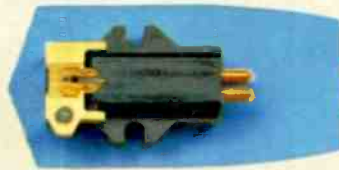


# HiFi/Stereo Review

JULY 1965 • 50 CENTS

**SPECIAL  
IN THIS  
ISSUE**

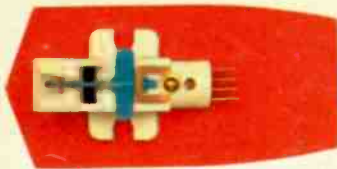
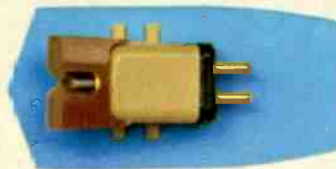
**Hirsch-Houck Lab Tests  
of New Stereo Cartridges**



**The Experts Pick 25 Ideal  
Demonstration Records**



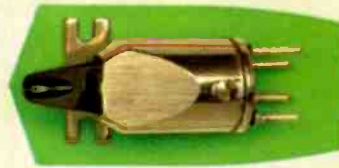
**Arnold Schoenberg:  
Socrates in Exile**



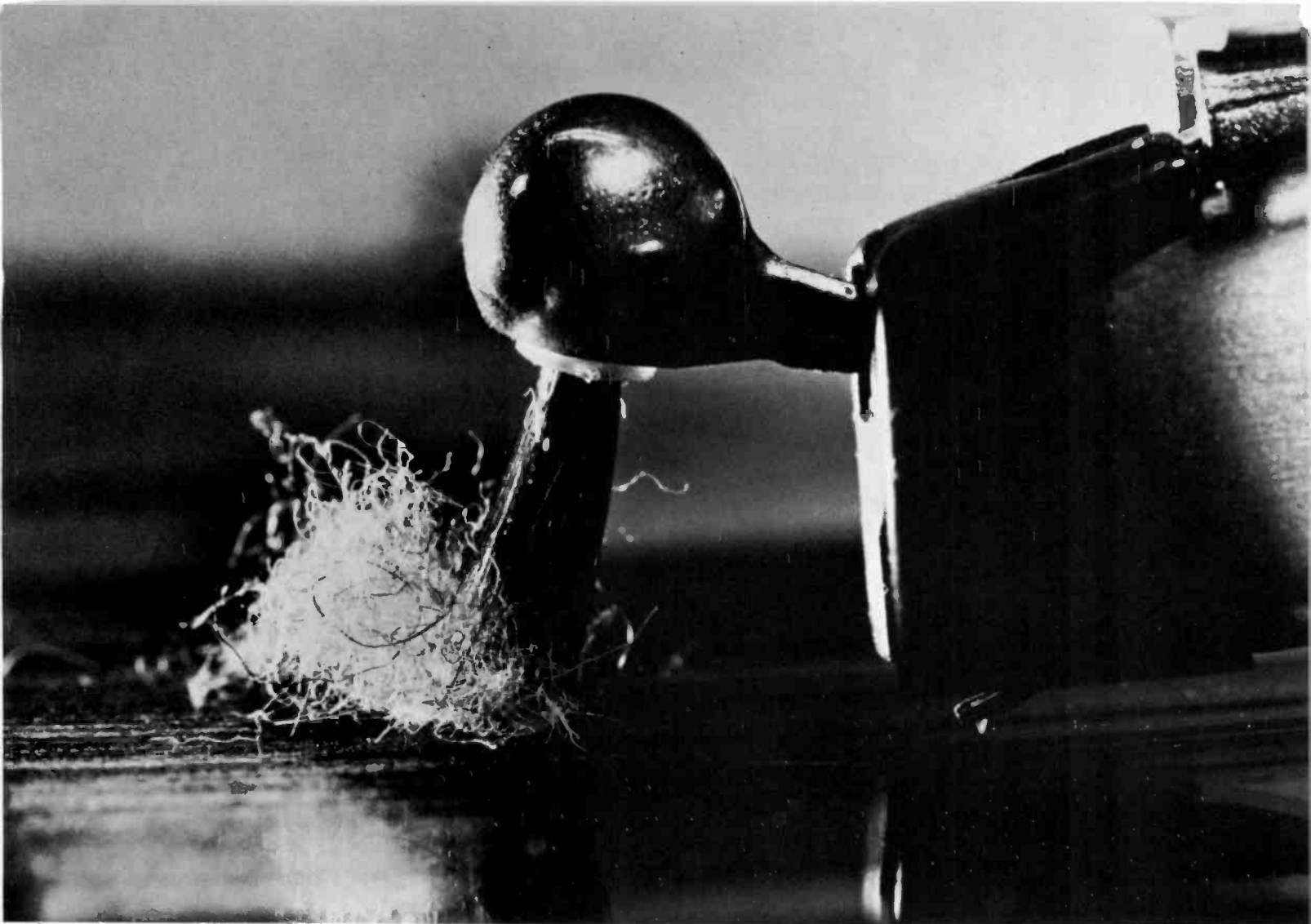
**Martin Bookspan's  
Basic Repertoire—II**



**Ives' Fourth Symphony: The  
Story Behind the Premiere**



H056722303300DURBX903E087  
ELVA DUKELDM  
BX 903  
LOMA LINDA  
54 CAL



You are looking at the world's only true  cartridge.

In this unretouched photograph, the long, black hair of the brush built into the new Stanton 581 is shown in action on a rather dusty record. Note that all the loose lint, fuzz and dust are kept out of the groove and away from the stylus. That's why the Longhair is the ideal stereo cartridge for your Gesualdo madrigals and Frescobaldi toccatas. Its protective action is completely automatic, every time you play the record, without extra gadgets or accessories.

The stem of the brush is ingeniously hinged on an off-center pivot, so that, regardless of the stylus force, the bristles never exert a pressure greater than 1 gram and always stay the right number of grooves ahead of the stylus point. The bristles provide just the right amount

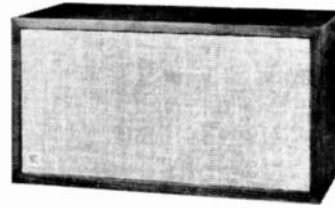
of resistance to skating, too.

But even without the brush, the Stanton 581 Longhair is today's most desirable stereo cartridge. Like its predecessors in the Stanton Calibration Standard series, it is built to the uniquely stringent tolerances of Stanton professional audio products. Its amazingly small size and light weight (only 5 grams!) make it possible to take full advantage of the new low-mass tone arms. And its frequency response is factory calibrated within 1 db from 20 to 10,000 cps and within 2 db from 10,000 to 20,000 cps. Available with 0.5-mil diamond (581AA) or elliptical diamond (581EL); price \$49.50.

For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.

Stanton





The AR-4—\$51 to \$57,  
depending on finish

*Excerpt from a column by Robert Marsh, music editor of the Chicago Sun-Times. A reprint of the complete AR-4 review is available on request.*

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 own big brothers the AR-2 and the AR-2a.

Development work on the AR-4 has made possible an improvement in the AR-2 and AR-2a speakers as well. The AR-2a has a new mid-range unit of improved smoothness and dispersion, and has had its name changed to AR-2a<sup>x</sup>. The AR-2, with the same new unit installed as tweeter, has become the AR-2<sup>x</sup>.

These new models are entirely compatible in stereo with the original speakers. The grille cloths are new, but the older grilles are still available. The AR-2 and AR-2a speakers are also still available for those who want exact matching, or the owner of either of these speakers can convert to the corresponding new model for \$15 and about half an hour of his time. Conversion kits are available at your AR dealer or direct from Acoustic Research.

The AR-2a<sup>x</sup> is \$109 to \$128, depending on finish, and the AR-2<sup>x</sup> is \$89 to \$102. These prices are the same as for the original models. AR's five-year speaker guarantee (covering all costs including freight) applies, of course.

ACOUSTIC RESEARCH, INC., 24 Thorndike St., Cambridge, Mass. 02141

Please send me \_\_\_\_\_ conversion kits  AR-2a to AR-2a<sup>x</sup>  AR-2 to AR-2<sup>x</sup> with complete instructions. I enclose \_\_\_\_\_ in cash or check (\$15 postpaid per kit), and/or

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Dynamically balanced tone arm of Afrormosia wood

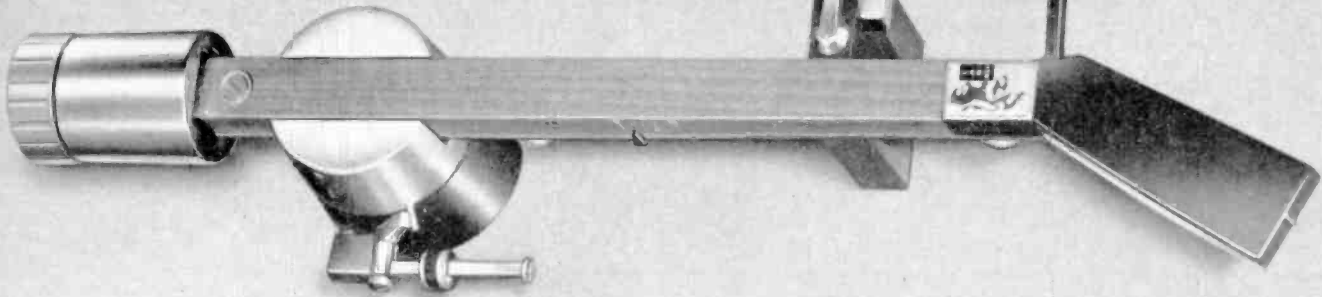
Needle pivots

Adjustable anti-skating compensator

Calibrated stylus pressure scale with 1/4 gram click settings

Integral cueing device

Lightweight plug-in shell with extended finger lift



The tone arm system of Garrard's new Lab 80 Automatic Transcription Turntable is a masterful combination of developments...all of them needed to achieve full benefit from the most advanced ultra-sensitive cartridges



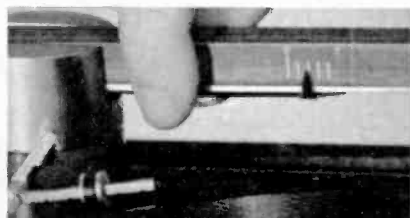
"Which cartridge do you recommend?"  
"Can I use the— model?"

"How lightly and precisely will it track?"

"Will it get the best performance from the pick up I select?"

These are certainly the most commonly asked (and misunderstood) questions concerning record playing equipment. Now they have been resolved with the development of the Lab 80 tone arm system. Distinguished in appearance...as well as performance...this unique tone arm is the ideal transport for cartridges of professional calibre, including those originally designed for use with separate arms. It is built of Afrormosia, the least resonant of all woods, held in precision alignment by an aluminum stabilizer along its entire length. The knurled counterweight can be finely adjusted to put the arm in perfect dynamic balance.

The built-in calibrated stylus pressure gauge has click adjustments, each click representing one-quarter of a gram.

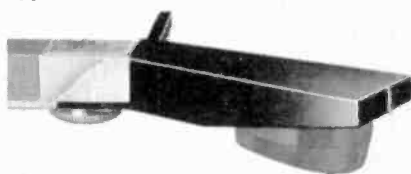


It provides a precise method of setting the tracking force specified by the cartridge manufacturer, no matter how light



...to the correct fraction of a gram. Because of today's featherweight tracking, the slightest interference with free arm movement may affect the cartridge's performance. To avoid this, the Lab 80 arm moves on needle pivots, set into tiny ballbearings. Flat arm geometry cancels warp/wow; low center of gravity eliminates sensitivity to external jarring.

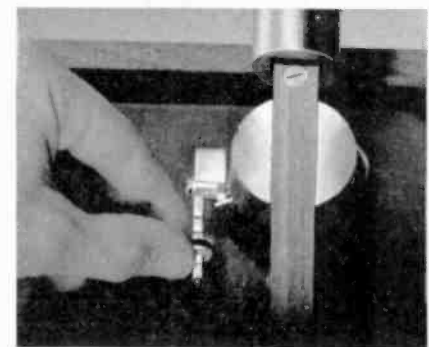
The lightweight removable shell is compatible with all cartridges...most particularly the low mass professional types. The shell slides into the arm on



channels...locks into position...cannot resonate or become misaligned.

Because of the offset angle used to minimize tracking error...all tone arms

have an inherent tendency to move inward (skate) toward the center of the record. This tiny side pressure must be cancelled out accurately, to permit the arm to track sensitive cartridges without distortion. The Lab 80 accomplishes this with a patented adjustable anti-skating compensator, making it possible to use cartridges with the highest compliance and most delicate stylus assemblies.



This total performance tone arm system, plus an ingenious cueing control (built into an automatic unit for the first time) and the other advanced features which distinguish the Lab 80, are detailed, illustrated and explained in the Garrard 32-page Comparator Guide covering the entire line. For your complimentary copy, write: Garrard, Dept. GA-125, Port Washington, N.Y.

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# HiFi/Stereo Review

JULY 1965 • VOLUME 15 • NUMBER 1

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

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## EDITORIALLY SPEAKING

By William Anderson

LOS ANGELES' block-long Olvera Street is one of the last remaining evidences of the city's origins in 1781 as the site of El Pueblo de Nuestra Señora de Los Angeles de Porciuncula. On Olvera Street, still preserved today as a memento of that Hispanic past, is the old building that today houses the restaurant La Golondrina. And it was at La Golondrina several months ago, while playing hookey from the Los Angeles Hi-Fi Show, that I had (along with my tacos, double-fried beans, and Mexican beer) a most pleasant—and quite unexpected—musical experience: singer Consuelo Sedano, a wicked, ninety-pound bundle of flamenco temperament who apparently wants to grow up to be another Lola Flores. (Lola Flores can be heard on Camden CAM-07, if you're lucky enough to find a copy.) Señorita Sedano's little-sister charm, mock seriousness, and outsize voice were absolutely captivating—doubly so, I am sure, because I found myself taken so completely by surprise.

I was reminded of Señorita Sedano on a recent visit to the New York World's Fair because again—unexpectedly—the evening turned out to be a surprisingly musical one. Following dinner at the Spanish Pavilion, my party and I were irresistibly drawn—as one once might have been in Spain itself—by the sound of guitars, staccato heels, and *cante jondo*, and presently found ourselves in the hypnotic presence of the flamenco troupe of Manuela Vargas. The dancers, both male and female, were superb, the guitars, the singing, and the rifle-shot handclapping electrifying. But Señorita Vargas, she of the inexpressibly beautiful hands, the daggered glances, the swirl of polka-dots! ;Qué flamenco! No bond of *duende*, alas, that profoundly strange and moving communication between performer and audience that is the mark of real flamenco—it cannot be produced at will, nor under such circumstances.

From Spain, still exhilarated, to Polynesia, where an uninhibited but (I understand) well-chaperoned war-party of high school students from American Samoa—amateurs all—amused us with a number of island songs and dances that make up in sheer physical energy and plain drum-madness for what they lack in melodic invention.

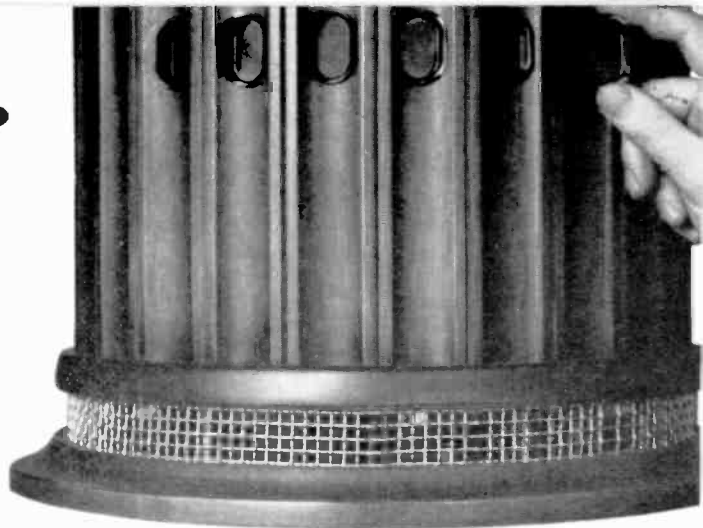
A little parched from the heat of the tropics, we adjourned to the Löwenbräu Biergarten, where the big attraction (aside from the beer) is an old-fashioned German band playing, with a wonderful windy precision, such old Münchener favorites as *Ach, du Lieber Augustin. Du, du, liegst mir im Herzen*, and (I do believe) *Ich steh' auf der Brücke und spuck' in den Kahn*. The general brassy ebullience of the band was highlighted occasionally by one of those wonderful triple-tonguing solo trumpeters who must have surrendered at least a few of his secrets to *Java*-man Al Hirt.

We had, as luck would have it, to pass the Caribbean Pavilion on our way back, and there the softly enticing strains of the best steel band I have ever heard permitted me to discover that I have a developable taste for calypso and certain tall rum drinks.

Which brings me, at long last, to the point of all this. I have heard it said by respected (and respectable) musicians that there is no bad music—only bad composers and performers. That is perhaps carrying a good notion a little too far, and I am not ready to defend the proposition to the death just now. But this much I do know: we should all be prepared to discover and enjoy many more *kinds* of music than we usually restrict ourselves to—and at unexpected times and places also.

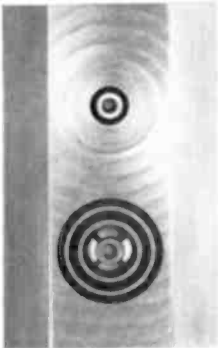


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**3. Frequency Response Curves:** The diagram shows curves for 'Normal', 'High Bass', and 'High Treble' adjustments.

**4. Speaker Components:** A list of components including tweeter, midrange, and woofer.

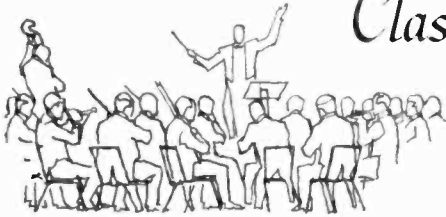
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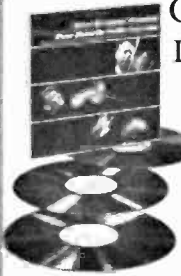
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<p><b>TCHAIKOVSKY SWAN LAKE</b> Ballet Suite ORMANDY PHILADELPHIA ORCHESTRA</p> <p>1102</p>	<p><b>DEBUSSY: LA MER</b> RAVEL: DAPHNIS ET CHLOE (Suite No. 2)</p> <p>1650</p>	<p><b>RICHARD STRAUSS: EIN HELDENLEBEN</b> (A Hero's Life) ORMANDY, THE PHILADELPHIA ORCHESTRA</p> <p>1478</p>	<p><b>HAYDN:</b> Symphony No. 82 "The Bear" Symphony No. 83 "The Hen"</p> <p>1687</p>	<p><b>MAHLER</b> "Resurrection" Symphony No. 2 <b>BRUNO WALTER</b> New York Philharmonic Westminster Choir</p> <p>1111-1112 Set Counts As 2 Selections</p>	<p><b>MENDELSSOHN</b> Italian Symphony "A Midsummer Night's Dream" Incidental Music The Philadelphia Orch. ORMANDY</p> <p>1694</p>
<p>THE MUSIC OF <b>ARNOLD SCHOENBERG</b> Robert Craft Cond. - Erwartung - Pierrot Lunaire - Die Gluckliche Hand Violin Concerto.</p> <p>1273-1274 Set Counts As 2 Selections</p>	<p><b>JOHN WILLIAMS</b> Guitar Music of <b>BACH ALBENIZ</b> and <b>TURINA</b></p> <p>1688</p>	<p><b>GRIEG: SCHUMANN: Piano Concertos</b> LEON FLEISHER SZELL - CLEVELAND ORCH.</p> <p>1529</p>	<p><b>BETHOVEN:</b> Quartet No. 15 in A Minor</p> <p>1689</p>	<p><b>Symphonia Domestica</b> RICHARD STRAUSS GEORGE SZELL The Cleveland Orch.</p> <p>1691</p>	<p><b>CHOPIN:</b> The 14 Waltzes Bralowsky</p> <p>1109</p>
<p><b>VIVALDI</b> FOUR CONCERTOS LEONARD BERNSTEIN conducting the NEW YORK PHILHARMONIC with soloists</p> <p>1289</p>	<p>THE LORD'S PRAYER Volume II AVE MARIA HALLELUJAH, AMEN COME SWEET DEATH (COLUMBIA) and others MORRISON TABERNAKLE CHORUS Ormandy - Philadelphia Orch.</p> <p>1091</p>	<p><b>VERDI REQUIEM</b> Richard Tucker Maureen Forrester George London Lucie Arnaz Ormandy Philadelphia Orch Westminster Choir</p> <p>1711-1712 Set Counts As 2 Selections</p>	<p><b>Symphonia Domestica</b> RICHARD STRAUSS GEORGE SZELL The Cleveland Orch.</p> <p>1691</p>	<p><b>CHOPIN:</b> The 14 Waltzes Bralowsky</p> <p>1109</p>	

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<p><b>COPLAND</b> BILLY THE KID RODEO BERNSTEIN NEW YORK PHILHARMONIC</p> <p>1477</p>	<p><b>STRAVINSKY</b> CONDUCTS STRAVINSKY Dumbarton Oaks Concerto Circus Polka Greeting Prelude CBS Orch., Columbia Sym.</p> <p>1686</p>	<p><b>PROKOFIEV</b> Classical Symphony The Love for Three Oranges Suite Lieutenant Kije Suite ORMANDY PHILADELPHIA ORCH. (COLUMBIA)</p> <p>1370</p>
<p><b>Zino Francescatti</b> PAGANINI: Violin Concerto No. 1 SAINT-SAENS: Violin Concerto No. 3</p> <p>1284 (Stereo version is electronically re-channelled)</p>	<p><b>HINDEMITH</b> CONCERT MUSIC FOR STRINGS AND BRASS BARTOK MUSIC FOR STRINGS, PERCUSSION AND CELESTE BERNSTEIN NEW YORK PHILHARMONIC ORCHESTRA</p> <p>1684</p>	<p><b>VLADIMIR HOROWITZ</b> BEETHOVEN: "Patetique" DEBUSSY: Three Preludes CHOPIN: Scherzo No. 1 (COLUMBIA) &amp; 2 Etudes</p> <p>1683</p>

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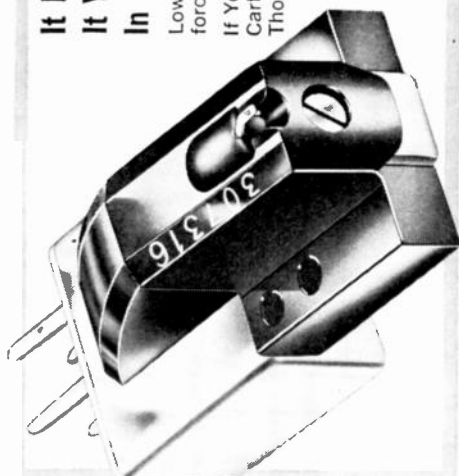
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# LETTERS TO THE EDITOR

## Old New York Nostalgia

● As a new New Yorker, I could not help but be impressed and charmed by the picture of little old New York and its musical life so beautifully and tantalizingly put into words by Mr. Ellsworth (April). Call me old-fashioned, but Mr. Ellsworth has convinced me: life *was* better then. Put it back the way it was!

MARCIA LANSING  
New York, N. Y.

## American Composer

● We are accustomed to dealing in superlatives in this country, so it cannot be too far amiss to say that Virgil Thomson is *the* greatest living American composer. His accomplishment, like that of Gertrude Stein, has been obscured by the lack of continual exposure. The short-sightedness of many of the younger recitalists and the irresponsible attitude of recording companies have combined to make it a rare delight to hear a Thomson work other than *The Plow, The River*, or the *Acadian Songs and Dances*.

After far too many years of oblivion, Thomson's first opera, *Four Saints in Three Acts*, has been reissued by RCA Victor. For anyone familiar with the complete work, this aged abridgment is hardly adequate. In a catalog which can afford duplication upon duplication, and which can discover and record the most obscure music from the past, it is criminally irresponsible not to have complete recordings of both of the Stein-Thomson operas.

Your Thomson profile (May) is a beautiful thing: a commendable counter-attack to the peculiarly snobbish pseudo-intellectual prejudice which seems to hover in the air whenever Stein or Thomson is mentioned. Like the panel discussion about *Four Saints* in the preceding issue, this profile will occupy an honored place in our library.

ALBERT VANDENBURG, *Editor*  
Portable Gallery Press  
New York, N.Y.

## Basic Repertoire

● I have just assembled a system of top-quality audio components and am purchasing my first records. I have spent several hours paging through the reviews in your magazine and browsing through the racks in record stores. The magnitude of the available selections is overwhelming!

It occurred to me that you may have prepared some guidelines for building a collection in an orderly manner.

GEORGE E. NEUNER  
Palos Verdes, Calif.

*Martin Bookspan's* monthly "Basic Repertoire" feature is written with you in mind, Mr. Neuner. Beginning on page 52

of this issue you'll find Part Two (Part One appeared last month) of Mr. Bookspan's current recommendations for a basic record library.

## Testing Policy

● I took one of my co-workers to a large audio showroom on our lunch hour to listen to some components prior to purchasing a system. When the salesman made statements which I said did not agree with tests I had seen reported in HIFI/STEREO REVIEW, I was told that the tests in your magazine were not honest, since both the magazine and Julian Hirsch receive "pay-offs" of equipment from manufacturers. This, he said, was obvious, since you have never criticized any piece of equipment.

I believe shoddy merchandising practices such as this should be made known to your readers.

CHARLES L. FARRELL, JR.  
Queens Village, N. Y.

*Our testing policy has been spelled out many times in these pages, most recently in the Editorial, November 1964 issue. In brief: we feel that our space and our readers' time are too valuable to be wasted on reviews of poor equipment. As for your "salesman," don't tell us—let us guess: did he try to palm off a pair of house-brand boom-boxes he called speakers? These bazaar ethics are not, fortunately, typical of the industry—perhaps because well-informed audiophiles like yourself are such good policemen.*

## The Great War

● Gene Lees is undoubtedly a most knowledgeable critic of popular music, but when he applies his talents to such weighty subjects as the two great wars of our time, one wishes he would brush up on his facts. In his review of the Morton Gould *World War I* score and the anthology "What Passing Bell" (May), Lees refers to an Earl Haig. Who is he? Could he have meant Field Marshal Sir Douglas Haig? And while Arthur "Bomber" Harris was the head of the British Bomber Command, Carl Spaatz, not Curtis LeMay, was his American vis-à-vis. And it was World War I, not World War II, as Mr. Lees says, in which single fighter planes engaged in combat. World War I was the war of the aces; World War II was a war of great bomber formations and of wingmen.

Aside from these errors, Lees is guilty of some distortions. Having studied (and written a little of) the literature devoted to the two world wars, I believe it is the First World War which is currently regarded as the glamorous war. Surely it

(Continued on page 10)

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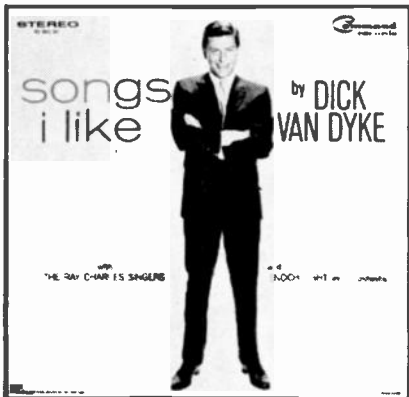
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has set a thousand typewriters collecting its nostalgic delights. It is the new fun war, and is replacing our Civil War in this respect.

Finally, to link the names of Harris and LeMay with that of Goering is carrying what is no doubt an affectation too far. Admittedly a lot of German and Japanese civilians were killed in the war—so were a lot of civilians on the allied side. It was of course terrible that any civilian population should be killed so wantonly and in such large numbers. But perhaps Mr. Lees might be reminded that if Goering had not let loose his Stukas on Poland, and had there been no Pearl Harbor attack, there would undoubtedly never have been any attacks on Hamburg or Dresden or Hiroshima.

EDWARD JABLONSKI  
New York, N. Y.

Mr. Lees replies: "Yes, I do mean Field Marshal Sir Douglas Haig who, according to the literature devoted to the First World War, was given the title of First Earl Haig by King George V in 1919. I do not understand the pious bloodthirstiness that excuses such 'mistakes' as our bombing of Dresden (over 135,000 dead—twice as many as at Hiroshima—in three successive raids on an undefended city) on the totally irrelevant grounds that 'they started it.' War is not a game of tit-for-tat, whose aim is to prove we can equal the enemy in savagery—we can, and no demonstration of the fact is necessary. The point is, was the destruction of Dresden (for example) necessary for the winning of the war? History seems to think not. The excuse offered by Britain's Air Marshal Sir Robert Saundby, that 'Our part was to carry out, to the best of our ability, the instructions from the Air Ministry' sounds curiously like the defense of the keepers of the German concentration camps. But then I have always had trouble remembering that we were the good guys."

#### One Man's Meat

● In the arguments pro and con over the reviews and opinions of Gene Lees, the thing that everybody seems to overlook is that record reviewing is a highly personal field, and individual tastes and preferences may legitimately be reflected in reviews. If I did not agree with a certain reviewer, I would certainly not be so stupid as to cancel my subscription. After all, I decide which records I buy, and I heed or ignore the recommendations of a reviewer as I please. So let Mr. Lees have his say, and let his readers have theirs—provided they express themselves in an adult way.

BRUCE BRENNER II  
Forest Hills, N. Y.

● I enjoy reading Gene Lees' record reviews very much. He says what he wants to say and lets no one get in his way. There is just one favor I would like to

ask. It seems that in every review he tells us what he does not like about the record, or a certain type of music. How about having him review a few albums he considers good ones?

STEVEN RAMM  
Trenton, N. J.

A tally of people whose music or performance Gene Lees has raved about in just the past six months would fill a whole column. Here are only a few: chosen to show Mr. Lees' catholic taste: Robert Farnon, João Gilberto, Michel Legrand, Nina Simone, Tommy Leonetti, Tessie O'Shea, Jack Jones, Joe Mooney, Clare Fischer, David Allen, Johnny Keating, Cleo Laine, Menescal, Anthony Newley, and Henry Mancini. Many readers find that Mr. Lees' reviews of recordings he likes are every bit as provocative as those of recordings he doesn't like.

#### For Audio-Equipment Standards

● I certainly agree with Julian Hirsch's plea for conformity in his "Technical Talk" column for May. The lack of standards is particularly annoying in the cases where you are combining components by several manufacturers. Also, microphone accessories could use a standard thread. The taps and dies cost about \$1 apiece, and the average hobbyist cannot afford this expenditure.

M. NAREY  
Detroit, Mich.

#### Mingus at Monterey

● I was quite surprised when I read Nat Hentoff's review (Best of the Month, April) of the disc set "Mingus at Monterey"—not surprised that he praised it, but rather by his comment on the sound of the album. Either my copy of the set, which I sent for early this year, is defective, or Mr. Hentoff was being extremely kind. In addition to having highs that are, as he said, "often pinched" and lows that "lack sufficient body," my copy is the most distorted recording in my collection, new or old, 33 1/3 or 78 (and I'm not exaggerating). During the crescendoes, especially in the song *Meditations on Integration*, where definition of the instruments is most important, all of them blend into a screeching, crackling, distorted mess. And all the saxophone and trumpet solos are unbearable to hear.

ALEXANDER PAPPAS  
Milton, Mass.

Mr. Hentoff replies: "As a result of a talk I had with the set's distributors after receiving the first review copy, it is my understanding that the very early pressings of the set were sonically deficient. I was sent a second review copy, and assured that it represented the recording as it would be distributed, so my review comments on its sound were based on the second copy. It appears that Mr. Pappas re-  
(Continued on page 12)



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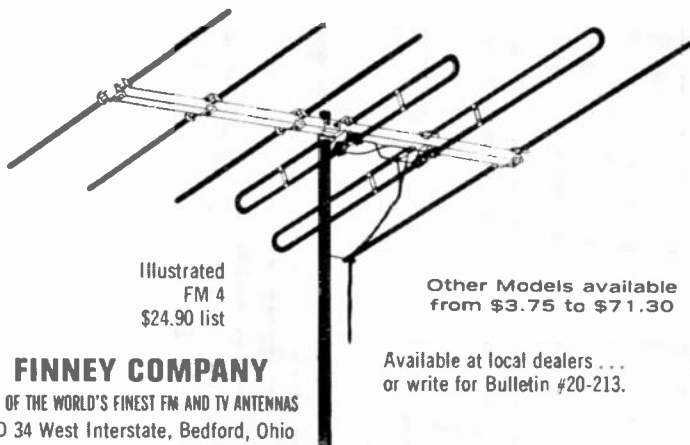
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ceived one of the early deficient pressings. I would suggest he write to the company—the address is given at the close of the review in the April issue.”

### **Baez in Brazil**

● I knew all that criticism would finally get to Gene Lees. His review of the Joan Baez tape in which she sings *Bachianas Brasileiras No. 5* (May) is poppycock. If all that high-toned yodeling is either “legit” or “exquisite,” then me and my kazoo are going to appear with the Philharmonic next week. It is a shame Vanguard should have chosen to waste their tape on such ridiculous pretension.

FRANCIS McHUGH  
Springfield, Mass.

### **Beecham Society**

● Perhaps your readers would like to know that a Sir Thomas Beecham Society was formed last summer, and now has about one hundred members. Our honorary president is the distinguished violinist Joseph Szigeti, and notable members include Yehudi Menuhin and Denham V. Ford, the late conductor's personal secretary. Our intentions include the following: to compile a complete discography, to establish a central repository for Beecham's commercial recordings and broadcast performances, and to do everything in our power to keep the memory of Sir Thomas alive.

ROBERT W. WOLF  
2242 West Melrose St.  
Chicago, Ill. 60618

### **Goldberg and Eisler**

● A word of protest about Joe Goldberg's review of Eric Bentley's Hanns Eisler recording in the March issue. When I want a political evaluation of something I buy *Newsweek*. What has the fact that Hanns Eisler was Gerhard Eisler's brother got to do with the merit of his music? This snide form of McCarthyism can hardly be called music criticism. All it does is to reveal the reviewer's ignorance. Hanns Eisler, one of Schoenberg's outstanding pupils, has an international reputation as a first-rate modern composer—not only of pop tunes, but of cantatas and symphonies (his *German Symphony* won wide praise at a recent performance in England). If Mr. Goldberg didn't like Eisler's songs on aesthetic grounds, let him say so and state his criteria for judging the songs. I suspect, however, that he had no knowledge of Eisler's music. Why not farm him out to *The National Review*?

MEL KRANTZLER  
San Francisco, Calif.

*Mr. Goldberg did not suggest that the fact that Hanns Eisler was Gerhard's brother was in any way related to the quality of his music. What Mr. Goldberg did make reference to was the fact that*  
(Continued on page 14)

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Hanns' career suffered during the Nazi era from connection with Gerhard. In the second paragraph of his review Mr. Goldberg applied aesthetic standards—and aesthetic standards only—to the examples of Eisler's music to be heard on this disc, and clearly stated his reasons for his tepid response to them.

#### Kudos for Two Cartoonists

● The cartoons by Coker and Rodrigues, which have been merely excellent in the past, have become absolutely superb in the last few issues: Coker's in the April issue and Rodrigues' in the January issue are worthy of framing. The contributions of these two are one of the high points of your wonderful magazine.

S. SARPER  
Pittsburgh, Pa.

#### Stokowski Fan Club

● I second Mr. Cartwright's plea in your March Letters to the Editor Column for more recordings by the last of the conducting giants, Leopold Stokowski. Much of what Stokowski has made famous in the past is no longer available on records, and should be redone in stereo. I recall most fondly such items as his operatic syntheses, *Das Rheingold*, *Boris Godounov*, and so forth; his masterful recording of excerpts from *Samson and Delilah* (I wish he would do the complete opera); and his transcription of *Pictures at an Exhibition*. In addition to these and many other larger works, there were the many miniature masterpieces with which he has been closely identified.

If enough readers voice their desires in this matter, perhaps recording-company executives will begin preserving Stokowski's repertoire for posterity.

J. R. SELMER  
Arcadia, Calif.

*See page 55 of this issue.*

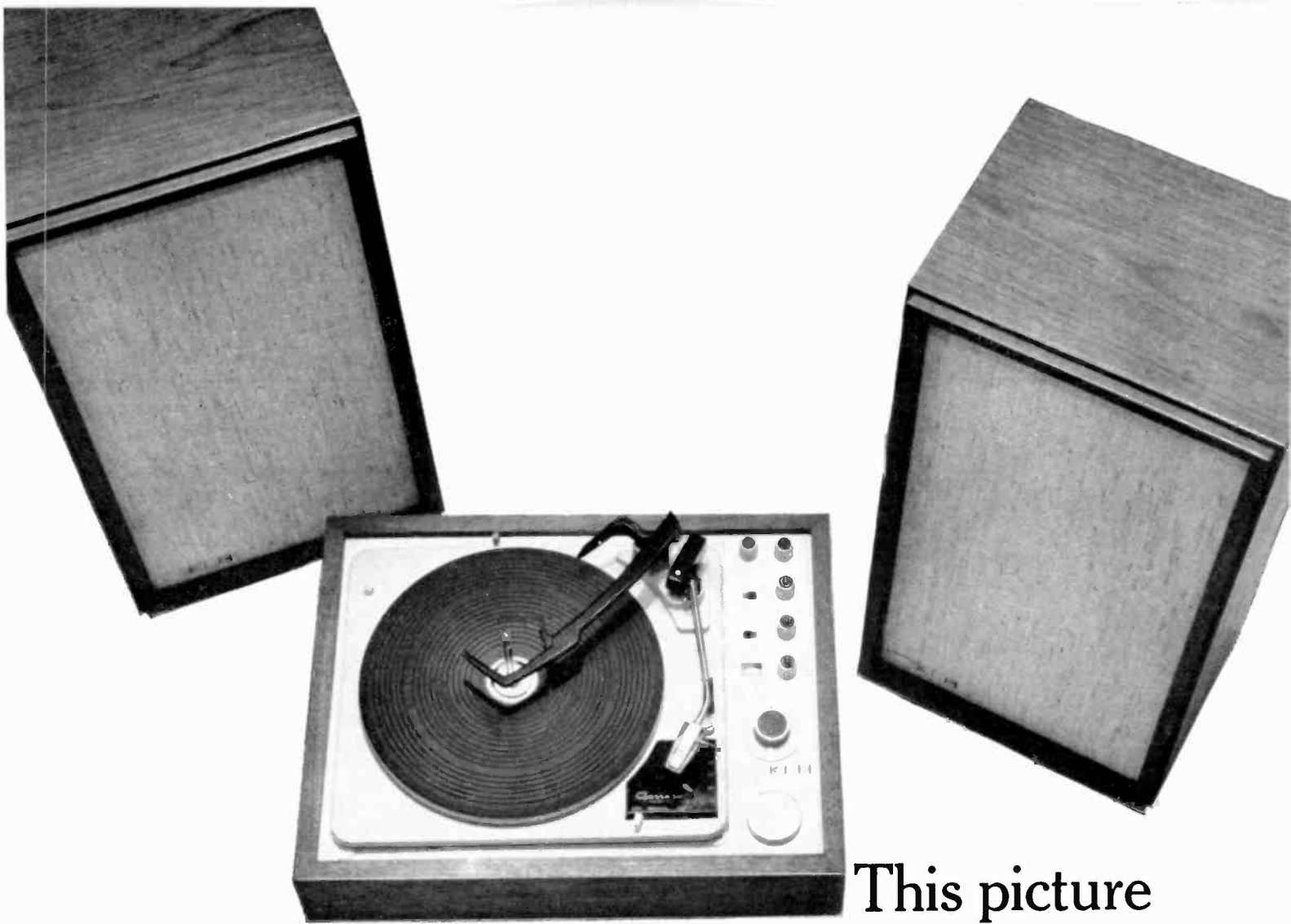
#### Tchaikovsky's Manfred

● Each time I listen to my recording of Tchaikovsky's *Manfred* Symphony, I feel a bit regretful that so many music lovers cannot share the work's beauty, because of the lack of public performances and insufficient representation in the record catalog. The *Manfred* Symphony is among the most technically taxing pieces in the orchestral repertoire, but the work is playable by today's high-caliber orchestras and conductors. I am certain that Leonard Bernstein or Eugene Ormandy, for example, could weave *Manfred's* difficulties into a miracle of gorgeous sound.

Tchaikovsky himself once expressed the fear that *Manfred* would be totally neglected. Isn't there some way conductors and recording companies can be prevailed upon to resurrect a great Romantic masterpiece and prove its composer wrong?

MARVIN A. HIGHTOWER  
Washington, D. C.





## This picture

It's the best picture we could take. Sharp. Clear. Detailed. But even if you looked at it all day, you still couldn't tell how this new KLH Model Twenty sounds.

## plus these 92 words

We could tell you that the Model Twenty is a new kind of stereo system. A stereo system that is a combination of the most advanced solid state amplifier and FM stereo tuner, plus a custom built record changer and a pair of high-performance loudspeakers—all integrated to work as one. Or we could tell you how we make every part ourselves. Or how we eliminated the waste and the knobs and the doodads and the frills that only add unnecessary cost. Or we could tell you how beautiful it is.

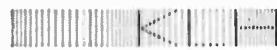
But let's face it: even if we added 908 more words to make an even thousand, you still wouldn't know what it's like to hear the exciting new KLH Model Twenty.

## are not worth one little listen.

So forget the words and pictures. Go to your KLH dealer and listen. That's all. Just listen. The only words you'll want to hear after that is the price — \$399.95.

SUGGESTED RETAIL PRICE

**CIRCLE NO. 32 ON READER SERVICE CARD  
FOR STORES "WHERE YOU CAN BUY"—SEE LAST PAGE.**



# UNIVERSAL RECORD SERVICE GOES WILD! SMASHING PRICES ON ALL RECORDS-ALL LABELS Lifetime Record Service ONE FEE!



Here at last is the only record service that offers you every record on every label—at cost! As a member of Universal Record Service, you will enjoy the privilege of selecting any record in print (not just one label or a few labels, but all labels) and purchasing at savings up to one half of manufacturer's list price. What is more important, you will not have to obligate yourself to buy a certain number of records per year, nor to choose from a limited list. Simply stated, as a member of Universal Record Service, you will be entitled to select any record on any label, by any artist, and pay only cost price plus a few cents postage. Buy one record or a hundred. If it's in print we have it or can get it for you in a matter of days. Write for our price list that saves you up to 50% and more on all 33-1/3 mono and stereo L.P. records. Due to our huge purchasing power, we are able to offer super SPECIAL BONUS THROUGHOUT THE YEAR to our members. Lifetime entrance fee is only \$3.00. You can make this back in savings on your first purchase. PLUS—we send you, absolutely free, by return mail, the newest unabridged world famous Schwann Catalog.

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Enroll me now in the Universal Record Service. Enclosed is my  check  m.o. for \$3.00 covering lifetime membership. I understand this entitles me to buy all records at savings up to 50% off manufacturers list prices plus a few cents postage without obligation to purchase any certain amount, that I can choose any records in print and that, further I will receive absolutely free by return mail, the newest, complete Schwann Catalog as my bonus for acting immediately.

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CIRCLE NO. 58 ON READER SERVICE CARD

16

## HIFI

By Larry Klein



### Low Tape Bias

**Q.** I have been considering buying a tape recorder that has good specifications except that its bias oscillator operates at 60 kc. Would this cause trouble when recording stereo FM, and, if so, is there an easy way of raising the oscillator frequency?

PETER TILLMAN  
Houston, Texas

**A.** There are several interrelated factors that must be dealt with here. To take your last question first: raising the frequency of the bias oscillator is quite easy—it would simply mean changing the value of one or two capacitors. However, the recorder's erase head would probably not operate properly at the new higher frequency, and the bias-current requirements of the record head would probably change radically also.

As to whether the recorder's present 60-kc bias frequency will cause trouble when recording stereo FM broadcasts—this depends mostly on how efficiently your receiver or tuner suppresses the 38-kc tone (inherent in the stereo reception process) at its tape-output jack. The best way to find out whether any given recorder and stereo tuner are compatible is to record a stereo broadcast and listen during tape playback for the whistles and beat notes that are symptomatic of bias-oscillator interference.

### Louder Electrostatics

**Q.** I would like to know how to get more volume out of my electrostatic tweeters. They have a built-in power supply and a crossover at 5,000 cycles.

CLIFFORD HUSSEY  
Detroit, Michigan

**A.** There is no practical way to increase the output volume (loudness) of an electrostatic speaker. Loudness is determined by how much air is moved, and an electrostatic speaker is capable of only very small diaphragm excursions before distortion occurs. The largest electrostatic speakers are able to produce reasonable volume levels not simply because their diaphragms are capable of greater movement, but because they have large diaphragms.

It has been suggested that an efficient woofer can be matched to a less efficient electrostatic tweeter simply by installing a control on the woofer to reduce its volume. While this will work in terms of matching the efficiencies of the two speakers, the overall efficiency of the system

will be reduced to that of the electrostatic speaker. In addition, the control will affect the damping factor of the amplifier and muddy bass reproduction may result.

### Overnight Operation

**Q.** On a couple of occasions, I have inadvertently left my amplifier on overnight. Does this hurt it, and if so, how?

ROBERT REIFF  
Middlebury, Vt.

**A.** If your amplifier is adequately ventilated, no special problems should arise from leaving it on overnight. The only parts of an amplifier that age substantially are the vacuum tubes. Tube life obviously will be shortened by overnight operation, but no more so than if the amplifier had been operated for the same length of time during the day.

Transistors are not supposed to deteriorate through use, and if a transistor amplifier is designed and adjusted properly, the parts should have at least five times the life expectancy of those in a tube unit.

### Line Noises in Recording

**Q.** Before I do any tape recording I go through the following procedure: I remove the fuses from the hot-water heater, turn down the furnace, unplug the refrigerator, and caution (threaten) other family members to avoid turning lights or appliances on or off during the recording period. I do all of this to eliminate pops, buzzes, and hums from the tape. With all my precautions, however, noise still gets in, as it is impossible to see that all appliances are turned off, and kept off, while recording. Do you have any further suggestions that might be of help in obtaining tape recordings unmarred by noise?

ROBERT A. RICKETTS  
Seattle, Wash.

**A.** The electrical noise produced by appliances can get into a tape recording in several different ways. There may be direct radiation of radio-frequency noise caused by the sparking of faulty electrical contacts. This is picked up directly by the early high-gain stages of your tape recorder. The a.c. line may also be carrying and radiating r.f. noise (whose original source is the sparking contacts). It is also possible that the noise is not r. f. in nature at all. If the tape-recorder circuits are sensitive to line-voltage surges, the sudden current drain caused

(Continued on page 20)

# Perfection results from CHOICE...NOT CHANCE

Since no single phono cartridge can be all things to all people, we earnestly recommend that you employ these individual criteria in selecting your personal cartridge from the broad Shure Stereo Dynetic group:

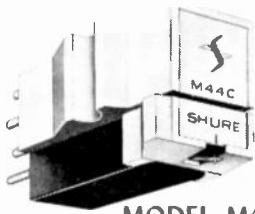
**YOUR EAR:** First and foremost, listen. There are subtle differences in tonality that beggar description and are quite unrelated to "bare" specifications—yet add immeasurably to your personal listening pleasure.

**YOUR EQUIPMENT:** Consider first your tone arm's range of

tracking forces. Too, keep in mind that the cartridge ordinarily represents the smallest monetary investment in the system, yet the ultimate sound delivered depends *first* on the signal reproduced by the cartridge . . . "skimping" here downgrades your *entire* system.

**YOUR EXCHEQUER:** Shure cartridges cover the entire economic spectrum. And they are ALL Shure in quality, all Shure in performance. Even the least costly has received copious critical acclaim.

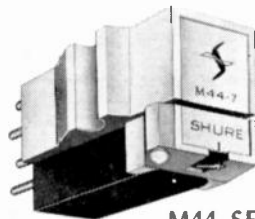
## RUGGED AND RESPONSIVE



MODEL M44-C

An exceptionally rugged cartridge that tracks at 3 to 5 grams. Ideal for older model, heavier-tracking turntables, or where children or guests have access to your system. Retractable stylus prevents record damage. 15° tracking for minimal IM and Harmonic distortion. Truly musical sound. Only \$17.95

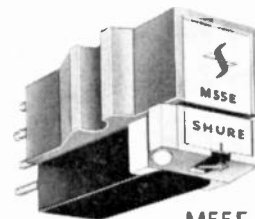
## ECONOMICAL TREND-SETTER



M44 SERIES

Premium quality at a modest price. 15° tracking angle conforms to standard adopted by major record companies. Remarkably low IM and Harmonic distortion . . . excellent channel separation, providing superlative stereo effect. Scratch-proof retractile stylus. M44-5 with .0005" stylus for 3/4 to 1 1/2 gram tracking. Only \$21.95. M44-7 for 1 1/2 to 3 grams, .0007" stylus. Only \$19.95

## ALL THE MOST WANTED FEATURES

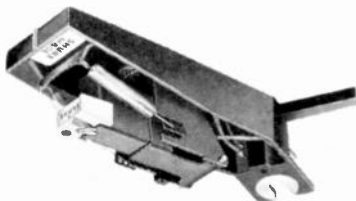


M55E

15° TRACKING, ELLIPTICAL STYLUS

Professional performance at a modest price. Compares favorably to the incomparable Shure V-15, except that it is produced under standard Shure quality control and manufacturing techniques. Remarkable freedom from IM, Harmonic and tracing distortion. Will definitely and audibly improve the sound of monaural as well as stereo records played on any system (except those using the Shure V-15, of course.) A special value at \$35.50.

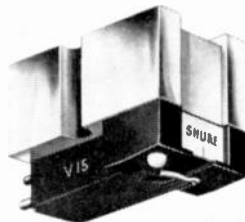
## THE "FLOATING" CARTRIDGE



M80E GARD-A-MATIC®  
WITH ELLIPTICAL STYLUS

Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70 Series automatic turntables. Especially useful for applications where floor vibration is a problem. Spring-mounted in tone arm shell. Unique safety feature retracts stylus and cartridge when force exceeds 1 1/2 grams . . . prevents scratching record and damaging stylus. \$38.00

## THE ULTIMATE!



V-15  
WITH  
BI-RADIAL ELLIPTICAL STYLUS

For the purist who wants the very best, regardless of price. Reduces tracing (pinch effect), IM and Harmonic distortion to unprecedented lows. 15° tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables capable of tracking at 1 1/2 grams or less. \$62.50

## "THE BEST PICK-UP ARM IN THE WORLD"



SHURE SME

Provides features and quality unattainable in ANY other tone arm. Made by British craftsmen to singularly close tolerances and standards. Utterly accurate adjustments for every critical factor relating to perfect tracking . . . it realizes the *full* potential of the cartridge and record. Model 3012 for 16" records \$110.50; Model 3009 for 12" records \$100.50

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*Stereo Dynetic*®

High Fidelity Phono Cartridges . . . World Standard Wherever Sound Quality is Paramount  
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*One masterpiece  
deserves another*



## *88 Stereo Compact*

Enjoy pleasure filled hours in full fidelity with an 88 Stereo Compact — the choice of music connoisseurs.

Play standard tapes or build a library — easily recorded from AM and FM radio or LP's. Concerts, lectures, family or social events — all come to life — ready at your fingertips.

Features exclusive "Edit-Eze" cuing and editing. Superb 30-18,000 cps frequency response for finest mono or stereo recording with three hyperbolic heads. Monitor-off-tape, Sound on Sound, Erase-Protek, automatic shut-off, tapelifters, are but some of the many features to let you thoroughly enjoy high quality tape recording.

Ask your Viking dealer to run an 88 Stereo Compact through its paces. You'll enjoy the practical features and superb quality of this fine tape recorder — truly a masterpiece made by SKILLED AMERICAN CRAFTSMEN

4-track model . . . \$339.95  
2-track model . . . \$347.95  
Walnut enclosure . . \$ 18.95



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by the turning on of an oil burner or refrigerator motor will cause the line voltage to drop, and the recorder amplifier will go into a momentary instability that will appear on the tape as noise.

Obviously, the only way you are going to effect a cure is to attack the problem at its source. It should be possible to shield and suppress the arcing or sparking that causes the r.f. pickup. On the other hand, if line-voltage surges are your problem, the solution is to use a constant-voltage transformer with enough current capacity to handle the tape recorder.

Two books on the subject of interference that may be helpful are: R. F. Interference Control Handbook, published by Howard W. Sams & Co., Indianapolis, Indiana; and How to Locate and Eliminate Radio & TV Interference (#158), published by John F. Rider Publisher, New York, N. Y.

### **Taping Old 78's**

**Q.** I have recently come across a collection of old vocal discs—Caruso, McCormack, Schumann-Heink, and others of the same era—and I would like to transfer these 78-rpm discs to tape. What is the best kind of playback equipment to use?

GEORGE HIGGINS  
Kansas City, Mo.

**A.** The main problem will be to find the proper-size playback stylus. In general, the groove widths of acoustical 78's—records made before 1925—are much wider than those on the discs of the 1930's and 1940's. And when a wide-groove record is played with a small-tip stylus, the stylus rattles around in the groove, causing distortion and excessive surface noise. Unfortunately, there is no commercially available stylus with a tip radius big enough for most acoustical 78's. Even if there were, one stylus would not be optimum for all the records, because of the lack of standardization in groove widths. Today's listener, unless he wants to devote an extraordinary amount of time to solving this problem, is best advised to use a standard 78-rpm stylus, one which has a 2.7-mil or a 3-mil tip radius. While this usually results in some tonal roughness and a fairly high level of surface noise, there seems to be no practical alternative. A number of manufacturers offer high-quality phono cartridges that accept 78-rpm styli (of their own manufacture).

One afterthought: I would not recommend trying to "enhance" 78-rpm records by adding reverberation or volume-expansion. It would be best to copy the discs directly onto tape and add any desired compensation later during playback. Don't be afraid to turn your tone and loudness controls to extreme positions, because some experimentation will be necessary in order to achieve a satisfactory tonal balance from older discs.





## Straight Line Tracking

*A Revolutionary Development from Marantz*

Finally, the art of tracking a record precisely duplicates the art of cutting a record. The new Marantz SLT-12 Straight Line Tracking system exactly conforms to the angle, the posture and the tracking used in the cutting of original master stereo records. This perfect compatibility eliminates the inherent deficiencies of conventional 'swing arm' record player systems and gives incredibly perfect reproduction. Gone forever: tracking pressure, tracking noise, excessive torque influence, stereo imbalance, stereo misphasing, record scarring, skipping and groove skating.

The sound of Marantz is the sound of music at its very best.

Ultimately you will want Marantz.



# marantz

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25-14 BROADWAY, LONG ISLAND CITY, NEW YORK



When Summer  
Calls You

Outdoors



Need You Leave  
Music Behind?

Summer is a fun season. It's the time when you enjoy all the good things of outdoor living — your pool, your patio, your barbecue, the warm sun and the balmy nights.

But, remember good music reproduction can add as much to your summer outdoor enjoyment as it does to your winter fire-side. For dancing on the terrace, perhaps. Or as background while you laze by the pool. Maybe a dinner concert with your cookout.

We're not talking about the cramped sound of a transistor radio, of course. We mean the same type of rich, full-bodied sound you get from your indoor high fidelity system.

It's easy to achieve. Just a pair of wires, a Bozak Bard (two for stereo) and your present music system, right where it is.



The Bard is a remarkable new type of carefree outdoor speaker made by Bozak. You can stand it on the deck, attach it to a wall, hang it from the rafters. It's completely weatherproof — even an accidental ducking in the pool won't harm it.

We won't promise that the Bard will deliver all the musical realism that has made Bozak the quality leader in speaker systems since high fidelity began. We just say there isn't a finer speaker made for your outdoor use.

It only costs \$83.50. You ought to hear it.

Your Bozak dealer is in the Yellow Pages or write us.



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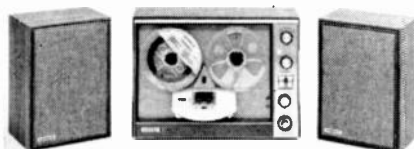
FOR STORES "WHERE YOU CAN BUY"  
SEE LAST PAGE.

## JUST LOOKING

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



● **Ampex** offers three new transistorized three-speed, four-track stereo tape recorders. The Model 865 (shown below) is a walnut-encased recorder with two



VU meters, dual capstan drive, automatic tape lifters, and automatic shut-off when the tape runs out or breaks. The 865 sells for \$309. Other models offered in the 800 line are the 860, a tan vinyl-encased recorder similar to the 865 (\$289), and a deck model, the 850 (\$269). Speakers sell for \$65 a pair.

circle 180 on reader service card

● **Electro-Voice's** new E-V Seven is a compact (10 x 19 x 9 inches), two-way acoustic-suspension speaker system constructed of hardwood with a hand-rubbed, oiled walnut finish. In this two-way system, a high-compliance, 8-inch



woofer crosses over at 2,000 cps to a 3½-inch cone tweeter that has polyurethane damping. A continuously variable high-frequency level control permits tweeter output level adjustment. The speaker has a frequency response of 50 to 15,000 cps, an 8-ohm impedance, and is rated for 50 watts peak program material. Price: \$65.

circle 181 on reader service card

● **Kenwood** announces the Model TK-80, a transistorized 80-watt stereo receiver with a frequency response of 20 to 60,000 cps, ±1 db. Harmonic distortion is less than 1 per cent at an output of 32 watts per channel. The tuner

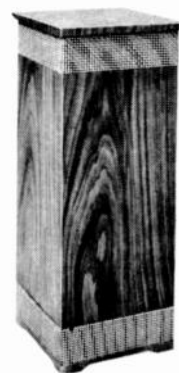


section has a 1.8-microvolt sensitivity (IHF), a signal-to-noise ratio of 60 db, image rejection of 55 db, and a 2 db capture ratio. Stereo separation is 38 db at 1,000 cps. In addition to the usual con-

trols and functions, the TK-80 includes interstation-noise muting, an output-transistor protection circuit, and automatic mono-stereo switching in the presence of a stereo broadcast. Price: \$379.95.

circle 182 on reader service card

● **Lafayette** introduces the Criterion XL-360, a speaker system with 360-degree dispersion over its entire range. Four dual-cone 6 x 3-inch speakers in the top



cover the 3,000- to 20,000-cps frequency range. A high-compliance 8-inch woofer, mounted face down in the lower section, handles frequencies from 32 to 3,000 cps. The system's power-handling capacity is 20 watts; its impedance is 8 ohms. Price: \$69.95.

circle 183 on reader service card

● **Microtran** announces the HD-15 handheld magnetic bulk-tape eraser. The device erases recorded material from a reel of tape in seconds without rewinding. Tapes are erased simply by moving



the eraser over each side of the reel. Noise levels of tape are reduced to below those normally achieved by erase heads. The unit operates on 110-120 volts a.c. and has a momentary-contact switch. Price: \$11.95.

circle 184 on reader service card

● **Olson's** X-Air miniature speaker system measures 6 x 9 x 5 inches and employs a magnet that develops over 10,000 gauss. The sealed acoustic-suspension cabinet is constructed of ⅜-inch

(Continued on page 24)



## 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.



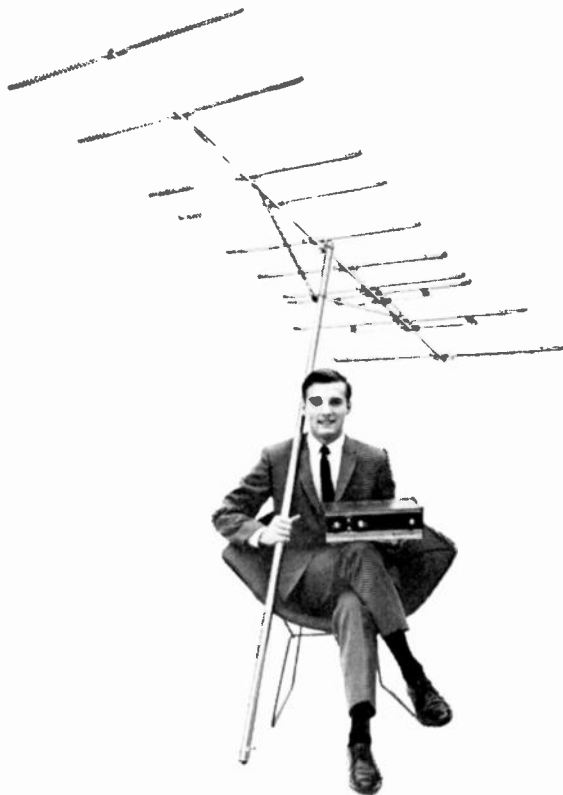
H. H. SCOTT, INC., 111 POWDERMILL RD., MAYNARD, MASS.

Export: Scott International, Maynard, Mass. Cable HIFI. Prices slightly higher west of Rockies. Prices and specifications subject to change without notice.

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





## CAN YOU HAVE PERFECT FM SOUND?

### TRY THE ALL NEW WINEGARD STEROTRON AND FIND OUT!

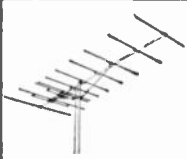
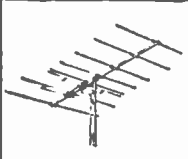
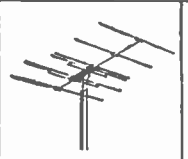

You've got an FM tuner. Let's say it's the best that money can buy. But for some reason the sound isn't "just so". Maybe it hisses. Or maybe the pureness of that FM signal is being distorted. This can happen to any FM tuner... even in strong signal areas. The cause—an inadequate FM antenna.

The cure... a Winegard Stereotron FM antenna. Stereotron's *two* powerful driven elements give it the highest front-to-back ratio of any FM antenna. It reduces multi-path distortion, eliminates hiss and noise.

If you're miles from the nearest FM station and never dreamt of receiving beautiful FM sound, you should know this: Winegard Stereotrons are **GUARANTEED** to bring in 85% of all FM stations within a 200 mile radius when used with the Stereotron antenna amplifier.

Winegard Stereotron antennas carry a 100% guarantee. If you're not completely satisfied, your money will be refunded. Write today for technical specs, gain charts, polar patterns, VSWR, etc., and get a brochure on FM reception plus an FM station log and map absolutely **FREE**.

#### STEREOTRON ANTENNAS

STEREOTRON ANTENNAS			AMPLIFIERS
			
MODEL SF100 32.50	MODEL SF80 24.95	MODEL SF60 19.95	2 MODELS from 39.95

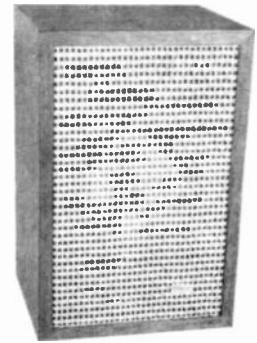
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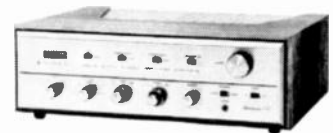
laminated wood with an oiled walnut finish. Frequency response is 65 to 18,000 cps, power capacity is 15 watts (pro-



gram), and impedance is 8 ohms. Price: \$14.98 each, two for \$29.

circle 185 on reader service card

● **Scott's** new LK-60 solid-state stereo amplifier kit has a built-in circuit-monitor meter that permits setting the balance and bias of the output stages for minimum distortion. The amplifier also has a front-panel stereo headphone jack, separate bass and treble controls for each channel, and complete tape-recorder in-



put and output facilities. The steady-state power (using vacuum-tube measuring techniques) is 30 watts per channel; IHF music power is 40 watts per channel. Harmonic distortion is less than 0.8 per cent, and frequency response is 10 to 10,000 cps. Kit price: under \$190.

circle 186 on reader service card

● **Uher's** four-track stereo tape deck, the 9000, has plug-in modules for the record and playback amplifiers, power supply, and bias oscillator. The machine offers a choice of CCIR (European) or NAB playback equalization. It has a

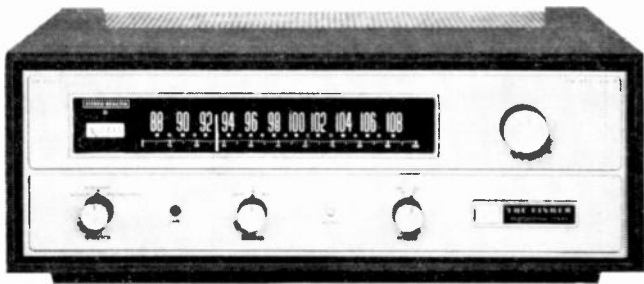


hysteresis-synchronous motor; separate erase, record, and playback heads; a sound-on-sound switch; and illuminated VU meters. The recorder also incorporates tape lifters, end-of-reel shut-off, headphone monitor jacks, a four-digit counter with automatic reset, and seven inputs. Frequency response is 20 to 20,000 cps at 7½ ips and 20 to 15,000 at 3¾ ips. Wow and flutter are 0.1 per cent maximum at 7½ ips. Price: \$500.

circle 187 on reader service card

HIFI/STEREO REVIEW

# There are a few great tuners besides the Fisher FM-100-C. (They, too, are made by Fisher.)



Among knowledgeable audiophiles, the question has never been *who* makes the best tuner, but which *Fisher* tuner is best.

The answer is difficult, since all Fisher tuners are capable of reproducing a broadcast signal exactly as monitored by the transmitting station itself, without the slightest loss of quality. By this fundamental audio criterion, every Fisher is the best possible tuner. For example, the medium-priced FM-100-C gives you the same basic quality as higher or lower-priced Fisher models, even though it differs from them in convenience features, professional versatility and performance under unusually adverse

conditions. Fisher has only a single standard. At \$249.50, the FM-100-C represents unbeatable value and is the best-selling Fisher tuner.

Among the exclusive Fisher innovations and other typical circuit features designed into the FM-100-C are the Nuvistor-Golden Synchrode front end, 4 IF stages, 3 limiters, wide-band radio detector, solid-state multiplex section, d'Arsonval tuning meter, and the famous Fisher *Stereo Beacon*\*, the automatic stereo-mono switching circuit. IHF sensitivity is 1.8 microvolts; stereo separation in excess of 40 db! And then there is the unique Fisher warranty — two years on transistors and diodes, one year on tubes and all other parts. No wonder the FM-100-C is popular.

The dimensions of the FM-100-C are Fisher standard: 15½" wide x 4¾" high x 11¾" deep. Weight is 13 lbs. (Other great Fisher FM tuners include the FM-90-B at \$179.50, the transistorized TFM-200 at \$249.50 and the transistorized TFM-300 at \$299.50. Walnut cabinets for each model available at \$24.95.)

\*PATENT PENDING

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## The Fisher

JULY 1965

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

25

# You can't tell the difference between the Oki 555 and any other stereo tape recorder

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**You lift it.** It's a remarkably lightweight complete portable stereo tape system. So compact it weighs less than 25 lbs.

**You check for tubes.** It has none. It's solid state (all transistors...27 of them).

**You hear it.** It has 2 unique two-way speaker systems for cleaner stereo sound reproduction. (4 speakers.)

**You check its dependability.** It's guaranteed for 1 full year.†



And its price is less than you'd expect to pay. \$349.95\*.

Oki has a fine choice of other solid state tape recorders, starting at \$129.95\*. See and hear them now at your Oki dealer.

\*manufacturer's suggested list price  
†one year parts, 6 months labor

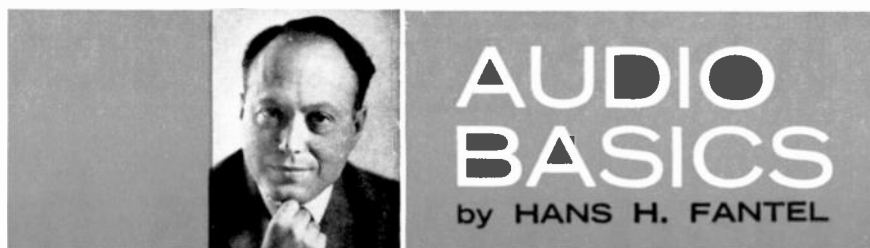


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FOR STORES "WHERE YOU CAN BUY"  
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## FUNDAMENTALS AND OVERTONES

IT is all too easy, in discussing the principles of sound reproduction, to take for granted—and therefore lose sight of—the first requirement for high fidelity: something to be faithful *to*. Sound, after all, is not only the end product of high fidelity, but the raw material as well. The central purpose of a hi-fi system can perhaps best be described as the accurate reproduction of that part of the infinitely various world of sound that is used for the creation of music. It is a considerable help to our understanding of the problems of high-fidelity reproduction to have some grasp of the extremely complicated nature of sound, its relation to the amplifying and reproducing process and to our perception of it.

Take, for example, the matter of tone color—also called *timbre*—which contributes so significantly to the expressiveness of music. A cello and a trombone may both be playing the same musical note, but the listener can easily tell them apart. What accounts for this?

When the great German physicist H. L. F. Helmholtz first began to analyze sound some one hundred years ago, he discovered that what the listener hears from an instrument as a single musical note actually consists of many different tones. There is, first of all, the basic pitch perceived by the ear—called the *fundamental*. But in addition to this fundamental tone, the musical note embodies a whole series of additional tones, called *overtones* or *harmonics*. These are multiples of the fundamental frequency (*i.e.*, twice, three times, or four or more times the frequency of the basic note). Not all of these overtones are equally strong, nor do they have the same phase (time) relationship to the fundamental. Each musical instrument has its own individual overtone pattern, and it is this pattern that gives each instrument the characteristic tone color by which we identify it.

Now, since hi-fi components must reproduce this pattern accurately if the sound is to be faithful to the original, it can be seen that a wide—and uniform—range of frequency response is necessary. Suppose an oboe is playing a note with a basic frequency of 1,500 cps. Its overtones would be: 3,000 cps ( $1,500 \times 2$ ), 4,500 cps ( $1,500 \times 3$ ), 6,000 cps ( $1,500 \times 4$ ), and so on. To do justice to the sound of the oboe, the system must reproduce these overtones in the exact strengths and phase relationships in which they occur in the original.

Even instruments such as the bass viol, the tuba, and the kettledrum—the lowest-pitched instruments in the orchestra—produce higher-frequency overtones that give them their particular tonal flavors. This accounts for the seeming paradox that a sound system must have a frequency range up to at least 15,000 cps in order to reproduce accurately instruments whose basic pitch is in the lowest octaves of the musical range.

Another requirement for faithful reproduction of timbre is the absence of harmonic distortion. This type of distortion occurs when an electronic component, in effect, adds to the sound some overtones that were not contained in the original music. Such additions falsify the tone color because they alter the overtone pattern of the original. Modern audio circuits are carefully designed to keep this type of distortion at levels so low that the effect is seldom perceptible at normal playing volumes.

Next month I will continue this discussion of sound with an examination of what is meant by *pitch*, how it comes about, and how it is perceived.





**This was a great Fisher stereo system a few years ago.**



**This is a great Fisher stereo system today.**

The Fisher high fidelity system in the top picture saw its beginnings as a mono installation back in the early 1950's. With gradual additions it grew into a six-chassis stereo system, complete with multiplex FM by the end of 1961. It cost a total of \$683.00 and still sounds superb.

The new Fisher 500-C stereo receiver in the bottom picture is complete on *one* chassis that measures only 17½" wide by 13½" deep. Yet, in that space, it accommodates advanced versions of the *same* six components: two power amplifiers, two preamplifier-control channels, an FM tuner, and a multiplex section for FM-Stereo. And—it sounds even better, with higher FM sensitivity, 75 watts total am-

plifier power, more versatile controls, many other refinements. The price? Only \$389.50. Draw your own conclusions.

(If you like the all-in-one idea, Fisher gives you three other choices. For \$60 more, you can have the Fisher 800-C, which is identical to the 500-C but also includes a remarkable AM tuner. Or, for \$90 less, there is the Fisher 400, an FM-Stereo receiver with 65 watts power output. And if you're willing to pay a premium for the last word in space-age electronics, consider the transistorized Fisher 600-T with 110 watts output, selling for \$499.50. Cabinets for all models are available at \$24.95.)

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OVERSEAS RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101. CANADIAN RESIDENTS WRITE

JULY 1965



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## KAMA-SUTRA PRODUCTIONS

IS TWENTY-THREE TOO YOUNG TO OWN  
A RECORD COMPANY?

By **REN GREVATT**

A BUZZER sounded and somebody shouted, "The Queen Mary is calling!" Two of the three young men picked up phones and started yelling excitedly. "Yes, George baby, is that you? How is it out on the water? You sound a little bubbly, like you're down with the porpoises somewhere. You say the record is selling 10,000 a day in England? Beautiful, baby, that's beautiful!"

"It was George Goldner," said Artie Ripp, one of three presidents of Kama-Sutra Productions. He's out there on the ocean somewhere on the Queen Mary. He says the Shangri-Las' 'Walkin' in the Sand' is selling like crazy in England. Did you catch that figure, 10,000 a day?"

As the conversation went on, it had considerable accompaniment. In an anteroom outside Ripp's big main office, an impassioned vocal performance was being rehearsed to the backing of clinking piano triplets. Farther outside, some high school songwriters were waiting to be interviewed. Inside two additional offices other high school writers had arrived for their working day, long after the afternoon school session was over.

In Ripp's office itself, three phones jangled repeatedly. Sometimes the 24 year old Ripp, Phil Steinberg (who's 23), and Hy Mizrahi (25) would all get on the three phones together. That's the way it is when a company has three presidents.

"We're three different kinds of guys, you know what I mean? But we think alike, like the same way, musically, on practically everything," said Ripp, settling down for a minute between phone calls. "We make most of our decisions together."

The triumvirate has managed to make the right decisions on such productions as Jay and the Americans' "Come a Little Bit Closer," the Shangri-Las' "Remember (Walkin' in the Sand)" and "Leader of the Pack," and some exciting new items the boys will play without coaxing for any trader who shows the slightest interest.

"Youth is strength," said Ripp, smiling with confidence at his colleagues. "I was interested in this business when I was still in school. I graduated from Jamaica (N.Y.) High when I was 16 and went to Manhattan to try to sell a song I had written, called "Barbara," and a group, the Temptations. I saw George Goldner and bugged him about a job and taking the song till he told me, 'What d'you want from me?' and hired me. Now he and his partners, Leiber and Stoller, are great friends of ours."

Ripp got lots of experience working with George Goldner. He got more later working with Aaron (Goldie) Goldmark and his Goldie label.

Hy Mizrahi, president number two, is from Brooklyn. He got out of high school and immediately started making a lot of money. "A friend and I put up \$1,200 apiece and started a discount store in Virginia Beach. We made a lot. Then we eventually had four other discount stores on Pitkin Avenue, Brooklyn. My partner and I sold three of these for a profit and the fourth one burnt down. That's when I retired. I had a lot of bread by then, so I figured why not retire?"

PHIL STEINBERG, also from Brooklyn, had built up a good bank account in the few years he had been out of school. He was a real estate operator in New York until his brothers, who were songwriters and who knew Hy Mizrahi, got the two together. "We had a few coins to invest," said Phil, and we decided to start a hot record production firm and go big as fast as we could. After awhile, Artie got fed up with his scene where he was and joined us."

The first act that came in the door of the 1650 Broadway offices was the Shangri-Las. Their first record for the new company, the wildly offbeat "Remember (Walkin' in the Sand)" was a hit. This success is what helped drop Jay and the Americans into their laps. "Leiber and

*(Continued on page 32)*

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favorite speakers. Compare it to amplifiers at least twice its cost. Even with low efficiency speakers, the SCA-35 sounds like a big, powerful, expensive amplifier. ■ Why does the SCA-35 sound so much better than higher priced designs? As detailed and as fine as its specifications are, they cannot adequately define absolute performance. Dyna's painstaking engineering and consummate concern with quality have evolved unique circuitry which fully utilizes the superior performance characteristics of patented Dynaco output transformers—transformers frequently used in far more expensive equipment than our own. Years of refinement have produced a new design with the stability, low noise, low distortion, full power bandwidth, and excellent overload characteristics usually reserved for much more costly equipment. ■ One look inside the SCA-35 will convince you that this is the easiest of all such amplifiers to build. A clean, uncluttered layout and three factory assembled etched circuit boards speed assembly and assure consistent performance from unit to unit, even in the hands of novices. Detailed pictorial diagrams and step-by-step instructions leave nothing to chance.

\*Hi Fi Tape Systems Annual, in their Editor's Choice of Hi Fi Systems, selected the SCA-35 and the FM-3 Dynatuner as offering the "Most Fi per Dollar" (after choosing other Dynakits unanimously for higher priced categories) with the following comments: "The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts (on each channel) from 20 to 20,000 cycles with less than 1% distortion, and below 3 or 4 watts the distortion is unmeasurable."

High Fidelity Magazine (May 1964) reported: "A kit-built version of the SCA-35 proved to be an outstanding performer among low power amplifiers. (It) offers performance that belies its cost, meets or exceeds its specifications, and is in general an excellent high fidelity component."

Audio Magazine (March 1964) concludes: "The SCA-35 . . . is perfect for a small installation where excellent quality, simplicity of construction and operation, and attractive appearance are requisites."

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**FACT:** The first Heathkit design consideration is performance. Our special staff of *audio* engineers use the latest, most sophisticated techniques in the "state of the art". And much effort is devoted to developing new design. For example, Heath introduced the first successful all-transistor stereo components. Only after rigid performance tests are passed, does kit assembly enter the picture. But don't take our word for it. Compare the specifications . . . read the Heathkit component reviews by respected hi-fi authors and editors . . . or ask any Heathkit owner!

**Fallacy:** *"Kits Use Inferior Parts".*

**FACT:** Heath's reputation for top quality has always been respected by kit builders and non-kitbuilders alike. In fact, we're noted for our conservative ratings. Actually our engineers "over-specify" parts to insure that extra margin for best performance and long, dependable life. As you build your kit, you'll recognize famous names like GE, Sylvania, RCA, Weston, Tung-Sol, etc., on the parts you use.

**Fallacy:** *"Because Of Its Low Price, It Just Can't Be As Good".*

**FACT:** Because you build it yourself, you save the labor cost of factory-built models. Even more significant, buying direct from the Heath factory eliminates high dealer markups. With Heath, your money goes where it should . . . in parts quality, not product distribution.

**Fallacy:** *"Takes Special Test Gear To Align It".*

**FACT:** A prerequisite to every Heathkit design is that they meet specifications after assembly *without* instrument alignment. All critical circuits are completely wired and prealigned at the Heath factory. All other alignment steps are accomplished with the simple "Alignment Without Instruments" instructions in each Heathkit manual.

**Fallacy:** *"If Something Goes Wrong, I Can't Get It Repaired".*

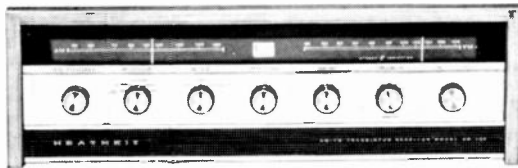
**FACT:** The Heath Company's most vital concern is your satisfaction, and every effort is made towards this end. If you do encounter problems, first check the "In Case Of Difficulty" section, and "Trouble-Shooting" chart in each manual. Because of the intimate knowledge gained through kit assembly, most kit builders make repairs themselves, thus saving service charges. Heath also maintains a staff of consultants to help & advise you . . . just drop them a note. And you can always take advantage of factory service facilities, as well as local authorized Heathkit service centers.

**Fallacy:** *"Mail Order Doesn't Offer the Extra Services I Want".*

**FACT:** Mail order selling is one of the oldest and most reliable forms of product distribution. Its current growth rate is higher than retailing. The Heath Company's success has been built on it. We offer more services than many retailers . . . liberal credit terms, advice on product selection, and complete servicing facilities. In addition, you enjoy the added savings of direct-to-you delivery, and the convenience of shopping right in your home. And who doesn't get excited when a package arrives in the mail?

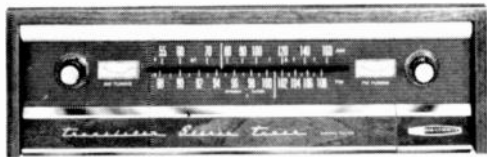
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## All-Transistor Stereo Receiver

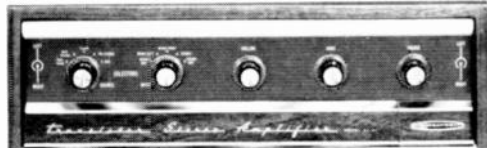


AM/FM/FM Stereo Receiver, AR-13A . . . \$195.00 Just add 2 speakers for a complete stereo system! 46-transistor, 17-diode circuit for cool, instant operation, & natural "transistor sound." 40 watts continuous, 66 watts IHF music power @  $\pm 1$  db from 15 to 30,000 cps. Rich walnut cabinet. *Radio-TV Experimenter*, Feb.-March Issue: "Comparing the AR-13A on a feature versus dollar basis, one cannot help but admit that the receiver is a rock-bottom dollar buy, about the best you can hope for in the solid-state market place." See entire article.

## Deluxe All-Transistor Stereo "Separates"



AM/FM/FM Stereo Tuner, AJ-43C . . . \$129.95 Features 25-transistor, 9-diode circuitry, automatic switching to stereo with stereo indicator light, AFC, stereo phase control, filtered outputs for direct, beat-free recording, and handsome walnut cabinet. *Julian Hirsch, Hi-Fi/Stereo Review*: "The AJ-43 is an excellent tuner, and holds its own with any other tuner of comparative ratings. I particularly appreciated being able to stack the AJ-43 on top of the AA-21 amplifier, and run them for hours without either one becoming perceptibly warm."



Matching 70-Watt Stereo Amplifier, AA-21C . . . \$149.95 Enjoy 100 watts IHF music power at  $\pm 1$  db from 13 to 25,000 cps. 26-transistor, 10-diode circuit, modern walnut cabinet styling. *Electronics Illustrated magazine*: "The sound from the AA-21 is quite startling. Compared to tube amplifiers, the most noticeable difference is the clarity and crispness of reproduction of transients. In terms of measured specs the AA-21 performs as well, and in most cases better, than claimed by Heath."

## Low Cost All-Transistor Stereo "Separates"

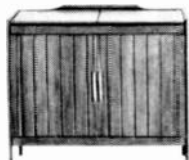


AM/FM/FM Stereo Tuner, AJ-33A . . . \$99.95 Boasts 23-transistor, 8-diode circuit, built-in stereo demodulator, AFC, stereo indicator, filtered stereo outputs for beat-free recording, walnut cabinet. *Radio Electronics magazine*: ". . . will get any station that can possibly be pulled in." AJ-33A owner, James E. Skibo, Bethlehem, Pa.: ". . . with no external antenna on either AM or FM, I find that I can receive AM for a five-hundred mile radius and FM for a hundred mile radius! Stereo, too!"



Matching 40-Watt Stereo Amplifier, AA-22 . . . \$99.95 20-transistor, 10-diode circuit produces 66 watts IHF music power at  $\pm 1$  db from 15 to 30,000 cps. 5 stereo inputs, walnut cabinet. *Julian Hirsch, Hi-Fi/Stereo Review*: "It has the unstrained effortless quality that is sometimes found in very powerful tube amplifiers, or in certain expensive transistor amplifiers . . . delivers more than its rated power over the entire range from 20 to 20,000 cps. Any enthusiasm I may seem to express for this unit, incidentally, is purely intentional."

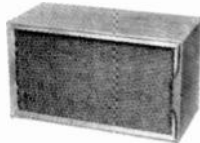
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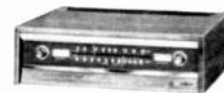
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Stoller still own the group," Ripp said, "but they had started their own record company and the group was signed to United Artists. They assigned us to produce their records. Now it's turned out that two of their members, Marty Sanders and Howie Kane, are exclusive writers for us.

"We've got 13 exclusive writers working for us now," said Steinberg. Most of them are kids, some of them in school. They need experience and training. We're trying to give it to them. Lesley Miller, who sings on RCA Victor, has been doing some writing with us. Most of the others are unknowns, but they won't be for too long. We want to train these people in producing too. That's what our company is, basically. We want to produce hits."

"And it doesn't make any difference

Spectors, so we can tell them how we want something done and let them do it."

"The pressures that we've all been through," said Ripp, "were enough to knock 90 per cent of the people out of the box. I take vitamins—maybe that has helped me a little. But what really helps is having some kind of inner push and ambition."

"We don't think we can miss," said Mizrahi, "because we haven't tried to work along any specific line of trends. We don't have a sound that anybody would say is Kama-Sutra. We just feature great arrangements and we work hard to get every record to come out right. Each one of us can work in the studio and practically do the whole job, whether it's telling the horns or the strings what to do or pushing the controls on the board.



BILL YATES From LOOK, by permission © 1964

"Why aren't you out making a hit record?"

who has the song. If our shop comes up with it," said Ripp, "that's terrific. But outsiders have hit songs for sale too. We're unique, I guess, because we don't ask for a cut-in. We want to make a good record, that's all. And we're just looking to build our talents.

"You know what it takes? It takes 14, 16, maybe 18 hours a day on the job. It means you plough all the money you've got into the business and you eat sandwiches three times a day for your meals. It means your wife has to be content to wait a long time to see you. She has to be convinced it's worth it."

Steinberg added, "If you want to build something big, important, powerful, respected, this is how you've got to do it. A lot of sacrifice, believe me. But if you want to have children, you want something secure for them. Right? It won't always be this busy, maybe. I hope we can reach a peak and make it a plateau. I hope we can train our people into being new Rippes, new Steinbergs, new Phil

"And part of that studio scene involves foreign languages. If you're only ready with your hits for the U.S. market, you're hitting about 40 per cent of the total potential. So we're beginning now to record in Italian, German and Spanish. French, forget it. Don't stand a chance there. But in lots of other markets there's a lot of loot to be made. We haven't really seen any of our money yet, although things are getting more stabilized now. We've been in business almost a year and Artie has been with us six months. We don't have sandwiches every meal anymore, but every cent that comes in is going right back into the business.

And as two long-haired high schoolers came in to go to work ("We pay them advances against royalties as a sort of salary"), the boys turned on a brand new side by a bunch of 13 year olds ("Is 13 Too Young to Fall in Love?"), then all three grabbed phones while the test pressing was playing.

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# GUARANTEED

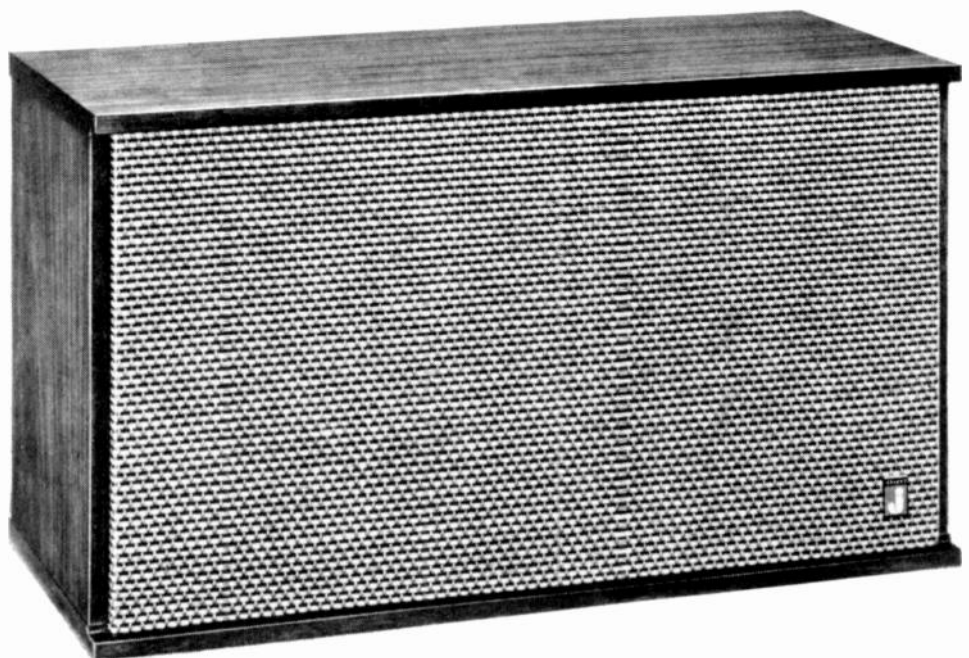
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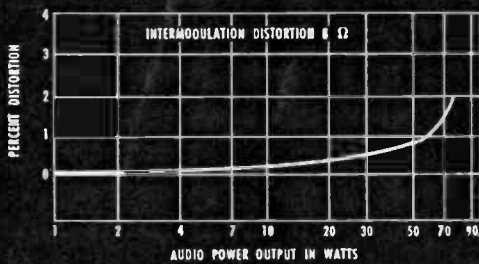


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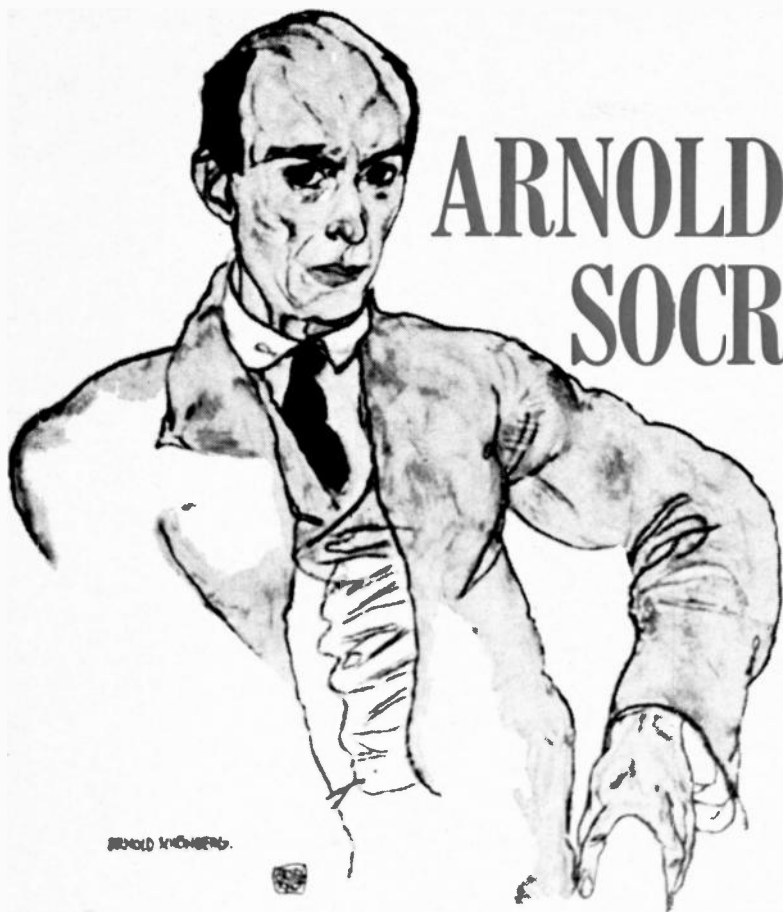
CIRCLE NO. 52 ON READER SERVICE CARD

HIFI/STEREO REVIEW



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

# ARNOLD SCHOENBERG: SOCRATES IN EXILE



Nearly fifteen years after his death, the controversial originator of the twelve-tone method of musical composition still exerts great influence as theorist and teacher, although his music has yet to win general sympathy in our concert halls.

By FREDERIC GRUNFELD

ONE OF THE instructional myths that composer-teacher Arnold Schoenberg liked to tell his students was that he had never read a book on the history of music. "Historical facts," he once said, "biographies of authors and performers, anecdotes of their lives—pathetic, humorous, and instructive—may be of some value to people who are otherwise deaf to the effects of music. But all this cannot help anyone to absorb and remember the content."

When it came to his own history, however, Schoenberg was a meticulous collector of facts and self-revelations which will surely benefit future biographers. When he emigrated to the United States in 1933, he brought with him hundreds of pages of essays, sketches, fragments, memoranda, letters, and anecdotes—pathetic and humorous as well as interesting and instructive. In mid-career he estimated that his principal writings would take up 1,500 printed pages. Most of this material remains unpublished, but it has all been indexed, together with his music and his paintings, in a bulky catalogue compiled by one of his favorite pupils, Professor Josef Rufer of Berlin.

Many of Schoenberg's papers, as might be expected, deal with the discovery and formulation of the "twelve-tone method," the musical theory that made him the most influential, though hardly the most popular, of twentieth-century composers. But Rufer's catalogue also lists scores of extracurricular studies and comments on everything

from baby care to *Realpolitik*, including the following:

- My music typewriter, outline for patent (drawing). 1909
- International Military Security for Peace. 1917
- Sketches for a Highway.
- "The Singularity of Johann Strauss."
- My Opinions of Contemporaries. 1923
- Streetcar Ticket. Letter to the management of the Berlin Streetcar Company with carefully worked out sketches and explanations for a streetcar transfer. 1927
- Pumpernickel. 1927
- Interview with Myself. 1928
- Stylistic Gems of My Lying Enemies. 1929
- On Spanish Tennis. 1932
- Advertising Language.

Schoenberg once noted that "everything I write bears a certain inner resemblance to me," and even this brief list of titles suggests the outlines of his character: restless, inventive, didactic, fussy about details. An artist who will go to the trouble of telling a streetcar line how to run its affairs is an artist whom nothing will ever satisfy. Indeed, the singularity of Arnold Schoenberg arises from this selfsame discontent with art and mankind, with diminished seventh chords, public transportation, world politics, and advertising slogans. It could be said that this permanent state of dissatisfaction made him—psychologically, at least—always an exile. Toward the end of his life he compared his career to "falling into an ocean of boiling water; and, as I couldn't swim and knew no other way



GEORGE SCHÖENBERG

Schoenberg appears third from left in this rare old photo with the ensemble who presented the first *Pierrot Lunaire* in Berlin, October 16, 1912. The actress Albertine Zehme (center), who suggested the work to Schoenberg, performed the speaking part.

out, I struggled with my arms and legs as best I could."

Arnold Schoenberg's long, stubborn struggle began on September 13, 1874, in the Vienna of Johannes Brahms and Johann Strauss. His parents were Jewish *Kleinbürger* in modest circumstances, but, like Felix Mendelssohn, he was educated as a Christian. "I began studying violin at the age of eight and almost immediately started composing. . . . All my compositions up to about my seventeenth year were no more than imitations of such music as I had been able to become acquainted with—violin duets and duet arrangements of operas and the repertory of military bands that played in public parks."

"One learns only what one knows anyway," he used to say, and he was largely self-taught as a composer except for the informal advice he received from his young friend Alexander von Zemlinsky, "to whom I owe most of my knowledge of the technique and the problems of composing." Between seventeen and twenty-one Schoenberg worked (though not very willingly) as a clerk in a Viennese bank.

Determined to become a full-time musician, he took a job as conductor of a metalworkers' choral society and hired himself out as an arranger of operettas and popular songs. Through these activities he turned out over 6,000 pages of commercial orchestrations, and although this mountain of hackwork interfered with more important projects, it taught him how to put his musical thoughts on paper with the fluency of a court stenographer.

Among his earliest published works were several songs with texts by Richard Dehmel, a moody expressionist poet whose work also suggested the story-line for Schoenberg's 1899 tone-poem, *Verklärte Nacht*. Scored for string sex-

tet (in violation of the unwritten rule against literary programs in chamber music), it was designed to "portray nature and to express human feelings" in a typically *fin-de-siècle* setting. On a walk through a park in the moonlight, a woman confesses to her lover that she is bearing a child that is not his. But the man's generosity "is as sublime as his love" and her anxious evening is turned into a *verklärte Nacht*—a transfigured night.

There were catcalls and fisticuffs when this work was first performed on March 18, 1902, but Viennese audiences eventually thought better of it. In a string orchestra arrangement it even became something of a popular hit—so much so that Schoenberg, much to his annoyance, was always asked why he didn't write more of the same. From the standpoint of style, although there are some suggestions of Liszt, Bruckner, and Hugo Wolf, the music reflects principally the influences of Brahms and Wagner. "The treatment of instruments," Schoenberg admitted, "the composition, and much of the sonority were strictly Wagnerian."

These Wagnerian tendencies came into full flower with the *Gurre-Lieder* song cycle, one of the more ornate examples of post-Romantic musical architecture. (Ernest Newman, who was anything but an admirer of Schoenberg, once called it "the finest musical love poem since *Tristan*.") Based on Jens Peter Jacobsen's neo-Gothic poems, translated from Danish into German, the work is scored for five solo voices, a speaker, three four-part male choruses, an eight-part mixed chorus, and a heavily reinforced orchestra containing, among other things, several large iron chains to be clanked for dramatic effect. The writing is so complex that Alban Berg's "short" analysis

of the work runs to some eighty-three pages of fine print.

In October of 1901, shortly after marrying Mathilde von Zemlinsky, Alexander's sister, Schoenberg had moved to Berlin. A well-known Berlin theatrical revue first hired him as the conductor of its pit orchestra, but thanks to a recommendation from Richard Strauss he soon found more congenial work teaching composition at the Stern Conservatory. In 1902, the year in which his first child was born, he composed a long, densely dissonant symphonic poem on Maurice Maeterlinck's *Pelléas et Mélisande*. Like Debussy, he had first thought of turning *Pelléas* into an opera, "but I gave up this plan, though I did not know that Debussy was working on his opera at the same time."

His return to Vienna a year later marked the birth of the notorious "Schoenberg school," a brilliant constellation of young Schoenberg disciples, including Anton Webern and Alban Berg, who were destined to play a major role in the development of modern music. Schoenberg was a passionate teacher and a formidable theorist; though not much older than most of his private pupils, he was looked up to as a sort of tutelary genius. "His talk is instruction, his actions are exemplary, his works are revelations," reported Berg excitedly. "He has in him the teacher, the prophet, the messiah. . . ."

There were complaints in academic circles that this unaccredited Socrates was corrupting the youth of Vienna. "People think that Schoenberg teaches his own style and forces his pupils to adopt it," Webern wrote. "But that is utterly wrong. Schoenberg doesn't teach any style at all; he advocates neither the use of old nor new methods of art.

*Schoenberg in Russia: the composer conducted performances of his own works in the imperial city of St. Petersburg in 1912.*



GERTRUD SCHOENBERG

He says, 'What good is it to teach solutions to workaday problems? That way a student only learns the techniques he should not use if he wants to become an artist.' . . . Above all, Schoenberg expects his pupils not to turn out routine exercises in academic forms, but to create their work out of an inner necessity for expression."

TOGETHER with the most gifted of his students, Schoenberg embarked on an intensive search for ways to achieve "the emancipation of dissonance." By 1908 he had reached the point of an open break with the traditional principles of harmony—his works no longer bore key signatures, and he was abandoning the use of "tonal centers." Music critics promptly christened the new style "atonality." Schoenberg and his friends detested the word—they would have preferred "undetermined tonality" or "floating tonality"—but it proved to be a convenient and therefore indelible label, and Arnold Schoenberg will thus go down in history, *nolens volens*, as the great "atonalist."

Though these experiments were only the first and gentlest phase of his harmonic evolution, they sounded "wrong" and "anarchist" enough to provoke a series of scandals in the Viennese concert halls. At the first performance of his *Pelleas und Melisande* in 1905, the audience was "seized by a kind of madness" and made a rush for the doors in the middle of the piece. The same wild scene was repeated at the premiere of the First String Quartet two years later.

In 1908, also, there was a riot at the premiere of the Second String Quartet, a work containing two vocal movements with texts by Stefan George. At this departure from convention, according to the critic Paul Stefan, "part of the audience first giggled, then laughed and became restless; some shouted to the performers to stop. . . . Marie Gutheil-Schoder, the soprano, stood on the podium exposed to the fury of this scene and went on singing, in tears. Afterwards the noisemakers demanded that the hall be aired out so that the walls would be worthy of receiving Beethoven's 'Harp' Quartet, which was next on the program. . . . And then people wonder why Schoenberg is embittered against Vienna."

The newspapers, meanwhile, mounted heavy attacks on Schoenberg as "a fanatic of nihilism and disintegration." Even the relatively harmless *Pelleas* was described as "one long-drawn-out wrong note." The austere Chamber Symphony for fifteen solo instruments, Opus 9, which marks the end of his "tonal" period, was nicknamed the "chamber-of-horrors symphony." The Three Piano Pieces, Opus 11, which usher in the new atonal style, were the subject of a fierce denunciation by the Berlin critic Walter Dahms: "First a child taps the piano aimlessly, then a drunk smashes the keys like mad, and at the end someone seats himself . . . on the keyboard."

The bad jokes and personal insults went far beyond the normal bounds of aesthetic controversy. When Schoenberg



moved to Berlin a second time in 1911, Dahms published an open letter calling him an incompetent fake and a humbug who should at once be shipped back to Austria. His countryman Fritz Kreisler announced to the press that Schoenberg's works were "not music." Richard Strauss let it be known that "only a psychiatrist can help poor Schoenberg now." For old-guard critics like Henry Finck of the New York *Evening Post*, Schoenberg's new style was merely a bid for publicity: "He was ignored till he began to smash the parlor furniture, throw bombs, and hitch together ten pianolas all playing different tunes, whereupon everybody began to talk about it." Yet this music was nothing if not wholly organized and utterly calculated; far from hitching pianolas together, Schoenberg habitually left nothing at all to chance.

"I could never understand what I had done to make them so malicious, so violent, and so aggressive," the composer once wrote. "I am still certain that I never took anything from them which was theirs." It is, of course, impossible to formulate convincing arguments in disputes about taste, but Schoenberg did devise a sophisticated defense position: "I write the kind of music which does not appeal to those who understand nothing about it. But one must admit that it appeals to those who understand it."

Beyond this aphorism very little has been added to the Schoenberg controversy since 1910. His music still appeals only to those who understand it—chiefly other composers and intellectuals. Though hundreds, even thousands of new converts have appeared in recent years, there is still no sign that the gap between the avant-garde and ordinary listeners has narrowed appreciably. But there is no longer any doubt that Schoenberg was a great composer, an extremely influential teacher, and a revolutionary thinker, even if his works appeal only to a small band of the elect.

SCHOENBERG'S earliest admirers were the artists and literati involved in such movements as expressionism, psychoanalysis, *art nouveau*, and the Blue Rider school of painting. His music was perfectly attuned to these dark currents of the early Freudian era; his experimental operas were nothing less than the first psychodramas, populated by dream figures that had just graduated from the subconscious. In his 1909 monodrama *Erwartung* (*Expectation*), a single woman holds the stage for half an hour with only the moon and her lover's corpse for company. Marie Pappenheim's libretto is cast in the form of one vast interior monologue—what Schoenberg himself calls an *Angsttraum*, a nightmare, or more literally, a "fear dream." *Die glückliche Hand* (*The Hand of Fortune*, 1913) presents a succession of equally dream-like sequences about the temptations of a modern artist. The autobiographical text was written by Schoenberg with the same painful honesty and deliberate clumsiness that characterize the pictures he was painting at this time—a series of expressionist portraits and sketches which, he was proud to note, were

"highly praised by experts in the field." The most revealing of these curious canvases is the 1911 self-portrait in which his back is turned to the viewer and the world.

Schoenberg's pre-war expressionism culminates in an eerie vision with overtones of Edgar Allan Poe: the song-cycle *Pierrot Lunaire* (1912). This time it is the classical figure of Pierrot who stands in the inevitable moonlight, by the gallows tree, dreaming of Columbine, the Madonna, and of his ancient home in Bergamo. The texts are "thrice seven poems" by the Belgian symbolist Albert Giraud, exquisitely rendered into German by Otto Erich Hartleben. Underscored by a scattering of chamber instruments, they are declaimed in the high-pitched recitative that Schoenberg called *Sprechstimme*, a sing-song incantation, in "absolutely exact rhythm," compounded of fragments of speech, particles of tone, and long glissando sighs, groans, and whispers. "*Pierrot Lunaire*," writes Schoenberg's biographer H. H. Stuckenschmidt, "is one of the representative works of the twentieth century, as much as Pablo Picasso's *Man with the Guitar* or James Joyce's *Ulysses*."

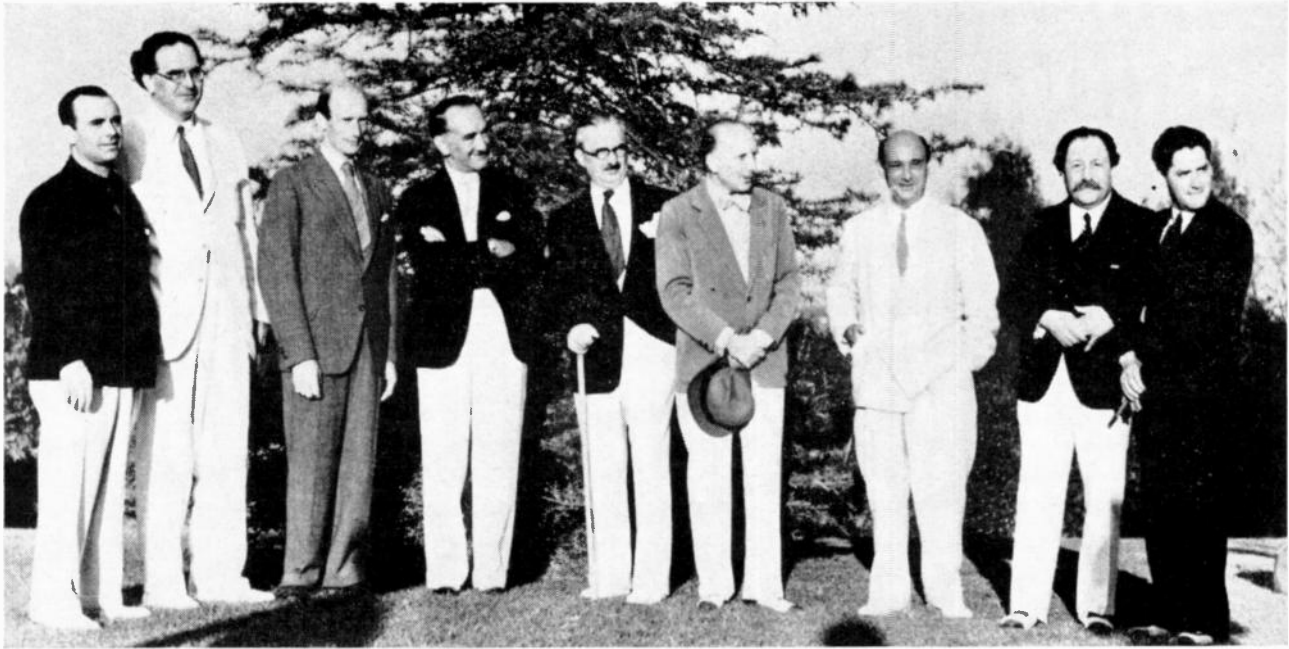
World War I broke out just as Schoenberg reached a new phase of his harmonic development. Though past forty, he was twice drafted into the Austrian army for garrison duty between 1915 and 1917, with the result that he abandoned his sketches for a symphony and for an oratorio, *Die Jakobsleiter* (*Jacob's Ladder*). These works were intended to show, he explained, "how the man of today, who has passed through materialism, socialism, anarchy; who has been an atheist, but has still preserved a remnant of ancient beliefs (in the form of superstition)—how this modern man struggles with God and finally arrives at the point of reaching God and becoming religious. And learning to pray!"

Anton Webern remembered afterwards that the *Jakobsleiter* had something mysterious about it. "In the spring of 1917," he wrote, "when Schoenberg lived in the Gloriettegasse [Vienna] and I nearby, I went up to his apartment one fine morning to tell him that I had read in a newspaper where one might find a few groceries. Actually I happened to be disturbing him at work, and he explained to me that he was 'on the way to an altogether new thing.' More than that he did not say at the time, and I racked my brains: For God's sake, but what can that be?"

The "altogether new thing" was Schoenberg's "method of composition with twelve tones related only to one another," which was to have such an impact on modern music that it was soon being compared (rather inaccurately) to Einstein's theory of relativity. Its purpose was nothing less than the creation of a new system to take the place of classical tonality, to "break the barriers of a past aesthetic."

Tonality is one of those purely musical concepts which can be demonstrated on the piano in about five minutes and could take as much as five hundred pages to explain as well in print. To put it as succinctly as possible:





On May 18, 1935, the Los Angeles Philharmonic, under Otto Klemperer, gave the first performance of Schoenberg's tonal Suite for String Orchestra. At a party given by Klemperer for the composer the guests included (left to right): José Iturbi, Klemperer, Richard Lert, Henri Svedrowski, Pietro Cimini, Bernardino Molinari, Schoenberg, Pierre Monteux, and Willem Van den Burg.

in the conventional major and minor keys, the repetition of the predominant notes of the scale pulls the ear toward certain "tonal centers." This gravitational effect plays an important part in determining the form and balance of a work. There is the traditional requirement, for example, that a piece of music must begin and end in the same key, and that the final chord must reaffirm the tonic, or "ground tone." Since the post-Romantics had already stretched these rules to the breaking-point, the atonalists felt that "the time was simply ripe for the disappearance of tonality." But it was only after years of trial and error that Schoenberg discovered the "law" which is the basis of twelve-tone music. The gravitational force of traditional tonality can be overcome, he reasoned, if no note in the scale is repeated until all the others have been sounded, so that all notes have "equal rights."

In a strict twelve-tone (or dodecaphonic) composition, the twelve notes of the chromatic scale are arranged in a basic nonrepetitive set or "tone row." A typical set might read 6-10-9-2-1-5-3-4-12-11-7-8, for example. This same set is then used over and over for the duration of the piece; only its rhythms are continually changing. But although no note may appear out of its proper order in the basic set, the set itself may be run off backwards (retrograde motion), upside down (melodic inversion), or backwards-upside down (retrograde inversion). Since each of these variants can also be transposed, the complete twelve-tone composer has a choice of forty-eight possible permutations of any tone row with which to achieve continuous and total variation. In most cases, although the row is visible in the score, it is not usually distinguishable to the ear—for or-

dinary listeners, the effect is one of aural weightlessness, of music divorced from its former associations.

"Composing with twelve tones is not nearly as forbidding and exclusive a method as is popularly believed," Schoenberg insisted. "It is primarily a method demanding logical order and organization. . . ." He liked to emphasize that he was a twelve-tone *composer*, not a *twelve-tone* composer. What mattered in the last analysis was not how the piece was made, but the end product: a new sound.

**T**HE new sound of the twelve-tone method was first heard in the Five Pieces, Opus 23, and the Serenade, Opus 24, with which he ended his long post-war silence in 1923. The ink was scarcely dry on a few more twelve-tone pieces when he was set upon by the usual swarm of gadfly critics, roused to new indignation by his "cerebral" invention. "It is hollow, it is ersatz. Ersatz music, music on and of paper," one of them wrote, summing up the chief (and still current) objection to Schoenberg's method.

Schoenberg's fame as a teacher and theorist was increasing steadily, but conditions in post-war Vienna were not at all favorable for the introduction of an esoteric tonal system. The Society for Private Performances, which he had founded immediately after the Armistice to encourage modern music of all kinds, managed to attract only 200 loyal subscribers—just one ten-thousandth, according to his rueful calculations, of the city's population of two million. At the same time, but in greater numbers, the first Nazis began to make their influence felt in Germany and Austria. In Mattsee, near Salzburg, where he intended to spend his first summer vacation in five years, he was re-

fused accommodations because "Jews are not wanted." Schoenberg was incensed. He had been raised as a Christian, but, after several such experiences, he said, "I have been forced to learn, and have at last understood and will not again forget that I am not a German, not a European, yes, perhaps not even a human being. . . ."

Schoenberg's first wife had died in October, 1923, and during the following year he married Gertrud Kolisch, sister of the violinist Rudolf Kolisch. Schoenberg's fiftieth birthday—September 13, 1924—was celebrated with a serenade at the Town Hall, a message from the mayor of Vienna, and a 324-page special issue of the magazine, *Musikblätter des Anbruch*. The State Academy of Music, however, continued to resist the idea of appointing him to its faculty. Instead he was called to Berlin—still the center of German liberalism—to teach a master class in composition at the Prussian Academy of Arts.

**T**HE Berlin years were a time for testing the wings of twelve-tone music. In the Third String Quartet and the Suite, Opus 29, the new method was applied to such traditional chamber music forms as the sonata-scherzo, rondo, and gigue. The *Variations for Orchestra*, introduced by Furtwängler and the Berlin Philharmonic in 1928, are a brilliant demonstration of the Bach-like ease with which he could solve the most complex problems of counterpoint, working within the "law."

During the summer of 1930, Schoenberg began writing *Moses and Aaron*, an immense biblical opera embodying "the central tenets of my thinking" on many major issues in art and philosophy. Musically the entire work grows out of a single twelve-tone row that assumes an endless multiplicity of shapes—including some of the most protean fugues and canons in the history of music. Dramatically the emphasis is on the conflict between matter and spirit: the Golden Calf *versus* the Tables of the Law. The libretto, written by Schoenberg himself, stresses "the idea of the Inconceivable God, the Chosen People, and the Leader of the People."

Only two acts of *Moses* were fully scored before the Nazis came to power and drove the composer from his writing desk. Afterwards, as with the *Jakobsleiter*, he never "found the right mood" for finishing the score. But posthumous productions have shown that the existing two acts are enough to make a whole evening's opera—one of the most demanding works in the modern repertoire.

At a meeting of the Prussian Academy in the spring of 1933, the president, Max von Schillings, announced that he had instructions from the new government to destroy "the Jewish influence" at the Academy. Schoenberg rose to say that he never stayed where he wasn't wanted, and walked out. With his wife and their year-old daughter Nuria he fled to France, where, as a symbolic gesture, he formally adopted the Jewish faith.

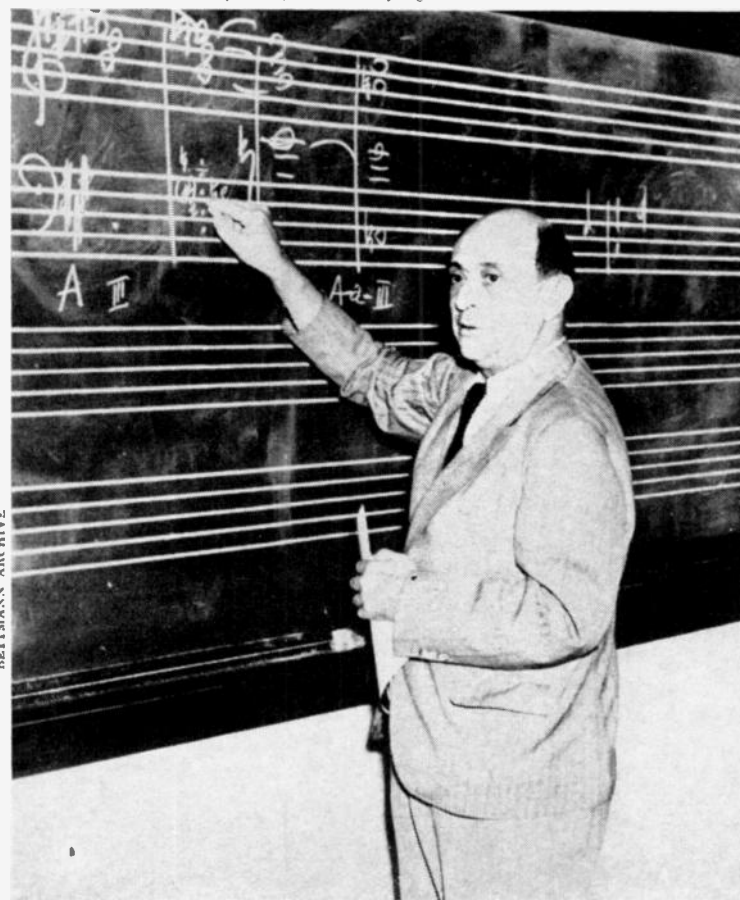
The Schoenbergs arrived in America on October 31,

1933, in the vanguard of the great exodus of artists and intellectuals from Hitler's Europe. Within a few years most of the world's leading composers were to be found listed in the New York or Los Angeles telephone books. And, as Dorothy Thompson wrote, "Practically everybody who in world opinion had stood for what was currently called German culture prior to 1933 is now a refugee." They were not celebrities on tour; they were fleeing for their lives. And although they found a haven in the United States, they had to endure the tragedy of standing by helplessly while a civilization was being destroyed—a civilization partly of their own making. "It is so sad," Schoenberg wrote to the conductor of the San Francisco Symphony, Alfred Hertz, "that all of these people with the finest musical culture of Europe are being driven out and must spend the last years of their lives in grief, need, and misery."

He spent his first winter in America teaching composition at the Malkin Conservatory, a private music school with branches in Boston and New York. But the New England climate aggravated the asthma from which he had been suffering for several years, and after one very serious attack he moved to Hollywood for his health. In 1935 he taught at the University of Southern California, and a year later he became professor at the University of California at Los Angeles (U.C.L.A.), which then extended its usual retirement-age limit so that he could continue teaching until his seventieth birthday in 1944.

Schoenberg never worked in the Hollywood movie industry. When one of the studios asked him to compose a

*In his classes at U.C.L.A. Schoenberg used to ask students for one solution to a counterpoint problem, then another and another until all possible solutions had been found. Then he asked: What is the principle underlying all the solutions?*



BETTMANN ARCHIVE



A few years before his death Schoenberg posed for this snapshot with his wife Gertrud, their daughter Nuria (center), and sons Ronald (left) and Lawrence at their home in Los Angeles.

sound-track, he demanded "\$50,000 and an absolute guarantee that nothing will be changed in my score," with the predictable result that he was never asked again. Yet, despite his unbending attitudes toward art, his continental manners, and ineradicable accent, Schoenberg was Americanized in his own fashion even before he became a naturalized U. S. citizen in 1941. Like other *émigrés*, he was by turns fascinated and repelled by such phenomena as radio commercials and soap operas, and he quoted advertising headlines in letters to his friends.

Most of the undergraduates who studied composition with him were only beginners in music and had no intention of becoming professional composers. Schoenberg believed, however, that "just as anyone can be trained to draw, paint, write an essay or deliver a lecture, it must also be possible to make people with even less than mediocre gifts use the means of musical composition in a sensitive manner." Learning the rudiments of composition, he felt, was the best way of training amateurs "to help them understand music better, to obtain that pleasure which is inherent in the art."

Many of Schoenberg's orthodox followers were astonished and disappointed to learn that he was reverting to old-fashioned tonal harmonies in some of his American pieces. These include a tonal Suite for String Orchestra "in *alten Stile*," designed for college orchestras; the Second Chamber Symphony, begun in 1908 and completed thirty-one years later "in the style in which it was conceived"; a setting of the Hebrew prayer *Kol Nidre*, based on an ancient Spanish melody; a Theme and Variations

for concert band; a set of *Variations on a Recitative* for organ; and a symphonic arrangement of the Brahms G Minor Piano Quartet, which Schoenberg jokingly referred to as "Brahms' Fifth."

Schoenberg had never been doctrinaire about applying his own formulas—"When I compose, I try to forget all theories"—and he could justify his backsliding on the grounds of an old man's nostalgia for bygone days. "In me, too, the fervid wish for tonal harmonies frequently arises, and then I must surrender to this urge. After all, composing means obeying an inner compulsion." In other major works, meanwhile, he went on refining and expanding the twelve-tone method. Both the String Quartet No. 4 and the Violin Concerto, Opus 36, are exemplary specimens of dodecaphonic construction.

THE post-war years brought Schoenberg a modest harvest of recognition: a doctorate from Princeton, an award from the American Institute of Arts and Letters, and a decree making him, like Beethoven, an honorary citizen of Vienna (though he was never to see Europe again). It was apparent by then that his theories had carried the day, that for most of the younger avant-garde he was the founding father of a whole new world of aural experience. Although conductors were still reluctant to play his works except at modern-music festivals, the first Schoenberg long-playing recordings were putting an end to the inaccessibility of this music and helping to build an audience for even the most recondite examples of his art.

Schoenberg had never been robust, and after 1944 he was often ill: "First I had diabetes, then I suffered increasingly from asthma. Then came attacks of dizziness, fainting, and disturbed vision." During a long illness in 1946 his heart stopped beating, and he experienced "clinical death" before being revived by an injection into the heart. "I have risen from real death," he wrote to Stuckenschmidt, "and now feel very well." His last dramatic score was composed a year later. Scored for narrator, men's chorus, and orchestra, *A Survivor from Warsaw* presents a terrifying scene from the massacre of the Polish Jews under the Nazi occupation—a brief, flickering vision like the sudden opening of the doors to an inferno.

In the last year of his life he wrote a group of "psalms, prayers and other talks with and about God." Only one of these *Modern Psalms* was set to music before his death, in Brentwood Park, on July 13, 1951. "The text is like a summation of everything that Schoenberg created, and of everything he suffered," wrote his pupil Winfried Zillig. "And it is of a mysterious significance that at the words, 'And still I pray,' death took the pen from the composer's hand."

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# 25 STEREO DEMONSTRATION RECORDS

SELECTED EXAMPLES OF THE BEST IN PRESENT-DAY STEREO ENGINEERING, CHOSEN AFTER CRITICAL LISTENING TO THE NOMINATIONS OF A PANEL OF AUDIO PROFESSIONALS

By FURMAN HEBB and LARRY KLEIN

**A**BOUT six months ago, the two of us set out to select a group of records that best demonstrate the highest level of present-day stereo engineering—records that could be used to test and demonstrate high-quality stereo systems. We were not looking for recordings of jet planes, ping-pong games, or other sonic gimmickry, but simply recordings of good music, engineered as skillfully as possible. We limited ourselves almost exclusively to classical-music recordings because there are few if any sonic standards in popular music—who ever hears an unamplified or unecho-chambered popular singer or orchestra these days?

Each of us had already collected, over the past few years, a half-dozen or so favorite records for demonstration pur-

poses, and these formed the nucleus of our selection. Then, to broaden the range of choice—because we certainly had not heard all the stereo records released since 1958—we asked about twenty-five professionals in the field to tell us which were their favorite stereo-demonstration records. This resulted in a list totaling some 150 records. After preliminary checks, which enabled us to eliminate about half of the records without too much trouble, the really serious, time-consuming listening began. Before any record was included in the list that follows, both of us had to agree it was deserving of the honor.

What were we listening for? First of all, for full-range frequency response—from solid bass to shimmering highs. Next, for clarity and instrumental separation: strings

should sound like strings even during climaxes, and not like a thick tonal mass. We also listened for an aural impression of the recording's acoustical setting—that is, for the feeling of a concert hall. A record with this quality has an open, airy sound—a sensation of space around the orchestra—and the hall's natural reverberation enhances bass response. Finally, we listened for the absence of—or at least a minimum of—rumble, tape hiss, and surface noise.

What were we listening *on*? This is an essential point, for if we had been judging the records on \$49.95 "stereos," the whole project would have been valueless. As it happens, each of our record-playback systems is made up of standard commercially available gear (no exotic components), and would cost about \$1,000 to duplicate. This is not the most expensive equipment money can buy, but it does provide a standard of comparison.

It should be noted that the records were selected with an eye to practicality. We felt, for example, that it would be of dubious value to recommend records carried by only one or two record stores in the country. All the records listed, therefore, are on labels that enjoy wide distribution. Also, it seemed to us something of a disservice to recommend expensive multi-disc sets. Consequently, with but one exception, the selection was limited to single-disc releases.

It should also be acknowledged that our concept of what constitutes a good stereo demonstration record tended to concentrate our attention on certain areas of the musical repertoire. The selections were thus predominately large-orchestra recordings rather than, for example, recordings of Haydn symphonies or of chamber music. We further acknowledge that we favored music in which something is happening—sonically, at least—most of the time, without too many quiet sections. This may not be ideal musically, but we found it to be an essential consideration when choosing stereo-demonstration records.

Without further ado, then, here is our list of recommended stereo demonstration records—representing the cream of the current record catalog—together with a short commentary on the particular excellences of each.

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**BACH:** *Harpsichord Recital*. George Malcolm (harpsichord). LONDON CS 6197. This disc's built-in acoustics are so airy and natural that the listener would almost swear a harpsichord is being played in the room.

**BACH:** *Organ Recital*. Helmut Walcha (organ). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73205. Although any judgment of "ideal" organ sound is admittedly open to argument, the sonics here are at least as good as any we've heard. The instrument used is not a big, mellow

Romantic organ but a somewhat reedy, snarly Baroque organ, and its sound is at times hair-raising.

**BEETHOVEN:** *Symphonies No. 1 and No. 2*. Pittsburgh Orchestra, William Steinberg cond. COMMAND 11024 SD. Marvelously clear, full-bodied, and detailed orchestral sound.

**BEETHOVEN:** *Symphony No. 3*. Pittsburgh Orchestra, William Steinberg cond. COMMAND 11019 SD. This conductor's-ear view of a full symphony orchestra may be too closely microphoned for some listeners. For others, however (ourselves included), it is a sonic knockout.

**BEETHOVEN:** *Symphony No. 5*. Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 138804. This is a more distantly microphoned job—balcony perspective, one might say—but beautifully balanced and natural.

**BRAHMS:** *Symphony No. 2*. Pittsburgh Symphony, William Steinberg cond. COMMAND 11002 SD. A majestically sonorous recording, and the listener hears it as though sitting in a tenth-row-center seat.

**BRAHMS:** *Symphony No. 3*. Pittsburgh Symphony, William Steinberg cond. COMMAND 11015 SD. Another fairly close-up view of the Romantic orchestra. Every musical strand is fully exposed.

**FALLA:** *The Three Cornered Hat*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON 6224. The open-

## SPECIAL SOURCES

FOR various reasons, a number of first-class stereo-demonstration records are not generally available in record stores. The excellent records produced by the Connoisseur Society, for example, receive only sparse distribution. Two discs on this label are of unusual merit—if they can be found: "Flute Concertos of Eighteenth Century Paris" (CS 362), and "Ali Akbar Khan, Master Musician of India" (CS 462). Both are distinguished by spectacular sound. One Connoisseur Society production, however, is readily available. This is the newly issued three-disc set of "Flamenco Guitar, Manitas de Plata," which is probably the most realistic-sounding guitar recording ever made. The set is offered in both 33- and 45-rpm editions by the Classics Record Library, Book-of-the-Month Club. In addition, the Connoisseur Society plans to issue the Manitas de Plata records individually.

The Reader's Digest offers a top-quality collection under the title "Festival of Light Classical Music." This is a twelve-disc set, priced at a very reasonable \$19. Some of the selections (the *Carmen* Overture and the Triumphal March from *Aida*) have really stupendous sound, and nowhere on the twelve discs are the sonics less than good.

ing *olés* and handclaps are the main sonic attractions here—excellent for showing off your loudspeakers' transient response.

**IBERT:** *Divertissement*. **BIZET:** *Jeux d'enfants*. **SAINT-SAËNS:** *Danse Macabre: Rouet d'Omphale*. Paris Conservatory Orchestra, Jean Martinon cond. LONDON CS 6200. A little-known disc that deserves wider circulation. The music is fine, the sound gorgeous.

**MOUSSORGSKY:** *Boris Godounov (excerpts)*. Boris Christoff, others; Paris Conservatory Orchestra, André Cluytens cond. ANGEL S 36169. An excellent selection from *Boris*, presented in extremely wide-range sound. The choruses are particularly good.

**ORFF:** *Carmina Burana*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6163. Despite a slight background hiss, this record has brilliant sonic moments, and provides an excellent workout for loudspeakers. The original *Carmina Burana*, incidentally, can now be heard on a superb Das Alte Werk disc (SAWT 9455-A, AWT 9455-A), but the music is somewhat recondite and therefore not strictly suited for demonstration purposes.

**RACHMANINOFF:** *Piano Concerto No. 2*. Van Cliburn (piano); Chicago Symphony, Fritz Reiner cond. RCA VICTOR LSC 2601. Of the dozen or so concerto recordings we auditioned, this one was by far the best in terms of balance, warmth, and naturalness.

**ROSSINI:** *Overtures*. London Symphony, Pierino Gamba cond. LONDON CS 6204. This disc goes back a few years, but we haven't heard any other recordings of Rossini overtures that measure up to its resonant, big-hall sound. Deutsche Grammophon's new recording under Tullio Serafin should be mentioned, however. It has more sonic transparency, but lacks the full-bodied characteristic of the London recording.

**STRAUSS:** *Die Fledermaus*. Soloists; Vienna State Opera Orchestra, Oscar Danon cond. RCA VICTOR LSC 7029, two 12-inch discs. Velvety smooth full-range sound, with superb balance between vocalists and orchestra, and with a remarkable sense of spaciousness. This recording has none of the outer-space quality of some of the earlier Dynagroove releases.

**STRAUSS:** *Also Sprach Zarathustra*. Chicago Symphony, Fritz Reiner cond. RCA VICTOR LSC 2609. Even with noticeable volume-compression, the first few minutes here are among the most awesome on records. The entire disc, in fact, is a superb example of contemporary stereo engineering.

**STRAVINSKY:** *The Firebird*. Columbia Symphony, Igor Stravinsky cond. COLUMBIA MS 6328. First-class all the way—fine, clean, spacious sound. (See *Petrouchka*.)

**STRAVINSKY:** *Petrouchka*. Columbia Symphony, Igor Stravinsky cond. COLUMBIA MS 6332. Another wide-range, full-bodied effort. (If the reader wants to buy both *Petrouchka* and *The Firebird*, they are included in Columbia's three-disc album M3S-705. This set, which also includes *Le Sacre du printemps*, is only one dollar more than the price of two records. *Le Sacre* is a reasonably good recording, but it is not up to the engineering standards of the other two works.)

**STRAVINSKY:** *Le Sacre du printemps*. Berlin Philharmonic, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON 138920. Brilliance is combined with full-bodied bass here. First-class in every respect.

**THOMSON:** *The Plow that Broke the Plains; The River*. Symphony of the Air, Leopold Stokowski cond. VANGUARD VSD 2095. Beautifully rich, reverberant sound—a disc that should be in every collection.

**VIVALDI:** *Concertos for Diverse Instruments*. I Solisti di Zagreb. VANGUARD BACH GUILD 70665. Charming music, presented in beautifully balanced sound. The two-mandolin concerto has a mandolin playing through each speaker, providing vivid stereo effects.

**VIVALDI:** *The Four Seasons*. I Solisti di Zagreb. VANGUARD BACH GUILD 5001. Spacious, transparent sonics, with rich, live string tone.

**WAGNER:** *Das Rheingold (excerpts); Die Walküre (excerpts)*. LONDON 25126. Soloists; Vienna Philharmonic, Georg Solti cond. An old-timer, this one, but *more* sound has probably never been put in a record groove. The final scene from *Das Rheingold* is overwhelming in its massed sonorities, and is a test for any playback system.

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**BALALAIKA FAVORITES**. MERCURY SR 90310. A recording notable for its combination of brilliance, warmth, and stereo spread.

**BRAVO SERRANO!** Juan Serrano (guitar). ELEKTRA 7275. A brilliant recording, crackling with transients.

**FASTEST BALALAIKA IN THE WEST**. ELEKTRA EKS-7212. A very clean, open, natural-sounding recording with crisp transients.

**MUSIC FOR ORGAN AND BRASS**. Works by Gabrieli and Frescobaldi. E. Power Biggs (organ); Boston Brass Ensemble. COLUMBIA MS 6117. One of Columbia's finest engineering efforts—airy, open sonics, with bone-rattling bass.

**THE VIRTUOSO PIANO**. Works by Herz, Hummel, Thalberg, Rubinstein, Godowsky, and Paderewski. Earl Wild (piano). VANGUARD 71119. If there is a better piano recording than this one, we haven't heard it.





# LABORATORY TESTS OF THE NEW STEREO CARTRIDGES

*Cartridges covered in this report:*

Dynaco Stereodyne III • Pickering V-15/AM-1 and V-15/AME-1  
Empire 888P • Shure M55E • ADC 660/E  
Grado Model A • IMF Mark III

By **JULIAN D. HIRSCH** and **GLADDEN B. HOUCK**

**T**HE trends noted in last year's report on stereo phono cartridges (July, 1964 issue) have become even more pronounced during the past year. For one thing, virtually every cartridge introduced since then has a 15-degree vertical stylus angle, and elliptical styli are now available for most makes. And although moderate-price cartridges remain plentiful, a new generation of expensive, high-performance cartridges designed for the audio perfectionist has appeared.

We were pleased to note the almost universal conversion to the 15-degree vertical stylus angle (the angle be-

tween the record surface and an imaginary line running from the stylus tip to the stylus assembly's pivot point), since it has been shown—both theoretically and experimentally—that minimum playback distortion occurs when both pickup and recording cutter have the same effective vertical stylus angle. The 15-degree angle has been accepted by manufacturers as the best compromise for playing older records as well as those cut by modern recording equipment. A vertical-angle mismatch causes second-harmonic distortion, principally in the vertical response of the cartridge. Most stereo-record grooves have relatively

low vertical amplitudes, however, and this second-harmonic distortion is therefore seldom disturbing. In practice, the distortion reaches serious proportions only when the cartridge is playing heavily modulated recordings. Since manufacturers find it no more expensive to produce a cartridge with a 15-degree angle than any other angle, the new standard has met with negligible resistance.

As we observed last year, elliptical styli display their advantages most obviously when playing older, worn mono LP's. A standard conical stylus, whatever its dimensions, must be a compromise design if it is to play both stereo and mono records. Older mono LP's were intended to be played with a 1-mil stylus, while stereo discs require a 0.7-mil or smaller stylus. The 0.7-mil size is commonly used as a compromise, although it is too large for optimum tracing of high-frequency modulations in stereo discs, and too small for low-distortion playback of older mono discs.

On any record, a cartridge's ability to follow the high-frequency groove modulations is improved by the use of a stylus having a small tip radius. This also minimizes "pinch-effect" distortion in the inner grooves of the record. Unfortunately, a stylus with a tip radius of 0.5 mil or less is likely to rattle around in the bottom of the groove on many records, thus negating any benefits gained through improved tracking ability. The elliptical stylus overcomes this difficulty by having a large radius (0.8 to 0.9 mil) at right angles to the groove (so it cannot "bottom") and a small radius (0.2 to 0.3 mil) at its sides (so it can follow the highest recorded frequencies). On good stereo records, the improvement in sound quality (mostly clarity and definition) resulting from the use of an elliptical stylus is noticeable, but slight. On mono records, particularly older, worn pressings, however, the advantage of the elliptical stylus is striking in that much harshness and distortion is eliminated. The difficulty of grinding and polishing the two radii, plus the critical mounting requirements, make elliptical-stylus cartridges somewhat more expensive than those using a standard conical stylus.

**A**LL the cartridges covered in this report were tested in an identical manner, using the same test records, tone-arm, preamplifier, and laboratory instruments. It is rarely possible to duplicate a particular manufacturer's test setup exactly, and we did not attempt to do so. For this reason, our figures for frequency response, separation, and output level may differ somewhat from the manufacturers' published specifications. This is not a reflection either on their ratings or on our test procedures. The results of our tests are as accurate as the available test records permit them to be, and are quite valid for purposes of comparison between cartridges.

The cartridges were installed and tested in a Shure-SME 3012 tonearm. A second arm (ESL 2000), which accepts

the SME plug-in shells, was mounted on the turntable motorboard and a switch was used to make A-B listening comparisons of the cartridges, two at a time, while they were playing the same record band.

Measurements were made with the cartridge playing (one channel at a time) through a Marantz 1A preamplifier. The preamplifier output was connected to the appropriate test instruments, including harmonic-distortion and intermodulation-distortion (IM) analyzers, an audio vacuum-tube voltmeter, and an oscilloscope. Flat playback equalization was used, except when some other equalization was required for a particular test record.

For listening tests, various stereo and mono records were used. Playback equipment consisted of several different amplifiers and speakers, including a full-range electrostatic. In the A-B listening tests, cartridges were paired in various groupings in an effort to reveal the differences between closely comparable types as well as between the top-price cartridges and some of the less expensive ones.

Tracking-force requirements of each cartridge were initially determined by playing the Cook Series 60 and the Fairchild (Gotham) 101 records. The Cook record has extremely high-amplitude 32-cps bands which often make necessary a higher-than-usual tracking force to keep the stylus from jumping out of the groove. The tracking force was increased in each case to the minimum value that would keep the pickup in the groove. The Fairchild record has bands recorded at 1,000 cps with a velocity of 30 cm/sec, which is far higher than is found on most stereo records. Here, the tracking force was increased until the waveform distortion in the cartridge's output (as viewed on an oscilloscope) was minimum. This was the force used throughout the other tests, unless it conflicted with the manufacturer's recommendations.

The intermodulation (IM) distortion of each cartridge was measured with the RCA 12-5-39 record, using an IM analyzer. This record has bands of IM test signals at various peak velocities from 27.1 cm/sec downward. The distortion was checked at the standard test tracking force and at the rated maximum force for each cartridge. The figures given are for the 8.7 cm/sec band, which is typical of fairly high-level recorded music passages. Considering the residual distortion of the record (apparently about 1 per cent), and the difficulty of making measurements at these low levels, cartridges showing distortion figures of anything less than 2 per cent at the 8.7 cm/sec velocity can be considered comparable to each other.

The vertical stylus angle of all the cartridges was checked with the CBS STR-160 record. This has fifteen bands recorded at 400 cps with vertical angles from -6 to +43 degrees. With the cartridge connected to cancel its lateral output, the second-harmonic distortion in its output is measured with a harmonic-distortion meter. Lowest distortion occurs when the cartridge is playing the band whose vertical angle corresponds to its own vertical

stylus angle. (We did not comment on this measurement in the individual reports unless the cartridge stylus angle deviated significantly from 15 degrees.)

The square-wave response of each cartridge was tested with the CBS STR-110 record. Each cartridge's response to the 1,000-cps square-wave bands on this record was viewed on the oscilloscope and photographed. The square-wave response provides not only a general indication of the over-all frequency response of the cartridge, but in addition reveals (by the presence or absence of ringing) stylus resonance and the degree to which that resonance is damped.

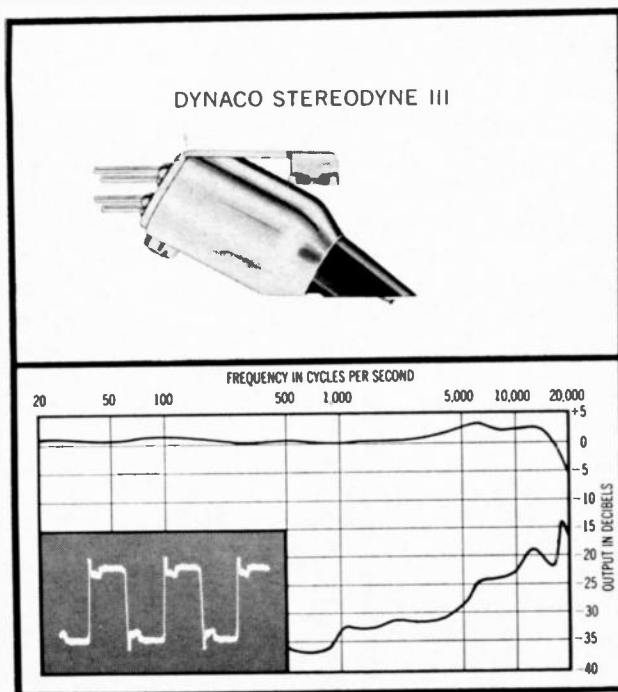
Most other measurements were made with the CBS STR-100 record. These included cartridge voltage at 3.54 cm/sec velocity (corresponding to a lateral velocity of 5 cm/sec), frequency response from 20 to 20,000 cps, and separation between channels. Separation was measured only above 500 cps, since it tends to become obscured at lower frequencies by rumble and system hum. For this test, playback equalization was flat above 500 cps and followed the RIAA curve below that frequency. The gain was adjusted at the turnover point to maintain continuity. Frequency response below 500 cps was basically a function of the test record and preamplifier rather than the cartridge itself; the only significant measured differences between the cartridges occurred above 500 cps.

Finally, the sensitivity to induced magnetic hum was measured, using our own test setup. In last year's report, our arbitrary numerical values in decibels led to some misinterpretation on the part of both readers and manufacturers. Since we judge that *none* of the cartridges included in this report will suffer from hum when used with a quality turntable or automatic player, we have abandoned numerical ratings in favor of a general relative rating of each cartridge's hum-rejection characteristics.

**E**ACH YEAR, as cartridges continue to improve, the task of making comparative evaluations becomes increasingly more difficult. The reviewer is forced to concentrate upon and seemingly magnify small differences in performance. Perhaps that is as it should be, but in this latest series of reports we found that the audible similarities among the cartridges were far more striking than their differences. This is not to say that there were not obvious differences in the *measured* performances, but, unfortunately, there seldom was an absolute correlation between the sound of a particular cartridge and its distortion and frequency-response measurements. Whatever audible distinctions there were among the cartridges we have tried to describe, but the reader should bear in mind that in most cases the differences were quite subtle, and were apparent only in instantaneous A-B comparisons.

### DYNACO STEREODYNE III

- The Dynaco (B&O) Stereodyne cartridge has been prominent on the market for some time. The latest ver-



sion, the Stereodyne III, has a 15-degree vertical stylus angle, and it is also available with an elliptical stylus. We tested the model with the conventional 0.7-mil conical stylus.

The Stereodyne cartridge is a moving-iron (variable-reluctance) type cartridge, with four coils connected in push-pull pairs. The stylus arm drives an X-shaped armature which is symmetrical with respect to the two axes of groove modulation. The stylus assembly can be removed for stylus replacement by loosening a retaining screw.

The Dynaco Stereodyne III tracked our test records at 2 grams or less. Its frequency-response curve had a 2.5-db elevated portion extending from about 3,000 to 15,000

#### HOW TO INTERPRET THE CURVES

The upper curve represents the averaged *frequency response* of the right and left channels. The lower curve, which starts at 500 cps, represents the averaged *separation between channels*. The amount of separation at any frequency is indicated by the vertical distance between the upper and lower curves, and is expressed in decibels.

Inset at the lower left of each graph is an oscilloscope photograph of the cartridge's response to a 1,000-cps square wave. The shape of the reproduced wave is an indication of a cartridge's over-all quality.

cps, but was otherwise flat within about  $\pm 3$  db to 18,500 cps. Channel separation was about 35 db at the low-middle frequencies, better than 30 db up to 4,000 cps, and at least 21 db at 15,000 cps. The IM distortion of this cartridge measured very low—under 1.5 per cent up to 18.5 cm/sec velocity.

The output of the Dynaco Stereodyne III was about 5.3 millivolts, and its hum shielding was excellent. Square-wave response was rather unusual, with a single sharp overshoot followed by a distinct notch. The remainder of the top of the square wave was almost perfectly flat.

The sound of the Dynaco Stereodyne III has a trace of brilliance, detectable only on close comparison to other, less brilliant cartridges. Over-all, it is one of the most pleasantly listenable cartridges we have tested, and owing to its very low distortion at high velocities, it is capable of tracking any stereo record without breakup or distortion. The Dynaco Stereodyne III sells for \$19.95 and the Stereodyne III with elliptical stylus is \$24.95.

### PICKERING V-15/AM-1 AND V-15/AME-1

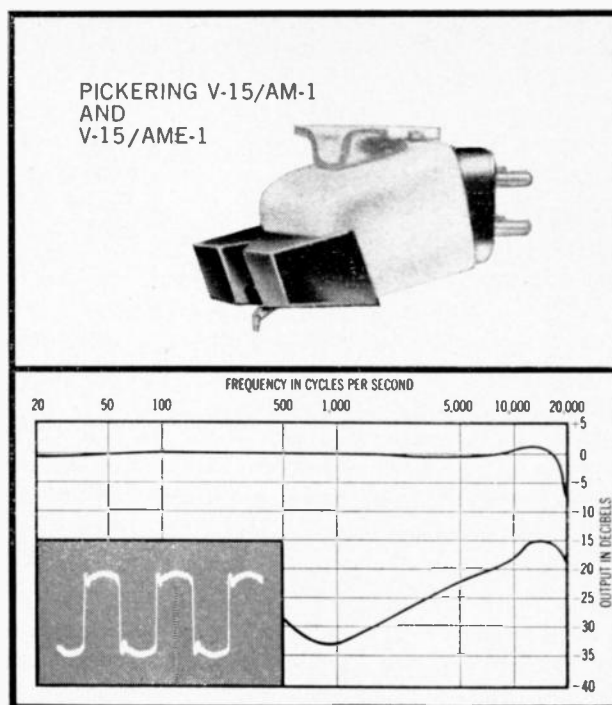
● Pickering's V-15 cartridge series was introduced last year, and an early model was reviewed in our 1964 cartridge survey. Since then, a variety of stylus assemblies with differing radii and compliances has been released, any one of which may be plugged into the V-15 cartridge body.

For this report, we tested the V-15/AM-1 and the V-15/AME-1. The V-15/AM-1 has a 0.7-mil conical stylus designed to track at from  $\frac{3}{4}$  to 3 grams. The V-15/AME-1 has an elliptical stylus (0.3 x 0.8 mil) designed to track at from  $\frac{3}{4}$  to  $1\frac{1}{2}$  grams. In other respects the two cartridges are identical.

The V-15 is a moving-magnet cartridge, and its stylus is quite easy to remove and replace. This makes it convenient to keep a 1-mil and a 2.7-mil stylus on hand if one wishes to play mono LP or 78-rpm records, since changing styli is even simpler than changing plug-in heads on a tone arm.

The V-15/AM-1 tracked our test records at 2.5 grams, and the elliptical stylus model required 1.5 grams. The two cartridges had basically similar frequency responses, and were among the smoothest and flattest of the cartridges in this survey. The V-15/AM-1 was within  $\pm 0.5$  db up to 16,500 cps, the V-15/AME-1 within  $\pm 1$  db up to 17,000 cps. The elliptical stylus caused a slight rise in output at very high frequencies (amounting to about 1.5 db at 12,000 or 13,000 cps) compared to the conical stylus. This was barely detectable in listening tests of records with extended high-frequency passages.

Channel separation of both cartridges was close to 30 db at mid-frequencies, 20 db at 10,000 cps, and 10 to 15 db at 20,000 cps. Their outputs were identical (5 milli-



volts per channel), and their hum shielding very effective.

The IM distortion of the V-15/AM-1 was about 2.5 per cent up to more than 20 cm/sec stylus velocity at a 2.5-gram tracking force, and about one-third lower at the maximum rated force of 3 grams. The V-15/AME-1 had lower distortion—only 1.2 per cent up to 15 cm/sec at 1.5 grams. Increasing the tracking force to 2.5 grams (slightly more than the recommended maximum) reduced the distortion to an exceptional 1 per cent up to 15 cm/sec, and 3 per cent at 26 cm/sec.

Both cartridges had identical square-wave responses, with a single overshoot and no perceptible ringing. The sound of these two Pickering cartridges, as might be expected from the test results, was clean, clear, and uncolored. The Pickering V-15/AM-1 sells for \$21.95, the V-15/AME-1 for \$29.95.

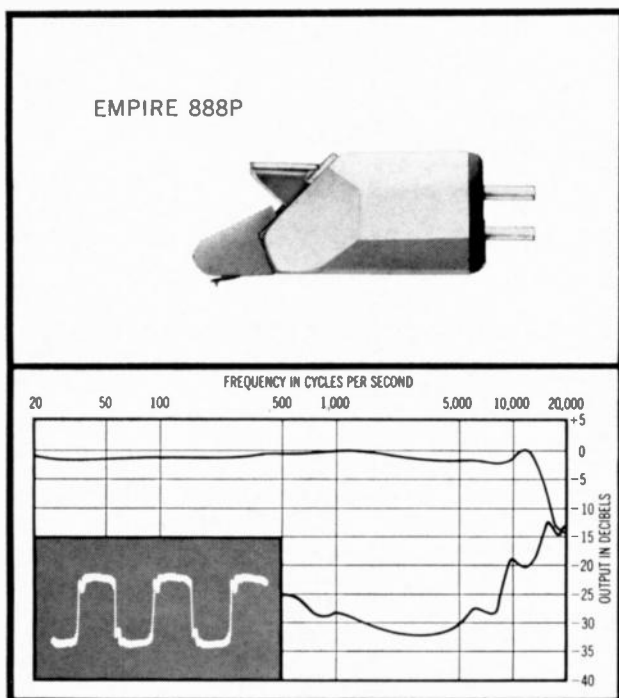
### EMPIRE 888P

● Last year's popular Empire 880 cartridges have been replaced by the new 888 series. Like their predecessors, the 888 cartridges are moving-magnet types, with easily removable styli. They are physically smaller and lighter than the 880 series, and employ a conical magnet at the pivot end of the stylus cantilever arm, a design said to result in a very low moving mass.

The hum shielding of the Empire 888 is quite good and considerably improved over that of the earlier models. The 888 is available with a 0.7-mil stylus (Model 888), a 0.6-mil stylus of greater compliance (888P), and a 0.2 x 0.9-mil elliptical stylus of still greater compliance (888PE). We tested the Model 888P.

The cartridge tracked our test records at 1 gram, placing it in the top ranks in tracking ability. Measured output was 5.7 millivolts. The frequency response of the Empire 888P was about  $\pm 1.25$  db up to 14,000 cps, and rolled off smoothly at the higher frequencies. Separation was 25 db up to 8,500 cps and better than 30 db between 1,000 and 5,000 cps. Separation above 15,000 cps was slight and disappeared completely at 20,000 cps. (At this frequency, loss of separation is of no practical significance.)

At a 1-gram tracking force, the IM distortion was 2.5 per cent at a velocity of 8.7 cm/sec, and increased rapidly at higher velocities. At its maximum rated tracking force of 4 grams, the distortion was 1.5 per cent up to 15 cm/sec, and only 3 per cent at 27 cm/sec. The square-wave



response of the Empire 888P was excellent, showing a single cycle of ringing at about 12,000 cps.

The sound of the Empire 888P was basically neutral. It lacked the slight shimmer of some of the cartridges with a rising high-frequency response, and delivered a smooth, unstrained, and uncolored sound. The Empire 888P sells for \$21.95, the Model 888 is \$19.95, and the Model 888PE is \$32.95.

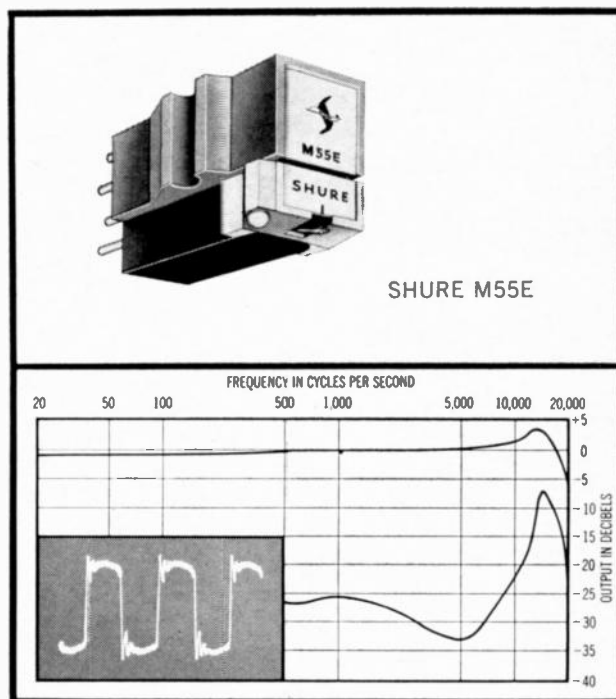
### SHURE M55E

● In our stereo-cartridge survey in these pages last year, the just-introduced Shure V-15 cartridge proved to be one of the more outstanding units we reported on. The new Shure M55E now offers almost equivalent performance at a much lower price.

This moving-magnet cartridge has an easily replaceable elliptical diamond stylus with 0.2-mil and 0.9-mil radii.

It is extremely compliant, and is designed to track at forces from  $\frac{3}{4}$  to  $1\frac{1}{2}$  grams. A plastic button on the stylus assembly contacts the record surface if excessive downward force is applied, thus preventing damage to the stylus or to the record.

The Shure M55E tracked our test records at 1 gram, and was able to follow the low-frequency bands of the Cook



Series 60 record at a lower force (0.8 gram) than any other cartridge we have tested. Its output was 6.6 millivolts, and its hum shielding was the most effective we have yet measured.

The frequency response of the M55E was almost perfectly flat up to about 7,000 cps, rising gradually to a 3-db peak at about 13,000 cps and falling to  $-7$  db at 20,000 cps. Channel separation was better than 25 db up to 8,000 cps, falling to 10 db at about 14,000 cps. The IM distortion of the Shure M55E was quite low, under 2 per cent up to 15 cm/sec velocity at a 1-gram force, and at 1.5 grams it was under 2 per cent up to 22 cm/sec. At the latter force, the distortion was only 1 per cent for stylus velocities between 14 and 18 cm/sec. The square-wave response showed two cycles of ringing at the stylus' resonant frequency.

In A-B tests, the Shure M55E was usually distinguishable from the other cartridges. With program material containing appreciable energy about 10,000 cps (such as wire brushes or closely miked violins) the M55E has a crisp, slightly sparkling quality that can be heard on any speaker system with reasonably good highs. Because of its excellent sonic balance, definition, and ability to track with very low forces at low distortion, we would rate the M55E

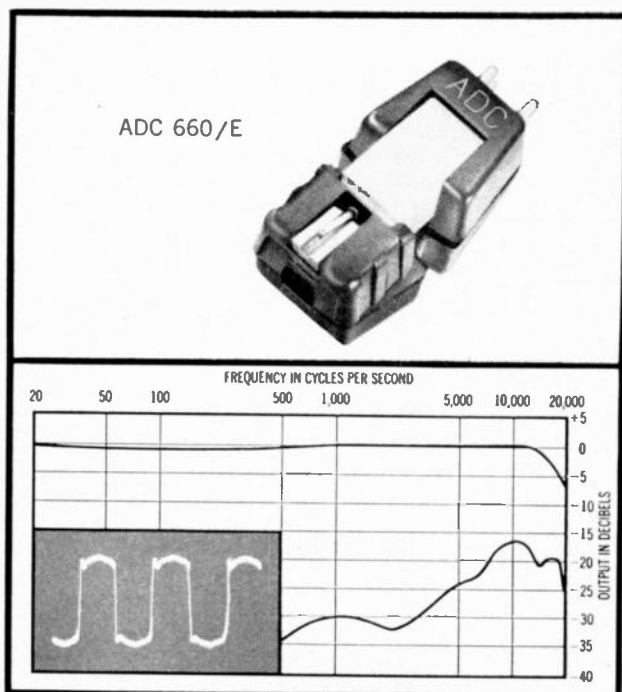
among the top cartridges in the group tested. The Shure M55E sells for \$35.50.

### ADC 660/E

● The ADC 660/E is an elliptical-stylus cartridge suitable for use in record changers and with tracking forces ranging from 1 to 3 grams. It features the "induced-magnet" construction used in all current ADC cartridges, in which an aluminum stylus cantilever moves a tubular soft-iron armature between the cartridge's pole pieces. The magnet itself is fixed near the stylus armature, which is energized by the magnet's field. This design, which in effect combines the technical features of the moving-magnet and variable-reluctance principles, results in a very low-mass moving system in the stylus assembly.

The diamond stylus of the ADC 660/E has a contact radius of 0.2 mil and a lateral radius of 0.8 mil. A force of 2 grams was used in our tests, and this should be sufficient to track the highest velocities encountered in commercial record pressings. The stylus assembly is easily replaceable without the use of tools.

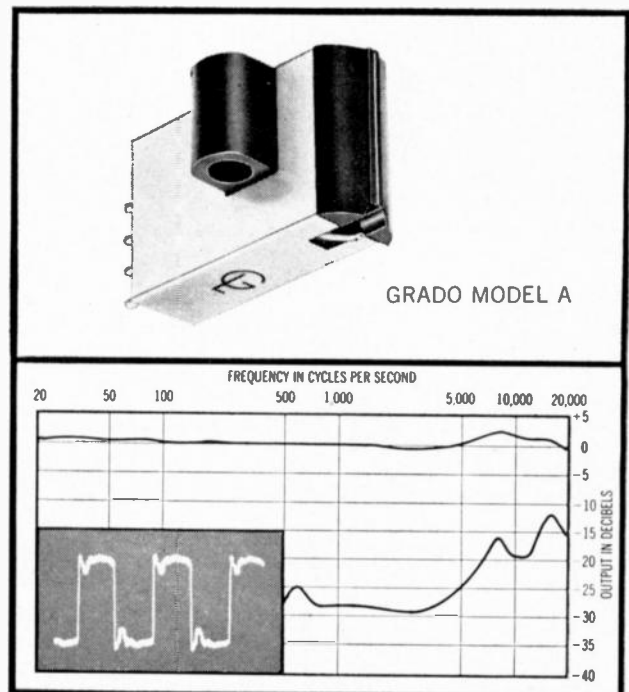
The ADC 660/E had an extremely smooth frequency response, with no peaks or holes, and an over-all variation of  $\pm 1$  db from 20 to 14,000 cps, falling to  $-2.5$  at 17,000 cps. Channel separation was better than 30 db up to 3,000 cps, and better than 16 db up to 20,000 cps. Intermodulation distortion was about 1.5 per cent up to 12 cm/sec velocity. At a 2-gram force, it rose rapidly above this point, but remained under 2.5 per cent up to 20 cm/sec at a 3-gram tracking force. The square-wave performance of the ADC 660/E was very good, showing a single very



small overshoot and no perceptible ringing. In this, the 660/E resembles the other ADC induced-magnet cartridges tested for last year's report. The sound of the 660/E also bore a close family resemblance to that of the ADC Point-Four cartridges tested last year—that is, transparent, uncolored, and without any audible defect. The hum shielding of the 660/E was good. List price of the ADC 660/E is \$39.50.

### GRADO MODEL A

● The Grado Model A moving-coil pickup has a uniquely shaped diamond stylus with a precisely truncated tip that rides the groove walls on spherical surfaces of very small radius. Combined with high compliance and low mass, this special tip contributes to an exceptionally uniform and extended frequency response, flat with  $\pm 2$  db up to well beyond 20,000 cps.



The output directly from the cartridge is quite low (less than 1 millivolt), so that a step-up transformer is needed to drive most amplifiers. Using the transformer supplied with the cartridge, its output is still relatively low (2.9 millivolts), but adequate for any modern amplifier. The resistance into which the transformer operates is not critical, and increasing the preamplifier's input-load resistors from their usual 47,000 ohms to 1 megohm will raise the cartridge's output voltage by 25 per cent. The step-up transformer is electrostatically and magnetically shielded, and does not appear to be particularly sensitive to hum fields. The cartridge itself is also well shielded.

The Grado Model A tracked our test records at 2 grams.



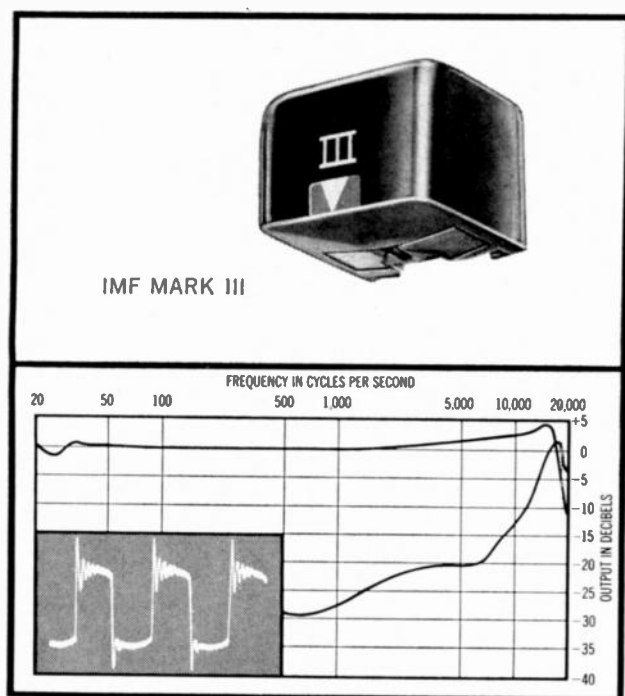
With stereo music records, about 1 gram was sufficient. At 2 grams, the IM distortion was about 2 per cent up to a stylus velocity of 15 cm/sec. Channel separation ranged from 27.5 db at 1,000 cps to 15 db at 20,000 cps.

The square-wave response of the Grado Model A appears to have a slight ringing (one cycle) at about 8,000 cps. Although the frequency-response curve shows only a broad rise in the high-frequency region, with a very slight peaking at 8,000, there is a small peak in the cross-talk curve that seems to correlate with the square-wave response. None of this is audible. The sound of the Grado Model A is clean, effortless, and exceptionally free of spurious coloration. This uncolored quality is desirable in other high-fidelity components, and the same criterion should logically apply to cartridges.

If stylus replacement becomes necessary, the Grado Model A must be returned to the manufacturer. The price of the Grado Model A cartridge, including the step-up transformer, is \$50.

### IMF MARK III

- The IMF MkIII is a magnetic variable-reluctance (moving-iron) cartridge developed by Decca in Great



Britain. The fundamental difference between the IMF MkIII and other pickups is that the IMF design does not employ a stylus-cantilever arrangement. In most cartridges, the stylus is coupled to the generating system through a tube or rod. In the IMF MkIII, the diamond is mounted directly on the generating elements. The stylus motion is therefore imparted directly to the generating system.

The IMF MkIII has a 0.3-mil x 0.8-mil elliptical stylus ground from a square diamond shank. This insures positive orientation of the axes of the tip with respect to the record, a must for elliptical styli. The stylus tip protrudes only slightly from the bottom of the cartridge, which helps protect it from damage and also makes it mandatory that the arm be installed precisely parallel to the record surface.

The IMF cartridge has a very strong external magnetic field and is therefore not suitable for use with turntables with magnetic platters unless special precautions are taken. It was originally sold only with its own arm, but is now available with an adapter for the Shure-SME arm. (We understand that it will shortly be available in a universal style for mounting in any good tone arm.)

The frequency response of the IMF MkIII was smooth, rising to a rather sharp peak of 4.5 db at about 16,000 cps and falling to -10 db at 20,000 cps. The peak is due to the resonance of the cartridge's moving mass with the record compliance, and is evidently only lightly damped. This shows up on the square-wave response as ringing at about 15,000 cps.

Channel separation was almost 30 db at the low and middle frequencies, decreasing smoothly to 15 db at 10,000 cps and disappearing entirely at 17,000 cps. The IMF MkIII's vertical stylus angle was 8 degrees, output voltage was 5.3 millivolts, and its hum-rejection properties, while not quite as good as the other cartridges tested, should not cause difficulties in the average setup.

The cartridge tracked the Cook Series 60 record at 1.5 grams and the Fairchild 101 record at 0.3 gram. This is by far the lowest tracking force we have ever been able to use with this record. Other fine cartridges require from 1 to 2 grams, and show much higher distortion than the IMF does at 0.3. However, the IM distortion was slightly high, 2.5 per cent at 8.7 cm/sec, increasing smoothly to about 10 per cent at 27 cm/sec. Increasing the force from 1 to 2 grams had little effect on the distortion.

The apparent contradictions between some of the measurements were resolved by listening tests, and in these the IMF MkIII left no doubt that it is a superior cartridge. The high-frequency peak is apparently too high in frequency to cause excessive brightness, and the cartridge's clarity and definition are outstanding. The IMF MkIII must certainly rank among the best of the cartridges tested in this group.

The IMF MkIII, in its own arm, sells for \$130. The cartridge alone, with a Shure-SME arm adapter, is \$75.

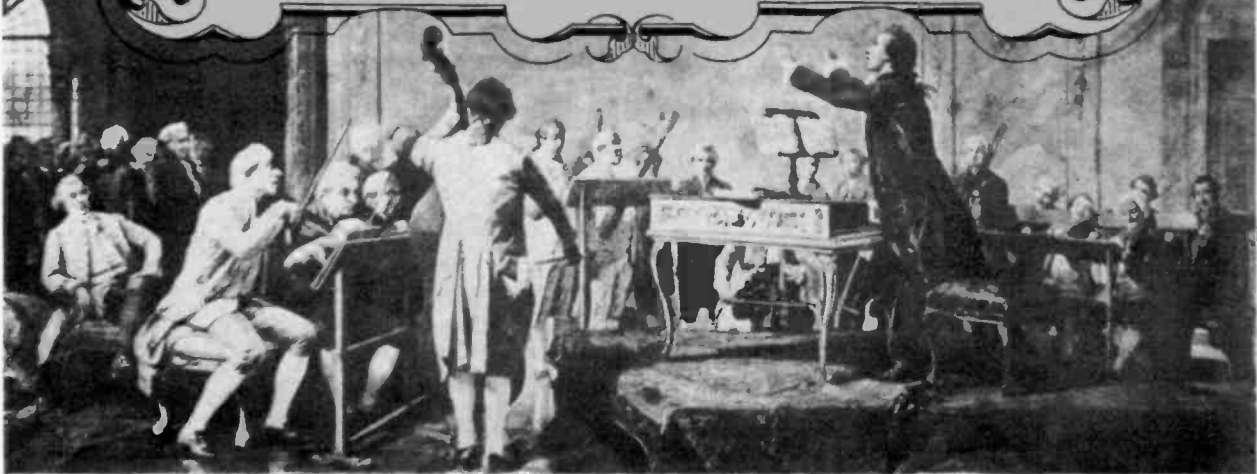
The following cartridges were reported on in last year's survey (July 1964):

Empire 880p • Pickering V-15/AT-1  
Shure M44-7, M44-5, and V-15 • Sonotone Velocitone Mk IV  
ADC 770, Point Four, and Point Four/E  
Stanton 500AT • Ortofon SPE/T • Weathers PS-11

# THE BASIC REPERTOIRE

## UPDATINGS AND SECOND THOUGHTS—PART TWO

By MARTIN BOOKSPAN



ONCE AGAIN, this second installment of updatings and second thoughts completes the annual round-up of the recorded works so far treated in the "Basic Repertoire" series. The listing continues, in alphabetical order by composer, from last month, and, as usual, takes into account any new recordings of these works issued during the past year.

**Mahler: *Symphony No. 1, in D***—Georg Solti's performance (London CS 6401, CM 9401) remains the most satisfying of those available in both stereo and mono. The mono-only recording conducted by Jascha Horenstein (included in Vox VBX 116, a three-disc set that also contains his performances of Mahler's *Kindertotenlieder* and Ninth Symphony) remains unique for the conductor's mastery of the structure of the symphony.

**Mahler: *Symphony No. 4, in G***—Bernstein's performance with Reri Grist (Columbia MS 6152, ML 5485) is still my favorite among the stereo recordings. The luster of Bruno Walter's mono-only collaboration with Desi Halban and the New York Philharmonic (Columbia ML 4031), however, remains for me undiminished.

**Mendelssohn: *Symphony No. 3, in A Minor ("Scottish")***—No new recording has come along to challenge the *élan*, refinement, and dramatic thrust of the Peter Maag-London Symphony Orchestra performance (London CS 6191, CM 9252).

**Mendelssohn: *Symphony No. 4, in A ("Italian")***—My previous recommendations remain unchanged: Steinberg's reading (Capitol SL/L 9204) continues to be my

choice among the stereo/mono recordings, and Toscanini's (RCA Victor LM 1851) among the older, mono-only performances currently available.

**Moussorgsky-Ravel: *Pictures at an Exhibition***—The Ansermet recording (London CS 6177, CM 9246) continues to impress me more than any other currently available stereo/mono performance for its clarity, drama, and poetry. Toscanini's mono-only recording (RCA Victor LM 1838) is in a class by itself: elegant and dramatic.

**Mozart: *Clarinet Quintet, in A***—Angel's recent recording by Gervase de Peyer and members of the Melos Ensemble (S 36241) is a cooler, more detached performance than the one on London by Alfred Boskovsky with members of the Vienna Octet (CS 6379, CM 9379). I prefer the warmer, more personal attitude of the latter performers.

**Mozart: *Symphony No. 40, in G Minor***—The new Klemperer recording (Angel S 36183, 36183) duplicates the passion and intensity of his earlier performance, and since the recorded sound is top-drawer, the new version now takes first place in my affections. The Walter recording (Columbia MS 6494, ML 5894) presents a more personal, less severely classical approach.

**Mozart: *Symphony No. 41, in C ("Jupiter")***—Performances by Klemperer (Angel S 36183, 36183), Leinsdorf (RCA Victor LSC/LM 2694), and Szell (Epic BC 1282, LC 3882) are all new during the past year. But the Walter recording (Columbia MS 6255, ML 5655) retains its supremacy for me because of its noble and

seasoned warmth. The older account by Toscanini (RCA Victor LM 1030) remains an extraordinarily dynamic one.

**Prokofiev: Symphony No. 5, in B-flat**—The new performance by Ansermet and the Suisse Romande Orchestra (London CS 6406, CM 9406) combines the best qualities of the Leinsdorf (RCA Victor LSC/LM 2707) and Ormandy (Columbia MS 6004, ML 5260) recordings: the lyrical elements of the symphony are treated as respectfully by Ansermet as by Leinsdorf, and the extroverted vigor of much of the music is as dynamic here as in Ormandy's recording. Ansermet's is now my preferred version.

**Prokofiev: Peter and the Wolf**—No new recordings of this work have been issued since last year, and therefore the version conducted by Efrem Kurtz (Capitol SG/G 7211) with Michael Flanders as the storyteller still takes first honors for its direct and ungimmicked approach.

**Rachmaninoff: Piano Concerto No. 2, in C Minor**—The 1929 recording by Rachmaninoff himself with Stokowski conducting the Philadelphia Orchestra (RCA Victor LCT 1014) remains the *ne plus ultra* among available recordings. The recent Graffman-Bernstein collaboration with the New York Philharmonic (Columbia MS 6634, ML 6034) is now my preferred contemporary recording.

**Ravel: Daphnis and Chloë**—Among the complete versions, the one by Munch and the Boston Symphony with the New England Conservatory Chorus (RCA Victor LSC/LM 2568) is still unrivalled for poetry, dash, and abandon. The recent Martinon-Chicago Symphony recording of the Second Suite from the full score (RCA Victor LSC/LM 2806) is a dazzling display of performance and engineering virtuosity. It displaces Szell's recording (Epic BC 1263, LC 3863) from the top spot.

**Rimsky-Korsakov: Scheherazade**—The stunning new Stokowski recording with the London Symphony Orchestra (London 21005, 55002) is a worthy addition to the ranks; however, my preference for the magical spontaneity of the Beecham recording (Angel S 35505) continues undiminished.

**Saint-Saëns: Symphony No. 3, in C Minor**—Munch and the Boston Symphony Orchestra (RCA Victor LSC/LM 2341) continue to dominate the list with a performance of extraordinary vigor and dynamism.

**Saint-Saëns: Carnival of the Animals**—The musical qualities of the Kurtz performance (Capitol SG/G 7211), with Hephzibah Menuhin and Abbey Simon as the duopianists, make that recording the leader in the field. Of the versions that incorporate the nonsense lyrics written by Ogden Nash, I prefer the performance conducted by André Kostelanetz with Noel Coward (Columbia CL 720). I find Coward a more provocative declaimer than Hugh Downs, who recites the verses in the recent release by the Boston Pops Orchestra under Arthur Fiedler (RCA Victor LSC/LM 2596).

**Schubert: Symphony No. 8, in B Minor ("Unfinished")**—None of the performances released during the past year has superseded the Bruno Walter recording (Columbia MS 6218, ML 5618), a particularly cherishable reminder of the qualities of warmth, geniality, and serenity that characterized this conductor's music-making. Among the low-priced versions, the one by Munch (RCA Victrola VICS/VIC 1035) is still my favorite.

**Schubert: Symphony No. 9, in C**—The Kertész recording (London CS 6381, CM 9381) is new since last year, but I continue to prefer the more relaxed ease of both Krips (London CS 6061, CM 9007) and Walter (Columbia MS 6219, ML 5619). The Toscanini performance with the Philadelphia Orchestra (RCA Victor LD 2663) is the best of the several Toscanini recordings that have been available at one time or another, and I recommend it to those who remember Toscanini's special way with this symphony.

**Schubert: Quintet, in A, for Piano and Strings ("Trout")**—Several new performances have been issued in the past year, but none quite comes up to the sparkle and easy spontaneity of the version by Curzon with members of the Vienna Octet (London CS 6090, CM 9234), or the commanding stylistic authority of the Schnabel-Pro Arte performance (Angel COLH 40).

**Schubert: Quintet, in C, for Strings**—Nothing new: the Columbia performance by the Budapest Quartet with Benar Heifetz (MS 6536, ML 5936) continues to lead the field of contemporary readings. The older Columbia recording (ML 4714) made at one of the Casals Festivals is also exceptional.

**Schumann: Piano Concerto, in A Minor**—In the past twelve months several new performances have found their way to the marketplace. The best of them, in my opinion, is the highly charged recording by Serkin with Ormandy and the Philadelphia Orchestra (Columbia MS 6688, ML 6088). The sensitively shaded performance by Fou Ts'ong (Westminster WST 17040, XWN 19040) is still highly recommended, as is the celebrated Dinu Lipatti recording (Columbia ML 4525), despite its now faded sound.

**Schumann: Symphony No. 1, in B-flat ("Spring")**—There are still only five currently available recordings of this evergreen score from which to choose. Kubelik's (DGG 138860, 18860) is the one I find most appealing for its genuine Romantic flow and lyrical grace.

**Shostakovich: Symphony No. 5**—Bernstein's reading (Columbia MS 6115, ML 5445), a performance of considerable drama and extroverted passion, is the pick of those currently available.

**Sibelius: Symphony No. 2, in D**—At last a new recording of this symphony has come along to challenge the memories of the extraordinary things Koussevitsky used to accomplish in this music—and from a most unlikely source, too: the Vienna Philharmonic conducted by

Lorin Maazel (London CS 6408, CM 9408). Indeed, young Mr. Maazel's most recent recordings indicate that he is arriving at the full flowering of his extraordinary gifts. This performance of the Sibelius Second is bold, heroic, and dynamic. If, as reports have it, the conductor is recording all the Sibelius Symphonies with the Vienna Philharmonic, then the project is in the best of hands.

**Sibelius: *Symphony No. 5, in E-flat***—The Vanguard recording by Sir John Barbirolli and the Hallé Orchestra (SRV 137SD, SRV 137) continues to rank first in my estimation, despite some untidy playing from the orchestra and recorded sound which is not up to the best. But Barbirolli's overall grandness of conception and total commitment to the music sweep all before it.

**Strauss: *Don Juan; Till Eulenspiegel***—Szell's readings (Epic BC 1011, LC 3439) still rank as the preferred coupling of the two scores together, but the past year has seen the release of an uncommonly convincing account of *Don Juan* by the Vienna Philharmonic under Maazel (London CS 6415, CM 9415, with *Death and Transfiguration* on the other side).

**Strauss: *Der Rosenkavalier***—One of the greatest opera recordings ever made is Erich Kleiber's account of this work (London 4404) with the Vienna Philharmonic Orchestra, the Vienna State Opera Chorus, and a cast headed by Maria Reining, Hilde Gueden, Sena Jurinac, and Ludwig Weber. Those for whom stereo is a must are directed to the Angel recording featuring Elisabeth Schwarzkopf, Otto Edelmann, Christa Ludwig, *et al.* (S 3563), but Karajan (the Angel conductor) is no match for Kleiber.

REPRINTS of this two-part review of the "Basic Repertoire" are available without charge. Circle number 179 on reader service card.

**Stravinsky: *Petrouchka***—As before: either Ansermet (London CS 6009, CM 9229) or Monteux (RCA Victor LSC/LM 2376) for a remarkable blend of sensitive poetry and dynamic excitement, or Stravinsky himself (Columbia MS 6332, ML 5732) for elemental and stark asceticism.

**Stravinsky: *Le Sacre du printemps***—The recent Karajan recording (DGG 138920, 18920) is the perfect example of everything that is wrong with this conductor's music-making: careful study and dissection of the score succeed in completely eviscerating it and leaving it bloodless. No more telling indictment of the whole Karajan musical philosophy exists on records than this terrifyingly anti-human account of the "*Sacre*." The recording conducted by Stravinsky (Columbia MS 6319, ML 5719) succeeds in communicating the quality of elemental fury that Karajan apparently was looking for, and Bernstein (Columbia MS 6010, ML 5277) delivers a warmer, more personal account that is equally valid in its own way.

**Tchaikovsky: *Piano Concerto No. 1, in B-flat Minor***—Surprisingly, no new recordings of this concerto have been released during the past twelve months. Therefore, my preference for the team of Cliburn and Kondrashin (RCA Victor LSC/LM 2252) remains unchanged. Their performance has a freshness that is quite disarming. There are also many things to admire in the performances by Rubinstein-Leinsdorf (RCA Victor LSC/LM 2681) and Janis-Menges (Mercury SR 90266, MG 50266).

**Tchaikovsky: *The Nutcracker***—The Dorati-London Symphony account (Mercury SR 2-9013, OL 2-113) is a brilliant, virtuoso performance of the full score. It is considerably more interesting than its nearest rival, the Ansermet reading (London CSA 2203, CMA 7202).

**Tchaikovsky: *Serenade for String Orchestra***—The Munch-Boston Symphony recording (RCA Victor LSC/LM 2105) gets my vote. It is a deeply felt, excellently played performance.

**Tchaikovsky: *Symphony No. 4, in F Minor***—Here again it is a new recording by Lorin Maazel and the Vienna Philharmonic Orchestra (London CS 6429, CM 9429) that moves to the very top of the list. Razor-sharp orchestral execution, superb recorded sound, and a magnificently vibrant conception on the conductor's part make this one of the best Tchaikovsky symphony performances ever recorded.

**Tchaikovsky: *Symphony No. 5, in E Minor***—The swooning account of this score delivered by Georges Prêtre with the New Philharmonia Orchestra (Angel S 36259) hardly challenges the best of the previously available versions. I still prefer Ormandy's reading with the Philadelphia Orchestra (Columbia MS 6109, ML 5435) for the power of its emotional impact.

**Tchaikovsky: *Symphony No. 6, in B Minor ("Pathétique")***—Bernstein (Columbia MS 6689, ML 6089), Barbirolli (Vanguard SRV 148SD, 148), Karajan (DGG 138921, 18921), and Maazel (London CS 6409, CM 9409) are the new entries since last year's updating. Maazel's performance is the best of the new ones, but I continue to prefer the deeply felt passion of Ormandy's version (Columbia MS 6160, ML 5495).

**Tchaikovsky: *Violin Concerto, in D***—No new entries have come along since last year. The winners, then, are as before: Heifetz (RCA Victor LSC/LM 2129) for dazzling virtuosity, and Stern (Columbia MS 6062, ML 5379) for relaxed serenity.

**Vivaldi: *The Four Seasons***—The recording by Ruggero Ricci (Decca DL 79423, DL 9423), in which he uses a different Stradivarius instrument for each of the four concertos, lacks the stylistic identity of the version conducted for the Library of Recorded Masterpieces (available only on subscription) by the late Max Goberman. My second choice continues to be the performance by Janigro and the Solisti di Zagreb, with the late Jan Tomasow as solo violinist (Vanguard BG 5001, 564).

Premiere  
and Cultural Turning Point:  
**CHARLES IVES'**  
**FOURTH SYMPHONY**

AN ACCOUNT OF THE HISTORY AND PREPARATION OF THE SCORE,  
THE PROBLEMATIC REHEARSALS, AND THE FIRST PERFORMANCE  
OF AN ALMOST LEGENDARY WORK

By David Hall

IN APRIL, a long-problematic symphonic masterpiece by Charles Ives was performed for the first time in its entirety and heard by a deeply moved—and in fact somewhat stunned—New York concert audience. Perhaps never before has this composer been so distinctly visible to the broad public in his roles as patron saint, prophet, and founding father of modern American music, and I think that one day the event is likely to figure in our music-history books as a kind of belated cultural turning point.

On the evening of April 26, 1965, in a packed and cheering Carnegie Hall, Leopold Stokowski led the American Symphony Orchestra with vision and power in the first integral performance of Ives' Fourth Symphony (composed 1910-1916). Mr. Stokowski, now an awesomely vital eighty-three-year-old veteran of the modern music wars, was assisted by a chorus from the New York Schola Cantorum under the direction of Hugh Ross. He was also aided by *both* of the American Symphony's assistant conductors, José Serebrier and David Katz, whose collective services were required by the staggering metrical complexities of one of the most formidable symphonic scores in existence.

Not since John Kirkpatrick's first complete performance of the *Concord* Sonata for piano (at New York's Town Hall in 1939) has an Ives premiere aroused such excitement in lay and professional circles alike. And not since Antal Dorati gave the first complete performance of *New England Holidays* (in Minneapolis, in the spring of 1954, a few weeks before the composer's death) has any Ives premiere offered a work that combined such hair-raising technical difficulties with the largeness of utterance that justified them. Happily, we shall not now have to wait ten years—as happened with the two latter works—for a recording to appear. John McClure, director in charge of Columbia's Masterworks recording, was on

hand at all of the concluding rehearsals of the Fourth. Deep in scores (and in fact practically invisible behind one of them, that of the final movement, which is more than two feet high), McClure prepared for the recording sessions that were scheduled for the days immediately following the premiere.

Bringing the Ives Fourth to its first complete performance was itself an agonizingly slow and complicated matter. It is true that the most complex part of the score, the second movement "scherzo," was the very first Ives work to be printed (in 1929) by a regular music publisher—Henry Cowell's trail-blazing New Music Edition. And at a Town Hall Pro Musica concert on January 29, 1927, Eugene Goossens conducted the first performance of not only this supposedly impossible-to-play second movement but the opening Prelude as well.\* At the New School for Social Research in New York, on May 17, 1933, composer-conductor Bernard Herrmann led the world premiere of the third-movement Fugue. And during the late Thirties and early Forties (when Herrmann and producer Oliver Daniel were responsible for some of the most stimulating musical broadcasts then to be heard over the air), Herrmann conducted frequent performances of the Fugue in his own arrangement for radio orchestra and also presented the Prelude several times in conjunction with it.

Meanwhile, the status of the last movement—the crown and culmination of the whole work—remained something of a mystery until shortly after Ives' death, when a request came from Germany, through composer

\*Though some reference sources are ambiguous on the matter, Olin Downes' original New York Times review of the 1927 concert (see text), as well as the program notes, indicate that the Prelude as well as the Scherzo were performed on that occasion. The catalog of Ives works appearing in Henry and Sidney Cowell's *Charles Ives and his Music* (Oxford University Press, New York, 1955) indicates that New Music Edition published both the Prelude and Scherzo. However, Mr. Cowell himself has confirmed that this was in error, and that only the Scherzo was published. D. H.

Elliott Carter, for the complete score. It was then discovered that several pages of the last movement were lacking, and plans were therefore put in motion for Henry Cowell (Ives' musical executor) and Lou Harrison (who had conducted the world premiere of Ives' Third Symphony in 1947) to reconstruct the missing portions from all but illegible Ives sketches. By a fortunate coincidence, a large number of the photostats and copies that Ives had caused to be made of his music (from 1927 on) were stored at the offices of the American Composers Alliance, which Ives had joined a few weeks before his death. And it was among these photostats that James Ringo and Oliver Daniel (then ACA manager) discovered the missing fourth-movement material. Eventually all of the materials for the complete Fourth Symphony were transferred to Associated Music Publishers in New York. But despite occasional rumors of plans for a complete performance, another ten years passed before the affair again went forward—this time with Leopold Stokowski and Oliver Daniel (now president of the Contemporary Music Society) providing the impetus.

By then, the fourth movement had been for some years in the hands of Theodore A. Seder, curator of the famed Edwin A. Fleisher Music Collection of the Free Library of Philadelphia. Mr. Seder and his staff had been entrusted with the task of preparing a performing edition of the score. Now, however, further examination of the balance of the material indicated that the entire score would have to be gone over minutely—in fact, with a fine-tooth comb—before it could achieve anything like a proper realization in performance. This was especially true of the horrendously complex second movement. Despite the loving care of Henry Cowell and the heroic work of his Los Angeles engraver in 1929, this movement was now found to contain a few too many errors and ambiguities.

What finally emerged out of these vast editorial labors and went into rehearsal this spring was an odd and

strangely moving masterpiece, one whose four very different movements—certainly less tightly knit than the *Concord* Sonata, but just as certainly the crowning glory of Ives' orchestral repertoire—manage to reconcile a dichotomy long noted in Ives' creative method. Here in full and simultaneous realization we observe his familiar personal sources and his unprecedented intellectual vision of them. Certain backward-glancing pages, resembling in this his three earlier symphonies, are largely conditioned by his recollected experiences as an organist at New Haven's Center Church during his student days at Yale. Other pages look forward in terms of the most complex and visionary musical devices—devices through which Ives transfigured both his boyhood memories of patriotic celebrations in Danbury, where he grew up, and his Emersonian visions of a transcendental hereafter. Or as Ives himself put it in a program note for the 1927 performance of the Prelude and Scherzo:

*"The aesthetic program of the work is that of the searching questions of What? and Why? which the spirit of man asks of life. This is particularly the sense of the prelude. The three succeeding movements are the diverse answers in which existence replies.*

*"The second movement is not a scherzo in an accepted sense of the word, but rather a comedy—in which an exciting, easy and worldly progress through life is contrasted with the trials of the Pilgrims in their journey through the swamps and rough country. The occasional slow episodes—Pilgrims' hymns—are constantly crowded out and overwelmed by the former. The dream, or fantasy, ends with an interruption of reality—the Fourth of July in Concord—brass bands, drum corps, etc.*

*"The Fugue is an expression of the reaction of life into formalism and ritualism.*

*"The last movement is an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience."*

The opening Prelude is a quietly majestic slow movement, hardly more than three minutes in length, but estab-



Orchestra expanded for Ives' Fourth fills Carnegie Hall stage.



With Maestro Stokowski, conductors Katz (center) and Serebrier.

PHOTOS: COLUMBIA RECORDS



lishing in its brief span an atmosphere that might be described as transcendental suspense. A chromatic proclamatory motto is arrestingly announced by cellos and basses with piano. Then twelve bars of iridescently scored atmospheric music anticipate the entrance of the chief melody, sung at the outset by unison chorus with soft timpani, bass drum, and cymbal accents to suggest its processional character. Strings and piano, plus flute, harp, two solo violins, and viola provide a rich harmonic underpinning and a halo of overtones for words and melody, which are those of Lowell Mason's 1830 tune to John Bowring's verse:

*Watchman, tell us of the night,  
What the signs of promise are;  
Traveller, o'er yon mountain's height,  
See that Glory-beaming star!  
Watchman, aught of joy or hope?  
Traveller, yes, Traveller, yes!  
Traveller, yes: it brings the day,  
Promised day of Israel.  
Dost thou see its beauteous ray?  
Dost thou see—oh dost thou see its beauteous ray,  
its beauteous ray, oh! see . . .*

On the repetition of *Dost thou see*, Ives builds up the dramatic suspense not by way of dissonance or sudden increase of dynamics, but by having the choir sing the words in hushed staccato, with yet another repetition by male voices only. The final four bars bring with them a sense of radiant vision, as the choir—now in four-part harmony—sings the last words in a decrescendo from *pp* to a barely audible *pppp*.

The second movement is four times as long and possibly forty times as complex. Besides a complement of extra winds, including saxophones and cornets, Ives calls for a solo piano, plus an orchestra piano played four-hands. The percussion includes celesta, triangle, high and low bells, timpani, Indian drum, snare drum, bass drum with cymbal, light and heavy gongs, and (if possible) a supplementary

quarter-tone orchestra piano. Two conductors are mandatory, inasmuch as there are literally two orchestras playing simultaneously in different meters and tempi—for example, Mr. Stokowski may be conducting strings and miscellaneous percussion *adagio* in 3/2 while Mr. Serebrier will be directing winds, solo piano, orchestra piano, and timpani in a 4/4 *allegro accelerando*.

WHAT does the music sound like? Imagine if you can the wild *Hawthorne* movement of the *Concord Sonata* expanded on a gigantic orchestral scale. Like the latter half of Ives' *Central Park in the Dark* or the end of the *Fourth of July* movement from *New England Holidays*, it is an astounding sonic phantasmagoria. The nearest literary analogy would be a combination of the Night-town episode of James Joyce's *Ulysses* with T. S. Eliot's *Wasteland*, wherein passages of exquisite poetry stand cheek by jowl with images of a garish reality—sometimes nightmarish, sometimes gaudily festive. The hymn tune *Beulah Land* may be sung tenderly by a solo violin one moment, then blared out in unison a page later by the full choir of trombones—and meanwhile, the two orchestral groups are going hell-for-leather in their separate tempi, meters, and a wide variety of keys. In truth, this movement is Ives' *Vanity Fair*, for the use of the *Watchman* hymn tune in the first movement tempts us to compare this Symphony to Bunyan's *Pilgrim's Progress*. And in fact, the movement as a whole is inspired by Hawthorne. The earlier pages were later arranged by Ives as a piano piece around the idea of Hawthorne's sinister, John Bunyan-inspired dream-tale *The Celestial Railroad* (Ives' "train music," beginning with descending double-bass and cello *glissandi* at bar nineteen, makes the later efforts of Honegger and Villa-Lobos sound rather "tuney" by comparison). The later pages of the movement are in part an orchestral version of the parade music occurring about two-thirds of the way through the *Hawthorne* movement of the *Concord Sonata*.



*As indicated here, Maestro Stokowski led his huge orchestral forces through the labyrinthian Ives score with a vigorous heat that was of necessity given maximum visibility.*

Just about every imaginable patriotic tune from before, during, and after the Civil War turns up in one form or other during the orchestral *melée*, and the effect is both comical and exhilarating.

It was Olin Downes who accorded Ives his first major newspaper review, writing in the *New York Times* on the January 29, 1927 premiere of the second movement under Eugene Goossens:

"The thing is an extraordinary hodge-podge, but something that lives is in there. . . .

"There is something in this music; real vitality, real naïveté and a superb self-respect. . . . There is kick in the piece, regardless of the composer's philosophic or moral purpose, his scheme of rhythms, and all the rest. It is genuine . . . and that is the important thing."

If I may be permitted to add a further word to Mr. Downes': the composers of our own day may have discovered how to systematize Ives' immensely complex metrics into a more easily notatable (and therefore more playable) scheme of "metric modulation." But few working in this area, with the possible exception of Elliott Carter, who did the pioneer work, have come up with music of comparable raw vitality and blazing color.

**I**N THE third movement, Ives goes to the polar opposite of the seeming chaos that has quickly faded in the last two bars of the preceding one, giving us now a seven-minute fugue in C major based on the 1824 Lowell Mason *Missionary Hymn*—"From Greenland's icy mountains,/From India's coral strand"—and with Oliver Holden's 1793 *Coronation* ("All hail the power of Jesus' name") as countersubject. Ives described this piece in its symphonic form as a "Church Ritual movement," and it can perhaps be said, in the context of the Symphony as a whole, to symbolize the order imposed by society. Save for a few bars of mildly dissonant elaboration before the final majestic statement of the fugue theme, the musical content is identical with the opening movement of the First String Quartet of 1896 subtitled *A Revival Service*. The scoring is simplicity itself—strings, flute, clarinet, horn or trombone, timpani, and an important part for *obbligato* organ which adds to the church atmospherics of the piece and provides a powerful underpinning for the bass line.

The finale is the apotheosis of the whole score—and of all of Ives' orchestral music. It is no spectacular *tour de force* in the manner of the Scherzo, but a visionary slow movement calling for all of the instruments used in the Scherzo, as well as the voices that were heard in the Prelude—but this time without words—and, in the last pages, where the voices enter, the organ. However, all is scored to achieve the most exquisite gradation of color and dynamics—not in the sharp-edged Ravel style, but a sound that in its fantastically complex blend could almost be described as pantheistic, in the broadest and most mystical meaning of the word. The combination tones gener-

ated by high and low bells with gongs and pianos create a pervasive sonic mist (the remembered Sunday New England church bells of Ives' Danbury childhood) that seems all but tangible. As to the music's motion, the varied metrics—especially as between the percussion group and the rest of the orchestra—call for the services of a second conductor, in this instance David Katz.

Percussion alone begins the movement very softly, almost inaudibly, and in rhythm suggestive of a cortege (the movement is believed to have grown out of a lost Memorial Slow March that Ives composed for organ in 1901). Then cellos and basses recall in slow tempo the chromatic motto theme with which the first movement opened. A slowly marching, soft, yet all-pervasive *ostinato* figure arises from the low strings, while from various facets of the orchestral texture appear fragments of what has transpired in the previous movements. Meanwhile, the soft yet relentless *ostinato* creates an almost hypnotic effect on the listener—as if one were hearing metaphorically the inner workings of the universe.

The ever-denser musical texture of Ives' symphonic finale propels us toward the kind of stirring monumentality that we encounter in such striking earlier works as *Psalm 67*, the *Harvest Home Chorales*, and *Thanksgiving* from *New England Holidays*. The entrance of the organ signals both the point of climax and of resolution. The dynamics subside abruptly as the wordless choir enters with a transfigured version of the harmonic skeleton of the *Watchman* hymn. The effect both as sound and as a deeply emotional experience for the listener simply defies adequate description. The close of Holst's *Neptune* is too cinematic to stand comparison, and the offstage choruses in Delius' *Song of the High Hills* or *Appalachia* are too hedonistic. Again, we can only turn to Beethoven, who in his very different way achieved a similarly moving moment in the famous plunge into D-flat following the second series of fanfares in the slow movement of the Ninth Symphony. Whether the transcendental paradise that seems to emerge from the fabric of sound that Ives creates in the final pages of this Fourth Symphony is meant to have anything in common with Dante's *Paradiso*, or with the Hawthorne-Bunyan Celestial City, it is hard to say. But what may be meant as his vision of the Godhead expressed in tone slips away in performance in a very long diminuendo, as slowly yet as surely as the fading of a sunset rainbow in the mountain wilderness. And the Emersonian-Thoreauvian transcendentalism that Ives was not able to make entirely clear with words in his *Essays before a Sonata* is realized with overpowering vitality and radiance in these last pages of the Fourth Symphony.

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David Hall is president of Composers Recordings, Inc. and is on the regular reviewing staff of this magazine. A close student of the composer's works for many years, Mr. Hall was author of the definitive essay on Ives that appeared in our September 1964 issue as the first in the series "The Great American Composers."

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



## CLASSICAL

### A DARING AND IMAGINATIVE NEW *GÖTTERDÄMMERUNG*

*Georg Solti conducts a taut and lucid performance for London*

WITH London's new recording of *Götterdämmerung* rounding out the cycle, Richard Wagner's entire tetralogy, *Der Ring des Nibelungen*, has at last been given worthy representation in stereo. London's interim 1957 set of this longest and most dramatic of the *Ring* operas, an inadequate account if there ever was one, can now



FESTSPIELSTÄTTE BAYREUTH

BIRGIT NILSSON  
*An impressive Brünnhilde*

be retired, for its place has been taken by an incomparably superior performance.

Although *Götterdämmerung* has its share of the Wagnerian ingredients that ask the mind for prolonged suspension of the faculty of disbelief, it is the most human drama in the Nibelung cycle. It employs supernatural elements—such as the Norn episode, the Rhinemaiden scenes, and the appearance of Alberich—as essential points of reference, but the ill-fated love of Siegfried and Brünnhilde, the evil machinations of Hagen, the involvements of Gunther and Gutrune as unwitting foils—these basically *human* conflicts are at the core of the dramatic action. Accordingly, these elements are likely to elicit a stronger emotional response from the listener than any preceding link in the Wagnerian chain of mythic events. As usual in Wagner's operas, the action in *Götterdämmerung* is developed unhurriedly, with

narrative reiterations that are often carried to maddening length, but the stupendous richness, invention, and descriptive power of the music invariably justify Wagner's highly individual methods.

The performance is, understandably, dominated by the orchestra, and though some listeners may find that this approach is pursued at times with excessive zeal, it is one that unquestionably has validity. The orchestra surrounds the singers with an all-enveloping tonal majesty while describing, commenting on, and summarizing the action by means of skillfully interwoven themes and leitmotives. The Vienna Philharmonic honors Wagner's music with superb playing, and Georg Solti is in his true element in this complex and

highly charged score. There are no eccentricities in his interpretation—the music unfolds excitingly, with a relentless momentum, but always guided by a sure sense of proportion. In addition to his dramatic flair, Solti exhibits a taut control that assures a lucid performance.

No recorded opera has ever been more lavishly or judiciously cast. Each role has the right interpreter, and many of the singers are unsurpassable. Birgit Nilsson as Brünnhilde again reveals the qualities that are among the rarest phenomena in opera—thrilling vocal power allied to sensitive musicianship. In the presence of her tonal luxuriance, one is prepared to regard such attributes as faultless intonation, thoughtful phrasing, and clear verbal projection as special bonuses to be hoped for, but not demanded—but here they are. Moreover, the powerful effect Miss Nilsson creates on these discs is her own doing; not even in the Immolation Scene is she granted a really favorable setting by the total engineering scheme.

Wolfgang Windgassen is a highly artistic Siegfried. His interpretation is polished, well thought-out, and—his unheroic vocal gifts notwithstanding—extremely well sung. Siegfried's impersonation of Gunther, in which Windgassen feigns a baritone timbre and a heavier delivery, is cunningly done (with technical assistance from the engineers), and his death scene is extremely affecting. Comparison with the memory of Melchior's performance is unavoidable, but rather beside the point: for the present, Windgassen is the best of all available Siegfrieds.

By contrast, Gottlob Frick's Hagen looms even larger than life. Here, the menacing aura that often seems inherent in this artist's singing (at times inappropriately) is allowed full sway, and he creates a Hagen of thundering presence, the embodiment of evil. Gustav Neidlinger makes a similarly strong impression; he is the Alberich in all of London's recordings of the *Ring* cycle, and a virtually peerless one. Dietrich Fischer-Dieskau's vivid portrait of the pathetic Gunther has a richness of detail that is beyond interpreters not endowed with his insight and expressive powers. However, in his efforts to assume a brusque, warrior tone, he resorts to the device of almost exploding the consonants at the ends of words—a regrettable mannerism in this superb artist.

Claire Watson (Gutrune) and Christa Ludwig (Waltraute) acquit themselves handsomely in their important assignments, and the Rhinemaidens, led by Lucia Popp (the outstanding Queen of the Night in Angel's new recording of the *Magic Flute*), perform their chores swimmingly. The roles of the three Norns, too, seem to be in good hands, though the peculiar aural perspective given their scene by the engineers permits them only a limited vocal presence.

Although I rejoice in the orchestral splendors of this recording, I do wish the singers could have enjoyed more prominence generally, in the manner, say, of Columbia's recording of the Immolation Scene with Eileen Farrell

(MS 6353). As for specifics, I do not doubt that there is some dramatic justification for the "built-in haziness" producer John Culshaw has created for the Norn scene, but the diffused sound that results is rather disconcerting. And Alberich's vocal appearance—partially submerged in echo—does not quite come off convincingly, although his gradual fade-out at the end of the scene is deftly handled.

Those who fancy realistic sound-effects will delight in the artful integration of thunder with the orchestral texture and in the fierce sonorities captured in the Vassals Scene. As for the Funeral March, it is surely a candidate for a place on the roster of favorite demonstration pieces for stereo equipment. All told, this *Götterdämmerung* is a brilliantly realized accomplishment. *George Jellinek*

© ® WAGNER: *Götterdämmerung*. Birgit Nilsson (soprano), Brünnhilde; Wolfgang Windgassen (tenor), Siegfried; Gustav Neidlinger (bass), Alberich; Gottlob Frick (bass), Hagen; Claire Watson (soprano), Gutrune; Dietrich Fischer-Dieskau (baritone), Gunther; Christa Ludwig (mezzo-soprano), Waltraute; Lucia Popp (soprano), Woglinde; Gwyneth Jones (soprano), Wellgunde; Maureen Guy (mezzo-soprano), Flosshilde; Helen Watts and Grace Hoffman (mezzo-sopranos), Anita Väilki (soprano), Three Norns. Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Georg Solti cond. LONDON OSA 160 i six 12-inch discs \$35.88, A-160 i \$29.88.

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## THE LAST WORD ON BARTÓK'S STRING QUARTETS

*Columbia presents all six works in definitive performances by the Juilliard String Quartet*

SINCE the Juilliard String Quartet has practically made a career out of Béla Bartók's string quartets, and since more than a decade of performance and recording has failed to alter the common consent that they are the most significant contribution to the medium since Beethoven, Columbia's newly released recording of all six in a single album could hardly be an event of anything less than major moment.

In making a "career" out of these works, the Juilliard players have plumbed them to their very depths and defined without error the range of expression they cover, their contribution to contemporary string writing, and, in the most subtle way, their place in the history of contemporary music. I should indeed be most astonished if their say on the matter of the Bartók Six does not prove to be pretty much the last word on the subject for some time to come.

In the first quartet a mildly Debussyian harmonic flavor is cast over the chromatic linear independence that first began to assert itself here and was to set the tone for

all contemporary quartet writing. In the second quartet, the germinal motivic method of variational melodic extensions begins to come forward. And in the third (the hardest nut of all to crack), Schoenberg's atematic serial techniques begin to be absorbed into Bartók's manner. All of this, and all of the string-writing "tricks" that Bartók was to invent were subsequently to be consolidated (at best) or mimicked (at worst) by just about every composer who has since attempted the medium.

For, in a very real way, all contemporary string quartets—even the post-Webernite rash of them—could scarcely have existed without Bartók's epic contribution. The peak of "experimentalism" reached in his third quartet was followed in the last three by a late-Beethovesque depth and a paradoxically pessimistic serenity that round out a contribution to the history of music whose impressiveness an increased familiarity can only strengthen. This remains true even as much of Bartók's orchestral music begins to show signs of—if not wear—at least a failure to meet expectations, a lessening of the significance we burdened it with some fifteen years ago.

The recorded sound is exemplary in just about every way: intimate, without unrealistic brilliance, and splendidly alert to every textural detail. The stereo treatment, moreover, hits the big jackpot—no stunts where the music might have proved too tempting to the engineer, but, instead, a consistently meaningful separation of the intricately contrapuntal fabric. The album is, I suspect, a recording milestone.

William Flanagan

© © BARTÓK: *The Six String Quartets*. Juilliard String Quartet: Robert Mann and Isidore Cohen (violins); Raphael Hillyer (viola); Claus Adam (cello). COLUMBIA D3S 717, three 12-inch discs \$11.98, D3L 317\* \$9.98.

## ENTERTAINMENT

### TONY BENNETT: BEST COLLECTION YET

*A sensitive interpreter of the popular song reaches a new level of vocal mastery*

FOR the past year, I have made it a rule not to review any disc containing lyrics of mine. This ruled out (among others) two Tony Bennett releases, although there were some observations on Bennett that I wanted to make. Bennett's newest album, "Songs for the Jet Set," contains two of my lyrics (*The Right to Love*, written in collaboration with Lalo Schifrin, and *Song of the Jet*, written with Antonio Carlos Jobim), but I'm going to break my rule and make a few points about this artist.

Frank Sinatra is quoted in a recent *Life* magazine article as saying, "For my money, Tony Bennett is the best singer



TONY BENNETT

*Taste, warmth, and perception*

in the business, the best exponent of a song—he's the singer who gets across what the composer has in mind, and probably a little more."

Amen. Jobim wrote the melody for *Song of the Jet* for an Italian film called *Copacabana Palace*. About eighteen months ago, he asked me to write English lyrics for it, which I did. When Bennett told me he wanted to record it, I remarked that since the song is the soliloquy of a Brazilian watching from the plane window in the last few minutes of a flight home to Rio de Janeiro, it might be effective to dub in at the end the actual sound of a landing jet. This was mentioned most casually, but there it is in the album—a jet screaming in stereo across your living room. If that is hardly one for the history books, it nonetheless shows just how careful Bennett is about executing a writer's intent.

Bennett is extraordinarily true to the music too, and he does as much for every other song in the album as he does for *Song of the Jet*. In another Jobim song, *How Insensitive*, with English lyrics by Norman Gimbel, Bennett turns in a performance that put a lump the size of a golf ball in my throat. But the most touching moment in the album, one that gives the unmistakable measure of Bennett's sensitivity and humanity, occurs toward the end in *Sweet Lorraine*: in a subtle tribute to the late Nat Cole, he executes note-for-note the little tag Cole used to sing at this point in the song.

Bennett covers a wide range of material in this disc: he

swings lightly and happily in the Rodgers-Sondheim song *Two by Two* and in Duke Ellington's *Love Scene*, he waxes big and dramatic in *If I Ruled the World*, and he sings with a beautiful soft restraint in *How Insensitive*.

But the really significant thing about this album is this: Bennett, who began as a bad singer, became a good one, and at last a superb one, leaps with this album to the level of complete mastery. He remarked about eight years ago, "I really don't have much of a voice." He does now. Not only have his warmth and perception increased, but the voice itself has grown until it is now a really fine instrument. The beauty of this album isn't just in the interpretation of the material—Bennett has done that quite well for some time. There is also some extraordinary *singing* going on here. The two factors together make this album a rare item: a classic of the popular song. *Gene Lees*

© TONY BENNETT: *Songs for the Jet Set*. Tony Bennett (vocals); orchestra, Don Costa cond. *Song of the Jet: Fly Me to the Moon; Then Was Then and Now Is Now*; and nine others. COLUMBIA CS 9143 \$4.95, CL 2343 \$3.95.

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## DOC WATSON INTERPRETS A RICH AND VITAL TRADITION

*The man and the music are one in his  
hauntingly personal performances*

DOC WATSON has been performing before urban audiences only since 1961, but even then it was clear that one gratifying result of the folk-music renaissance was that it brought to national attention this singer, guitarist, banjoist, and harmonica player from the Blue Ridge Mountains. "Doc Watson and Son," the second Vanguard album devoted entirely to his work, has been produced and annotated by Ralph Rinzler (an urban bluegrass musician) with scrupulous care and understanding. For anyone still unacquainted with the richness and continuing vitality of the country-music tradition, this disc and the preceding "Doc Watson" (Vanguard VSD-79152, VRS-9152) are the best possible introductions.

As Rinzler observed in his notes in the previous album, Watson is "a unique sort of popularizer; a folk professional with rural roots and urban perspective . . . Doc has all the earmarks of an academic's ideal 'folk informant' but along with these he has the perspective and insight of the ideal academic folklorist and the training to match the best jazz and pop guitar wizards."

This rare combination of qualities, moreover, is fused in Watson in such a way that his music is both deeply traditional and unmistakably personal. He plays the harmonica with a vitality and bite that bear comparison with

the work of Sonny Terry, and he is a virtuoso on both the banjo and guitar. His clear, lightly cutting voice, with its slight nasal edge, is immediately winning and often suddenly touching. His diction is utterly clear.

In this new collection, Doc Watson again discloses his persuasiveness as a blues story-teller, as a wide-ranging, irrepressibly cheerful expert on instrumental dance patterns, and as a haunting interpreter of country religious songs (particularly in the unaccompanied *The Faithful Soldier*). In ballads, like the *Dream of the Miner's Child*, Watson is able (as the Carter Family was) to flesh out sentimental symbols so that the lyrics come alive.

Watson also excels at folk wit (*Little Stream of Whiskey*), and as an animator of such tales of hero badmen as *Otto Wood, the Bandit*, Watson sets and deepens a mood with the skill of a superior raconteur. Like the best jazz and folk musicians, Watson performs with total relaxation and yet with complete emotional identification.

Playing second guitar in this set is Doc's fifteen-year-old son Merle. At the time of the recording, Merle had only been playing for about eight months, but he is obviously his father's son. As Doc Watson says of him, "The music just seems to run right out of the ends of his fingers." That same quality—the lack of a borderline between the man and the music—also accounts for the spontaneity and grace of the father. *Nat Hentoff*

© DOC WATSON: *Doc Watson and Son*. Doc Watson (vocals, guitar, twelve-string guitar, mouth harp), Merle Watson (second guitar). *Weary Blues; We Shall All Be Reunited; Beaumont Rag; Gonna Lay Down My Old Guitar*; and ten others. VANGUARD VSD-79170 \$5.95, VRS-9170 \$1.98.

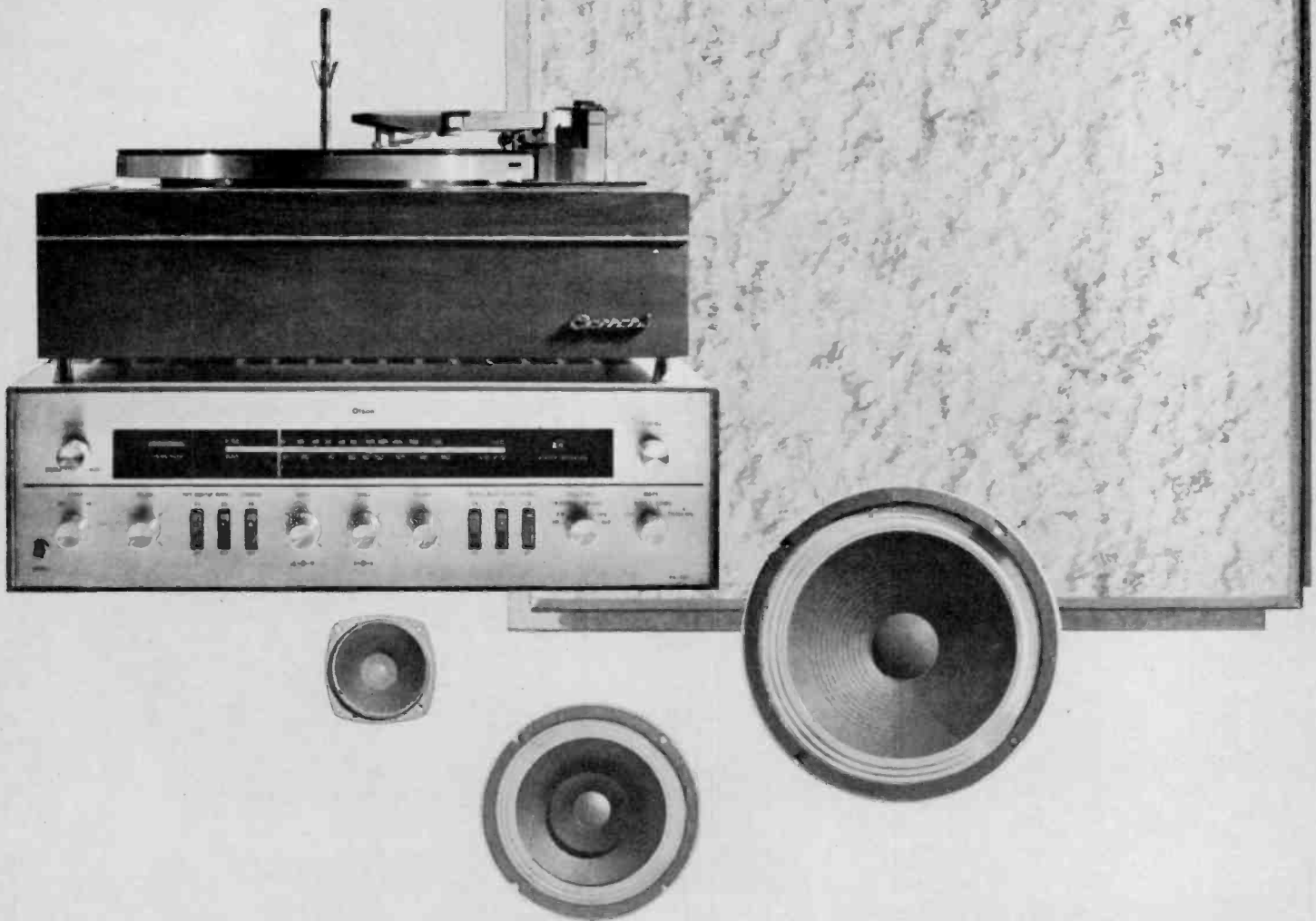
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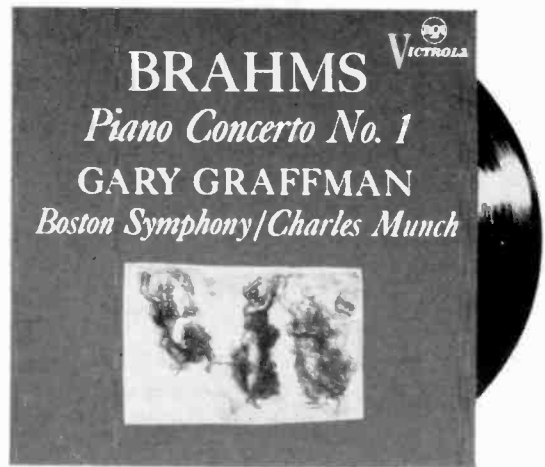
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# CLASSICAL

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

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BARBER: *Violin Concerto*. HINDEMITH: *Violin Concerto*. Isaac Stern (violin), New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6713 \$5.98, ML 6113 \$4.98.

Performance: **Elaupt**  
Recording: **Impressive**  
Stereo Quality: **Excellent**

Paul Hindemith's current reputation as a sort of academic musical fuddy-duddy will not last long if the merged talents of Leonard Bernstein and Isaac Stern have anything to do with it. Bernstein's more recently recorded selections from the Hindemith catalog suggest, first of all, that he knows the wheat from the chaff, that he *loves* the best of this music, and that he can play it with warmth and sensibility.

Certainly, he and Stern have done an exquisite job with the Violin Concerto. It flows with warmly shaped phrasology, there is a strong emphasis on its lyrical aspects, and it has a freedom of rhythmic ebb and flow that both humanizes and de-Germanicizes the music. This is a recorded performance of rare beauty and, resultantly, we see the work itself as one of similarly rare beauty.

It is easy enough to dismiss the Barber Violin Concerto, which was first heard as recently as 1941, as an academic, post-Romantic throwback. But hearing the work, listening to it on its own terms, confronted by its fresh, honest, youthful romanticism, it requires a man of more certainty than I about what we have achieved or not achieved musically in this century to put it irrevocably down as a work of small matter. Furthermore, it sings its sweet songs with a lovely innocence that some of us find lacking in the rather cool, defiant post-Romanticism of the more recent Barber.

Again, Stern and Bernstein play the work with a loving glow. And Columbia's engineers have reproduced the performance with recorded sound that is clear and live, and a stereo treatment that frees the soloist from burial in the orchestral texture without pushing him off into some isolated corner of the living room. W. F.

BARTÓK: *Six String Quartets* (see Best of the Month, page 60)

### Explanation of symbols:

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

Ⓢ Ⓜ BEESON: *Hello Out There* (Chamber opera in one act). John Reardon (baritone); Leyna Gabriele (soprano); Marvin Worden (tenor); Columbia Chamber Orchestra. Frederick Waldman cond. DESTO DST 6451 \$5.98, D 451\* \$4.98.

Performance: **Good**  
Recording: **A mite shallow**  
Stereo Quality: **Crisp**

Jack Beeson's one-act chamber opera based on William Saroyan's *Hello Out There*, originally released by Columbia in 1959 and



WM. E. BARKSDALE

JACK BEESON

*A genuine gift for the operatic theater*

now reissued in bona fide and satisfactory stereo by Desto, is—at least as it emerges from this record—a pretty strange kettle of fish. For one thing, it's mostly just a long duet—sung well, to be sure, by Leyna Gabriele and John Reardon. Of dramatic conflict, either as a play or as an opera, there is none that is overt and little that is interior. One cannot escape the impression that one is hearing a long, loose-limbed quasi-cantata that has something to do with the loneliness of and loneliness in the American West. And loneliness, as ruminated about, at least, may not be adequate subject matter for a musico-theatrical work.

As is usual with Saroyan's works, the theatricality of *Hello Out There* lies in the poetry of his text, in its imagery. In opera, of course, the music must magnify, or at least effectively reflect, this metaphorical

power, and Beeson's music does this well. It is direct and tonal, in the "American" vernacular of the Forties and Fifties. Notwithstanding a certain monotony brought on as much by the overall sameness of the text as by the music, the score gives pleasure. And one senses from *Hello Out There* both that Beeson's gift for the operatic theater is genuine and that his best work in the genre lies ahead of him.

The performance is good here, but it suffers from the sameness that plagues both the text and the score. The sound is more than respectable, and the stereo treatment works. W. F.

Ⓢ Ⓜ BEETHOVEN: *Piano Sonatas: No. 21, in C Major, Op. 53 ("Waldstein"); No. 23, in F Minor, Op. 57 ("Appassionata"); No. 25, in G Major, Op. 79*. Wilhelm Kempff (piano). DEUTSCHE GRAMMOPHON SLPM 138943 \$5.98, LPM 18943\* \$5.98.

Performance: **Straightforward**  
Recording: **Clean and bright**  
Stereo Quality: **Good**

In reviewing Wilhelm Kempff's monophonic set of the complete Beethoven sonatas (DGG KL 42-51) in these pages in January, I wrote that his outstanding performances were of the early classical-style works, of the lyrical middle-period pieces (in particular, Opp. 78 and 79), and of the last compositions in this form.

This new stereo disc, encompassing the popular and virtuosic "Waldstein" and "Appassionata," as well as the delectable little Op. 79 in G, gives me no reason to change my mind. Op. 79 comes off with wonderful sparkle and fluency, but these qualities are lacking in the "Waldstein," at least when compared to Gieseking's performance on Columbia ML 4774, which is still quite listenable twenty-five years after its initial issue (on 78-rpm's). Likewise, in the "Appassionata," Kempff nowhere matches the flexibility and impulsiveness that Sviatoslav Richter brings to the music on RCA Victor LSC 2545, LM 2545. Still, as a steady and powerfully Teutonic reading, the Kempff version can hold its own. (This "Appassionata" does include the important last-movement repeats—the mono-set version did not.) The piano sound here is a little harder and brighter than that of the mono set. D. H.

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BLOCH: *Baal Shem—Three Pictures of Chassidic Life: Sonata No. 1, for Violin and Piano*. Isaac Stern (violin),



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Alexander Zakin (piano). COLUMBIA MS 6717 \$5.98, ML 6117 \$4.98.

Performance: Grand-manner  
Recording: Excellent  
Stereo Quality: Apt

As James Goodfriend quite accurately points out in the liner notes for this disc, a substantial part of Ernest Bloch's masterly, accessible output is, startlingly, ignored by our musical performing institutions (*Schelomo* and the Concerto Grosso No. 1 are exceptions). Bloch spoke in personal accents, and (as Goodfriend further suggests) was neither Bartókian, Schoenbergian, nor Stravinskian—nor a trendist of any manner. His style is of a post-Romantic, Impressionistic, rhapsodic kind, expressed through classic and sometimes academic disciplines. Add to this the Jewish nationalistic cast of his music, and the combination becomes one that is not to everyone's taste.

Be that as it may, *Baal Shem—Three Pictures of Chassidic Life* is, and always has been, a charmer for me. Nostalgic, exotic, full of sentiment but never sentimental, it is hard to resist if one does not demand epic statement. It is played about as well as it is ever likely to be on this superb Columbia disc by Isaac Stern and Alexander Zakin, and I commend it to your attention.

The Sonata No. 1 represents, however, the more formal, the more academic side of Bloch's disposition. Here the allusion is not picturesque but classicized rhapsody. It has also been done to a stunning turn—Stern sings it out, all but belts it out, for all it is worth. It arrests the attention, but, in some curious way, its expressivity seems at odds with its routine formal discipline.

Columbia's recorded sound is brilliant and elegant, and the piano is heard—in the engineered balance—as more than mere accompaniment. Which, of course, is as it should be. W. F.

**RECORDING OF SPECIAL MERIT**

© ® BOYCE: *Eight Symphonies*. Herbert Tachezi (harpsichord and organ); 1 Solisti di Zagreb, Antonio Janigro cond. VANGUARD BGS 70668 \$5.95, BG 668 \$4.98.

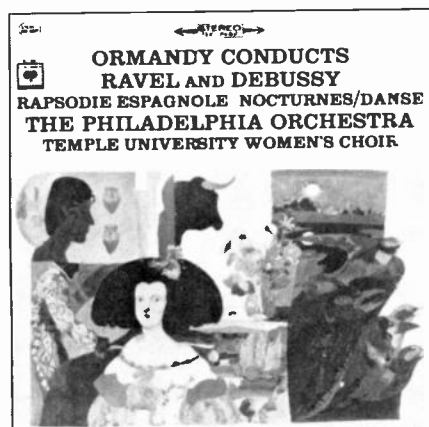
Performance: First class  
Recording: Excellent  
Stereo Quality: Effective

Although William Boyce (1710-1779) was of the generation after Handel, his music was distinctly conservative in style, leaning toward the high Baroque rather than the more fashionable *galant*. There are no more delightful works of the period than his eight symphonies, published in 1760 in London. They are quite reminiscent of Handel, though on a rather smaller scale.

A new recording of the whole set has long been needed—the previous complete versions date back to the earliest years of micro-groove recording, and of those editions only one had unusual merit, that by Karl Haas and the London Baroque Ensemble (still available on two discs, Westminster XWN 18404/5). That performance went back to the original orchestration rather than Constant Lambert's rescored modernization. Janigro's new performance also uses the original, in an edition made by Max Goberman shortly before he died.

The earlier Haas version, though sonically *(Continued on page 68)*

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dated and spread over four sides, still has much to recommend it, notably a delightful British heartiness which the Yugoslavians don't quite seem to capture. From all other standpoints, including a great number of stylistic practises (such as added cadential elaborations at the end of movements). Janigro's interpretation is absolutely first class. He brings to these pieces the vitality and gusto that we have come to expect from this conductor and his excellent players. Both for the music and the quality of performance, this is a highly recommended disc. Vanguard's sonics are full-blown and brilliant, with convincing stereo placement. *I. K.*

© ⑩ BRAHMS: *A German Requiem, Op. 45; Variations on a Theme by Haydn*. Gundula Janowitz (soprano); Eberhard Wächter (baritone); Vienna Singverein Choir; Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138928/29 two 12-inch discs \$11.96, LPM 18928/29\* \$11.96.

Performance: Tightly controlled  
Recording: Rather close-miked  
Stereo Quality: Clear localization

It was Herbert von Karajan who in 1948 conducted the first complete recording of the Brahms *German Requiem* with the Vienna Philharmonic Orchestra, the *Gesellschaft der Musikfreunde* choir, and Elisabeth Schwarzkopf and Hans Hotter as his soloists. Though no longer available, it remains a noble musical accomplishment, one that found its equal only in the 1962 Klemperer recording for Angel. I was curious to see whether Karajan would equal or surpass his 1948 performance with the new one; and I find, after the first round of comparisons at least, that he does not.

Though this DGG performance takes only three record sides, as against Klemperer's four for Angel, Klemperer's reading runs a full five minutes shorter—rather surprising in view of Klemperer's reputation for slow tempos. The general impression created by Karajan's new performance is that of an effort to control by force of will every detail of the musical texture, instead of allowing the music a natural flow, as Klemperer does and as the Karajan of 1948 did. This impression is emphasized by DGG's predominantly close miking, which stresses the presence and location of the segments of both chorus and orchestra. Indeed, the timpani throughout the great funeral march, "*Denn alles Fleisch*," seem almost painfully overprominent.

In the celebrated "*Ihr habt nun Traurigkeit*" solo, soprano Gundula Janowitz sounds better focussed vocally than Miss Schwarzkopf did in the Klemperer performance, but Fischer-Dieskau in the latter recording achieves a far more satisfying expressive quality than DGG's Wächter in the great "*Herr, lebe doch mich*." In general, the choral groups do equally well, but Angel's has the more spacious sound. However, the Angel discs—at least those I own—are sadly affected with noisy surfaces; the DGG discs are flawless in this respect.

All told, the contest between the DGG and Angel versions of the *German Requiem* is a stand-off of sorts, although I must say my musical bias inclines me toward the Angel set. Not even the DGG bonus of Karajan's elegant performance of the Haydn *Variations* affects my preference. *D. H.*

## RECORDING OF SPECIAL MERIT

© ⑩ CARTER: *Sonata for Flute, Oboe, Cello, and Harpsichord*. FALLA: *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin, and Cello*. ROREM: *Lovers—a Narrative for Harpsichord, Oboe, Cello, and Percussion*. SAUGUET: *Suite Royale, for Harpsichord Solo*. Samuel Baron (flute), Ronald Roseman (oboe), David Glazer (clarinet), Matthew Raimondi (violin), Alexander Kouguell (cello); Harold Farberman (percussion), Sylvia Marlowe (harpsichord). DECCA DL 710108 \$5.98, DL 10108 \$4.98.

Performance: Crystalline  
Recording: Faithful  
Stereo Quality: Fine

Perhaps it is a mark of Sylvia Marlowe's seriousness, dedication, and general excel-



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lence as an artist that for a good part of her career she has commissioned, performed, and otherwise championed twentieth-century music for her instrument, the harpsichord. In Decca's new release of Miss Marlowe's playing of four contemporary works, we are made aware both of the range of her vision of a modern harpsichord repertoire and of the sensitivity with which she delivers this repertoire for the listener's comprehension and pleasure.

Three of the pieces, the Carter, the Rorem, and the Sauguet, are Miss Marlowe's commissions—the Falla, of course, is a contemporary classic. The Falla Concerto and Elliott Carter's Sonata are what I suppose might be called "major" works, while the Rorem and Sauguet have somewhat more limited aspirations.

The Falla work shows us the great Spanish nationalist as hit (and hit hard) by Stravinsky's concept of neoclassicism. The composer blended these stylistic components with breathtaking perfection, and the result is, as far as we in our time can ascertain, a masterwork of Mozartean rightness. Miss Marlowe exposes the work's every detail with eloquently contained expressivity, and

the performance by all concerned is as elegant as any I have heard.

Carter's Sonata (1952) is utterly distinguished in workmanship and clear as crystal in its cool, intellectualized mode of expression. It is a work of strongly unified and resourcefully utilized musical ideas. Again, Miss Marlowe and company seem to have the number down pat: they play it with some virtuosity and a good deal of animation.

Sauguet's Suite Royale (1962) is a product of the Franco-Russian neo-Romantic school (represented too, as a matter of fact, by Ned Rorem). Sentiments of this school expressed in terms of a super-refined lyricism and cast in the somewhat rigid formal molds of an eighteenth-century suite for harpsichord constitute Sauguet's design here. If Miss Marlowe is less free than she might be with the essentially songlike character of much of this music, it would seem to be due more to the stylistic dichotomy of the composer's plan than to any stiffness of her own. Plainly she has done what the composer has asked her to do.

Rorem's *Lovers* is kin to his recent *Eleven Studies for Eleven Instruments* (Louisville 644): it is a string of short-form vignettes related by thematic material. Yet it is not quite enough an inevitable *oeuvre* to preclude Miss Marlowe's and/or the Decca a&r man's presenting the work here minus four of the ten episodes of which it was constituted at its New York concert premiere. The music is Rorem old and new; a movement called *Poignant* verges on salon-music corn; other parts demonstrate a marvelously Paul Bowles-like sense of musical color presented as pure theater; a section called *Bridge of the Arts*—rhythmically virtuosic, tough-minded, flip-pant—serves as a reminder of Rorem's growth as a musical conservative of increasing seriousness, individuality, even power. One wishes only that room could have been made on the disc to present the work in its entirety.

The release is altogether a distinguished one, and Decca has done us the service of not so radically overamplifying the harpsichord as to make it sound like a demented banjo. The stereo treatment is to the point. *W. F.*

FALLA: *Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin, and Cello* (see CARTER)

## RECORDING OF SPECIAL MERIT

© ⑩ HANDEL: *Concerti Grossi for Wind and Strings, Op. 3*, George Malcolm (harpsichord and organ); Stanislav Heller (harpsichord, in Concerto No. 6); Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ZRG 5400 \$5.98, ARG 400\* \$5.98.

Performance: Best available  
Recording: Transparent  
Stereo Quality: Effective

One of the finest recorded chamber ensembles specializing in Baroque music is a relatively new organization with the somewhat unwieldy name of the Academy of St. Martin-in-the-Fields. England has had an unusually good reputation for small performing groups of this kind—one need only mention the Boyd Neel Orchestra, the London Baroque Ensemble, or the Philomusica of London to prove the point—but seldom does one hear



the combination of elegance, stylistic know-how, and precision that marks the playing of this London orchestra.

All this was quite apparent from their first two recitals issued by L'Oiseau-Lyre (60045, 50214, and SOL 264, OL 264), which contained a variety of concertos by such Baroque masters as Handel, Corelli, Telemann, Manfredini, Locatelli, and Albinoni. These were recorded in 1962 and 1963, respectively, and the enthusiastic response to these discs has evidently encouraged Argo to add to the list. In truth, a new recording of Handel's Op. 3 Concerti Grossi has not really been needed. For some time, we have had a fine Boyd Neel performance (with Thurston Dart providing a wonderfully imaginative harpsichord continuo) on London, and this was followed more recently by a scholarly but not in the least stodgy interpretation on Archive by August Wenzinger. Finally, about a year ago, Vox issued an excellent performance of the set with Günter Kehr, which fell only slightly short of the degree of orchestral refinement heard in the previous renditions.

Since most collectors of Baroque music would already be likely to own one of these versions, the present release conceivably could be overlooked or considered an unnecessary duplication. Therefore, I wish to state emphatically that this performance of Handel's Op. 3 by the Academy of St. Martin-in-the-Fields is one that belongs in every record library—not only because it is so stylish, but because the playing has such wonderful verve and enthusiasm. One need hear only a few minutes of the first concerto (perhaps just through the brilliant upward string scale that marks the return of the opening movement's first subject) to be aware that this is no ordinary performance.

Unlike many similar chamber groups who pride themselves on their virtuosity, the Academy of St. Martin-in-the-Fields never sounds slick. Yet the tonal qualities and precision of the ensemble are second to none. Note in particular how carefully the dynamics are worked out and how perfectly balanced the orchestra is—never thick but consistently clear in all the lines. Neville Marriner, who directs the group from his position as concertmaster, must be congratulated for achieving such results. Likewise, I have nothing but praise for the brilliant continuo work of George Malcolm. The brilliance of the playing, both solo and in ensemble, is complemented by transparent, vibrant recording, in which stereo placement is most effectively conveyed. I. K.

HARRIS: *Symphony No. 3* (see SESSIONS)

© HAYDN: *Concerto No. 1, in D Major, for Horn and Orchestra; Concerto, in C Major, for Oboe and Orchestra (attrib.)*. Adriaan van Woudenberg (horn); Haakon Stotijn (oboe); Netherlands Chamber Orchestra, Szymon Goldberg cond. *Concerto, in E-flat Major, for Trumpet and Orchestra*. Harry Sevenstern (trumpet); Vienna Symphony Orchestra, Bernhard Paumgartner cond. MERCURY SR 90396 \$5.98, MG 50396\* \$4.98.

Performance: Perfectly competent  
Recording: Somewhat dull  
Stereo Quality: Very good

(Continued on next page)

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ments, this sonata was composed in 1930. It is recorded here as performed by Joseph Fuchs, *violin*, and Artur Balsam, *piano*, on the same Town Hall occasion as the selection above.

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The finest of this trio of Haydn concertos is without doubt the popular one for trumpet, a product of the composer's last years. The less familiar concerto for horn dates from an earlier period, near the beginning of Haydn's Esterházy affiliation, and it is the best-played work on the disc. The oboe concerto, a very pleasant piece that is now considered by Haydn scholars to be spurious, is performed competently, albeit without quite the soloistic flair that one hears in other recordings, such as Kalmus' on Deutsche Grammophon or Lardrot's on Vanguard. The trumpet soloist does a more than capable job in terms of technical facility and brilliance, but tonally I prefer Jeannoutot (with Redel conducting) on Angel (S 36148, 36148).

Goldberg's conducting leaves little to be desired. His orchestra responds with smoother playing than that of Paumgartner, who is responsible for the trumpet concerto accompaniment. Mercury's sonics are excellent where the three solo instruments are concerned, although the orchestral accompaniment sounds somewhat dull and diffused.

I. K.

© ① HAYDN: *Piano Works: Fantasy in C Major; Sonata No. 20, in C Minor; Sonata No. 23, in F Major; Sonata No. 50, in C Major*. Paul Badura-Skoda (piano). WESTMINSTER WST 17077 \$4.98 XWN 19077 \$4.98.

Performance: Enjoyable  
Recording: Excellent  
Stereo Quality: Unspectacular

It is a great temptation in playing Haydn on the piano either to modernize him by bringing into play dynamics typical of the Romantic era, or to strip the music of its flesh and blood by adopting a cool, tinkly sound. But Badura-Skoda invests these pieces with considerable color and shading without overdoing the effects that can be drawn from the modern concert grand. Perhaps this is because he is familiar with the piano of Haydn's day: in fact, he has recorded Sonatas Numbers 32 and 52 and the great F Minor Variations on a 1795 Broadwood piano for the Harmonia Mundi label.

Stylistically these interpretations are first-rate, and the pianist's finger work is clean and precise. Westminster's piano sound is warm, but there seemed little difference between the mono and stereo discs.

I. K.

HINDEMITH: *Violin Concerto* (see BARBER)

© ① RAVEL: *Ma Mere l'Oye; La Valse; Boléro*. London Symphony Orchestra, Pierre Monteux cond. PHILIPS PHS 900059 \$5.98\*, PHM 500059 \$4.98.

Performance: Excellent to superb  
Recording: Fine

I've never heard a performance of Ravel's *La Valse* that cast as much new light on the work as Monteux's old recording with the San Francisco Symphony. Monteux's way with the piece—for better or for worse—was not to break it down into a chain—a medley, if you will—of only vaguely connected Franco-Viennese waltzes, but to impose on it an overall form that made it come off with the relentless force of a Beethoven symphony.

This new recording of Monteux's is, to be



PAUL BADURA-SKODA  
*Style and color for Haydn's piano works*

sure, a little milder, a little tamer, a little more relaxed than the old one, but it still, for my money, represents the approach that quite literally *makes* this piece into the thing of sinister beauty that it is. You hear a cryptic musical statement, not merely the musical illustration for a showing of the latest Paris fashions.

*Boléro*, I fear, comes off less well; what was meant to be relentless becomes merely dogged. The sophisticated savagery that the piece has at its best never quite materializes here. We are left with a certain torpor.

As for the complete *Ma Mere l'Oye* (not the more frequently recorded suite from the ballet), Monteux's performance has a gentle, old-man's refinement and sweetness about it that I, for one, am not about to put down. Still, the London Symphony gives us none of the wonderfully French woodwindiness of the recent Cluytens-Paris Conservatoire version, and I must admit to missing it a little. But a choice between the two is a highly personal one.

The recorded sound is clean and articulate—scarcely a note is missed. This disc is a blessing—though a mixed one.

W. F.

TULLIO SERAFIN  
*Rossini overtures beautifully proportioned*



① ROREM: *Eleven Studies for Eleven Players*. SYDEMAN: *Orchestral Abstractions*. Louisville Orchestra, Robert Whitney cond. LOUISVILLE FIRST EDITION RECORDS LOU 644 \$7.95 (available by writing to Richard Wangerin, Louisville Philharmonic Society, Suite 22, 830 South Fourth Street, Louisville, Kentucky 40203, enclosing remittance).

Performance: Good  
Recording: Good

This issue is surely one of the more appealing releases Louisville has come up with in quite some time. The works are both attractive and accessible, and yet far removed stylistically one from the other.

Roem's *Eleven Studies for Eleven Players* lie somewhere between works for small orchestra and chamber pieces. If they seem less studies for the players than for the composer himself, it is because of the almost systematic way he seems to have gone about the highly effective deployment of his limited instrumental resources. For the pieces also seem less "studies"—in the sense of "*études*"—than highly calculated excursions into pure instrumental color, mood, and cool but still sensuous lyricism. *Vignettes*, I suppose, is a better word for this series of short pieces, culled from such diverse sources as the composer's incidental music for two plays (*Suddenly Last Summer* and *Motel*) and what I expect one might call "reactions" to poems by Frank O'Hara and Allen Ginsberg. If you fancy Roem's music, you will find the O'Hara movement "In memory of my feelings" as succulently lyrical and touching as anything the composer has done, and his work includes, for my taste, a good deal of the loveliest music by any younger American conservative now composing.

William Sydeinan is a conservative of sorts, too. But unlike Roem, whose music is all but rigidly tonal, Sydeinan is what one might call a conservative atonalist. *Orchestral Abstractions* is chock full of vigor and orchestral expertise. And in spite of the fact that it's scarcely likely to send you away whistling tunes, it moves with relentless logic from first note to last, and carries you with it every note of the way. It is a terse, compelling, even masterly excursion into mild, Viennese quasi-atonality, and no easy work to ignore.

I recommend the disc wholeheartedly as one of Louisville's better enterprises. Both performance and recorded sound are vigorous and effective.

W. F.

ROREM: *Lovers—a Narrative for Harpichord, Oboe, Cello, and Percussion* (see CARTER)

© ① ROSSINI: *Overtures: La Gazza ladra; La Scala di seta; William Tell; The Barber of Seville; Semiramide; Storm Music from the Barber of Seville*. Rome Opera Orchestra, Tullio Serafin cond. DEUTSCHE GRAMMOPHON SLPM 136395 \$5.98, LPM 19395\* \$5.98.

Performance: Shapely  
Recording: Clean and a little dry  
Stereo Quality: Well-defined

There are at least a dozen recorded anthologies of Rossini overtures in the current Schwann catalog conducted by such luminaries of the baton as Toscanini, Karajan,

Bernstein, Reiner, Dorati, and Scherchen. With few exceptions, all of these are bent on making the most of the virtuoso aspect of these pieces, whether with hair-raising crescendos, precise string and solo wind passagework, or whiplash rhythmic dynamism.

Veteran Italian maestro Tullio Serafin, like the late Sir Thomas Beecham, offers a different view of Rossini: here the familiar overtures are no longer nervously wrought show pieces but beautifully proportioned scores, brimful of wonderfully shaped melodies and sprightly musical witticisms. The much-abused *Scaramiche* Overture—also a Beecham favorite—gains particularly from the Serafin treatment. Those who seek something other than sheer excitement in their Rossini will find much to please them in this disc. The Rome Opera Orchestra is no Royal Philharmonic, but the players acquit themselves very respectably. I wish the recorded sound had been a bit more warm and expansive: on my review pressing, it seemed rather as if hemmed in by the four walls of a smallish theater. *D. H.*

SAUGUET: *Suite Royale, for Harpsichord Solo* (see CARTER)

SCHUMANN: *American Festival Overture* (see SESSIONS)

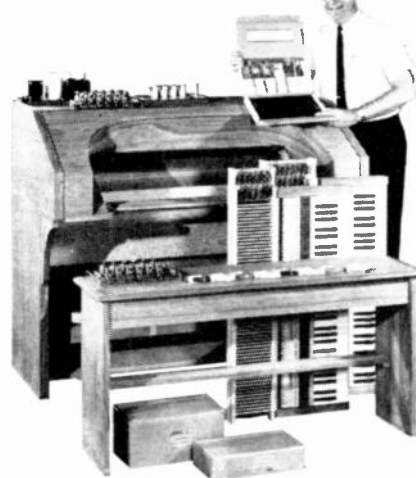
© ® SCHUMANN: *Manfred Overture and Incidental Music, Op. 115*. David Carlile Hermges (narrator); Vienna Academy Choir; Vienna Radio Orchestra. Hermann Scherchen cond. Westminster WST 17088 \$4.98, XWN 19088 \$4.98.

Performance: Schumann and Byron lose  
Recording: Good  
Stereo Quality: Effective

Among the finest of Schumann's later compositions is the impassioned overture that he wrote in 1848 as part of the incidental music for Lord Byron's dramatic poem *Manfred* (1817). Byron's Faust-like figure has none of the heroic dimensions of Goethe's protagonist. Though he is endowed with supernatural powers, he spends much of his time wallowing in self-pitying guilt amid the fastnesses of the Swiss Alps—a guilt focussed on a liaison with one Astarte, whom later commentators have linked with Byron's half-sister Augusta. In a desperate effort to expiate his sin, Manfred betakes himself to the underground abode of Ariannes, where he succeeds in invoking the shade of Astarte. There is no forgiveness for him, only the assurance that he will find release from remorse in his death on the morrow. The final scene of Manfred's death in a tower of his Alpine castle finds him transformed from a figure of romantic self-pity to a defiant Nietzschean type, resisting to the end the redemption of God as represented by the aged Abbot who attends him. Buried in this Romantic fustian is some of Byron's most magnificent landscape poetry, evocative of the grandeur and beauty of the Alps, as well as, near the end, a Tower Soliloquy that approaches nobility.

Schumann's concert version of *Manfred* uses slightly more than half of Byron's text. Of the fifteen musical numbers, only four are independent entities: the remainder are all musical accompaniments to narrative or dramatic scenes. Given the nature of this work, it would seem rather futile to try to work up a concert suite of purely musical

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excerpts unconnected to the dramatic poetry they support. So two approaches have been taken by conductors: either producing the whole as Schumann conceived it, or else embarking upon a free adaptation—and in so doing, running the danger of betraying both Schumann and Byron.

In this Westminster recording, Hermann Scherchen has attempted a free adaptation and has regrettably come a cropper. All seems lost at the beginning when the narrator intones Byron's lines over the opening and closing pages of the Overture, some of Schumann's best music. The *Song of the Spirits* and the *Spirits' Curse*, two of the autonomous musical numbers, are omitted altogether. The *Entr'acte* is interrupted by the intrusive voice of the narrator, and Scherchen introduces cowbells into the *Ranz*

*de vaches* that accompanies Manfred's pastoral monologue. The *Hymn to Arimanes* bears no relation to what Schumann must have had in mind when he instructed that it be played "majestically." Instead it is a pianissimo processional grotesque, full of *spiccato* and *col legno* effects on the strings.

In order to accommodate the text for delivery by a single actor-narrator, some rather fast and loose treatment was necessitated here. This I can forgive to some extent, but I cannot forgive the marring of music that was meant to stand on its own, the omission of two of the better musical numbers, and the distortion of the *Hymn to Arimanes*.

What I could hear of the music was well played and well recorded—I would welcome a release of Scherchen's reading of the Overture without the narration. Mr. Hermges,

the actor-narrator, adopts a "cool" approach to the text, more suitable to the work of Auden or Eliot than to the heady evocations of Byron. D. H.

Ⓢ Ⓜ SESSIONS: *The Black Maskers*. HARRIS: *Symphony No. 3*. SCHUMANN: *American Festival Overture*. Vienna Symphony Orchestra, Walter Hendl cond. DESTO DST 6404 \$5.98, D 404\* \$4.98.

Performance: Variable but satisfactory

Recording: Passable

Stereo Quality: Reprocessed from mono

This reissue of an American Recording Society disc has the virtue of bringing back to the catalog, in adequate performances, two early works by two now-celebrated American masters. Roger Sessions' suite from his ballet *The Black Maskers* dates back to 1923, and it's a wonderfully precocious work for an American of that era and age (28) to have come up with. And for all the advance his music has shown since, the hallmarks of the man's virtues and, perhaps, shortcomings are already present in the taut, chromatic-disonant harmonic style, in the workmanship, and in the rather severe attitude toward music as sheer sound—although the work does have its lovely, overtly lyrical moments.

William Schuman's similarly precocious and premonitory *American Festival Overture*, also the work of a talented man in his twenties, was composed when Roy Harris' influence on him was greatest. The *Overture* is, in a way, a prototype of the countless jubilee-styled, one-movement works that Americans turned out in great quantities during the Forties and in considerable numbers in the Fifties, and that some of us still have a go at even today. Schuman's is still one of the best: it is, oddly enough, distinguished by a sheer flair that Harris, his chief mentor, never seems to have acquired.

As for Roy Harris' Third Symphony, his most celebrated and most often performed work, Hendl's rigid version has since been outdone, both in performance and in advanced recording technique, by Leonard Bernstein and even Howard Hanson on more recent discs.

After taking the dim recorded sound into full consideration, the collector of music by talented American composers of an earlier vintage will still find this release worth owning. W. F.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SIBELIUS: *Violin Concerto, in D Minor, Op. 47; Finlandia, Op. 26*. Christian Ferras (violin); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138961 \$5.98, LPM 18961\* \$5.98.

Performance: Broadly lyric

Recording: Full-blooded

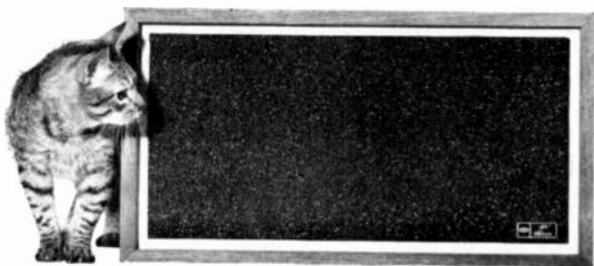
Stereo Quality: Splendid

It seems to me there are as many interpretations of the Sibelius Violin Concerto as there are interpreters. Perhaps this is because of the large proportion of quasi-improvisatory episodes that Sibelius allots to the soloist, especially in the first movement. The presence of these episodes probably is explained by the fact that before Sibelius decided on composing as a career, he had thought seriously of becoming a violin virtuoso. Perhaps the Violin Concerto of 1903-1905 was a

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way of getting the whole business out of his system once and for all.

Stylistically, the music represents a transition from the Nordic romanticism embodied in the first two symphonies to the more objective idiom of the later works (which begin with the Third Symphony, completed two years after the final version of the Violin Concerto).

The first movement is a sort of apotheosis of post-Brahmsian virtuoso concerto style, and the middle movement reveals a free, lush romanticism. The brilliant finale shows nothing whatever of the nationalist Nordic; its style is an eclectic one, of a type cultivated by many Scandinavian composers at the turn of the century, often with an Italian or Spanish accent.

Recorded performances of the Sibelius Concerto range from the ultra-taut treatment of Heifetz and Walter Hendl on RCA Victor to the broadly lyrical manner of Ferras and Karajan on the present DGG disc. Both treatments have their special validity and shed their own unique light on the musical content of the work.

The Ferras bow arm, finger technique, and resulting intonation and rhythm are virtually impeccable, while Karajan contributes a handsome orchestral accompaniment, beautifully recorded.

In a way, the Karajan reading of the much-abused *Finlandia* comes as the surprise of this disc, for he brings to its solemn episodes in slow tempo a bardic quality of such intensity that one begins to believe in the music all over again. Here, too, the recording is magnificent. D. H.

© ® R. STRAUSS: *Don Juan, Op. 20; Death and Transfiguration, Op. 24.* Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON CS 6415 \$5.98, CM 9415\* \$4.98.

Performance: Brilliant  
Recording: Splendid  
Stereo Quality: Fine

Young Lorin Maazel extracts from the Vienna Philharmonic a performance of *Don Juan* quite Toscaninian in its thrust and brilliance. If the love episodes seem somewhat slighted, that is not surprising under the circumstances. Drama and conflict are the watchwords here, and these Maazel supplies in full measure, aided by impressively wide-range sonics.

Maazel's reading of the more old-fashioned *Death and Transfiguration* is well controlled and superbly recorded, but it takes a conductor who still believes in the Wagner-Liszt brand of Romanticism to achieve genuine communication through this music. Bruno Walter could do it, but unfortunately he never recorded *Death and Transfiguration* under ideal conditions. Maazel's performance stands with that of George Szell as one of the better currently available versions, but I am still waiting for a wholly convincing recorded performance—one that will transcend the limitations inherent in the music. D. H.

SYDEMAN: *Orchestral Abstractions* (see ROREM)

#### RECORDING OF SPECIAL MERIT

© ® TELEMANN: *Musique de Table, Second Production.* Ad Mater (oboe); Maurice André (trumpet); Frans Vester

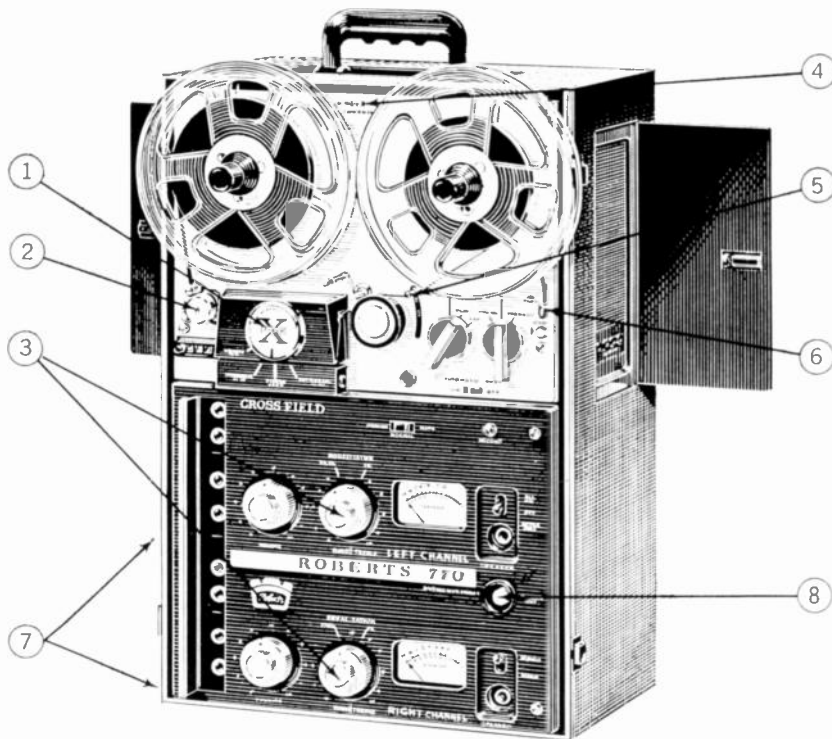
and Joost Tromp (flutes); Frans Brüggén (recorder); Jaap Schröder, Jacques Holtman, Marie Leonhardt (violins); Anner Bylsma (cello); Brian Pollard (bassoon); Veronika Hampe (gamba); Eugen Müller-Dombois (lute); Gustav Leonhardt (harpsichord); Frans Brüggén cond. TELEFUNKEN SAWT 9451/52-A two 12-inch discs \$11.96, AWT 9451/52-A\* \$11.96.

Performance: Splendid style  
Recording: Excellent  
Stereo Quality: Good

The second part of Telemann's 1733 *Musique de table* or *Tafelmusik* ("dinner music" is the literal translation, but the English is inapposite and derogatory) is as gorgeously played on this disc as was the first part, which I had the pleasure of reviewing in an

earlier issue. Credit goes to the Amsterdam Concerto, the collective name of the artists listed in the heading. Again, the musical contents consist of six sections: an orchestral overture, a D Minor Quartet (often recorded previously), a Concerto in F for three violins, an E Minor Trio, a violin sonata, and an orchestral Conclusion in D, the same key as the opening. Nothing is profound, but everything, as was intended, entertains, especially in the very stylish performance given here. All of the instrumentalists are superb (the oboe and trumpet duet in the Overture and the exquisitely played violin sonata are especially noteworthy), and it would be difficult to find more satisfactorily rendered Telemann anywhere on discs. I hope these same players have also recorded the third and final part

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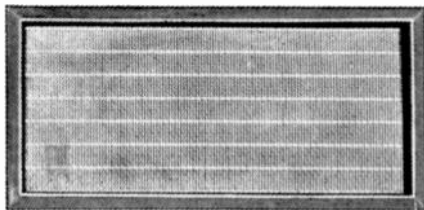
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of the work. Telefunken's recording is first rate, although stereo separation is not markedly pronounced. I. K.

### RECORDING OF SPECIAL MERIT

© ® VERDI: *La forza del destino*. Leontyne Price (soprano), Leonora; Richard Tucker (tenor), Don Alvaro; Robert Merrill (baritone), Don Carlo; Giorgio Tozzi (bass), Padre Guardiano; Shirley Verrett (mezzo-soprano), Preziosilla; Ezio Flagello (bass), Fra Melitone; Piero de Palma (tenor), Trabuco; Giovanni Foiani (bass), Marquis di Calatrava; Ron Botcher (baritone), Mayor; others. RCA Italiana Orchestra and Chorus, Thomas Schippers cond. RCA VICTOR LSC 6413 four 12-inch discs \$23.94, LM 6413\* \$19.94.

Performance: Exciting

Recording: Superior

Stereo Quality: Excellent

Perhaps no one now alive has ever seen an uncut *La forza del destino*—this admittedly uneven but astonishingly bountiful opera has long been a target of editors, adaptors, and similar malefactors. Goodness knows, from a musical point of view there are passages in the score one could do without. But such was Verdi's stagecraft that the opera cannot be cut—not even that vulgar and empty *Rataplan* scene of Act III—without some damage to dramatic sense or effectiveness. Undeterred by this consideration, many European productions omit the first Alvaro-Don Carlo confrontation (Act III, Scene 2). The Metropolitan's current staging retains this important episode, but jettisons the even more vital Inn Scene of Act II. Because of such ministrations, *Forza* is often singled out for the alleged confusion of its plot, and most unjustly. Complex it certainly is—far-fetched, even absurd—but confused, never!

It is my pleasure now to cite as proof RCA Victor's new recording, which offers every measure in the score (mine is Boosey & Hawkes' which, I trust, agrees with Ricordi), even the sixteen bars omitted in the previous recorded version on London OSA 1405. The RCA Victor set also offers a topnotch cast of American artists; however, they perform this treasure-laden opera on rather unequal levels of excellence. If reservations creep in concerning individual contributions, it is because the overall effort must be judged against the high performance standard established in the London version by Tebaldi, Simionato, and Siepi. And it goes without saying that any interpreter in a *Forza* toils in the shadows of Ponselle, Caruso, Martinelli, De Luca, and Pinza. But, reservations aside, this is an exciting, brilliantly sung, and glowingly recorded achievement, one that atones for many past (and perhaps future) mutilations.

Richard Tucker, who appeared in another "complete" *Forza* several years ago, has toned down his earlier, excessively passionate conception to a more mature and artistic level. Except for some lachrymosity in the final scene, his performance offers not only surpassing tonal beauty but also a credible and vividly etched portrait of the melancholy Alvaro. Robert Merrill is the tenor's equal in vocal richness and rightness of style. In point of dramatic insight, however, Mr. Merrill is somewhat perfunctory. For example, in his interpretation Don

Carlo's dramatic appearance at the monastery of Hornachuelos is devoid of all menace and venom—it seems rather like a social call.

Leontyne Price as Leonora offers many beautifully executed passages—the fine legato in "*La Vergine degli angeli*" and the controlled passion of her final scene are cases in point. Hers is assuredly a Verdian voice, used with suitable boldness and sweep. But the part makes extended demands on the low extreme of her range, where it calls forth a breathy and unsupported vocal quality. At times, as in the passage "*Se voi scacciate questa pentita*" (Monastery Scene), she produces husky, Carmen-like chest tones that are quite inappropriate. With a promising (but as yet not fully formed) characterization, the soprano's overall achievement must be rated an impressive but somewhat uneven effort.

Giorgio Tozzi's Padre Guardiano is eloquent and smoothly sung, if a shade light



THOMAS SCHIPPERS

*La forza: controlled, relentless tension*

in tone. By contrast, Ezio Flagello brings an uncommon *profundo* quality to the music of Melitone. Like most basses, he finds the upper extreme of the tessitura strenuous, but delivers the part with vigor and fine sonority. Shirley Verrett, a light, soprano-like Preziosilla, is quite stunning in her first scenes, a shade unsteady in the *Rataplan*.

Forging these good but not really superb vocal contributions into an outstanding whole is the admirable accomplishment of conductor Schippers. Though I find some of his tempos rather unconventional and not always fully effective, there is no denying the opera's throbbing drama and relentless tension under his baton. Precision and rhythmic exactitude are the salient marks of his orchestra, and his overall control is such that even the prayer ensemble of the Inn Scene—not one of Verdi's best inspirations—emerges as a major choral piece.

Technically, the production (Richard Mohr, producer, Anthony Salvatore, engineer) deserves the highest praise. As for the inevitable comparison—the singing in the older London set is generally superior, but Schippers conducts more excitingly than Molinari-Pradelli, and RCA Victor has the edge in sound. G. J.



© ⑩ VERDI: *Quattro Pezzi Sacri: Ave Maria; Stabat Mater; Laudi alla Vergine Maria; Te Deum*. Florentine May Festival Chorus and Orchestra, Ettore Gracis cond. DEUTSCHE GRAMMOPHON SLPM 138962 \$5.98, LPM 18962\* \$5.98.

Performance: Tight-knit  
Recording: Rather close-miked  
Stereo Quality: Well-defined

Verdi's Four Sacred Pieces were never intended for performance as a group, though they are often so presented. The two *a capella* pieces—the experimental *Ave Maria* (on a so-called "enigmatic scale" of C, D-flat, E, F-sharp, G-sharp, A-sharp, B, F) and the *Laudi alla Vergine Maria* (text from Dante's *Paradiso*) date from the years between *Otello* and *Falstaff*: the *Stabat Mater* and *Te Deum*, with orchestra, were completed in 1896-97 when the composer was in his eighty-fourth year. They were his last works, and as such a glorious crown to a lifetime of artistic creation. The *a capella* pieces are in essence serenely lyrical, and in contrast the *Stabat Mater* and *Te Deum* are, for all their terseness, intensely dramatic.

It was Arturo Toscanini who gave the world premiere of the *Te Deum*, along with the *Laudi alla Vergine* and *Stabat Mater*, at Turin in 1899, and Toscanini's own 1954 recording of the *Te Deum* (RCA Victor LM 1849) remains a unique achievement. Not for the better part of a decade did there appear a fully adequate modern recording of all four pieces—Carlo Maria Giulini's with the Philharmonia Chorus and Orchestra.

The Giulini and Gracis performances and recording sonics differ rather markedly, especially in regard to the *Stabat Mater* and *Te Deum*. The Philharmonia is the better-schooled chorus when it comes to intonation, and it has the benefit of richer and more spacious recording. Gracis, however, after the manner of Toscanini, tends toward sharper attacks and releases, and a generally tauter manner of rhythm and phrasing. His climaxes tend toward a wider dynamic range, and the quickening of tempo at "*Fac ut portem*" in the *Stabat Mater* is more pronounced. The close miking in the DGG recording accounts for much of the effect of these climaxes, which on the Angel disc sound rather diffuse and poorly defined by comparison. Stereo localization of the various sections of the chorus and of the orchestral brass is also more pronounced in the DGG recording.

A flat choice between these recordings is not easy. If you want your Verdi refined, then Giulini is your man, but if elemental power is what you are after, then the nod must go to Signor Gracis. D. H.

© ⑩ VIVALDI: *Six Concertos for Flute, Strings, and Continuo*. Op. 10. Jean-Pierre Eustache (flute); Anne-Marie Beckensteiner (harpsichord); Collegium Musicum of Paris, Roland Douatte cond. NONESUCH H71042 \$2.50, H1042\* \$2.50.

Performance: Virtuoso soloist  
Recording: Very good  
Stereo Quality: Excellent

The six flute concertos of Vivaldi's Op. 10, published in 1729, are divided equally into works with programmatic titles and works without. If "The Goldfinch," "Night," or "The Storm at Sea" concertos are better known than the others, it is probably only

because of the attractiveness of the names, for the untitled fourth, fifth, and sixth concertos are musically of the same high caliber. Jean-Pierre Eustache, whose playing I heard here for the first time, performs these works with a genuine flair for the virtuosic: he is not quite as polished as the better-known Jean-Pierre (Rampal, of course), but there is considerable excitement in his execution of the music. In comparison, Tassinari's renditions of these pieces on Vox (still available) and on Epic (now deleted) sound quite tame. One might wish, however, that Eustache's interpretations were a little more acute stylistically, in regard to interpreting ornaments correctly and most especially to embellishing slow movements. From that standpoint, Kurt Redel's recording of Op. 10, Nos. 2 and 3 ("Night" and "The Goldfinch"), available in mono only on Musical Heritage Society MHS 593, is to be preferred to this one. Nonesuch's recording is bright and very clear, and the excellent chamber orchestra is well spread in stereo. I. K.

WAGNER: *Götterdämmerung* (see Best of the Month, page 59)

## COLLECTIONS

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leased by Capitol in 1961. With somewhat expanded annotations, and in a more attractive packaging, they now join the ranks of Angel's "Great Recordings of the Century," where they rightfully belong.

Once again, listeners will discover that Bjoerling's gleaming tone remained virtually unchanged during the seventeen years spanned by these discs. And this generous representation shows that the tenor used that remarkable instrument with intelligence, elegance, and with an unfailingly high artistic purpose. In my 1961 reviews I emphasized certain felicities in style, phrasing, and individual approach. It is enough to say that I have lived with some of these recordings since they first appeared on 78's in 1937, and I find them more cherishable with each passing year.

The RCA Victor disc is culled from various Swedish sources (including a concert Bjoerling gave in Gothenburg on August 5, 1960, a few weeks before his death) and a Carnegie Hall recital in 1958. It includes a glowing "In fernem Land" (in Swedish)—Bjoerling's only recorded souvenir of *Lobengrin*. In addition to several enduring Bjoerling specialties among the songs, the program also offers Rangström's powerful evocation of the dying Tristan, and Strauss's *Zueignung*—both excitingly sung. A certain darkening of timbre and a somewhat more declamatory expression is evident in these late examples without, however, making the performances any less attractive.

The sound of the expertly reprocessed and equalized Angel discs seems somewhat brighter than it was in the earlier Capitol version. Considering that RCA Victor's material did not originate under controlled studio conditions, the results are acceptable, despite unevenness in balance and remoteness of perspective. To sum up: the RCA Victor disc is a must for the Bjoerling enthusiast, the Angel group is a *must*, period.

G. J.

**RECORDING OF SPECIAL MERIT**

© ① ENGLISH HARPSICHORD MUSIC: Clarke: *The Prince of Denmark's March; Trumpet Tune*; Farnaby: *Loth to Depart—Variations*; *Fantasia No. 10*; Handel: *Suite No. 1, in B-flat (from Lessons, Book II)*; Byrd: *The Earl of Salisbury—Pavane*; *Galiardo: Wolsey's Wilde*; *The Queene's Alman: A Gigg—F. Tregian*; Purcell: *Air, in D Minor: Hornpipe, in D Minor; Suite, in C Major (from Musick's Handmaid, Part II)*; Bull: *Queen Elizabeth's Pavin: The Prince's Galiard*. Igor Kipnis (harpsichord). Epic BC 1298 \$5.98, LC 3898 \$4.98.

Performance: Stylish  
Recording: Excellent  
Stereo Quality: Good

The four Oiseau-Lyre discs by British harpsichordist and scholar Thurston Dart offer the most comprehensive collection of early English keyboard music currently available; but for those who don't care to invest this heavily in a specialized area of the repertoire, Epic's new disc with Igor Kipnis provides an altogether fascinating capsule survey of the development of keyboard music in England from William Byrd to Handel, John Bull, Giles Farnaby, Henry Purcell, and Jeremiah Clarke are the other composers represented; and among the six-

teen of their works chosen by Mr. Kipnis for this release, at least four appear to be important first recordings.

Most impressive of the lot is the magnificent *Fantasia No. 10* of Farnaby, which reveals an entirely different aspect of this master, who is known largely through keyboard and vocal miniatures. The Purcell Suite in C Major is another find, the high point of which is the lusty concluding *Jigg*. The existence of this music as part of the *Musick's Handmaid* collection was apparently realized only a decade ago, and the story of Thurston Dart's musicological detective work in this connection makes for an absorbing page in Franklin B. Zimmerman's *Analytical Catalogue of Purcell's Music* (St. Martin's Press, New York, 1963—p. 356). The two other firsts include Byrd's sprightly *Gigg*, composed for his friend Francis Tregian (who as a Catholic was still imprisoned under the repressive laws of the



JUSSI BJOERLING

*Intelligence, elegance, unflinching artistry*

times), and Purcell's Hornpipe in D Minor (called "Round O" on the record jacket and label), which is a handsome elaboration on the tune from the *Abdelazar* incidental music that Benjamin Britten used for his *Young Person's Guide to the Orchestra*.

Mr. Kipnis brings the same stylistic sensitivity and accuracy to the English Baroque that he gave to the French (Epic BC 1289, LC 3889). Though sparing in his use of octave couplings (much of this music was written for virginals, which did not have them), Kipnis makes canny use of lute coloration to bring variety to his renditions, and he is both prodigal and imaginative in his use of ornamentation in repeats. The recorded sound is flawless from start to finish. In short, Igor Kipnis has hit the musical bull's-eye for the third time running. D. H.

© ① MARILYN HORNE: *Operatic Arias*. Rossini: *Semiramide: Ecco mi al fine . . . Ah! quel giorno ognor rammento. L'Italiana in Algeri: Cruda sorte! La Cenerentola: Nacqui all'affanno . . . Non più mesta*. Meyerbeer: *Le Prophète: O Prêtres de Baal . . . Ô toi, qui m'abandonne. Les Huguenots: Nobles seigneurs. Salut! Mozart: La Clemenza di Tito: Parto, parto. Donizetti: La figlia del reggimento: Deciso è dunque. Mar-*

ilyn Horne (soprano); Orchestra of the Royal Opera House, Covent Garden, Henry Lewis cond. LONDON OS 25910 \$5.98, 5910\* \$4.98.

Performance: Very skillful  
Recording: A shade distant  
Stereo Quality: Centered

Any recital program in which an aria from Rossini's *La Cenerentola* is the most familiar item deserves special attention, particularly when undertaken by someone as gifted as Marilyn Horne, an artist whose reputation is based on the unusual. A closer look at the program reveals that it is composed exclusively of bravura pieces—two of them identified with the legendary Schumann-Heink, and all of the kind vocal artists would rather discuss than perform.

With the exception of the Donizetti aria, these excerpts are all for mezzo-soprano or contralto. Miss Horne, a soprano, has an extremely well-developed low register which she holds under excellent control, and which enables her to manage the contralto *tessitura* down to a certain point. That point seems to be the low G-A area, where her otherwise admirably even and smooth tone no longer has adequate support and thus is not entirely pleasing. Fortunately, even a recital as taxing as this one seldom engages that critical area (though the arduously difficult Prison Scene from *Les Huguenots* poses severe problems at both extremes of the range), so the listener is given ample opportunity here to enjoy Miss Horne's remarkable agility, lovely tone, and musical exactitude.

Concentration on musical accuracy and cleanness of articulation, however, requires that Miss Horne sacrifice the boldness that would make her performances true feats of virtuosity. In the closing scene of *La Cenerentola*, for example, the embellishments are not grafted onto the musical fabric with the seamless ease displayed by Simionato or Berganza, nor is there as much temperament on display as there is in the work of these two, who significantly have more stage experience. On the other hand, Miss Horne's enunciation is clear and her intonation secure, and she demonstrates a natural affinity for this repertoire.

Conductor Henry Lewis, the singer's husband, provides subdued but conscientious support. The overall sound is somewhat distant, and lacks the sharpness of London's best efforts. G. J.

Ⓢ Ⓜ AN ITALIAN BAROQUE VIOLIN RECITAL. Nardini: *Sonata No. 2 in D Major*. Pergolesi (attrib.): *Andante*, from *Trio Sonata No. 1, in G Major*. Tartini: *Sonata No. 10, in G Minor, Op. 1 ("Didone Abbandonata")*. Vivaldi: *Sonata in D Major (F. XII, No. 6)*. Erica Morini (violin); Leon Pommers (piano). DECCA DL 710102 \$5.98, DL 10102 \$4.98.

Performance: Magnificent playing  
Recording: Superb  
Stereo Quality: Excellent

Although I have nothing but admiration for Miss Morini's technical excellence and gorgeous tonal qualities as heard in this collection, it is difficult to recommend the disc as an example of eighteenth-century Italian violin music. The performances certainly have style, but unhappily the style belongs almost entirely to the nineteenth century. The rhythms, dynamics, and tonal

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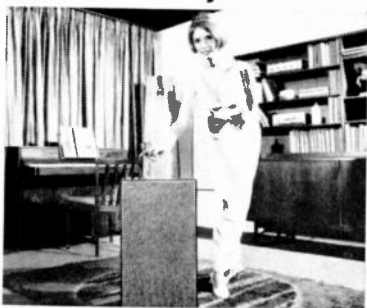
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effects have a personal waywardness one might associate with the interpretation of a Brahms sonata. Then, too, the ornaments, including appoggiaturas, are mostly inconsistent with eighteenth century practice—it's too bad that Miss Morini did not adopt as her guide Tartini's *Treatise on Ornaments in Music*, printed both in translation and in facsimile by Hermann Moeck Verlag in 1961. For this invaluable work explains much about this repertoire's demands. The use of a piano and the editions of the music chosen complete the picture of Romantic orientation. But those less fussy than I about things Baroque cannot fail to like the recital immensely, for as violin playing *per se*, these are performances of the highest order. Decca's reproduction, furthermore, is startlingly natural and clean. L.K.

### RECORDING OF SPECIAL MERIT

© ® RICHARD TUCKER: *The Art of Bel Canto*. Giordani: *Caro mio ben*. A. Scarlatti: *Già il sole dal Gange*. Rossini (?): *Pietà, Signore*. Sarti: *Lungi dal caro bene*. Gluck: *O del mio dolce ardor*. Durante: *Danza, danza fanciulla; Vergin, tutto amor*. Caldara: *Sebben, crudele*. Torelli: *Tu lo sai*. Legrenzi: *Che fiero costume*. Ciampi (?): *Nina*. Veracini: *Meco verrai* ("Pastorale"). Richard Tucker (tenor); the Columbia Chamber Ensemble; John Wustman (piano, harpsichord). COLUMBIA MS 6667 \$5.98, ML 6067\* \$4.98.

Performance: Dramatic  
Recording: Lucid  
Stereo Quality: Satisfactory

Richard Tucker is *not* a *bel canto* singer in the historical sense of the term. (Neither were Caruso and Gigli, who preceded him in the song and aria repertoire of seventeenth- and eighteenth-century Italy.) But Tucker ranks with the best representatives of the Italian *dramatic* style before the public today, and it is best to lay aside the issue of historical authenticity, for this vocal recital is absolutely beautiful and one of the best things Mr. Tucker has ever done for the phonograph.

He delivers these songs with a deeply felt awareness of their meaning. Embellishments, the essence of the old-fashioned *bel canto* style, play a subordinate role in his artistic approach. He firmly adheres to the musical line, his tone is rich, warmly colored, steadily produced throughout the range—with a particularly strong display of the baritone timbre of his low register—and his enunciation is always clear and admirably expressive.

Perhaps some of these songs would have benefited from more dynamic variety—like most operatic tenors, Mr. Tucker distrusts *pianissimi*. His approach is essentially operatic: the climax of *Tu lo sai* is delivered with a ringing passion that would not be out of place in *La Gioconda*, and I doubt very much that the high A in *Che fiero costume* is quite the effect Legrenzi had in mind. Some will doubtless have misgivings about these Romantic operatic tendencies in what is assuredly Classic repertoire, but it would hardly seem fair to ask a singer of such gifts to restrain his natural style.

Tucker's achievement, in fact, ranks with any predecessor's. Although there was more elegance and pliancy in Pinza's *Che fiero costume*, Tucker's *Pietà, Signore* surpasses even Caruso's in smoothness of line and

solidity of the vital low notes. It is difficult to imagine a lover of the vocal art who would not be delighted with the surpassing beauty of the songs themselves and with the sensuous richness of the singer's delivery.

A chamber ensemble of ten players performs the accompaniments which were arranged by producer Thomas Z. Shepard expressly for the session. With a nice variety of instrumental color throughout, these backgrounds are tasteful, transparently scored, and captured in lucid and luminous sound. G. J.

### RECORDING OF SPECIAL MERIT

© ® CESARE VALLETTI: *French Art Songs*. Fauré: *Après un rêve; Dans les ruines d'une abbaye; Le secret; Automne; Clair de lune*. Szulc: *Clair de lune*. Debussy: *Clair de lune; Beau soir; C'est l'estate; Romance; Mandoline*. Duparc: *Chanson triste;*



CESARE VALLETTI  
Rare dramatic vitality in French songs

*Estate; L'invitation au voyage; Phidylé; Le manoir de Rosamonde*. Hahn: *Si mes vœux avaient des ailes; Rêverie; D'une prison; Paysage*. Cesare Valletti (tenor); Leo Taubman (piano). RCA VICTOR LSC 2787 \$5.98, LM 2787\* \$4.98.

Performance: Warm and polished  
Recording: Good  
Stereo Quality: Just right

Some of the peaks of French song literature are interpreted here by an artist who is an altogether rare phenomenon: an Italian opera singer remarkably attuned to the elusive subtleties of this music. Taste, sensitivity, and artistic polish characterize Valletti's work throughout this program—and in this case operatic training serves to enrich the effect rather than to lead the singer stylistically astray. His interpretations unfold over a wide dynamic range, and there is a natural Italianate passion in some of the climaxes. When these elements are used with restraint—particularly notable here with Fauré's *Automne* and Duparc's *Le manoir de Rosamonde*—the songs gain a dramatic vitality seldom given them by recital specialists.

The inclusion of three different treatments of Verlaine's poem *Clair de lune* is characteristic of the thought and imagination be-

# MORE CLASSICAL REVIEWS



## IN BRIEF



hind this recital. The overall choice of program is also praiseworthy. Fauré and Duparc are, of course, the leading lights in Gallic song, and Mr. Valletti's choices are all masterpieces of the genre. Reynaldo Hahn's songs, which, with the exception of the ubiquitous *Si mes vers avaient des ailes*, are infrequently heard, belong to a different category. They are unpretentious expressions of sentimentality, lacking depth but endowed with elegance and engaging melodiousness. *Réverie* (a setting of a Victor Hugo poem) has an almost Offenbachian lilt. Valletti's graceful and persuasive singing leaves no room to doubt the artistic value of Debussy's songs, but even his thoughtful art cannot inspire me with more than a sense of dutiful interest in them—a personal and apparently incurable lack of sympathy.

Both Valletti's singing and the polished and sympathetic accompaniment of Leo Taubman are captured in warm and life-like sound. Texts and translations are provided.

G. J.

⑤ ⑥ WESTMINSTER ABBEY ORGAN: Bach: *Schübler Chorale Preludes*. Mozart: *Fantasia in F Minor* (K. 608); *Fantasia in F* (K. 594). Simon Preston (organ). ARGO ZRG 5419 \$5.98, RG 419 \$5.98.

⑤ ⑥ WESTMINSTER ABBEY ORGAN: Reubke: *Sonata on Psalm 94*. Reger: *Tocatta and Fugue, Op. 59, Nos. 5 and 6*; *Fantasia on Straß mich nicht in deinem Zorn, Op. 40, No. 2*. Simon Preston (organ). ARGO ZRG 5420 \$5.98, RG 420 \$5.98.

Performance: Reubke-Reger more idiomatic  
Recording: Impressive  
Stereo Quality: Good

As might be expected with a cathedral of the dimensions of Westminster Abbey, the organ built for it in the middle 1930's is a large one. At the same time, the registration and the disposition of the pipework seem to be such that the instrument can serve effectively and idiomatically both the linear textures of Baroque music and the *Götterdämmerung* sonorities of the Romantic school of organ writing. Indeed, I was happily surprised at the clarity with which this Argo recording picked up the Bach and Mozart polyphony.

As a musical interpreter, Simon Preston seems to be more at home with the Romantic virtuosity of Reubke and Reger than with the classicism of Bach and Mozart—though of course, there is a good bit of Baroque (colossal Baroque) in Max Reger, and no little romanticism in Bach, especially in the chorale preludes. It is the interpreter's job to decide the problem of relative emphasis of such musical strains, and for me Preston has done a highly successful job both with the brilliant and dramatic work by Liszt's short-lived pupil Julius Reubke (1834-1858) and with the two imposing Max Reger pieces. It is hard to believe that these immense tonal edifices were the work of a man in his twenties.

I would recommend the Reubke-Reger disc for romantic-organ buffs, but would suggest Biggs, Walcha, or Weinrich for more satisfying performances of the lovely Schübler Choral Preludes that Bach arranged from some of his cantatas. Biggs is a happier choice too for the mighty Mozart *Fantasia*, K. 608, and its slighter companion, K. 594.

D. H.

### DATA

⑤ ⑥ BACH: *Concerto in D Minor for Two Violins, Strings, and Continuo (BWV 1043)*; *Trio Sonata in C Major (BWV 1037)*. VIVALDI: *Concerto Grosso in D Minor, Op. 3, No. 11*. Nathan Milstein and Erica Morini (violins); Harvey Shapiro (cello); Betty Fischer (piano); chamber orchestra. ANGEL S 36006 \$5.98, 36006 \$4.98.

⑤ ⑥ BEETHOVEN: *Leonore Overtures Nos. 1, 2, and 3*; *Fidelio Overture*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36209 \$5.98, 36209\* \$4.98.

⑤ ⑥ THE GREAT ROMANTIC CONCERTOS. Tchaikovsky: *Piano Concerto No. 1, in B-flat Minor, Op. 23*. Rachmaninoff: *Piano Concerto No. 2, in C Minor, Op. 18*; *Rhapsody on a Theme of Paganini, Op. 43*; *Preludes, Op. 23, Nos. 3 and 6*; *Op. 3, No. 2*. Grieg: *Piano Concerto in A Minor, Op. 16*. Philippe Entremont (piano); New York Philharmonic. Leonard Bernstein cond. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA D3S 715 three 12-inch discs \$11.98, D3L 315 \$9.98.

⑤ ⑥ MOUSSORGSKY (arr. Ravel): *Pictures at an Exhibition*. STRAVINSKY: *Firebird Suite*. Cleveland Orchestra, George Szell cond. EPIC BC 1290 \$5.98, LC 3890 \$4.98.

⑤ ⑥ RÓZSA: *Concerto for Violin and Orchestra*. Jascha Heifetz (violin); Dallas Symphony Orchestra, Walter Hendl cond. BENJAMIN: *Romantic Fantasy*. Jascha Heifetz (violin); William Primrose (viola); RCA Victor Orchestra, Izler Solomon cond. RCA VICTOR LSC 2767 \$5.98, LM 2767 \$4.98.

⑥ TELEMANN: *Fantasias, Nos. 13-24*. Helma Elsner (harpsichord). DOVER HCR 5236 \$2.00.

### COMMENTARY

These performances lean toward the Romantic rather than the Baroque, with long-lined phrasing and curious disagreements between the soloists on the interpretation of certain ornaments; also, the ensemble sound is sometimes opaque. Nonetheless, the disc is valuable as an example of the art of two great violinists. The recorded sound is generally satisfactory.

I. K.

Klemperer's reading of the *Leonore* Number Three may seem tame in contrast to Maazel's or Toscanini's, but he does wonders with the lyrical substance of Number One and the weighty drama of Number Two. Since the only Toscanini recording of the *Leonore* Number Three is in his complete *Fidelio*, a wholly satisfactory single-disc version of the four overtures is not available at present.

D. H.

As with a similar de luxe box of ballet music put together by Columbia, the contents of this album were all issued originally on single discs. Only with the Grieg performance can I take issue: the lyrical quality of the music is slighted. The recording is excellent. For good measure, Entremont adds three Rachmaninoff solo preludes, which come off well, except for the C-sharp Minor. The piece evidently bores M. Entremont as much as it did the composer, who used to refer to this obligatory encore simply as "rr."

D. H.

Szell's readings of both works here are notable for instrumental execution that is almost breathtaking and for a leanness of sound that spells out the musical content of each piece to the last detail. But I tend to admire Szell's approach more than I like it—both of these pieces are program works of sorts, and abound with color, and I'm not so sure it is possible to "spell out" such things. The recorded sound is excellent.

W. F.

It is very sad that Jascha Heifetz—whose talents are so rarely employed in behalf of twentieth-century music—should be giving us, by way of RCA's superb recording, so trite and banal a work as the Rózsa concerto. The Benjamin *Fantasy* is somewhat more sophisticated, but is neither personal nor absorbing.

W. F.

Among Telemann's keyboard works are three dozen *Fantasias*, a dozen apiece in the German, French, and Italian styles, that were intended to be *Hausmusik* and thus are fairly easy to play. It is the second, or French, dozen that is recorded here. Miss Elsner shows considerable spirit in the quicker sections of the pieces, and her registration throughout produces a nice variety of timbres. But in slower sections she is sometimes stolid, and she does not add anything to the often bare scores beyond a few harmonic fillings. The harpsichord is cleanly recorded, but my copy sounded off-center.

I. K.





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Ⓢ Ⓜ LOREZ ALEXANDRIA: *More of the Great Lorez Alexandria*. Lorez Alexandria (vocals); Wynton Kelly (piano), Al McKibbin (bass), Jimmy Cobb (drums); orchestra, Tutti Camarata cond. *But Beautiful: Dancing on the Ceiling: Angel Eyes*; and seven others. IMPULSE AS 76 \$5.98, A 76 \$4.98.

Performance: Uneven  
Recording: Very good  
Stereo Quality: Good

Lorez Alexandria is one of the most able of the newer bluesy pops singers. What makes her so, aside from a strong and interesting voice, is taste. When she and her material are properly matched, as in *Angel Eyes*, she's strikingly good.

All the material here, unfortunately, isn't right for her. She should never have tried *Little Boat*. Roberto Menescal's bossa-nova classic built on the same chord changes as *Early Autumn*. Miss Alexandria doesn't know what to do with the Brazilian time feeling. And some of the rest of the songs in the collection just aren't very good.

On some tracks she is accompanied by a string orchestra, but the best are those in which she's backed only by a trio led by pianist Wynton Kelly. G. L.

Ⓢ Ⓜ ERNIE ANDREWS/CANNONBALL ADDERLEY: *Live Session!* Ernie Andrews (vocals); Julian Cannonball Adderley (alto saxophone), Nat Adderley (cornet), Joe Zawinul (piano), Sam Jones (bass), Louis Hayes (drums). *Ten Years of Tears: Bill Bailey: Don't Be Afraid of Love: Since I Fell for You*; and four others. CAPITOL ST 2284 \$4.98, T 2284\* \$5.98.

Performance: Virile yet poignant  
Recording: Superb  
Stereo Quality: Excellent

Thirty-seven-year-old Ernie Andrews is not as well known as the quality of his singing warrants. He is a veteran performer, having toured extensively alone and for two years with Harry James. This album reveals clearly the full scope of Andrews' ability, and the excitement of this revelation is heightened by the knowledgeable accompaniment of Cannonball Adderley's quintet. (Adderley by himself is a superior backer for singers, but he has not had the opportu-

nity to demonstrate this on records to the extent he should have had.)

Andrews' basic style, though polished, is in the urban "soul" vein. The colorations and cadences of Negro blues mark everything he does, and he has a lithe, finger-snapping beat. In this collection, he is at his best in worldly evocations of the electric quality of city life such as Marv Jenkins' *Big City* and Tommy Wolf's *I'm Always Drunk in San Francisco*. He's also a persuasive, resonant ballad singer (as in *Don't Be Afraid of Love*). Occasionally the material or the arrangements are too brittle for his essentially

of an American rhythm-and-blues or rock-and-roll group, and a pretty dull one at that. G. L.

TONY BENNETT: *Songs for the Jet Set* (see Best of the Month, page 61)

Ⓢ Ⓜ RUTH BROWN: '65. Ruth Brown (vocals); orchestra, Peter Matz cond. *On the Good Ship Lollipop: Porgy: Table for Two: Watch It*; and eight others. MAINSTREAM S 6034 \$4.98, M 56034\* \$3.98.

Performance: Mature and forceful  
Recording: Very good  
Stereo Quality: Excellent



RUTH BROWN  
*Wit and power for ballads and swingers*

visceral approach (*I'm a Born World Shaker: Since I Fell for You*). But on balance, this is a satisfying and durable album that should expand Andrews' audience. N. H.

Ⓢ Ⓜ THE BEATLES: *The Early Beatles*. *Please Please Me: Baby It's You: A Taste of Honey*; and eight others. CAPITOL ST 2309 \$4.98, T 2309 \$3.98.

Performance: Uninteresting  
Recording: All right  
Stereo Quality: Adequate

The crackpot charm that has characterized the more recent work of the Beatles isn't present in this group of tunes, previously released on another label and now turning up on Capitol for the first time. The best thing on the disc is Bobby Scott's *A Taste of Honey*—not one of the Beatles' own tunes. On the whole, they sound like an imitation

Ruth Brown once rode high on the rhythm-and-blues best-seller charts, but she has been in eclipse during the past couple of years. In this, her first album for Mainstream, she is heard in a much more sophisticated context than in most of her previous albums: a large orchestra of strings and woodwinds, augmented occasionally by brass, backs her smoothly in this program of ballads and relaxed swingers. And Miss Brown proves she is more than a belter. She brings sensitivity, narrative flair, and warmth to the ballads, and on the sprightlier numbers, she displays her accustomed wit and propulsive power (*It's a Real Gone Guy*).

Having revealed Ruth Brown to us as a singer of larger dimensions than were evident before, Mainstream might well consider recording a jazz set in which an expert small combo would back her up. N. H.

Ⓢ Ⓜ JIMMY DURANTE: *Jimmy Durante's Way of Life*. Jimmy Durante (vocals) orchestra, Gordon Jenkins cond. *I'll See You in My Dreams: My Wish: If I Had You*; and eight others. WARNER BROS. WS 1577 \$4.98, W 1577 \$3.98.

Performance: Enchanting  
Recording: Excellent  
Stereo Quality: Good

Most liner notes are useless, but the ones for this disc are an exception. They're so perceptive that I want to quote them, because this is just about what I'd say of the disc:

"At first, the idea of Jimmy Durante singing love songs strikes you something like Charles de Gaulle singing the score to *Mary Poppins*. . . . Hold on, friend. Let the idea grow. . . . Durante should now be judged as kind of the Robert Frost of the music world. Jimmy brings to these songs the experience of full years. . . . Jimmy (is) one of the world's Great Believers. . . . Jimmy believes those lyrics. He has to. If he can believe the lyrics of *Luka Dinka Doo* (and don't think for a moment he doesn't) then when he gets

Explanation of symbols:

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



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Genuinely exciting on the bongos

to the real poetry, the impact of the Great Believer is enormous."

This, the third of the Durante love-song albums, is the best yet, in my opinion. Part of the success of the discs lies in the fact that the material is appropriate for someone of Durante's age to sing. In his raspy voice, Lower-East-Side accent, and fragmented delivery (not unlike that of Louis Armstrong, by the way) there is an affecting honesty. The album is outrageously sentimental, of course, but the very lack of sentimentality in Durante's delivery makes it work. This is "Music to Get a Lump in Your Throat By."

As a rule I don't care for Gordon Jenkins' orchestral writing, but in this case it's quite appropriate. Lovely, fetching, silly, and wonderful. Give this disc a listen. G. L.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ ETHEL ENNIS: *My Kind of Waltz-time*. Ethel Ennis (vocals); orchestra, Dick Hyman cond. *My Coloring Book: It's a Grand Night for Singing: Till We Meet Again*; and nine others. RCA VICTOR LSP 2986 \$4.98, LPM 2986\* \$3.98.

Performance: Delightful  
Recording: Excellent  
Stereo Quality: Superb

If you listen to Ethel Ennis' four discs in sequence, you'll detect that their producer, Andy Wiswell, has been seeking the right accompaniment with which to record her. In one album, he put a large orchestra behind her, but the writing wasn't all it could have been, and the orchestra tended to swamp her. On the next disc, he recorded her with a rhythm section only, which at least had the virtue of not getting in her way. This disc is *it*: he has matched her with arranger Dick Hyman and a small orchestra. There seems to be a maximum of eight men in the group, but it's hard to tell, because Hyman can get a big sound from small resources with brilliant ease. The orchestra is there to support her when it should be and out of her way the rest of the time. And the clear, peanut-brittle sound of the band is such a good contrast to her voice that the two sounds never run together.

As a result of Hyman's thoughtful work,

Miss Ennis turns in—for me at least—her best recorded performance to date. And since she is one of the three or four best female vocalists to emerge in the last few years, her best is well worth hearing. There is more depth to her work here than there was on previous discs, though she has always been a youthful and happy-sounding singer with a light, clear, and utterly effortless sound.

It is worth considering Hyman's work a little further. He chucks in all sorts of effects—harpichord here and there, touches of harmonica, electric organ, and conventional instruments. If you get a chance to hear this disc, note how much he gets out of two trumpets, a flute, and rhythm section in *Falling in Love with Love*. On *Someday My Prince Will Come*, he uses what sounds like flute, oboe, bass clarinet, piano, bass, and drums, and gets more musical mileage than many writers can get from twenty men. Not only has Hyman helped Miss Ennis to make her most individual album to date, but he has also provided an object lesson in how to give a singer a rich accompaniment without spending a fortune on strings and brass.

There are two questionable tracks on the disc—*Far Away Places* and *Till We Meet Again*, both of which are larded with backbeat and sundry commercial accoutrements. Hyman has handled them as tastefully as possible, but they are what they are: a concession to the taste of the kind of disc jockey who won't spin a tune unless it has garbage in the accompaniment. One can sympathize with producer Wiswell in this attempt to get Miss Ennis some radio exposure. These cuts do not detract from the rest of the album, which is a collection of waltzes done in a variety of non-waltz rhythms. It's a gem. G. L.

Ⓢ Ⓜ KETTY LESTER: *Where Is Love?* Kitty Lester (vocals); orchestra, Frank Hunter cond. *That's All; Skylark; My Romance; Lover Man; Love Locked Out*; and seven others. RCA VICTOR LSP 3326 \$4.98, LPM 3326\* \$3.98.

Performance: Dull  
Recording: Good  
Stereo Quality: Good

This album is the first of Kitty Lester's I have heard, and one, I think, will be sufficient for me. She has a small, breathy voice that is basically unsuited to the gospel-type uses she often puts it to. Her unusually fine program here includes some very good seldom-done songs, such as *Skylark* and *Love Locked Out*. She has gotten some good big-band arrangements by Frank Hunter. But she has let all this go to waste, for she does next to nothing with the material. Probably Miss Lester would be better off singing with a small group than with the big "production" group heard here. Despite her all-out Della Reese-style reading of *I Feel Pretty*, in which the song's charm is sacrificed to a try at a "personality showcase," she doesn't even come close to succeeding. J. G.

Ⓢ Ⓜ DEAN MARTIN: *Hits Again*. Dean Martin (vocals); orchestra and chorus, Ernie Freeman cond. *Have a Heart; Send Me Some Lovin'; I'll Be Seeing You*; and seven others. REPRISE RS 6146 \$4.98, R 6146 \$3.98.

Performance: Cornball  
Recording: Good  
Stereo Quality: Good

I am the most fervent Dean Martin fan you're ever likely to encounter. I'll go to any movie he's in, no matter how poor it is, because he's sure to do one scene that's a classic. I'll watch any TV show on which he's a guest for the same reason. He is one of the funniest men in America, and he has evolved into a surprisingly good actor as well. On occasion I even like his singing.

But his recent records have been cynically commercial and uniformly awful. They're a bid for the big buck in the fist of a supposedly stupid public. (The theory that the public is stupid is an interesting one: it was invented for the most part by the public.) The secret of the success of the Dean Martin discs lies in Ernie Freeman's skillfully moronic arrangements, replete with oo-oo-oo-ing chorus, strings playing imbecile lines harshly, and a drummer hanging out cymbal triplets.

This recording contains only ten tunes, instead of the twelve that is usual for a 12-inch disc. This is only two more than they used to get on the old 10-inchers. I liked the 10-inch discs. They were convenient, particularly for pop music, since most pop performers don't have enough talent to sustain interest through twelve tunes. We have been denied the convenience of 10-inch records, but the 45-rpm single, which nobody needed or wanted, is still with us, though there are occasional rumors that it is to be abandoned in favor of a 33 $\frac{1}{3}$ -rpm single. The stubborn perversity of the record industry never ceases to amaze me. G. L.

Ⓢ Ⓜ MONGO SANTAMARIA: *El Pussy Cat*. Mongo Santamaria (bongo drums), Marty Sheller (trumpet), Hubert Laws (flute, tenor saxophone), Bobby Capers (flute, alto and baritone saxophones), Carmello Garcia (timbales, drums), Rodger Grant (piano), Victor Venagas (bass); Mongo Santamaria, leader. *El Pussy Cat; Afro Lytso; Together*; and seven others. COLUMBIA CS 9098 \$4.98, CL 2298\* \$3.98.

Performance: Muscular  
Recording: Not bad  
Stereo Quality: Good

There are moments when this disc is genuinely exciting. When Santamaria, on the bongos, is piling accents and counter-rhythms

JOE WILLIAMS  
A really big bass-baritone



on top of the drumming of Garcia toward the end of a track titled *La Gitana*, tension piles up tremendously. Unfortunately, too many tracks get stuck on one dynamic level, and at one pitch of excitement—and even excitement can become tedious. Similarly, in the melody choruses, the horns almost invariably play in unison.

A track titled *Sarai*, an attractive ballad, offers a change of pace of a kind that should have been used more often in the disc. And in *Cuidado*, with its stop-time figures to halt its forward thrust, the resources of jazz are liberally added to Santamaria's Cuban rhythms, and the results are interesting. Sheller and Laws, by the way, are fiery soloists.

This is not bad music, but good music badly selected and programmed, and that puts the disc's shortcomings square in the lap of the a&r man. G. L.

Ⓢ Ⓜ NINA SIMONE: *I Put a Spell on You*. Nina Simone (vocals); orchestra. Hal Mooney and Horace Ott cond. *I Put a Spell on You*; *July Tree*; *One September Day*; and nine others. PHILIPS PHS 600172 \$4.98, PHM 200172\* \$3.98.

Performance: Uneven  
Recording: Good  
Stereo Quality: Good

Nina Simone is an outlandish singer. She can be sensationally good and almost as sensationally bad. In this album, she's both—though mostly she's good.

The problem seems to lie in her choice of material. When it's right, she's right. Her performances are weird in any case, but on some occasions they're weird in a magnificent way. Here she sings in English two tunes written by French singer and song-writer Charles Aznavour, *Tomorrow Is My Turn* and *You've Got to Learn*. She handles them well, particularly *Tomorrow*, which is one of the best tracks of the disc. But she makes a great error of judgment in doing Jacques Prel's *Ne me quitte pas* in French. For Miss Simone's funky, down-home, and downright ignorant pronunciation of French is ludicrous. Philips should release this track as a single: it could well turn out to be a comedy hit.

Miss Simone is intentionally comic in *Marriage Is for Old Folks*, from *The Secret Life of Walter Mitty*. This is one of the album's best tracks.

The arrangements are discreet and adequate, if undistinguished. G. L.

#### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ JOE WILLIAMS: *The Song Is You*. Joe Williams (vocals); orchestra. Frank Hunter cond. *Then I'll Be Happy*; *That Face*; *You Stepped out of a Dream*; and nine others. RCA VICTOR LSP 3343 \$4.98, LPM 3343\* \$3.98.


Performance: Virile  
Recording: All right  
Stereo Quality: Good

During Joe Williams' days with the Count Basie band, certain jazz critics took a jaundiced view of his performances of the blues. Williams, they contended, was not really a blues singer. It was widely rumored in music circles that Williams was no more pleased with his enforced role than his detractors were.

On this disc, Williams does what he felt



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Basie in order to do: he sings ballads (some of them are done at moderate up-tempos). They permit him to show off his voice in a way his former Basie-accompanied blues-shouting never did. And by moving closer to the kind of singer he is, Joe Williams proves that the critics were right. He's not a blues singer. In fact, he's not really a pop singer.

This album demonstrates nothing so clearly as the fact that Williams has an inherently "classical" bass-baritone voice. His becoming a pops and blues singer is almost certainly an example of the misdirection of talent that has resulted with tragic frequency from the racial segregation and cultural deprivation we are now trying to correct in this country. On this disc we hear Williams through microphones, but his voice has enormous projecting power without them. Its rich and manly timbre is beautifully controlled throughout a wide range. On one track of this album, he moves effortlessly up into a soft falsetto for an ending, and it's beautiful.

None of this is meant to denigrate American popular music. The best songs of Gershwin or Porter, as far as I'm concerned, rank with the best of nineteenth-century lieder, and as a matter of personal taste, I prefer them. But our best popular music comes from Broadway (or did until recently), and was written for people like Ethel Merman with meager (if loud) voices. Therefore this music is limited in range and small in structure. The best American songs are cameos. And they do not offer an adequate challenge to the voice of Joe Williams, which fairly begs for some operatic elbow-room.

Frank Hunter's arrangements are good, though it seems to me he has written better on other occasions. Perhaps it is just that Williams' voice is too big for them. G. L.

## JAZZ

⑤ ● JOHN COLTRANE: *A Love Supreme*. John Coltrane (tenor saxophone), McCoy Tyner (piano), Jimmy Garrison (bass), Elvin Jones (drums). *Acknowledgment: Resolution: Pursuance: Psalm*. IMPULSE AS 77 \$5.98, A 77\* \$4.98.

Performance: Gorgulous Coltrane  
Recording: Very good  
Stereo Quality: Good depth

John Coltrane has made it very difficult to discuss this disc with any objectivity. In the liner notes and an accompanying poem, Coltrane tells us of a religious experience he has undergone, and dedicates himself and the album to God in a manner that is almost embarrassingly open and fervent. It is God who is the recipient of the "Love Supreme" that is the album's title.

I find little difference between the music on this record and that which Coltrane has played on the last several discs he has released. There are the modal passages, the long, garrulous statements, and (in the last section here) the suggestion of an ominous spiritual, all of which he has employed before. Elvin Jones and Jimmy Garrison both play better than I have ever heard them play before. The result is a good record, one of the better ones Coltrane has made for Impulse. And I think the listener might enjoy the music without need of the philosophy that accompanies it. J. G.

⑤ ● BENNY GOODMAN QUARTET: *Made in Japan*. Benny Goodman (clarinet), Dick Shreve (piano), Colin Bailey (drums), Monty Budwig (bass). *Cbeek to Cbeek; Stompin' at the Savoy; Memories of You; Dinah*; and seven others. CAPITOL ST 2282 \$4.98, T 2282\* \$3.98.

Performance: Fluent but hollow  
Recording: Very good  
Stereo Quality: Excellent

Recorded in Tokyo during a tour of Japan in February 1964, this album demonstrates once again why Benny Goodman ceased to be a seminal figure in jazz twenty or more years ago. (In fact, even before that he was essentially a consolidator rather than a major creator.) Goodman has kept his technique up, and his playing here is briskly proficient. But the performances lack emotional conviction. There is little feeling that jazz is any longer much fun or much of a challenge for him.



WOODY HERMAN  
Leading one of his best bands ever

The rhythm section is forceful but on occasion heavy. Its most imaginative member, bassist Monty Budwig, unfortunately gets no solo space. N. H.

## RECORDING OF SPECIAL MERIT

⑤ ● GRANT GREEN: *Idle Moments*. Grant Green (guitar), Joe Henderson (tenor saxophone), Bobby Hutcherson (vibes), Duke Pearson (piano), Bob Cranshaw (bass), Al Harewood (drums). *Idle Moments; Jean De Fleur; Django; Nomad*. BLUE NOTE ST 84154 \$5.98, 4154\* \$4.98.

Performance: Skillful and relaxed  
Recording: Excellent  
Stereo Quality: Very good

This album's title song, the first track, lasts nearly sixteen minutes and is one of the most serenely satisfying jazz performances I have heard this year. In his liner notes, pianist Duke Pearson accurately describes it as "dreamlike." The aura is that of an after-hours session, ruminative, mellow, without competitiveness. Seldom on records have I heard a floating collective beat sustained so long. Of particular interest is Joe Henderson's full-toned, gentle sax solo. Usually recorded with avant-garde jazz groups, Hen-

derson reveals here that he has not abandoned romanticism.

The other three tracks are less distinctive. However, Green's glowing sound and supple beat give pleasure, along with Henderson's disciplined passion, Bobby Hutcherson's subtlety, Pearson's crispness and lucidity, and the smooth, rolling beat of the rhythm section. But it is the first track that makes this a special album. N. H.

## RECORDING OF SPECIAL MERIT

⑤ ● LIONEL HAMPTON: *You Better Know It!!!* Lionel Hampton (vibraphone, vocals, piano), Clark Terry (trumpet), Ben Webster (tenor saxophone), Hank Jones (piano), Milt Hinton (bass), Osie Johnson (drums). *Ring dem Bells; Pick a Rib; Trick or Treat; Taste of Honey*; and five others. IMPULSE AS 78 \$5.98, A 78\* \$4.98.

Performance: Full-bodied and uncomplicated  
Recording: Excellent  
Stereo Quality: Superb

Some of the most effortless and relaxed jazz recordings of the swing era were the RCA Victor small-combo pickup dates headed by Lionel Hampton. It was Impulse's happy idea to set up a contemporary version of those sessions, and the results are as high-spirited as the best of the earlier Hampton romps. The arrangements are spare, providing the maximum of space for solo playing. The rhythm section (Hank Jones, Milt Hinton, and Osie Johnson) has been a unit at New York recording dates for years, and their appreciation of one another's abilities is evident in their zestful beat. Rhythmically, Hampton is as limber as always, and his artless vocals are engaging. Trumpeter Clark Terry plays with his customary wit and incisiveness. But the star of the record is Ben Webster, who has become the very model of a mainstream jazz improviser. His lines are clear and logical, and no one on jazz tenor today has a tone as full and vibrant as his. N. H.

## RECORDING OF SPECIAL MERIT

⑤ ● WOODY HERMAN: *Woody's Big Band Goodies*. Woody Herman (clarinet and alto saxophone); Bill Chase, Billy Hunt, Dusko Goykevich, Gerald Lamy, Lawrence Ford, Paul Fontaine, and Dave Gale (trumpets); Phil Wilson, Henry Southall, Bob Stroup, and Bob Rudolph (trombones); Andy McGhee, Raoul Romero, Gary Klein, Sal Nistico, Bobby Jones, and Bill Perkins (tenor saxophones); Tom Anastas and Frank Hittner (baritone saxophone); Nat Pierce (piano); Chuck Andrus (bass); Jake Hanna (drums). *Bijou; Poor House Blues; Apple Honey; The Good Earth*; and five others. PHILIPS PHS 600171 \$4.98, 200171\* \$3.98.

Performance: Powerful  
Recording: Good  
Stereo Quality: Good

Some people are saying that this is the best band Woody Herman has ever had. When you stop to consider that some people also say that Herman has had the only good white jazz bands there have ever been, that is quite a compliment.

Here, the program is divided about equally between new looks at Herman classics—*Sidewalks of Cuba, The Good Earth, Apple Honey, Bijou*—and pieces he has never re-

corded before. Among the reworkings, *Bijou* is the most interesting—largely because trombonist Phil Wilson tackles the famous Bill Harris solo spot and makes it not only original but just about as good. Of the fresh material, *Blue Monk* is most worth serious attention. Recognizing the affinity between Monk and Ellington, Nat Pierce plays like Ellington and Herman like Barney Bigard. The result sounds like Thirties Duke, and works very well.

The album is billed as "live"—but I have never heard an audience keep quiet and coughless during a piece and burst into uniform applause at the end. The music, though, is as live as you would want, and Herman does have one of his very best bands. J. G.

© MILT JACKSON: *Jazz 'n' Samba*. Milt Jackson (vibraphone), Jimmy Heath (tenor saxophone), Tommy Flanagan (piano), Richard Davis (bass), Connie Kay (drums), Barry Galbraith and Howard Collins (guitars), Lillian Clark and Joe E. Ross (vocals). *Big George: I Love You; Kiss and Run; Blues for Juanita*; and five others. IMPULSE AS 70 \$5.98, A 70\* \$4.98.

Performance: Varying  
Recording: Good  
Stereo Quality: Okay

No one has ever tried, but I have no doubt that, if anyone could do it, Milt Jackson could fashion superb solos with the Lawrence Welk band. He has recorded in almost every context but that one, and has consistently risen above adverse circumstances to create unforgettable performances.

His new disc is divided into two parts: jazz by a small combo on one side, and on the other—on which the piano is replaced by two guitars and an occasional vocalist—semi-pop bossa nova. Jackson rises to heights appropriate to his talents on the blues, and, as might be expected, on Ellington's *I Got It Bad*. And Jimmy Heath, though he reveals that he is overly fond of John Coltrane's playing, is an increasingly powerful saxophonist. The bland bossa nova side is far less interesting; it is distinguished only by the presence of Lillian Clark. Miss Clark (who is Mrs. Sy Oliver) is an adept vocalist, reminiscent of Patricia Scot.

Perhaps the Modern Jazz Quartet isn't such a bad place for Jackson after all. J. G.

© HARRY JAMES: *In a Relaxed Mood*. Harry James (trumpet), Ray Sims (trombone), Corky Corcoran (tenor saxophone), Jack Perciful (piano), Guy Scalise (guitar), Red Kelly (bass), Buddy Rich (drums). *Lazy River; For All We Know; My Funny Valentine; Don't Blame Me*; and six others. MGM SE 4274 \$4.98, E 4274\* \$3.98.

Performance: Not relaxed enough  
Recording: Soft  
Stereo Quality: Okay

Harry James has always been best known as a big-band musician, first with Ben Pollack and Benny Goodman, then as the leader of his own highly successful semi-jazz dance band. Except for a few small-unit recordings of the *One O'Clock* and *Two O'Clock* jumps, he has not recorded with a combo. So this disc, made with a small group of men mostly from his band, is something of a first.

Ray Sims, trombonist brother of Zoot.

JULY 1965

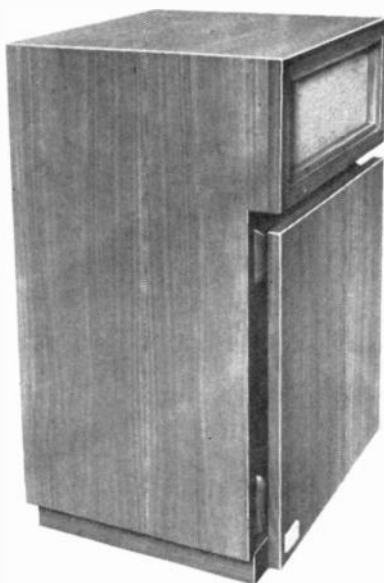


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shows here that he is a fine musician and has been hitherto underrated. Jack Perciful is a good, competent pro. James' perennial tenor saxophonist Corky Corcoran has always been a fine big-band musician, but is less effective in this more revealing context.

The main trouble with the album, however, lies in the stars, James and Buddy Rich. Rich has always played in a way that would overpower any group of less than three hundred men, and he could hardly have been thought the ideal choice for a relaxed, after-hours ballad setting. And then there is James himself. He relaxes, I suppose, as much as he can, and plays some well-constructed, thoughtful solos, but the showy circus-trumpet tricks are by now so much a part of him that even here he cannot refrain from using them. So this is a good try that almost—but only almost—comes off. J. G.

© J. J. JOHNSON: *Proof Positive*. J. J. Johnson (trombone), Harold Mabern (piano), Arthur Harper (bass), Frank Gant (drums); McCoy Tyner (piano), Richard Davis (bass), Elvin Jones (drums), Toots Thielemans (guitar). *Neo: Lullaby of Jazzland; Stella by Starlight: Minor Blues: My Funny Valentine; Blues Waltz*. IMPULSE AS 68 \$5.98, A 68\* \$4.98.

Performance: Slick  
Recording: Excellent  
Stereo Quality: Very good

For two decades, J. J. Johnson has been the pre-eminent influence on modern jazz trombonists. As the most accomplished musician on his instrument during the early years of

the jazz revolution of the 1940's, Johnson set high technical standards and also made the trombone more flexible musically than it had been in the hands of his predecessors. But there were liabilities in the Johnson influence: the relative coldness of his playing, and his tendency to substitute glibness for spontaneity. During the past couple of years, a new breed of trombone players has emerged: Grachan Moncur III and Roswell Rudd, for example, have broken out of the Johnson mold. They are both more passionate and more daring conceptually than Johnson.

Johnson himself, as this album demonstrates, has become a warmer player, but here technique is still more evident than depth of feeling or imagination. Johnson sometimes begins arrestingly—as in *Neo* and *Minor Blues*—but he does not maintain this listener's sense that he is really surprising himself with his own playing. The rhythm section that is heard on all but one track—Mabern, Harper, and Gant—is crisp, but their more resourceful substitutes on *Lullaby of Jazzland* make that track the most absorbing of the album. N. H.

© YUSEF LATEEF: *Live at Pep's*. Yusef Lateef (tenor saxophone, oboe, argol, shannas), Richard Williams (trumpet), Mike Nock (piano), Ernie Farrow (bass), James Black (drums). *Sister Mamie: Number Seven; Twelve-Tone Blues*; and four others. IMPULSE AS 69 \$5.98, A 69\* \$4.98.

Performance: Heated  
Recording: Good in-performance  
Stereo Quality: Good

Yusef Lateef, fresh from a lengthy stay with Cannonball Adderley's group, here makes a try at the kind of in-performance album that has been so successful for Adderley—this set was recorded at Pep's in Philadelphia. For years Lateef has been experimenting with the fusion of jazz and Near-Eastern music, and out of that has come a secondary interest in unusual instruments. Here he plays the argol, a reed instrument that can sound more than one note at a time, and a type of oboe called the shannas.

Still, his most impressive solo is on the blues *See See Rider*, which he plays on the common oboe. In the liner notes Don Heckman says of Lateef's oboe style that "played on a more traditional jazz instrument, [the oboe's] statements might be less interesting," but there is no trickery to his playing on this instrument. It is excellent jazz, and worth attention. J. G.

© WES MONTGOMERY: *Movin' Wes*. Wes Montgomery (guitar); Jerome Richardson (woodwinds); Jimmy Cleveland, Urbie Green, Quentin Jackson, and Chauncey Welsh (trombones); Ernie Royal, Clark Terry, and Snooky Young (trumpets); Don Butterfield and Harvey Phillips (tuba); Bobby Scott (piano); Bob Cranshaw (bass); Grady Tate (drums); Willie Bobo (percussion). *Caravan; Matchmaker; Theodora; West Coast Blues*; and seven others. VERVE V6 8610 \$5.98, V 8610\* \$4.98.

Performance: Skillful but limited  
Recording: Could be warmer  
Stereo Quality: Good



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Wes Montgomery is greatly admired by other jazz guitarists, and it is true that his technique is brilliant, his beat fluid, and his sound mellow. But in this album—as in most of his other recordings—he is generally weak when it comes to sustained inventiveness. Montgomery is able to set the right groove for many different kinds of material, but when he has settled into the mood and tempo, he has a narrow range of developmental ideas. Here he is given little help by Johnny Pate's arrangements, which are functional but do not challenge the soloist sufficiently. I suspect Montgomery might fulfill his potentialities if he were placed in a context that could shake him loose from worn patterns of improvising. The quality of the sound is rather harsh. *N. H.*

© © OSCAR PETERSON TRIO: *We Get Requests*. Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). *Days of Wine and Roses; People; You Look Good to Me; Time and Again*; and six others. VERVE V6 8608 \$5.98, V 8608\* \$4.98.

Performance: Glib  
Recording: Excellent  
Stereo Quality: Very good

There is no questioning Oscar Peterson's command of his instrument—few contemporary jazz pianists match his dexterity, skill at shading, and fluency. But Peterson's method is eclectic, and his playing lacks organic thrust. In this disc's *Hate You Not Miss Jones?* and *D. & E.*, for example, his improvisations are a scaffolding of predictable devices rather than fresh and personal structures. In addition, there is a tightness to his beat: he can drive, but he does not swing with the looseness or the crackling pulsation of technically less prodigious jazz pianists such as Hank Jones and Hampton Hawes. And on ballads (*Time And Again, My One and Only Love*), Peterson is rhythmically plodding rather than caressing. This album has its merits: the remarkable integration of the trio, the taste of drummer Ed Thigpen, and the richness of sound and infallibility of beat of bassist Ray Brown. *N. H.*

© © MAX ROACH: *The Max Roach Trio. Featuring the Legendary Hasaan*. Max Roach (drums), Hasaan (piano), Art Davis (bass). *Hope S. Elm; Almost Like Me; I + I + I*; and four others. ATLANTIC S 1435 \$5.98, 1435\* \$4.98.

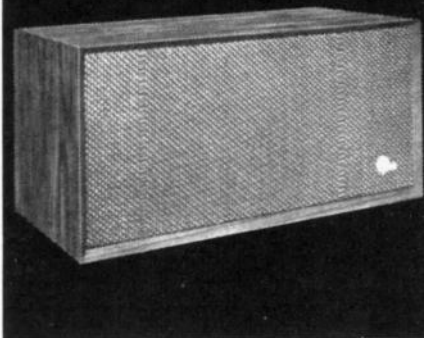
Performance: Complex and exhilarating  
Recording: Excellent  
Stereo Quality: Very good

Hasaan (full name Hasaan Ibn Ali) has been off in a corner for years, with scarcely any non-musicians ever hearing anything about him. This is my own first contact with him, in fact (which may or may not mean that it is going a bit too far to call him "legendary" in the album title)—I hope it is not the last.

His piano playing derives from Monk, Bud Powell, and his acknowledged mentor, Elmo Hope. Annotator Alan Sukoien aptly calls him "a futuristic throwback to the Forties." He is a bit like all of these pianists, but is incredibly thick-textured harmonically, even more so than Powell. All the tunes are idiosyncratic and all are his.

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down somewhat from his machine-gun phase, and Davis is gaining strength as a group player (he has been a fine soloist for some time now).

This is a notably impressive debut, and more should be heard from Hasaan soon.  
J. G.

#### RECORDING OF SPECIAL MERIT

⑤ ⑩ DINAH WASHINGTON/QUINCY JONES: *Queen and Quincy*. Dinah Washington (vocals); various orchestras. Quincy Jones cond. *Easy Living; They Didn't Believe Me; Tears to Burn; I'll Close My Eyes*; and eight others. MERCURY SR 60928 \$4.98, MG 20928\* \$3.98.

Performance: Strikingly individual  
Recording: Rather shrill  
Stereo Quality: Good

This retrospective Dinah Washington collection is built on sessions conducted and in most cases arranged by Quincy Jones. Because his writing is uncluttered and geared to stimulate spontaneity, Jones is a generally effective arranger for singers. And Miss Washington had the ability to redeem even weak passages of scoring through the force of her strutting musical personality. Her voice was immediately arresting, and she used it with a dramatic sense that came from her beginnings in gospel music and from her sometimes mocking identification with the sophisticated life style of her later years. Her beat and sense of time, too, were provocative, and the clarity of her enunciation could make a significant phrase or line bite. All these qualities are evident in this album of defiant ballads (*You Let My Love Get Cold*) and soaring swingers (*Perdido, Caratan*). N. H.

#### RECORDING OF SPECIAL MERIT

⑤ ⑩ ANTHONY WILLIAMS: *Life Time*. Anthony Williams (drums); Sam Rivers (tenor saxophone); Bobby Hutcherson (vibraphone, marimba); Herbie Hancock (piano); Richard Davis, Gary Peacock, and Ron Carter (bass); Anthony Williams (drums). *Two Pieces of One; Tomorrow Afternoon; Memory; Barb's Song to the Wizard*. BLUE NOTE 84180\* \$5.98, 4180 \$4.98.

Performance: Continually inventive  
Recording: Excellent

When he is not working with Miles Davis, nineteen-year-old Tony Williams spends some time with members of the Eastern jazz avant garde. For this, his first album as a leader, Williams has written—with occasional arranging aid from Herbie Hancock—pieces that permit him and his colleagues to explore the possibilities of extending the jazz language. (One track, *Memory*, an intricate tapestry of percussion colors, was improvised collectively at the recording date.) Williams' music is played here by unusually skilled performers, but throughout, virtuosity is used as a means of precise emotional expression and not as an end in itself. Williams is a drummer of extraordinary subtlety and sensitivity. In his always fascinating solos, he seems to make mobiles of time, the pulse being more often implied than explicitly stated. He is challenging too in the multiplicity of textures that he draws from a drum set. Behind the other soloists, he is flexible and sometimes surprisingly anticipatory.

"Life Time" also lets us hear three of the current leading young bassists: Gary Peacock, Richard Davis, and (on one track) Richard Carter. They and others like them have made the jazz bass more independent rhythmically and more eloquent melodically. Tenor saxophonist Sam Rivers adds his fierce intelligence and blistering sound to the proceedings.

As for Williams the composer, I confess I have not yet made up my mind. After repeated listening, I still feel the major work, *Two Pieces of One* (which takes up the entire first side), is a series of fragments. But I have found with some other experimental-jazz recordings of recent years that months later the parts occasionally fall into place. On the other hand, *Tomorrow Afternoon* is easily parsed, and the graceful *Barb's Song to the Wizard*, a duet for Herbie Hancock and Ron Carter, is a small triumph (but I don't know to what degree that triumph is a



EVELYNE, ROBERT, AND MARTHA BEERS  
*The natural approach to folk singing*

credit to the improvisers rather than to the composer).

In any case, I have no reservations about recommending the album, because what seems to me just now to be a relative slackness of compositional structure is quite overcome by the passionate order and imaginative-ness of the improvising.  
N. H.

#### FOLK

⑤ ⑩ ERIC ANDERSEN: *Today is the Highway*. Eric Andersen (vocals, guitar, mouth harp), Debbie Green (second guitar). *Bumblebee; Bay of Mexico; Dusty Box Car Wall; Song to J.C.B.*; and eight others. VANGUARD VSD 79157 \$5.95, VRS 9157 \$4.98.

Performance: Derivative  
Recording: Good  
Stereo Quality: Good

It was probably only a matter of time until a thoroughgoing imitator of Bob Dylan appeared. Even the cover photograph of Eric Andersen for this, his first album, is remarkably similar to the one on Dylan's first album. The introspective poetry and occasional social comment of the songs—most of them written by Andersen—and the raspy-voiced delivery are also very much the sort of thing Dylan does so well. It is easy to understand that

another young singer might be so overwhelmed by Dylan's personality that he might attempt to submerge himself in it. But it is not so easy to figure out why this disc was recorded. The familiar dictum, "accept no substitutes," holds true here.  
J. G.

⑤ ⑩ EVELYNE, MARTHA, AND ROBERT BEERS: *Introducing the Beers Family*. Robert Beers (vocals, violin); Evelyne and Martha Beers (vocals, various instrumental accompaniments). *The Brave Volunteers; Devilish Mary; The Water Is Wide; The Palace Grand*; and ten others. COLUMBIA MS 6705 \$5.98, ML 6105 \$4.98.

Performance: Sensitive and unpretentious  
Recording: Very good  
Stereo Quality: First-rate

The Beers family is one of the rapidly diminishing number of American families for whom folk singing is as natural a way of entertainment as television is for most of the rest of the populace. The Beerses do not try for entirely "authentic" approaches to the material they perform (an exception is Robert's energetic old-time fiddling). In this respect, they resemble Richard Dyer-Bennet more than they do those folk singers who preserve specific regional or ethnic styles.

Of greatest interest here is the provocative variety of instrumental sounds the players produce—the hum of the dulcimer, the pungent fiddle tunings, the shimmer of the psaltery, and the percussive chattering that comes from "beating the straws" (tapping the violin or dulcimer strings with a spear made of hard buffalo grass). And on two numbers, Evelyne Beers (Robert's wife) plays the "Limerjacks," two wooden puppets whose feet are used as drumsticks. Most of the solo singing is by Evelyne. Her voice is sweet but not sugary, and she has a good sense of narrative pacing. The last track, *Mattie Groves*, reveals the one major deficiency in the music of this singing family: they lack depth when the material is tragic. But for the humorous, whimsical, and loving kinds of folk material, the Beers family is a pleasure to listen to.  
N. H.

⑤ ⑩ JULIE FELIX: *Julie Felix*. Julie Felix (vocals, guitar). *Masters of War; Aunt Rhodie; Tell Old Bill; Sally Don't You Grieve*; and ten others. LONDON PS 395\* \$4.98, LL 3395 \$3.98.

Performance: Attractive  
Recording: Very good

Julie Felix, a California-born and much-traveled singer and guitarist, made this album in England, where she has had considerable success. She sings in a strong, clear voice that is especially appealing in introspective ballads and in the lyrical Spanish vein she learned from her Mexican father. She is capable too of dramatic effectiveness (as in Bob Dylan's *Masters of War*), but so far lacks the edge in voice and attack to make songs of rebellion take fire.

In this set she has made the mistake of using too many overly familiar songs. Making the familiar sound personal requires a degree of musical individuality that Miss Felix does not yet possess. Hers is not a contrived style, however, and the commitment to spontaneity and individuality of which she speaks in the liner notes does come through to some extent in her music. As

she grows musically, Miss Felix may match her skills to her intentions. N. H.

© © JOHN KOERNER: *Spider Blues*. John Koerner (vocals, seven-string guitar, kazoo, mouth harp), Tony Glover (mouth harp). *Delia Holmes: Nice Legs; Spider Blues; Corrina: Things Ain't Right*; and nine others. ELEKTRA EKS 7290 \$5.95, EKL 290\* \$4.98.

Performance: Derivative  
Recording: Good  
Stereo Quality: Fair

If this album lived up to the stunning cover photograph by Dave Gahn of "Spider" John Koerner and the shrewd design by William S. Harvey—if it even lived up to the promise of Paul Nelson's liner notes, it would really be something. But the main problem has been isolated by Koerner himself in one of his comments on the jacket: "... you know that the white guys are not the same as the old blues guys and if you think they are, you're crazy, but you still want to make good swinging music."

It is probably possible to make good swinging music without sounding like Mississippi John Hurt's father, but Koerner doesn't even make the attempt. For a young white singer, probably in his early twenties, to be as unintelligible as a sixty-year-old Negro in a field recording must take a lot of misplaced energy.

Koerner does have one thing going for him, though: a unique, sparse guitar style that is all his own. It fits superbly what he is trying to do. It comes over best on *Need a Woman* and *Hal C. Blake*. And the long narrative *Rem Party Rag* shows a sense of humor that is sadly lacking in most folk recordings. If Koerner were to redirect his talents, he might really have something. J. G.

**RECORDING OF SPECIAL MERIT**

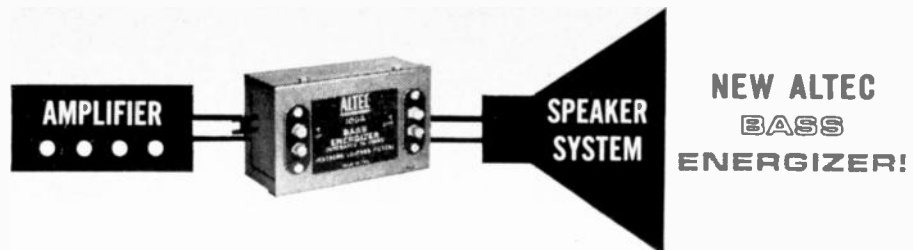
© © MIRIAM MAKEBA: *Makeba Sings!* Miriam Makeba (vocals); various instrumental combinations. *Cameroon: Little Bird; Let's Pretend; Madama*; and eight others. RCA VICTOR LSP 3321 \$4.98, LPM 3321\* \$3.98.

Performance: Distinctive and compelling  
Recording: First-rate  
Stereo Quality: Well-balanced

The South African singer Miriam Makeba has justifiably become a formidable figure on the international concert and night-club circuit. A performer of unusual sensitivity and resourcefulness, she has steadily broadened her repertoire to include (as she does here) new songs by non-African writers and diversified examples of African music.

Miss Makeba is a penetrating performer because of the acute intelligence and the musicality she brings to her songs. Her intensity can lift even a piece with rather commonplace lyrics (such as *Let's Pretend*) into believability. Also notable are her sinuous, infectious beat and the command of moods that permits her to move convincingly from the turbulence of a description of African city life (*Kilimanjaro*) to soft yearning (*Little Bird*) to the anger of a woman left alone in poverty (*Kbuluma*). The instrumental backgrounds are varied with taste to fit the program. N. H.

(Continued on next page)



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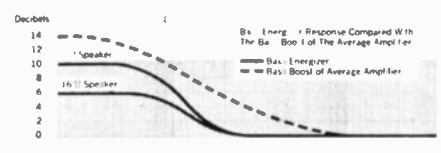
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⑤ ⑥ PETER, PAUL, AND MARY: *A Song Will Rise*. Peter Yarrow, Paul Stookey, and Mary Travers (vocals and accompaniment). *The Cuckoo; Motherless Child; Jimmy Whalen; Gilgarry Mountain*; and eight others. WARNER BROS. WS 1589 \$4.98, W 1589\* \$3.98.

Performance: New directness  
Recording: Good  
Stereo Quality: Good

This new album presents a new Peter, Paul, and Mary—more lean, more direct, and fortunately a good deal less sugary. You can't tell it from the liner notes, which sound as though they came from a *Mademoiselle* copywriter, but this is the best record by the group I have heard.

A Bob Dylan song is practically obligatory with them now; this time, it is the Brechtian *When the Ship Comes In*. There is the usual wasted space: the song *Monday Morning*, one of those long, pointless narratives that folksingers sometimes get attached to.

But there is also evidence of a new direction. Jesse Fuller's *San Francisco Bay Blues* is now practically a standard, but it is still good to hear it done by this group, even though they play around with it a bit too much. Paul Stookey's *Talkin' Candy Bar Blues* is a lovely idea, and his use of the word "prevert" shows that Terry Southern has made his presence felt even among the folkniks.

The best thing on the record, though, is *For Lovin' You*, a strong, even brutal song, by Gordon Lightfoot. This is the only song I have heard from this new folk composer, and I am eager for more. J. G.

## RECORDING OF SPECIAL MERIT

⑤ ⑥ JEAN RITCHIE: *A Time for Singing*. Jean Ritchie (vocals, dulcimer, guitar); unidentified accompaniment. *One More Mile; The Cruel Sea; Wild Horses; Blue Diamond Mines*; and eight others. WARNER BROTHERS WS 1592 \$4.98, W 1592\* \$3.98.

Performance: Up to her standard  
Recording: Clear and vivid  
Stereo Quality: Good

Jean Ritchie, a member of a singing family in Kentucky, devotes much of this album to songs she learned as a child (and sometimes altered later). Her voice is pure, not ascetic or bland, but rather striking in its silvery quality, akin to the sound of Bix Beiderbecke's cornet or to the upper register of a very good piano. To that purity she adds a capacity to identify herself convincingly with the people portrayed in her songs. In the cast of characters here are the wife of a railroad engineer, a Kentucky child, a miner with nothing to mine. There is also music from other areas and countries: for example, a delightful, airy Irish tune, *With Kitty I'll Go*, and an eerie song, *Fair Nottamun Town*, that she learned while watching a mummers' play in Nottinghamshire. Jean Ritchie, as this set again demonstrates, is an exceptional performer for those who value folk music: exceptional in what and how she sings, and also in her honesty and her comprehension of the backgrounds of the material she chooses. N. H.

⑤ ⑥ JUAN SERRANO: *Juan Serrano at the World's Fair*. Juan Serrano (guitar). *Almoaci; Chapines; Altozano; Salinas*; and

five others. RCA VICTOR LSP 3328 \$4.98, LPM 3328\* \$3.98.

Performance: Adroit  
Recording: Excellent  
Stereo Quality: Very good

On the jacket of flamenco guitarist Juan Serrano's new release, the artist is referred to, courtesy of the *San Francisco Chronicle*, as "the new king of the flamenco guitar." This album, recorded during a concert at the Spanish Pavilion of the New York World's Fair, does, indeed, reveal some of the qualifications necessary to hold the title. He has a superb sound and faultless technique. On the lighter pieces, he is as accomplished as any flamenco guitarist I have heard.

But when the *Chicago Tribune* is quoted as saying, "the Moorish blackness is in his sound," I disagree. Nowhere on this disc does Serrano touch the dark, brooding depths that are at the heart of flamenco, and one



JEAN RITCHIE

*A pure sound and an honest delivery*

should not be quite so eager to give that crown away. Nevertheless this is an excellent recording. J. G.

DOC WATSON: *Doc Watson and Son* (see Best of the Month, page 62)

## THEATER

⑤ ⑥ BLACK NATIVITY (excerpts). Marion Williams and the Stars of Faith; Princess Stewart; Alex Bradford and the Bradford Singers. *My Way's Cloudy; Joy to the World; Christ Is Born; Go Where I Send Thee*; and nine others. VEE-JAY S 8503\* \$4.98, 8503 \$3.98.

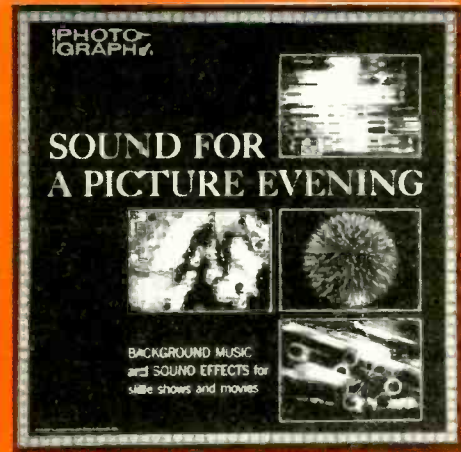
Performance: Robust  
Recording: Lacks spaciousness

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(Continued on page 92)



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#### THE NEWPORT FOLK FESTIVAL, 1964—Evening Concerts, Vol. 3.

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Stereo

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combine power with discipline. The recorded sound is dry, and could have had more bass. N. H.

© DO I HEAR A WALTZ? (Stephen Sondheim-Richard Rodgers). Original-cast recording. Elizabeth Allen, Sergio Franchi, Carol Bruce, Madeleine Sherwood, Julianne Marie, Stuart Damon, Fleury D'Antonakis, Jack Manning (vocals); orchestra, Frederick Dvornch cond. COLUMBIA KOS 2770 \$6.98. KOL 2770 \$5.98.

Performance: Energetic

Recording: Excellent

Stereo Quality: Very good

From the poignant acidity of his scores for Lorenz Hart, Richard Rodgers gradually melted his style—with Oscar Hammerstein II—into a bland, featureless utterance, all too perfect for the Eisenhower years. Now, after an interval on his own, he is teamed with a member of another generation, Broadway's flashy young lyricist, Stephen Sondheim. The show is *Do I Hear a Waltz?*, and the book is by Sondheim's frequent collaborator Arthur Laurents, based on his play *The Time of the Cuckoo*.

The result falls far short of Rodgers' most memorable pieces. He has turned out a fairly personal score, but only the title song seems destined for any popularity. Further, only *Stay* has the offbeat quality that might make it a super-club favorite.

Sondheim is a strange lyricist. At moments he can be quite literate, and in the next phrase turn puzzlingly banal—and his taste is by no means faultless. He is at his best in the songs that are meant to be amusing—*What Do We Do? We Fly* is the most engaging of these.

Both Elizabeth Allen and Sergio Franchi are fine in their roles, but there is little for them to work with. One of our greatest popular composers has been having a bit of a dry spell. J. G.

## SPOKEN WORD

### RECORDING OF SPECIAL MERIT

© HANS CHRISTIAN ANDERSEN: *Fairy Tales, Volume Seven: The Little Mermaid*. Eve Watkinson and Christopher Casson (readers). SPOKEN ARTS 877 \$5.95.

Performance: Beguiling

Recording: Exceptionally good

This story of the youngest of six mermaid sisters who visits the world above the surface and falls in love with a mortal man is practically a novella in length and complexity, and might be considered by some parents as being too heady a mixture for their tots. But it's certainly absorbing, and beautifully done here. Miss Watkinson and Mr. Casson, an extremely gifted team, give much more than a mere reading to this touching tale. They impersonate every character with charm and skill, bringing witches, mermaids, and even mer-kings to vivid life, and recite descriptive passages with hair-raising intensity. In all this they are abetted by music and a whole arsenal of sound effects ranging from bells and cannon-fire to storms at sea and the squeals of gulls. This is the seventh disc in Spoken Arts' treasury of Andersen's fairy tales, and it maintains the high standard of interpretation that has marked the whole enterprise. P. K.

© BRENDAN BEHAN: *Sings Irish Folk-songs and Ballads*. Brendan Behan (performer). SPOKEN ARTS 760 \$5.95.

Performance: Unbuttoned

Recording: Good

The late Brendan Behan, who crafted his plays meticulously but tended to weave and batter his way through the intricacies of life, was comered in Dublin a few years before his death and lured or locked into a recording studio for this curious session.

Unhampered by a script or by the slightest discernible remnant of sobriety, the author of *The Hostage*, *The Quare Fellow*, and *Borstal Boy* just went on and on, veering from anecdotes to songs and back again as long as the tape recorder ran. The results (wisely, I think) are handed on to us unedited.

Behan recalls the exploits of the Irish Republican Army, roars out (a cappella) songs taught him by bums and balladeers, lapses



Hans Christian Andersen Comforts the Ugly Duckling up in Central Park

into Gaelic, sneezes, blows his nose, stumbles through another story, sings some more. Some of the ballads, particularly the old patriotic ones, ramble monotonously, and so do some of the anecdotes, but a few of the songs, such as *Don't Muck About With the Moon*, are uproarious, and the hauntingly melancholy *The Old Triangle*, with which the first scene of that powerful play about prison life *The Quare Fellow* opens, is extremely moving. What it all adds up to is an encounter with the unbuttoned and unforgettable personality of Behan himself, unrehearsed and raw, in all its glorious, unsteady vitality. P. K.

© THE VOICE OF SIGMUND FREUD/ THE VOICE OF THEODOR REIK. Introduced by Marie Coleman Nelson. PSYCHOANALYTIC REVIEW G 208. (Available for \$3.00 to a new or current subscriber and \$4.00 to others by mailing remittance to *Psychoanalytic Review*, 29 East Tenth Street, New York, N. Y. 10003.)

Performance: Documentary

Recording: Cloudy

In London in 1938, Sigmund Freud, the founder of psychoanalysis, permitted a recording to be made of his voice, and it has



recently been copied and released by the quarterly *Psychoanalytic Review* on one side of a single 7-inch 33 $\frac{1}{3}$ -rpm disc. Most of side one is devoted to a build-up by Marie Coleman Nelson, editor of the *Review*, but at last Freud's surprisingly gentle and level voice is heard. He first identifies himself (in German) and then offers a few autobiographical remarks intended, it almost seems, for a posterity he expected would have forgotten him: "Under the influence of an older friend and by my own efforts I discovered some important new facts about the unconscious. . . . I had to pay heavily for this bit of good luck; people did not believe in my facts and thought my theories unsavory." Although the recording is a bit fuzzy and Freud's speech is slow—hampered, certainly, by the prosthetic device he wore in his last years as a result of his cancer of the jaw—the voice is intelligible and compelling.

On the second side, Theodor Reik, the author of *Listening with the Third Ear* and one of Freud's first students, reads a passage from his book *Voices from the Inaudible*, concerning Freud's influence on his work. Dr. Reik's voice, too, has a hypnotic quality that keeps one's attention riveted until the last thought-provoking word. P. K.

© © ARTHUR MILLER: *After the Fall*. Original-cast album. Jason Robards Jr., Barbara Loden, Crystal Field, Salome Jens, Patricia Roe, Michael Strong, Paul Mann, Faye Dunaway, Mariclaire Costello, David J. Stewart, Ralph Meeker, Ruth Attaway, others. Elia Kazan, director. MERCURY OCS 46207 four 12-inch discs \$18.95, OCM 42207\* \$17.95.

Performance: Involving  
Recording: Superb  
Stereo Quality: Enveloping

Arthur Miller's two-act public confession and trial—the audience serving as judge, juror, and therapist—is likely to generate even more heat and embarrassment in the living room than it did in the theater. The play, Miller's first in seven years, was the inaugural presentation of the Repertory Theater of Lincoln Center in New York, and just about every word of that production is preserved here. The effect of the recorded version, however, is rather different from the stage experience—at once more intimate, more heart-breaking, and more irritating. Freed from Kazan's ostentatious and at times ridiculous staging—actors rushed on and off and turned up everywhere under changing lights on the huge projecting stage—the recorded play far more convincingly embodies Miller's instructions that the action take place "in the mind, thought, and memory of Quentin" (Arthur Miller thinly disguised as a lawyer). Amid the whispers of voices out of the past, Jason Robards, Jr., who can make the stickiest lines sound almost sensible, engages the listener in Quentin's life story—childhood incidents, two marriages, the depression, Congressional hearings, and numerous private memories—in a kind of free-association ramble. As he proceeds, it is difficult not to become terribly involved in Miller's private breast-beating. But at the same time, the stretches of bad writing, bathos, and self-pity are more painfully apparent on records than they were on stage. By the time the recorded play gets to what the author (naïvely or disingenuously) claims does *not* represent his marriage to

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Marilyn Monroe, one's nerves have almost had it. But thanks to Barbara Loden's emotionally shattering but at the same time controlled portrayal of Maggie-Marilyn, the climactic passages are tremendously moving, and the stormy scenes of her part of the story offset the hollow self-probings and self-castigations of the sermonizing hero.

The good acting, particularly by Ralph Meeker, David J. Stewart, Crystal Field, and Salome Jens as various ghosts in the hero's past, and the marvelous engineering of the sound effects, the dialogue, and David Amram's sparse but evocative background score add to the album's effectiveness. The handsome red and black package contains partisan profundities by Harold Clurman and Robert Pasolli, as well as numerous snapshots of the stage production by Miller's present wife. P. K.

Ⓢ Ⓜ BOB NEWHART: *The Windmills Are Weakening*. Bob Newhart (performer). WARNER BROTHERS W 1588 \$3.98.

Performance: Debonair  
Recording: Bright

Bob Newhart, whose specialty is casual overstatement in the laconic voice of an accountant (which, indeed, he once was), has two quite funny sketches here—one a report by a night watchman at the Empire State Building who happens to see King Kong climbing the side of the edifice with a handful of Fay Wray, and the other a contretemps between Superman and a dry cleaner who has returned the wrong suit to him. The remainder of the episodes include a tired parody of a TV "upset-stomach" commercial, an overlong description of a real-estate hard-seller, seven minutes of Benjamin Franklin trying to explain to a Colonial psychoanalyst why he flies kites in the rain, and a bit about a Mr. Milquetoast returning a toupee to a department store. On the whole, this program is brighter and easier to take than other recent discs by this mildly amusing buffoon—who is predictably billed on the album cover as "America's most hilarious satirist." P. K.

## RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SHAKESPEARE: *Henry VI, Part II*. Marlowe Dramatic Society: Richard Marquand, Mary Morris, Patrick Wymark, Richard Wordsworth, Miles Malleon, Norman Rossington, David King, Denis McCarthy, Peter Orr, Roger Croucher, Gary Watson, Frank Duncan, and Yvonne Bonnamy. George Rylands, director. LONDON OSA 1428 four 12-inch discs \$23.92, A 4428\* \$19.92.

Performance: Stirring  
Recording: Excellent  
Stereo Quality: Ingenious

The controversy over who actually wrote the "contention plays" about Henry VI, especially Part II, has been almost as bitter as the enmities and intrigues that lend the plays themselves so much dramatic excitement. Was Part II written by a couple of playwrights named Greene and Peele, and later revised by Shakespeare? Did Christopher Marlowe help write the original, and collaborate with Shakespeare on the rewrite? The issue may keep scholars busy for another couple of centuries at least, but what is more likely to interest the record collector is that

*Henry VI, Part II*, however much of it is Shakespeare's, is no musty chronicle, but one of the most rousing, action-packed thrillers in the repertoire. What it lacks in poetry and profundity it makes up in pace, eventfulness, and vivid characterization.

This performance is vital and eloquent. David King's Gloucester is particularly fitting—sonorous, wise, and gentle. The portrayal of nobility being the Marlowe Society's strength, the various earls, dukes, and lords—and Richard Marquand as King Henry—carry out their assignments in a consistent style of declamation. Norman Rossington's Jack Cade, on the other hand, is as fiery and frightening a rebel as any blueblood might fear to encounter. The ladies—Mary Morris as the merciless Queen Margaret and Yvonne Bonnamy as Eleanor, the ambitious Duchess of Gloucester—are completely regal.

Mr. Rylands directs with an emphasis on sweep and swift movement that is quite different from his usual measured approach, yet he does not sacrifice clarity.

In addition to a synopsis of the drama, a chart of English royal lineage as it passed through the houses of York and Lancaster is supplied. I could make nothing of it. P. K.

Ⓢ Ⓜ BERNARD SHAW: *Caesar and Cleopatra*. Claire Bloom, Max Adrian, Judith Anderson and cast. Anthony Quayle, director. CAEDMON THEATRE RECORDING SOCIETY 304 two 12-inch discs \$12.90 stereo or mono.

Performance: Sure  
Recording: Superior  
Stereo Quality: Adds dimension

For George Bernard Shaw, Caesar's victories "were only advertisements for an eminence that would never have become popular without them. Caesar is greater off the battlefield than on it." So the playwright, in this, one of his best-known plays, gave to Caesar some of the wittiest lines he ever wrote for the stage, and in addition made him unconventional and original, so that he could serve as the mouthpiece for Shaw's own notions about human nature and its follies. As for Cleopatra, who is supposed to be sixteen when the play begins, Shaw says: "In Egypt, sixteen is a riper age than it is in England. The childishness I have ascribed to her, as far as it is childishness of character and not lack of experience, is not a matter of years." *Caesar and Cleopatra* abounds in amusing types: Britannus, a perfect foil for Caesar's wit, a stuffy Briton transported intact back through the centuries (Shaw could not see why an ancient Englishman would not have been like a modern one); the sunny Sicilian Apollodorus; Charmian, "a terracotta colored little goblin," according to Shaw; the dour Ftataetea; the blunt Rufio. Not only is the play delightful in its dialogue, but it is rich in atmosphere, and builds well to the critical moments of its action.

The brilliant dialogue is done full justice in this recording. Claire Bloom is an altogether irresistible, feline Cleopatra, and Max Adrian is a properly urbane Caesar, though a little unvarying in his approach. Judith Anderson makes a blood-curdling Ftataetea, Corin Redgrave a jaunty Apollodorus. The action of the play comes through clearly but, alas, a bit stiffly. And the atmosphere, which might have been evoked magically through music and exotic sound, is stunted. P. K.

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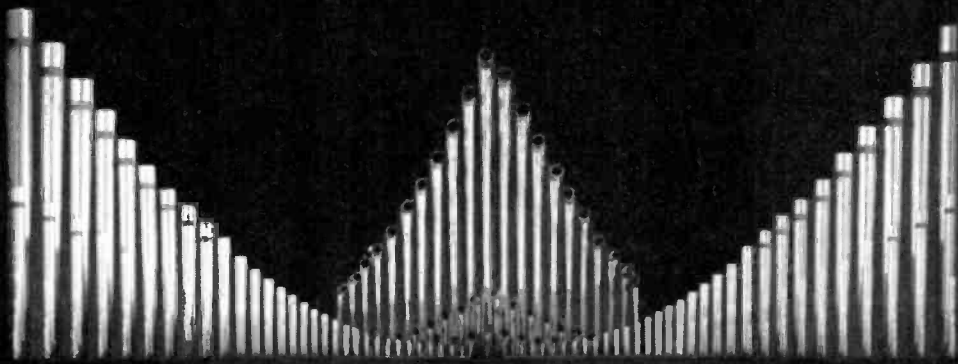
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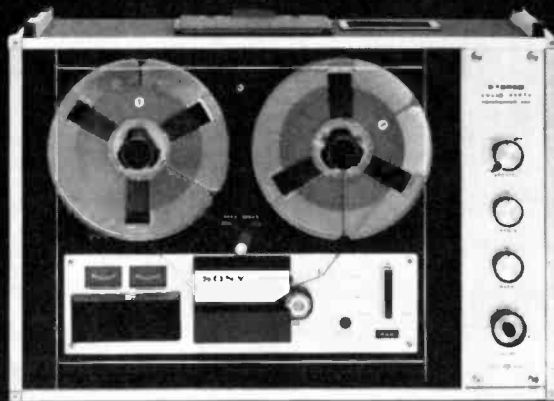
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# STEREO TAPE

Reviewed by DAVID HALL • IGOR KIPNIS • GENE LEES

© BEETHOVEN: *Symphony No. 6, in F Major, Op. 68 ("Pastoral")*. HAYDN: *Symphony No. 100, in G Major ("Military")*. London Symphony Orchestra, Antal Dorati cond. HAYDN: *Symphony No. 94, in G Major ("Surprise")*. Philharmonia Hungarica, Antal Dorati cond. MERCURY STP 90415 \$11.95.

Performance: Classical and precise  
Recording: Excellent  
Stereo Quality: Nicely balanced

Dorati interprets the "Pastoral" in a straightforward, no-nonsense manner that brings out the music's classical elements. As a result, beautifully phrased and meticulously played as this reading is, it does not convey the geniality and fervor of Bruno Walter's performance. Rather, Dorati sees the work as a pleasant walk in the country, with no dallying to appreciate the sights—a concept that may have some appeal because of its anti-Romantic character. But for me, the primary value of this double-play tape lies in the Haydn works. Both of these popular symphonies are given firm, vital readings, employing a large but not swollen orchestra. Again, the precision of the playing is outstanding, and the individual instrumental contributions are beautifully realized.

The three recordings were not made together: Number 94 was made in Vienna in 1958, Number 100 in London in 1957, and the "Pastoral" also in London in 1963. Surprisingly, there is little audible difference in microphoning or hall acoustics. The tape is cleanly processed and sonically matches the disc (which pairs the "Pastoral" and the "Military") except for a slight increase in brightness. Stereo placement is first-rate.

I. K.

© BRITTEN: *Matinées Musicales; Soirées Musicales*. RESPIGHI: *Rossiniana*. Vienna State Opera Orchestra, Robert Zeller cond. WESTMINSTER WTC 172 \$7.95.

Performance: Sparkling  
Recording: Clean and bright  
Stereo Quality: Good

These sharply contrasted treatments of miscellaneous Rossini pieces are all making their first appearances on four-track tape. Britten draws his themes from the *William Tell* ballet music, from songs, and from the small piano pieces of Rossini's old age. The *Soirées* began life as a film score in 1936,

and were later reworked for ballet use. Five years later came the *Matinées*, written for Lincoln Kirstein's American Ballet company in 1941. In both sets Britten takes a somewhat brash and cheeky attitude toward the material, which makes for amusing light-vein listening.

The Respighi score was written in 1925, some seven years after the highly successful *Boutique fantaisique* ballet, which consisted of late Rossini piano pieces orchestrated by Respighi for Diaghilev. Here, in contrast to Britten's choices and to Respighi's for *Boutique*, the Rossini originals are of an almost somber beauty, and quite evocative.



MANUEL DE FALLA  
*A stylish Three Cornered Hat*

The second movement, *Lamento*, is especially striking. With the brief and delicate *Intermezzo*, things brighten up a bit, and in the final *T. antella* we come back to the familiar Rossini gaiety. Respighi's orchestral fabric is beautifully woven: it is confined to delicate muted tones in the first three movements, but bursts forth in splendid colors in the finale.

American conductor Robert Zeller gives the Britten scorings a zesty performance, and does a thoroughly tasteful job in Respighi's. There is good, bright recorded sound all the way.

D. H.

## RECORDING OF SPECIAL MERIT

© FALLA: *The Three Cornered Hat (complete)*. Victoria de los Angeles (soprano): Barcelona Teatro del Liceo Corps

de Ballet; Philharmonia Orchestra, Rafael Frühbeck de Burgos cond. ANGEL ZS 36235 \$7.95.

Performance: Brilliantly idiomatic  
Recording: Crystal-clear  
Stereo Quality: Tasteful and effective

Save for Miss De los Angeles' rather over-refined delivery of the flamenco-style opening chant and the warning of danger to the miller's wife, this tape offers a virtually ideal realization of Manuel de Falla's 1919 ballet based on Alarcón's tale *El sombrero de tres picos*. Conductor Frühbeck de Burgos has underlined cunningly and most effectively the mock eighteenth-century pomp that typifies the lecherous Corregidor and his minions and the earthy rhythms of the *jota farruca*, and *fandango* which are associated with the miller, his wife, and the village folk who take revenge on the Corregidor at the end of the tale. Particularly noteworthy is the way in which orchestral balances have been handled throughout the boisterous final dance, which really moves and sparkles.

All told, this is a recorded performance of *The Three Cornered Hat* that combines witty elegance and earthy vitality in perfect measure. The sound rates superlatives. Despite the fact that the London tape of Ansermet's version of the score offers (for two dollars more) the Albéniz-Arbós *Iberia* as well, I would choose this Angel tape.

HAYDN: *Symphony No. 100; Symphony No. 94* (see BEETHOVEN)

© KODÁLY: *Háry János: Suite from the Opera; Orze's Arias: "Poor Am I," and "Once I Had a Brood of Chicks," Dances of Galánta*. Olga Szönyi (soprano); London Symphony Orchestra, István Kertész cond. LONDON LCL 80159 \$7.95.

Performance: Lively and stylish  
Recording: Superb  
Stereo Quality: Effective and tasteful

In view of the wide popularity of the *Háry János* Suite, as well as of the *Galánta* and *Marosszék* dances, I was shocked to discover that not a single note of Zoltán Kodály's music was to be found on tape before this release. Thanks to London, this omission is now rectified, and in very stylish fashion, too. For Kertész and his instrumentalists turn out wonderfully dashing performances of the atmospheric, comical, and folklike numbers from *Háry János*—which is, properly speaking, not an opera but a play with incidental songs and choruses. The two arias for Háry's fiancée Orze (not Ilka as the liner notes have it) are a welcome bonus. Miss Szönyi sounds a bit wobbly in the

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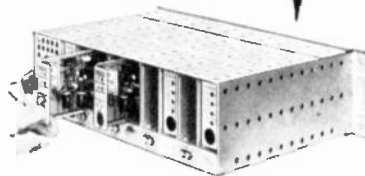
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nostalgic first song, but she sings the gay second piece with irresistible verve.

The *Galánta Dances*, which Kodály developed from an 1800 volume of "Hungarian Dances after several gypsies from Galánta," also get stylish treatment under the Kertész baton. London's recorded sound can only be described as dazzling.

I am mystified by one thing, however—why the *Háry János* arias were not inserted between movements of the suite instead of being tacked on as a seeming afterthought at the end of the *Galánta Dances*. Perhaps it would then have been possible to add to the tape or disc the shorter and even finer set of *Marosszék Dances*.  
D. H.

RECORDING OF SPECIAL MERIT

© MOZART: *Piano Concerto No. 20, in D Minor* (K. 466); *Piano Concerto No. 23, in A Major* (K. 488); *Concert Rondo, in A Major, for Piano and Orchestra* (K. 386). Clara Haskil (piano); Vienna Symphony Orchestra, Bernhard Paumgartner cond. MERCURY STC 90413 \$7.95.

Performance: Warm and sensitive

Recording: Good

Stereo Quality: Satisfactory

Considering that the playing time of this tape is a little more than sixty-three minutes, it is an extremely good value. And on musical grounds, both for the quality of the three works and of the performances, the reel could well serve as part of a basic tape collection. The late Clara Haskil's playing is extraordinarily sensitive, warm, and gracious; judging from what one hears here, it is no wonder that she was so beloved for her Mozart interpretations. Even the sometimes heavy-handed Paumgartner succumbs to her spell and provides accompaniments that are lyrical, flowing, and, at the right moments, dramatic.

As far as I have been able to determine, these three performances date back to the earliest days of stereo recording—nearly ten years ago. In this country, they were first released on discs (mono only) by Epic, and now, because of contractual changes, they are again available, but on the Mercury label. To confuse matters still further, Haskil remade K. 466, along with the C Minor Concerto, K. 491, and these performances, with the *Lamoureux Orchestra* conducted by Markevitch, are also available in tape form (Epic EC 820). The age of the present recordings is not in the least apparent, however: the sound is clean and pleasant. I. K.

RESPIGHI: *Rossiniana* (see BRITTEN)

© VERDI: *Macbeth*. Giuseppe Taddei (baritone). *Macbeth*; Birgit Nilsson (soprano), *Lady Macbeth*; Giovanni Foiani (bass). *Banquo*; Bruno Prevedi (tenor). *Macduff*; Piero de Palma (tenor), *Malcolm*; others. *Rome Santa Cecilia Chorus and Orchestra*. Thomas Schippers cond. LONDON LOR 90092 two reels \$21.95.

Performance: Mostly very impressive

Recording: Mostly very good

Stereo Quality: Effective

As did the 1960 Metropolitan Opera recording released by RCA Victor (with Leonie Rysanek and the late Leonard Warren), this new London recording uses portions of both

(Continued on page 100)

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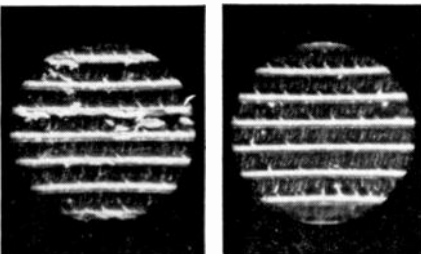
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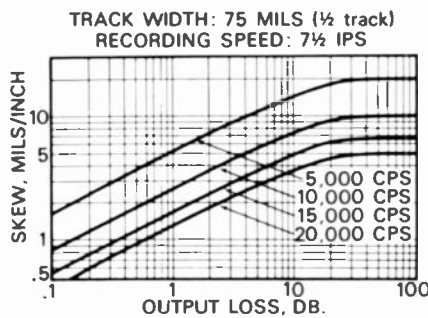


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of Verdi's versions of this score, which was written in 1847 and revised in 1865. There are fairly extensive cuts in this recording, however, including Macbeth's death aria in the final scene (the RCA set retained it). Though one may cavil at the naïveté of the witches' choruses and the Italian country-band flavor of Duncan's entrance cortege in Act One, it would have been nice to have the score recorded complete.

Birgit Nilsson as Lady Macbeth may lack Italianate timbre when she comes to the great dramatic moments—her "La luce langue" aria and the Sleepwalking Scene—but she makes up for it in dramatic and rhythmic thrust and in a perfect sense of pitch. Giuseppe Taddei's portrayal of Macbeth is first-rate throughout, highlighted by the Dagger Monologue in Act One and by his terror-stricken reaction to the procession of ghosts in Act III. Giovanni Foiani as Banquo projects the dramatic sense of his unhappy situation well enough, but his voice sounds strangely old for a warrior about to be murdered in the prime of life.

The production as a whole moves forward effectively and the choral work—both in the witches' scenes and in the banquet and refugee episodes—is excellent. From time to time, however, the recording seems faulty: the castle dialogues between Macbeth and Lady Macbeth sound a mite too cavernous for comfort, and at the climax of Macbeth's hallucinations during the banquet scene one must strain to hear the words through the mass of choral and orchestral sonority.

I would say that, all told, this tape is for Verdi specialists and Nilsson fans rather than for the average opera listener, who may prefer to settle for the one-reel tape of highlights that I imagine will be forthcoming.

D. H.

## COLLECTIONS

© FOUR ITALIAN FLUTE CONCERTOS: Pergolesi (attrib.): *Concerto No. 1, in G Major*. Sammartini: *Concerto in F Major*. Tartini: *Concerto in G Major*. Vivaldi: *Concerto in A Minor (P. 77)*. Jean-Pierre Rampal (flute); Saar Radio Chamber Orchestra, Karl Ristenpart cond. EPIC EC 844 \$7.95.

Performance: Virtuoso  
Recording: Very good  
Stereo Quality: Fine

As vehicles for displaying the fabulous technical skill and adeptness at tonal shading of Jean-Pierre Rampal, France's foremost flutist, every one of these four Baroque concertos makes a solid impact. Although no one of them is an out-and-out masterpiece, all of these works are entertaining. The soloist is in wonderful form, and the accompaniments by Karl Ristenpart and a first-class chamber orchestra (including an imaginative continuo player) are all one could desire. The recording, made originally in France by Erato, permits one to hear details, even though it is fairly reverberant. The disc version, which I reviewed a few months ago (April), was sonically quite acceptable, but without the transparency and glowing string tone that one hears on such outstanding recordings as several of Münchinger's for London. The same holds true for this tape, but here the strings and flutes possess a little more roundness than they do on the Epic disc.

I. K.

## ENTERTAINMENT

### RECORDING OF SPECIAL MERIT

© JACK JONES: *Dear Heart*. Jack Jones (vocals); orchestra, Don Costa, Jack Elliott, and Harry Betts cond. *Thank Heaven for Little Girls; I'm Glad There Is You; Something's Gotta Give*; and nine others. KAPP KTL 41090 \$7.95.

Performance: Superb  
Recording: Very good  
Stereo Quality: Clean

I know I'm redundant on this subject, but I say it again: Jack Jones is the most sensational singer of light music to emerge in this country in the last ten years. If he ever gets rid of a single annoying mannerism, that of dropping off on words at the end of phrases (a device used by many jazz singers to hide the fact that they've run out of breath),



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As usual with Jones, his program here consists mostly of standards. Exceptions are the Johnny Mandel-Johnny Mercer tune *Emily* and the Henry Mancini-Johnny Mercer song *Dear Heart*. The latter is the one weak track in the album, and it's the song's fault, not the singer's. Costa, Elliott, and Betts contribute excellent arrangements.

G. L.

### RECORDING OF SPECIAL MERIT

© PEGGY LEE: *Mink Jazz* and *I'm a Woman*. Peggy Lee (vocals); orchestra. *It's a Big Wide Wonderful World; Whisper Not; I'm Walkin'; I'll Get By*; and twenty others. CAPITOL Y2T 2237 \$9.98.

Performance: Sensitive  
Recording: Very good  
Stereo Quality: Good

Twenty-four songs are packed into this 3 $\frac{3}{4}$ -ips package, drawn from two disc albums. The first, *Mink Jazz*, is the better, mostly

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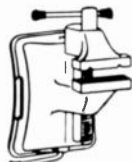


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because the general quality of the songs on it is superior to that of the second, *I'm a Woman*. The latter finds Miss Lee in her "put-on" frame of mind in several tunes, and although she is effective with humor, it is her sensitive side that makes me so ardent a fan of hers. She's a great singer, and among women no one else can get the meaning out of lyrics the way she can. G. L.

## RECORDING OF SPECIAL MERIT

© CARLOS MONTOYA: *Adventures in Flamenco. Ritmos Gitanos; Caribe Aflamencao; Toque Murciano; Recuerdos de la Sierra; Albaicin Flamenco; Compás Trianero; Variaciones: Aires de Santa Maria.* Carlos Montoya (guitar). ABC-PARAMOUNT ABCT 1002 \$6.98.

Performance: Exciting  
Recording: Superior  
Stereo Quality: Good

This is a recital of flamenco that deserves the attention of anyone interested in this fascinating art. According to ABC-Paramount's promotional copy, Carlos Montoya recorded these pieces in only one hour and forty minutes, and without preparation. Improvisation, of course, is the very essence of flamenco, but seldom do performers avoid falling back on the clichés of their craft. It is greatly to Montoya's credit that he never seems to resort to stock formulas. Furthermore, his playing, in comparison with the many other brilliant flamenco guitarists on hand today, is breathtaking in its virtuosity. Above and beyond his technical feat, there is the excellence of his compositions, which are thoroughly atmospheric and marvelously gauged to produce mounting tension and climaxes. The recorded sound is enormously effective, albeit high-level (a volume cut is advisable). In playing time—just over thirty-two minutes—this tape is meager, but considering that the contents are flamenco at its very best, one can easily overlook the program's brevity. I. K.

© JOE PASS: *For Django.* Joe Pass (guitar), John Pisano (guitar), Jim Hughart (bass), Colin Bailey (drums). *Rosetta: Night and Day; Inesensiblement;* and seven others. WORLD PACIFIC WPTC 1022 \$7.95.

Performance: Skilled  
Recording: Very good  
Stereo Quality: Good

Guitarists tend to be clannish, probably because their instrument has quirks only another guitarist can understand. They also like to play in duo—the combination of two guitars is found in a great variety of musical styles. Django Reinhardt, one of the instrument's most famous jazz exponents, made use of another guitarist in the rhythm section for some of his records. In this album, a tribute to Reinhardt, Joe Pass uses guitarist John Pisano in the rhythm section, in the function that would ordinarily be assigned to a pianist. The combination is effective, and the resulting album contains music of a light texture and an intimate mood.

All the tunes are associated with Reinhardt or, like John Lewis' *Django* and Pass's own *For Django*, were written in his memory. Three are by Reinhardt—*Fleur d'ennui*, *Cavalerie*, and the exquisite *Mauoir de mes rêves*, coarsely titled *Django's Castle* here.

Pass is a technically facile, emotionally

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warm player with a round tone that is far removed from Reinhardt's thin, tinny, but extraordinarily compelling sound. Yet he is indebted to Reinhardt, as is virtually every jazz guitarist of the last twenty-five years.

This is a very good jazz guitar album, and it wears well through repeated listenings. I suspect it will be particularly attractive to those who "sort of" like jazz. Though the sound is good, the hiss level of the tape is high.

G. L.

#### THEATER—FILMS

© I HAD A BALL (Jack Lawrence-Stan Freeman). Buddy Hackett, Richard Kiley, Karen Morrow, Steve Roland (vocals); orchestra and chorus, Pembroke Davenport cond. *The Other Half of Me; Addie's At It Again; I Had a Ball*; and eleven others. MERCURY STA 6210 \$8.95.

Performance: Highly polished

Recording: Superior

Stereo Quality: Rich and clear

Jack Lawrence and Stan Freeman, who collaborated on both the music and lyrics of *I Had a Ball*, are well aware of what's wrong with most Broadway musicals. They are quoted in the liner notes: "When we started to write this score, we were determined that it was going to be melodic. That is, every song, if possible, has to be able to stand on its own so that people could walk out of the theater and remember them [sic]."

But knowing what's wrong with Broadway musicals and being able to do something about it are two different things, and Lawrence and Freeman have failed to achieve their goal. Their work is highly professional, but not one of their songs has individuality, not one makes you think, "Ah, there's a charming idea." The comedy songs are better than the ballads, but comedy songs don't have to be particularly tuneful. The patter song *Dr. Freud*, sung by Buddy Hackett, is perhaps the best number in the show. This figures. Freeman is an expert writer of "special material"—those clever songs designed for and best understood by the audiences of chic little East Side New York night spots. Given the broader range of demands of the musical, he apparently can't come up with what's needed, even with the collaboration of veteran Jack Lawrence.

As in *Baker Street*, the performances save the day. Richard Kiley has in recent years become a truly superb singer of show material. His voice is big and virile, and he projects well, yet he doesn't have the stiffness of so many Broadway singers. Hackett is delightful: it is unfortunate that he gets only one full-scale song. Had there been more for him to do musically (he has a lot to do in the show, but it isn't heard here), this would have been a more interesting album. Karen Morrow's voice is all Broadway and a yard wide, and that is not meant as a compliment. She sounds like a junior-grade Ethel Merman, all brass, bellow, and blow. In her ballad numbers she has a more attractive vocal quality, but its appeal may lie in the relief it offers from her other voice.

Philip J. Lang's orchestrations are, as always, models of functional craft and taste. Where he has to, he writes for the strings to follow the voice in unison. (When you hear the orchestra playing the melody behind the singer, that's because the singer can't carry a tune in a bucket and has to have

help.) Lang does this for Buddy Hackett, whom we do not, of course, expect to be a singer. At such times, his scoring sounds as routine as most of what has been written for Broadway in recent years. But when he's writing for Kiley, who obviously knows what he's doing, Lang indulges the full range of his taste and skill, and the charts are excellent.

The sound was handled by Phil Ramone, one of the few recording engineers with ears in New York City. A former violinist, Ramone is an immensely musical man, and he's done a striking job of molding a broad, many-voiced score into a coherent recorded whole without losing the details.

G. L.

© THE THREEPENNY OPERA (Kurt Weill, Bertolt Brecht, and Marc Blitzstein). Sound-track recording, Sammy Davis, narrator and streetsinger; George S. Irving, Mack the Knife; Jo Wilder, Polly; Martha



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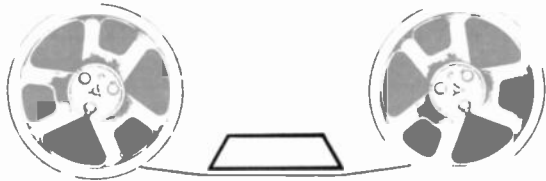
Performance: Better solo than team work

Recording: Closely miked

Stereo Quality: So-so

Having listened many times to the original German recording of *The Threepenny Opera* (Telefunken 97012), the 1961 stereo recording of the complete musical score (Columbia O2S 201, O2L 257), and the original New York-cast recording of Marc Blitzstein's adaptation (MGM E 3121)—all featuring Weill's widow, Lotte Lenya—I can attest to the importance of teamwork in putting over the savage irony of the work's music-hall songs and of the drama itself. Sammy Davis cuts an ironically suave figure in his role here—a highlight is his singing of the famous *Mack the Knife*; Jo Wilder is an appealing Polly; and Martha Schlamme is a creditable though not sufficiently savage Jenny. But I was able to sense very little *esprit* in the many choral and vocal ensembles that are the (very Brechtian) core of *The Threepenny Opera*.

The very tight microphoning not only is rather unpleasant to the ear, but also tends to add to the prominence of the solos. *D. H.*



# TAPE HORIZONS

By DRUMMOND McINNIS

FOR amateur and professional alike, improvements in the technology of tape recorders have moved so rapidly since the machines first appeared slightly more than a decade ago that techniques of use have often not been able to keep abreast. And it is a safe bet that further developments that will make them even *more* useful—smaller size, lighter weight, improved response—are inevitable. It seems to me that we have so far only scratched the surface in exploring the tremendous capabilities of these machines, and before we get any farther behind, we should learn to realize more of the potential of the equipment we already have.

The purpose of this new column in HiFi/STEREO REVIEW will be to bring together the experience of many tape-recorder users—the countless ways adventurous souls have put their recorders to useful work—plus hints and kinks, new products, and the like. Our hope is to inspire you (perhaps even shame you) to take *your* recorder off the shelf, so to speak, where it placidly sits waiting to play another tape picked up from a radio broadcast, and put it to work. In other words, to *expand your tape horizons*. The new-toy novelty of owning a tape recorder may by now have worn off, your imagination may be on permanent vacation, or perhaps the mere thought of taking your recorder out into the world where it can do its tricks gives you a case of the galloping lassitudes. But it is not all that difficult. A good part of the battle, I have found, is putting a little efficiency into your operation, simplifying *all* recording techniques, and arranging things beforehand so that what should be fun doesn't become work instead.

As an example of the most basic kind of advance-preparation efficiency, for instance, take tape—not recording tape, but masking tape, freezer tape, drafting tape, any of those paper-base tapes that tear easily when you want them to and that peel off without leaving a residue of stickum. I have found countless uses for them in recording, and here are just a few:

- Wrap your cables individually (with tape) so they won't get tangled with one another. When you set up, tape your cables to the microphone stand—and also pin them down with tape in out-of-the-way corners where they won't trip anyone. If you're using more than one mike, code each stand and cable with numbered "flags" of overlapping tape so you'll know at a glance which is which.
- Cover the on-off switch on your mikes with a strip of tape—you don't want them on when they're not supposed to be, and *vice versa*. An "X" of tape on the floor will mark the spot for recording soloists once you have found the ideal set-up in rehearsal. And if you also have a chance to pre-set your recording levels in rehearsal, a strip of tape on the panel next to your record-level knob gives you a place to mark the exact level setting.
- As soon as you finish recording on a reel, tape the box shut so you won't confuse it later with blank tape. Two or three related reels—different acts of the same school play, perhaps—can be taped together until you get them home for editing.
- And back home on your tape-editing workbench, masking tape can be used to hold down your splicing-tape dispenser and the splicer too, while a few more tabs of masking tape (even coded with what is on them) will keep short lengths of recorded tape from being wafted off the table while you're looking for the right spot to splice them in.

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