some of the pianist's previous Columbia tapes, but this is in keeping with the material. What is disappointing, however, is the distortion in the upper middle register of the piano here—not a major defect, but one I could not hear at all on the disc version. I. K.

© R. STRAUSS: *Don Juan, Op. 20; Death and Transfiguration, Op. 24.* Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON LCL 80158 \$7.95.

Performance: Brilliant
Recording: Splendid
Stereo Quality: A-1

The major tape competition for this coupling is Epic's version by George Szell and the Cleveland Orchestra, and it offers *Till Eulenspiegel* as an extra added attraction. Maazel has the benefit of considerably better sound, however. He comes through with a blazing performance of *Don Juan*, but is less convincing in *Death and Transfiguration*—perhaps because it is not an easy task for a young conductor to recapture the state of mind of the young romantic Strauss of 1889. Good as the performance is from a technical standpoint, it strikes me as having more gesture than deeply expressive substance. The recorded sound throughout is absolutely first-rate. D. H.

RECORDING OF SPECIAL MERIT

© STRAVINSKY: *The Song of the Nightingale (Symphonic Poem); Scherzo à la Russe; Fireworks; Tango; Four Études for Orchestra.* London Symphony Orchestra, Antal Dorati cond. MERCURY STC 90387 \$7.95.

Performance: High-voltage
Recording: Superb
Stereo Quality: First-rate

This collection represents Stravinsky at his most accessible: *Fireworks*, as well as certain portions of the *Song of the Nightingale*, predate the composer's trio of famous ballets; the *Tango* and the *Études* are orchestrations, done in America, of earlier material; and the *Scherzo* was originally written for Paul Whiteman's band. Every one of these pieces, which range in length from almost twenty-two minutes (*Nightingale*) to as little as three and a half minutes (*Tango*), is a sonic marvel in this recording. The variety and color of the composer's scoring are extraordinarily impressive, especially when captured as realistically and brilliantly as they are here. Mercury's disc version is a startling experience for the ear, even in terms of today's advanced state of the recording art. The tape version is of comparable quality, even though, to my hearing, it has no marked superiority. I advise any tape enthusiast to obtain this reel, not only for the material (only the *Nightingale* was previously available in this medium) and the vivid, full-blown, sharply etched sound, but for the razor-sharp precision of the orchestral playing and the excitement conveyed by conductor Antal Dorati. I. K.

(Continued on page 104)

Some plain talk from Kodak about tape:

Print-through and sound brilliance

Kodak
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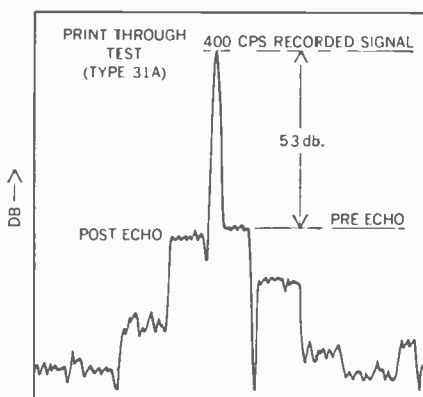
Put a magnet near a piece of iron and the iron will in turn become magnetized. That's print-through. With sound recording tape, it's simply the transfer of magnetism radiating from the recorded signal to adjacent layers on the wound roll. Print-through shows up on playback as a series of pre- and post-echoes.

All agreed. Print-through is a problem. There are some steps you can take to minimize it. You can control the environment in which you keep your tapes, for example. Store them at moderate temperatures and at no more than 50% relative humidity. Also store them "tails out" and periodically take them out for "exercising" by winding and rewinding them. What fun! If worse comes to worse, you can even interleave the layers with a non-magnetic material such as paper. Any volunteers? A better way, however, is to start with a tape that doesn't print much to begin with . . . which leads to low output problems if you don't make the oxide coating substantially more efficient.

And this is Kodak's solution. It's not simple, but it works, and it works well! It starts with the selection of the iron oxide. In order to achieve low print-through, the oxide needles must have the proper crystalline structure. Kodak's oxide needles have that structure . . . offering the highest potential of any oxide currently available. But oxide alone doesn't make a low-print tape.

Milling the oxide ingredients, for example, is very critical. If you mill for too long a time, the needles will be broken up and print-through will be drastically increased. Too short, and the dispersion will be lumpy. But other factors in the milling process are equally important. Like the speed at which the ball mill turns. It can't be rotated too fast, otherwise the needles will be broken up, and broken needles, you

know, exhibit horrible print-through behavior. If you rotate the mill too slowly, the oxide and other ingredients will not be blended uniformly. Other factors such as temperature and the composition and viscosity of the in-



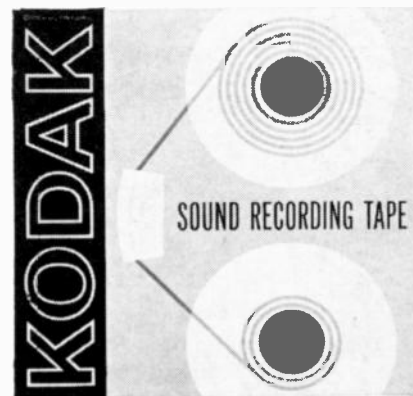
gredients must also be critically controlled. One more thing. You've got to make sure all the needles end up the same size (.1 x .8 microns) if print-through is to be kept down.

A very important contributor to low print-through is the binder that holds the oxide particles in suspension. The *chemical composition* of a binder contributes nothing magnetically to the print-through ratio. What a binder *should* do is completely coat each individual oxide needle, thus preventing the particles from making electrical contact. And that is just what our "R-type" binder does. The final step is to take this superb brew and coat it on the base. The coating mustn't be too thick, for print-through increases . . . or too thin, for then output suffers. For best results, extreme uniformity is the word. Here's where our film-making experience really pays off.

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measure the amplitude of the loudest pre- or post-echo. The spread between the basic signal and the print-through is called the signal-to-print-through ratio. The higher the number, the better the results. Most of the general-purpose tapes you'll find have a ratio of 46-50 db. Low-print tapes average about 52 db. You can see from the graph that our general-purpose tape tests out at 53 db., so it functions as both a general-purpose tape and a low-print tape—and at no extra cost. High-output tapes with their thicker coatings have pretty awful print-through ratios—generally below 46 db. Kodak's high-output tape (Type 34A) has something special here, too. A ratio of 49 db—equal to most general-purpose tapes.

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TCHAIKOVSKY: *Nutcracker Suite* (see GRIEG)

⑤ TCHAIKOVSKY: *Symphony No. 6, in B Minor, Op. 74 ("Pathétique")*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 708 \$7.95.

Performance: Emphatic
Recording: Impressive
Stereo Quality: Fine spread and depth

Hearing Bernstein's reading of the "Pathétique" on tape has not led me to change my opinion, formed after hearing the disc, that the interpretation of the outer movements is overemphatic. However, the March-scherzo sounds even more overwhelmingly exciting on tape than it did on the disc, which is saying plenty. If you decide to get this tape, be sure that there are no loose breakable objects around your loudspeakers, for they would very likely wind up in pieces on the floor! D. H.

ENTERTAINMENT

⑤ NAT KING COLE: *The Nat King Cole Story*. Nat King Cole (vocals); orchestra and trio. *Straighten Up and Fly Right; Ballerina; If I May; Wild Is Love*; and thirty-two others. CAPITOL Y3W 1613 \$14.95.

Performance: Impeccable
Recording: The same
Stereo Quality: Good

Capitol put this package together before Nat Cole's death as a tribute to his remarkable career in American popular music. The running time of this 3 3/4-ips tape is an hour and forty-five minutes. Few singers could sustain listener interest through so long a program. Cole does—not that anyone is likely to listen to it (as I had to, for this review) all in one bash.

Cole's original trio-accompanied performances of *Straighten Up and Fly Right*, *Sweet Lorraine*, and *It's Only a Paper Moon* were re-created for the project. They're not only as good as the originals, they're better, and with the advantage of stereo recording. It is often forgotten that Cole was an important jazz pianist and a genuine influence on other pianists, including Oscar Peterson and Bill Evans. A few bars of his infectiously cheerful, lyrical piano style reveal why.

Cole's selection of material over the years (*Lush Life*, *Too Young*, *Night Lights*) showed a shrewd ear for tunes that were both good and commercially exploitable. This perhaps was the explanation for his long parade of hits, starting in the mid-1940's, when he first came to prominence. But his warm, urbane, intelligent, and sensitive singing had something to do with it too. Long though the program is, this is an attractive package. The slow speed of the tape produces no distortion on my equipment, and hiss is low. G. L.

RECORDING OF SPECIAL MERIT

⑤ JACK JONES: *Where Love Has Gone*. Jack Jones (vocals); orchestra, Pete King and Harry Betts cond. *Where Love Has Gone; Lush Life; The Lorelei; People*; and eight others. KAPP KTL 41091 \$7.95.

Performance: Stunning
Recording: Excellent
Stereo Quality: Faultless



JACK JONES

Coming up strong on the inside

Jack Jones is undoubtedly the best of the current younger singers, and this disc is my favorite of all he's made. Jones has a superbly controlled voice with a rich personal quality and a consistency through all its registers. His work is full of engaging nuances, subtle touches in the interpretation of both music and lyrics. I'm told he once was a hippie jazz singer, one of those people with phenomenal musical skill and an even more phenomenal ability to bore audiences. There is evidence of that background in this album, particularly in the departures he sings on *Willow Weep for Me*. But now the skill is under control, and it is anything but boring. Jazz inflections are used now to add color, rather than to distort the character of the tune.

I've noticed something interesting about people's responses to the song *People*, that curious little paean to neurotic dependency: it is usually detested by those of strongly independent character and loved passionately by those afflicted with the masochistically romantic belief that personal happiness lies in someone else's largesse. So much for amateur psychologizing. But Jones sings the hell out of it. His performances of the Burke-Van Heusen *Here's That Rainy Day*, an oddly ersatz tune that nonetheless comes off, and the Cahn-Styne *Guess I'll Hang My Tears Out to Dry*, are the best I've ever heard by anybody. Sinatra not excepted. Incidentally, have you ever paid close attention to the verse of the latter, with its subtle reference to the Statue of Liberty? "The torch I carry is handsome./It's worth its heartache in ransom./And when the twilight steals,/I know how the lady in the harbor feels." Now there's a lyric!

Harry Betts and Pete King wrote the charts. All are excellent, but King, whose work I admire more and more, has the edge. The recorded sound is superb. G. L.

⑤ HENRY MANCINI: *Dear Heart and Other Songs About Love*. Orchestra and chorus, Henry Mancini cond. *Dear Heart; Mr. Lucky; How Soon*; and nine others. RCA VICTOR FTP 1292 \$7.95.

Performance: Polished
Recording: Very good
Stereo Quality: Likewise

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Forthrightly commercial, this album features a good-sized chorus doing tunes by Mancini and others. For what it is, it is very good. For my taste, however, it's too far over into mushy territory. The best track is *Soldier in the Rain*, one of Mancini's exquisite film themes. A haunting piano passage (probably played by Jimmy Rowles) opens it; strings join in, then voices singing wordlessly. It's a weirdly lovely and somewhat disturbing track that is more typical of Mancini than anything else of his in the album. G. L.

RECORDING OF SPECIAL MERIT

© FRANK SINATRA: *Point of No Return*; *Sinatra Sings of Love and Things*. Frank Sinatra (vocals); orchestra, Axel Stordahl and unidentified cond. *When the World Was Young*; *I'll See You Again*; *The Nearness of You*; and twenty one others. CAPITOL Y2W 2254 \$9.95.

Performance: Masterly
Recording: Good
Stereo Quality: Good

This 3¾-ips package contains two albums of vintage Sinatra from his years with Capitol. It becomes increasingly apparent that Sinatra's classic discs date from that period, during which he set standards of excellence that will permanently affect American light music. Nothing he has done with Reprise, the label he founded a few years ago, matches the quality of the best Capitol recordings. I think that, oddly enough, the very first disc he did for Capitol—the ten-incher called "Songs for Young Lovers," which dates from the period of his Great Comeback—remains one of the best of all popular recordings.

There are even better albums than these two in the Capitol catalog, but these are nonetheless exceptionally good. Sinatra's readings of *When the World Was Young*, *I'll Remember April*, and *September Song* are unlikely to be surpassed soon. G. L.

THEATER

© BAKER STREET (Marian Grudeff-Raymond Jessel). Original-cast album. Fritz Weaver, Inga Swenson, Martin Gabel, Teddy Green (vocals); orchestra and chorus, Hal

INGA SWENSON
The singing belle of Baker Street



ALEXANDER H. COHEN

JUNE 1965

Hastings cond. *I'm in London Again*; *Letters*; *Cold Clear World*; and nine others. MGM 4288 \$7.95.

Performance: Sprightly
Recording: Superb
Stereo Quality: Stunning

When, in this "musical adventure" about Sherlock Holmes, Inga Swenson sings *I'd Do It Again*, she and the song sound as if they'd been lifted from something by Victor Herbert. Herbert turns up again when she sings *Letters*, and one thinks, "Oh well, perhaps the composers used that device to summon up the flavor of the period." But doubt begins to creep in when, in another point in *Letters*, she uses an American-hayseed accent, and the music suddenly sounds as if it had been left over from *Oklahoma!* And you really start to worry when she sings *What a Night This Is Going to Be*—it sounds like a discard from *My Fair Lady*. And so, to be gracious about it, one has to say that Grudeff and Jessel are eclectic.

Don Walker, who did the show's sparkling orchestrations, almost saves the author's—he very nearly disguises the music's sources. He is given considerable help by Miss Swenson, who sings with the clarity of a bell and a fine sense of the period, and Fritz Weaver, who is almost unbelievably Holmesian.

MGM's director of engineering Val Valentin and recording supervisor Danny Davis are to be congratulated—this is some of the best sound I've heard on a Broadway show album in some time. G. L.

SPOKEN WORD

© THE SMOTHERS BROTHERS: *American History and other Unrelated Subjects*. Dick and Tom Smothers (vocals, bass, and guitar). *That's My Song*; *Eskimo Dog*; *Wagon Wheel*; and eleven others. MERCURY STC 60948 \$7.95.

Performance: Irresistible
Recording: Good
Stereo Quality: Good

Somebody once defined a comic as one who says funny things, a comedian as one who says things funny. By that definition, the Smothers Brothers are comedians, in the long and noble American tradition of people who say things hilariously. Dick Smothers is the straight man, Tom the "dumb" one. Tom Smothers' furrowed-brow discombooberation is the foundation of their act.

One's response to humor, obviously, is even more subjective than one's response to music. The Smothers Brothers break me up. Whereas Jerry Lewis's portrayals of imbecility are embarrassing (they border on the spastic), there's nothing physical or contemptuous in Tom Smothers' "stupidity"—and nothing malicious. To quote his lines is useless: the point lies in *how* he says them.

In the track titled "Siblings," Tom complains that when they were kids, Dick and the others would never let him play with them. Dick denies this, pointing out that once they let him play hide and seek with them, Tom being "it." "Yeah," he says, "an I looked for you guys for four months."

If anyone is inclined to feel sorry for Tom Smothers, please note that he writes much of the duo's best material, and he's on his way to the bank. I find it hard to laugh at most recorded humor, but I laughed frequently over this tape. G. L.

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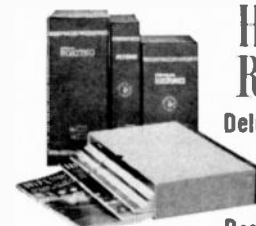
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