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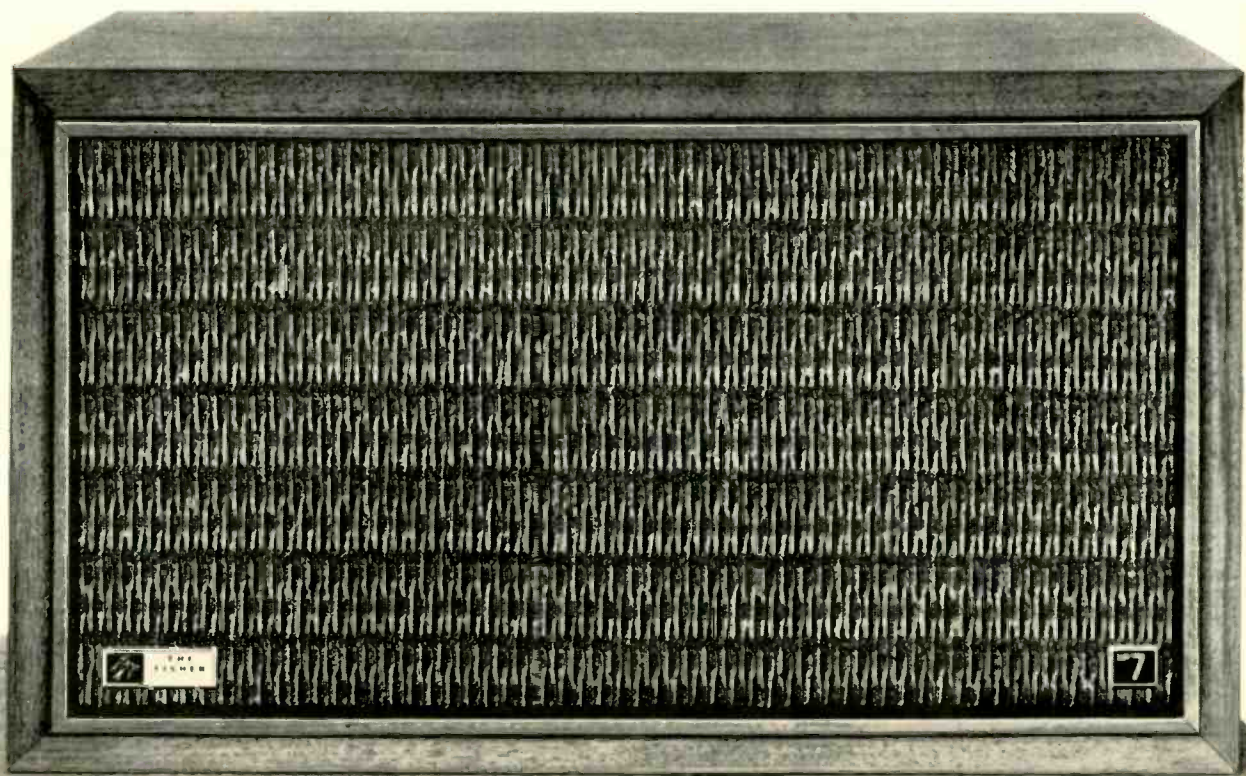
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COVER: MANUELA VARGAS AND HER COMPANY IN THE TEATRO ESPAÑOL OF THE SPANISH PAVILION AT THE 1965 NEW YORK WORLD'S FAIR. PHOTOGRAPH BY LEE BOLTIN

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EDITORIALLY SPEAKING

By William Anderson

LIKE PRACTICALLY everybody else, the recording industry customarily indulges itself at this season in a backward glance or two over the accomplishments of the year, and this issue therefore includes our reviewers' nominations (see pages 63-66) for the best recordings of 1965. And it is a pleasure also to observe the custom of turning this column over to HiFi/STEREO REVIEW's editors to record *their* choices for the year's listening high-points.

* * *

JANAČEK: *Glagolitic Mass*. Bavarian Radio Symphony Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLP 138954/18954. The best recorded realization of a work that makes most twentieth-century church music sound fussy or meretricious by comparison.

BACH ORGAN FAVORITES: *Prelude and Fugue, in E-flat ("St. Anne"); Pastorale, in F Major; Prelude and Fugue, in A Minor; others*. E. Power Biggs (organ). COLUMBIA MS 6748/ML 6148. If you think you don't like Bach or the organ, this one is for you. You'll never be the same again.

WAGNER: *Die Götterdämmerung*. Birgit Nilsson, Dietrich Fischer-Dieskau, other soloists. Vienna Philharmonic Orchestra, Georg Solti cond. LONDON OSA 1604/A 4604 (six discs). Despite some controversial sonic gimmicks and an orchestra that occasionally swamps the singers, this must be accounted one of *the* great recordings of our time.

IVES: *Fourth Symphony*. American Symphony Orchestra, Leopold Stokowski, David Katz, and José Serebrier cond. COLUMBIA MS 6775/ML 6175. An event of tremendous importance for American serious music. Like it or not, the recording is sonically better and therefore more musically meaningful than the live performance was.

NIELSEN: *Symphony No. 3, Op. 27 (Sinfonia espansiva)*. The Royal Danish Orchestra, Copenhagen, Leonard Bernstein cond. COLUMBIA MS 6769/ML 6169. Years of concert going and record listening have injured me almost completely to every symphonic blandishment, but this Nielsen work and the Bernstein performance of it are nothing short of a revelation.

IN DULCI JUBILO: *Early Choral Music of the Christmas Season*. Works by Praetorius, Buxtehude, Scheidt, and others. Monteverdi-Chor of Hamburg, Jürgen Jürgens cond. TELEFUNKEN SAWT 9419 B/AWT 9419 C. This release dates from the 1964 Christmas season, but it has never been far from my turntable since then. The sound is glorious, and the music is a sure cure for any kind of the willies I know of.

MARLENE DIETRICH: *Marlene*. Eight songs (in German) with orchestra. CAPITOL ST 10397/T 10397. It's hard to understand, but there do seem to be a few people who are still immune to the Dietrich charm. This record is guaranteed to remove that immunity.

CORRIE FOLK TRIO: *With Paddie Bell*. Bill Smith, Ray Williamson, Ronnie Browne. ELEKTRA EKS 7291/EKL 291. Unlike the U.S., Great Britain's folk revival has gone neither toward topicality nor toward commercial pops, but continues the traditional line from established national roots. This trio, extraordinarily talented, warm, real, and un-phoney, is the finest group I've heard from Scotland.

ARTURO BENEDETTI MICHELANGELI: *Recital*. Works by Beethoven, Galuppi, and Scarlatti. LONDON CS 6446/CM 9446. For sheer command of the piano and all it is capable of, Michelangeli has no equal today. His mastery—evident in the simplest as well as the most complex passages—touches perfection.

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About Manitas de Plata

MANITAS DE PLATA ("Silver Hands") was born in a Gypsy caravan near Marseilles. From childhood, he was taught the guitar by his father, and encouraged in his remarkable affinity for the instrument. As the caravan traveled along traditional Gypsy trails, Manitas spent his time practicing or listening to other Gypsy guitarists. Today he is one of the rare performers loved and revered by his own people, who believe that only a true Gypsy can excel in the fiercely emotional music called "flamenco."

For almost ten years, all recording offers were refused by Manitas. When he finally agreed to record, it was thought best to bring him to New York but his response was rather frustrating: He was willing to come if he did not have to travel by boat or plane! As a result, three-quarters of a ton of recording equipment had to be transported to France, and in an intensive session lasting 24 hours these remarkable performances were recorded in a tiny medieval chapel near the city of Arles.

"PERFORMANCE: Mesmeric; RECORDING: Superb"

THERE IS, first of all, a steel-like integrity in his playing. His work contains no bombast, no flashiness for its own sake. The passion that infuses his music is firmly disciplined into art and is not dissipated in rhetoric. Technically, he is astonishing. His swift runs are never blurred; his attack has a consistently clean cutting edge; and he has a wider and more subtle range of dynamics than any other flamenco guitarist I have ever heard. . . . One of the two singers, José Reyes, is himself a major find. His raw, fierce improvisations have an emotional depth and controlled inventiveness similar to Manitas de Plata's. Reyes is heard alone in a *saeta* that is one of the most compelling vocals in recorded flamenco literature."

—NAT HENTOFF, *HiFi/Stereo Review*

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LETTERS TO THE EDITOR

Lewenthal's Liszt

● Raymond Lewenthal's article on Franz Liszt in the November issue proves him to be a wise pianist: he does his homework by studying original manuscripts and editions when he can. In his book *Musical Autographs from Monteverdi to Hindemith*, Dr. Emanuel Winternitz says: "Print is a very coarse web; through its wide meshes many things escape which are important to living music... one has only to compare autographs by Bach or Mozart with their printed versions to see how many delicate shadings are suppressed in print."

IRVING COHN
New York, N. Y.

Dr. Winternitz is Curator of Musical Instruments at New York's Metropolitan Museum of Art, and his invaluable study has just been reissued in paperback by Dover Publications.

Vanishing Recitalist?

● I am a baritone just now planning my debut concert, and Henry Pleasants' article in your November issue ("The Vanishing Recital") has made me feel like a buggy-whip manufacturer. I'm going ahead with my career because it's too late to switch to another line of work, and also because I think the primary consideration of the people who buy concert tickets will continue to be the quality of the anticipated performance, not the number of performers taking part. Call this self-delusion, if you will. In any case, the grim prospect before every fledgling soloist—endless work, wearying travel, harassment by managers, press, and audiences—is made only slightly grimmer by Mr. Pleasants' prediction of imminent unemployment for the whole breed. And he does throw one buoy out to us: if the solo recital does indeed begin to vanish, all I have to do is to find a Liszt or a Nordica to share the stage with me.

LEE SCHWARTZ
New Rochelle, N. Y.

● It seems to me that Henry Pleasants missed the crux of the problem of "The Vanishing Recital" (November). The question that we should be concerned with is whether the recital hall has anything of value to offer musically that a recording does not—anything, that is, to justify its existence. If, as Mr. Pleasants suggests, personalities are what is sought by the dwindling audi-

ence, then let them go to a *discothèque* club or attend a political rally.

However, if the assertion of William Anderson's editorial in the same issue is true—that we need not lament the vanishing recital, since music itself is the true end of musical activity—then we can look forward to the day when all instrumental music-making will be done by mechanical players activated by computer programs. So why not hasten that event by sending all our young musicians to computer schools instead of requiring them to spend long and tedious hours perfecting techniques that soon will be obsolete? Not only will concerts as they are known today not outlive the twentieth century, but pianists of the future will be as superfluous as glassblowers are today. It is something to ponder, indeed.

F. Y. CHAO
Buffalo, N. Y.

The Patagonia Festival

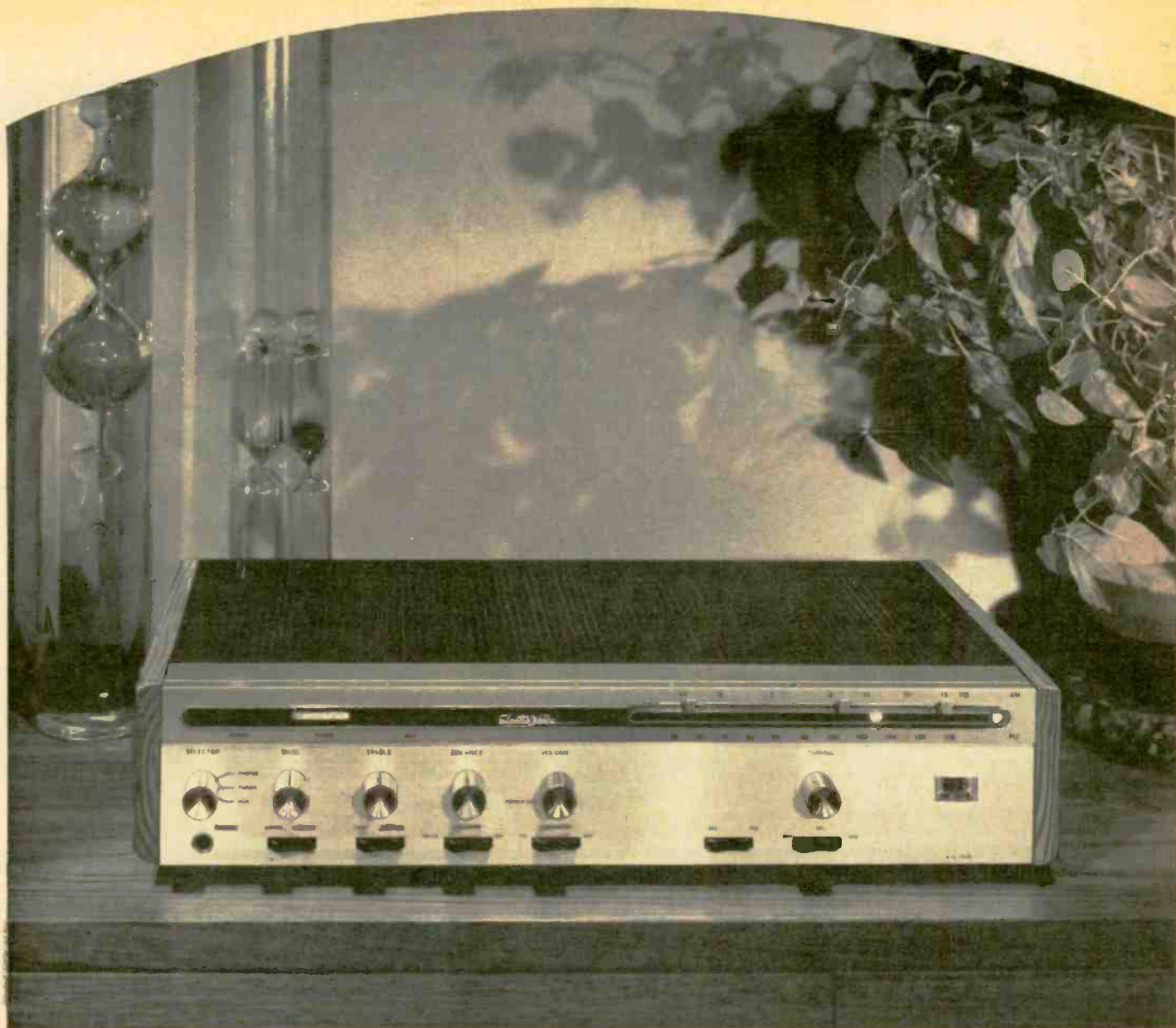
● I have recently bought two complete opera recordings on the Period label (*Die Entführung aus dem Serail* and *La Traviata*) sung by artists of the Patagonia Festival. Although I follow the world of vocal music rather closely, all the names of the participating artists were unfamiliar to me, and I had never heard of the Patagonia Festival, which I assume from the name takes place somewhere in Argentina.

My back files of HiFi/STEREO REVIEW are fairly complete, but looking through them I have found no reviews of Period's Patagonia Festival releases. I should therefore like to call your attention to these records, which I really think are good enough to merit your consideration, although they are available only in monophonic versions.

Perhaps you can tell me something about the Patagonia Festival, and the singers and conductors who appear there. Both of the performances I have heard are very good. I particularly like Peter Borner and Magda Wallbrun in *Die Entführung*, and was somewhat chagrined to find that there were singers of this caliber whose names were unknown to me.

ARTHUR CROOKSHANK
New York, N. Y.

No, Arthur, there is no Patagonia Festival. Both the performances you mention are so-called "pirated" recordings, and tireless music.
(Continued on page 12)



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YOU DON'T HAVE TO BE JEWISH 2226. A hilarious album to tickle your funnybone!	JAM & DEAN Golden Hits VOL. II Linda • Surf City Honolulu Lulu • 9 more 2171. Also: The New Girl In School, Ride The Wild Surf, etc.	Mr. Tambourine Man THE BYRDS 2120. All I Really Want To Do, It's No Use, 10 more	PETULA CLARK I Know A Place 2116. Going Out of My Head, Every Little Bit Hurts, 10 more	My Name Is Barbra Why Did I Choose You My Man • 10 more BARBRA STREISAND 2113. Also: Where Is The Wonder, I've Got No Strings, etc.	THE FOUR SEASONS ENTERTAIN YOU Bye Bye Baby (Bab Goodbye) Big Man In Town • 0 MORE 2105. Also: Where Is Love, Show Girl, Little Angel, etc.	ROBERT GOULET SUMMER SOUNDS plus summertime - 14 Set By - 8 more 2154. Also: Did Cape Cod, Mam'selle, I You Love Me, etc.	THE KING FAMILY SHOW! Pass Me By • Stardust Climb Ev'ry Mountain 13 MORE 2136. Also: Love At Home, Pass Me By, Amen, Remember, etc.	JACK JONES MY KIND OF TOWN KING OF THE ROAD THE RACE IS ON • 9 MORE 2115. Also: I'm All Smiles, Time After Time, More, etc.

JAZZ AND FOLK



HELLO, DOLLY! Louis Armstrong 2179. I Still Get Jealous, Blueberry Hill, 10 more	BOB DYLAN BRINGING IT ALL BACK HOME Featuring SUBTERRANEAN HOMESICK BLUES 2007. Also: Gates of Eden, On The Road Again, 11 in all	THE WANDERING MINSTRELS New Christy Minstrels The Girl from Ipanema Wimoweh 10 MORE 2222. Also: Tie Me Kangaroo Down, Sport, etc.	All I Really Want to Do [CHER] Don't Think Twice Needles and Pins 10 MORE 2168. Also: Girl Don't Come, Blowin' in the Wind, etc.	DAVE BRUBECK QUARTET Angel Eyes Let's Get Away From It All Violets For Your Furs 4 MORE 2151. Also: The Night We Called It A Day, etc.	PETER, PAUL & MARY A Song Will Rise 2114. When The Ship Comes In, For Lovin' Me, 10 more	MORE BIG FOLK HITS THE BROTHERS FOUR Part (The Magic Organ) We Shall Overcome • 10 more 2028. Also: I'm Just A Country Boy, Battle of New Orleans, etc.	
FRANK SINATRA COUNT BASIE AND HIS ORCHESTRA IT MIGHT AS WELL BE SWING 2026. Also: Fly Me To The Moon, I Believe In You, More, 11 in all	MY FUNNY VALENTINE MILES DAVIS IN CONCERT 2192. Also: All Of You, Stella By Starlight, All Blues, etc.	PETE SEEGER I Can See A New Day This Land Is Your Land Oh Louisiana 22 MORE 1718. Also: The Belts of Rhymer, Go Down Old Hannah, etc.	ELLINGTON Red Roses For a Blue Lady All Me-Loving 9 MORE 1908. Also: Lays of Wine and Roses, The Good Life, etc.	JOHNNY CASH JOHNNY BLOSSOM SPECIAL plus 11 And Me Babe • 10 more 2030. Also: Danny Boy, The Wall, You Wild Colorado, etc.	ROGER MILLER The 3rd Time Around Featuring KARSAS CITY STAR 2162. Also: Engine Engine #9, The Good Old Days, etc.	GEORGE JONES The Race Is On WORLD'S WORST LOSER 10 MORE 2135. Also: She's Mine, Your Heart Turned Left, etc.	
BRAZILIAN BYRD CHARLIE BYRD 2155. The Girl From Ipanema, Samba Torto, 12 in all	JOAN BAEZ Fare Thee Well All My Trials 11 more 1536. Also: Silver Dagger, Ten Thousand Miles, etc.	THIS TIME BY BASIE Hits of the 50's and 60's! Fly Me To The Moon I Can't Stop Loving You Walk, Don't Run 2112. Also: One Mint Julep, Alice N' Easy, Moon River, etc.	PETER, PAUL & MARY IN CONCERT 1673-1674. Two Record Set (Counts As Two Selections) Blowin' In The Wind, If I Had A Hammer, Five Hundred Miles, 16 in all	BACH'S GREATEST HITS Swingle Singers 1307. A unique jazz treatment of Johann Sebastian Bach	RAY PRICE Burning Memories LET ME TALK TO YOU SOFT RAIN 10 more 1919. Also: A Thing Called Sadness, Are You Sure, etc.	JOHNNY HORTON'S GREATEST HITS Battle of New Orleans Sank the Bismarck North to Alaska plus 9 more 1057. Also: Johnny Reb, Comanche, Jim Bridger, etc.	CARL SMITH'S Greatest Hits Hey Jool There She Goes Old Laneless Times 9 MORE 2121. Also: Gettin' Even, I Overtook An Archid, etc.

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12

sical sleuths who have been good enough to run these down report that the *Entführung* is quite probably an unauthorized recording of a Frankfurt Opera company performance in Edinburgh (with Sylvia Stahlmann and David Thaw) and that the *Traviata* is the still-catalogued Deutsche Grammophon version (with Ettore Bastianini and Renata Scotta). The matter was covered at length by John Ardoin in the June 26, 1965 issue of *Saturday Review*, but these hoaxes die hard.

Such recordings are not, in the formal sense, "released"—they merely appear. They are therefore not reviewed, and do not ordinarily fall within a critic's purview. Unfortunately, even when they do, they do not always get the kind of attention they deserve. The fact that some reviewers in the field can discuss these recordings without mentioning their strange provenance suggests either that they do not know (and by now every professional ought to), or that they do know, and do not hesitate to show their contempt for their readers by indulging a small coterie of initiates with an "in" joke.

Aside from the fact that such recordings deprive artists and record companies of their rightful compensation, it is the public, of course, that is eventually victimized. Record criticism that does not always strive to prevent this is simply irresponsible.

High Fidelity Doctors

● A few weeks ago *Time* had an article concerning the doctoring of records—all records, singles and albums, pop and classical. I realize this is prevalent in the pop field, where the artists need all the help possible to augment their meager talents. But to "gimmick" a performance by true artists seems to belittle the very term "high fidelity."

Here are a few examples the article cited: 1) If the soprano doesn't make that high note, speed up the tape. Likewise, if the basso doesn't "bottom," slow it down. 2) If an aria comes through weak, cut it out and replace it with a stronger one by another artist. 3) If a horn solo sounds thin, print it again to strengthen it. 4) If a musician blows a "clam," delete it, and replace it with a true note. And many more.

Should we trade in our cherished components for \$19.95 phonographs?

L. S. MCGEE
Asheville, N. C.

Such methods as *Time* described are indeed employed by recording companies, though they are not so cynically a matter of routine as that journal perhaps suggested. And there is another side to the story, a very substantial one. Coincidentally, one of *HiFi/STEREO REVIEW's* writers is engaged in preparing an article on this subject, to be published in a forthcoming issue.

Bouquets

● I am a long-time subscriber to your magazine. I have enjoyed your articles and features, and have even come to like Gene Lees' reviews.

The purpose of this letter, however, is not to praise the inside but the outside of the magazine. Your November cover is a winner. You have had many attractive covers of late, but this one is a beauty!

EDWARD BUXBAUM, *Art Editor*
Argosy Magazine
New York, N. Y.

● I want to tell Julian Hirsch how much his November column (like all the others) was enjoyed by this writer—a non-electrical-engineer, but what might be described as an educated hobbyist who dabbles in, invests in, and enjoys high fidelity equipment. *HiFi/STEREO REVIEW* and Mr. Hirsch are rendering a worthwhile service to all of us with the "bug." I have never purchased any equipment (and I've lots—too much!) which was not first reviewed by someone in whom I have confidence, and that goes for tuners, amplifiers, receivers, speakers, recorders, mikes—the works!

BEN B. JUDD
Richardson, Tex.

● I very much enjoyed the September issue of *HiFi/STEREO REVIEW*. The entertaining and informative article on Jenny Lind is a fine contribution to the not-too-extensive literature that gives sound information about Swedish culture.

NILS-GUSTAV HILDEMAN
Cultural Attaché
Royal Swedish Embassy
Washington, D. C.

Trimble on Schoenberg

● I wish to thank you for printing Lester Trimble's letter, "Arnold Schoenberg and the American Composer" (October). Trimble's keen insight into the workings of this controversial figure in twentieth-century music is enough to give pause to even the most ardent enemy of the twelve-tone school and its founder. I had never been shown this side of Schoenberg—his humanitarian character and his earnest desire to seek genuine expression in the medium of his own invention—but had always been led to see him as a tyrant *par excellence* and a self-satisfied rebel against the forms so long established in the music of the West. I was most genuinely sobered to learn that Schoenberg didn't teach the twelve-tone technique, and advocated neither old nor new methods. His constant encouraging of the need for self-expression by his pupils shows a great understanding of the essence of music itself—its expressive character.

I wholeheartedly agree with Mr. Trimble's evaluation of avant-garde fashions. Apparently spurred on by the fact that such composers as Stravinsky and Webern were also condemned in their time as insane perverters of music's character, members of the new avant-garde assume that it will only be a matter of time before their own "music" will be showered with laurels as staid masterpieces. Bah! Such simpletons should come down from their ivory towers and open their eyes to their folly.

Would that others of Mr. Trimble's profession were as frank and outspoken as he!

DAVID CAMPBELL
Moultrie, Ga.

Judy, Liza, and Gene

● I do not think Gene Lees was quite fair in his review of the Judy Garland-Liza Minnelli "Live at the London Palladium" disc in the November issue. His is the only review of the album I have seen that has slashed it stem to stern. I agree that Miss Garland is not in top form here. But after all, this concert was recorded almost a year ago; since then I have seen her on television several times, and she sounded terrific. By no means
(Continued on page 14)

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should she back away from the microphones, and the same goes for Liza.

If Mr. Lees were to hear Miss Garland at present, he might have a little respect for her great talent.

WALTER K. LONGACRE
Wills Point, Tex.

● How many times have we, the record-buying public, bought a record, taken it home, and been very disappointed at the performance or the sound? Too many times! How many times has Gene Lees been nailed to the wall for his very honest, candid, and revealing reviews of records? Too many times! Mr. Lees and I don't always agree, but I find his reviews among the best I've ever read.

Having been a Judy Garland fan almost twenty years, I must concur sadly with his opinion of the recording of Judy and Liza at the Palladium. It is, beyond a doubt, one of the worst records ever made. I get embarrassed when I hear it.

The performance at the Palladium couldn't have been any worse than the recent one at the Circle Star Theatre in San Carlos, California. I came out with the feeling I had been had. What happened to the Judy who made the fine album "Judy in Love" a few years back?

ED HARGETT
San Francisco, Calif.

● Your review on Judy Garland and Liza Minelli at the Palladium was a bomb, Mr. Lees. And this bomb sent some fireworks going inside me. I think you stink and you're rotten and not anybody else. You got some hell of a nerve, man, that's all I can say. I purchased the album and I can't find one damn thing rotten with it. I must admit though that Liza sometimes goes way too high but as far as Judy's performance goes it's marvelous. She sings from her gifted heart and I guess the majority of people just don't feel that warmth. But all her fan members are with her and that's all she really needs. I have met her and she is wonderful. But you have no feelings for anything or anybody.

I think you have got a lot of learning to do before you call yourself a record reviewer. I hope you receive many more nasty letters concerning your lousy review, because I will see to it that other fans get copies of it.

I hang out on Bleeker Street in the Village, and, man, you should hear some of the ear-tearing sounds down there. I can assure you that Judy will be around for a long time to come! I'll admire Miss Garland's voice no matter how sloppy she sings because there will never be anyone like her to come. Viva Judy!

Well, it's time you became really brave and got off your typewriter. So long, phony!

LORETTA S. KANICH
Judy Garland Fan Club
Brooklyn, N. Y.

● In this world of "hard sell" and "soft sell," I find it comforting that Gene Lees maintains his honest and straightforward approach to reviewing records. I am specifically referring to his realistic review ("Performance: Disastrous, Recording: Murky") of Judy Garland's Palladium recording. Recently I had received the impression from publicity that I was wrong in thinking Judy

(Continued on page 16)

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Garland was finished as a singer. Now, thanks to Mr. Lees, I can rest assured that my TV set is okay and my hearing faculties are still normal—I was correct.

DENNIS GROSS
Sun Prairie, Wis.

Westminster Abbey Organ

● I was greatly interested in Robert Strippy's letter (October) regarding David Hall's review of Argo's album "The Westminster Abbey Organ." Despite Mr. Strippy's claims to the contrary, my information on the subject upholds David Hall's assumption that the Abbey organ was completely rebuilt some thirty years ago. Mr. E. Power Biggs, who has recorded on the organ, states in the notes to his album "The Art of the Organ" that the organ was built by Harrison & Harrison in 1935, two stops from the 1662 organ of "Father" Bernard Smith being retained because of their association with Henry Purcell, who was organist of the Abbey.

The jacket of a recent HMV recording of the Abbey organ contains the following information: "This organ, built by Harrison & Harrison Ltd., of Durham, England, was used for the first time at the Coronation of King George VI on 12 May 1937."

In his last paragraph Mr. Strippy attempts to dismiss Westminster Abbey as being a mere church rather than a cathedral. A cathedral is merely a large church containing the seat or throne of a bishop. Westminster Abbey was founded by Edward the Confessor and thus is a Royal Foundation, a "Royal Peculiar," subject only to the Sovereign. It is administered by a Dean and Chapter who are appointed by the Crown and who are responsible only to the Crown.

Mr. Strippy, in his criticism of English organ playing, quotes E. Power Biggs, among others. He seems to be unaware that Mr. Biggs was born in England and studied at the Royal Academy of Music and the Royal College of Organists.

G. W. HUNT
Sudbury, Ontario

Callas

● Reading the various pro and con letters in the August issue regarding Callas' *Carmen* and *Tosca* recordings was an extremely stimulating experience. I have heard it said that controversy is the springboard of greatness. If such is the case, then Callas must indeed be the greatest, despite some very obvious vocal defects, notably some harsh and strident notes in the upper register and some unsteadiness in passages requiring a sustained and rock-steady legato.

What, indeed, many people listen for with Callas is an earthy sensual quality and an insight into dramatic detail that seem almost innate in her singing of certain roles. Hers is certainly the perfect voice for a *Carmen*, rich, dark, and passionate. If the very top notes in *Tosca* seem a little out of her reach these days, there is nonetheless no soprano alive who can come to grips with this music the way Callas can. The scene in which *Tosca* discovers that Mario is really dead, that the execution was indeed a real one, has probably never been more frighteningly realized on discs or in the opera house. Anyone who listens will see what I mean, and then maybe Callas' detractors will know *why* we listen and *what* we listen for. Hers are unique gifts!

WALTER KLUS
Philadelphia, Pa.

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HI-FI

By Larry Klein



Ear-Level Speakers

Q. In a recent Installation of the Month in HiFi/STEREO REVIEW it was pointed out that the speakers were mounted at "ear level." Is there a significant advantage in placing them this high? In my very small apartment every piece of furniture has to do double duty, and I have been using my speaker systems as lamp tables beside the couch. Am I therefore losing fidelity, and if so, in what way?

ARTURO LOPEZ
Philadelphia, Pa.

A. *In general, a speaker will deliver its most efficient bass performance when it is mounted in a corner and close to the floor. However, the most efficient bass radiation does not necessarily go hand-in-hand with the best balanced performance. Bookshelf speakers mounted at floor level may give you an overly heavy bass sound. At floor level, some speakers of this kind may have trouble projecting an adequate high-frequency response, both because of the frequency imbalance caused by beefed-up bass and because the highs are not only dulled by the carpet, but poorly dispersed in the listening area. In any case, no hard and fast rules can be set down for this, and it is therefore best to experiment and try a number of speaker positions to determine which provides the best results in your particular room.*

Four-track Mono Recordings

Q. I have a four-track stereo tape recorder, and I make a lot of monophonic recordings of FM programs. Can I get greater fidelity by using two tracks (as though recording stereo) rather than a single quarter-track? And should I use 3¾ ips or 7½ ips?

THEO HAYWOOD
New York City, N.Y.

A. *First of all, I don't understand why it is necessary to ask which procedure would result in greater fidelity when you can find that out for yourself by trial and error. Theoretically, the best signal-to-noise ratio is always achieved by recording the signal on a greater area of tape. However, when recording two tracks on a four-track machine, the signal goes through two separate preamplifiers, each of which will contribute its own noise. Therefore, it's difficult to predict whether the results will be improved or degraded by use of two tracks. This will have to be determined by the performance of your own machine. As far*

as fidelity is concerned (I assume you mean frequency response and lack of distortion), all other things being equal, better results will always be obtained at 7½ than at 3¾ ips.

Plug-in Silicon Rectifier Replacements

Q. I have an amplifier that uses two 5U4GB rectifier tubes. Can these be replaced with the direct plug-in silicon-rectifier units? If so, are there any special precautions I should take? Also, what are the advantages, if any, of silicon-rectifier replacements for tubes?

JOHN HUNTER
Toronto, Canada

A. *The better silicon-rectifier tube replacements have built-in surge-limiting resistors, and you should be able to plug them directly into the socket previously occupied by the rectifier tubes. In the case of an amplifier using two 5U4's, there is a good chance that one silicon rectifier replacement would suffice to meet the amplifier's current requirements. However, if hum develops when the single replacement is made, then the original two rectifier tubes were operating in a "push-pull" arrangement, and either the rectifier-tube sockets will have to be rewired or two plug-in silicon rectifiers used, one in each 5U4 socket.*

The advantages of the silicon rectifier(s) are that its heat radiation would be far lower than that of the original rectifier tubes, and that it requires no filament circuit, which allows the power transformer to operate at a somewhat lower temperature also.

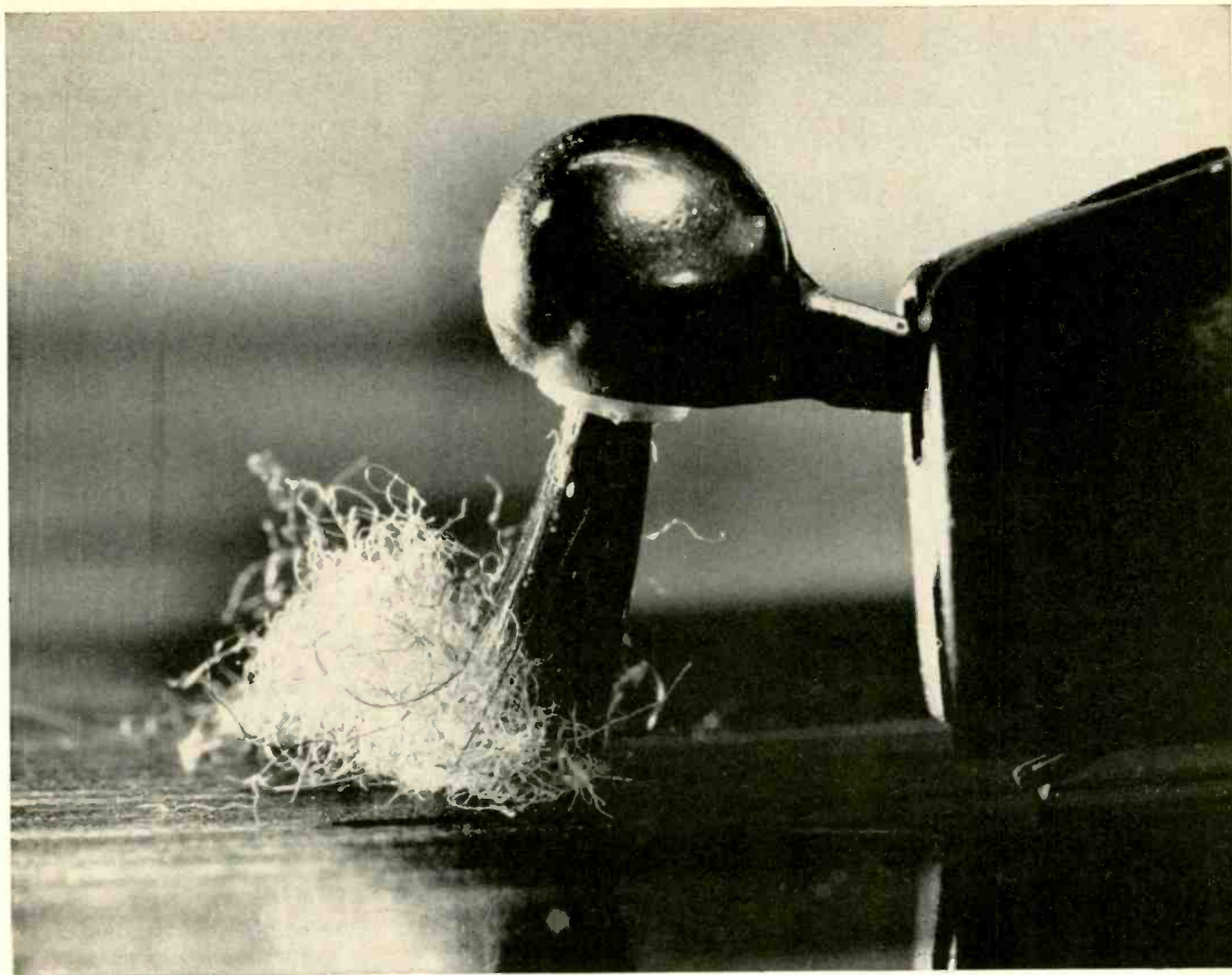
Boxed-in Voices

Q. My speaker system sounds fine when I listen to records or music broadcasts on FM; however, when an announcer is talking, his voice sounds distorted and sort of boxed in. This is true of all the stations I listen to. What would explain this?

DAVE BERNSTEIN
Montreal, Quebec

A. *I suspect that your speaker system is underdamped, or, to put it another way, over-resonant. The fact that you're sensitive to the condition only when listening to an announcer does not mean that your speaker system distorts only spoken material, but rather that you are simply not aware of—or even prefer—the distortion on musical material.*

The resonant condition may be caused
(Continued on page 20)



You are looking at the world's only true **longhair** 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

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Harry's a cliff dweller on Chicago's North Side. He loves his music at volume levels the neighbors wouldn't be happy about. With Koss Stereophones, he can hear the New York Philharmonic as loud as he pleases. Not only do the neighbors not hear, but he doesn't even disturb his family in the same room! That's because Koss Stereophones are for personal listening.

And sound? Well, just ask your dealer for a demonstration and you'll understand what we mean when we describe it as breathtaking.



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EVERYBODY
LOVES KOSS
STEREOPHONES

KOSS

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by any of several factors: a mistuned bass-reflex cabinet, an enclosure too small for the speaker, or a speaker system that is insufficiently damped acoustically. The cure is to wrap one or more layers of burlap or fiber glass around the rear of the woofer. The correct amount of damping material will reduce the boxed-in effect without losing too much bass.

Tape-Head Cleaners

Q. As long as I've had my tape recorder, I have cleaned its heads only with carbon tetrachloride, which was recommended to me by the dealer. However, recently I have read some warnings not to use carbon tetrachloride on tape-recorder heads. To further complicate the issue, a friend told me the other day that I should use isopropyl alcohol. What do you recommend?

RICHARD KELTER
 Philadelphia, Pa.

A. Obviously, any solution that leaves a residue cannot be used with the heads. But aside from this, certain heads have plastic parts, labels, or cements that react badly to certain kinds of cleaning fluids. Alcohol, in general, seems a safe bet, but the best procedure is to get advice from the manufacturer of your recorder. In any case, head-cleaning liquids should be applied with cotton swabs and in very small quantities. The swab should be dampened, not soaked.

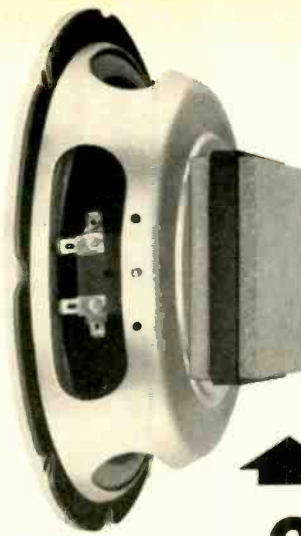
Multiple Speaker Systems

Q. I'm building a speaker system and I can't decide which is better (1) a five-way system with four 6½-inch low-resonance woofers and a tweeter, (2) one using two 8-inch woofers, a 6-inch mid-range, and two 3½-inch tweeters, or (3) a three-way system with a 12-inch woofer, a 6-inch mid-range, and a 3½-inch tweeter.

JEROME CLARK
 Wenonah, N.J.

A. Without information as to the quality of the specific loudspeakers in any of these systems, it is impossible to know how they would sound as part of a complete system. However, in general, I am inclined, on the basis of experience, to prefer the 12-inch woofer, 6-inch midrange, and 3½-inch tweeter. In other words, in a home-built system, you are more apt to achieve satisfactory results with a simple setup than you are with a complex one.

● **Audio fans** in the New York area will be interested in a new forum program, "Men of Hi-Fi," presented every Thursday from 9:05 to 10 P.M. on radio station WABC-FM. Each week, technical experts from the world of audio will discuss hi-fi topics of current interest.

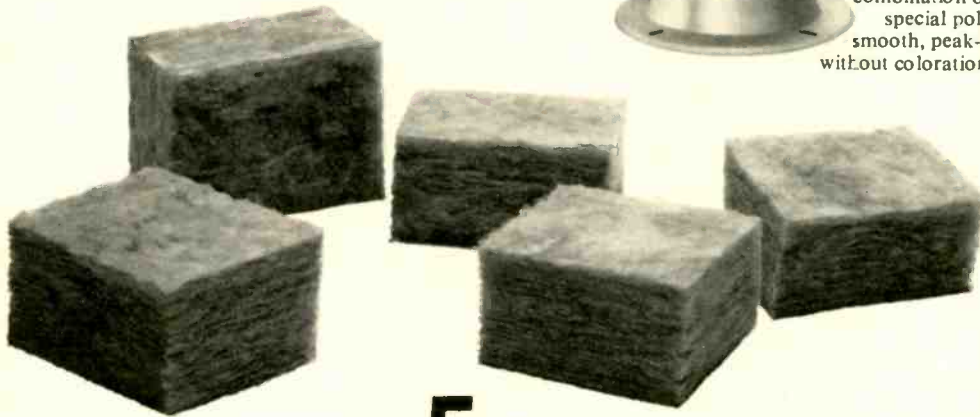


1. The new Fisher XP-5A makes 'compact' a description of size rather than of performance. Its full, solid bass is very close to that of the largest speaker systems. Naturally. No 'boosting' networks which eat up amplifier power and destroy transients. Instead, Fisher engineers designed an unprecedented woofer for the XP-5A: an 8" driver with a totally new suspension system, plus a 1 1/4"-diameter voice coil wound on an aluminum former. Free-air resonance is an incredible 25 cps.

2. At the heart of the woofer is this massive magnet structure weighing 3 pounds.



3. Complementing the unique new woofer is an equally advanced tweeter. It has a new low-mass cone made of a combination of fibrous material plus a special polyurethane foam, resulting in smooth, peak-free response out to 20,000 cps, without coloration.



5. When baffled, enclosed and damped with AcoustiGlas packing, the XP-5A provides fundamental bass response down to 34 cps without doubling. And handles transients as if they were sine waves.



4. Low-loss air-core inductors are used in the LC-type crossover network.

At last! A small speaker that can handle the big amplifiers!

Of course, the new Fisher XP-5A also works perfectly with low-power amplifiers. But it is the *first* ultracompact loudspeaker of Fisher quality which will handle up to 30 watts of program material and take the big powerhouse amplifiers in its stride. And the power is delivered to the listener, not devoured in the speaker. The Fisher XP-5A will satisfy even the most demanding audio perfectionist who has limited space. It is an outstanding value at \$59.50 in oiled walnut, \$54.50 in unfinished birch. Size: 20" by 10" by 9" deep.

For a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use card on front cover flap.



The Fisher XP-5A



MODEL 606-D
stunning all-in-one stereo component center

Our new collection is now available . . .

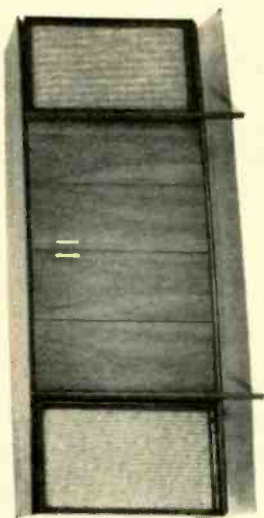
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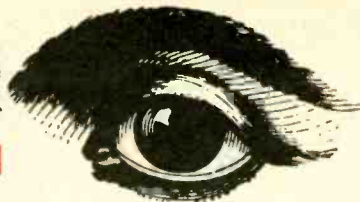
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MODEL 303D
for the "bookshelf speaker" and components

JUST LOOKING

AT THE LATEST IN HI-FI EQUIPMENT



● **Hartley-Luth** is offering a conversion service for Hartley loudspeaker Models 215, 217, and XP. The service includes a complete rebuilding of the speaker in which every part is changed except the magnet. Included are a new cone and suspension, a new cast-aluminum frame, and complete testing of the magnet and of the rebuilt speaker. Overall performance is brought up to the standard of the current Model 310 Hartley-Luth loudspeaker. Conversion price (which includes shipping and insurance): \$30.

circle 180 on reader service card

● **Kenwood** announces the Model TK-50, a completely transistorized 60-watt stereo FM tuner-amplifier. Front-panel features include: a stereo-headphone jack, a tape-monitor switch, and a



mode-selector switch with positions for FM mono/automatic stereo, stereo/mono phono, and auxiliary. There are separate bass and treble controls, a balance control and a speaker on-off switch. FM sensitivity is 2.5 microvolts (IHF), signal-to-noise ratio is 63 db, capture ratio is 2 db, and separation is 35 db. Continuous power per channel of the amplifier section is 20 watts at 0.9 per cent distortion. Frequency response is 20 to 70,000 cps ± 1 db, hum and noise is -60 on phono and -70 on auxiliary inputs. The TK-50 is 14 inches deep and 16½ inches wide. Price: \$219.95.

circle 181 on reader service card

● **Olson Electronics** is importing a new 4-inch high-compliance loudspeaker, Model S-732. The speaker's cone is sus-



ended from the metal frame by a soft, flexible cloth ring and its ceramic magnet develops over 10,000 gauss. Excellent performance with a claimed frequency response of 35 to 16,000 cps is obtained in an enclosure only 280 cubic inches in volume. Recommended cabinet size is 8 x 9 x 6 inches. Impedance is 8 ohms and power capacity is 15 watts. Price: \$8.98.

circle 182 on reader service card

● **Robins'** new record-care kit PK-10 includes eleven items for easily cleaning, brushing, covering, and cushioning records and for gauging, checking, and measuring turntables and styli. Included are a stylus-pressure gauge, a strobe disc and neon-lamp illuminator for use with it, a stylus-viewing microscope, and a turntable mat. List price: \$16.50.

circle 183 on reader service card

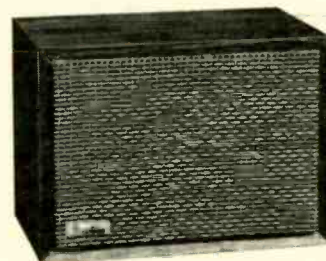
● **Shure's** Model M80E "Gard-A-Matic" elliptical-stylus phono cartridge features a retractile safety-suspension system designed to provide bounce-proof



and scratch-proof operation, even under conditions of careless handling and excessive floor vibration. The Model M80E is specifically designed for use with Garrard Lab 80 and Type A70 automatic turntables and comes mounted in a head that simply plugs into the tone arms of either of these two turntables. The cartridge retracts into the shell if tracking pressure exceeds 1.5 grams. Price: \$38.

circle 184 on reader service card

● **Sonotone's** Model RM-0.5 is the fourth and smallest model in the firm's acoustic-suspension Sonomaster series of speaker systems. The RM-0.5 measures



10½ x 7 x 7 inches and can handle 20 watts of average program material. Frequency range is 55 to 22,000 cps. The oiled walnut cabinet houses a 4-inch acoustic-suspension woofer and a 2-inch cone tweeter with a coil-capacitor 5,000-cps crossover network. A continuously variable high-frequency control adjusts the tweeter's output level. Price: \$39.75.

circle 185 on reader service card

● **Sony's** Model 660 two-speed, four-track stereo tape recorder features an automatic tape-reversing system. The Sony ESP (Electronic Sensory Perception) (Continued on page 26)

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.

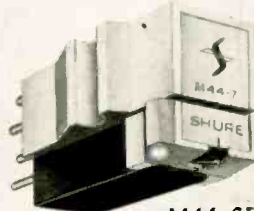
RUGGED AND RESPONSIVE



MODEL M44-C

An exceptionally rugged cartridge that tracks at forces up 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

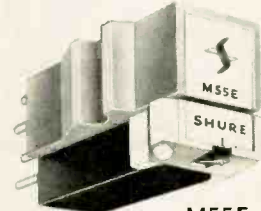
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M44 SERIES

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

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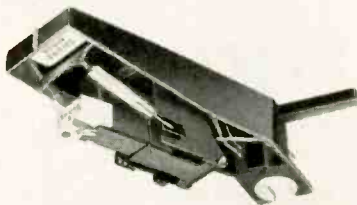


M55E

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. A special value at \$35.50. Upgrade M44 cartridge (if you can track at 1 1/2 grams or less) with N55E stylus, \$20.00

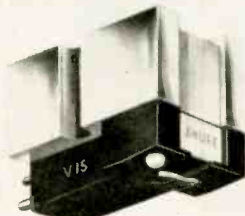
THE "FLOATING" CARTRIDGE



**M80E GARD-A-MATIC®
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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!

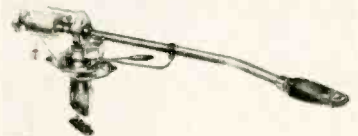


**V-15
WITH**

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 tracking at 3/4 to 1 1/2 grams. \$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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tion) reversal technique employs an additional head that scans all four tracks on a tape. When there is no signal on any track for 10 seconds, the Sony automatically reverses tape direction. A pair of high-compliance woofers are in-

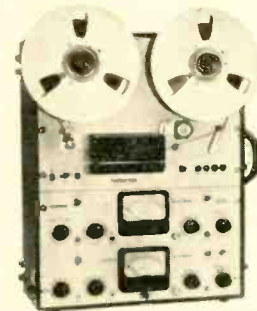


stalled in the infinite-baffle speaker enclosures contained on each side of the main recorder case. The satellite high-frequency speakers can be separated up to 15 feet from the recorder for optimum stereo effect. The stereo transistor amplifier is capable of 50 watts of music power.

The tape transport employs three motors—two high-torque spooling motors and a two-speed hysteresis-synchronous capstan-drive motor. Push-button operation with relay-operated solenoids controls all tape motion modes. Other features and specifications include separate bass and treble tone controls, a stereo-headset monitor output, a frequency response of 30 to 18,000 cps ± 2 db, a signal-to-noise ratio of 50 db or better, and flutter and wow of less than 0.06 per cent at 7 1/2 ips. Price: less than \$575.

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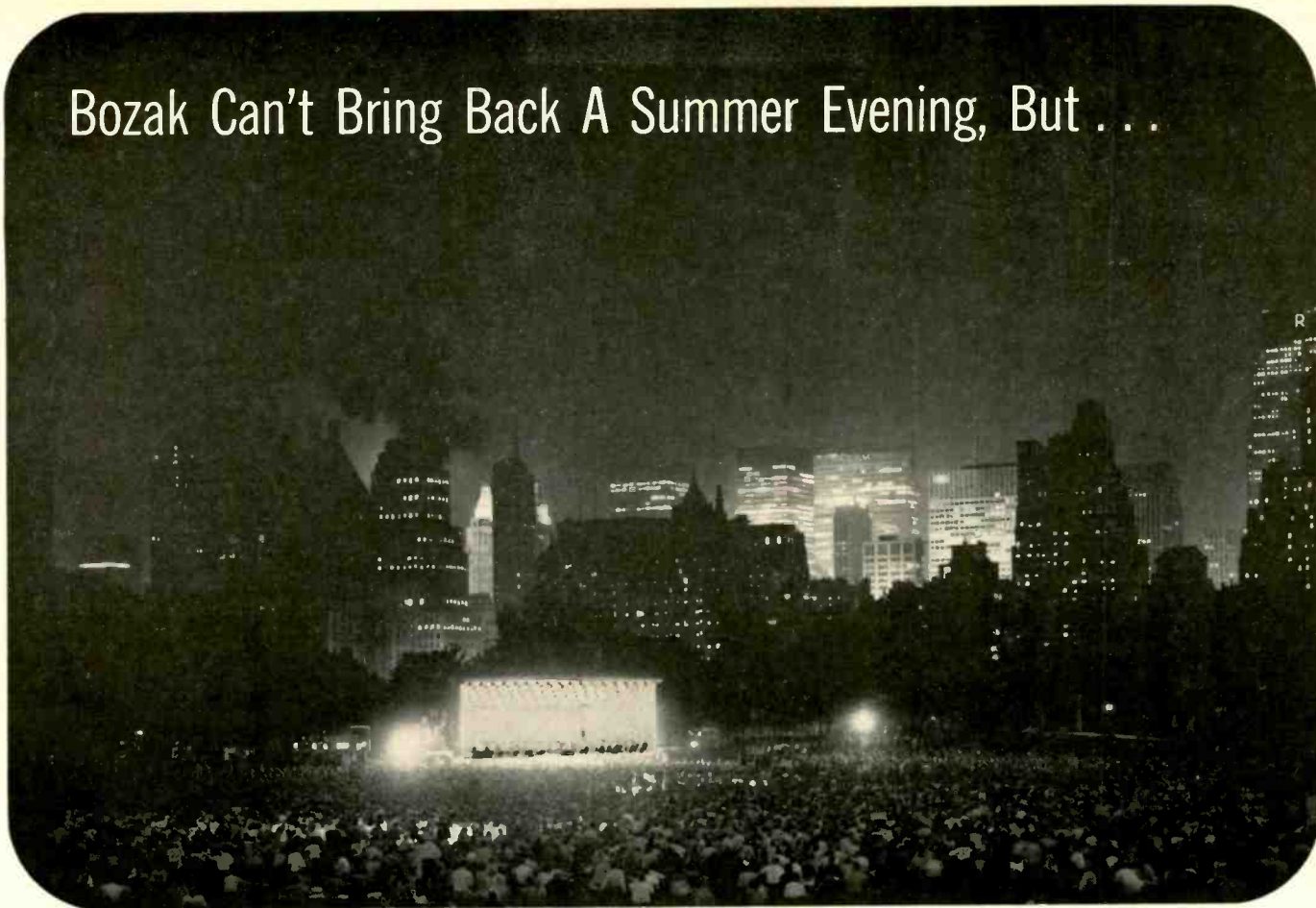
● **Tapesonic** announces the Model 70-ESF tape recorder. The three-head, three-speed (3 3/4, 7 1/2, and 15 ips) machine has a frequency response at 15 ips of



26,000 cps ± 2 db. Response at 7 1/2 ips is 30 to 20,000 cps ± 2 db, signal-to-noise ratio is 53 db, and wow and flutter is 0.12 per cent. The recorder will take 10 1/2-inch reels and records stereo or mono on quarter track plus sound on sound. In addition to a hysteresis-synchronous direct-drive capstan motor, the 70-ESF employs two additional high-torque Bodine capacitor motors for the supply and take-up reels. Four electric pushbuttons control all functions. The tape deck and preamplifiers are mounted on a standard 19-inch rack panel for custom and professional installation. Price: \$565. Carrying case: \$34.50. Two-track stereo and half- and full-track mono machines are available on special order.

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Bozak Can't Bring Back A Summer Evening, But . . .



Bozak Loudspeakers Can Re-Create The Concert

Each summer more great musical organizations are taking to the outdoors where at a single concert their music may reach more people than in an entire indoor season.

A case in point is the series of Central Park concerts by the New York Philharmonic where individual audiences ranged upwards from 70,000.

Naturally, if persons in the last row, a quarter of a mile from the orchestra, are to hear the concert, there must be a sound reinforcement system. If the entire audience is to **enjoy** the music, that system must deliver the music as naturally as possible — nothing added, nothing taken away.

That has been our goal in speaker design through the years — to deliver music exactly as played. We're proud to have attained that goal to the extent that our speakers are used for outdoor performances of the New York Philharmonic, the Metropolitan Opera, the St. Louis Little Symphony, and the Miami Symphony, among others.

You don't have to wait until next summer, though, to hear music reproduced naturally. You can bring outstanding musical performances into your home through loudspeakers built to the same standards as those used by great orchestras — loudspeakers by . . .



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Nice and easy. That's the best part about these Minolta automatic cameras. You don't have to know anything about f/stops, parallax correction or shutter speeds. Yet you're always sure of bright, sharp color or black-and-white slides or snapshots.



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The Minoltina AL-S features a super-sharp Rokkor 6-element 40mm f/1.8 lens and coupled bright frame rangefinder. Under \$83 plus case.

The Minoltina P has a 38mm wide angle Rokkor lens plus exclusive "Auto-View" system that shows correct exposure and focus at a glance. Under \$56 plus case.

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the name quality made famous
CIRCLE NO. 35 ON READER SERVICE CARD



RECORD CARE: PART ONE


EXPERIENCE, over more years than I care to count, has much weakened my faith in the efficacy of New Year's resolutions. But hoping that you, gentle reader, may be more steadfast than myself, I urge you to make this vow as we enter the new year: "From this day forward I shall clean every record each time I play it." Nothing else will as effectively lengthen the life of your records, and since records probably represent the largest part of your audio assets, their care and preservation—seen purely in terms of dollars and cents—is merely prudent protection of your investment.

A coddled LP, cleaned before every playing, sounds almost as lush at the hundredth playing as at the first. But a grimy, neglected disc may scrape itself out in less than twenty plays, the texture of its sound turning from silk to sandpaper, its pianissimos struggling against a rising level of background noise, and its musical phrases senselessly syncopated with clicks and crackles. The damage is compounded by an irony: the better your equipment, the worse the dirty disc sounds. Components that respond to the subtlest nuance of timbre in the record groove will just as faithfully render every snap, crackle, and pop produced by seemingly negligible amounts of household dust in the grooves.

I realize that the notion of a mighty symphony foundering on a few specks of dust seems most unlikely. But look at the situation from the music's point of view—down in the bottom of the record groove, a zig-zagging valley whose narrow twists and turns are the physical equivalent of the musical sound waves. The tip of your stereo stylus races along this crooked path with astonishing force. The downward force of the stylus may be only a small fraction of an ounce, but the weight is concentrated on the two exceedingly tiny contact areas of the stylus tip. The effective pressure of the stylus in the groove is, therefore, equivalent to thousands of pounds per square inch. Suddenly a dust particle looms in the path of the stylus like a large hard rock with razor-sharp edges. The stylus crashes against it, and something evidently has to give. That something is the soft vinyl groove that holds the mighty symphony.

The sound of this collision may be but a tiny click in your speakers, but thousandfold repetition by thousands of dust particles spreads a sonic haze over a once-brilliant recording. The tonal gloss that the recording engineer so successfully transferred to the grooves gives way to ear-grating shrillness. Dirt, by the way, puts a double hex on stereo. If the stylus is thrown off by dust particles, it responds in two ways to the detour: with a lateral and a vertical signal. In effect, you are listening to the noise in stereo also, and this inevitably results in a far greater sonic irritation than the old-fashioned mono noise.

Most amplifiers, to be sure, have a scratch filter designed to remove these unwanted sounds when noisy records are played. But this is hardly a satisfactory answer to the problem, for along with the dust-caused surface noise, the filters also clip off quite a bit of the high-frequency range that is the hallmark of lifelike sound. Therefore, at least in phonographic matters, cleanliness is next to godliness. Some of the various cleansing rituals by which this sonic virtue can be attained fairly easily will be detailed in next month's column.



Leave it to us.
The new, integrated
Miracord 40A

comes  with its own
cartridge.

Factory cartridge installation insures correct installation — optimum playback quality and lowest record wear. Distortion and tracking problems due to incorrect positioning and angling are eliminated.

It is natural that the manufacturer who built the first turntable-quality changer, and the first moving magnet stereo cartridge, should be the first to combine the two in an integrated unit.

The new Miracord 40A plays records manually or automatically, singly or in sequence, at all speeds. Its features include: heavy, one-piece, dynamically balanced 12" turntable; dynamically balanced tone arm; calibrated stylus-force dial; high-torque, 4-pole induction motor; and the famous feathertouch push buttons which help make the Miracord the most gentle of all turntables.

The new Elac 240 mono/stereo cartridge in the Miracord 40A has an 0.7 mil diamond stylus. It is distinguished by clean channel separation, low distortion and smooth, flat response. Its performance is comparable to many highly reputed, stereo-only cartridges available today.

The new Miracord 40A is priced at \$89.50, complete with Elac 240 cartridge, but less base. See and hear it at your hi-fi dealer. For further details, write: Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11736



new Miracord 40A

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 Model Twenty by KLH sounds.



plus these 122 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 878 more words to make an even thousand, you still wouldn't know what it's like to hear the exciting Model Twenty by KLH.

aren't worth one little listen.

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



TECHNICAL TALK

By JULIAN D. HIRSCH



● **THE AES CONVENTION:** For every professional activity, there is at least one society whose aim is to enhance the technical proficiency of its members and to keep them abreast of current developments. It is customary for these societies to hold periodic conventions at which papers are presented by members working in advanced technical areas, and to publish journals in which these papers and others appear for the benefit of the general membership. Engineering societies in particular have served their members well for many years. Prominent among these groups are the Institute of Electrical and Electronic Engineers, the Acoustical Society of America, and the American Physical Society.

But, in this age of increasing specialization, a small group of audio engineers felt that their needs were not being met adequately by the large societies. (Audio engineering is a curious amalgam of electronics, acoustics, and basic physics, and it draws heavily on these sciences for its fundamentals while evolving its own specialized terms and techniques.) Accordingly, in 1948, a small group of audio engineers formed the Audio Engineering Society (AES). Its first president was the late C. J. LeBel, who subsequently served as the Society's secretary from 1949 until his death in 1965. A list of former AES officers reads like a "Who's Who" of audio. Many of the names are familiar to most audio hobbyists—H. H. Scott, R. T. Bozak, Sherman Fairchild, Harry F. Olson, and C. G. McProud, among others. The Society's general membership today approaches 3,000—a small but highly enthusiastic group of engineers, technicians, and hobbyists.

The AES holds annual conventions in New York and California, as well as regular sectional meetings in many parts of the country and overseas. Originally, the annual AES Convention was held simultaneously with the Audio Fair (the predecessor of the New York High Fidelity Music Show), although there was no official connection between the two activities. More recently, the AES conventions have been completely independent of the high-fidelity show.

The scope of papers presented at a typical AES convention goes far beyond the specialized interests of high-fidelity hobbyists. Typical recent subjects include methods

of controlling feedback in sound systems, the design of underwater microphones and earphones, architectural acoustics, magnetic recording problems, characteristics of stereo phono pickups, and the design of high-power, low-frequency loudspeakers for simulating the destructive effects of launching large rockets such as those to be used in the Apollo space program.

A few of the papers presented at the 1965 AES Convention last October, however, should be of interest to high-fidelity buffs. Percy Wilson, the respected author of the "Technical Talk" column in the British magazine *The Gramophone*, described a "Repeatable System for Listening Tests." I have never experienced such unanimity of reaction from groups of listeners as he describes (agreement within 0.1 per cent on a point-rating system for radio receivers). He does, however, point out the necessity of using a listening panel that is free of technical or musical bias—ideally, elementary school teachers! Engineers and musicians were rigorously excluded.

In each case, Mr. Wilson's panel was asked to compare the sound of the receiver being tested with that of a reference receiver of moderately good quality. The program was usually vocal, and the performer was presented to the group in the listening room to familiarize them with his "live" voice characteristics. The panel was asked

to judge *qualities* of sound rather than their *preferences*. Each characteristic was graded on a scale of 1 to 10, with the reference receiver assigned a rating of 7.

These tests were conducted under BBC auspices, and are unfortunately beyond the scope of my activities. Evidently I will have to

continue to rely on my biased engineer's ear, but I certainly do envy Mr. Wilson his repeatability.

Another paper, by John Walton of Decca, presented an illuminating analysis of the relationship between stylus mass, tip radius, and distortion in phono reproduction. His analysis was backed up by extensive measurements indicating that an elliptical stylus (or a very small-radius conical stylus) can actually increase distortion compared to a standard 0.7-mil stylus unless the tip mass is also reduced substantially. Simply putting an elliptical stylus on a cartridge with basically high moving mass insures higher distortion over most of the higher audio frequen-

REVIEWED THIS MONTH

●
Sony Model 260 Tape Recorder
Stanton 581EL Cartridge
●

cies. Even with a low-mass design, the use of a larger tip radius, Mr. Walton maintains, will result in less distortion at frequencies below about 5,000 cps.

Space does not permit me to comment on several other interesting papers presented at the convention. I recommend that anyone seriously interested in learning more about the audio art consider joining the AES. Although many of the papers published in the *Journal* are rather technical, there are always some written in plain English and readily intelligible to the layman. For information

on membership, write to the Audio Engineering Society, Box 383, Madison Square Station, New York, N.Y. 10010.

And I would also like to call your attention to an article in this issue—"New Standard for Amplifiers"—that reports on the recent activity of another industry organization, The Institute of High Fidelity. The new amplifier standard has important ramifications for both consumer and manufacturer, and I will comment on its more novel and controversial aspects in future columns.

❧ EQUIPMENT TEST REPORTS ❧

By Hirsch-Houck Laboratories

SONY MODEL 260 TAPE RECORDER



● UNTIL quite recently, a tape recorder capable of what I consider high-fidelity performance was not available under \$400. Less expensive machines almost always had definite shortcomings in such important areas as frequency response, distortion, signal-to-noise ratio, or flutter.

I am happy to report that there has been a welcome improvement in this situation of late. As a case in point, the new Sony 260 four-track stereo recorder, which sells for less than \$240, combines tasteful design with unusually fine performance. It is a portable machine, measuring 21¼ inches wide by 15¾ inches deep by 9 inches high and weighing 34 pounds. In each side of the case is a 4 x 8 inch speaker, and the fully transistorized electronics section contains a stereo playback power amplifier with a music-power rating of 10 watts per channel.

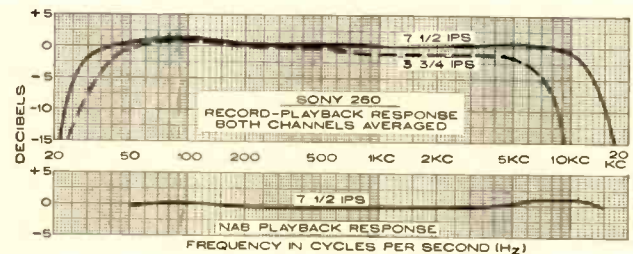
The 260 has a two-speed (7½ and 3¾ ips) transport mechanism controlled by a single five-position knob. The settings are rewind, stop, forward, pause, and fast forward. Tape lifters operate in the fast-forward and rewind modes, and an automatic stop is activated if the tape runs out or breaks. An illuminated pushbutton power switch is the only other control visible on the deck surface aside from the tape-speed selector and the index counter reset.

The two recording-level controls, a recording safety-interlock button, and two microphone input jacks are concealed beneath a hinged plastic door. Each level control has an OFF position that turns off bias and erase current from that channel for recording in four-track mono.

Above the panel that conceals the recording controls are two illuminated VU meters with built-in red pilot lights that indicate when a channel is in the record mode. The meters indicate both record and playback levels and

have a very fast response time and excellent damping. A signal of about 0.10 volt is sufficient for full recording level on the high-level inputs. The corresponding line output is about 0.78 volt, sufficient to drive any external amplifier. The recorder's built-in playback amplifier is located along the right edge of the front panel. There are bass and treble tone controls, a concentric volume control, and a speaker on-off switch. The speakers may be switched off when recording or playing back through external amplifiers or external speakers.

The two Sony F-96 dynamic microphones supplied with the recorder are slim and unobtrusively styled and their quality is adequate for most home-recording appli-



cations. They are stored in a compartment in the rear of the recorder case, together with the line cord.

In my tests, the NAB playback response of the Sony 260 was an excellent ± 1 db from 50 to 15,000 cps, which is the full range covered by the Ampex 31321-04 test tape. This is as good a response as I have measured on any tape recorder, including some rather expensive models.

The overall record-playback response at 7½ ips was ± 1.5 db from 30 to 11,000 cps, down 5 db at 13,000 cps. At 3¾ ips, it is ± 2 db from 38 to 6,500 cps, down 5 db at 8,000 cps. The distortion at maximum recording level was very low, and the signal-to-noise ratio was 45 db referred to this level.

A critical listening comparison between the Sony's 7½-ips playback of discs and FM and the original mate-

(Continued on page 35)

The new Empire Grenadier is the world's most perfect speaker system. If there is any doubt in your mind, take a seat and listen...



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CIRCLE NUMBER 108 ON READER SERVICE CARD

You're on the threshold of an entirely new concept in sound, a voyage into startling reality, a sense of presence never before achieved in speaker systems.

Close your eyes, think performance only. Hear the penetrating thunder of the kettle drums... resounding clamor of the cymbals, and the soft, sweet brilliance of the reed section. This is the

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A revolutionary die-cast divergent acoustic lens assures fuller frequency and separation, plus broader sound propagation (over 50% more sound dispersion of its highs and mids than conventional speakers).

Exclusive dynamic reflex stop system allows you to adjust the bass and treble response to suit your individual acoustics.

A 12" woofer faces downward, close to the reflecting floor surface, feeds through a front loaded horn with full circle aperture throat. This provides 360 degree sound dispersion and prevents standing waves from developing in the room.

The world's largest (18 lbs.) speaker ceramic magnet structure, an ultra-sonic domed tweeter, full presence mid-range radiator, and complete symmetry of design with terminals concealed underneath... and the most classic looking, elegantly styled chassis 'round.

Out of sight but never out of sound—the **Empire Grenadier**—world's most perfect speaker system.

No less perfect than the Grenadiers are the incomparable **Troubadors** — complete playback systems.

The famous **Empire 398** and the **Empire console 498**.

The **Troubadors** consist of the **Empire 3-speed** professional "silent" turntable... 980 dynamically balanced arm with sensational dyna-lift... and the new **Empire "Living cartridge"**, featuring the exclusive magnetic cone stylus. **Empire** has built its home around a family of quality products, years ahead in design and performance. For complete color brochure write to **Empire**—for a sound demo go 'round to your local Hi Fi showroom.

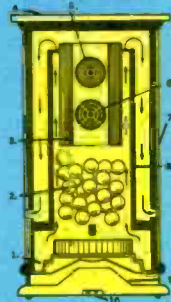
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MODEL 8000P



- OUTSTANDING FEATURES**
- 12 inch mass loaded woofer with floating suspension, four inch voice coil and world's largest (18 lbs.) speaker ceramic magnet structure.
 - Sound absorbent rear loading.
 - Die-cast acoustic lens.
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 - Front loaded horn.
 - Complete symmetry of design with terminals concealed underneath.

rial proved that in almost every case there was no audible difference except possibly for a slight loss of the very high treble frequencies. At 3 $\frac{3}{4}$ ips the quality was still quite good, although a loss of brilliance was noticeable.

The high-level line and speaker outputs are connected in the circuit after the recording equalization. Therefore, if one monitors the line outputs while recording, the highs are strongly emphasized in the 8,000- to 12,000-cps region. In the normal connection of the recorder to an external hi-fi system (where the recorder is fed from the amplifier's tape-output jacks and monitoring is done directly through the hi-fi system) this does not occur. In any case, playback from the recorded tape does not have this characteristic.

The wow and flutter of the 260 were exceptionally low—0.02 and 0.075 per cent, respectively. The tape speeds were almost exact, and in the fast-forward and rewind modes 1,200 feet of tape was handled in 150 seconds.

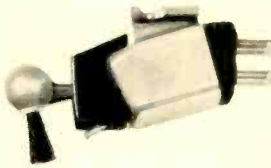
The sound quality of the Sony 260, played through its

own built-in speakers, was typical of many similarly equipped recorders. Although it was not high fidelity, it was certainly satisfactory for non-critical listening. The maximum continuous power output of the built-in stereo amplifier was 3.2 watts per channel, limiting one's choice of external speakers to reasonably efficient types. When played through a good external home-music system, the Sony's sound was excellent, and I would judge the 260 to be compatible with any fine hi-fi setup.

The same tape-transport deck and low-level electronics, minus the playback power amplifiers, speakers, and microphones, are available as the Sony Model 250A. The 250A comes on an attractive wooden base and is suitable for building into a system. Selling for under \$149, it is a remarkable value. In addition, Sony offers the Model 350 which uses the same excellent transport mechanism in a three-head version for off-the-tape monitoring and sound-on-sound at less than \$199.50.

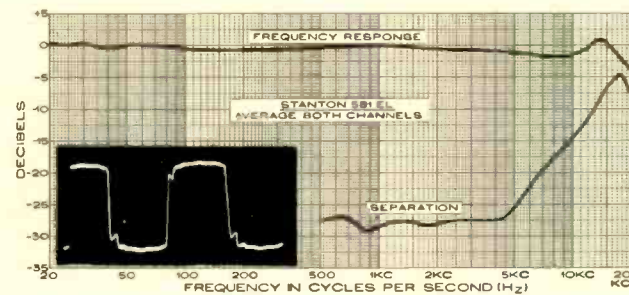
For more information, circle 188 on reader service card

STANTON MODEL 581EL PHONO CARTRIDGE



● THE STANTON 581 Series premium-quality magnetic phono cartridges are similar in basic design to other current Stanton cartridges. Each cartridge comes with its own test data, and all models in the series have a built-in record-cleaning brush as a part of the easily replaceable stylus assembly. The brush (which inspired the descriptive term "Longhair") is pivoted to permit it to move vertically independent of the stylus and cartridge. It rides on the record grooves just ahead of the stylus, removing lint and dust very effectively. In spite of my rather dusty environment, I never had to clean the stylus itself, although the brush accumulated considerable lint. The brush also tends to stabilize the arm against external shock.

The Stanton 581 is a 15-degree moving-magnet cartridge, and five different diamond styli are offered for



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. The oscilloscope photograph at the lower left of the graph shows the cartridge's response to a 1,000-cps square wave, and the shape of the wave is an indication of the cartridge's overall quality.

use with it. These include 0.5- and 0.7-mil conical styli, an elliptical stylus, a 1-mil conical for LP mono discs, and a 2.7-mil stylus for playing 78-rpm records. The model I tested was the 581EL, fitted with the elliptical stylus for optimum tracking of stereo and mono LP discs.

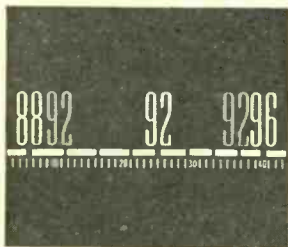
The recommended range of tracking force for the 581EL is 0.7 to 1.5 grams. The test data supplied with the cartridge were taken at a force of 1.5 grams. I found this to be the best force for use with this cartridge, since it made it possible to track the highest velocity bands on my test records. The measured IM distortion was close to the residual level of my test record (2 per cent) up to over 15 cm/sec velocity, which is greater than is likely to be encountered on most stereo discs. The cartridge output was about 4.3 millivolts at 3.54 cm/sec velocity. Hum shielding was comparable to that of other good magnetic cartridges.

The frequency response of the Stanton 581EL was very flat and smooth, within ± 1.5 db from 20 to 18,000 cps with the CBS STR100 test record. There was a small well-damped peak at about 14,000 cps. Channel separation averaged better than 25 db up to about 5,000 cps and was almost 15 db at 10,000 cps. The 1,000-cps square-wave response was nearly perfect, showing only a small single cycle of ringing on the leading edge.

When listening to a cartridge as obviously good as this one, one does not expect to hear anything amiss, and I did not. Finding it to be a very smooth and effortless performer, I compared it against other cartridges that had shown exceptionally smooth frequency response and low distortion in earlier tests. Any differences I might have heard were so insignificant as to be open to question. In other words, the Stanton 581EL is just about as good as they come, and that is very good indeed. The Stanton 581EL sells for \$49.50. The cartridge is also available, at the same price, as the 581A (with a 0.7-mil stylus) or as the 581AA (with a 0.5-mil stylus).

For more information, circle 189 on reader service card

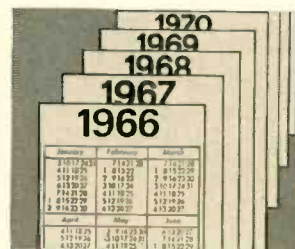
Only Scott can put these exclusive features in a receiver



No chance of signals from strong local stations popping up where they don't belong on the dial and blotting out the more distant stations you want to hear! The 342 incorporates revolutionary new field effect transistor circuitry for maximum tuner sensitivity with virtually no cross-modulation, no drift, no more problems caused by changing tube characteristics. Scott is the first, and only, manufacturer to use this important advance in solid state design.



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Scott uses silicon power transistors in the 342. Silicon is more costly than germanium, but far superior in terms of ruggedness, reliability, and resistance to overload, heat and aging. The silicon transistors in the 342 output circuitry provide instantaneous power for even the most extreme music dynamics. This Scott circuit achieves extremely low distortion at low power levels . . . makes all your listening so much more enjoyable.

And Scott puts them all in a receiver under \$300

The new 65-watt Scott 342 solid state FM stereo receiver gives you the features, the quality, the reliability, the magnificent sound you've come to expect from Scott . . . and at a price less than \$300!

Costing less than ordinary vacuum tube equipment, this no-compromise solid state unit incorporates the popular features of the most expensive Scott components .

Output and driver transformers, major sources of distortion and diminished power, are eliminated from Scott's radically new solid-state amplifier design. As a direct result

of transformerless output design, the Scott 342 has high frequency response superior to separate stereo components costing far more.

The Scott 342 includes these important features found in the most expensive Scott components: tape monitor switching, speaker switching with provision for remote speaker selection, switched front panel stereo headphone output, front panel stereo balance switch, individual clutched bass, treble, and volume controls for each channel, fully automatic stereo switching and many more.



THE 342 FM STEREO RECEIVER . . . Usable Sensitivity, 2.7 μ v; Harmonic Distortion, 0.8%; Drift, 0.02%; Frequency Response, 18-25,000 cps \pm 1 db; Music Power Rating per channel, 32 $\frac{1}{2}$ watts; Cross Modulation Rejection, 85 db; Stereo Separation, 35 db; Capture Ratio, 6.0 db; Selectivity, 40 db.

Scott . . . where innovation is a tradition

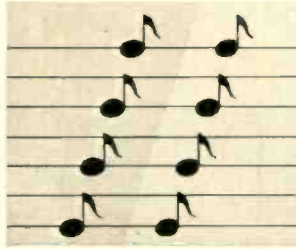


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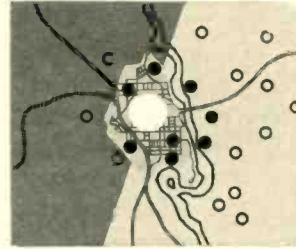
Only Scott can give you these performance extras



Widen your range of listening enjoyment with Scott Wide-Range AM. This exclusive Scott extra, incorporated in the new solid-state 388 AM/FM stereo receiver, adds an extra listening dimension for your listening pleasure... brings Scott quality sound to the exciting news, sports, and current events coverage you'll find only on AM broadcasts.



Scott's tremendous usable power gives you total clarity throughout the entire frequency range. The 388 gives you 100 watts of music power... enough to drive even the most inefficient speaker systems... enough to power distant extension speakers. Direct-coupled silicon output design guarantees power delivered to your speaker systems free of distortion.



Explore new listening areas with Scott's exclusive field effect transistor circuitry. Scott's revolutionary FET FM front end circuitry approaches the theoretical limit for sensitivity and freedom from spurious responses... lets you receive more stations more clearly. Scott is the first, and only, manufacturer to use this important advance in solid state design.

All these extras are found only in the Scott 388 AM/FM receiver

Scott's new 100-watt 388 solid-state AM/FM stereo receiver is specifically designed for the accomplished audiophile who demands the best... and then some. Every feature, every performance extra that you'd expect to find on the finest separate tuners and amplifiers is included in the 388... and many features that you won't find anywhere else.

The new Scott field-effect transistor FM front end sets new industry standards for sensitivity and spurious response rejection. Scott's famous Wide-Range AM adds the whole

spectrum of AM programming to your listening enjoyment.

Other engineering features of the 388 include: heavy military-type heat sinks, scientifically designed for maximum heat dissipation; silver-plated tuner front end for maximum sensitivity; and built-in protection from such common problems as accidental shorting of speaker terminals, operating the amplifier section without a load, subjecting the input to a high level transient signal, or operation with capacitive loads, such as electrostatic loudspeakers. Only \$499.95

THE 388 AM/FM STEREO RECEIVER... Usable Sensitivity, 1.9 μ v; Harmonic Distortion, 0.8%; Drift, 0.02%; Frequency Response, 15-30,000 cps \pm 1 db; Music Power Rating per channel, 50 watts; Cross Modulation Rejection, 90 db; Stereo Separation, 35 db; Capture Ratio, 4.0 db; Selectivity, 45 db "Wide" and "Distant" AM bandwidths.



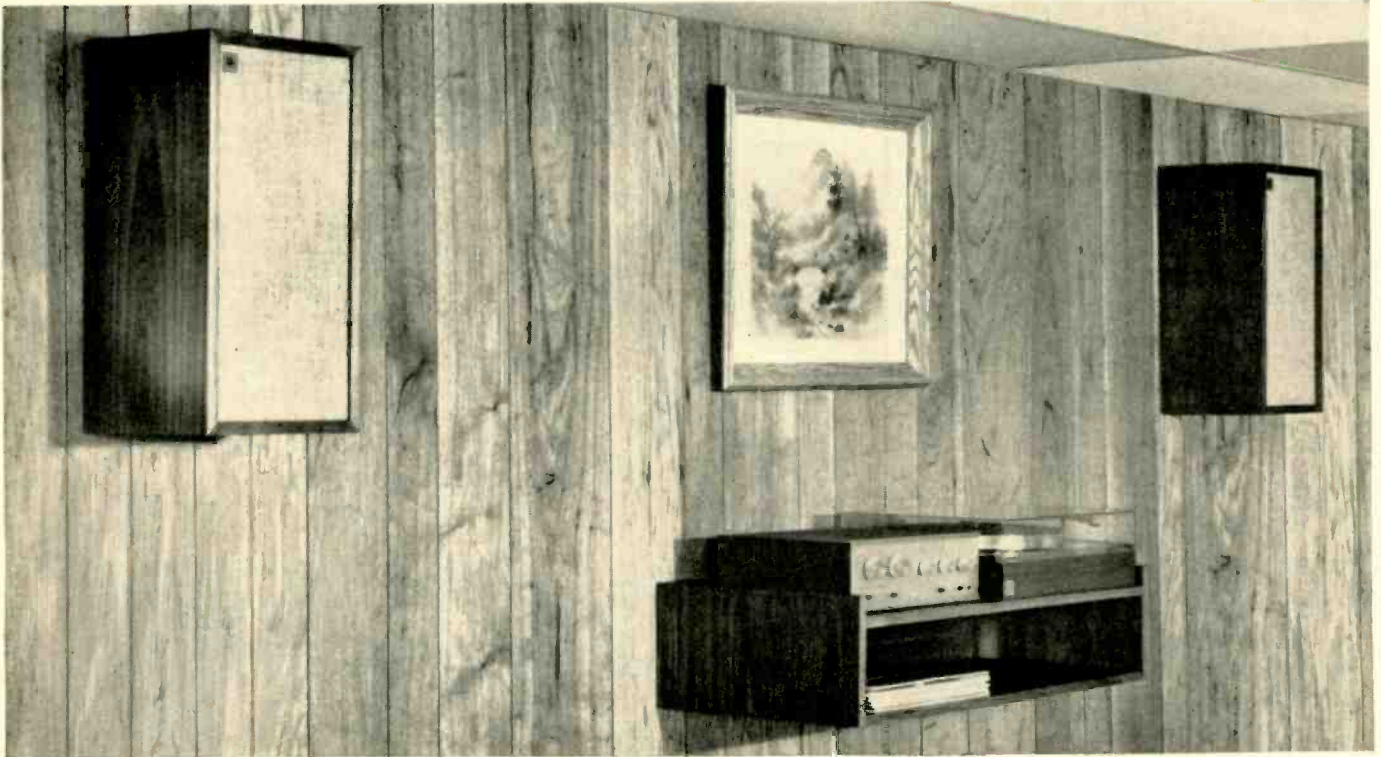
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AR two-speed turntable	\$ 78.00
<i>(includes oiled walnut base and transparent dust cover)</i>	
Shure M7/N21D cartridge	17.95
Dynakit SCA-35 integrated amplifier	139.95
<i>(in kit form \$99.95)</i>	
Two AR-4 ^s speakers in oiled walnut	114.00
<i>(in unfinished pine \$102.00)</i>	
Total	\$297.90 to \$349.90



The equipment shelf shown here is not part of the system. Plans for building the shelf are available for the asking from Acoustic Research.

**THIS IS A DYNA-SHURE-AR STEREO SYSTEM.
EACH OF THESE COMPONENTS HAS EARNED A UNIQUE
REPUTATION FOR ABSOLUTE QUALITY INDEPENDENT OF
ITS LOW PRICE.**

The AR turntable, one of the most honored products in hi-fi history, has been selected by five magazines as number one in the field. (*Gentlemen's Quarterly* chose it editorially for a price-no-object system costing \$3,824.)

The Shure M7/N21D cartridge has been top-rated for some years, and it has a new low price. It remains one of the truly musical pickups.

The Dynakit SCA-35 integrated amplifier was described simply and accurately in the 1964 *Hi-Fi Tape Systems* as "the finest low-powered amplifier on the market." We have nothing to add except to note that the all-in-one SCA-35 has more than adequate power to drive AR-4^s speakers (new model of the AR-4.)

The *Chicago Sun-Times* called the AR-4 speaker a "rare bird among its budget-priced fellows." *Modern Hi-Fi* wrote: "The AR-4 produces extended low-distortion bass... It is difficult to see how AR has achieved this performance at the price... the results were startling."

These components comprise a complete record-playing system that will play both monaural and stereo records at 33 $\frac{1}{3}$ or 45 rpm. A Dynakit FM-3 stereo tuner may be added simply by plugging in to the SCA-35. AR-4^s can be wall-mounted with ordinary picture hooks.

You can hear this stereo system at the AR Music Room, New York City's permanent hi-fi show on the west balcony of Grand Central Terminal.

Further information on this system is available from:

ACOUSTIC RESEARCH, INC.,

24 Thorndike Street,

Cambridge, Massachusetts 02141



SIR EDWARD ELGAR
 After a drawing by
 Sir William Rothenstein.

ELGAR'S “ENIGMA” VARIATIONS

“THE variations have amused me because I’ve labelled ‘em with the nicknames of my particular friends. That is to say, I’ve written the variations each one to represent the mood of the ‘party.’ It’s a quaint idea and the result is amusing to those behind the scenes and won’t affect the reader who ‘nose nuffin.’”

The words are those of Sir Edward Elgar, and they were spoken about the Variations on an Original Theme for Orchestra, Opus 36, called the “Enigma” Variations. The year was 1899, and Elgar was then forty-two years old. He had already attained a certain fame in England as a composer, but he was not yet well known outside his homeland. The “Enigma” Variations changed all that. With a canny awareness of what we might call public relations, Elgar calculated his score to make the maximum effect. Above the theme, instead of “*Tema*” or some other form of the word, he wrote “Enigma,” and above each of the variations he put the initials of a friend (“musical or otherwise”). The calculation was on the mark: today the piece is perhaps the most popular symphonic work by an English composer.

The musical community all over the world was quick

to engage in the intrigue proposed by the “Enigma” Variations. Who were the various persons depicted by Elgar in the fourteen variations? And was the theme itself a musical anagram of some other familiar melody? Today the people portrayed have long since been identified—Sir Adrian Boult has had in his possession since 1920 an autographed score of the music in which Elgar himself wrote the list of names. But the provenance of the theme has continued to baffle musical detectives right down to our own day. One remembers with amusement the contest run by one of our leading periodicals about a dozen years ago, coincidental with the release of a recording of the score by Arturo Toscanini and the NBC Symphony Orchestra, designed to discover the true origin of Elgar’s “Enigma” theme. Some of the suggestions were wild indeed, ranging from nursery rhymes to late Beethoven quartets.

Recently there has been an inclination on the part of program annotators and critics to ignore the whole silly business of the “true meaning” of Elgar’s “Enigma” and to concentrate instead on the musical values of the score. You get a lot to like when you approach the music in



Elgar's "Enigma" Variations and Arturo Toscanini seem an unlikely match, yet this conductor's reading of the work with the NBC Symphony (RCA Victor) is the most stirring on discs. Fine stereo alternatives are provided by Pierre Monteux with the London Symphony for RCA Victrola, and Sir John Barbirolli with the Hallé Orchestra for Vanguard Everyman.

this fashion. In character, the work spans a wide range: from the gentle lyricism of the first variation (a portrait of the composer's wife) to the vigor of the fourth (descriptive of a Gloucestershire squire of abundant energy), from the elegant grace and charm of the eighth (portraying a lady of regal manner and bearing) to the rousing climactic vitality of the last. The "Enigma" Variations is a fully realized symphonic work quite apart from programmatic implications. It is brilliantly scored for the large orchestra employed by composers in the last years of the nineteenth century, and when it is heard in a devoted and perceptive performance, it comes across as unique.

SUCH a performance was the already mentioned Toscanini-NBC Symphony Orchestra recording, still available as RCA Victor LM 1725. Unexpectedly, Toscanini was an ideal conductor for the "Enigma" Variations. The shifting patterns of the music summoned from him the ultimate in imaginative sensitivity, and from his extraordinary orchestra he drew playing of great refinement and dynamic vitality. The Toscanini version of the "Enigma" Variations is one of the most cherishable of his recordings. The sound reproduction seemed unusually good more than a decade ago; now it is beginning to show its age. Despite this, it is to the Toscanini recording that I would direct everyone but the person for whom the latest in sonic splendor is the prime consideration.

Shortly after Toscanini's death in 1957, an extraordinary memorial concert was given for him in Carnegie Hall by the Symphony of the Air, which was composed largely of former players in Toscanini's disbanded NBC Symphony Orchestra. Each of three conductors, Bruno Walter, Charles Munch, and Pierre Monteux, conducted a score that had been very close to Toscanini's heart. Walter led Beethoven's "Eroica" Symphony, Munch conducted Debussy's *La Mer*, and Monteux electrified the audience with a dazzling performance of the "Enigma" Variations. During the last decade of his lifetime, in fact, Monteux became as famed an interpreter of the score as Toscanini had been. Not long after that Carnegie Hall perform-

ance, Monteux recorded the music on its native soil with the London Symphony Orchestra. Monteux chose the same coupling as had Toscanini for his recording, the Brahms Variations on a Theme by Haydn. That Monteux recording saw honorable service in RCA Victor's Red Seal catalog for some years before it was withdrawn. Recently it has been reissued in the low-priced Victrola line (VICS/VIC 1107). It does not have quite the visceral impact Monteux got from the score in the concert hall; nevertheless, it is a worthy accomplishment, and at Victrola's prices (\$2.89 for stereo, \$2.39 for mono) it is one of the best buys around.

The other two currently available recordings of the "Enigma" Variations are both conducted by Sir John Barbirolli. The earlier of the two is a performance with the Hallé Orchestra, once available in this country on the Mercury label but just reissued by Vanguard in its budget-priced Everyman series (SRV 184 SD, SRV 184). The more recent Barbirolli recording, with the Philharmonia Orchestra, is on the Angel label (S 36120, 36120). I prefer the earlier of the two: the more recent Barbirolli performance seems contrived and overrefined, with a good deal of the vitality drained from the music. As with Victrola, the price of Vanguard's Everyman series (\$1.98 for either stereo or mono) is an added attraction.

In sum, the mono-only Toscanini-NBC Symphony Orchestra recording remains for me the best version of Elgar's "Enigma" Variations. For those who prefer more modern recorded sound, Monteux's Victrola and Barbirolli's Vanguard Everyman discs fill the bill handsomely.

Tape enthusiasts, for the time being, will have to content themselves with the Barbirolli-Philharmonia performance (Angel Y2S 3668, 3¾ ips), the only four-track version currently available. The sound is bass-heavy but otherwise acceptable at the slow speed—though the entire contents of this tape could easily have been accommodated on a single 7½-ips reel. Really annoying, however, is the fact that on the tape there is a seven-second delay between the finish of the penultimate variation and the beginning of the last one. To perpetuate on tape a musical break occasioned by a side turnover on the disc set (and it was not really necessary in the latter) is sheer madness.

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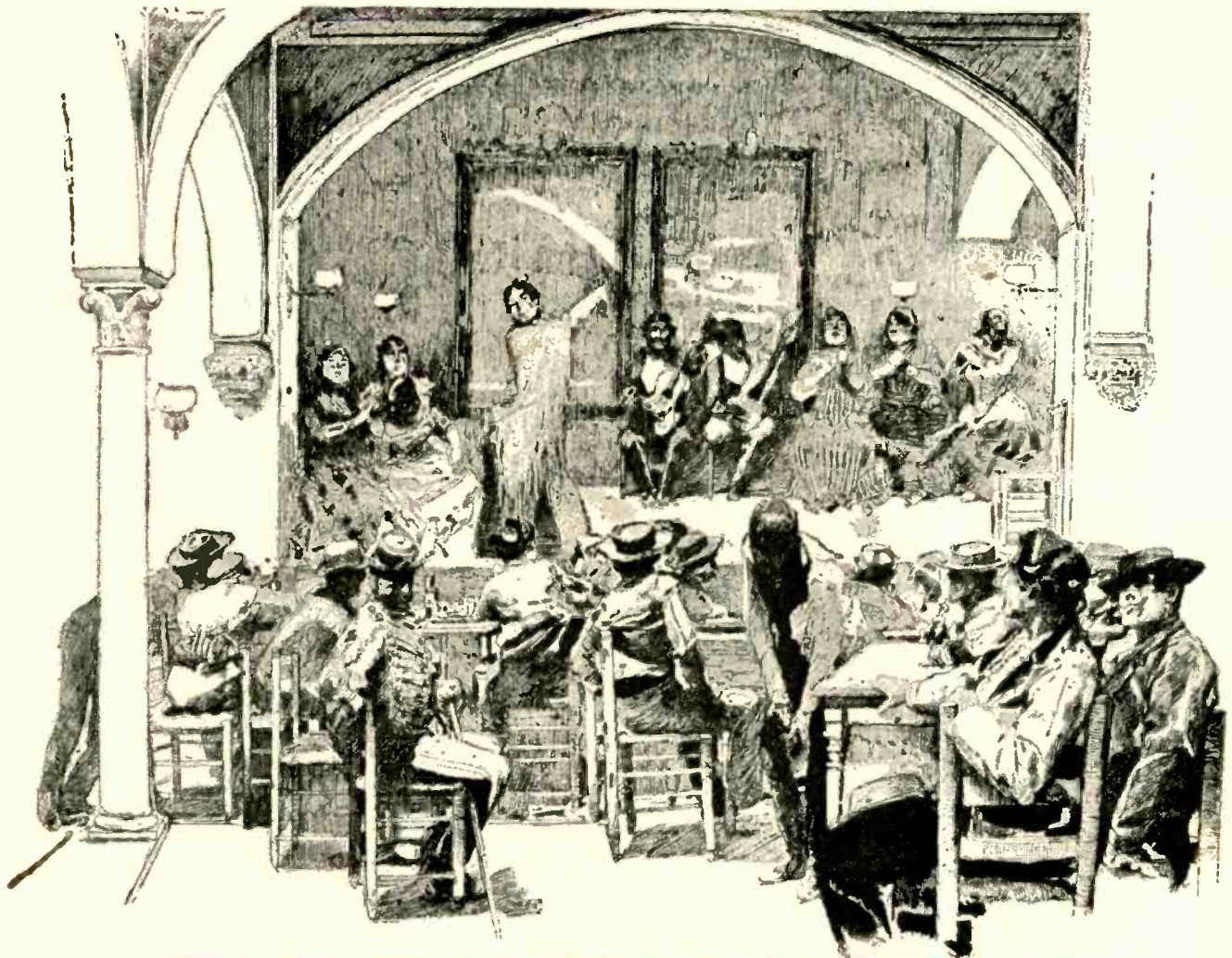


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FLAMENCO!

AN AUTHORITATIVE TREATMENT OF THE ORIGINS AND
DISTINCTIVE FEATURES OF A RARE AND FASCINATING ART

By DONN POHREN

THE ART OF FLAMENCO is a great deal more than a flashy style of Spanish music and dance, as is commonly believed in this country. It is an expression of a way of life, of the day-to-day activities of many of the inhabitants of southern Spain. To be a "flamenco," one does not have to be a performer—a flamenco is anyone who is emotionally and actively involved in this

unique approach to the problems of living. To understand the art of flamenco, it is absolutely necessary to understand that it is an outward artistic representation of the flamenco way of life.

The traditional flamencos are natural actors. Their preferred life is in the streets and cafes, where they can see and be seen, admire and be admired. They enjoy being



ARRHENBERG. MALAGA

Luisa Maravilla beautifully displays the female flamenco dancer's most important assets, the arms and hands. Their graceful movements are essential stylistic elements of the feminine dance.

nattily dressed, and each of them has an indestructible sense of being somebody unique. Flamencos are at once expansive, authoritative, friendly, condescending, formal, dignified, and above all, individualistic. They are not ambitious, and are capable of living happily with only the basic necessities. The concepts and developments of progress are reprehensible and incomprehensible to them. They scorn the rat race and its participants, together with such obnoxious modern phenomena as demanding traffic lights, motor-cluttered streets, shining cafeterias, and other manifestations of a grim, unseeing civilization bustling to no clear destination.

Flamenco music has traditionally served as an emotional outlet for this group of people. And thus, when the music is removed from its native habitat (and those habitats are now few and scattered), it becomes an art without roots. Authentic flamenco flourishes today only in a few hidden corners of Spain. All other music that we refer to as "flamenco" has to a greater or lesser extent been diluted, commercialized, and deprived of its soul.

The use of the word "soul" here is not a literary affectation, for it is in the miracle of *duende* (or soul), not through technique, cleverness, or sophistication, that the greatness of a flamenco artist is demonstrated. A concept that defies precise definition, *duende* can best be explained as the exposure of the soul, its misery and suffering, love and hate, offered without embarrassment

or resentment. It is a cry of despair, a release of tortured emotions, to be found in its true profundity only in real life situations, not in the commercial world of theaters and night clubs as a product that can be bought and sold or even produced at will. In the art of flamenco, the *duende* is sought and found through song, dance, and the guitar.

There are many theories about where flamenco came from and when and how it developed. The word conjures up images as varied and contradictory as Spain itself. Although the music we call flamenco is of great age, we do not know if it was called by that name at the time of its conception and early life. But the fugitive existence of the persecuted Moors, Jews, and gypsies, and the Christian outcasts who joined them, suggests one possible origin of the term. The Arabic words *felag mengu* mean "fugitive peasant," and since Arabic was a common language in Andalusia in the fifteenth century, it is likely that this term was borrowed from the Arabs and applied to all those who fled to the mountains. Through usage in Spanish, *felag mengu* may have been transformed to *flamenco*, eventually being adopted by the fugitives themselves and applied to their music.

There are other theories. According to one popular—and rather poetic—explanation, the similarities between the postures and movements of flamingos and flamenco dancers (with their brightly colored costumes) led to the art's being called "flamingo" and eventually "flamenco." Although it is wholly discounted by serious students of flamenco, this amusing example of folk etymology dies hard. Another frequently advanced theory, and a more plausible one, is based on the fact that in Spanish the word "flamenco" also means "Flemish." Spain ruled Flanders from the late fifteenth century to the early eighteenth, and Flemish soldiers, called *flamencos* in Spain, had the reputation there of being rowdy and pretentious, much as did the early exponents of flamenco music. According to this theory, the underground types who originated and developed the art of flamenco were called "flamencos" because of their similarity to the Flemish soldiers, and their music later became known as flamenco.

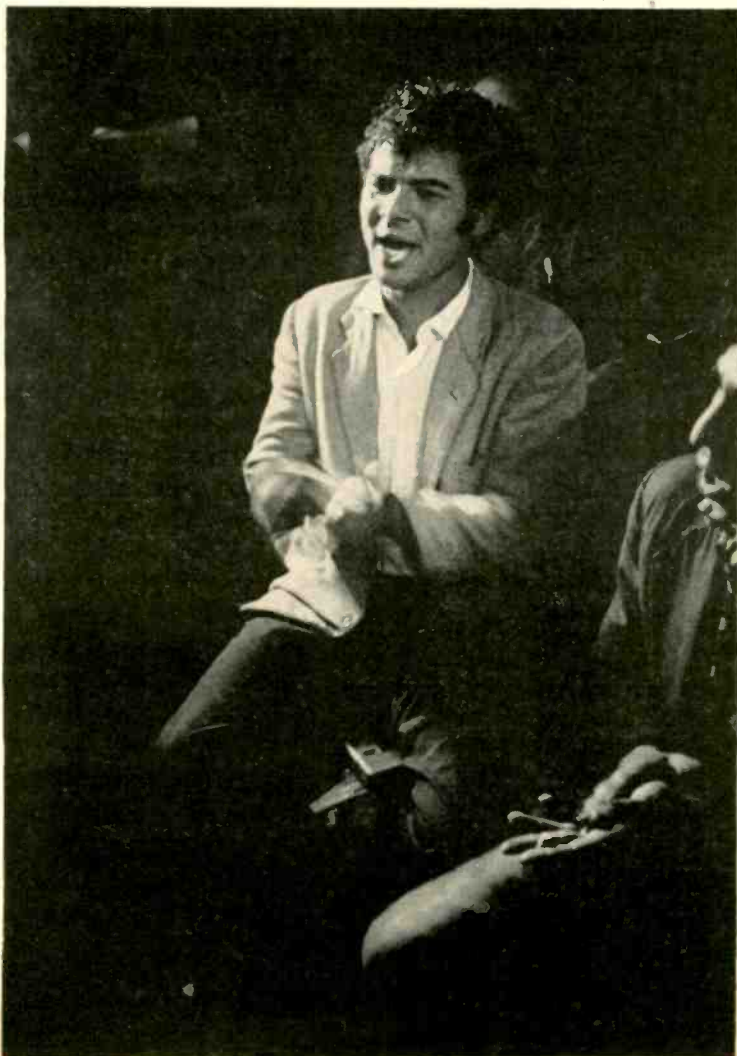
WHATEVER the origin of the term, flamenco developed as an art of the lawless and oppressed. It came to be practiced almost exclusively by Andalusian gypsies behind closed doors. With few exceptions, *payos* (non-gypsies) were not wanted, nor did they particularly desire to take part. Like that of early jazz, the atmosphere in which flamenco was nourished was a drunken one, replete with prostitutes, bandits, smugglers, and murderers, as well as gypsy blacksmiths, horse dealers, fortune tellers, and so forth. There is disagreement as to whether flamenco is a gypsy art—many non-gypsy theorists deny the gypsies' creative role in flamenco, and

the gypsies feel similarly about the *payos*—but it is agreed that the gypsies played a major role in *developing* flamenco into the great art it is today.

The gypsies came from the region of the Indus river, near the present-day border between India and Pakistan. This has been proved to nearly everyone's satisfaction by similarities between the Gypsy language and the Indian Sanskrit, as well as by other factors too complex to discuss here. They are thought to have made two migrations into Spain—the first with the eighth-century Moorish invasion, in which they played the role of camp followers and entertainers, the second and larger in the middle fifteenth century, when a good many of them (having been driven from India by Tamerlane about 1400 A.D.) spent some fifty years reaching Spain by way of Persia, Russia, the Balkan states, northern Italy, and France. Many of the tribes remained in countries along the way, while others strayed north into Hungary, Poland, Czechoslovakia, Germany, and England. Those who reached Spain continued south in search of the sun, and found their paradise in Andalusia.

It is probable that the gypsies brought with them a folklore based on that of their region in India, which in Andalusia mingled with other musical influences, namely the Jewish, Moorish, and Christian (Gregorian chant is thought to have had a particularly strong

An essential component of flamenco is the jaleo (literally "hell raising"), which consists of hand-clapping, foot-stamping, and shouts of encouragement to the dancers, singers, or guitarists.



OLE BRASK

influence). These widely varying cultures blended, or rather were forced together, in the late fifteenth century and in the sixteenth when Christian leaders ordered the expulsion from Spain of all "undesirables" (gypsies, Moors, and Jews). Many of them refused to leave, and took refuge in mountain wildernesses, banding together for strength along with Christian dissenters and fugitives from law.

The musical union of these cultures very likely formed the first foundation of flamenco as we know it today. The gypsies had the opportunity of hearing at first hand Jewish, Moslem, and Christian religious chants and folk music, influences they incorporated into their own oriental musical background to form a rich new art.

The Andalusians would like to take credit for the actual creation of flamenco and grant the gypsies a role only in its development. For various reasons, I believe it is safe to conclude that both the gypsies and the Andalusians played important roles in creating flamenco, principally because to those who know modern flamenco well, it is quite obvious which are the gypsy-inspired *cantes* (song forms) and which are Andalusian. The gypsy *cantes* are primitive, gusty, raucous, and wildly moving; the Andalusian tend to be more lyrical, flowing, literary, and superficial.

SONG is the greatest of the elements of flamenco, which, listed in the traditional order of importance customary in Spain, are: song, dance, guitar, and *jaleo*. The song was the originating element, and is flamenco's very base and soul. A true appreciation of flamenco can not be reached unless the song is viewed in this perspective. Its verses range through all life's aspects—gaiety, tragedy, wisdom, love, hate, beauty, violence, tenderness, sadness. These aspects are traditionally expressed with incredible poetry—sometimes instinctive, when the verses are creations of the people, sometimes more polished, when the verses flow from the pen of the practiced poet.

There are many song forms, called *cantes*, and within each *cante* there are many variations. For instance, the *soleares* is a basic *cante* of flamenco. However, different regions and towns developed their own original ways of interpreting the *soleares*, as did several creative artists. Thus there exist *soleares de Alcalá* (*soleares* from the town of Alcalá de Guadaíra), *soleares de Utrera*, *soleares de Jerez*, *soleares de Cádiz*, *soleares de Triana*, and so forth, and with more finely drawn distinctions, there are the *soleares* of various artists, such as the *soleares de Joaquín de la Paula*, *soleares de Enrique el Mellizo*, and *soleares de la Sarneta*. All these *soleares* have come down to us, each with a different personality and intrinsic emotion. Singers perform these *cantes* much as they were sung by their creators, adding certain touches of their own, but in general adhering to the original form.



J. GARCIA Y RAMOS

A very accomplished singer such as Antonio Mairena will sing many different styles of all the *cantes*. Others are content with the *cantes* and styles of their particular regions.

The flamenco song has become badly bogged down as a creative art today. Young singers tend merely to imitate the phonograph records of their famous predecessors instead of injecting their own personalities into the *cante*, and this is one of the side effects of modern communication. Before such widespread imitation was possible, both singers and guitarists were forced to draw upon their creative abilities. Needless to say, it made for a far richer art.

Flamenco dance has changed entirely since its inception. Traditionally, the gypsies poured out their emotions through their arms, hands, fingers, upper torsos, and faces, emitting a natural fire and originality unblemished by formal schooling. Now academies send forth numberless graduates, all of whom have memorized identical or similar dance arrangements. Footwork often takes up half of a dance (to the detriment of imagination), and castanets, an innovation borrowed by theatrical flamenco from Spanish ballet, impede the smooth flow of hands and fingers (a vital element of true flamenco), replacing it with noise. But far removed from commercial flamenco, hidden in villages among the olive trees, there are still dancers who dance by instinct, who can still engulf one with the beauty of naturalness. This is the true flamenco dance.

The guitar is almost sacred ground. The flamenco guitar as played in theaters, concert halls, *tablaos*, and recording studios is loved by people the world over—because it is exotic, and because they can feel in the music a primitivism, force, and emotion that has been lost to many other arts. But this means only that the concert flamenco guitar has not entirely dissipated its original in-

heritance of earth, wind, and torment. Not entirely, but the virtuosos are busily working on it. Play faster, insert more notes, flash, ostentation, up and down the neck, arpeggio complexities, tremolos, blinding runs, speed, technique, *technique*, **TECHNIQUE**. . . They are straying far from flamenco. They earn a great deal of money, but they communicate little. The real flamenco artist needs only enough technique to enable him to transmit his emotions to himself and to his public.

This other, uncommercial side of the flamenco guitar must be heard to be believed. It is rare because poets are rare, and flamenco guitar-playing poets even rarer. It shuns the superficial to embrace the significant. It demands sensitive listeners and captures their hearts. They are not merely astounded by technique, they are moved by a delicate and powerful music. There are very few guitarists who have been able to preserve this tradition. If I were to make a list of them, not one of the big-name Spanish guitarists I have heard could be included.

The hand-clapping, finger and fingernail snapping, shouts of encouragement, rhythmical stamping of feet and clacking of tongues that are components of flamenco music and dance are collectively termed *jaleo*. This is an essential and extremely difficult art in itself. It demands a complete knowledge of the *compás*, or set rhythm, for timing is of the utmost importance. The *jaleador* who claps out of beat throws off the entire group and destroys its communication.

THE FLAMENCO VOCABULARY

aficionado—an ardent enthusiast of something, in this case, of flamenco

café cantante—"singing cafe," the name given establishments in which flamenco was first publicly performed

cante—song or song form

compás—set rhythm, or the particular rhythmic feeling necessary for a certain *cante*

cuadro—group of performing flamenco artists

duende—soul, spirit, heart

jaleador—one who makes *jaleo*

jaleo—the handclapping, finger snapping (*not* castanets), shouts of encouragement (*olé*s), and rhythmical stamping of feet and clacking of tongues that accompany a flamenco performance

juerga—a flamenco "jam session" or private party

olé—the most frequently used exclamation of approval

payo—non-gypsy

rasgueados—often pronounced "*rasgueo*"; a basic flamenco guitar technique, consisting of striking the strings with four or five fingers of the right hand consecutively, which produces a rolling, thundering effect. There are several ways of playing *rasgueados*, depending on the effect desired.

tablaó—flamenco establishment, the present-day name for the *café cantante*

Jaleo is complicated by the fact that not all of flamenco's *cantes* have a *compás*. Those that do, of course, are danceable. Those that do not are only sung, and the guitar accompanist has the difficult task of following the singer within a traditionally set, but rhythmless form. The danceable *cantes* are those best suited for animated or intricate *jaleo*. The *jaleo* for the non-rhythmical and for the very profound, rhythmical *cantes* is usually limited to murmurs and exclamations of encouragement, of which "olé" is the most common.

THE foregoing are the *modes* of flamenco expression, but there are *levels* of flamenco as well, levels both of profundity and of difficulty. Since it is the song, or *cante*, that is the root of all the art, it is best to speak of these levels in terms of song. There are three: the *cante grande* or *cante jondo*, the *cante intermedio*, and the *cante chico*.

Cante jondo (deep song) is the original expression of flamenco. It is the pure song, the trunk from which all the others branch, and in its oldest form was derived from ancient religious songs and chants, which later developed into a more generalized lament about life. *Cante jondo* includes by far the most difficult group of forms to interpret. It can be dominated only by the full use of the lungs and throat, and it demands great emotion and effort. When sung properly, it has the power to sweep the *aficionado* along on its melancholy course.

Although very moving and difficult to interpret, the *cante intermedio* is less intense and more ornamental than the *cante grande*. It can be said that the *cante intermedio* is as profound as its interpreter. Many of the *cantes* classed as *intermedios* are characterized by certain strange discords and rare oriental melodies, which can be observed in the *tarantas*, *cartageneras*, *minerás*, and the *murcianas*. Unimpeded by a set rhythm, most of them are sung freely and are therefore not danceable. They are probably the most vocally beautiful *cantes* of flamenco, although not as profound as the *cantes grandes*.

The *cante chico* (light song) is both technically and emotionally the least difficult to interpret. Consequently, there are many more *chico* singers than singers of the other categories. (This is not to say it is by any means easy to sing.) *Cante chico* is characterized by an emphasis on the rhythm and by its optimistic outlook. The verses deal poetically with love, women, animals, and Andalusia and its people. There are country *cantes*, mountain *cantes*, inland *cantes*, and *cantes* from the southern Mediterranean coast. All are characterized by one power: the ability to restimulate one's faith in mankind, in life—and in faith itself.

This division into *jondo*, *intermedio*, and *chico* is carried through the remaining modes of flamenco (the dance, the guitar, and *jaleo*) and makes it clear once again that what is truly difficult in flamenco has nothing to do with intricacies of footwork, technical ex-

J. GARCIA Y RAMOS



pertise, or the operatic qualities of a voice; it is, rather, the ability to convey profound emotion.

What has been covered so far amounts to an introduction to the art of flamenco as a whole, so it now becomes possible to discuss individual flamenco forms specifically, and, while relating a little of the more recent history of the art, to mention a few of the great flamenco artists, both past and present. The forms of flamenco are divided into two major groups: the Andalusian forms and those inspired by gypsies. One of the latter, the *soleares*, or *soleá* (meaning "loneliness"), is at present flamenco's basic song, dance, and guitar solo in the *jondo*, or profound, style. Its verses are usually sad, but more philosophically than tragically so. Because of its great influence on many other flamenco *cantes*, the *soleares* is known as the "mother of the *cante*," although it is not certain that it was the first. It is also classified as *cante gitano* (gypsy song) in contrast to *cante andaluz* (Andalusian song).

The *siguiriyas* is flamenco's most plaintive and moving form. Also called *playeras* (from *plañir*, to mourn, grieve, or bewail), the *siguiriyas* is thought to have originated as a mourning lament. Even today its verses generally deal with death and hopelessness. The *siguiriyas* was considered too sacred a *cante* to be danced until Vicente Escudero did so in 1940. Since as a dance form it has grown up in a theatrical atmosphere, castanets are often used, an incongruous element in a dance of such potential beauty and depth. Like the *soleares*, the *siguiriyas* is classed as *cante jondo* and *cante gitano*.

The *bulerías* is the favorite festive *cante* of the gypsies. Through it they pour out all their infectious sense of abandon and gaiety. This *cante* is usually light, often humorous, and, when performed by the gypsies, its dance is original and frequently hilarious. It is the most difficult component of flamenco for guitarists because of the speed at which it is played and because of its com-

plex accentuations and counterpoint. The *bulerías* is classed as *cante chico* because it is easier to sing than the *cantes grandes*, and its verses usually deal with lighter topics.

Other less popular but important gypsy *cantes* include the *tonás* and its derivatives: the *martinetes*, *deblas*, and *carceleras*. These *cantes grandes* of the gypsy forges are sung without guitar accompaniment and traditionally are not danced. The *tonás* is thought by many to have been flamenco's original *cante*. The *carceleras* (*cárcel* means jail) is a form of the *tonás* developed by gypsy inmates of Andalusian prisons. Another festive favorite of the gypsies is the *tangos de Cádiz*, a salty song and dance from the port of Cádiz.

There are many other gypsy-inspired *cantes* that in modern times have taken on a stronger Andalusian influence than have those already mentioned. These include, among others, the *caña*, *polo*, *serranas*, *livianas*, *alegrías*, *tientos*, *mirabrás*, *caracoles*, *romeras*, and *cantiñas*.

The purely Andalusian-inspired *cantes* are the *fandangos* originally derived from the *jota* of northern Spain, which had an Arabic origin. The *fandango* family of *cantes* includes the *malagueñas*, *verdiales*, *joberas*, *rondeñas*, *tarantas*, *taranto*, *cartageneras*, *murcianas*, *minerás*, *granáinas*, and *media granáina*. These are termed *cantes intermedios* (intermediate songs) because, generally speaking, they lie between the *cante grande* and the *cante chico* in difficulty of execution. They are airier, less raucous, and more sophisticated than the gypsy-inspired *cantes* and lend themselves better to high, clear, flexible voices. They are very Moorish in nature, and one can detect in them a more polished verse content, the philosophizing of the learned poet in contrast to the cruder (but perhaps more powerful) verbalization of the gypsy.

It must be emphasized that what we have been discussing so far are pure forms that no true devotee of flamenco would confuse or attempt to mix in performance. It is one of the more distressing aspects of modern commercial developments in flamenco that these *cantes* have become confused. At first this was done deliberately by certain gifted (if misguided) performers for purposes of "show business," and later by lesser performers out of sheer ignorance and a desire to please audiences.

IT WAS toward the end of the eighteenth century that flamenco emerged from its almost ritualistic secrecy in the mountains of southern Spain and came before a wider audience. When it became popular enough among the Andalusian upper classes, a few gypsy professionals were able to support themselves by hiring out for private *juergas* (sessions of flamenco music-making), and in time they gained more than local fame. These are the artists—all gypsy singers—whose names begin flamenco's known history: Tío Luis, el de la Juliana (Uncle Louis of the Juliana); Vicente and Juan Macarrón; El Planeta (The



DONN POHREN

Andalusia, the southern region of Spain, was the birthplace of flamenco, and among its olive groves there are gypsies who still preserve the flamenco way of life and the art that expresses it.

Planet); Diego el Fillo; María Borríco (Little Mary Donkey).

As flamenco grew in popularity, clever businessmen realized its economic possibilities. In 1842, the first small *café cantante* opened its doors—it was really nothing more than a glorified tavern featuring a few flamenco artists. Other taverns followed suit, still on a humble basis, appealing mostly to the poorer classes. The flamenco offered in these establishments, as well as that in the private *juergas* of the wealthier *aficionados*, remained relatively pure. The artists who performed them were among the greatest in flamenco history and they began, in many respects, a Golden Age of flamenco.

Soon big money entered the scene. Luxurious cafes were opened, and the little flamenco taverns were forced out of business—they could not compete with the salaries offered by their more elegant counterparts. Flamenco was removed from the poorer classes and became almost exclusively a plaything for the rich. By the 1860's and 1870's, *café cantantes* were a national rage, and flamenco artists stepped from behind every tree to populate them.

In the beginning, even the luxury cafes attempted to present a pure type of flamenco, but had to abandon the policy as competition increased. Attention-drawing spectacles were introduced and, as in all situations where money becomes the final and sole objective, the art fell into decadence. By the 1880's and 1890's commercialism had taken over entirely, to the extent that eventually the very public that had caused the decadence rebelled against it. They withdrew their support, the fad died out, and the *café cantantes* ceased to exist.

Flamenco was returned to the humble folk in the form of theatrical novelty acts. In this setting it went from bad to worse, culminating, in the 1920's and 1930's, in a phenomenon called "*ópera flamenca*," a ludicrous attempt to inject operatic techniques and staging into flamenco. The few purists left—and no matter what the general state of affairs, there have always been purists and outstanding artists—retired in disgust to their villages, and authentic flamenco was not far from dying out.

The singers who perhaps played the largest roles in flamenco's development include El Planeta, Diego el Fillo, Silverio Franconetti, Tomás el Nitri, the Caganchos, Enrique el Mellizo (Henry the Twin), Joaquín de la Paula, and the man often considered the greatest of all time, Manuel Torre. All sang in a gypsy style, and all were themselves gypsies except Franconetti, an almost legendary figure born in Seville of an Italian father and a Spanish mother. Among guitarists, we can begin with Antonio Pérez and El Maestro Patiño, two nineteenth century accompanists who played in the typical old-style manner—thumb-driven, rhythmical, and hard-driving, with many *rasgueados* (rolling effects produced by running the fingers over the strings continuously). This way of playing has been maintained through the years by a small, hard core of guitarists, whose number steadily dwindles as commercialism increases.

Under the influence of the *café cantantes*, different schools of singing and guitar-playing blossomed forth. The pure Andalusian *cante* was popularized to a large extent by two men, Juan Brea and Antonio Chacón, both

singers with high caressing voices perfectly suited to their type of *cantes*. Unwittingly, these two singers, both of unquestionable integrity, prepared the way for the decadence of the *cante andaluz* and of *cante flamenco* in general. The masses found this easier, more flowery type of flamenco to their liking, and soon many interpreters were singing such commercial versions of it that it became more closely identified with popular commercial music than with flamenco.

The situation was similar with the guitar: the new school was dedicated to pleasing an uninitiated cafe public with technique and tricks. Paco el Barbero and Paco Lucena began the trend, but Ramón Montoya, a gypsy from Madrid, can be given the credit for its rapid advancement and acceptance by the public. He dazzled everyone with his creativity and flashing hands, the very flashing hands that drove a good deal of the meaningfulness and soul from his playing. He set the course for a flood of younger guitarists, including all of today's popular idols—Sabicas, Carlos Montoya, Mario Escudero, Juan Serrano, Niño Ricardo, and the latest rage in the United States, Manitas de Plata. It might be said that the road taken by these guitarists has carried them beyond true flamenco into a no man's land. There they are developing a distinct art, an internationally fused art, an art free from boundaries and nationalism. It could well be labeled *flamenco internacional*.

The dance did not change radically until flamenco was moved into theaters. The early figures were all gypsy dancers of the gypsy school—Miracielos (the Sky

The art of flamenco, even in the somewhat diluted theatrical form, can still retain its powers of fascination. Dancer Manuela Vargas and her flamenco company at the Spanish Pavilion were among the most successful entertainers at the 1965 New York World's Fair.



Watcher), El Raspao (The Scratched One), Enrique el Jorobao (Henry the Hunchback), Rosario la Honrá (Rosario the Honest), La Macarrona (The Macaroni), La Malena, and La Sordita (The Little Deaf One). They were followed by such dancers as Antonio de Bilbao, Antonia Mercé (La Argentina), and Encarnación López (La Argentinita), non-gypsy and even non-Andalusian dancers who introduced the inevitable overemphasis on technique into their watered-down flamenco versions of Spanish ballet. This has resulted in what is called "flamenco ballet," which has been popularized the world over by the companies of Antonio, Pilar López (Argentinita's sister), José Greco, Jiménez and Vargas, Luisillo, and so on. Within this atmosphere Carmen Amaya was able to maintain her highly personal version of the traditional gypsy dance, although even her programs were badly commercial at times. Another controversial dancer, Vicente Escudero, is still, at the age of seventy-five, executing his highly imaginative type of dance that fits neither into the ballet nor the gypsy style.

Happily, there are still unspoiled exponents of the authentic gypsy dance scattered around Spain. They are mostly unknown outside a tight flamenco circle and, with an exception or two, they earn little with their art. I could single out Ansolini de Santa María (also known as El Chonini), Paco de Valdepeñas, La Pipa de Jerez, La Chicharrona, and, in a more polished but still authentic style, Maleni Loreto, La Chunga, and Luisa Maravilla.

AND this brings us to the final stage of flamenco history: the rediscovery. In the 1950's authentic flamenco was found again by a group of French and Spanish intellectuals. Recorded anthologies were made, and the results were almost shocking—the Spanish public was not interested at all, but foreign listeners were captivated. Artists completely unknown in Spain suddenly found themselves international figures.

However, the inevitable has taken place. Spurred on by the initial success of the anthologies, record companies flood the foreign market with commercial recordings—a few good, most trash. Troupes of flamenco performers flock overseas, but with a few notable exceptions the work of these dancers is extremely mechanical. In Madrid, thirteen *tablaos*, modern *cafés cantantes*, have opened to handle the influx of tourists interested in this earthy art. Their offerings, unfortunately, are decadent to one degree or another.

A valid comparison can be made between the effects commercialization has had on flamenco and on American jazz. Both began as the expressive outlet of oppressed peoples, and both have lost much of their impact and meaning as the oppression was reduced. In both cases, this vital loss of innocence and profundity has been replaced by technique, tricks, and musical complexities, although in jazz the process has taken a much shorter time.

Parallels in their courses are clear. The primitivism and soul of such jazz artists as Jimmy and Mama Yancey, Ma Rainey, Bunk Johnson, and the early Louis Armstrong correspond to the *jondo* in flamenco. The modern training schools for both are also similar, with musicians of a more mechanical nature toying with basic arts that they have outgrown emotionally, changing them, drawing them more and more into the cool shade of sophistication.

The state of flamenco, however, is improving, although only a small percentage of what is available to the general public approaches any semblance of purity. And truly great moments in flamenco can really be attained only when all its components—the song, dance, guitar, and *jaleo* flow spontaneously in the atmosphere of a *juerga*, in an intimate gathering where time is forgotten amidst laughter, melancholy, and wine. For readers outside Spain, recordings offer the best hope of hearing authentic flamenco, and it is possible to obtain from them a glimpse of the greatness of this art, plus a measure of understanding. A three-record album on the London label, "Anthology of Cante Flamenco" (1325/4354), is highly recommended for these purposes: it features eleven of flamenco's finest singers and successfully delineates the differences between gypsy and Andalusian singing. Another three-record set should be in the collection of every serious *aficionado*—"Antología de Cante Flamenco." Originally issued by Westminster and now out of print, it is available on the Hispavox label (HH 1201/2/3) from Unión Musical Española, Carrera de San Jerónimo 26, Madrid 14, Spain. This collection provides not only an unusually complete idea of the scope and variety of flamenco, but features some of its top artists with accompaniments less disturbingly competitive than in the London anthology.

On the domestic Seeco label (CELP 431) is "Flamenco Fiesta," in which four of flamenco's finest singers, with guitarist Pedro del Valle (better known as Perico el del Lunar), present a good selection of *cantes* and a *jondo* style of guitar accompaniment. Members of the group were formerly mainstays of Madrid's temple of flamenco, La Zambra. And last but in no way least, Decca has two records (9816 and 9925) featuring the incomparable Carmen Amaya and her company, together with Sabicas on guitar. These offer fine examples of the richness that can be achieved when song, dance, guitar, and *jaleo* work in close communion. Carmen Amaya makes up for the lack of first-rate singing with wild, ultra-gypsy versions of several *cantes*, and Sabicas is at his most flamenco. *Olé!*

Donn Pohren is a flamenco guitarist and author, married to flamenco dancer Luisa Maravilla. His two standard reference works on flamenco, The Art of Flamenco and Lives and Legends of Flamenco, will soon be supplemented by a third, which will include demonstration tapes. Mr. Pohren is presently director of Finca "Espartero," a center of flamenco studies near Seville, Spain, sponsored by the Society of Spanish Studies, La Mesa, California.



A Conversation with
Montserrat Caballé

THE NEWEST STAR IN THE SPANISH OPERATIC FIRMAMENT
GRANTS HER FIRST AMERICAN INTERVIEW

By William Seward

FEW THRILLS exceed that of discovery. For the three-thousand-odd people who filled Carnegie Hall on a late April evening last spring, the American debut of Montserrat Caballé in a concert version of Donizetti's *Lucrezia Borgia* was anticipated with little more than modest curiosity. Those members of New York's Mexican colony who had witnessed the soprano's triumphs in their capital city did not hesitate to proclaim the merits of this extraordinary singer. Some others had

heard her in Europe, but few indeed were prepared for the amazing exhibition she gave that night.

It is fashionable nowadays to disparage Donizetti's compositions as a series of stilted situations with inflated dramaturgy, but the fact remains that in the few short moments of *Lucrezia's* first-act aria, Montserrat Caballé had the most sophisticated segment of New York's opera-going public shouting openly, stamping their feet, and cheering wildly. Her reputation was made: the greatest



GUY GRAVETT

Since she has a particular fondness for the music of Richard Strauss, Miss Caballé has often sung the role of the Marschallin in *Rosenkavalier* (above) and *Arabella* and *Salome* as well.

spinto soprano voice since that of Elisabeth Rethberg had been discovered, and critics proclaimed her debut with the American Opera Society as the vocal event of the decade.

But there was one question on everyone's mind that night: Where had Montserrat Caballé been? So many of today's singers demean themselves in the company of vaudevillians and low comedians as they race through the avenues of quick reward and early vocal demise that it comes as something of a surprise to find one who has developed her career with taste rather than monetary greed. In years past, Galli-Curci, Lily Pons, Flagstad, and Bidú Sayão came to America as unknowns. And they established pre-eminence in their chosen repertoires with one performance, capturing the imagination of a loyal public while equally gifted singers who relied on other than vocal means to make their careers faded quickly into oblivion.

In Montserrat Caballé we have a worthy successor to these singers of the great tradition, and her example should instill in our young singers an incentive to work toward the same perfection with the loving care and unremitting industry that alone bring forth beauty of tone and expression.

Will you begin by telling us, Mme. Caballé, the circumstances that brought about your New York debut?

It was because the great American soprano, Marilyn Horne, was going to have a baby. Mr. Allen Oxenburg, who is the director of the American Opera Society, took advantage of this opportunity and offered me a contract for the month of April, 1965, to appear in a performance of Donizetti's beautiful opera *Lucrezia Borgia*. Now April is the month I like to take my vacation, but you can imagine how quickly and with what pleasure I changed my mind when this great opportunity was given to me. And the gratification I received from that performance in Carnegie Hall! I must tell you—it was the greatest thrill of my life. I will always remember that twentieth of April, 1965!

Maestro Jonel Perlea was the conductor of the performance, and the manner in which he directed it was obviously an inspiration to you. Can you tell us of some other conductors with whom you have worked with special pleasure?

Well, you know that there are some maestros with whom it is *not* a pleasure to sing. But the good ones are always a great inspiration to the artist. I do not mean that you can learn only from them! Even the *roulinier* can be an

**American Appearances of
Montserrat Caballé
1965-1966 Season**

November 1-15	Dallas	<i>La Traviata</i>
December 2, 4	Pittsburgh	<i>La Bohème</i>
December 14, 16	New York	<i>Roberto Devereux</i> , American Opera Society
December 22	New York	<i>Faust</i> , debut, Metropolitan Opera Concert
February 7	Washington, D.C.	
February 11	New York	Soloist with the New York Festival Orchestra
March 3, 5	New Orleans	<i>Andrea Chénier</i>
April 1	Minneapolis	Concert performance of <i>Salome</i> with Min- neapolis Symphony
April 5	Philadelphia	<i>Andrea Chénier</i>
April 12	Hartford, Conn.	<i>Il Trovatore</i>
April 21	Philadelphia	Solo recital
April 25	New York	<i>La Straniera</i> , American Opera Society
End of April	Chicago	Three dates as soloist with the Chicago Symphony
May 5	Ann Arbor, Mich.	Opens the May Festival as soloist with the Philadel- phia Orchestra



FOTO POSTIUS. SANTANDER FESTIVAL

Miss Caballé on recitals: "...if a singer is really an artist, she will prefer the concert hall, where the music and poetry can be transmitted with marvelous ease in all of their purity."

influence on the development of a career. So, they have all been a help to me, the good ones and the bad ones too. You can always learn a little bit more, and you learn in this way how to choose the good from the bad.

But I want to mention the names of some conductors who have given me special pleasure, because with them I have always found new and wonderful things in the music that I thought I knew note for note. Jonel Perlea you have mentioned already, and then there is Ernest Ansermet, André Cluytens, and Vittorio Gui, who I am sure are well known in America. Heinz Wallberg, Lovro von Matacic, and John Pritchard perhaps you do not know, but they are absolutely first class. And this summer I had the joy of working with Carlo Felice Cillario and recording with him a disc of arias of Bellini and Donizetti. [This disc, on the RCA Victor label, is reviewed in this issue.—*Ed.*]

Do you have a definite memory of your first musical impression as a child?

My first impression was the definite one for my entire life. You see, I used to sing as a child in one of the beautiful churches of Barcelona. One day they chose me to sing a solo in a Bach cantata, and from that day I knew what my life's work would be!

You told me that the first time you tried to sing you were only seven years old. Would you tell that story?

That goes back before I sang in the choir, and I was seven. It seemed that by instinct I was always near the radio trying to find programs of vocal and orchestral music. My parents were great lovers of opera, and so for my birthday they gave me some recordings of the famous arias. Among them was "Un bel dì" from *Madama Butterfly*, and everybody in our house heard that aria constantly for more than a week! And then one day I sang the aria too, in my own little way, because I knew nothing about music. And that was really the beginning.

It was shortly after that that you entered the conservatory. Can you tell us about those years and with whom you studied?

The school I went to was the Liceo de Barcelona, and I entered when I was eight years old. I had a great love—and still have—for the piano, but my musical formation consisted also of studies in theory, harmony, composition, solfeggio, and the history of music. These courses lasted for six years, so when they were finished I was fourteen years old, and it was at that age that I decided to work with the voice and to try to make a career for myself as a singer. The vocal study course at the Liceo was for an additional six years, but you can see that already I had a very good foundation on which to build this musical future. So, I started studying singing with a very wonderful Hungarian teacher, Mme. Eugenia Kemeny, and there is no way to convey to you my debt to her. At this time I was also still working on the piano. I finished these studies when I was twenty years old. I must have been a good pupil, because I won, in competition, the Gold Medal for voice, which the Liceo gives as first prize. It is the biggest award offered in Spain, so you can imagine how thrilled and happy I was!

However, let me tell you that there is never an end to work—hard work! So it was that at that age I was prepared to really begin the development to put me on the stage. I spent two years building a repertoire of opera and lieder. My professor for opera was maestro Annovazzi, and since we have in Spain a very great singer of songs, Conchita Badía, I went to her for help and advice which she kindly gave to me. In the formation of a singer it is necessary to have the teaching of good professors, and I was lucky in mine. But the pupil has to be smart enough to take these teachings and make the adaptations necessary to his own particular personality and style.

However, I must tell you one more thing. I am a person of simple ways and from a family of humble background, and it would not have been possible for me to pursue these many years of studies—very expensive studies—if it were not for the many kindnesses given to me by the Bertrad Mata family, morally as well as economically. It is a pleasure for me to record my debt to the Bertrad Mata here and to say that whatever success I have I owe to their patience and good will. (*Continued overleaf*)

I know that there is one Spanish musician for whom you have a great love. Would you like to speak of him?

You mean Pablo Casals! One of the great honors I have had in my career was to be chosen to sing in the European premiere of Casals' oratorio *El Pessebre (The Manger)*. Wherever there was a Festivals de la Sagra Musicale Umbra, we went to perform the work. Wherever we were, in Assisi or Florence or Toulouse, about one quarter of the audience would be Spanish. Not only musicians and critics, but diplomats and the intelligentsia would come, too. Through this you will be able to realize the great influence that Casals has among all Spanish people, and not just the musicians.

Let us go back to the beginning of your own career. When did you sing for the first time before the public, and what were your first experiences outside Spain?

I made my Spanish debut with Maestro Annovazzi as soloist in the Beethoven Ninth Symphony. But truly, my professional debut was as Mimi in *La Bobème* at the Stadtheater in Basel, Switzerland. I stayed there and appeared also in most of the principal theaters of Germany as a guest for four years. I also visited the opera companies of Italy, Portugal, Holland, Austria, and France. Because of this travelling you are exposed to many different styles

Editor's Note

Miss Caballé was interviewed during the September-October International Season at the Palacio de Bellas Artes in Mexico City with the assistance of Alicia Torres Garza and Mario Solís, two singers who found the time in their busy schedules to assist author Seward. Both are, like the better-known Belén Amparán and Oralia Domínguez, products of the singing schools of two great Mexican artists of opera's Golden Age: Mmes. Fanny Anitúa and Sofía E. Camacho. Carlos Caballé, the soprano's brother and manager, was also helpful, not only in the preparations for the interview itself, but in supplying photographs of his sister that were available nowhere else.

of performances and repertoire, and in that I was lucky. Not only did I sing the standard Italian operas, but also works of such composers as Mozart, Strauss, Wagner, Dvořák, Tchaikovsky, Borodin, and many others.

With such a diverse repertoire, you must have some roles that are your favorites?

All of the roles that I sing have their own place in my heart! But if you want to know some parts that give me special pleasure to perform, I must mention Elizabeth in Donizetti's *Roberto Devereux* and also his *Lucrezia Borgia*; *La Traviata* and *Otello* of Verdi; and Puccini's *Tosca* and *Butterfly*. I have a very great love for Richard Strauss, so it is a joy for me to sing *Arabella*—and *Salome*, which is my favorite role above all others.

What advice can you give to young singers in regard to the work and study necessary for the preparation of a career?

The one thing necessary for a career is *work*. That is the only way you can develop your vocal as well as your mental capacities. No matter how much you study, you cannot study enough. In this respect, the career of the doctor and the singer are the same—the constant striving for additional knowledge in order that we can be better in our profession and seek in this way to fulfill our obligation to the public. If there is a peak to the perfection we strive for, it is so far off that no one can see it.

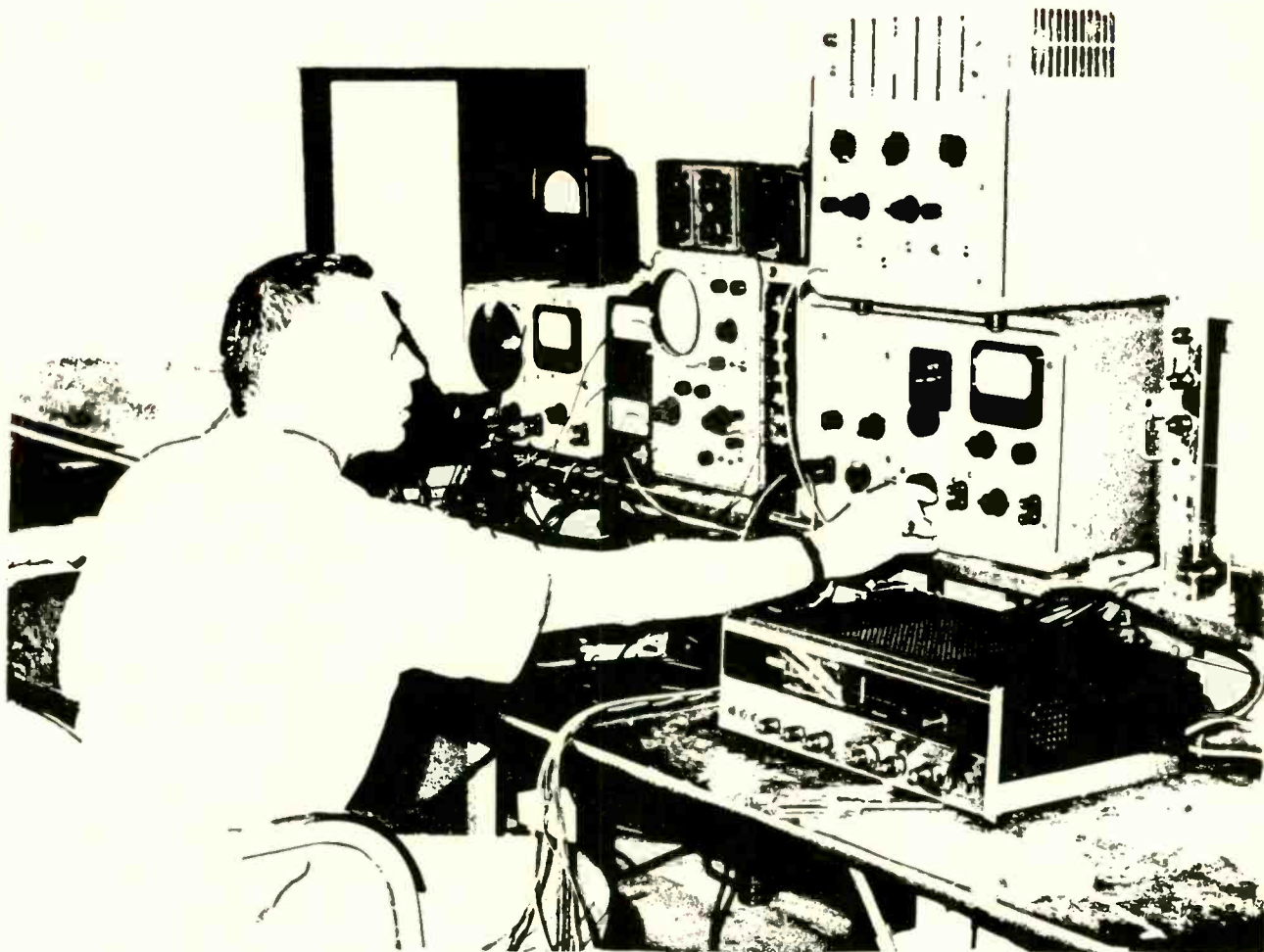
Oftentimes today, a singer's reputation is established in countries long before she actually appears there, via recordings. However, the first of your recordings to reach America came after your debut and not before.

The recording you mention—the songs of Rodrigo and Montsalvatge—was made very early in my career, and it is the only one that I made for the Odeon company. After my first success, the Spanish Vargara company made a contract with me, and I have recorded over a dozen long-playing records for them. Some are recitals of such Spanish music as Turina, de Falla, Granados, while others are devoted to Beethoven, Schubert, Schumann. I have told you already of my love for Richard Strauss, and it was as homage to him that I made one record devoted exclusively to his songs. It is one of my pet records. Now I have a contract with RCA Victor to record some complete operas as well as recitals.

When you came to New York ten months ago you were unknown and no one expected much of you. Now you return as the most discussed singer of the day. How do you feel about this?

I must tell you this, and translate it very clearly so everyone will understand. I wish to give the very maximum of myself to the wonderful musical public that received me with open arms in New York. In November I return to the United States to sing *Traviata* in Dallas, and that is my first staged opera in your country. After that, there is the opening of the American Opera Society season in New York with Donizetti's beautiful *Roberto Devereux*, and Christmas week—December 22—my debut with the Metropolitan in Gounod's *Faust*. I will also sing *Bobème* in Pittsburgh and *Andrea Chénier* in Philadelphia. But wherever I am, in concert or opera, I want to work hard. I want to give of my best to this great country that has approved of me without the influence of promotion or publicity. Let me tell you one more thing that I will give the people of America—I will give them my heart!

William Seward, director of New York City's Operatic Archives, writes frequently on operatic matters. His article on Amelita Galli-Curci appeared in the July, 1964, issue of this magazine.



The Institute of High Fidelity Announces: NEW STANDARD FOR AMPLIFIERS

NEW MEASUREMENTS AND REVISED TEST TECHNIQUES PROVIDE
MEANINGFUL COMPARISON DATA FOR THE AUDIOPHILE AND ENGINEER

By Daniel von Recklinghausen

IT does not ordinarily come to the consciousness of the hi-fi enthusiast that most of the equipment he buys, whether receiver, amplifier, or turntable, is manufactured to meet a rigid set of specifications, or standards, which, taken together, constitute the level of performance these components must attain. These standards are either the manufacturer's own or those agreed upon with other manufacturers through their professional association, the Institute of High Fidelity. The existence of standards is important not only to the manufacturer of hi-fi equipment, but to the buyer as well,

because they provide a common basis of discussion and comparison.

In the case of high-fidelity amplifiers, the Institute standard since 1959 has been its IHFM-A-200, but the Institute's Amplifier Standards Committee has now finished work on a revised standard: the IHF Standard Methods of Measurement for Amplifiers. The new Standard is an extension and expansion of the old one that it replaces, adding instructional material, measurements for stereo amplifiers, and further tests of amplifier characteristics that laboratory and manufacturing ex-

perience have shown to be of importance. The new Standard has been framed to include not only tube and transistor amplifiers, but is also purposely phrased so that any other amplifying devices that may come along in the future can be accommodated under its terms.

It is not possible within the space of one short article to describe and to explain in detail the entire new amplifier Standard. (The Standard itself is perhaps 10,000 words in length, and any detailed explanation could easily be three or four times as long.) However, some of its salient aspects are worth discussing both from an information point of view and because they illustrate the IHF Standards Committee's approach to the entire question of standards.

Over the years, it has become increasingly evident to IHF members that the previous amplifier Standard was inadequate for two principal reasons: (1) two amplifiers could test the same, but sound radically different; and (2) additional specification parameters were needed to provide goals for the engineer working for design improvements. The solution to both these problems is a more comprehensive set of tests and measurements, and this is what the new Standard provides. For example, the old Standard specified that eleven different aspects of mono amplifier performance were to be measured and given numerical values. Under the new Standard, on the other hand, nineteen different numerical ratings—plus a total of thirty-one different graphs—are established for the complete measurements of an amplifier. To spend the time necessary to make all these measurements on every amplifier would of course be impractical. This problem is recognized—and solved—in the new Standard by making most of these readings and graphs optional. The complete set of measurements thus provides ample information for advance design guidance, and as few as seven of the most important of them are ample for purposes

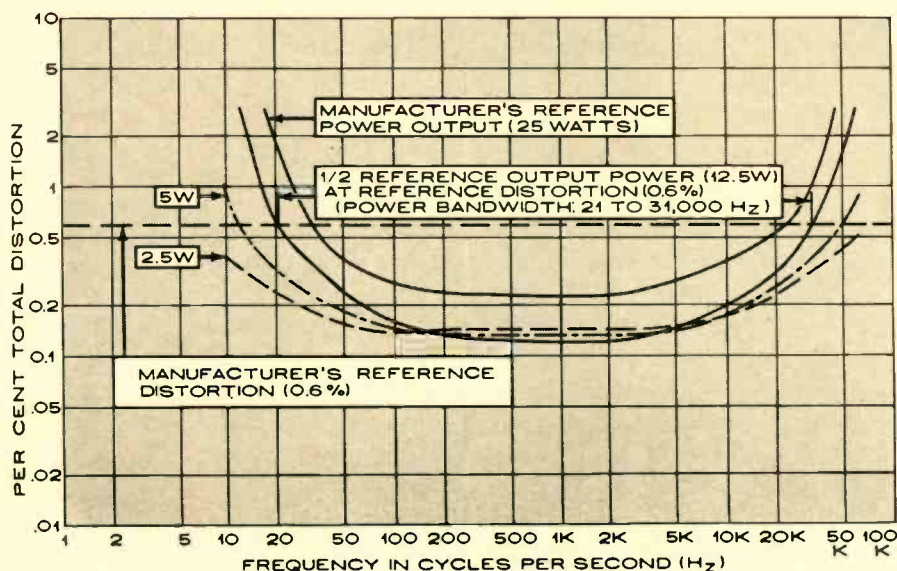
of specification and manufacturing. The seven minimum amplifier specifications are listed in Table I, the balance in Table II.

One of the most important characteristics of an amplifier is its output power. In the immediate past, observers of the audio scene have noticed the development of a strange situation in which the same stereo amplifier might be rated—depending upon the whim of the manufacturer—at anywhere from 15 to over 100 watts. This situation came about for a variety of reasons, both commercial and technical, but in any case, new and firm standards dealing with power and the distortion level at which it is measured were obviously needed.

Even the Electronics Industries Association (EIA), the trade organization of the radio and television manufacturers, became convinced of the necessity of a standard rating method and therefore established its own amplifier power standard for EIA members specifying that equipment power ratings be taken at a harmonic-distortion level of 5 per cent. But for high-quality music reproduction, this 5 per cent figure is much too high. Hi-fi component manufacturers rate their equipment at distortion figures ranging from under 1 per cent up to a maximum of 2 per cent.

However, because there is still a lack of agreement among hi-fi manufacturers as to the most appropriate distortion level at which to rate an amplifier, neither the old nor the new Standard specifies a particular distortion figure at which power is measured, and it is thus left to the option of the individual manufacturer. Each manufacturer has therefore chosen what he believes to be the optimum figure for his own equipment. For example, if he chooses to rate his amplifier's power at a very low reference distortion level (say, 0.6 per cent), then the rated power output will be somewhat lower and the power bandwidth will be narrower. (The relation-

Figure 1. Curves taken at four different power-output levels show the variation in distortion as the test-signal frequency is varied. The manufacturer's reference power output determines the power levels at which the distortion measurements are made. For a 25-watt amplifier, distortion is measured at full power, $\frac{1}{2}$ power, $\frac{1}{3}$ power, $\frac{1}{10}$ power, and so forth. As is usual, the distortion of the amplifier is higher at high and low frequencies than at mid-frequencies, and distortion increases as output power is raised. With the manufacturer's reference distortion of 0.6 per cent, the amplifier has a power bandwidth (which is always measured at half power) of 21 to 31,000 Hz. If the distortion rating were 1 per cent, the power bandwidth would be 17 to 39,000 Hz.



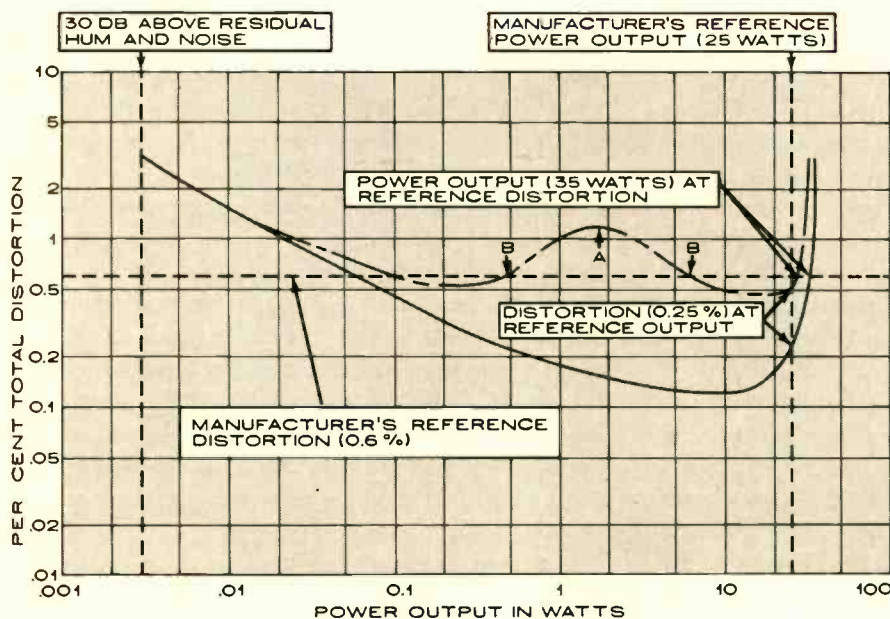


Figure 2. Distortion curves of two different amplifiers with their input test signals varied to drive the amplifiers over a wide range of output power. Since recorded music has a dynamic range as low as 17 to 1 for certain popular recordings to as high as 100,000 to 1 for certain symphonic recordings, amplifier distortion should therefore be measured over this same range. As the curves of the two amplifiers show, an amplifier does not always have its lowest distortion at low output powers. To insure that all critical areas are covered, distortion measurements should be made at power outputs low enough that the residual hum and noise of the amplifier is measured as distortion.

TABLE I

Minimum Amplifier Specifications

1. Dynamic output in watts per channel at reference distortion level with all channels driven.
2. Continuous output in watts per channel at reference distortion level with all channels driven.
3. Power bandwidth (in Hz) per channel at reference distortion level.
4. Sensitivity (in millivolts) of the highest-gain input (*i.e.*, magnetic-phonograph or tape-head).
5. Sensitivity (in volts) for the lowest-gain input (*i.e.*, tuner or auxiliary).
6. Signal-to-noise ratio (in decibels) for the highest-gain input.
7. Signal-to-noise ratio (in decibels) for the lowest-gain input.

TABLE II

Complete Specifications for an Amplifier

All specifications listed under minimum specifications plus:

8. Frequency response (in Hz and db) of highest-gain input (equalized for flat response if necessary).
9. Frequency response of lowest gain input.
10. Maximum input signal (in millivolts) for highest-gain input.
11. Maximum input signal (in volts) for lowest-gain input.
12. Stability.
13. Input impedance of highest-gain input.
14. Input impedance of lowest-gain input.
15. Damping factor.
16. Dynamic and continuous output as in tests 1 and 2, except that only one channel is driven.
17. Difference of frequency response (in decibels) between channels.
18. Tracking error (in decibels) between sections of ganged controls.
19. Separation (in decibels) between channels.

ship between rated power and rated distortion at several distortion levels is illustrated by the power-bandwidth graph, Figure 1.)

Under the new Standard, three steps are necessary to arrive at a power rating: (1) power with respect to distortion is measured; (2) a curve is drawn; and (3) the curve is analyzed to provide a verbal statement of the required data. To do this, the manufacturer of the amplifier decides at what distortion level and at what power output he wants his amplifier to be rated. These two manufacturer-chosen *reference* characteristics for a particular amplifier are shown as dashed lines on the graph in Figure 2. For purposes of discussion, let us say that the manufacturer has rated his amplifier at 25 watts at 0.6 per cent total distortion. The point on the graph at which the output-power curve derived from steps (1) and (2) above crosses the horizontal reference line of 0.6 per cent distortion is the amplifier's rated output power. As stated in (3) above, the verbal statement of the specifications is then derived from the graph. In the example of Figure 2 (solid curve), the amplifier has bettered the manufacturer's specifications in that at the manufacturer's rated reference power (25 watts) the amplifier has 0.25 per cent instead of 0.6 per cent distortion and at the manufacturer's rated reference distortion (0.6 per cent) the amplifier is capable of producing 35 instead of 25 watts output. The IHF Standard requires that, in testing, both these figures be given—the total *distortion* at the rated reference power, and the maximum *power* at the rated reference distortion.

In some amplifiers, this crossing of the reference distortion line may take place not only at some high output-power point, but a rise in distortion may also occur at a low output power (see the dashed curve in Figure 2).

(Continued overleaf)

The new IHF Amplifier Standard requires the listing of this increased percentage of distortion (1.15 per cent) and the power (1.8 watts) at which it occurs (points A), and also the two values of power (0.4 watt and 6 watts—indicated as points B) where the reference distortion line is crossed. This allows a manufacturer or test lab to make a formal distinction between two amplifiers: one that has a rising distortion at low-power levels, and one that does not. Insofar as the manufacturers and test labs make these new figures available, the buyer is in a much better position to choose between two amplifiers.

The new amplifier standard also specifies, as part of its definitions of amplifier characteristics, the nature of the test equipment to be used. For example, distortion is defined as the reading of an instrument that indicates the total residual hum, noise, and distortion components between 20 and 200,000 Hz. (Hertz, or Hz, is the new term for "cycles per second" recently adopted by the U. S. Bureau of Standards and rapidly coming into general use.) Therefore, the distortion meter responds not only to total harmonic distortion in the amplifier's output signal, but also to modulation distortion, oscillation, hum and noise, and everything not a part of the pure sine-wave test-signal input.

"Power" itself is also defined in the new Standard, and the various ways in which amplifier power is described are recognized. There is *continuous* power, which an amplifier should be capable of delivering for at least 30 seconds, quite long enough to make a measurement and also long enough that any power-supply instabilities within the amplifier will have disappeared. The measurement is made individually, one channel at a time, and also with all channels operating simultaneously. (Reference is made in the Standard to "all channels" instead of "both channels" in order not to exclude future amplifiers that may have more than two.)

OF COURSE, audio amplifiers are used in the home not for the reproduction of sine waves, but for the reproduction of music, speech, and other program material. And unlike a sine-wave test signal, program material varies constantly in amplitude. Almost every amplifier can produce a higher power output for a short period of time than it can for a long period of time—say 30 seconds. Audio engineers also know that an amplifier may possibly test well on sine waves, but then, in normal operation with program material, generate low-frequency transients and other forms of instability and distortion. The old IHF Amplifier Standard recognized only that an amplifier could produce more power while playing music, and therefore set up a "music-power" measurement by assuming that the amplifier's power-supply voltages remained constant under the short-term power demands of normal program material. The measurement of music power therefore involved maintaining all the supply volt-

ages within the amplifier at the same values as they would be with no signal going through the amplifier and then making power and distortion measurements at leisure. It was felt by the IHF Standards Committee that this measurement in itself was neither sufficient nor meaningful. The Committee therefore prescribed that a second measurement should also be made using a special switched sine-wave test signal whose waveform buildup resembles the attack characteristics of music and speech. Output power and distortion measurements are made during this "turn-on" period of only a hundredth of a second by analyzing the waveform on a calibrated oscilloscope. This measurement not only shows up as distortion whatever harmonics, modulation products, or noise the amplifier produces, but also indicates any transient instabilities in the amplifier that might appear with a music signal, but not with a test signal.

According to the terms of the new Standard, both of these types of measurement—the older music-power and the new transient-distortion tests—are made and curves showing the relationship between output power and distortion are drawn. The curve yielding the lower power (or higher distortion)—in other words, the "worst" curve—is used for the *dynamic-power* rating of the amplifier, replacing the older music-power rating. In a stereo amplifier the two channels are measured separately with a signal applied to only one channel for single-channel performance, and a signal applied to all channels simultaneously for multi-channel performance. Measurements performed in the author's laboratory and elsewhere have shown that this new dynamic-power measurement technique is quite effective, in that it provides a far closer correlation between amplifier measurements and listening quality than was possible under the old standard.

Power, of course, is only one of the many performance aspects of an amplifier; even the old Standard included such important measurements as power bandwidth, sensitivity, frequency response, and signal-to-noise ratio. The new standard specifies all these measurements and includes performance of controls, interaction between controls, and so forth. In addition, such other important information as input impedance, output impedance, and amplifier stability must be supplied.

The new Standard will help establish design goals for audio engineers and at the same time furnish test techniques for validating them. For the audiophile, the new ratings will make possible a more intelligent choice among the profusion of amplifiers now available.

Copies of the new IHF Standard Methods of Measurement for Amplifiers can be obtained from the Institute of High Fidelity, 516 Fifth Avenue, New York, N.Y. 10036. Price: \$2.00.

Daniel von Recklinghausen, Chairman of the IHF Standards Committee, is also Chief Research Engineer of H. H. Scott, Inc.



In this 1834 portrait by Pedrazzi, Maria Malibran is shown in costume for the role of Desdemona in Rossini's *Otello*.

THE VOICES OF SPAIN

THREE AND A HALF CENTURIES OF EUROPEAN VOCAL HISTORY OWE
A GOOD PART OF THEIR BRILLIANCE TO SPANISH CONTRIBUTORS

By HENRY PLEASANTS

WHEN A YOUNG LADY named Montserrat Caballé, an unheralded substitute for Marilyn Horne, stunned an unprepared Carnegie Hall audience in a concert version of Donizetti's *Lucrezia Borgia* last season, her triumph meant more than just the arrival on our shores of another dramatic soprano of great promise. To students of vocal history it was an assurance of a continuing yield from the vein that had produced a distinguished line of Spanish singers, beginning with Manuel García and Isabella Colbran at the dawn of modern opera in the early nineteenth century. Not that vocal riches have been found wanting recently in Spanish ore, for we have been given Victoria de los Angeles, Pilar Lorengar, Teresa Berganza, and Alfredo Kraus—which is quite a lot. Other nations perhaps can boast of more singers, but few have so many distinctive ones.

Spanish singers have not always been so numerous, but there has always been something about the best of them that has been uniquely memorable. The resonance of their names has endured beyond the resonance of their voices: sopranos Colbran, Galvany, Huguét, Barrientos, de Hidalgo, Bori, de los Angeles, and Lorengar; mezzos Malibran, Viardot, Gay, Supervia, and Berganza; tenors García, Gayarré, Vignas, Constantino, Lázaro, Cortis, and Fleta; baritones de Seguro and de Gogorza and the bass Mardones.

One thinks of this splendid roster as beginning with García, father of María Malibran, whose memory is perpetuated in the role of Almaviva in *The Barber of Seville*, written for him by Rossini in 1816. His influence is still felt in the singing of the pupils of the pupils of his son. Manuel, the most celebrated vocal pedagogue of all time, who died in 1906 at the age of one hundred and one, and of Pauline Viardot, Malibran's younger sister, who died in 1910, two months before her eighty-ninth birthday.

But the role of Spanish singers in vocal history goes back farther than that. One school of musicology holds that the art of the troubadours of the twelfth and thirteenth centuries, one of the primary sources of modern western music, was of Spanish origin—or, more properly, Moorish. According to some scholarly deductions, this art derived from the narrative minstrelsy of the Arabs and found its way across the Pyrenees into France. Other musicologists consider Gregorian chant to have been a likelier source.

There is no similar discrepancy of opinion, however, about the part played by Spaniards in the origins of European vocalism as it has evolved over the past three-and-a-half centuries. Before the turn of the seventeenth century, the polyphonic art of the Netherlands contrapuntalists, adopted by the Church of Rome and cul-



In the panorama of Spanish opera stars pictured above, from left to right, are tenor Manuel García, the first Almaviva in Rossini's *The Barber of Seville*; mezzo-soprano Maria Gay, famous for her portrayal of *Carmen*; coloratura Elvira de Hidalgo, who became Maria Callas' teacher; and the glamorous and much beloved lyric soprano Lucrezia Bori, long a favorite at the Metropolitan Opera.

minating in the music of Palestrina, had become so complex that the treble parts could no longer be sung satisfactorily by boys. Since women were not permitted to sing in church—a consequence of St. Paul's pronouncement "Let your woman keep silence in church" (I Corinthians 14:34)—a mature substitute was looked for and found in the male falsetto.

The art of falsetto singing was, for many generations, a monopoly of Spanish singers. In the Sistine Chapel their monopoly was absolute. The Spaniards seemed to have discovered the secret of making the falsetto male soprano or alto sound sweeter than it usually does, and for giving it greater range and flexibility. It has been suggested that the secret may, in fact, have been surgical, that the Spanish falsettists were really castrati. Some of them probably were.

It was surgery, in any case, as practiced on Italian boys, that finally broke the Spanish monopoly. In 1599 two Italian castrati, Pietro Paolo Folignato and Girolamo Rossini, were admitted to the Sistine Chapel—over the vehement protests of the Spanish falsettists—and the age of the castrati was born with the new century. The falsettists could not compete with the Italian castrati for beauty of tone, range, power, or flexibility, and vocal pre-eminence passed to the Italians.

When Spaniards reappeared on the vocal scene a century and a half later, it was as singers of Italian opera. Spain had developed its own vocal music, to be sure, in the form of comic operas called *zarzuelas* and cantatas called *tonadillas*. The *zarzuelas* were the equivalent of the Italian *opera buffa*, but while *opera buffa* in the hands of such masters as Pergolesi, Paisiello, Haydn, Mozart, and Cimarosa attained a high level of sophistication and profoundly influenced the evolution of Italian opera, the *zarzuela* experienced no similar ripening, and Spain accepted Italian opera without achieving a national opera

of its own. The greatest Spanish singers have been singers of Italian opera, beginning with Manuel García.

One thinks of García because of his influence as singer, teacher, and parent, but he was actually preceded on the scene by Isabella Colbran, if only by a few years. When García arrived in Paris in 1808, Colbran, who was born in Madrid in 1785, was already established as *prima donna* in Milan. But Colbran is better remembered today as the all-powerful mistress of the all-powerful impresario Domenico Barbaja, and as first the mistress and then the wife of Rossini, who wrote nine operas for her. In her prime, between 1806 and 1815, she was reckoned one of the finest singers in Europe. In her decline she was considered one of the worst, her physical magic surviving the magic of her voice.

García's accomplishments were of a more enduring sort. He was born in Seville in 1775—both gypsy and Jewish origins have been assumed but not documented—and achieved a great reputation in Spain as a singer and composer of *zarzuelas* and *tonadillas*. But he was as restless as he was versatile, and neither Spain nor France nor Italy nor England could contain him. He sang in Paris, Naples, and London, admired by all as singer and actor, and considered by some to be the equal of any Italian tenor of his time. But in 1825 he sailed for New York with his family and a troupe of singers to bring Italian opera to the new world. The venture was a success, and had a profound effect upon the musical life of the United States. From New York, García and his troupe continued on to Mexico, only to be robbed of all their worldly possessions by bandits on the way to Vera Cruz after a successful season in Mexico City.

But his children were García's most enduring productions. Malibran, whose sensational career was ended by her death in Manchester in 1836, at the age of twenty-eight, ranks with Lind, Patti, and Melba among the



From left to right above are mezzo Conchita Supervia, a specialist in the operas of Rossini; Victoria de los Angeles, a lyric successor to Bori; Teresu Berganza, a modern exponent of the early-nineteenth-century art of florid singing; and one of the most recent Spanish singers to appear in this country, the tenor Alfredo Kraus, who is scheduled to make his Metropolitan debut next month.

legendary figures of vocal and operatic history. She had much of her father's versatility, dynamism, restlessness—and willfulness. As a child she had been the victim of her father's will. (One of the more familiar Malibran stories has the composer Ferdinand Paër and a friend passing the García house in Paris. The friend is alarmed at the screams of anguish issuing from the window. "It's nothing," says Paër, "just García beating trills into his daughter.") As an adult she was the victim of her own will—refusing to acknowledge the impossible, to yield to indisposition, to spare herself or her voice. Only death stopped her. "She passed over the stage," said the English critic Henry Chorley, "like a meteor, as an apparition of wonder...."

MALIBRAN'S sister, Pauline Viardot, was only slightly less wondrous and rather more influential. The role of Fidès, mother of Jean of Leyden in *Le Prophète*, written for her by Meyerbeer, was more than just a horrendously difficult vehicle for a great singer. It was the prototype of a new kind of maternal mezzo-soprano heroine, more durably realized a few years later in the character of Azucena in *Il Trovatore*, a role which was also counted among Viardot's best. She was the first mezzo-soprano to sing (in 1859) Orpheus in Gluck's opera, a role originally written for Gaetano Guadagni, an alto castrato. She was Gounod's Sappho and Massenet's Delilah, although she never sang the latter role in public. Among her other great roles were Rachel in *La Juive*, Alceste, the Leonora of Donizetti's *La Favorita*, and Valentine in *Les Huguenots*. In 1841 she married Louis Viardot, impresario of the Théâtre Italien in Paris and a noted writer. She also sustained a life-long relationship of undefined intimacy with Ivan Turgenev, presiding for almost forty years over one of the most enigmatic *ménages à trois* in literary or operatic history and thereby

furnishing the materials of Turgenev's *A Month in the Country*.

Just before and just after the turn of the century there was a sudden flowering of Spanish sopranos and tenors of the first class whose names would probably be more familiar to American opera lovers had there not also been a general flowering of the vocal art at that time. The Spaniards were but a part of one of singing's golden ages, and as fine as was the Spanish gold, even finer ore was being mined in Italy, Poland, Germany, Croatia, and France—not to mention the yield from the United States and Australia.

Francesco Vignas (1863-1933), for example, judging even by records made when he was past his prime, would have dominated any company other than one that included de Reszke, Campanini, and de Lucia, who were his contemporaries at the Metropolitan in the 1893-1894 season. Some twenty years later, in the 1910-1911 season, Florencio Constantino (1869-1919) was up against Caruso, Pini-Corsi, and Slezak. Hipólito Lázaro's contemporaries in 1917-1920 included Caruso and Martinelli. Miguel Fleta (1893-1938) had Lauri-Volpi, Gigli, and Martinelli for companions in 1923-1925, and Antonio Cortis (1894-1952) was exposed to comparison with Gigli and Aureliano Pertile at Covent Garden in 1933.

Cortis and Fleta, if not the earlier tenors, could survive even this competition. Fleta, particularly, creator of the Calaf in *Turandot*, ranks among the greatest tenors of a generation rich in great tenors, and there are plenty of recordings to tell the listener why. He could sing with great dramatic intensity, and his top notes were as ringing and confident as any. But he could also sing the tenderest song, and his famous high-note *diminuendi* have probably never been equalled by any other tenor. His recording of the song "Ay, ay, ay!" is a tour de force

example of this device, and is treasured by every collector of old records able to lay hands on a copy.

Among the women of this period—Giuseppina Huguet (1871-?), Maria Galvany (1878-?), Jose Grayville (1878-?), Elvira de Hidalgo (b. 1882), and Maria Barrientos (1884-1946)—only Barrientos made a considerable name for herself in the United States, where she sang at the Metropolitan from 1915 to 1920. The others sang mostly in Spain, Italy, and South America. Like the tenors, they flourished in a flourishing period, and they either avoided or were not sufficiently urged to join the resplendent international group (dominated by Melba, Eames, Sembrich, and Tetrazzini) then working the lucrative New York-London axis.

Barrientos was a coloratura. Spanish singers, from Colbran to the present, seem always to have had a taste and an aptitude for *fioritura*, possibly a part of their Moorish inheritance. A recording by Barrientos of the duet "*Dunque io son*" from *The Barber of Seville*, with Riccardo Stracciari, is one of the loveliest mementos of her voice and art. And a record by Galvany of the Mad Scene from *Lucia* is a striking virtuoso accomplishment, quite extraordinary in its sudden easy octave leaps to dizzy heights and its ending on an exultant high F.

NOT included among the singers just mentioned is Lucrezia Bori. As an object of affection in the eyes, ears, and hearts of American opera lovers, she was in a class by herself. Born in Valencia in 1887, she joined the Metropolitan in 1910 in, of all places, Paris (where the Met was giving a season in the Théâtre du Châtelet) singing Manon Lescaut. And it was in the same role that she made her New York debut on November 11, 1912.

According to the historical record, therefore, Bori belonged to that generation of Spanish singers whose splendid careers—excepting that of Barrientos—were obscured in American eyes by the greater splendor of the great names of that golden age. But she belonged, actually, to a later era. In 1915 she had to retire for vocal repair—the removal of a node from her vocal chords—and it was not until the season of 1921-1922 that the American career of the Bori we know began. The rest is comparatively recent history—her *Mélisande* to Edward Johnson's *Pelléas*; her *Fiora* in Montemezzi's *L'Amore dei tre re*; Ah-Yoe in Leoni's *L'Oracolo*, with Scotti; her *Violetta* in *La Traviata*, with de Luca; and her *Duchess of Towers* in Deems Taylor's *Peter Ibbetson*. She retired in 1935, but continued to be active in a non-singing capacity at the Met until her death just a few years ago.

The voices of Spanish women, generally speaking, have a metallic edge when pushed, and this edge often shows through the lovely dark sheen of the sopranos and mezzo-sopranos in high-pitched climaxes, or when the singers let temperament get the better of them in the

more lively, impulsive Spanish songs. But when managed with restraint, there is nothing quite so luminous, quite so exuberantly and persuasively feminine as the Spanish female voice. This has been especially true of the mezzo-sopranos, as can be observed in the old records of Maria Gay (1879-1943) and Conchita Supervia (1899-1936), as well as in today's recordings of Teresa Berganza. Both Supervia and Gay were celebrated Carmens. Of Gay's *Carmen*, when she sang the part in London in 1907, the ecstatic critic of *The Illustrated London News* said that it "can be compared with Ternina's *Isolde* and Jean de Reszke's *Tristan*; even Calvé's performances pale next to it." She was also an excellent Azucena and Amneris.

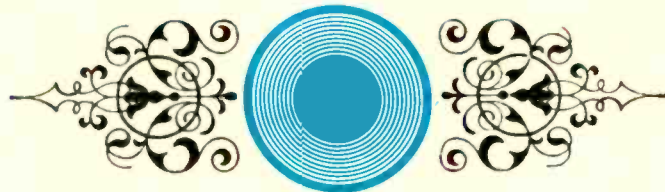
Supervia was more versatile, closer to the mezzo-coloratura type of singer represented so brilliantly today by Berganza, and she rejoiced, as Berganza does, in the florid music of Rossini. A recording of the "*Amici*" aria from *L'Italiana in Algeri* is an example of her skill in handling of *fioritura* and of the extraordinary compass of her voice. The role of Isabella in *L'Italiana* was among her best, as were *Rosina* and the title role in *La Cenerentola*. But she also sang *Octavian* in *Der Rosenkavalier* (as did Bori) and created the part of *Concepcion* in Ravel's *L'Heure Espagnole*. This wide range of roles created problems both for her and for opera managements in the scheduling of her appearances. *Carmen* and *Rosina*, for example, could not be scheduled without an interval of a week or so for the re-focusing of the voice.

Although most of the finest Spanish male singers have been tenors, a tradition sustained today by Alfredo Kraus, there have been notable exceptions. One of them, José Mardones (1868-1932), a basso who sang for many years at the Metropolitan, had one of the truly great voices of operatic history. Emilio de Gogorza and Andrés de Seguro, both fine singers in their time, added distinguished careers as teachers to their accomplishments, de Seguro in Hollywood and de Gogorza at the Curtis Institute of Music in Philadelphia.

Not the least of the pleasures of examining the phenomenon of the Spanish vocal tradition is the contemplation of a present no less glorious than the past. Many critics feel that Berganza, for example, who is not yet thirty, has probably come closer than any other modern singer to recreating the art of florid song as it was practiced in the first decades of the nineteenth century. Furthermore, de los Angeles is a worthy successor to Bori, and Montserrat Caballé, judging by her dramatic first appearance in America last season, appears to be a dramatic soprano of the type exemplified by Ponselle and Milanov—a style now almost extinct. The splendid tradition, I am happy to say, is still very much alive.

Henry Pleasants, a frequent contributor to these pages, is at work on a book, *The Great Singers*, to be published this year.

REVIEWERS' CHOICE: BEST RECORDINGS OF 1965



MORGAN AMES



JOHNNY MANDEL: *The Sandpiper*. Original soundtrack album. MERCURY SR 61032 \$4.79, MG 21032 \$3.79. The least impressive movie of the year has somehow produced one of the most exquisite underscores ever written.

BILL EVANS: *Trio '65*. VERVE 68613 \$5.79, 8613 \$4.79. Only the surface listener classifies Bill Evans as "just a jazz pianist"; appreciators of serious music find in him the scope of a major musician. This album, perhaps not his best, is still a definitive example of the improvising art.

JACK JONES: *My Kind of Town*. KAPP KS 3433 \$4.79, KL 1433 \$3.79. Jack Jones produces a consistently high level of popular music. Choosing a favorite collection is perhaps a matter of personal opinion, but this is my favorite for the year.

THE BEATLES: *Help!* CAPITOL SMAS 2386 \$5.79, MAS 2386 \$4.79. This exotic quartet has helped lift popular music out of its humorless, gutless puddle, and this album demonstrates that their songs are still improving.

GOLDEN BOY (Charles Strauss-Lee Adams). Original-cast album. CAPITOL SVAS 2124 \$5.98, VAS 2124 \$4.98. This show proves that there is more than one tried-and-true way to write and sing a Broadway musical. The approach is very un-Broadway, and very effective.

BOB BROOKMEYER: *Bob Brookmeyer and Friends*. COLUMBIA CS 9037 \$4.79, CL 2237 \$3.79. This album is music in an echoey hall. The hall is jazz, and today it's almost empty. Nevertheless, some of jazz' best musicians get together in this album and, not caring that the hall is bare, play their noses off. Delightful.

THE BEST OF MIKE NICHOLS AND ELAINE MAY. MERCURY SR 60997 \$4.79, MG 20997 \$3.79. Nichols and May are essential listening for serious students of advanced humor. This year Mercury collected some of their finest work in one bag. I am grateful.

BARBRA STREISAND: *My Name is Barbra*. COLUMBIA CS 9136 \$4.79, CL 2336 \$3.79. This album differs from earlier Streisand albums: it reveals a young singer working to refine her real talents, rather than succumbing to the easier, predictable route of falling back on mannerisms.



WILLIAM FLANAGAN

BRITTEN: *Symphony for Cello and Orchestra*. HAYDN: *Concerto in C for Cello and Orchestra*. Mstislav Rostropovich (cello); English Chamber Orchestra, Benjamin Britten cond. LONDON CS 6419 \$5.79, CM 9419 \$4.79. This strong, no-nonsense instrumental work by England's leading composer is his most powerful in years—if not ever—and an impressive demonstration of the composer's deepening maturity and complete technical mastery.

COPLAND: *Concerto for Piano and Orchestra; Music for the Theatre*. Aaron Copland (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6698 \$5.79, ML 6098 \$4.79. Copland's shrewdly impudent performance of the piano part of his early jazz concerto, along with Bernstein's empathetic, stylish orchestral performance tells today's record listener for the first time what this piece was really like in 1925 and what it is all about today.

DEBUSSY: *Pelléas et Mélisande*. Soloists and Suisse Romande Orchestra, Ernest Ansermet cond. LONDON OSA 1379 three discs \$17.94, A 4379 \$14.94. Ansermet's immaculate, hypersensitive, intuitive performance of this elusive score makes London's recording the best all-round version of it available—and quite possibly the best ever.

STRAVINSKY: *Orpheus; Apollo*. Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 6646 \$5.79, ML 6046 \$4.79. The dryness that has marked Stravinsky's recent approach to his recordings of works from his neo-classic period is completely absent from these warm, lyrical and extremely touching readings.

RAVEL: *L'Heure espagnol*. Soloists, French National Orchestra, Lorin Maazel cond. DEUTSCHE GRAMMOPHON

SLPM 138970 \$5.79, LPM 18970 \$5.79. As he did with Ravel's only other opera, *L'Enfant et les sortilèges*, young Lorin Maazel has given us an exquisitely realized performance of the less spectacular, but nonetheless Gallic *L'Heure espagnol*.

STRAVINSKY: *The Rake's Progress*. Soloists, Royal Philharmonic Orchestra, Igor Stravinsky cond. COLUMBIA M3S 710 three discs \$17.94, M3L 310 \$14.94. Stravinsky's controversial opera, which marked to a large degree the end of his total commitment to neo-classic tonal principles, has been recorded here to excellent advantage and is the obvious superior of its original-Metropolitan-cast predecessor.

DAVID HALL



JANÁČEK: *Slavonic Mass*. Soloists; Bavarian Radio Chorus and Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPM 138954 \$5.79, LPM 18954 \$5.79. The elemental power of this setting of the ancient Glagolitic liturgy is communicated with blazing passion by Kubelik, his singers, and his instrumentalists in overwhelmingly powerful recorded sound.

WAGNER: *Parsifal*. Soloists; Bayreuth Festival Chorus and Orchestra, Hans Knappertsbusch cond. PHILIPS PHS 5950 five discs \$28.95, PHM 5550 \$23.95. This live recorded performance from the 1962 Bayreuth Festival is a superb documentation, made all the more effective by fine stereo sonics.

BEETHOVEN: *String Quartets Op. 59 and Op. 74*. Juilliard Quartet. EPIC BSC 152 three discs \$17.37, SC 6052 \$13.37. Not since the greatest days of the Budapest Quartet in the late 1930's and early 1940's have we heard the Beethoven middle-period quartets played with such fire, intensity, and accuracy of rhythm, pitch, and tonal balance.

STRAVINSKY: *L'Histoire du soldat*. Jean Cocteau; Peter Ustinov; Jean-Marie Ferte; Chamber Ensemble, Igor Markevitch cond. PHILIPS PHS 900046 \$5.79, PHM 500046 \$4.79. Stravinsky's brilliant septet gains enormously when heard in its dramatic form with the Ramuz fable, and this is the first recording to do dramatic, musical, and sonic justice to the complete work.

CHOPIN: *Polonaises Nos. 1 through 7; Impromptus Nos. 1 through 4*. Artur Schnabel (piano) RCA VICTOR LSC 7037 two discs \$11.58, LM 7037 \$9.58. Schnabel, though approaching eighty, can still bring more fire and poetry to Chopin than any other pianist in the business. His reading of the mighty F-sharp Minor Polonaise, alone, is worth the price of the two records.

BERLIOZ: *Les Nuits d'été: Le Spectre de la rose; Absence*. **CHAUSSON:** *Poème de l'amour et de la mer*. **RAVEL:** *Shéhérazade—Song Cycle*. **DUPARC:** *L'Invitation au voyage; Phidylé; Chanson triste*. Maggie Teyte (soprano); various orchestras and conductors; Gerald Moore (piano). ANGEL COLH 138 \$5.79. The art of the French *chanson* has never been more beguilingly and poignantly revealed than in these recordings done by Maggie Teyte in the 1930's and 1940's.

IVES: *Symphony No. 4*. American Symphony Orchestra; members of the Schola Cantorum; Leopold Stokowski, José Serebrier, David Katz cond. COLUMBIA MS 6775 \$5.79, ML 6175 \$4.79. This recording of Charles Ives' immensely complex and varied masterpiece, a powerfully moving and sometimes terrifying work, ranks as one of the finest achievements of Leopold Stokowski's long conducting and recording career.



JOE GOLDBERG

LEE WILEY: *The One and Only Lee Wiley*. RIC ST 2002 \$5.98, M 2002 \$4.98. One of the greatest of jazz singers is accompanied here by superb musicians in programs of Porter and Gershwin originally recorded for the Liberty Music Shops in 1939 and 1940.

BOB DYLAN: *Bringing it All Back Home*. COLUMBIA CS 9128 \$4.79, CL 2328 \$3.79. The focal point of the city-billy movement presents the "electricity" that turned the pop music business upside down—and, more importantly, two of his finest songs: *Mr. Tambourine Man* and *It's Alright, Ma*.

RAY CHARLES: *Live in Concert*. ABC-PARAMOUNT ABCS 500 \$4.79, ABC 500 \$3.79. Always an emotionally overwhelming singer, Charles is at his best before live audiences, as he is here.

THELONIOUS MONK: *Monk*. COLUMBIA CS 9091 \$4.79, CL 2291 \$3.79. This is the finest album the intransigently personal Monk has yet recorded for Columbia.

JEAN REDPATH: *Laddie Lie Near Me*. ELEKTRA EKS 7274 \$5.79, EKL 274 \$4.79. Miss Redpath, a musicianly singer with a lovely, pure, clear voice, sings Scottish, Irish, and English folk songs.

FRANK SINATRA: *September of My Years*. REPRIS FS 9-1014 \$5.98, FS 1014 \$4.98. Frank Sinatra, on the threshold of commemorating a half-century of progress, sets down some brilliant, moving autumnal reflections.

BARTÓK: *The Six String Quartets, Juilliard Quartet*. COLUMBIA D3S 717 three discs \$17.37, D3L 317 \$14.37. These have been called the greatest string quartets since Beethoven, and the Juilliard Quartet here surpasses even its own classic recording of several years back.



NAT HENTOFF

RAY CHARLES: *Live in Concert*. ABC-PARAMOUNT ABCS 500 \$4.79, ABC 500 \$3.79. The most mesmerizing of all contemporary blues-rooted popular singers, Ray Charles is heard with maximum impact at the explosive height of his powers.

ART FARMER: *To Sweden with Love*. ATLANTIC S 1430 \$5.79, 1430 \$4.79. A lyrical improviser with continually fresh melodic ideas, Art Farmer never led a unit more suited to his skills than this quartet with Jim Hall, Steve Swallow and Pete LaRoca.

EARL HINES: *Spontaneous Explorations*. CONTACT CS 2 \$5.98, C 2 \$4.98. The prodigiously imaginative Earl Hines was "rediscovered" in 1965 by American audiences. A pianist of seemingly limitless inventiveness, his outstanding recording of the year was this solo set which emphasizes his rhythmic as well as melodic and harmonic resourcefulness.

BOBBY HUTCHERSON: *Dialogue*. BLUE NOTE ST 84198 \$5.79, 84198 \$4.79. Hutcherson is the most original jazz vibist since Milt Jackson, and in addition to his absorbing playing, the album points to a new dimension of collective improvising among the young exploratory jazzmen.

THELONIOUS MONK: *Solo Monk*. COLUMBIA CS 9149 \$4.79, CL 2349 \$3.79. As composer and pianist, Thelonious Monk has developed a singular musical personality; and this solo session is a continually unpredictable distillation of his durable and influential style.

BOB DYLAN: *Highway 61 Revisited*. COLUMBIA CS 9189 \$4.79, CL 2389 \$3.79. Dylan's increasing use of rhythm and blues-flavored backgrounds, as in this set, set the stage for "folk rock." No one, however, yet approaches the disturbing surrealistic imagery and raw, visceral intensity of Dylan himself in this release.

STAPLE SINGERS: *Freedom Highway*. EPIC BN 26163 \$4.79, LN 24163 \$3.79. With their densely textured sound, penetrating emotional force, and intensely but subtly dramatic conception, the Staple Singers are the most commanding Negro gospel group currently recording.

JACKIE WASHINGTON: *At Club 47*. VANGUARD VSD 79172 \$5.79, VRS 9172 \$4.79. This steadily evolving folk singer from Boston achieved his best record so far in this taped night club performance.

DOC WATSON: *Doc Watson and Son*. VANGUARD VSD 79170 \$5.79, VRS 9170 \$4.79. As multi-instrumentalist and singer, Doc Watson is a major carrier of and contributor to the country folk tradition.

GEORGE JELLINEK



BERG: *Wozzeck*. Soloists, Chorus and Orchestra of the Deutsche Oper, Berlin, Karl Böhm cond. DEUTSCHE GRAMMOPHON SLPM 138991/2 two discs \$11.58, LPM 18991/2 \$11.58. In this painstakingly prepared and transparently recorded performance, *Wozzeck*, a searing, disturbing, and compelling masterpiece, emerges with a realism approaching that of actual experience.

BIZET: *Carmen*. Soloists; Chœurs René Duclos; Orchestre du Théâtre National de L'Opéra, Georges Prêtre cond. ANGEL SCL 3650 three discs \$17.37, 3650 \$14.37. The utterly convincing, naturalistic, and brilliantly vocalized Carmen of Maria Callas, together with Georges Prêtre's

animated and equally convincing direction, make this the most exciting *Carmen* ever recorded.

MAHLER: *Kindertotenlieder; Four Rückert Songs*. Dietrich Fischer-Dieskau (baritone); Berlin Philharmonic Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON SLPM 138879 \$5.79, LPM 18879 \$4.79. In selecting this disc, I am passing over at least two other "solo" contributions by this one-man recording industry which equally qualify for the Year's Best honors. An intense, heart-breaking, and unforgettable performance in a sumptuous orchestral framework.

MOZART: *The Magic Flute*. Soloists; RIAS Chamber Choir and Berlin Philharmonic Orchestra, Karl Böhm cond. DEUTSCHE GRAMMOPHON SLPM 138981/3 three discs \$17.37, LPM 18981/3 \$17.37. **MOZART:** *The Magic Flute*. Soloists; Philharmonic Chorus and Orchestra, Otto Klemperer cond. ANGEL SCL 3651 three discs \$17.37, 3651 \$14.37. Klemperer's approach is intense and dramatic, Böhm's conception is brighter and mellower—in their contrasting ways both interpretations are superb and brilliantly sung.

VERDI: *Luisa Miller*. Soloists; RCA Italiana Opera Orchestra and Chorus, Fausto Cleva cond. RCA VICTOR LSC 6168 three discs \$17.37, LM 6168 \$14.37. This extremely well sung and knowingly conducted performance fills a real gap in recorded Verdi literature.

WAGNER: *Die Götterdämmerung*. Soloists; Vienna Philharmonic Orchestra, Georg Solti cond. LONDON OSA 1604 six discs \$34.74, A 4604 \$28.74. For its magnitude of achievement, lavish casting, and daring technical execution, this production rates recognition as *the* recording of the year.

NICOLAI GHIAUROV: *French and Russian Arias*. Nicolai Ghiaurov (bass); London Symphony Chorus and Orchestra, Edward Downes cond. LONDON OS 25911 \$5.79, 25911 \$4.79. Ghiaurov's stunning vocal sound would command distinction even if he were not the dramatically vivid and compelling interpreter he fortunately is.



PAUL KRESH

THE KENNEDY WIT. David Brinkley (narrator). RCA VICTOR VDM 101 \$4.79. A sparkling anthology of the late President's hard-driving brand of humor, free of all hollow solemnities and ponderous eulogizing, and most resourcefully put together.

SHAKESPEARE: *Romeo and Juliet*. Cast; Howard Sackler, director. CAEDMON SHAKESPEARE RECORDING SOCIETY S228 three discs \$17.85, 228 \$17.85. This flesh-and-blood production realizes the play's earthy as well as romantic and philosophical aspects.

BRENDAN BEHAN: *The Hostage*. Cast; Perry Bruskin, director. COLUMBIA DOS 729 three discs \$12.00, DOL 329 \$10.00. Both letter and spirit of the gifted author's tipsy iconoclasm are matched in this rowdy performance of an impudent play set in an Irish brothel.

EUGENE O'NEILL: *Hughie*. Jason Robards and Jack Dodson (players); José Quintero, director. COLUMBIA OS

2760 \$5.79, OL 6360 \$4.79. The perfect length for home listening, this Runyanesque tintype of a Broadway wiseguy, transformed by O'Neill into a three-dimensional man, is a powerful tour de force in Robard's arresting portrayal.

MURRAY SCHISGAL: *Luv*. Eli Wallach, Anne Jackson, Alan Arkin (performers); Mike Nichols, director. COLUMBIA DOS 718 two discs \$12.00, DOL 318 \$10.00. Under Mike Nichols' inventive direction, the Wallachs and master clown Alan Arkin drain the last ounce of absurdity from Schisgal's continuously entertaining script.

CARMEN BERNOS DE GASZTOLD: *Prayers From the Ark*. Marian Seldes (reader). FOLKWAYS FL 9727 \$5.79. Prayers of transcendent simplicity and loveliness, each attributed to one of Noah's animal passengers, are read both in French and in Rumer Godden's English translation with commendable restraint and delicacy.

EDGAR LEE MASTERS: *Spoon River Anthology (excerpts)*. Julie Harris and townspeople of Milwaukee (readers); Howard Sackler, director. CAEDMON 1152S \$5.95, TC 1152 \$5.95. All previous efforts to record Masters' epitaph on a midwestern town seem stilted and hollow compared with this uniquely authentic enactment by fifty-five amateurs.

HALF A SIXPENCE (Beverly Cross-David Heneker). Original-cast album. Chorus and orchestra, Stanley Lobowsky cond. RCA VICTOR LSO 1110 \$5.79, LOC 1110 \$4.79. Tommy Steele is the mainspring of a sunny music-hall entertainment with a tailored, trim, and tuneful score far more ingratiating than that of most British musical imports of recent vintage.

IGOR KIPNIS



HANDEL: *Six Concerti Grossi, Op. 3*. Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO ZRG 5400 \$5.79, RG 400 \$5.79. The freshness and vitality of the interpretation, plus a most satisfying sense of style, make this disc mandatory for any Baroque enthusiast.

BACH: *Six Brandenburg Concerti*. Concentus Musicus. TELEFUNKEN SAWT 9459/60 two discs \$11.96, AWT 9459/60 \$11.96. Among several excellent performances of the Brandenburgs, this set is distinctive because of the use of authentic instruments—actual instruments of Bach's time, or carefully made reconstructions.

MAHLER: *Symphony No. 9, in D Major*. Berlin Philharmonic Orchestra, Sir John Barbirolli cond. ANGEL S3652 two discs \$11.58, 3652 \$9.58. This glowing Mahler performance testifies to Sir John's consummate understanding and skill in reinterpreting the music of the post-romantics.

HOROWITZ AT CARNEGIE HALL. Music by Bach-Busoni, Schumann, Scriabin, Chopin, and others. COLUMBIA M2S 728 two discs \$11.58, M2L 328 \$9.58. This is a priceless document of the return to the concert stage of one of the supreme pianists of this or any other generation.

BEETHOVEN: *Piano Concerto No. 4, in G Major, Op. 58*. Rudolf Serkin (piano); NBC Symphony, Arturo Tos-

canini cond. RCA VICTOR LM 2797 \$4.79. An historic broadcast performance of 1944 is among the latest material to be released from the Toscanini archives.

JULIAN BREAM IN CONCERT. Music by Byrd and Dowland. Julian Bream (lute); Peter Pears (tenor). RCA VICTOR LSC 2819 \$5.79, LM 2819 \$4.79. Solo lute pieces by Byrd and Dowland plus songs with lute accompaniment by the latter composer are most charmingly rendered here as recorded in live concert performances.

PURCELL: *Five Fantasias; Three Trio Sonatas; Pavan in G Minor*. Menuhin, Lysy, Masters, Aronowitz, Gerhard, Simpson, Gauntlett, and Jesson. ANGEL S36270 \$5.79, 36270 \$4.79. Yehudi Menuhin's enterprising spirit has given us a stylishly played, delightful survey of Purcell's chamber music.



GENE LEES

TONY BENNETT: *Songs for the Jet Set*. COLUMBIA CS 9143 \$4.79, CL 2343 \$3.79. This, to my mind, is Bennett's best album to date, and the best pop vocal disc of 1965.

WOODY HERMAN: *My Kind of Broadway*. COLUMBIA CS 9157 \$4.79, CL 2357 \$3.79. Thank heaven Woody Herman was around to breathe some life into an extraordinarily listless year in the record business.

MICHEL LEGRAND: *Les parapluies de Cherbourg*. Original sound-track album. PHILIPS PCC 616 \$5.79, 216 \$4.79. This fragile and sentimental film has the distinction of being the best musical of 1965; nothing written for the Broadway stage came close to it in quality. A lovely and unforgettable score.

CLARE FISCHER: *Clare Fischer Plays Antonio Carlos Jobim and Clare Fischer*. WORLD PACIFIC WPS 1830 \$3.79, WP 1830 \$3.79. Jobim moved to Hollywood, got caught in its politics, parties, and pattycake, and neither wrote nor recorded anything of consequence in 1965, so it remained for an American, Clare Fischer, to make the best bossa nova disc of the year.

LALO SCHIFRIN: *New Fantasy*. VERVE 68061 \$5.79, 8601 \$4.79. Schifrin, who has found in film scores a scope for his writing that jazz never permitted him, returned to New York and to jazz briefly in 1965 to make this big-band album, which contains some of the most crackling brass playing currently to be found on record.

MARLENE DIETRICH: *Marlene*. CAPITOL ST 10397 \$4.79, T 10397 \$3.79. Warm and soft of voice, Miss Dietrich made me a belated but enthusiastic fan with this one.

ANITA KERR QUARTET: *We Dig Mancini*. RCA VICTOR LSP 3428 \$4.79, LPM 3428 \$3.79. Recorded in England by a Nashville quartet normally heard on c-&-w records, this disc offers beautifully and strikingly disciplined singing.

AN AFTERTHOUGHT: One of the nicest things to happen to the music business in 1965 was Honor Blackman's profile, which deserves some sort of special bust from NARAS.

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



CLASSICAL

BERNSTEIN'S ELOQUENTLY BEAUTIFUL *CHICHESTER PSALMS*

A striking choral work superbly recorded under the composer's direction

Leonard Bernstein's *Chichester Psalms*, which was commissioned for the 1965 music festival of the Cathedral of Chichester in Sussex, England, is a three-part work for chorus and orchestra, in Hebrew, of the utmost simplicity, purity of expression, and authentic beauty. And as they are offered to us in Columbia's superbly recorded new issue of a performance by the New York Philharmonic, conducted by the composer and eloquently sung by the Camerata Singers, it is extremely difficult not to view them as the work of a composer who has, in his own mind at least, come to terms with the conflict between the nature of his own musical allegiances and the mid-century crisis that is widely thought to be upon us in the sphere of contemporary creative music.

That Bernstein has the brilliance and facility to write any sort of fashionably avant-garde music that he chooses to needs no emphasis. That he has agonized over his conscientious inability to reject tonality in an age of dodecaphony is a matter of public record that would be borne out by the tortured interplay of twelve-tone materials and tonal materials in his recent *Kaddish* Symphony even if he had never uttered a word on the subject—and he has. As he put it himself in a recent article in the pages of the *New York Times*: "... as a conductor I am fascinated by, and wide open to, every new sound-image that comes along; but as a composer I am committed to tonality. Here is a conflict, indeed; and my at-

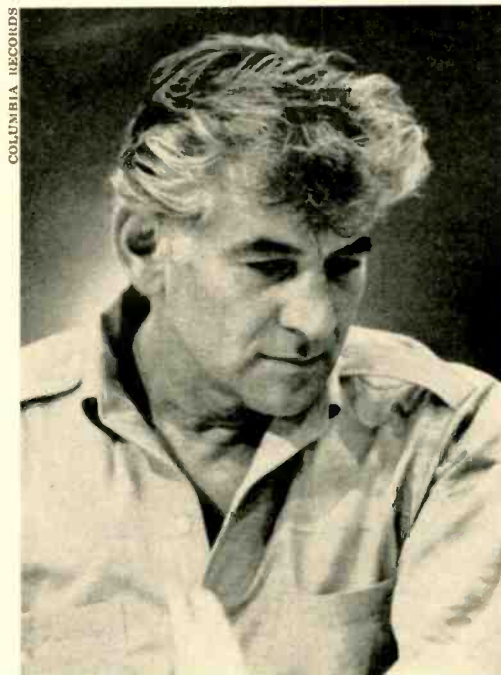
tempt to resolve it is, quite literally, my most profound musical experience."

Thus, while the *Chichester Psalms* are quite eloquently beautiful in themselves, their emotional impact is enhanced by these perhaps extramusical considerations. As for the music, the control of the expressive medium—both choral and orchestral—is absolutely breathtaking, for all the simplicity of most of the material. And the characteristic Bernstein merging of a twentieth-century eclecticism with an accent unmistakably and irrefutably his own is again startlingly evident. You will be reminded in these works occasionally of Benjamin Britten and, in some curious way that I would be hard-pressed to spell out, of Poulenc's religious vocal works. And, oddly enough, both of these com-

posers couple a thoroughgoing eclecticism with a highly personal ambiance in much the same way Bernstein himself does.

The *Psalms* are played and sung with impressive sensitivity and restraint by all concerned. And the whole record side devoted to them lends further strength to my conviction that Bernstein is perhaps the most generally underrated of the well-known Americans composing music today.

The release is fleshed out with a new recording of Bernstein's ballet *Facsimile*, which dates back to the late Forties, when the composer-conductor was in the sharpest stretch of his ascent to fame. The work is young, brash, full of Copland and full of beans, and a pleasure to hear again. Put



LEONARD BERNSTEIN
Authentic beauty out of conflict

next to the *Chichester Psalms*, it is, as well, a striking foil for the new work, an instructive comparative demonstration of the composer's growth in the intervening years. It is, moreover, as brilliantly performed here as it is ever likely to be anywhere. Columbia's recorded sound is bright and crystal clear, and the stereo treatment is both subtle and elegant. *William Flanagan*

© ® BERNSTEIN: *Chichester Psalms, for Chorus and Orchestra; Facsimile*. Camarata Singers, Alan Kaplan, director; New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6792 \$5.79, ML 6192 \$4.79.*

THE JUILLIARD QUARTET: ULTIMATE BEETHOVEN

Rasoumovsky and "Harp" Quartets played with controlled intensity in new Epic release

SINCE its establishment nearly twenty years ago as quartet-in-residence at the Juilliard School of Music in New York City, the Juilliard String Quartet has come to be considered the interpretive group without peer for the classics of the twentieth-century repertoire—the quartets of Bartók, Berg, Webern, and Schoenberg. During the past decade, however, in its recordings as well as its concert work, the Juilliard has concentrated more and more on the great repertoire of the Classical and the Romantic eras—Mozart, Haydn, Beethoven, Dvořák, and Debussy. This concentration has now yielded the first of what I hope will be many infinitely rewarding chamber-music listening experiences, a magnificent Epic album comprising the great middle-period quartets of Beethoven: the three that make up the Opus 59 set, written for Count Andreas Rasoumovsky, and the "Harp" Quartet in E-flat, composed three years after Opus 59.

The tautness and nervous energy that we have come to expect of the Juilliard interpretations are not missing in these new readings, and yet there is in the playing here none of the muscle-bound quality that has marred some of the group's past recordings of Classical repertoire. No doubt the excellence of Epic's recorded sound, which offers just the right combination of presence and warm room tone, helps to strengthen this impression, but I am inclined to ascribe the remarkable success of these musical realizations to the performances. The Juilliard group displays the unerring rhythmic accuracy, the tension of phrasing, the control of dynamics, and the flawless intonation that distinguish a great ensemble from a merely good one. Added to this is a tonal homogeneity that still allows ample room for contrasting solo voicings. All of this seems sponta-

neous—although there can be no question but that years and years of rehearsal and concertizing have been necessary to achieve this result.

From the broad opening phrases of the F Major "Rasoumovsky" to the savage brilliance of the fugal finale of the C Major, one senses a total identification with the composer's intent such as one finds, say, in the performance of Beethoven's A Major Symphony recorded by Arturo Toscanini and the New York Philharmonic in 1936. Because of the Juilliard players' seemingly effortless and wholly accurate articulation of every rhythmic figure, scale passage, and accent in these works, tempos that would sound rushed under ordinary circumstances sound completely logical and inevitable here.

But if I were asked to single out a touchstone of this album's qualifications for greatness, I would choose the interpretation of the *adagio* movement of the "Harp" Quartet, one of the noblest and most moving of Beethoven's many great slow movements, and one that anticipates the kind of ultimate discourse found in the late quartets. The controlled intensity of the Juilliard players' rhetoric and phrasing in this movement places this ensemble in the position *vis-à-vis* today's listener that the Budapest Quartet held twenty-five years ago.

There are, of course, other equally valid ways of performing these quartets, but given the aesthetic premises of these readings, it seems to me that the Juilliard Quartet has achieved the ultimate here. Listening to this album has brought me a truly rare sense of fulfillment, that which comes from actually hearing what one has for years heard only in one's imagination. *David Hall*

© ® BEETHOVEN: *String Quartets; No. 7, in F Major, Op. 59, No. 1; No. 8, in E Minor, Op. 59, No. 2; No. 9, in C Major, Op. 59, No. 3; No. 10, in E-flat Major, Op. 74 ("Harp")*. Juilliard Quartet. EPIC BSC 152 three discs \$17.37, SC 6052 \$14.37.

CABALLE AND THE BEL CANTO MILLENNIUM

Spanish soprano reveals consummate technique in recital of Bellini and Donizetti arias

IF Montserrat Caballé's first RCA Victor recording can be taken as an indication that she plans to concentrate on the Bellini-Donizetti repertoire, the outlook for a continuation of the *bel canto* millennium is very bright. For the Spanish soprano, who made her American debut in Donizetti's *Lucrezia Borgia* last April and who appeared in a concert performance of the same composer's



MONTSERRAT CABALLÉ: beautiful sound, elegant phrasing, unblemished legato

Roberto Devereux on December 14, ranks with Callas and Sutherland among the most accomplished exponents of the style.

In a general sense, Caballé stands midway between the unique dramatic penetration (and tonal unpredictability) of Maria Callas and the technical wizardry (and interpretive blandness) of Joan Sutherland. Though her coloratura skill is not on Sutherland's supernatural level, she is a consummate technician, and the tone she produces need not defer to any other soprano's in warmth and roundness, in effortlessness, or in variety of color. She combines beautiful sound with elegant phrasing and a poetic sense of expression that renders full justice to the text. Her legato line is unblemished, and she can float an absolutely enchanting pianissimo—a device to which she frequently resorts, but always at the right places. As for dramatic awareness in her singing, it is revealed through meaningful shading of phrases and subtle but effective suggestion of moods. She may not be a spell-binding interpreter, but she is decidedly an intelligent one.

In this recital she sings a very well chosen program, which consists of big dramatic scenes that show Bellini and Donizetti at the peak of their melodic inspiration. Apparently the *Roberto Devereux* and *Maria di Rohan* selections are presented here for the first time on recordings, while the other three excerpts offer an opportunity for comparison with the Callas interpretations.

"*Vivi, ingrato*" is Queen Elizabeth's farewell to Roberto Devereux, better known as the Earl of Essex, whose off-stage execution is in progress. Here the pervading melancholy is affectingly conveyed, and womanly grief and queenly pride are expressed in subtle inflections. Some of the vocal attacks, however, are not pinpointed, and they result in off-focus tones. Tonally more satisfying is the aria from *Maria di Rohan* (Donizetti's penultimate

opera, with a plot somewhat reminiscent of *Un Ballo in Maschera*), in which Caballé's clearly articulated runs and floated piano tones are a delight to hear. Although the *Lucrezia Borgia* aria is a shade slow in pacing, it is nevertheless imposing. Again, there are passing flaws of intonation, and Caballé does not possess the Callas knack of giving embellishments a special dramatic urgency.

The same observation about ornamented singing can be made about the final scene of *Il Pirata*, but otherwise Caballé's performance is in the grand style, melting in the andante and fiery and brilliant in the *cabaletta* where the descents below the staff display some Callas-like smoky chest-register colorations. In "*Casta Diva*," Caballé executes a beautiful diminuendo on "*tu fai nel ciel*," but the succeeding recitative and *cabaletta* seem to lack assurance. (There is also a regrettable, and inexcusable, wrong note in the second measure of the aria.)

But it is important that minor flaws, unavoidably brought out in a detailed review, be kept in the proper perspective, that they take their place in relation to the impressive *total* effect. Montserrat Caballé is without question an outstanding artist who is certain to have a major impact on the operatic scene. In this program she is well supported by conductor Cillario, whose leisurely but fastidiously detailed pacing is in the Tullio Serafin manner. The orchestral execution is excellent, with beautiful oboe and *cor anglais* solos, and the chorus is adequate.

George Jellinek

© MONTSERRAT CABALLÉ: *Bellini and Donizetti Arias*. Bellini: *Norma: Casta Diva. Il Pirata: Col sorriso d'innocenza*. Donizetti: *Roberto Devereux: Vivi, ingrato, a lei accanto. Lucrezia Borgia: Com'è bello . . . Quale in canto. Maria di Rohan: Havvi un Dio*. Montserrat Caballé (soprano); orchestra and chorus, Carlo Felice Cillario cond. RCA VICTOR LSC 2862 \$5.79, LM 2862* \$4.79.

THE SORROWFUL SAGA OF THE BRONTË SISTERS

Margaret Webster retells the story of three blighted lives with an effective dramatic restraint

DOCUMENTARIES about the lives of the great—especially literary figures—more often than not are dreary compilations of sentimentally touched-up incidents and turgid encomiums. However, in this dramatic reading on the lives of the English authors Charlotte, Emily, and Anne Brontë, Margaret Webster has given us an example of what such documentaries should be. Assembling her script from Charlotte Brontë's letters, from the poems, diaries, and novels of all three sisters, and including excerpts from a biography by a frighteningly perceptive lady novelist of the period named Mrs. Gaskell, Miss Webster has put together a kind of family album that is utterly compelling from first leaf to last.

The history of the Brontës is at once as wintry and as windswept as a heath in *Wuthering Heights*—and as airless as a Victorian parlor with the curtains drawn. We come upon Charlotte Brontë first, late in her life, pacing up and down a draughty room in the parsonage at Haworth, high on the desolate moors. Then there's a flashback to 1820—the austere Rev. Patrick Brontë is bringing his wife and six subdued children from Ireland to the English parsonage. Mrs. Brontë dies, and the children

MARGARET WEBSTER
An utterly compelling family album



are placed in a boarding school—a horror house of burnt porridge, dingy milk, and bad sanitation, more odious than the one in *Jane Eyre*. Two of the Brontë children die in a typhoid epidemic that sweeps the school. Anne, Charlotte, and Emily, with their brilliant but erratic brother Branwell, return to the parsonage. There they live in a curious close isolation, where secret fires of mirth burn in the quiet gloom. They make up private histories, an imaginary land where they retreat with their fancies and indulge in a lore and language of their own.

Charlotte, the eldest, goes off to Brussels and becomes a teacher. Anne gets work as a governess. Later, back together at Haworth, the girls take up writing under the male pseudonyms of Currer, Ellis, and Acton Bell. The listener finds himself incensed at the early fate of their masterpieces: Emily's first book of poems sells a total of two copies; *Wuthering Heights* is denounced by the critics as a gloomy failure; Anne's novel *Agnes Grey* is ignored; and Charlotte's *Jane Eyre* is rejected by one publisher after another. When *Jane Eyre* is published at last and praised, Emily and Charlotte go to London to reveal their true identities to their publisher, who treats them to dinner and the theater.

Life seems to be opening out at last. But the frost that has blighted their young lives forms again. Branwell dies at twenty-eight of drugs and drink. Anne dies at twenty-nine, and Emily, after refusing to see a doctor for the illness that wastes her, at thirty. The diminutive Charlotte leaves for London, goes to parties, gets to know Thackeray, but returns to a spinster's life at Haworth, haunted by the memory of a futile affair years back with a school teacher in Brussels. When, at last, her father's young curate proposes to her, she has to fight her own hesitation and her father's stubbornness before she can marry the fellow. Then, when she does and a serene maturity seems in sight, Charlotte, too, sickens and languishes for months with a child on the way, until death takes her at thirty-nine.

It is a sorrowful saga, but Miss Webster allows it to unfold with restraint, using her voice with extraordinary skill but never calling attention to it. She walks the thin line between melodrama and understatement with such discretion that even the most heartbreaking episodes leave the listener feeling more exalted than oppressed. The passages from poems and novels are aptly used to illuminate the lives of their creators. Before she committed it to records, the actress toured the country with this effort under the title, "No Coward's Soul," which might partially explain the flawlessness of her performance, in which she shifts whole moods by the merest lilt in tone or shading. This is surely one of the finest recordings in the catalog of the spoken word.

Paul Kresh

© THE BRONTËS. Margaret Webster, reader. VANGUARD VRS 9176/7 two discs \$9.58.

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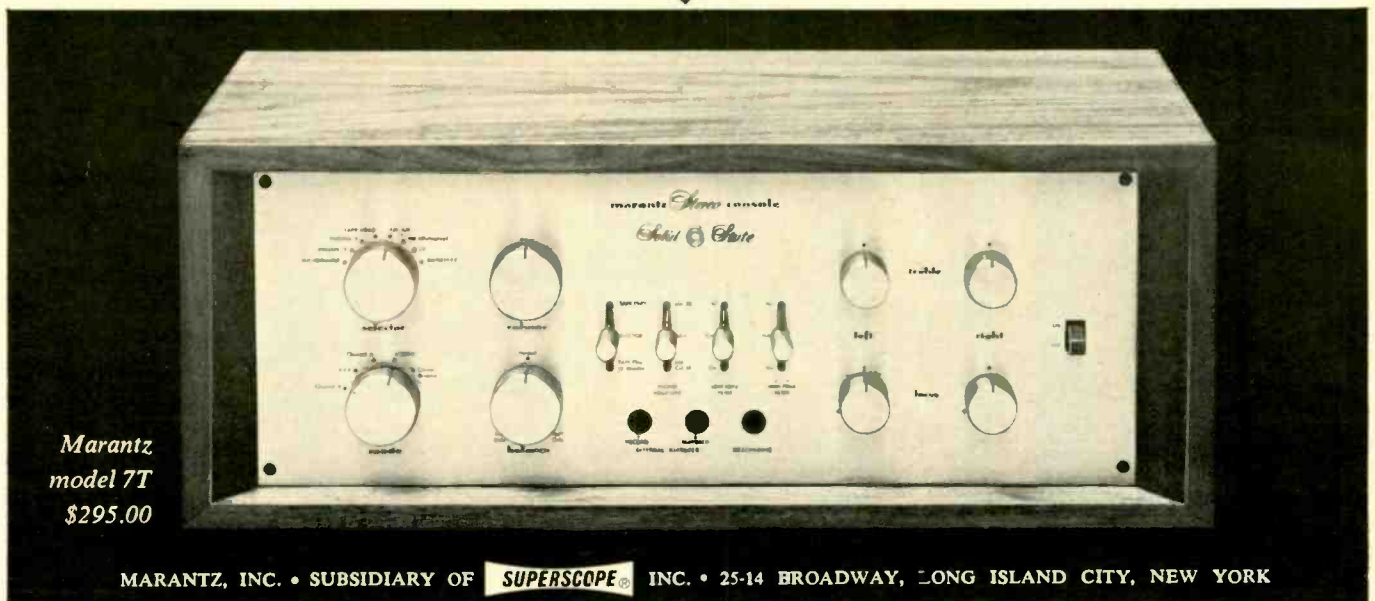
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

Ⓢ Ⓜ ANTES: *Trios for Two Violins and Cello: No. 1, in E-flat; No. 2, in D Minor; No. 3, in C Major*. Members of the Fine Arts Quartet. COLUMBIA MS 6741 \$5.79, ML 4141 \$4.79.

Recording: Clean and close
Performance: Musicianly
Stereo Quality: Effective

Who was the first native-born American to compose significant chamber music? John Antes of Frederick Township, Pa., who composed these three trios while resident in Egypt around 1780 and dedicated them to the Swedish Ambassador to Turkey. Who was the first to write significant chamber music in America? Dutch-born Johann Friedrich Peter, who composed a set of six string quintets while he was a teacher and minister at Salem, N. C.

Both were members of the intensely music-minded *Unitas Fratrum*, a religious sect of German Moravians who settled in Pennsylvania and North Carolina during the seventeenth and eighteenth centuries, bringing with them the continental European musical culture of the time. Since they kept mainly to their own cities, most of the American Moravian music—chiefly religious in character, has rested undisturbed in the sect's archives for decades until musicians and musicologists like Hans T. David, Carleton Sprague Smith, Thor Johnson, and Donald M. McCorkle set about making the public aware of this hidden and remarkably vital part of America's musical heritage.

Those who have heard the two albums of American Moravian religious music issued by Columbia under Dr. McCorkle's supervision as "The Unknown Century of American Music" (MS 6102/ML 5427, MS 6288/ML 5688) are well aware of the extraordinary lyrical gift displayed in the music of John Antes. However, Antes composed almost all of his music abroad, since, after receiving his academic and musical education in Bethlehem, Pa., he was sent abroad on religious service. He eventually went to Egypt as a missionary where he was caught up in a Cairo revolutionary uprising, imprisoned, and beaten. It was apparently during his convalescence that Antes wrote his only secular music, the three trios, which were subsequently published in London as works by "Giovanni A-T-S Dilletante Americano."

Explanation of symbols:

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

Apparently, Antes had qualms about having secular music published under his own name. How these trios were rediscovered in our own day and their authorship traced to Antes is a fascinating detective story in itself. It is told briefly by Dr. McCorkle in the Columbia album liner, but in even greater and more absorbing detail in the October, 1956, issue of *The Musical Quarterly*.

In a sense Antes the man is more interesting than his music—at least when it comes to these trios for two violins and cello. The first and third could have been the work of any competent contemporary of Haydn and

Ⓢ Ⓜ BACH: *The Goldberg Variations*. Martin Galling (harpsichord). TURNABOUT TV 34015S \$2.50, TV 4015* \$2.50.

Ⓢ Ⓜ BACH: *The Goldberg Variations*. Gustav Leonhardt (harpsichord). VANGUARD EVERYMAN SRV 175SD \$1.98, SRV 175 \$1.98.

Ⓢ Ⓜ BACH: *The Goldberg Variations*. Peter Serkin (piano). RCA VICTOR LSC 2851 \$5.79, LM 2851* \$4.79.

Performance: Serkin most impressive
Recording: All good
Stereo Quality: All satisfactory



PETER SERKIN
Impressive in his first solo recording

Mozart. It is only in the pages of No. 2 in D Minor that we find a vitality of melody and rhythmic pulse, as well as an independence in the part-writing that bespeak the mind and heart of a musician well above the amateur class. However, to have these unique trios made generally available in expert recorded performances is something for which we can be grateful, whether as lovers of chamber music in general or as specialized collectors of musical Americana.

Incidentally, this is the second recorded version of the Antes trios—an initial version was issued on the New Recordings label in 1954. This excellent-sounding recording (MIA 99) is still available as part of the Music in America subscription series I mentioned in the December, 1965 issue of this magazine. D. H.

AUSTIN: *Improvisation for Orchestra and Jazz Soloist* (see LIGETI)

Peter Serkin's performance of the Goldberg Variations is his first solo record; Gustav Leonhardt's is a low-priced reissue of a performance made about ten years ago; and Martin Galling's is part of a projected complete recording of Bach's clavier music, which the thirty-year-old German harpsichordist is now in the process of making. For those who prefer their Bach divested of expressiveness, Galling may have some appeal; for my taste, he is entirely too dry, unemotional, and, in spite of the cleanness of execution, little comes through his playing that exceeds the bare notes themselves. Leonhardt is obviously more aware of the variations as the musical monument they are, for his is a more humane approach. His choice of tempos, as well as his style of playing, gives a more sprightly air to the faster pieces, but much of the interpretation still remains prosaic and angular. I have no doubt that Leonhardt would greatly surpass this performance if he re-recorded the work now.

The most impressive by far of these three Goldberg sets is the interpretation by Peter Serkin, who was seventeen at the time his version was recorded. Among piano renditions this one can stand very high indeed, perhaps because the impulse behind the playing is one of expressivity and musical sense. The pianist has a nice sense of rubato; his treatment of ornaments is, with minor exceptions, good; and he sees the variations as a whole, with definite relationships between the individual sections. There is a definite feeling of personality behind the playing, yet there are no extravagances (except that the final few fast variations are hammered out insensitively). Serkin's warm tonal palette is well captured by the recording, which is full bodied and clean except for the conclusion of the second side. Both of the harpsichord versions are well recorded, although Leonhardt's instrument has some annoying wolf tones (particularly a resonating F-sharp on the first side). I. K.

(Continued on page 76)

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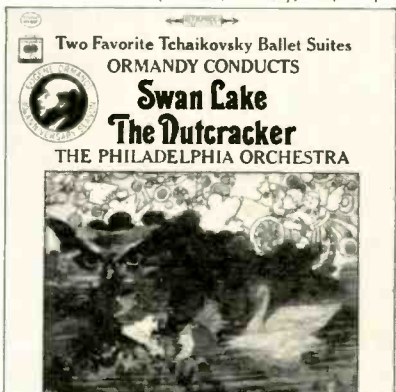
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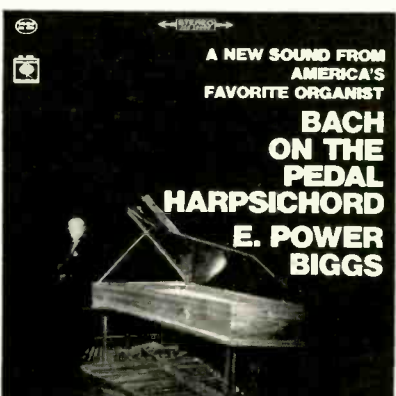
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*Stereo †Tape

© ④ **BACH: Violin Concerto No. 1, in E Major; Violin Concerto No. 2, in A Minor.** HAYDN: *Violin Concerto in C Major*. Arthur Grumiaux (violin); English Chamber Orchestra, Raymond Leppard cond. PHILIPS PHS 900075 \$5.79, PHM 500075* \$4.79.

Performance: Overly romantic
Recording: Mostly good
Stereo Quality: All right

There can be no argument about Arthur Grumiaux's superb violinistic abilities, his technical prowess, or the subtleties of his tone. In conception, however, these performances, especially the Bach, are decidedly in the romantic vein. One does not hear any of the swooping, portamento passages so favored by violinists of an older generation; however, one does hear an amount of long-line phrasing that violates the spirit of Baroque style and a series of dynamic gradations (particularly at *tutti* entrances for the orchestra) quite out of keeping with eighteenth-century architectural concepts.

Leppard goes along with his soloist; his chamber orchestra plays well, but the effect smacks more of accompaniment than participation. Perhaps this may in part be blamed on acoustics that are rather too over-resonant for ideal articulation, on a too-discreetly recorded harpsichord continuo (although Leppard's playing, as much as one can hear of it, is imaginative), and on a woolly quality at the bottom. The violin tone, however, is extremely smooth, and from that standpoint alone it is more than satisfactory. Regarding alternate performances of all three pieces, Menuhin's, it seems to me, are far preferable. I. K.

© ④ **BARTÓK: The Wooden Prince.** London Symphony, Antal Dorati cond. MERCURY SR 90426 \$5.79, MG 50426 \$4.79.

Performance: Fine
Recording: Excellent
Stereo Quality: Very good

The Wooden Prince, a ballet or mime-play in one act, composed between 1914-1916, is yet another of Bartók's earlier stage works that Antal Dorati has taken effectively under his wing and brought to records with maximum musicianship and tender loving care. It is by all odds the best version of the work available at present.

But for all its charm and talent, and for all its considerable orchestral luster, the work itself strikes me as being more derivative of what was simply in the air in those days than either *Bluebeard's Castle* (earlier) or *The Miraculous Mandarin* (just a bit later). Debussy, of course, hovers quite perceptibly in the work's background, but so does Stravinsky (*Firebird*) and Richard Strauss.

Still, it's an enchanting piece of orchestral fantasy, and Dorati plays it to the hilt. The London Symphony has never sounded better, and the recorded sound and stereo are exemplary. W. F.

© ④ **BEETHOVEN: Sonata No. 29, in B-flat, Op. 106 ("Hammerklavier"); Sonata No. 31, in A-flat, Op. 110.** Charles Rosen (piano). EPIC BC 1300 \$5.79, LC 3900* \$4.79.

Performance: Interesting
Recording: Good
Stereo Quality: Just

Since it is wisely assumed that there is no such thing as a "successful" performance of Beethoven's "Hammerklavier" Sonata, those devotees of Charles Rosen's highly conditioned approach to nineteenth-century piano music will not, I trust, find me excessively severe when I suggest that the young American's new recording of the work is more interesting than it is successful. When I say "conditioned," I am suggesting, of course, what most perceptive observers have noted in Rosen's playing of the pre-twentieth-century repertory, namely, that it is conditioned and—quite as it should be—re-evaluated in interpretation by his understanding of twentieth-century musical development and its growth from the previous century.

Thus, while bringing to Opus 106 a truly extraordinary command of the notes themselves and a thoroughly effective "percussive

piano sound that no amount of needle dusting could eradicate. W. F.

BEETHOVEN: String Quartets, Nos. 7-10 (see Best of the Month, page 68)

© ④ **BERLIOZ: L'Enfance du Christ.** Florence Kopleff (contralto), Gerard Souzay (baritone), Giorgio Tozzi (bass), Cesare Valletti (tenor); New England Conservatory Chorus, Lorna Cooke de Varon, director; Boston Symphony Orchestra, Charles Munch cond. RCA VICTROLA VICS 6006 two discs \$5.78, VIC 6006* \$4.78.

Performance: Moving
Recording: Okay
Stereo Quality: Adequate

Despite its age, the Munch-Boston performance of Berlioz's *L'Enfance du Christ* still has a great deal going for it, and it is good to see it available in RCA's economy package. Munch's reading is tender, vivid, and eloquent, but it is the solo singing—particularly that of the gorgeously-endowed contralto Florence Kopleff and the sensitive baritone Gérard Souzay—that is particularly memorable.

The recorded sound and stereo are not the *dernier cri*, of course, but if he considers the bargain rate, the buyer will find them perfectly satisfactory, I am sure. W. F.

BERNSTEIN: Chichester Psalms, for Chorus and Orchestra; Facsimile (see Best of the Month, page 67)

BRUCH: Violin Concerto No. 1, in G Minor (see MENDELSSOHN)

COPLAND: A Dance Symphony, 1925 (see GOULD)

DEBUSSY: Six Songs to Poems of Paul Verlaine (see FAURE)

© ④ **DONIZETTI: Don Pasquale.** Alfredo Mariotti (bass), Don Pasquale; Ugo Benelli (tenor), Ernesto; Mario Basiola (baritone), Malatesta; Anna Maccianti (soprano), Norina; Augusto Frati (bass), Notary. Chorus and Orchestra of the Maggio Musicale Fiorentino, Ettore Gracis cond. DEUTSCHE GRAMMOPHON, SLPM 138971/2 two discs \$11.58, IPM 18971/2* \$11.58.

Performance: Good routine
Recording: Voices favored
Stereo Quality: Very good

This *Don Pasquale* from Florence, like London Records' recent production (see June, 1965), is an agreeable, though by no means outstanding, performance. Thus, in the absence of a truly model performance, listeners drawn to Donizetti's comic delight—and how easy it is to be drawn to it—are at least given the luxury of two serviceable alternate versions.

DGG's *Don Pasquale* is Alfredo Mariotti, recently graduated from the comprimario ranks. A well-schooled singer with a sonorous and nearly always steady voice, he offers an intelligent if somewhat restrained characterization. Resisting the temptation of exaggerated hamming and general vulgarity is, of course, laudable, but a little more unbuttoned buffo spirit would have been welcome. (Mariotti's rather matter-of-fact reaction to being slapped by Norina, compared to Fer-

(Continued on page 78)

Next month in
Hi Fi/Stereo Review

Women in Music

William Billings
and the
Yankee Tunesmiths

How High
is Your Fidelity?

clarity" (a phrase from Rosen's sleeve annotation) which goes at least part of the way in suggesting the broader outlines of this granitic structure, he is nonetheless obviously and unusually preoccupied with intervallic relationships. To quote him again: "The opening theme of the first movement outlines the interval of a third that will dominate the work." This, in turn, leads him to the virtue—or vice, depending on how you view the matter—of treating the piece as if it were composed by Arnold Schoenberg rather than Beethoven. Not in manner, mind you, but in linear-contrapuntal approach. When the discourse is essentially motivic, the method is successful; when it is lyrical, as in the great Adagio, there is a disconcerting sense of calculation and a lack of at least the illusion of lyrical spontaneity.

It should be added that he comes as close to carrying off the enormous technical difficulties and musical complexities of the fugue as any pianist I've yet heard tackle it, and he achieves a contrasting and beguiling simplicity of expression in the Op. 110 sonata that is treasurable. The recorded sound and stereo effect are good, although my review copy produced, on occasion, a somewhat fuzzy

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sympathetic, but I am less than happy with a certain brittleness of timbre that the instrument takes on in Cambridge's low-level but clear recorded sound. W. F.

FELDMAN: *Out of "Last Pieces"* (see LIGETI)

© ® **GOULD:** *Spirituals for Orchestra*. **COPLAND:** *Dance Symphony*. Chicago Symphony Orchestra, Morton Gould cond. RCA VICTOR LSC 2850 \$5.79, LM 2850 \$4.79.

Performance: Authentic Gould, fair Copland
Recording: Excellent
Stereo Quality: Effective

Aaron Copland's *Dance Suite*, an adaptation of his ballet *Grogh* composed between 1922 and 1925 in his student days in Paris, is the work—at least of those on records—that *least* characterizes the Copland manner, the personal stamp so strongly imprinted on virtually every product of his musical maturity. (Curiously enough, the equally early *Music for the Theater*, composed in 1925, while still ear-marked by the Franco-Russian School of Paris, carries the Copland signature unmistakably.)

Still, for all the sway of Stravinsky's early ballets—you'll hear *Firebird*, *Petrouchka*, *The Rite of Spring* in frequent echoes—the *Dance Suite* is a pretty astonishing work to have been cooked up by a boy in his early twenties. The piece is precocious, eminently listenable, and full of surprising orchestral virtuosity. Moreover, for the student of Copland's music, it provides stimulating insight into this American composer's formative origins.

Morton Gould's *Spirituals* is what it always was: a slick, effective, canny adaptation of the Americana style that developed in this country during the Thirties and Forties. You'll find little personality, little that cuts deep in this music. But it shows Gould's flair for the musico-theatrical gesture, and it is a flashy orchestral vehicle.

Gould's performance of his own music is presumably what he wants, but his reading of the Copland—far and away the better of the two available—leans more on superficial effect than telling insight. The recorded sound and stereo are first-rate. W. F.

© ® **HANDEL:** *Judas Maccabaeus*. Jan Peerce (tenor); Martina Arroyo (soprano); Mary Davenport (mezzo-soprano); David Smith (baritone); Lawrence Avery (tenor); Vienna State Opera Orchestra and Vienna Academy Chorus, Thomas Scherman cond. DESTO DST 6452/3/4 three discs \$17.94, D 452/3/4* \$14.94.

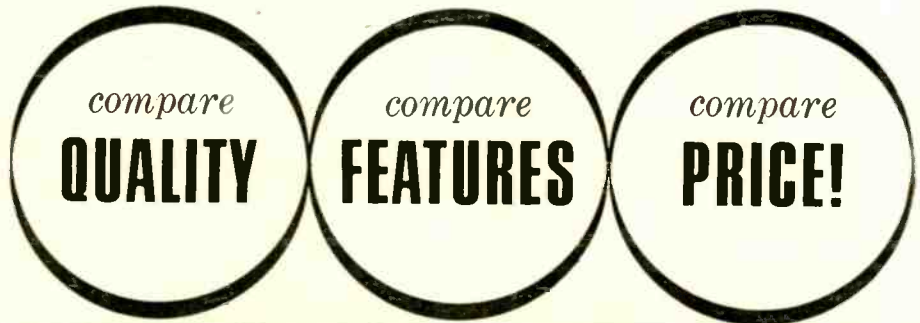
Performance: Above average
Recording: Good
Stereo Quality: Widespread

Judas Maccabaeus, written by Handel in celebration of a great British military victory in 1746, is a long, intermittently brilliant, but at times contrived work. There are some magnificently stirring arias and choral sections of great beauty, but the unimaginative text failed to sustain Handel's inspiration at peak level.

I have no doubt that Sir Thomas Beecham could have worked wonders with the score—with a certain amount of streamlining which, as usual, would have aroused the wrath of scholars. No disparagement is implied by the



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admission that this performance offers no such miracle. It is a well-prepared, sensibly paced presentation, and conductor Scherman gets some very impressive results with his orchestra and chorus. Only in the intricate chorus "Oh Never, Never Bow We Down" do I sense an apparent loss of control; otherwise the choral work is precise, sonorous, and enunciated with surprising clarity.

Jan Peerce cuts a fittingly heroic figure vocally, and he is not daunted technically by the long Handelian lines. The arias, "How vain is man" and "Sound an alarm," with their eloquent recitatives, are delivered in ringing tones and with fervent conviction. Unfortunately, the other soloists are considerably below Peerce's consistent excellence, although they all have their good moments. David Smith uses his light voice gracefully and with a smooth, if not quite bravura, facility. Mary Davenport's sumptuous mezzo makes a fine impact despite its uneven employment, and Martina Arroyo sings the aria "So shall the lute and harp awake" quite appealingly.

An attempt at "dramatization" can be detected in the familiar chorus "See, the Conquering Hero Comes," with the children's chorus placed "stage left" and off microphone in the opening section. The idea has merit but, I'm sorry to say, it was not carried through very effectively. Otherwise the engineering is good, the stereo ample and spacious, and the overall sound excellent, except for some annoying pre-echoes. *G. J.*

HAYDN: Violin Concerto in C Major (see BACH, *Violin Concertos*)

© ① HONEGGER: *Judith*. Netania Davrath (soprano), Judith; Blanche Christensen (soprano), Maidservant; Madeleine Milhaud, Narrator; JoAnn Ottley (soprano); Val Stuart (tenor); Marvin Sorensen (baritone); Salt Lake Symphonic Choir (Armont Willardsen, director) and Utah Symphony Orchestra. Maurice Abravanel cond. VANGUARD VSD 71139 \$5.79, VRS 1139 \$4.79.

Performance: Vital and colorful
Recording: Very good
Stereo Quality: Excellent

Substantially the same forces that recorded Honegger's *Le Roi David* for Vanguard approximately three years ago are responsible for this first recording of *Judith*, a "biblical lyric drama." *Judith* dates from 1925, four years after *Le Roi David*, and the two works are related in more than biblical inspiration: both are vivid, dramatic works that combine spoken narration with declamatory singing, and both succeed in making powerful effects by austere, basically simple means.

The construction of *Judith* requires vast choral and orchestral resources. But there is nothing inflated in Honegger's methods, nothing to call attention to bigness. The huge orchestra is used to provide a variety of atmospheres and colors rather than mere body; its interludes are brief and tersely expressive. Honegger's vocal writing, always accessibly within the range, is essentially declamatory. Variety of textures is maintained by alternating dramatic singing with spoken narrative, and by the vital utilization of the chorus, underlining or contrasting with the solo voice.

The familiar episode from the Apocrypha is presented by combining the narrative with vivid, on-the-scene expressions of Judith and

her maidservant. The orchestra and chorus faithfully reflect the tension of Judith's sacrifice and the excitement of the battle scenes, but there is no obvious stressing of violence for its own sake—the death of Holofernes, for example, is described, not acted out. S. W. Bennett's excellent annotations reveal that an alternate operatic version prepared by Honegger was actually performed by the Theater of Monte Carlo in 1926. Unless this involved a radical reorganization, I would have reservations about the work's viability in that form. The subtle power and effectiveness of the original, however, are undeniable.

Judith adds another rewarding chapter to the adventurous history of Maurice Abravanel's Salt Lake City forces. The evidence bespeaks meticulous preparation and, while I suspect that the chorus does not bring off its intricate role with quite the clarity and inner balance it could have, the orchestra delivers its no less demanding part with ex-



NETANIA DAVRATH
Bright and lyrical as Honegger's *Judith*

cellent discipline and sonority. Some of the heavily dramatic portions of Judith's music tend to overburden Netania Davrath's bright, lyric voice, but she is incapable of anything less than a first-class performance. The supporting voices—which, except for the maidservant, are not very significant — are competent. The narration by Madeleine Milhaud is very effective. Vanguard's engineering lives up to its usual high standard, though the sonic assist to lend Miss Davrath an "enhanced" quality is noticeable. A full bilingual libretto is supplied. *G. J.*

© ① KHACHATURIAN: *Violin Concerto*. SAINT-SAËNS: *Havanaise*, Op. 83. Leonid Kogan (violin); Boston Symphony Orchestra, Pierre Monteux cond. RCA VICTROLA VICS 1153 \$2.89, VIC 1153* \$2.39.

Performance: Excellent
Recording: Good
Stereo Quality: Just

While I can't abide the piece myself, those who fancy the Khachaturian Violin Concerto cannot go far wrong with this bargain issue from RCA Victrola. Monteux gives so witty, so clean and so sparkling a delivery of the orchestral aspect of the work that one can

almost take the piece on its own rather simple-minded terms, and violinist Kogan plays the solo passages with a fine lyric sweep and virtuosity aplenty. All involved do no less by the Saint-Saëns *Havanaise*—which also exudes a certain banality—and the recorded sound is quite good. *W. F.*

© ① LIGETI: *Atmosphères*. FELDMAN: *Out of "Last Pieces."* AUSTIN: *Improvisation for Orchestra and Jazz Soloists*. NEW YORK PHILHARMONIC: *Improvisation*. Don Ellis (trumpet); Barre Phillips (bass); Joe Cocuzzo (drums); David Tudor (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6733 \$5.79, ML 6133 \$4.79.

Performance: Avant
Recording: Handsome
Stereo Quality: Stunty

Here we have it compactly presented to us on a superbly produced disc from Columbia, with Leonard Bernstein and the New York Philharmonic: the International Far-Out at its most precociously entertaining. The results will strike more than one listener as surprising rather than shocking, entertaining rather than irritating and, in general, more pointless in sonic effect than the elaborate theories that lie behind them.

Take, for beginners, Gyorgy Ligeti's *Atmosphères*. The forty-two-year-old Hungarian has, according to his own statement, "bypassed serialism," has "... attempted to supersede the structural approach to music ... and to establish a new textural concept of music. This ... embodied a new type of orchestral sound: the sonorous texture is so dense that the individual interwoven instruments are absorbed into the general texture, and completely lose their individuality."

The effect of all this is not too much unlike the more densely polytonal fabrics that Charles Ives was weaving years ago with orchestral formations, although while Ives still dealt in terms of recognizably thematic material, Ligeti simply undulates from one highly spiced mass of orchestral sound to another. The effect, to anyone who relishes music as pure sound—as I do—is quite lovely on initial contact. I cannot imagine what would keep us interested in a work of this sort once the texture became familiar.

While Ligeti's work is entirely composed by the composer, the Americans Morton Feldman, Larry Austin, and the men of the New York Philharmonic themselves have all given us pieces that rely on aleatory or "chance" methods. Mr. Feldman says: "The discovery that sound in *itself* can be a totally plastic phenomenon, suggesting its own shape, design and poetic metaphor, led me to devise a new system of graphic notation. *Out of 'Last Pieces'* (1961) was written on coordination paper, with each box equal to mm. 80. The number of sounds to be played within each box is given, with players entering on or within the duration of each box. Dynamics throughout are very low. The amplified guitar, harp, celesta, vibraphone, and xylophone may choose sounds from any register. All other sounds are played in the high registers of instruments, except for brief sections in which low sounds are indicated."

Again, the sonic results are often attractive. The low-key dynamic scheme and the instrumental registration effect superimpose a distinct if rather primitively wrought "mood"

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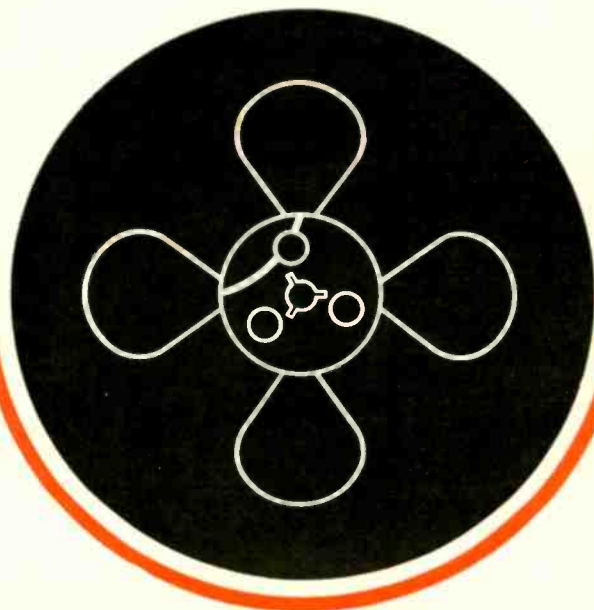
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on the piece that is effective. Musically inclined infants have been known to produce startling aleatory results when turned loose at a keyboard. Who knows? Some of them may even have learned to say "neo-dada."

Larry Austin's *Improvisations for Orchestra and Jazz Soloists* gives the pitches, limiting the uncontrolled elements to rhythmic designs within specified spans of time. Thus, in a sense, the jazz combo and the symphony orchestra are both "jamming," and the resultant effect is one of pleasantly cacophonous jazz improvisation.

The Philharmonic's own improvisation, a work in which *nothing* whatever has been decided upon except "two or three fixed signals for stopping and starting . . . with the conductor serving only as a kind of general guide or policeman," is in certain ways more provocative than any of the other works. For, cut loose on their own, the men of the Philharmonic—strongly imbued with their "tonal memories"—have produced a work that to all intents and purposes sounds more normally created than most of the music on the disc. Could Mr. Bernstein, with this improvisation "which has never been played before, and never will be again," be trying to tell us something?

One thing emerges clearly: the symphony orchestra is the great leveler of the rough edges of the far-out avant-garde. Just about anything anyone plays, when the orchestra is a great one, makes an ear-tingling sound. The record will need no sales talk from me to the inner group, but even for those who are skeptics, but live of ear, the recording may turn out to be fun. The recorded sound is handsome, the stereo effects appropriately tricky. W. F.

© MENDELSSOHN: *Violin Concerto, in E Minor, Op. 64*. Zino Francescatti (violin); Members of the Cleveland Orchestra, George Szell cond. TCHAIKOVSKY: *Violin Concerto, in D Major, Op. 35*. Zino Francescatti (violin); New York Philharmonic, Thomas Schippers cond. COLUMBIA MS 6578 \$5.79, ML 6158 \$4.79.

© MENDELSSOHN: *Violin Concerto, in E Minor, Op. 64*. SCHUMANN: *Violin Concerto in D Minor*. Henryk Szeryng (violin); London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90406 \$5.79, MG 50406* \$4.79.

© MENDELSSOHN: *Violin Concerto, in E Minor, Op. 64*. BRUCH: *Violin Concerto No. 1, in G Minor, Op. 26*. Ion Voicou (violin); London Symphony Orchestra, Rafael Frühbeck de Burgos cond. LONDON CS 6450 \$5.79, CM 9450* \$4.79.

Performance: A Francescatti-Szeryng photo-finish

Recording: All good

Stereo Quality: All satisfactory

Forty-year-old Roumanian violinist Ion Voicou is moving in pretty fast company by venturing a Western recording debut with the Mendelssohn and Bruch concertos. For all the basic excellence of his technique, Voicou simply does not command the range of color and nuance that the like of Francescatti, Ricci, Heifetz, Stern, or Oistrakh can bring to these repertoire staples. Incidentally, London's sleeve liner includes a handsome photo of Mr. Voicou, but not one solitary word of biographical information.

The Columbia Francescatti disc presents

remarkable value in its combination of musical content, superb performance, and fine recorded sound. (The thirty-two-minute Tchaikovsky Concerto on one side is a tour de force in stereo mastering.) Francescatti and Szell whip through the Mendelssohn a full two minutes faster than Szeryng and Dorati, and if you like your Mendelssohn taut and high-strung, this is the recorded version to have. However, I would be inclined to purchase the disc for the Tchaikovsky, which can take this kind of treatment better. Francescatti and Schippers bring ample warmth to the music.

I find the Szeryng-Dorati approach to Mendelssohn more to my taste, for they let the music breathe naturally and flow freely, emphasizing its lyrical qualities even at the expense of some of the drama and brilliance. The Schumann Concerto, which was resurrected from a manuscript written by Schumann five months before his attempted



HENRYK SZERYNG

Lyricism and charm in a Schumann rarity

suicide, is an uneven work as music, but most welcome in its first stereo recording.

Schumann's opaque orchestration makes the first movement pretty much of a losing proposition for soloist and conductor alike. With the slow movement, though, we have fine lyrical Schumann, and the finale has genuine charm. As already indicated, Szeryng and Dorati handle both the Mendelssohn and Schumann with great affection and A-1 musicianship.

As to a choice between the Mercury and Columbia discs, the beginning collector can't lose on the Columbia; but the seasoned buyer, with perhaps two or three good versions of the Tchaikovsky in his library, would do well to acquire the sensitive Szeryng-Dorati reading of the Mendelssohn, and in so doing gain the Schumann rarity. D. H.

© MOZART: *Four Horn Concertos* (K. 412, 417, 447, and 495). Mason Jones (horn); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6785 \$5.79, ML 6185 \$4.79.

Performance: Superior

Recording: Excellent

Stereo Quality: Fine

Among at least four first-rate recordings of

the Mozart horn concertos (including performances by Tuckwell and Maag, Civil and Klemperer, and, of course, the virtually legendary one by Brain and Karajan), the newest contender is an impressive and notable addition. Mason Jones, first desk player of the Philadelphia Orchestra, reveals most conclusively that the English do not have a monopoly on great horn virtuosos. His tone here is perfectly lovely, his technical ability quite awe-inspiring. In addition to the effortless negotiation of the difficult solos (without once betraying any feeling of discomfort), Mr. Jones plays the music with uncommon subtlety. One hears more than just notes, for phrasing, shaping of the melody, and dynamics are given as much attention as bravura execution. The heady spirit of the solo playing is shared by the orchestral accompaniment, which is extremely lively, humorous where intended, and never opaque. From the standpoint of well-played Mozart, Ormandy's contribution here is noteworthy. The Tuckwell-Maag collaboration included as a bonus an unfinished movement for horn and orchestra; Mason Jones does not provide any more music for the combination, but he does present a novelty of another sort: the rondo of the first concerto is performed on a valveless horn of the type for which these pieces were originally written. The sound of that instrument is a little less brassy than the modern one and also not quite so rounded in tone. Since notes which are not part of the natural scale could only be achieved by control of the lips or by inserting the right hand into the horn's bell, performance of even one movement on such an instrument is enormously difficult. Again, Mr. Mason makes it all seem effortless. Although some notes necessarily lack the tonal evenness of the modern French horn, the special sound of the natural horn is well worth hearing. Columbia's reproduction is full blown and very effectively balanced. I. K.

NEW YORK PHILHARMONIC: *Improvisation* (see LIGETI)

© PROKOFIEV: *Symphony No. 6*. Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 2834 \$5.79, LM 2834 \$4.79.

Performance: Excellent
Recording: Top-notch
Stereo Quality: Fine

Prokofiev's *Symphony No. 6* (1947) is a difficult piece for listeners to "get to." Not because it deviates in any way from the essential directness of expression, simplicity of technical means, and stylistic manner of the Russian composer, but because its tunes—while clearly *there*—don't stick with us as we expect them to, and its expressive content, while generally lyrical, is also somehow austere and removed. In these aspects it holds a relationship to the more popular *Fifth Symphony* similar to that which the *Second Piano Concerto* holds to the *Third*: where one is extroverted, warm, buoyant, and lyrical, the other—although applying essentially the same musical method—is somehow rather chilly, withdrawn, and elusive. Quite possibly we will discover one day that the *Sixth* cuts deeper and more profoundly than its more popular brother, but for the moment, at least, the *Sixth Symphony* continues to strike me as an oddly alienating creation. Leinsdorf and the Boston Symphony Or-



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chestra have given us a carefully rendered and lucid account of its musical detail and its structural outlines. It is an altogether admirable performance in superbly recorded sound, and if I still prefer the recent Ormandy-Philadelphia version, it is because I respond more happily to Ormandy's somewhat lighter touch with the work. W. F.

RECORDING OF SPECIAL MERIT

© ① PURCELL: *Instrumental Works*: *Fantasia on a Ground* (Z. 731); *Hornpipe* (Z. T685); *Harpichord Suite No. 6, in D Major* (Z. 667); *Sonata No. 9, in F Major ("Golden,"* Z. 810); *Pavan in G Minor* (Z. 752); *Sonata in G Minor for Violin and Continuo* (Z. 780); *Twelve Lessons from Musick's Handmaid, Part II* (Z. T694, 647,

648, T689, 649, 650, 655, T682, 646, 653, 656, T688); *Fantasia in F Major à 5* (Z. 745). *Vocal Works*: *Oedipus: "Music for a while"* (Z. 583/2); *Don Quixote: "Let the dreadful engines"* (Z. 578/3), *"From rosy bowers"* (Z. 578/9); *The Fairy Queen: "Thrice happy lovers"* (Z. 629/39b, c); *King Arthur: "Fairest Isle"* (Z. 628/38); *Pausanias: "Sweeter than roses"* (Z. 585/1); *Ode on Queen Mary's Birthday: "Crown the altar"* (Z. 321/7); *The Indian Queen: "I attempt from love's sickness to fly"* (Z. 630/17b); *Bonduca: "O lead me to some peaceful gloom"* (Z. 574/17); *Dioclesian: "What shall I do"* (Z. 627/18b, d); *Solo songs: "I love and I must"* (Z. 382), *"If music be the food of love"* (Z. 379a), *The Blessed Virgin's Expostulation* (Z. 196), *"Not all my torments"* (Z. 400), *Sacred Duet, Upon a*

Quiet Conscience (Z. 184), *"The fatal hour comes on apace"* (Z. 421). Alfred Deller (countertenor); April Cantelo (soprano); Maurice Bevan (baritone); George Malcolm and Walter Bergmann (harpichord); Neville Marriner, Peter Gibbs, and Granville Jones (violin); Desmond Dupré (viola da gamba); The Baroque Players. VANGUARD BACH GUILD BGS 70570/1 two discs \$11.58, BGS 570/1 \$9.58*.

Performance: Thoroughly enjoyable
Recording: Very good
Stereo Quality: Fine

Vanguard is now releasing the stereo version of "Homage to Henry Purcell," an album first issued in mono in 1958 to commemorate the tercentenary of Purcell's birth. As an anthology, this one would be difficult to surpass, for a great many of the forms in which this composer's genius found expression may be sampled here: solo songs, sacred songs and duets, arias from operas and plays, chamber music, and harpsichord pieces. Heading the list of performers is Alfred Deller, who takes the lion's share of the vocal music. The juxtaposition of other singers and instrumentalists with him, however, makes the set something more than purely a Deller recital. The countertenor is in excellent form here, and so are the other interpreters. The star of the album, nevertheless, is the composer, and anyone not acquainted with the works of Henry Purcell is encouraged to obtain this album. Vanguard's stereo version, like the original mono, is thoroughly satisfactory. The "table of contents" in the album, however, has two minor errors: the harpsichord suite is in D Major, not D Minor, and the second piece played by George Malcolm from *Musick's Handmaid* is not a Lesson in A Major but a March in C Major (Zimmerman 647). I. K.

© ① RACHMANINOFF: *Symphony No. 2*. London Philharmonic Orchestra. Sir Adrian Boult cond. RCA VICTROLA VICS 1139 \$2.98, VIC 1139* \$2.39.

Performance: Pedestrian
Recording: Okay
Stereo Quality: Adequate

Sir Adrian Boult's performance of the Rachmaninoff *Symphony No. 2* is a characteristically British approach to this composer's music, one in which both performers and listeners simply *drench* themselves in the composer's weaknesses rather than uphold his strengths. A work of this sort, in this period of our century, at least, needs all the astridency, all the discipline, all the tautness, all the subtle phraseology that can be brought to its excessively symmetrical and sequential lyrical style if it is to wear its tattered adornments with anything like plausibility.

The present performance drags with limbs so loose that it is guaranteed to give all but those afflicted with terminal Rachmaninovitis a bad case of the pip. Both recorded sound and stereo are adequate. W. F.

© ① RESPIGHI: *Feste Romane*. R. STRAUSS: *Don Juan*. Los Angeles Philharmonic Orchestra. Zubin Mehta cond. RCA VICTOR LSC 2816 \$5.79, LM 2816* \$4.79.

Performance: Fiery
Recording: Transparent, yet full-bodied
Stereo Quality: Excellent

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Both of these works make fine showpieces for the Los Angeles Philharmonic Orchestra recording in its splendid new Los Angeles Music Center Pavilion. Zubin Mehta, the gifted young Indian-born conductor, has made the most of the opportunity, not simply by way of sheer dynamic range and brilliance, but also in matters of sensitive nuance and phrasing. This is especially noticeable in the *Don Juan*, where the lyrical and dramatic episodes are so sharply and very effectively contrasted.

The general room tone of the Pavilion as heard on this disc is warm and not excessively colored; but I have a feeling that the orchestra was microphoned rather too closely for truly ideal results. Both works could have stood a little more reverberation, and the solo instruments (especially the solo oboe in *Don Juan*) sound somewhat larger than life to my ears.

Even with these minor reservations, I would say that this album augurs well for future recording by the Los Angeles Philharmonic under Mr. Mehta's baton. With the microphones pulled back and upward a few feet, the next tapings should be really superb. *D. H.*

SAINT-SAËNS: *Havanaise*, Op. 83 (see KHACHATURIAN)

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SAINT-SAËNS: *Piano Concerto No. 2, in G Minor*; *Piano Concerto No. 4, in C Minor*. Philippe Entremont (piano); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6778 \$5.79, ML 6178 \$4.79.

Performance: Authoritative
Recording: Excellent
Stereo Quality: Excellent

There's an old superstition that what you do New Year's Eve is a preview of what the new year will bring. Well, last New Year's Eve I went to Philharmonic Hall to hear Jeanne-Marie Darré play Saint-Saëns' Piano Concerto No. 5, and, sure enough, 1965 has been something of a Saint-Saëns year for me—among other things there was the Metropolitan Opera's fine revival of *Samson and Delilah*, the New York Philharmonic played his Symphony No. 3 (one of his greatest works), and now Columbia Records has rounded out the year with a truly magnificent recording of the French master's second and fourth piano concertos played by the young French virtuoso Philippe Entremont and the Philadelphia Orchestra under Eugene Ormandy.

The two concertos on this disc embody all that is best in Saint-Saëns' work—brilliant writing for the solo instrument, great skill and craftsmanship in orchestration, a pleasing unity and sense of form, and an elegance that is uniquely Gallic. And with Saint-Saëns, of course, you must be content with elegance, style, and sensuousness instead of profound emotion. In 1908, Romain Rolland wrote of Saint-Saëns: "He brings to the midst of our present restlessness something of the sweetness and clarity of past periods, something that seems like fragments of a vanished world." In 1965 that effect, I think, is heightened. These concertos are not music to suffer by, music to be alienated by, music to be militant by, or music to decline an invitation to the White House by; they are music for enjoying the good things of the world (with appropriate French moderation) and

music simply for the love of pure music.

Saint-Saëns was the soloist at the premiere performances of all five of his piano concertos. Mr. Entremont brings to the two on this disc an authority that makes me think the composer might have sounded like this if he were lucky enough to have the support of Eugene Ormandy and the Philadelphia Orchestra. Entremont plays these two showpieces with the strength and ease of youth (he is thirty-one) but with the stylistic fluency of a mature artist. There are none of the mannerisms and frippery that have made so much that is French in music repellent to modern Americans. In stereo the sound of the recording is startlingly realistic—even in mono it is so good that it will make you glad all over again that you live in the era of high fidelity. *William Livingstone*

Ⓢ Ⓜ SCHUBERT: *Die schöne Müllerin*. Gérard Souzay (baritone); Dalton Baldwin (piano). PHILIPS PHS 900074 \$5.79, PHM 500074* \$4.79.

Performance: Tasteful, intimate
Recording: Good
Stereo Quality: Not evident

Schubert's often-recorded cycle receives a tasteful, sensitive, and intimately scaled performance here. Souzay suggests the image of a melancholy and not particularly virile young Miller. While there is abundant intensity in his singing, when needed, it is the gentle, contemplative songs like *Tränenwegen* and *Die liebe Farbe* that give the most pleasure, and *Des Baches Wiegenlied* that catches the quiescent mood to perfection. Within the well-known limitations of his


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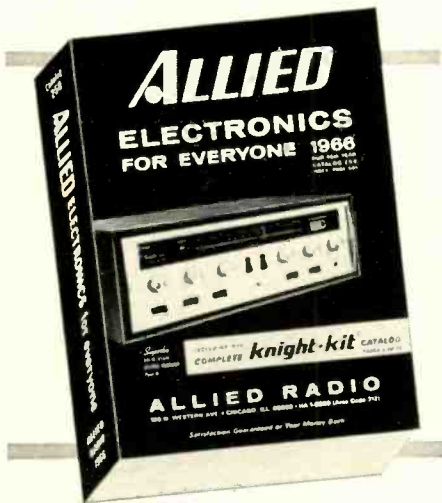
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voice, Souzay achieves subtle and expressive dynamic gradations that create the illusion of a wide range of colors. And yet, this album is not really representative of his best work, for there are some improperly focused tones, occasional explosiveness in the climaxes, and strain in the upper register (although the cycle, in the keys chosen, ought to lie well within his range). Dalton Baldwin's accompaniments display his customary skill.
G. J.

RECORDING OF SPECIAL MERIT

© ® SCHUMANN: *Liederkreis, Op 39; Der frohe Wandersmann; Der Schatzgräber; Frühlingsfabrt; Der Einsiedler.* Dietrich Fischer-Dieskau (baritone); Gerald Moore (piano). ANGEL S36266 \$5.79. 36266* \$4.79.

Performance: Masterly
Recording: Ideal
Stereo Quality: Centered

As a source of poetic inspiration for Schumann's songs, Joseph von Eichendorff (1788-1857) was second only to Heinrich Heine. Although he lacked Heine's bitter intensity and barbed intellect, Eichendorff seldom failed to stimulate Schumann's soaring musical imagination. *Liederkreis, Op 39*, a collection of twelve Eichendorff songs, certainly need not defer to the similarly titled group (Op. 24) of Heine settings.

While some of these songs are doubtless related in subject and mood, this is not a true song cycle with a unifying theme in the manner of, say, *Dichterliebe*. Nature, the ancient legends, and muted amorous yearnings are the mainsprings of inspiration here. But Eichendorff's muse is not devoid of passion, either. Schumann's musical transformation accordingly embraces a wide range of expression, from the ethereal calm of *Mondnacht* to the vehemence of *Waldesgespräch*.

Fischer-Dieskau displays his familiar but always spellbinding mastery of expression through color, dynamics, and unflinching attention to textual nuances. He manages some of the songs in their original high keys, bringing off the impassioned *Frühlingsnacht* with exciting effect, though the high tessitura of *Waldesgespräch* does cause a moment of strain. This passing instance aside, his voice has rarely sounded firmer, warmer, or more attractive.

Angel's choice of completing the disc with four other Eichendorff songs is, of course, highly appropriate and particularly gratifying since these happen to be quite rare on records. As it happens, however, only *Der Schatzgräber*, with its eerie atmosphere, offers distinct individuality. Gerald Moore's accompaniments, as always, are brilliant complements to singing art. Both artists are favored by rich and life-like sonics in excellent balance.
G. J.

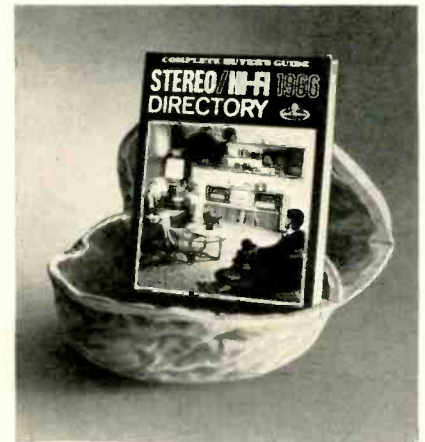
SCHUMANN: *Violin Concerto in D Minor* (see MENDELSSOHN)

R. STRAUSS: *Don Juan—Tone Poem* (see RESPIGHI)

RECORDING OF SPECIAL MERIT

© ® R. STRAUSS: *Salome: Dance of the Seven Veils; Interlude and Final Scene. The Egyptian Helen: Awakening Scene.* Leontyne Price (soprano); Boston Symphony

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Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2849 \$5.79, LM 2849* \$4.79.

Performance: Intense and soaring
Recording: Brilliant
Stereo Quality: Imposing

In taking on the operas of Richard Strauss, Leontyne Price has clearly entered a new phase of her career. Judging from this impressive beginning, it would be a pity if this were pursued only via recordings. The thorough preparation and successful character study that must have preceded her performance here augur well for a similarly auspicious Salome on stage.

Vocally, the soprano is in sumptuous form. Strauss' soaring, long-breathed vocal writing shows off her brilliant tone and smooth legato at their best, and there is always an impassioned fervor that colors and lends meaning to her singing. Her handling of the German text is credible and convincing, alert to meaningful detail. Price's delineation of the eerie passage prior to the final ecstatic outburst, "*Hat es nach Blut geschmeckt? Nein! Doch es schmeckte vielleicht nach Liebe . . .*" reveals a haunted, even maddened quality that is highly theatrical but decidedly convincing. (Nilsson is distraught at this point, Welitsch pervasively lustful.) Those familiar with Miss Price's singing will again discover that her tones are insufficiently supported in the lower half of her range, but here, as before, she skillfully avoids the pitfalls and keeps the listening focus on the firm and often spectacular upper half.

Helen's "*Zweite Brautnacht! Zauber- nacht!*," the best known excerpt from one of Strauss' least known operas, *The Egyptian Helen*, is another Straussian exercise in setting radiant soprano writing against gorgeous orchestral sounds. The orchestral web, however, is less complex here than in *Salome*, and Price's singing emerges even more stunningly. Leinsdorf's overall direction is admirable in its control and assertiveness, as well as in its perfect sense of proportion with the soloist. For these balances, of course, RCA Victor's production team rates equal praise. The recorded sound is splendid and overpowering. G. J.

© ® TCHAIKOVSKY: *Symphony No. 1, in G Minor, Op. 13 ("Winter Dreams"); Symphony No. 2, in C Minor, Op. 17 ("Little Russian"); No. 3, in D Major, Op. 39 ("Polish")*. London Symphony Orchestra, Antal Dorati cond. MERCURY SR 29015 two discs \$11.58, OL 2115 \$9.58.

Performance: Brilliant No. 1!
Recording: Sparkling, a bit bass-shy
Stereo Quality: Excellent

By dint of cramming a maximum amount of music onto each side, Mercury has been able to give us the first three Tchaikovsky symphonies complete on two discs instead of the normal three, which is good value in any man's language. What's more, Dorati turns out the most exciting and brilliant performance of the First that I have ever heard, yet he still does ample justice to the lovely adagio. Unlike Maazel on the London recording, he does not vulgarize the French horn recapitulation of the main theme that leads to the climax of the movement.

The "Little Russian" gets a sparkling virtuoso rendition, too; but the "Polish" Symphony is disappointing here, partly because Dorati chooses a very slow tempo for

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the opening pages and tends toward a rhythmic rigidity that seems to straitjacket the music instead of giving it a natural flow.

The recorded sound is very crisp and clean (as befits these predominantly extroverted, folk-oriented scores) though the bass is not as rich as in the Maazel performances on London, which are allotted one disc per symphony. Were it not for the unimaginative treatment of the "Polish" Symphony, I could recommend the Mercury set with no reservations whatever. But that happens to be the finest performance of the London set, just as the First is the standout item here. It's a toss-up between Dorati and Maazel for the better "Little Russian"—the latter has a slight edge by virtue of more full-bodied recording. *D. H.*

TCHAIKOVSKY: Violin Concerto, in D Major, Op. 35 (see MENDELSSOHN)

Ⓢ Ⓜ **VIVALDI: The Four Seasons.** John Corigliano (violin); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6744 \$5.79, ML 6144* \$4.79.

Ⓢ Ⓜ **VIVALDI: The Four Seasons.** Reinhold Barchet (violin); Southwest German Chamber Orchestra, Friedrich Tilegant cond. NONESUCH H 71070 \$2.50, H 1070* \$2.50.

Performance: Bernstein supercharged;
Tilegant pedestrian
Recording: Columbia full-bodied;
Nonesuch strident
Stereo Quality: Columbia has it

After the energy, imagination, and drama-with-a-capital-D of the Bernstein-Corigliano interpretation of *The Four Seasons*, the performance offered on Nonesuch sounds painfully dull by comparison, and it is marred by unpleasant stridency in the E-string register throughout the whole disc. Regrettably there is no better single-disc alternate choice available in the low-priced bracket.

While Bernstein does, in my opinion, underline rather heavily the dramatic and pictorial aspects of the music, his imaginative realization and playing of the harpsichord continuo is one of the special pleasures of this disc. Corigliano handles the brilliant and soulfully lyric episodes of the solo violin part with a zest and brio fully matching that of Mr. Bernstein.

There may be those, like myself, who prefer a somewhat more restrained though equally imaginative reading of the *Four Seasons*, in which case either the version by Janigro and the Solisti di Zagreb on Bach Guild or the one by Goberman and the New York Sinfonietta (Library of Recorded Masterpieces, subscription series) will fill the bill. *D. H.*

COLLECTIONS

Ⓢ Ⓜ **GRACE BUMBRY: Verdi Arias.** *Il Trovatore: Stride la vampa; Condoita ell'era in ceppi. Aida: Ritorna vincitore. Don Carlos: Tu che le vanità. Macbeth: Nel dì della vittoria... Ambizioso spirito tu sei; La luce langue; Una macchia è qui tuttora.* Grace Bumbry (soprano/mezzo-soprano); Orchestra of the Deutsche Oper, Berlin, Hans Löwlein cond. DEUTSCHE GRAMMOPHON SLPM 138987 \$5.79, LPM 18987* \$5.79.

Performance: Promising
Recording: Good
Stereo Quality: Good

By all standards this is an impressive disc. And yet, hearing it almost immediately after witnessing Grace Bumbry's uncommonly exciting Eboli at the Metropolitan, I must confess to some disappointment. Hers is a sumptuous and glowing voice, and it is artistically used, but the high-voltage intensity and the natural magnetism that Grace Bumbry exhibits on stage are not evident in her recordings.

Miss Bumbry was apparently persuaded to prepare a recital consisting of soprano as well as mezzo-soprano arias. This may make commercial sense, but, really, what can it hope to prove? She indeed has a stunning range, easily encompassing fully equalized and well-supported tones from low C to high, and possibly beyond. Her "*Ritorna vincitore*" and "*Tu che le vanità*" are better sung than those by several celebrated sopranos, but this still does not make Miss Bumbry a soprano. In fact, hers is one of the truly luxuriant



HURON ATTRACTIONS

GRACE BUMBRY

A sumptuous voice artistically used

mezzo voices of our day—in welcome contrast to some really in-between ones—and even if she cared to call herself a contralto, she would get no argument from me. Voices like hers ought to be thoughtfully used, and not squandered away on mere tours de force.

In terms of pure singing, then, much of Miss Bumbry's offering is quite wonderful. She is a reliable, musical singer, with a solid technique and a basic affinity for the Italian style. Her enunciation, however, can stand improvement: the reading of Macbeth's letter is ineffective, and the guttural "*macchia*" (for "*macchia*") in the crucial phrase of the Sleepwalking Scene is particularly damaging. As for dramatic awareness in her singing, it is there to a modest degree, but not sufficiently to put over Lady Macbeth's music in a manner to which, thanks to Maria Callas, we are now accustomed. (In the conclusion of the Sleepwalking Scene, Miss Bumbry belts out a high D-flat, which is in glaring contradiction to the *fil di voce* demanded by the score.) The two Azucena arias are good enough, though the singer's wide vibrato (which is otherwise seldom evident) robs "*Stride la vampa*" of its effectiveness. The accompaniments, well played, range interpretively from heavy-handed ("*Ritorna vincitore*") to good, and the recorded sound is above reproach. *G. J.*

MONTERRAT CABALLÉ: *Bellini and Donizetti Arias* (see Best of the Month, page 68)

Ⓢ Ⓜ **ESPAÑA: LEONARD BERNSTEIN CONDUCTS SPANISH FAVORITES.** Chabrier: *España Rapsodie*. Falla: *La Vida Breve: Interlude and Dance; El Amor Brujo: Ritual Fire Dance; The Three-Cornered Hat: Suites I and II*. Ravel: *Alborada del gracioso*. New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6786 \$5.79, ML 6186 \$4.79.

Performance: Somewhat hectic
Recording: Clean and clear
Stereo Quality: Satisfactory

Sandwiching prime Falla between two Spanish-style French masterpieces, this Bernstein offering has much to recommend it. There is no lack of excitement and color in the performances and the recorded sound is splendid. But I must confess to having been spoiled by the past recordings of such stylists in the repertoire as Paray and Ansermet (for Chabrier and Ravel) and Burgos or Jorda (for Falla). They let the music breathe a little easier without losing its excitement. But to attain such musical perfection would require the purchase of two or three discs, whereas Bernstein has given us the whole program under one wrapping, so to speak.

If more-for-the-money carries more weight than considerations of style, then this Columbia disc is for you. D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **ALFREDO KRAUS:** *Romanzas de Zarzuelas*. Bretón: *Jota de la Dolores*. Luna: *La Picara Molinera*. Vives: *La Villana*. Soriano: *El Baturrico*. Guerrero: *El Huésped del Sevillano*. Serrano: *El Trust de los Tenorios*. Guridi: *El Caserio*. Tórroba: *Luisa Fernanda*: four others. Alfredo Kraus (tenor); Madrid Symphony Orchestra, José Olmedo cond. MONTILLA FMS 2092 \$4.98, FM 192 \$3.98.*

Performance: Ardent
Recording: Good
Stereo Quality: Pronounced

Alfredo Kraus' resplendent voice and impassioned delivery make the appeal of this collection well nigh irresistible. For all his operatic predisposition, Kraus sings with a lightness and flexibility that befits the operetta style. As a recorded sampling of representative vocal music from *zarzuelas* I can think of no better choice than this attractive collection. Lively accompaniments and rich sound are major enhancements, brief and meaningless annotations a source of minor irritation. G. J.

Ⓢ Ⓜ **JAN PEERCE:** *Great Operatic Arias*. Mascagni: *Cavalleria Rusticana; Siciliana; Brindisi; Addio alla madre*. Bizet: *Les Pêcheurs de Perles: Je crois entendre encore*. Cilèa: *L'Arlesiana: Lamento di Federico*. Verdi: *Un Ballo in Maschera: Di' tu se fedele*. Luisa Miller: *Quando le sere al placido*. Puccini: *Tosca: Recondita armonia; E lucevan le stelle*. Other arias. Jan Peerce (tenor); Chorus and Orchestra of the Vienna Festival (Laurence Dutoit, soprano), Franz Allers cond. VANGUARD VSD 71129 \$5.79, VRS 1129 \$4.79.

Performance: Ripe and robust
Recording: Close-miked
Stereo Quality: Too transparent

Returning to standard operatic fare after a number of years devoted to recording more esoteric material, Jan Peerce is in excellent form. He is now a true dramatic tenor with an appropriately dark timbre and a vigorous declamatory style, but his voice, despite the years, has remained a pliant instrument, responsive to his purposes. Much of the old artistry is unimpaired—the legato tracing of "Quando le sere al placido" still compels admiration, and there is a decidedly youthful dash to his rollicking "Di' tu se fedele." It is good to hear *La Juive's* seldom-recorded music sung with such empathy and fervor, and *O Colombina* from *Pagliacci* invested with a flair seldom heard in the opera house.

The kind of sustained lyricism the Bizet and Cilèa selections call for are no longer the tenor's strong suit, his *Siciliana* sounds a bit labored, and his once exemplary enunciation is occasionally compromised by distorted vowel sounds. Yet, all things considered, we have here not only a display of seasoned and sturdy art, but also a remarkable study in voice preservation. Come to think of it, the role of Lenski was portrayed by an artist about half Jan Peerce's age at the last Metropolitan revival of *Eugene Onegin*. Appropriately enough, he sang Lenski's aria about half as well as the veteran tenor does here.

The orchestral and choral support are not much more than adequate. If Miss Dutoit could be called upon to sing Lola's brief part in the *Brindisi* scene of *Cavalleria Rusticana*, surely she could also have delivered Mamma Lucia's few measures in the "Addio" to avoid the awkward break that disfigures the music in its present form. I find that the close miking of Mr. Peerce creates a larger-than-life vocal image, but all details emerge sharply and clearly. At times too much so—the compactness of the mono version is preferable to the stereo here. G. J.

Ⓢ Ⓜ **THE RENAISSANCE BAND.** Praetorius: *Suite of Dances from "Terpsichore"*. Isaac: *A la bataglia*. Lasso: *Suite of Madrigals: Hor che la nuova; Chi chilichi?; Echo—valle profonda; Passan vostri triumphi*. Includes *Demonstration of Instruments*. New York Pro Musica Renaissance Band, Noah Greenberg cond. DECCA DL 79424 \$5.79, DL 9424 \$4.79.

Performance: Stirring
Recording: Excellent
Stereo Quality: First-rate

This is the second recording the New York Pro Musica has devoted to the Renaissance band, and like the previous one ("Instrumental Music from the Courts of Queen Elizabeth and King James," Decca DL 79415, DL 9415), it is a grand listening experience. Both Noah Greenberg, the Pro Musica's music director, and his assistant, LaNoue Davenport, should be congratulated for their inventive scoring and for a presentation that includes not only much lively and rousing music, but also a demonstration of Renaissance instruments to fill out the second side. This demonstration is divided between soft instruments (recorders, krummhorns, flute, dulcian, regal, and gamba) and loud (cornetts, sackbuts, rauschpfeife, shawms, and racket), and it is marvelously effective in revealing the variety of timbres that might have been available to fifteenth- or sixteenth-century court composer. The performances here are extremely spirited, and the recording, in either mono or stereo, is first-class. I. K.

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Ⓢ Ⓜ GEORGES BRASSENS: *Georges Brassens Sings of the Birds and the Bees*. Georges Brassens (vocals and guitar). *Le gorille*; *Le parapluie*; *Une jolie fleur*; and nine others. PHILIPS PCC 618 \$5.79, PCC 218 \$4.79.

Performance: Strong
Recording: A little dated
Stereo Quality: Negligible

The Georges Brassens and the Lenny Bruce of eight years ago had a great deal in common. I specify the time because it is the period of their respective works I know best, and because it is the period from which the tracks in this album are drawn.

Both American comic Bruce and French songwriter-singer Brassens have used the technique of shock with remarkable skill, developing it into a form of verbal lapel-grabbing. Aside from the fact that these jolts were often electrifyingly funny, they also forced an audience to be attentive. I've seen French people reduced to helpless laughter by Brassens' song *Le gorille* (the opening track of this album) which concerns a virgin gorilla that escapes its cage and, mistaking a judge for a woman, rapes him.

Brassens, like Bruce, is a man alienated from society—or rather, self-exiled from it. And standing away from it, he sees in alarming clarity its madness, its destructive hypocrisy. When he says of God, "I don't give a damn whether he forgives me or not, my soul is already in pain," you know who he's talking to: you. Brassens doesn't merely dislike contemporary society, he detests it, and his songs are a way of spitting in its face. Yet there is an eerie beauty in them; at times they are even touching.

As far as I know, this is the first time Brassens' work has been issued on an American label, though in New York I sometimes see long-haired beatnik chicks with copies of the original ten-inch French discs tucked under their arms. The fact that the album is issued in this country is a hopeful sign, particularly since a Gallup Poll recently showed that our tolerance of eccentricity and rebellious individualism is distinctly on the wane. More startling than its issuance here is the fact that its liner notes contain complete and largely accurate translations of the songs, including *Je suis un voyou* and *Le gorille*.

On only one track did I find a cop-out translation: in the song *Marinette*, "J'avais l'air d'un con" is translated as "I felt like an ass."

A taste for the songs of Brassens is special. Only those whose minds are at least halfway open to begin with will be able to digest them with anything like ease. Personally, I love the man's work, whether we're speaking of his acid-dripping poetry or his rude-voiced and manly singing. Georges Brassens is, and has been for many years, everything Bob Dylan pretends to be and spectacularly isn't.

G. L.

cians. Here, in *Blend II*, he does it again, with interpolations, all quite appropriate, that range from Ornette Coleman's *Lonely Woman* to *Wabash Cannonball*. He also plays a Bach Gavotte twice, once on electric guitar, with an ascetic harpsichord sound, and once on acoustic guitar. He plays all the parts of a wonderfully dissonant piece of fourteenth-century polyphony by overdubbing. This method is also used in *Carnival* and in *Memphis, Tennessee*. The last of these sounds like a country steel-guitar player gone mad.

Bull is an astonishingly talented young man. On the *Carnival* and *Memphis* tracks, he goes on and on, as Indian musicians do, but unfortunately he really hasn't that much to say. I doubt that either piece would be harmed by being cut to half its present length. As it is, boredom begins to set in on these two tracks, but with that exception, it's an excellent record.

J. G.

Ⓢ Ⓜ JOHNNY CASH: *Johnny Cash Sings the Ballads of the True West*. Johnny Cash (vocals), various accompaniments. *Stampede*; *Reflections*; *Johnny Reb*; *I Ride an Old Paint*; *Road to Kaintuck*; and fifteen others. COLUMBIA C2S 838 two discs \$9.58, C2L 38 \$7.58.

Performance: Varies
Recording: Good
Stereo Quality: Good

In the illuminating notes that accompany this two-record set, Johnny Cash says that he was first given the idea for this album by his producer four years ago. He did considerable research on the subject, talked several times with the publisher of *True West* magazine, got assistance from such varied performers as Tex Ritter, Jack Elliott, and Peter La Farge, and employed the Nashville Symphony Orchestra and a chorus as well as his perennial sidekicks the Tennessee Three. At one point, he writes, "We aren't sorry for the modern sounds and modern arrangements on classics like *I Ride An Old Paint* or *The Streets of Laredo*; after all, they were meant to be heard on twentieth-century record players and transistor radios!"

I wish I could agree, because a tremendous amount of work has obviously gone into this project, and to my mind Cash, a kind of singing John Wayne, was the man to do it. Properly executed, this could have been a companion piece to Columbia's splendid "The Badmen." But Cash is apparently too hit-oriented. The lovely, seldom-heard *Lorena* is used only as background music to a Cash narration; yet he sings *The Blizzard*, not a western song, but a creation of the king of



PHILIPS RECORDS

GEORGES BRASSENS
Eccentric songs of an eerie beauty

Ⓢ Ⓜ SANDY BULL: *Inventions*. Sandy Bull (guitar, banjo, oud, Fender bass guitar, electric guitar); Billy Higgins (drums). *Blend II*; *Gavotte No. 2* (two takes); *Manba de Carnival*; *Triple Ballade*; *Memphis, Tennessee*. VANGUARD VSD 79191 \$5.79, VRS 9191* \$4.79.

Performance: Attenuated
Recording: Very good
Stereo Quality: Good

Sandy Bull is a young man who plays several different instruments of the guitar family, some of them unusual. He has made a virtue of eclecticism. Like this one, his first album, "Fantasias for Guitar and Banjo," was recorded with the excellent jazz drummer Billy Higgins, and it caused a great deal of favorable comment. The major work on that record was called *Blend*, an exceedingly long improvisation in the manner of Indian musi-

Explanation of symbols:

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

Nashville tunesmiths, Harlan Howard. And there are too many tricks and gimmicks. For instance, one the best of the songs, *Sam Hall*, is spoiled by a misconceived bit of acting.

But there is also a good deal to recommend this album, despite the often banal conception. *A Letter From Home* is very good in the Carter Family style, and *Streets of Laredo* employs the late Jim Reeves' two-octave style brilliantly. I doubt that anyone will be able to hear *Mister Garfield* without thinking of Mr. Kennedy. Cash's narratives all carry great conviction, and convey the depth of feeling he must have had for this project.

J. G.

© ® GEORGE CHAKIRIS: *It's Been a Swingin' Summer*. George Chakiris (vocals); orchestra, H. B. Barnum cond. *What's*

New. Pussycat?; Blue Summer; Days of the Waltz; and eight others. CAPITOL ST 2391 \$4.79, T 2391 \$3.79.

Performance: Fake
Recording: Souped-up
Stereo Quality: Good

Of all the Hollywood actors who make records (one of the irritating things about actors is that they all seem to think they can sing), only one that I know of can sing for sour apples. That's George Chakiris, and he's been a singer for some time. In fact, his first splash in movies came with his performance as a gang leader in the musical *West Side Story*.

Evidently Chakiris' records haven't been selling well, so he's been tossed to the wolves here: required to record a garbage album

with all the rock-and-roll accoutrements and some tasteless arrangements by somebody named H. B. Barnum, who evidently subscribes to the theory that there's one born every minute.

This is one of those cases of talent being thrown away. Producer Dave Axelrod is an intelligent and perceptive man; Chakiris is a talented singer; Barnum's writing sounds as if he could do lovely things under other conditions. Working together, the three of them have come up with an album that, in its cheap pandering to the lowest common denominator of American taste, is simply embarrassing. Hearing no-talents, with which the music business abounds, is bad enough. This is worse.

G. L.

© ® PETULA CLARK: *The World's Greatest International Hits*. Petula Clark (vocals); orchestra, Tony Hatch cond. *I Want to Hold Your Hand; Volare; I Who Have Nothing; Never on Sunday*; and eight others. WARNER BROTHERS WS 1608 \$4.79, W 1608* \$3.79.

Performance: Personal
Recording: Good
Stereo Quality: Good

The improvement of rock-and-roll and other forms of garbage music is an encouraging recent development. Among the important improvers are Petula Clark and her arranger-producer, Tony Hatch. When they're uplifting trash, I respect their work. When they're degrading good music, I don't. They do both in this album.

Gilbert Bécaud's *Et maintenant*, which manages to be a great song even with Carl Sigmund's so-so English lyric (*What Now My Love*), is dragged down by the twang-twanga r-and-r guitars with which Mr. Hatch has underpinned it. But his arrangement of the Beatles' *I Want to Hold Your Hand* makes the song into a very nice ballad. *The Girl From Ipanema*, ironically both the least important and the most successful of Jobim's songs, comes out about even. It couldn't be more monotonous than overexposure has already made it.

The album, in sum, is an oddly mixed blessing. Miss Clark is best when she sings straight, omitting those dismal r-and-r melismas and those little original interpolations like "Oh yeah."

G. L.

© ® DUKE ELLINGTON: *Will Big Bands Ever Come Back?* Orchestra, Duke Ellington cond. *Woodchopper's Ball; One O'Clock Jump; Sleep, Sleep, Sleep*; and nine others. REPRIS RS 6168, \$4.79, R 6168* \$3.79.

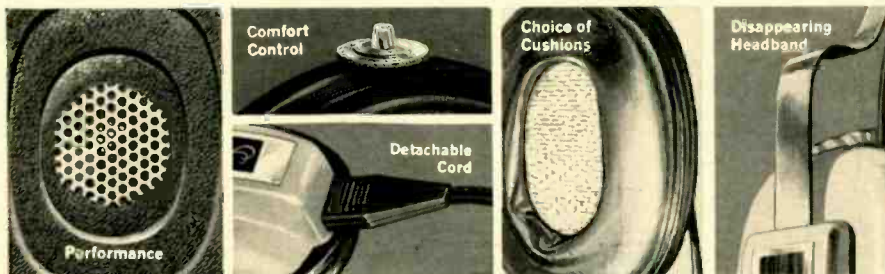
Performance: Strong
Recording: All right
Stereo Quality: Uneven

Though this project involves nothing fresher than Duke Ellington playing tunes associated with big bands of the past, it comes off well, for Ellington injects himself into all the material. One of the best tracks of the album, surprisingly, is Fred Waring's theme, *Sleep, Sleep, Sleep*, which becomes a vehicle for the alto saxophonist Johnny Hodges.

G. L.

© ® PERCY FAITH: *Broadway Bouquet*. Orchestra, Percy Faith cond. *Hello, Dolly; Somewhere; As Long as He Needs Me*; and (Continued on page 94)

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nine others. COLUMBIA CS 9156 \$4.79, CL 2356 \$3.79.

Performance: Uneven
Recording: Good
Stereo Quality: Very good

Percy Faith's albums are usually bland, but the writing is skilled. Both characteristics are present in this collection of recent Broadway show tunes, ranging from the lovely *Once Upon a Time* (from *All American*) to *Hello, Dolly*. Have you noticed how the farther you carry a heavy parcel the heavier it gets? Some songs are like that. *Hello, Dolly*, which was merely cute when it came out, has grown repellent with time. "Oog," as Pogo says.

Given such a tune as *Once Upon a Time*, *Who Can I Turn To*, or *As Long as He Needs Me*, Faith can write attractively, even movingly. But the tunes coming out of Broadway shows in recent years have not been of a very high standard, and therefore the disc isn't as good as one might hope.

In some places the orchestra plays well, in others it plays poorly. The cellos are so sharp at the end of *Make Someone Happy* that the sound hurts your ears. How in the world was this allowed to get by? G. L.

⑤ ④ EYDIE GORMÉ AND TRIO LOS PANCHOS: *More Amor*. Eydie Gormé. Trio los Panchos (vocals). *Vereda Tropical: Guitarra Romana; Flores Negras*; and eight others. COLUMBIA CS 9176 \$4.79, CL 2376* \$3.79.

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

Eydie Gormé is a singer who often overuses her considerable vocal powers. But the florid emotionality of Spanish songs is appropriate to her, and she does them well. This is her second Spanish-language album, a follow-up to an earlier disc that sold very well indeed.

Mexican songs have a uniquely corny character. Perhaps their charm lies precisely in the unabashed sincerity Mexican singers bring to these trite lyrics about moonlight, guitars, heartache, and stuff. Someday I hope to hear a song in Spanish that doesn't contain the word *corazón*. Miss Gormé's Spanish is quite good, and she pours out her New York *corazón* all over the place. G. L.

⑤ ④ BOBBY HACKETT: *Trumpets' Greatest Hits*. Bobby Hackett (cornet); string orchestra, Johnnie Spence cond. *What's New: Davenport Blues; Sugar Blues; Java*; and eight others. EPIC BN 26155 \$4.79, LN 24133* \$3.79.

Performance: Glossy
Recording: First-rate
Stereo Quality: Rich

In the last year or so, cornettist Bobby Hackett has been traveling and playing with his friend Tony Bennett. Hackett contributes fills behind Bennett's vocals and solos between them. Occasionally one-time guitarist Hackett picks up a ukulele and chords an old-timey accompaniment for the singer.

The present album was recorded a few months ago in England. It is a straight pops album, done with a large British string orchestra playing arrangements by George Williams. It is in the vein of the Jackie Gleason string albums, in which Hackett was often the soloist, but the writing is less sticky and more tasteful.

All the songs are associated with trumpeters—*Sugar Blues* with Clyde McCoy; *And the Angels Sing* with Ziggy Elman; *Memories of You* with Sonny Dunham, and so forth. There's nothing earth-shaking or important about this album. It's just nice listening. For myself, I have loved Hackett's golden-toned playing since I was a kid, and time hasn't taken the luster off it. G. L.

RECORDING OF SPECIAL MERIT

⑤ ④ WOODY HERMAN: *My Kind of Broadway*. Gerald Lamy, Bill Chase, Dusko Goykovich, Don Rader. Bob Shew, Ziggy Harrell, Larry Ford, Bill Hunt (trumpets); Henry Southall. Bob Stroup, Phil Wilson (trombones); Andy McGhee. Gary Klein, Raoul Romero (tenor saxophones); Tom Anastas (baritone saxophone); Nat Pierce (piano); Chuck Andrus (bass); Ronnie Zito (drums); Woody Herman (clarinet, alto



EYDIE GORMÉ

Lots of New York heart for songs in Spanish

saxophone). *I Feel Pretty; Get Me to the Church on Time; My Favorite Things*; and nine others. COLUMBIA CS 9157 \$4.79, CL 9157* \$3.79.

Performance: Exciting
Recording: Excellent
Stereo Quality: Excellent

I once asked tenor saxophonist and arranger Al Cohn, a veteran of one of the earlier Woody Herman bands, why, no matter what the size of a Herman group or who composed its personnel, it always had a fire that was unmistakably Woody's. "I think it's the way he rehearses a band," Cohn said. "He lets the guys run a chart down themselves and get their own feelings going on it. Then he tidies it up. He's a great editor."

Bill Chase, lead trumpeter and arranger with Herman's present band, supports this theory. There must be something to it. Three years ago, when anyone in the business would have told you it was impossible for economic reasons to build a great new big band, Herman blasted onto the scene with this one. Since that band made its first records for Philips, there has been almost a complete turnover in personnel. Of the fifteen men in the original 1962 band, only three men remain—trumpeters Bill Chase and Gerry

Lamy and pianist-arranger Nat Pierce. Yet the band has the same drive. The personnel was in flux when this record was made, but the band sounds great. I heard the group in person a few nights before writing this; it still sounds great.

Eight trumpeters are listed in the liner notes. But they were alternates: only four were used on any given date. Despite this shifting, there's no fumbling. This is one of the tightest and gutsiest big bands the business has ever known. Its brass section is consistently astonishing. The material is all drawn from Broadway, to give the album a commercial hook on which to hang. It doesn't need it. The real hook is the band's ability to generate excitement.

Most of the musicians in the band are young. Man for man, you can perhaps find more seasoned craftsmen among the studio players of Los Angeles and New York, but a big studio band, no matter how well-rehearsed, can't match the unity that comes from a group's constantly working together night after night, a feeling that is quite evident in this recording.

The disc is more satisfying than any of those Herman made for Philips. The Philips discs had soggy sound. This poor reproduction of the band had some influence on Herman's decision to return to Columbia, the label with which he built his 1940's fame. I don't care much for Columbia's usual recorded sound, but here it is excellent—a fine showcase for a band that is one of the most responsive musical instruments to be found anywhere at present. G. L.

⑤ ④ LIBERACE: *The Best of Liberace*. Liberace (piano); orchestra and chorus. Gordon Robinson cond. *Near You; Intermezzo; Fascination*; and twenty-one others. CORAL 7CXS9 9 two discs \$9.58, DXB 9* \$7.58.

Performance: Slick and heartless
Recording: Muffled
Stereo Quality: So-so

I have heard quite a lot of piano player Liberace, and this set is a fair sample of his work. He doesn't play very well technically (both Peter Nero and Neil Wolfe do this brand of quasi-classical noodling infinitely better), but he does have one talent developed to a peak few others in my experience have reached: he can take a piece of music—any music, great, soulful, stirring, heart-rending—and make a pancake out of it, flat, empty, meaningless pap. If I ever hear him go even slightly beyond this musical low-water mark, I will be happy to bless him as he sets out, laughing, on one of his trips to the bank. M. A.

⑤ ④ BARRY MCGUIRE: *Eve of Destruction*. Barry McGuire (vocals); P. F. Sloan, Tommy Tedesco (guitars); Larry Knechtel (bass); Hal Blaine (drums); Steve Barri (percussion): *The Sins of a Family; Baby Blue; She Belongs to Me; What Exactly's the Matter With Me*; and eight others. DUNHILL DS 5003, \$4.79, D 5003* \$3.79.

Performance: Variable
Recording: Good
Stereo Quality: Okay

Since it may be old news when this is printed, I should report that I am writing at the time of the Vietnam Day marches and the tearing up of draft cards. This album was

released because Barry McGuire's recording of *Eve of Destruction*, which in general articulates the opinions of the marchers, caused a lot of talk and controversy. Here of late, Barry McGuire has been going on television in a depressingly conformist way (Beatles haircut and boots) and telling about how he just had to record this song by P. F. Sloan because it was about what is happening and everything. He sings some other songs that mean a lot to him, and P. F. Sloan wrote them, too. I would not want to impute a reaction to the smell of a fast buck to either of these gentlemen, so I will only report that I am quite sure they have a true, passionate feeling for the work of Bob Dylan and manage to reproduce it pretty well—manner, attitudes, and all. The style and attitudes are good ones, though, so I commend Bob Dylan's records to your attention.

J. G.

© ® DANNY MEEHAN: *Meehan's In!* Danny Meehan (vocals); unidentified orchestra. *Where I Belong*; *This Funny World*; *On the Street of Regret*; *Beautiful Women*; and eight others. MERCURY SR 61043 \$4.79, MG 21043* \$3.79.

Performance: Unlistenable
Recording: Good
Stereo Quality: Good

According to the raves printed on this album's jacket, singer Danny Meehan, viewed in person, is a "wonderhouse of electricity." However, here he has made an album in which he sings so preposterously out of tune that it was inexcusable, both to Mr. Meehan and to the listening public, to allow its release. He sings sharp more often than flat, but sometimes one can't even discern what notes he's aiming at (the phrase "yesterday she loathed me" in *She Loves Me* is only one spot). I've never heard anything like it in a professionally produced disc.

Buried behind this performer's intolerable intonation is something unexpected: talent. How disturbing. For it's difficult to imagine, with the shape his hearing is in, how he will ever present it well. Quite possibly he's exciting in person, for he displays pleasant exuberance and a few moments of great tenderness, as in Mickey Rooney's fragile, rarely sung ballad *Where I Belong*.

But Meehan-on-disc is in trouble. Technological refinements in the industry are rapidly raising the standards of recorded performances. Musicians know they can't afford to sing and play out of tune when they're being reproduced so accurately. The more the public grows accustomed to hearing accuracy of pitch, the less it can be expected to accept Meehan's uncontrollable sourness.

Meehan was unwise to jump into recording with his present limitations. If he's seriously interested in recording—not to mention singing decently—he'll have to work hard and fast at learning to sing in tune. He can't afford another monster like this. Because of his unusual warmth, I hope he chooses to make the effort. The arrangements here, by Bobby Scott, are excellent. Still the album poses a curious conflict: I am somewhat moved by it, but I can't stand to listen to it.

M. A.

© ® MORMON TABERNACLE CHOIR: *This Land is Your Land*. Mormon Tabernacle Choir, Richard P. Condie, director; the (Continued on page 98)

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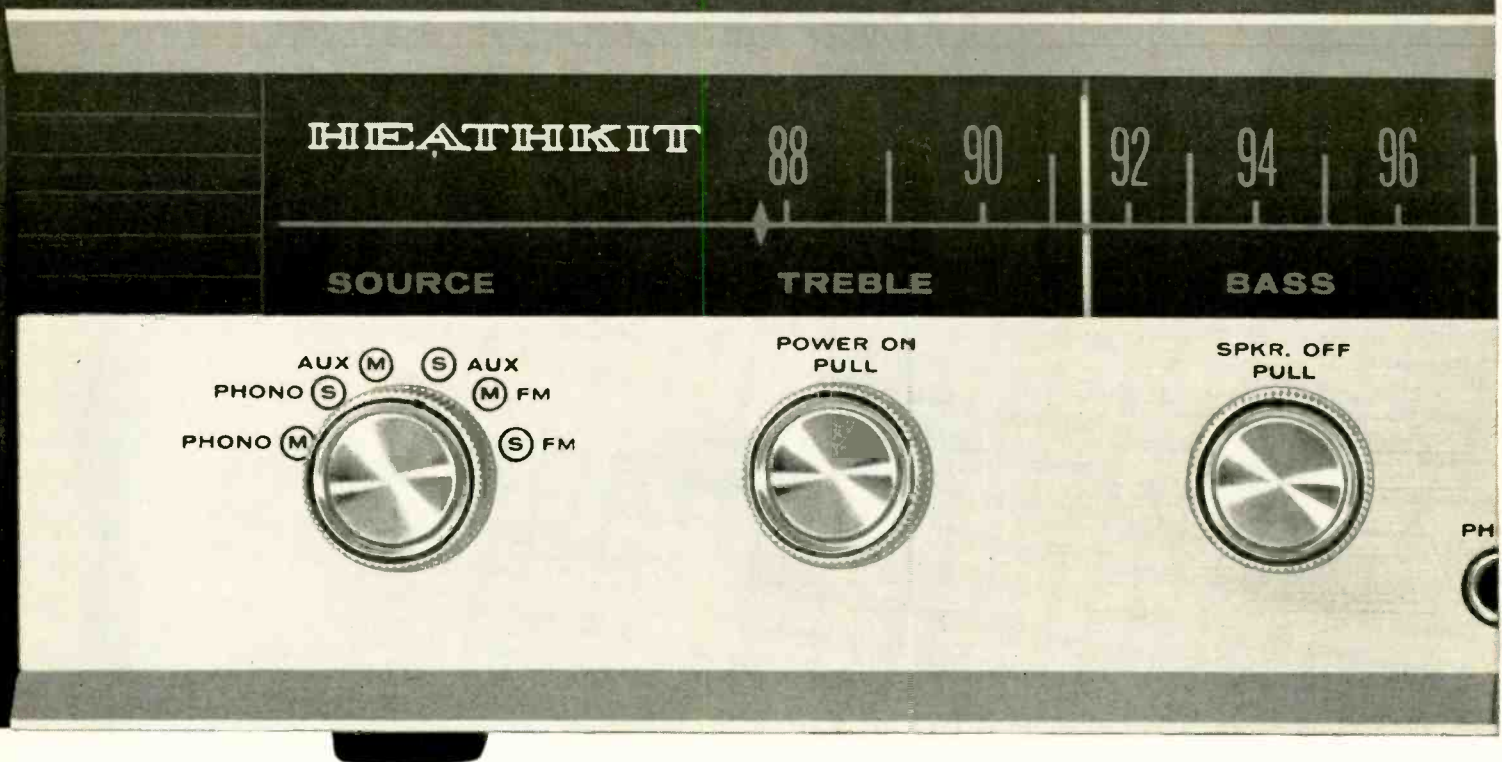
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Philadelphia Orchestra, Eugene Ormandy cond. *Sweet Betsy from Pike*; *Shenandoah*; *I Wonder as I Wander*; and nine others. COLUMBIA MS 6747, \$5.79, ML 6147* \$4.79.

Performance: Heavy
Recording: Stunning
Stereo Quality: Impeccable

The attraction of the greatest American folk songs often is their simplicity. That quality is lost in these performances by the 375-voice Mormon Tabernacle Choir and the Philadelphia Orchestra. The exquisite *Shenandoah*, for one, is buried under a ponderous arrangement here.

And who selected the material? What are two overworked Stephen Foster songs like *Oh Susanna* and *Beautiful Dreamer* doing in the same album with such traditional masterpieces as *He's Got the Whole World in His Hands* and *Deep River*? Sigmund Spaeth tries to justify their inclusion by saying "it can be needlessly restrictive... to say that... songs of unknown authorship... are our only folk songs," but the rationalization doesn't hold up.

Concert choral arrangements of folk material can be pulled off—Roger Wagner has done some very good ones. But here the songs have been arranged to death, and the album isn't worth owning, except for one thing: in the midst of all this turgidity there is one track that takes one's breath away. It's a string-orchestra arrangement of *I Wonder as I Wander*. The liner notes don't say who wrote it. Perhaps Ormandy himself did it—he does excellent work of this kind. Certainly

his conducting of it is a major factor in its indescribable emotional impact. This brief track—it runs about two minutes and twenty seconds—is an intense listening experience, one that almost tears your heart out. It's one of the most exquisitely beautiful things I've ever heard. G. L.

© M PETER NERO: *Nero Goes "Pops."* Peter Nero (piano); Boston Pops Orchestra, Arthur Fiedler cond. *Embraceable You*; *Love is Here to Stay*; *They Can't Take That Away From Me*; and four others. RCA VICTOR LSC 2821 \$5.79, LM 2821* \$4.79.

Performance: Glib
Recording: Good
Stereo Quality: Good

For some years Peter Nero has been presented to the public as a grand-scale cocktail pianist, accompanied by large orchestras in fancy arrangements. Like Roger Williams and the rest, Nero is designed to appeal to people who would like to enjoy classical (y'know, *serious*) music but can't quite cut it. Most of these cocktailers have nothing more going for them than an unerring instinct about where to put a tinkly arpeggio in a phrase so that it will sound most impressive to an untrained ear. In Nero's case, however, one keeps expecting him to break out of this mold and really *play*.

In this album, Nero tries an all-Gershwin program, backed by Arthur Fiedler and the Boston Pops. Again he produces music that is sometimes on the edge of mattering. His transcription of *Rhapsody in Blue*, however, does not help the original. He hams it up—

and this still-exciting piece can't afford further corn—at a breakneck pace. The orchestral balance is peculiar; the wind instruments often sound as if they're pointing the wrong way. In *I Got Rhythm*, an elaborate put-on that is far too busy to work, Nero and co-arranger Dick Hayman throw in a few bars of one of the worst commercials on television, which definitely did *not* double my pleasure, double my fun. *Bidin' My Time* is the most successful tune in the album. The arrangement is soft and easy, and Nero puts aside some of his tedious cleverness and just plays the song.

The liner notes say that Nero's favorite Steinway was trucked up from New York to Boston for this session. They needn't have bothered. Nero's tone is always a bright, cold smile, as though technique alone could warm up notes. Apparently he does not take seriously the value of simplicity. In many places where a melodic, linear solo chorus would help the overall structure, he reverts instead to tricks. He plays groups of chorded figures, some in blocks and others broken, throwing in descending arpeggios in the right hand (*The Man I Love*). Don't let that kind of snazzy playing deceive you. It's not that hard. The puzzle is why Nero indulges in it, when he *can* play better.

One of the pleasing things about Nero's albums is the care and tightness of his piano work in relation to what the orchestra plays behind him (as in an earlier recording of *Mountain Greenery*), and this integration remains in his newest album. It is difficult to say how long a musician can go on making
(Continued on page 100)



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a career from the surface of his talents without losing contact with them altogether. As for me, I think I'll wait around a little longer for Peter Nero to start saying something. M. A.

© (M) ESTHER OFARIM: *Is It Really Me?* Esther Ofarim (vocals); orchestra, Bobby Scott cond. *Earthquake; Is It Really Me?; Here I'll Stay;* and nine others. PHILIPS PHS 600185 \$4.79, PHM 200185* \$3.79.

Performance: Vibrant
Recording: Good
Stereo Quality: Good

Esther Ofarim is a young Israeli billed in the past as a folk singer. She's too good for that label. She has a voice with range and intensity—rather like what Joan Baez might sound like if she had emotion. Miss Ofarim can hear the contents of complex harmonies and arrangements, doesn't goof up the time, and uses the wide-scope instrument of her voice with precision and knowledge. This album is made up entirely of pop material, except perhaps for the opening track, *Earthquake*, which sounds Middle Eastern.

On the negative side, Miss Ofarim has a bad vibrato, as many folk singers do—not so much a vibrato as an uneven little volume shake. I find it quite unpleasant. And sometimes she strains above her register.

Yet, this is a rather impressive album. The credit goes as much to Bobby Scott, who arranged and produced it, as to Miss Ofarim. Scott, who recently left his job as an a-and-r man with Philips-Mercury, produced some stock rock-and-roll albums for the company. He also produced some good ones. He is a genuinely brilliant musician—a facile pianist, a fresh and interesting arranger, and a songwriter of individuality. G. L.

© (M) MEL TORMÉ: *That's All.* Mel Tormé (vocals); orchestra, Robert Mersey cond. *What Is There to Say?; Isn't It a Pity?; My Romance;* and nine others. COLUMBIA CS 9118 \$4.79, CL 2318 \$3.79.

Performance: Authoritative
Recording: Good
Stereo Quality: Good

The amazing thing about Mel Tormé, considering his flawless sense of pitch and time, is the suspicion he generates that he could get along without these things and still sing the guts out of any song. It's simple: the man understands the meaning of the words he's singing. That is not technique; that's artistry. It is also love. Tormé is obviously moved by the ideas he sings about. Take, for instance, the way he sings the word "beautiful," almost with a sob, in the final phrase of *Do I Love You Because You're Beautiful?*; or his first bright, then tender reading of the verse in Kern and Hammerstein's marvelous *The Folks Who Live on the Hill*. He's one of the handful of singers around who is good enough to sing Alan Brandt's exquisite lyric to *That's All*. Tormé is never disappointing. It is to his credit that he sings beautifully here despite the shabby arrangements of Robert Mersey, who also produced the date. Since Tormé takes the art of singing in the direction that all those with conscience in the music business want it to go, it's a pity when his arrangements take the reverse direction. But any Tormé album, including this one, is worth having. M. A.

JAZZ



© (M) LOUIS ARMSTRONG: *I Love Jazz.* Louis Armstrong (trumpet and vocals), various accompaniments. *Twelfth Street Rag; Frog-i-more Rag; Pretty Little Missy; Basin Street Blues;* and four others. DECCA 74227 \$4.79, 4227* \$3.79.

Performance: Standard
Recording: Fair
Stereo Quality: Fair



JOHNNY HODGES
A one-of-a-kind master of the alto sax

Louis Armstrong is great, but he so often takes the easy way out that one sometimes has to listen to favorite records to remember just how good he is. On this one, surrounded by sloppy ensembles, showboating, playing cheap tricks, and not even allowing fine musicians like Barney Bigard and Jack Teagarden to be at their best, he is nearly unpardonable. This is all tricky novelty and cute gimmick.

The album is called "I Love Jazz," and I know he does, but you couldn't prove it by this. J. G.

© (M) LAWRENCE BROWN: *Inspired Abandon.* Lawrence Brown, Buster Cooper (trombones); Johnny Hodges (alto saxophone); Russell Procope (alto saxophone, clarinet); Harold Ashby, Paul Gonzalves (tenor saxophones); Cat Anderson (trumpet); Ray Nance (cornet); Richard Davis (bass); Jimmy Jones (piano); Gus Johnson, Johnny "Brother" Hodges (drums). *Stompy Jones; Good Queen Bess; Jeep's Blues; Ruini;* and four others. IMPULSE AS 89 \$5.79, A 89* \$4.79.

Performance: Peerless Ellingtonia
Recording: Excellent
Stereo Quality: First-rate

HIFI/STEREO REVIEW

Among the most consistently pleasurable jazz records of the 1930's and early 1940's were those made by small combos extracted from the Duke Ellington band. Although Ellington himself was not always a member, the music—in its textures, sinuous rhythms, and seemingly inevitable melodic shapes—was entirely Ellingtonian. This Lawrence Brown set is a contemporary version of those earlier dates, with a somewhat larger complement and a few non-Ellington participants who nonetheless feel and understand the Ellington idiom.

The solos are robustly personal. The two most commanding improvisers are Brown (with his curious fusion of sensuousness and mockery) and Johnny Hodges. The latter is, of course, a one-of-a-kind master of the alto, who plays with a clarity of tone, a suppleness of time, and a composer's feeling for structure that make him, as Ellington would say, a soloist "beyond category." An index of the continuation of the jazz tradition in the Hodges family is the reliable presence, in two numbers of Johnny's son, "Brother" Hodges, on drums. The songs, though thoroughly in the Ellington tradition, sound immediately relevant. Even so old and familiar a piece as *Mood Indigo* still has nuances of surprise in this interpretation. I fully expect this album to prove as durable as the vintage sessions of the 1930's and 1940's. N. H.

© ® JOHN COLTRANE: *The John Coltrane Quartet*. John Coltrane (tenor and soprano saxophones), McCoy Tyner (piano), Jimmy Garrison (bass), Elvin Jones (drums). *Chim Chim Cheree*; *Brazilia*; *Nature Boy*; *Song of Praise*. IMPULSE AS 85 \$5.79, A 85* \$4.79.

Performance Absorbingly exploratory
Recording: Very good
Stereo Quality: Excellent

It is not only John Coltrane's intimate knowledge of the capacities of the saxophones that explains the way he can mesmerize audiences. There is a further factor in his total absorption in the act of music. Part of the fascination of jazz has always been the chance it provides to watch a man create instantaneously. As one bass player put it years ago, "When we're really into it, we're practically naked out there." Coltrane begins his performances with far fewer props than most other improvisers—those familiar licks that cushion a lapse of invention or the dependable, but clichéd transitional patterns that ease the way from a sudden problem to its solution. He gives the impression of going for broke all the time. And if there were such an institution as a master class in jazz improvisation, a series of lectures could be based on a single night of Coltrane in action.

What really counts is whether his explorations result in musical triumphs, and most of the time they do. Here, for instance, the light-hearted *Chim Chim Cheree* from *Mary Poppins* is turned into a fascinatingly structured turbulence, as Coltrane builds an intricate assortment of seemingly fragmented melodies, textures, and polyrhythms into a burningly organic whole. Coltrane digs deeply—into the song and into himself. *Nature Boy*, usually heard as a gentle and ingenuous evocation of lost serenity, becomes here an introspective search for the limits of improvisation and of Coltrane's own pit

of mingled aloneness, perpetual self-discovery, and insatiable restlessness to know more. By contrast, there is the sober, stately *Song of Praise*, which reflects a brief stage of summing up, both musically and personally.

Throughout, Coltrane's extraordinary rhythm section supports, challenges, follows, and anticipates him. It is as if all are together in a whirlpool with Coltrane at the churning center. The addition of Art Davis on bass in *Nature Boy* brings an additional dimension of rhythmic depth and tension. Any Coltrane album, in this listener's experience, reveals more and more with each playing. This one is no exception. N. H.

© ® TED CURSON: *The New Thing and The Blue Thing*. Ted Curson (trumpet), Bill Barron (tenor saxophone), George Arvanitas (piano), Herb Bushler (bass), Dick Berk (drums). *Straight Ice*; *Star Eyes*; *Ted's Tempo*; *Nublu*; and two others. ATLANTIC S 1441 \$5.79, 1441* \$4.79.

Performance: New mainstream
Recording: Good
Stereo Quality: Okay

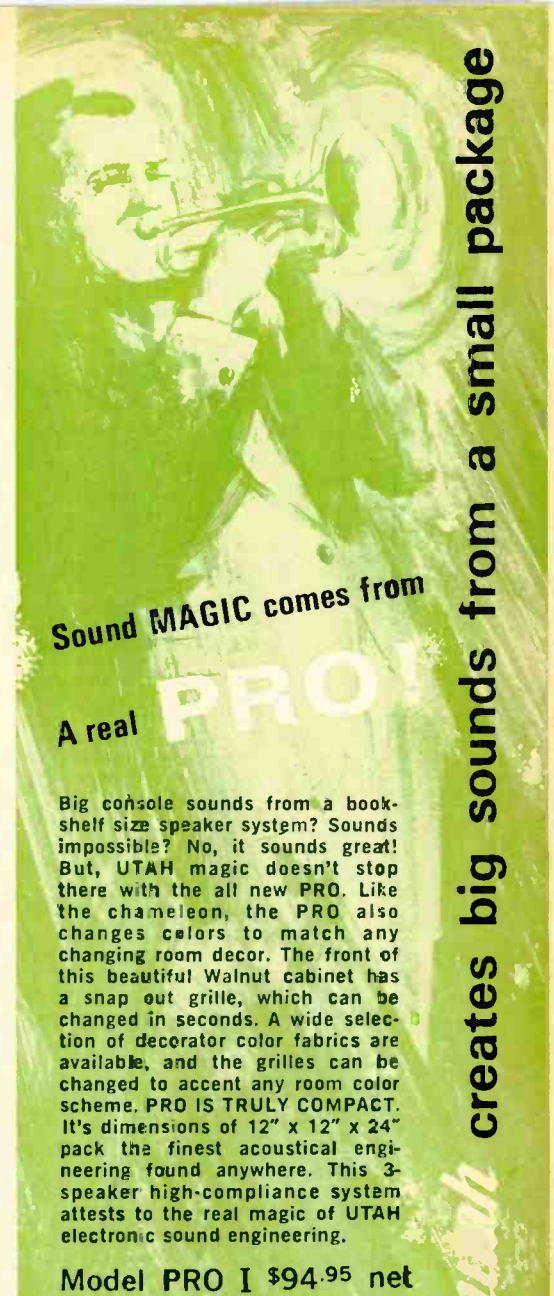
Ted Curson is a good, serious young trumpeter who has been around for quite a while, working with some of the best players, never hitting the top, but usually working. For much of this time, he has been associated with the Coltrane-influenced saxophonist Bill Barron. The new album with these two provides a pretty good indication of what those younger New Yorkers not entranced by the farthest reaches of the avant-garde are up to these days.

The most interesting things in the album are Curson's ballad style on *Star Eyes*, on which Barron does not play; *Ted's Tempo*, something of a capsule history of the last several years in that it has the Miles Davis modal flavor while still retaining hints of early Parker-Gillespie records; the fascinating, intricate, and complex *Nublu*; and the Mingus-influenced *Reava's Waltz*. On this last, Curson plays for a moment with the circus tricks Harry James used in pieces like *Carnival of Venice*. It's nice to see that somebody around here still has a sense of humor. J. G.

© ® DIZZY GILLESPIE/GIL FULLER: *And The Monterey Jazz Festival Orchestra*. Dizzy Gillespie (trumpet); orchestra. Gil Fuller cond. *Angel City*; *Groovin' High*; *Big Sur*; *Things Are Here*; and four others. PACIFIC JAZZ ST 93 \$4.98, 93* \$4.98.

Performance: Dizzy transcends the scores
Recording: Good
Stereo Quality: Very good

Gil Fuller, relatively inactive as an arranger in recent years, functioned as a musical director of the 1965 Monterey Jazz Festival and organized an orchestra for the occasion. One of the Festival stars was Dizzy Gillespie, for whose big band Fuller was an arranger in the 1940's. Gillespie has continued to evolve in the past twenty years, but Fuller's writing has not—at least as evidenced in this album. Much of the writing is heavy, often fustian, and dated; but again and again, Gillespie breaks through in solos of disciplined passion and sizzling inventiveness. He is stingingly witty (*Angel City*), ardently lyrical (*Love Theme from The Sandpiper*), hard-driving (*Groovin' High*), and luminously introspective (*Moonside*). Be-



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cause of Mr. Gillespie, the album is worth a hearing, but it's a pity that more resourceful and less turgid arrangements were not commissioned. N. H.

© ® **CHICO HAMILTON:** *Chic Chic Chico*. Chico Hamilton (drums); Harold Land, Jimmy Woods (tenor saxophone); John Anderson (trumpet); Bill Green (flute and piccolo); Charles Lloyd (flute); Henry Sigismonti (French horn); Gabor Szabo (guitar); Albert Stinson (bass); Willie Bobo (Latin percussion). *What's New; Fire Works; Tarantula; Carol's Walk*; and four others. IMPULSE AS 82 \$5.98, A 82* \$4.98.

Performance: Original
 Recording: Very good
 Stereo Quality: All right

Chico Hamilton always comes up with unusual small groups. The latest of these is largely devoted to displaying guitarist Gabor Szabo's writing and performing talents, which are considerable. For this aspect of the recording, I direct your attention to the piece called *Tarantula* and to the clean voicing, reminiscent of older jazz, on *Suamphy*. There is also an almost flamenco-like version of *What's New*.

The other high point is Hamilton's drumming. It may be a bit effete and tricky for some, and I certainly would not like to hear him cast among some of the angrier New York players, but in his own groove he is light, delicate, and superb. Listen to him especially on *Corrida* and *St. Paddy's Day Parade*. For those unacquainted with his style, I should point out that it was Hamilton's drumming that helped to make a success of Peggy Lee's famous recording of *Fever*. J. G.

RECORDING OF SPECIAL MERIT

© ® **BOBBY HUTCHERSON:** *Dialogue*. Bobby Hutcherson (vibraphone, marimba); Sam Rivers (tenor and soprano saxophones, bass clarinet, flute); Freddie Hubbard (trumpet); Andrew Hill (piano); Richard Davis (bass); Joe Chambers (drums). *Catta; Idle While; Les noirs marchent; Dialogue; Ghetto Lights*. BLUE NOTE ST 84198 \$5.79, 84198* \$4.79.

Performance: Collectively brilliant
 Recording: Good
 Stereo Quality: Good

In this new Blue Note release, a combo of expert young musicians, led by Bobby Hutcherson, the most original and persistently evolving jazz vibist to come along since Milt Jackson, reveals the possibilities of collective improvisation within the context of the current broadening of jazz language. Up until now, in much of what has been called avant-garde jazz, the primary focus has been either on the soloists or on the kind of collective interplay that is more a searching for group integration than it is the accomplishment of true unity in freedom. This set, however, marks the achievement of a group style, an empathy that is not constricting to the participants but in fact stimulates them to take even greater chances.

The musical material is intriguingly varied. Andrew Hill's *Catta* is a swirling, multi-colored mambo in 6/8 time. Joe Chambers' *Idle While* is reflective, with a provocative interplay, liberated from the time signature,



CHICO HAMILTON
Light, delicate, superb drumming

between bassist Richard Davis and Hutcherson. Hill's *Les noirs marchent*, beginning proud and blustery, turns into what jacket annotator A. B. Spellman describes as "an essay in free group improvisation... in which there are no extended solos but in which there is a mass evolution around some felt key."

Joe Chambers' *Dialogue* is also based on a pyramid of implicit pulsations, the players swinging on an inner time that all feel. Again, there are no solos as such. The group as a whole speaks, in current jazz language, the elementary paradox of jazz by which the individual can grow in expressive force as the group does. The concluding piece, *Ghetto Lights* by Andrew Hill, does contain solos, but each emerges from and returns to a continuing group conversation.

The playing is superb. Hutcherson is lyrical but also dartingly percussive, often dissonant and always clear in articulation and in structure. Freddie Hubbard, a trumpeter who is compelling in many different musical environments, is also lucid; his playing has become increasingly subtle, disciplined, and unpredictable though unerringly logical. On tenor and soprano saxophones, bass clarinet and flute. Sam Rivers again indicates his growing stature as a reedman who is as much at home in gently flowing romanticism as he is in the harsh, speech-like cries that get beneath notes to the very essence of an instrument's timbres. The rhythm section is remarkably well knit, and Haitian-born Andrew Hill once more illustrates his strong skills as soloist and improvising "orchestrator." N. H.

© ® **ELVIN JONES:** *And Then Again*. Elvin Jones (drums); Charles Davis (baritone saxophone); Frank Wess (flute, tenor saxophone); Thad Jones (trumpet); Hunt Peters (trombone); Don Friedman, Hank Jones (piano); Paul Chambers, Art Davis (bass). *Azan; Elvin Elpus; Soon After; Len Sirrah*; and three others. ATLANTIC SD 1443 \$5.79, 1443 \$4.79.

Performance: Swinging, cohesive, inventive
 Recording: First-rate
 Stereo Quality: Excellent

Elvin Jones, long the rhythmic centerpiece of

IMPULSE

the John Coltrane quartet, has become the most pervasive influence in modern jazz drumming. Although this collection is less daringly exploratory than the usual Coltrane performances, Jones' exceptional flexibility, polyrhythmic ingenuity, and capacity to construct a complex rhythmic continuum are clearly evident throughout. The success of the album is due in great part to arranger Melba Liston who avoided the lengthy, flashy pyrotechnics often characteristic of albums headed by drummers. As she observes in the notes: "Instead of just alternating between instrumental passages and drum solos, we put special backgrounds around him just as you might for another horn. So he's not just a drummer functioning as a leader; he's part of an over-all musical picture in which the drums play an integral role."

The selections encompass a welcome diversity of melodic and harmonic approaches. Baritone saxophonist Charles Davis has contributed a lithe, beguiling tune in *Azan*. Miss Liston's *All Deliberate Speed* utilizes gospel elements with sardonic wit; her *Elvin Elpus* is a pungent blues in 5/4 time; and *Lon Sirrab*, also by Miss Liston, is an illustration of her skill at making subtly textured ensemble passages move with *élan*. Thad Jones' *Forever Summer* is an appealing ballad, and *Soon After* by Jodora Marshall focuses on the musicians' capacity for lyrical swinging. The final track, *And Then Again*, is an entirely improvised performance based on motifs and a D Minor tonal center preset by Elvin Jones. It works out with remarkable cohesiveness.

In addition to the leader, the outstanding soloists are Elvin Jones' brothers, Thad and Hank, along with Charles Davis, who has matured greatly and is making the baritone saxophone a more and more supple jazz instrument. Impressive throughout is the collective rapport of the musicians—a tribute both to Miss Liston's sensitivity to their particular strengths and also to the unifying force of Elvin Jones.

N. H.

© © JUNIOR MANCE: *That's Where It Is*. Junior Mance (piano), George Tucker (bass), Bobby Thomas (drums). *Caribe Blues*; *St. Louis Blues*; *Hanky Panky*; *It Ain't Necessarily So*; *God Bless the Child*;

BOBBY HUTCHERSON

An original and lyrical vibist



BLUE NOTE

JANUARY 1966

and six others. CAPITOL ST 2393 \$4.79, T 2393* \$3.79.

Performance: Slick
Recording: Excellent
Stereo Quality: Good

At one time, Junior Mance seemed to be one of the few younger pianists who had a real feeling for the older forms of jazz used in concocting "funk." He played traditional figures with affection and respect. But with time he seems to have solidified his researches into a slick format. Today, there is still hardly anyone who has this approach down so well and routinized so carefully as Mance, and few who have as good a touch as he, but it has been polished too highly and considered too carefully to give off much emotional charge.

His latest Capitol disc reflects his concerns, both in style and in the old-timey selections: *Wabash Blues*; *I Want A Little Girl*, the title track, which is based on standard gospel changes; and the lovely, seldom-done *In the Dark*. Although the notes refer to it as an "after hours" date, it seems to have been done live, before a considerable, appreciative audience—the notes do not say where. The set is superbly recorded, and Mance and his talented rhythm section are at the top of their form. It is simply a matter of whether or not you are willing to listen to these limited conventions one more time.

J. G.

© © FREDERICK ROACH: *All That's Good*. Frederick Roach (organ); Conrad Lester (tenor saxophone); Calvin Newborn (guitar); Clarence Johnston (drums); Willie Tate, Marvin Robinson, Phyllis Smith (voices). *Journeyman*; *All That's Good*; *Blues for 007*; *Busted*; *Cloud 788*; *Loie*. BLUE NOTE ST 84190 \$5.79, T 84190* \$4.79.

Performance: Solid instrumentally but not vocally
Recording: Very good
Stereo Quality: Excellent

Organist Frederick Roach conceived of this album as "a collection of tunes representing the culture in Soul town. Not a particular place, but dedicated to the soul centers everywhere." In four of his own pieces—and one each by Harlan Howard and Kenny Burrell—Roach does indeed evoke many of the intersecting currents of urban Negro neighborhoods. The music is strong in its beat, its blues thrust, its pride. Lester plays a hot, hard, searingly swinging tenor saxophone complemented by Newborn's warm, fluid guitar and the brisk drums of Johnston. Roach himself is a superior jazz organist. His touch is light and deft; the sounds he gets are like those one might expect from a hip calliope; and he improvises with a firm sense of organic form.

Among the sounds and rhythm styles that course through the album are those of storefront churches, after-hours clubs, barber shops, bars during the day, and the streets. The album would have been entirely successful except for the inclusion of three gratuitous singers engaged in overstylized vocalise more apt for a television commercial than for these explorations of soul country. Their presence is a pervasive flaw, but nonetheless "All That's Good" does merit attention.

N. H.

(Continued on next page)

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FOLK

© (M) JOAN BAEZ: *Farewell, Angelina*. Joan Baez (vocals and guitar); Bruce Langhorne (electric guitar); Ralph Rinzler (mandolin); Russ Savakus, Richard Romoff (bass). *Satisfied Mind; Pauvre Ruteboeuf; Ranger's Command; Colours*; and six others. VANGUARD VSD 79200 \$5.79, VRS 9200 \$4.79.

Performance: Variable
Recording: Excellent
Stereo Quality: Good

Recently, it has been mentioned in print that Joan Baez was preparing an album of Bob Dylan songs. There are four of them here, and some are done so very well that it would be a shame if this were the remains of an abandoned project. The two best performances are of songs Dylan himself has not recorded. *Farewell, Angelina* has a lovely melody and the personal imagery (one taken from a shot in *La Dolce Vita*) that caused Billy James to compare Dylan to Hieronymus Bosch; *Daddy, You Been On My Mind* is a splendid love song of the type Dylan now writes only infrequently. Miss Baez merely presents Dylan's powerful *A Hard Rain's A-Gonna Fall*, she does not interpret it.

Elsewhere in this album she is at her best on Woody Guthrie's *Ranger's Command* and the German translation, as sung by Dietrich, of *Where Have All the Flowers Gone*. Her voice is as superb as ever, and the added instruments, in the slightest possible nod toward folk-rock, don't hurt a bit. Miss Baez' liner notes make one squirm a little, but the album is one of her best. J. G.

RECORDING OF SPECIAL MERIT

© (M) CAROLYN HESTER: *Carolyn Hester at Town Hall, One. Carry It On; Sing Hallelujah; Three Young Men; Water is Wide; High Flying Bird*; and seven others. Dot DLP 25638 \$4.79, DLP 3638* \$3.79. *Carolyn Hester at Town Hall, Two. Summertime; Ain't That Rain; The Bad Girl; Jute Mill Song; Sidewalk Song*; and seven others. Carolyn Hester (vocals and guitar), George Tomsco (guitar), Stanley Lark (bass). Dot DLP 25649 \$4.79, DLP 3649* \$3.79.

Performance: Excellent
Recording: Good
Stereo Quality: Okay

I was at the Town Hall concert (Feb. 13, 1965) reproduced on these two separately available discs, and I enjoyed myself thoroughly. Except for a few minor matters like including four songs from other concerts to fill out the discs, and a couple of instances of awkward cutting, they are accurate reminders of what happened, and I am happy to see the evening made permanent. Miss Hester is one of the very best folk singers we have, and I think that a situation like this, where her warmth, naturalness, and easy way with

an audience come across, is the best way to hear her.

Much of the material here is excellent. In her own songs, *Captain, My Captain* (a setting of the Walt Whitman poem) and *Three Young Men* (about the murdered civil rights workers Schwerner, Cheney, and Goodman), she doesn't stop at polemics, but fashions the kind of song she can sing best, employing the wide range and pure tone that are among her strongest attributes. *Captain*, by the way, also shows just how good a guitar player she is.

For the rest, I especially enjoyed the beautiful *I Saw Her, The Water is Wide*, Tom Paxton's *Outward Bound*, and Bob Dylan's *Playboys and Playgirls*. Also, there is George and Barbara Tomsco's *That's My Song*, which has more or less become Miss Hester's theme.

Folk singing has become big and political business, and very few of its practitioners



CAROLYN HESTER
A warm and natural folk-singing style

are good enough to give a complete musical experience. Carolyn Hester is one of the very best, still not as well known as she should be, and these are her best records. This should be all the recommendation necessary. J. G.

© (M) CISCO HOUSTON: *Passing Through*. Cisco Houston (vocals, guitar). *Red River Valley; The Cat Came Back; Mole in the Ground; Trouble in Mind*; and ten others. VERVE/FOLKWAYS FVS 9002 \$5.79, FV 9002 \$4.79.

Performance: Of enduring quality
Recording: Good
Stereo Quality: Fake

The late Cisco Houston was the most unpretentious of singers. He sang with the unhurried rhythms of his speech, and he never struck a pose. On a base of easygoing virility, he shaped entirely believable interpretations of a considerable range of American folk song. He could be tender without being cloying (*Barbara Allen*); his wit was gentle even when sardonic (*Passing Through*); his conception was essentially lyrical, even when his blues were darkest (*Trouble in Mind*); and he had a playful turn of imagination (*The Cat Came Back*).

Above all, Cisco Houston communicated total devotion to the profession he had chosen, that of the traveling oral historian. "A folk song," he wrote, "is a way of singing out the news—news of a wedding, a murder—good times or bad times—good people and bad people." As he sang it, the news was timeless and universal. N. H.

SONNY TERRY: *Gettogether*. Sonny Terry (vocals, harmonica) with Pete Seeger, Woody Guthrie, Cisco Houston, Leadbelly, and unidentified rhythm sections. *John Henry; Rising Sun; Easy Rider; Key to the Highway*; and ten others. VERVE/FOLKWAYS FVS 9010 \$5.79, FV 9010 \$4.79.

Performance: Terry is consistently convincing
Recording: Fair to good
Stereo Quality: Contrived

From various albums in the Folkways catalog, a cross-section of performances by Sonny Terry in diverse company has been assembled. Terry—on his speech-like harmonica and with his blues-steeped voice—is so strong musically that his personality never becomes blurred in his collaborations here with Seeger, Guthrie, Houston, and even the superpowerful Leadbelly. Terry, moreover, expresses a wider range of emotional hues than is often recognized. Along with the raw cry of the blues, his music also has wit, tenderness, driving virility, and some whimsy. The sound of the originals has been doctored to produce quasi-stereo versions that are moderately realistic but hardly necessary. In any case, there is nothing in the least artificial about Sonny Terry. N. H.

COLLECTIONS

AUTHENTIC COWBOYS AND THEIR WESTERN FOLKSONGS. "Mack" McClintock, Powder River Jack and Kitty Lee, Carl T. Sprague, Jules Allen, J. D. Farley, A. C. Robertson, Mildred and Dorothy Good, Cartwright Brothers, Jack Webb, Billie Maxwell (vocals); unidentified instrumental accompaniment. *The Old Chisholm Trail; Zebra Dun; Tying A Knot in the Devil's Tail; Haunted Hunter*; and twelve others. RCA VICTOR LPV 522 \$4.79.

Performance: Authentic, revealing
Recording: Fair to good

Most of the performers in this fascinating collection of 1925-1934 recordings were working cowboys before they became singers. Accordingly, they sing of cowboy life and spin characteristic cowboy tales with unfeigned familiarity. They range from the rough-hewn style of J. D. Farley to the more polished professionalism of the Girls of the Golden West (Mildred and Dorothy Good), but most of the participants are more cowboy than accomplished entertainer.

The stories they tell are of considerable interest, often with a seizing dramatic impact. For this listener, the most intriguing of them is *The Night Guard*, a tale of death, sung with tight-lipped understatement by Jack Webb. As annotator Fred G. Hoepfner points out, the set's main value is that through these singing riders "you may discover the outlook and participate in the adventures of real cowboys, and thereby gain an insight into a way of life which is now history." N. H.

(Continued on next page)

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Ⓢ Ⓜ SINGER SONGWRITER PROJECT. Dave Cohen, Dick Fariña, Bruce Murdoch, Patrick Sky (vocals and accompaniment). *Birmingham Sunday; Too Many Times; Try 'n' Ask; It's Alright with Me;* and nine others. ELEKTRA EKS 7299 \$5.79, EKL 299 \$4.79.

Performance: All but Fariña score

Recording: Excellent

Stereo Quality: Very good

The number of urban folk singers who also write much of their material increases. Recently, fewer of them have been devoting full energy to what Bob Dylan calls "finger-pointing songs" (polemical broadsides at society). Instead they are transmuting their restlessness and irreverence into more personal statements. Of the four young performer-composers here, the weakest in both areas is Richard Fariña. His voice is pleasant enough, but weighted down with self-consciousness. Of his three songs, one is a quasi-surrealistic nightmare straight out of Bob Dylan. The second, a threnody on the Birmingham school children murdered by bombing, is well-intentioned but verges on the sentimental. Only the third, *Bold Marauder*, has a strong individualistic stamp.

Patrick Sky, the most engaging of the four, is utterly relaxed, and his tart dissection of the world around him seems sincerely felt and not mainly an expression of prevailing fashion. Two of his three songs are introspective ruminations on lost love and wandering. The other, *Talking Socialized Anti-Undertaker Blues*, is a witty "talking blues."

The softly passionate style of Bruce Murdoch, a seventeen-year-old Canadian, is more compelling than the substance of his material. When he can write songs that are as seizingly personal as his way of singing, he may become a major urban folk singer. Dave Cohen, a rough-edged, city-bred traveler, is still trying to find his own musical language while exploring the best of the past. He is already well beyond such strained imitators of the old Negro blues tradition as John Hammond Jr. and is a growing performer-writer whose future work should be of considerable interest. N. H.

Ⓢ Ⓜ SONGS FOR CHILDREN. Mary Rowland, Pat Shaw, James Blades, Joan Rimmer, singers and instrumentalists. ARGO ZDA 32 \$5.79, DA 32* \$5.79.

Performance: Artful

Recording: Excellent

Stereo Quality: Good

This is an unusually tasteful suite of songs for young children, ranging from the melodies of games like "One, two, three a'lary" in jolly, ingenious arrangements, through Jamaican folk songs, nonsense numbers, and a lullaby from India. Unusual combinations of instruments (including bongos, castanets, harp, and chime bars) weave beguiling backgrounds. The arrangements are credited to Anne Mendoza and Joan Rimmer.

Sur le pont d'Avignon and *Marietta* are sung in French, and two Spanish tunes are offered in original English versions for children. The disc includes much that is off-beat, cheerful, and likely to hold juvenile attention while never torpedoing parental nerves. Each side ends, wisely, with a series of gentle lullabies which, with luck, might even put the little listener to sleep. P. K.

SPOKEN WORD



RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BRENDAN BEHAN: *The Hostage*. Julie Harris, Geoff Garland, Diana Webster, Moultrie Patten, and others. Perry Bruskin, director. COLUMBIA DOS 729 three discs \$12.00, DOL 329* \$10.00.

Performance: Rollicking

Recording: Vivid

Stereo Quality: Striking

The Hostage is a rowdy circus almost indistinguishable, in its iconoclasm, drunken energy, and raucous sentimentality, from the person of its late, astonishingly gifted author. It is a farce that takes place in an Irish brothel peopled with a lecherous old lady who treasures her aspidistra plants, politically-minded homosexuals, fussy clerks, the high-spirited owner named Pat (so like the author that Behan used to climb on stage at performances and take over the role himself), a lovely young domestic brought up in a convent, and a fiercely honest mistress of the house named Meg. It is also a tragedy about the fate of an innocent English soldier held as hostage in the brothel in an attempt by the I.R.A. to prevent the hanging of one of their leaders taken by the English in Northern Ireland.

With a compelling mixture of explosive hilarity and suspense the play moves forward to its climax—the accidental, senseless shooting of the hostage, Leslie—in a series of Brechtian episodes bedecked with Behan's own bag of songs, including *Who Fears to Speak of Easter Week, We're Here Because We're Queer Because We're Here, Don't Muck About With The Moon* and other independently celebrated ballads.

Trying to follow the dialogue with a text is almost hopeless. When Behan took his play to Joan Littlewood for her London Theatre Workshop production, they rewrote everything and then left much to improvisation. The same approach is used in this recording, and the results are good. Geoff Garland, who won both the Vernon Rice and "Obie" awards for his on- and off-Broadway portrayals of the Cockney soldier Leslie, repeats his irresistible performance here. Julie Harris, who shared the stage with him as Teresa, the uncorrupted servant girl, in a production at the Bucks County Playhouse, makes the most of the modest demands of that role. Diana Webster also repeats her off-Broadway role as Meg, the stentorian voice of sanity amid the madcap brothel revelers, and Moultrie Patten is so authentically the embodiment of Behan you'd swear the author himself had risen from the grave to supervise the proceedings.

Director Bruskin has kept just firm enough control on this very free fantasia on the text to hold his players in focus and prevent their antics from getting out of hand. Unlike the Spoken Word's recording of Behan's *The* (Continued on page 108)



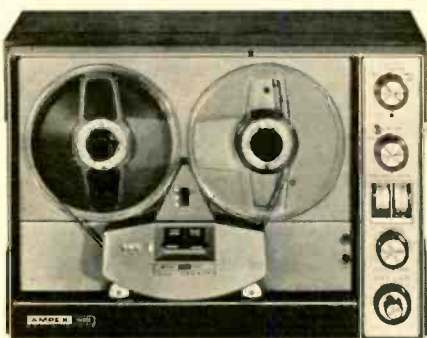
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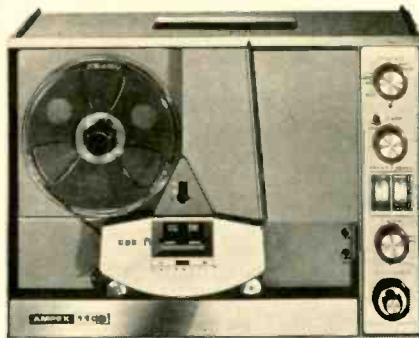
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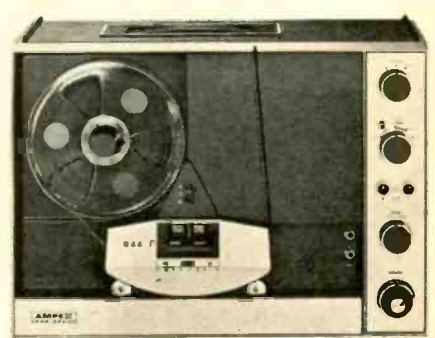
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CIRCLE NO. 37 ON READER SERVICE CARD
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Quare Fellow, a Radio Eirann production which betrayed both letter and spirit of the play in a dishonest reversal of the author's intent, Columbia's *The Hostage* pulls no punches, finches not once at the play's raw language or impudent ideas but, employing the talents of a cast deserving hugs and kisses more than mere applause, conveys all the wit, profundity, and life of the original.

P. K.

THE BRONTES: Margaret Webster, reader (see Best of the Month, page 70)

Ⓜ **EDGAR ALLAN POE:** *Volume III. The Telltale Heart, The Bells, The Fall of The House of Usher, The Haunted Palace.* Basil Rathbone (reader). Howard Sackler, director. CAEDMON TC 1195 \$5.95.

Performance: Juicy
Recording: Good

Mr. Rathbone, as two previous volumes in this series testify, is exactly right for Poe. Dank cellars, walled-up bodies, pits, pendulums, and ravens are his meat. He can turn the screw of suspense, whisper an over-wrought phrase, convey the quality of pallor in corpse or killer as nobody else can. At the same time, his respect for the author's incomparable craftsmanship and ability to build atmosphere out of the minutiae of precise description prevents him from drowning the original prose in histrionics.

In this new collection he whispers his way through the taut, horrifying pages of *The Telltale Heart* until his shouts at the end, like the denouement of the story itself, come almost as dramatic relief. He reads the whole of "The Bells," down to the last tintinabulation, with silver-tongued virtuosity and a kind of controlled madness. *The Haunted Palace* becomes doubly haunted in Rathbone's rendition.

I was disappointed only in *The Fall of the House of Usher*, which takes up all of side two—but not because of the reading. I simply do not believe that prose as tight and economical as this can be subjected to the kind of drastic cutting indulged in here and still convey the essential subtleties inherent in the writing. The deletions turn this tale of a corrupted household into an exercise in horror much cruder than the original. P. K.

Ⓜ **PRESIDENT KENNEDY IN IRELAND.** Excerpts from speeches by John F. Kennedy. POWERTREE PLP 5007 \$3.98.

Performance: Endearing
Recording: Excellent

Kennedy visited Ireland in June, 1963, as the climax of his last journey to Europe, and the late President's astuteness as a politician is as much in evidence on this lively record as his celebrated powers of oratory. In the course of an address to the joint session of Ireland's parliamentary bodies, the Dail Eireann and Seanad Eireann, one hears him work in references to Parnell, the Sinn Fein, and his own family ties with the country from which his forebears emigrated to America. He also manages to quote from the works of such Irishmen as W. B. Yeats, James Joyce, and George Bernard Shaw. The entire speech, reproduced from the original broadcast by Radio Eireann on June 28, 1963, is a splendid example of the Kennedy skill in winning friends and influencing people.

Side two is made up of bits and snatches from his impromptu talks to crowds in Cork, Dublin, Galway, and Limerick during the same week. These excerpts grow a little repetitive after a while, since the President understandably drew on the same material in different locales, but it all ends up movingly at the airport as he bids farewell to the Irish at Shannon, promises to return, and assures them "As I go back to America, I am taking all of you with me." P. K.

Ⓜ **SHAKESPEARE:** Richard III (selected speeches). Jay Robinson, Martin Donegan (readers); Martin Donegan, director. FOLKWAYS FL 9874 \$5.79.

Performance: Monochromatic
Recording: Fair

Historians may have cleared the name of Richard III, but for the playgoer he remains the grasping, gnarled, avaricious villain, stretching bony fingers to pluck the crown of England in a bloodbath of treachery and murder. Actor Robinson has been touring the country in one-man concert readings of this and other Shakespearean characters, and he does his best to convey the full bloodcurdling horror yet hypnotic fascination of Richard. Here he performs all the major speeches of the play that shed light on the character, as well as a couple of dialogues with the Earl of Richmond. The resulting portrait is creditable but, I fear, rather two-dimensional. His conception of Richard is simply too monotonous, literal, and dependent upon a few tricks of voice, as well as a breathiness that comes across as more asthmatic than sinister. If Richard were the cardboard villain conveyed in this reading, he could not possibly have held our attention for all these centuries. He's a complicated figure, like all Shakespeare's major creations, and to hold an audience he needs to do far more than breathe hard and sneer. P. K.

Ⓜ **SMOTHERS BROTHERS:** *Mom Always Liked You Best.* MERCURY SR 61051 \$4.79, MG 21051* \$3.79.

Performance: Predictable
Recording: Stunning
Stereo Quality: Marked

I didn't think it would happen, but "little Dickie Smothers" and his brother Tom are starting to turn into big boring stereotypes of themselves. On this record, put together from material performed at three different night clubs, Tommy is still reciting *Trees* in the manner of a slow-witted schoolboy, breaking out into tantrums of brotherly resentment. (He accuses Dick of trying to set himself up as a "super-sibling" who put termites in his Lincoln Logs.) He also joins with Dick in close harmony for bouts of serious song. Numbers that start well, however, like *You Can Call Me Stupid*, tend to fall apart at the seams, whether from neglect or simple poverty of invention I could not say.

Mercury still gives them the clearest, brightest recording of any comedians in the business—the better to hear them falling on their faces—but success, I fear, is beginning to smother the brothers. As a long-time admirer of their particular brand of low-keyed lunacy, I can only hope that they will stop imitating themselves long enough to come up with at least a few bright surprises next time. P. K.

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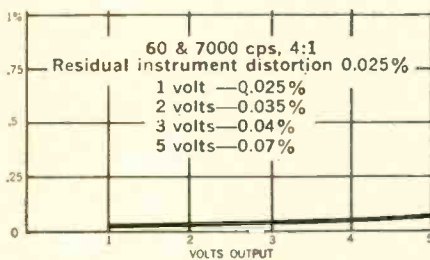
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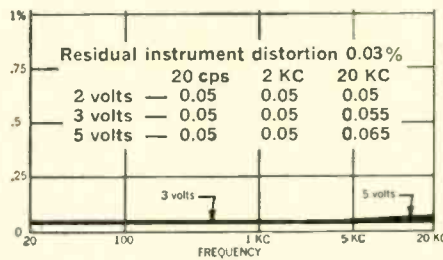
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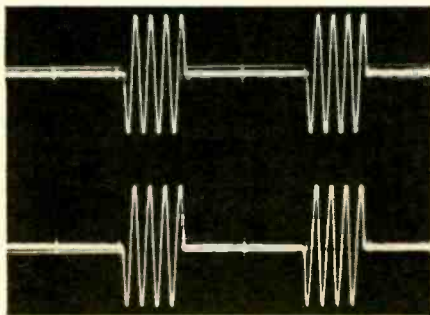
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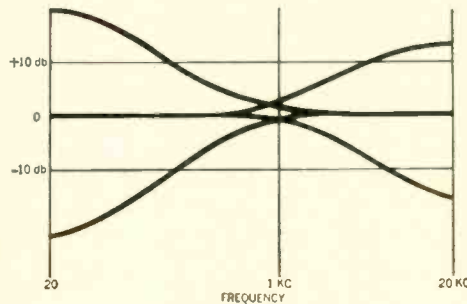
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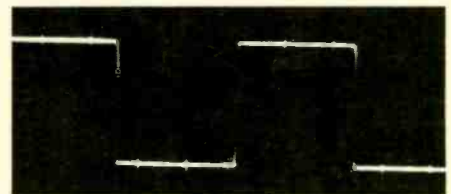
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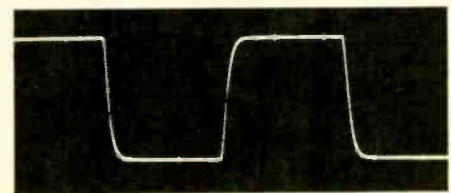
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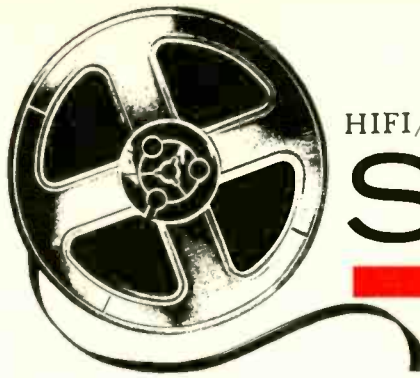


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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS

Ⓢ **BERLIOZ:** *Symphonie Fantastique*. Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON DGC 8964 \$7.95.

Performance: Refined
Recording: Handsome
Stereo Quality: Good dimension
Speed and Playing Time: 7½ ips; 52' 12"

Hearing the tape version of the Berlioz *Symphonie Fantastique* in Karajan's reading now, some months after the disc, I am struck again by the way the conductor rounds off the sharp edges of the music through a combination of superrefinement of execution and Teutonic romantic lyricism. There is drama here, but it is a drama more introspective, more Schumannesque, than it is feverishly Berliozian. For the latter we must turn to the RCA Victor tape with Munch and the Boston Symphony, which also offers the Schumann *Manfred* Overture as an appropriate and effective filler. D.H.

KABALEVSKY: *The Comedians: March; Comedians' Galop* (see PROKOFIEV)

KODÁLY: *Háry János Suite* (see STRAVINSKY)

Ⓢ **MENDELSSOHN:** *Symphony No. 4, in A Major, Op. 90 ("Italian"); Symphony No. 5, in D Major, Op. 107 ("Reformation")*. Berlin Philharmonic Orchestra, Lorin Maazel cond. DEUTSCHE GRAMMOPHON DGC 8684 \$7.95.

Performance: Clean and careful
Recording: Tubby at times
Stereo Quality: Sharply directional
Speed and Playing Time: 7½ ips; 52' 55"

The Maazel reading of the "Italian" Symphony places a premium on refinement of texture and clarity of articulation, with no attempt to bowl the listener over with feats of speed in the first and last movements. In the "Reformation," on the other hand, Maazel turns on the speed in the empty rhetorical episodes in an attempt to gloss them over. I'm not sure this is cricket, aesthetically speaking.

This tape is the only available four-track version of the "Reformation," and Maazel's treatment of the "Italian" is preferable, in my opinion, to the hard and too glittery Solti reading. The recording from which this

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

tape was made dates from 1961, a time when the DGG recording characteristic varied slightly from the RIAA American standard. Thus the "Italian" Symphony sounds a bit bass-heavy, the violins slightly blanketed, and the stereo more directional than is the case nowadays. D.H.

Ⓢ **MOZART:** *Horn Concertos: No. 1, in D Major (K. 412); No. 2, in E-flat (K. 417); No. 3, in E-flat (K. 447); No. 4, in E-flat (K. 495)*. R. **STRAUSS:** *Horn Concertos: No. 1, in E-flat, Op. 11; No. 2, in*



DENNIS BRAIN
Dazzling artistry for horn concertos

E-flat (1942). Dennis Brain (French horn); Philharmonia Orchestra, Herbert von Karajan and Wolfgang Sawallisch cond. ANGEL Y2S 3669 \$11.98.

Performance: Dazzling
Recording: 1954-57 vintage
Stereo Quality: Reprocessing of doubtful merit
Speed and Playing Time: 3¼ ips; 87'

This is a whopping lot of French-horn music to take at one sitting, in part because of the predominant E-flat tonality enforced by the instrument's nature. But any horn *aficionado* worth his salt will not object even to a forty-two-minute dose of the dazzling artistry of the late Dennis Brain.

The Mozart music is sheer delight, and if the youthful Richard Strauss' post-Brahmsian essay seems a bit threadbare to you, then you can take pleasure in the gorgeous echoes of *Rosenkavalier* that turn up in the beautiful

slow passages of the Second Horn Concerto, written when the composer was nearly eighty.

The recorded sound—in the Mozart works especially—is not up to the standard of today's best, but it is tolerable. The stereo reprocessing, however, impresses me as not having been worth the effort. D.H.

Ⓢ **OFFENBACH:** *Tales of Hoffmann—Highlights*. Rita Streich (soprano); Hanna Ludwig (soprano); Hedi Klug (soprano); Ursula Gust (mezzo-soprano); Ruth Sievert (mezzo-soprano); William McAlpine (tenor); Randolphe Symonette (bass-baritone); Martin Höpner (tenor); Berlin Radio Symphony Orchestra and RIAS Chamber Choir, Richard Kraus cond. DEUTSCHE GRAMMOPHON C 6230 \$7.95.

Performance: So-so
Recording: Good
Stereo Quality: Effective
Speed and Playing Time: 7½ ips; 60'30"

An Englishman (McAlpine), an American (Symonette), and a bunch of Germans—all singing in French—are the performers in this "potted" *Hoffmann*. They give us the opening drinking songs, the Kleinzach ballad, and the finale from the opening act; the Spalanzani song, Hoffmann's declaration of love, the doll's song, and the waltz from the Olympia act; the Mirror Song, the Giulietta-Hoffmann duet, and the Barcarolle from the Venetian act; Antonia's song, the duet, and the final trio from the last act; and finally, the epilogue and closing chorus.

Unhappily, much of the dramatic impact of the opera is lost in this condensation, especially with the omission of the spoken lines in the Barcarolle that bring the scene to its sinister climax. McAlpine is a fine, romantic Hoffmann, and Symonette provides us with a properly ironic and menacing Dapertutto and Dr. Miracle. Streich does a nice sparkling job with the famous doll's song for Olympia, but the rest of the cast seldom rises above routine opera house level. The chorus is adequate, the orchestra excellent, and Richard Kraus's tempos are vital. The sound (1961 vintage) is also first-rate, with good stereo spread and depth illusion.

Since there is no other substantial representation of *Tales of Hoffmann* on four-track tape, this reel will have to suffice until we get a tape issue of the complete Epic recording, the recently released Angel set under Cluytens, or perhaps a new recording under Igor Markevitch or Lorin Maazel. D.H.

Ⓢ **PROKOFIEV:** *Peter and the Wolf*. Lorne Greene (narrator). *Classical Symphony*. London Symphony Orchestra, Sir

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Malcolm Sargent cond. *Winter Holiday: Departure; Waltz on the Ice*. KABALEVSKY: *The Comedians: March; Comedians' Galop*. National Symphony Orchestra, Howard Mitchell cond. RCA VICTOR FTC 2204 \$7.95.

Performance: Generally engaging
Recording: Superb in Peter
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 51'

Lorne Greene, star of the TV show *Bonanza*, gives a tasteful, dramatic reading of the classic *Peter and the Wolf* story, one that should undoubtedly appeal to younger children. Adults and older children from eight to nine years on, may find his narration distracts them from the music. Sir Malcolm Sargent's handling of the score is bold and colorful, though less straightforward than some other versions. On the reverse sequence, he directs a highly competent if slightly lackluster *Classical Symphony*.

The reel is augmented by four brief items, conducted by Howard Mitchell, which were originally included in the RCA Victor educational series (LES 1001/2/3). These are invigoratingly conducted, and the acoustical differences between the London and the National Symphony studios are not especially pronounced. The sonic reproduction is very good throughout, and that of *Peter and the Wolf* is spectacular. I. K.

R. STRAUSS: *Horn Concertos: No. 1, in E-flat; No. 2, in E-flat* (see MOZART)

© STRAVINSKY: *Petrouchka Suite* (1913 version). KODÁLY: *Háry János Suite*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 738 \$7.95.

Performance: Polished
Recording: Gorgeous
Stereo Quality: Spacious
Speed and Playing Time: 7½ ips; 53' 9"

The version of the Stravinsky Suite heard on this reel contains the scene in the Moor's Room normally omitted in concert performances (but included in Stravinsky's own six-sided Columbia 78-rpm recording done in Europe during the early 1930's). An additional three or four movements would have given us the entire score of *Petrouchka*. The Ormandy performance is high in polish, but a little low on rhythmic vitamin content. There is Stravinsky's own excellent Columbia tape of the complete score as a satisfactory alternate for those who don't feel the need for the Kodály coupling.

It is the latter piece that makes this Ormandy tape a worthwhile buy, however, not only because of the absolutely gorgeous super-wide-range and spacious sound, but also because Ormandy brings his fine Hungarian sense of humor so nicely to bear on this musical tale of the Magyar Paul Bunyan. As a program, the István Kertész London tape, which offers, in addition to the Suite, two songs from *Háry János* and the Galanta Dances, is a preferable buy (and at the same price); but the Ormandy tape, it must be admitted, is hard to resist. D. H.

© VERDI: *Il Trovatore*. Robert Merill (baritone), Count di Luna; Gabriella Tucci (soprano), Leonora; Giulietta Simionato (mezzo-soprano), Azucena; Franco Corelli (tenor), Manrico; Ferruccio Mazzoli (bass), Ferrando; other soloists. Rome Opera Chorus

and Orchestra, Thomas Schippers cond. ANGEL Y3S 3653 \$14.98.

Performance: Not ideal
Recording: Disappointing
Stereo Quality: All right
Speed and Playing Time: 3¾ ips; 123'

On stage, this rendition of *Trovatore* would give considerable enjoyment, most especially through the virile singing of Corelli, the splendid characterization by Simionato, and the sensitive portrayal by Tucci. But one hears a recording many times over, and here one would be exposed again and again not only to the creditable aspects, but to the unsubtle, unbending, and only superficially exciting conducting of Schippers. His direction, for all its surface glitter, does both the opera and the Verdi style a disservice. Only Tucci (as in the Act Four aria *D'amor sull'ali rosee*) seems able to make the music breathe.



RCA VICTOR

PERRY COMO
Taste and skill in Nashville style

Another failing of this tape is the quality of recorded sound. For one thing, there seems to be a peak in the upper mid-range. Because of this, and because much of the performance is very loud indeed, continued listening is fatiguing. The acoustical environment is very reverberant, too much so for ideal clarity in the choral sections, and climaxes are not free from blasting distortion. The layout of the acts on the reel is well done—two to each sequence—but a few seconds' longer pause between acts and scenes would have been welcome. A return postcard entitling the buyer to the record-album libretto is enclosed in the tape box. I. K.

COLLECTIONS

RECORDING OF SPECIAL MERIT

© LEONTYNE PRICE: *Arias*. Verdi: *Aida: Ritorna vincitore; O patria mia. Il Trovatore: Tacea la notte; D'amor sull'ali rosee. Puccini: Madama Butterfly; Un bel di; Tu, tu, piccolo iddio. La Rondine: Chi il bel sogno di Doretta. Tosca: Vissi d'arte. Turandot: Signore, ascolta; Tu che di gel sei cinta*. Leontyne Price (soprano); Rome Opera House Orchestra, Oliviero de Fabritiis

HI FI/STEREO REVIEW

and Arturo Basile cond. RCA VICTOR FTC 2205 \$7.95.

Performance: Vocally radiant
Recording: Good
Stereo Quality: Adequate
Speed and Playing Time: 7½ ips; 46'

This collection of Verdi and Puccini arias is the tape equivalent of RCA Victor LSC 2506, which was originally released in 1961. It presents Miss Price in superb voice. One does not often hear these familiar arias so exquisitely done either from the vocal or the dramatic standpoint. The recital from beginning to end is a thrilling experience. The accompaniments (all except the two *Trovatore* arias are by Fabritius) in their own right are first-class. The tape processing is thoroughly satisfactory, except for a few moments of distortion on particularly loud high notes. No texts are included. I. K.

ENTERTAINMENT

RECORDING OF SPECIAL MERIT

© PERRY COMO: *The Scene Changes*. Pery Como (vocals); Anita Kerr Quartet (vocal backgrounds); brass, reeds, and rhythm accompaniment. *Dream On Little Dreamer; Gringo's Guitar; Stand Beside Me*; and nine others. RCA VICTOR FTP 1303 \$6.95.

Performance: Assured
Recording: Very good
Stereo Quality: Very good
Speed and Playing Time: 7½ ips; 29' 34"

The really authoritative performer never needs to shout about what he does (even if he happens to be shouting). He just delivers. Como is neither a trend setter nor a musical wizard. He just sings. No other TV singer has ever quite matched his ease. Among his almost unnoticed abilities are sensitive phrasing, excellent time (excuse me, but he can swing), consistency of tone, and smooth humor.

This album was recorded in Nashville, and Como is backed up here by the superb Anita Kerr Quartet. (Miss Kerr is not unlike Como in her understated and crystal-clear approach to music.) Many of the songs will sneak up on you. The country cornpone is present, but no one leans on it; it emerges kind of pleasant. It's amazing how skill and taste can clean up any sort of music—if it's allowed to. There's a piano figure, a cluster of notes, running throughout *Give Myself a Party* that lifts this so-what tune right out of the dumps. *A Hatchet, a Hammer, a Bucket of Nails* has a surprisingly good lyric, considering its drawl of a title, and *Gringo's Guitar* has a lovely melody. People who respect music tend to dismiss such tunes because hillbillies are so good at wrecking them. But take note that those songs are written every day by better writers than the country crowd.

The selection of tunes indicates that someone on this date went through a lot of dull material before coming up with the final choices. Only a few of them beg to be ignored. Much of the sound that is twanged out in Nashville and et up by country-and-western fans is revolting. But the musicianship in this album proves that many people in that region are practicing their instruments. The recorded sound is also excellent.

Como fits himself perfectly into the groove. He carefully takes on Nashville flavor and

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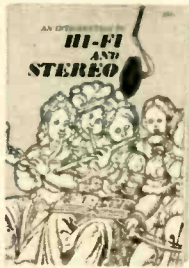
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inflections without warping his own style a bit. All this is done, of course, with his usual ease, as though it required no effort at all. It's professionals like this man who stand between me and the pack of amateurs so fashionable right now. If you want an example of the best that Nashville can do, why settle for less than this album? M. A.

© GIUSEPPE DI STEFANO: *Neapolitan Songs*. Giuseppe di Stefano (vocals); New Symphony Orchestra of London, Ilter Pattacini cond. *Torna a Surriento; Tu ca' nun chianne; Pusilleco...*; and eight others. LONDON LOL 90106 \$7.95.

Performance: Operatic
Recording: All right
Stereo Quality: All right
Speed and Playing Time: 7½ ips; 41' 46"

Giuseppe di Stefano is not exactly a singer; he's a tenor. Most tenors, particularly when singing light music, take on a nationality all their own. One can almost visualize di Stefano recording this album, chest out, chin in, feet planted wide, and then roaring into a gentle little song about a Neapolitan fisherman. The listener is disconcerted—maybe it's not about a fisherman; maybe it's about a Wagnerian tenor on a whale hunt.

All this would not be so bad, except that di Stefano has excellent breath control. This enables him to grab a note and hold it interminably. And he sings so incredibly out of tune that one begins to sniff the note before he frees it. In good conscience, then, this album cannot be recommended to the sensitive ear and nose. M. A.

© PETE FOUNTAIN: *Licorice Stick*. Pete Fountain (clarinet); Jordanaires (chorus); Orchestra, Charles Bud Dant cond. *Gravy Waltz; Fountain Blue; Tippin' In*; and nine others. CORAL ST 74 57460 \$7.95.

Performance: Smooth
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 29'13"

Pete Fountain plays well and should make a good living at it. The tunes here are executed properly and in the order listed on the label. *Young Maiden's Prayer* makes use of a nice soprano obbligato. *Fountain Blue*, by Rod McKuen, and *The Honey-Wind Blows* are the best melodies. Other selections range from average to double-dull.

Listeners with a hunger for emotional beauty will find themselves still hungry after hearing this album. But unless their entire record collection has been swiped, they can reach for another tape by one of the many people in the record business still excited by music. There's really nothing to argue with in this album. If blandness helps you, use it. M. A.

© IAN AND SYLVIA: *Early Morning Rain*. Ian Tyson (vocals, guitar, twelve-string guitar); Sylvia Fricker (vocals, auto-harp); Monte Dunn (guitar); Russ Savakus (bass). *Come In Stranger; Marlborough Street Blues; For Lowin' Me*; and nine others. VANGUARD VTC 1703 \$7.95.

Performance: Excellent
Recording: Good
Stereo Quality: Unbalanced
Speed and Playing Time: 7½ ips; 36"

(Continued on page 117)

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If Ian and Sylvia were trend-setters in folk music, I'd be more interested in that field. While most folkers are unskilled (and snobby about it), Ian and Sylvia are craftsmen. Sylvia's intonation is excellent. She can hit a note or string of notes so perfectly in tune that it makes your ears pop.

Ian and Sylvia sing through hard r's at the end of words. By classical or pop standards this is an unpleasant sound, but it works well in Bluegrass material, and Ian and Sylvia make the most of it. The most striking piece of material in the album is *Awake Ye Drowsy Sleepers*, a traditional ballad adapted by Sylvia. The overall arrangement is gorgeous.

One of the duller tunes is *Darcy Farrow*, written by Steve Gillette and Tom Campbell. Many so-called folk writers try to make their songs sound A-1 Old Authentic, and this reverent fakery mystifies me, especially with Gillette, who writes well when he writes like himself.

The instrumental backgrounds often override the vocals, making it difficult to hear all the words. This imbalance occurs so much in folk recordings that it's hard to say whether it's poor mixing or the preference of artists and a-&-r men. Or maybe indistinctly heard words just make for bigger and better Old Authentic.

This tape will please those who like taste with their folk music; it will surprise a few who think they don't like folk music at all. *M. A.*

THEATER

© **HALF A SIXPENCE** (David Heneker). Original-cast recording. Tommy Steele, Polly James, Will Mackenzie, Norman Allen, others (vocals); orchestra and chorus. *Sbe's Too Far Above Me; A Proper Gentleman; Half a Sixpence;* and seven others. RCA VICTOR FTO 5035, \$8.95.

Performance: Bright
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 34' 36"

The happiest thing that can happen to a musical is to have a cast member who can do more than just enhance the good moments; the trick is to get someone whose appeal can overcome weak places. In the case of *Half a Sixpence*, Tommy Steele carries the album.

Musical comedy performers are not noted for their ability to communicate to the at-home listening audience. Show addicts excuse this with remarks like: "You really have to see him in the show to get the mood of it." (Too bad for you if you live in Alaska and don't travel.) Tommy Steele is a huge exception. For many years a successful performer and recording artist in England, Steele understands well the subtleties of recording. In this tape, he alone comes through warm and clear.

Musically, the show's problem is simple, but by no means small. It has unoriginal, often unlovely melodies enhanced by the most repetitive lyrics this side of a course in sleep teaching. Polly James, a fine singer, tries valiantly to move us with *I Know What I Am*, but how much can you do with a song that repeats its title eight times in less than two minutes? *The Party's on the House* is hectic and monotonous, and *All in the Cause of Economy* is, apparently, a protest-with-humor song. The best of the bright songs is *Flash, Bang, Wallop!*, and this is largely because of its interesting rhythms (heavily

reminiscent of the music of Aaron Copland). Steele's charm and skill sell the ballad *Sbe's Too Far Above Me* and the love duet *Long Ago* (with Polly James). But even these tunes, despite their gentleness, are so repetitious that every line telegraphs the next.

Tommy Steele's performance in this album may stir you into seeing a musical you would have passed by otherwise. The experience, rather than making you a show fan, might well make you a Steele fan. *M. A.*

© **OKLAHOMA!** (Richard Rodgers—Oscar Hammerstein II). Original-cast recording. Alfred Drake, Joan Roberts, Celeste Holm, Howard da Silva, others (vocals); orchestra and chorus. *Ob, What a Beautiful Mornin'; People Will Say We're in Love;* and ten others. DECCA ST 74 9017 \$7.95.

Performance: Husky
Recording: Dated
Stereo Quality: Artificial
Speed and Playing Time: 7½ ips; 37"



TOMMY STEELE
The whole show in Half a Sixpence

To many people, *Oklahoma!* will always be a hit. Its ruffles-'n'-petticoats mood is as popular today as it was when it was written in 1943, and there is hardly a tune in it that has not become a standard.

The most interesting song in the show is *Pore Jud is Daid*, sung well by Alfred Drake. The funereal lyric over the grand, celestial chord changes has a put-on quality that makes it the only sophisticated tune of the lot.

Joan Roberts has one of the best voices ever heard on Broadway. She shines in *Many a New Day*. The other female lead is Celeste Holm, a still-funny comedienne, who sings *I Can't Say No* and other bits of yuk-yuk humor and manages to pull them off with great charm.

Louis Untermeyer has written a brief history of the show, and thanks should go to him and to Decca for realizing that some listeners appreciate a refresher course, while others weren't even born when the show first appeared.

To some the songs of Rodgers and Hammerstein will never compare in depth and beauty with the earlier Rodgers and Hart songs. But if the robust Rodgers-Hammerstein style is your kind of music, you'll find no better example than this album. *M. A.*



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By DRUMMOND McINNIS

TAPING AN INTERVIEW

A LITTLE WHILE back I had a personal interview coming up for a story I was doing, and not being exactly an expert at it, I decided to get some advice from a friend who is—Ken Gilmore, a free-lance writer. Gilmore has used a small, light, battery-powered tape recorder almost daily for four years, has interviewed hundreds of people, and put thousands of hours of conversation on tape. He's made recordings in jet fighters at 45,000 feet, on the Bonneville Salt Flats with race cars buzzing by at 500 miles an hour, in the New York subway, in a submarine, and in countless automobiles, boats, trains, bars, offices, and factories. According to him, a recorder is a writer's best friend: there's nothing like it for getting the story quickly, completely, and—above all—accurately.

But there's more to getting a good interview, Gilmore told me, than simply setting up the machine and flicking the "on" switch. Good technique is important too, and the system he has is—he says—virtually foolproof. The first thing to remember is that most people are mike shy. Not only that, a tape recorder makes a conversation *Official*—maybe even *Legal*. So if your subject doesn't freeze, he may get stuffy and self-conscious. There's only one way to help him get his fluttering heart back on beat: you have to be casual yourself.

Most interviews start in offices. Walk in, shake hands, and put your recorder on the desk as matter-of-factly as you can. Talk trivia—weather, sports, the morning headlines. Tell dirty jokes. Admire the building, the office, a picture on the wall. While you're talking, open the recorder and check the tape. Reach across the desk and put the mike near your subject but not directly in front of him—leave him a little room for doodling if he should want to. Then start recording, setting the level as you talk. Don't be sneaky about any of this; do it all in the open. When the machine is recording, close the top, sit down, and continue talking. Never mention the machine, and once it is running, ignore it completely. It's hard to do without practice, but don't even glance at it. You'll want to keep checking to see if you're out of tape or if the level is right, but don't. Time your conversation so you'll know when you're running out of tape. If your machine doesn't have automatic volume control, set the volume high and forget it. You won't lose anything by overmodulation if your subject leans into the mike, but you may lose a whole sentence if the level is too low and he moves away from it.

If you're casual enough about the whole thing, your subject will accept the recording procedure as routine. Gilmore tells me that in hundreds of interviews, not more than a dozen subjects ever mentioned the tape recorder to him, and of those, less than half a dozen objected to its use.

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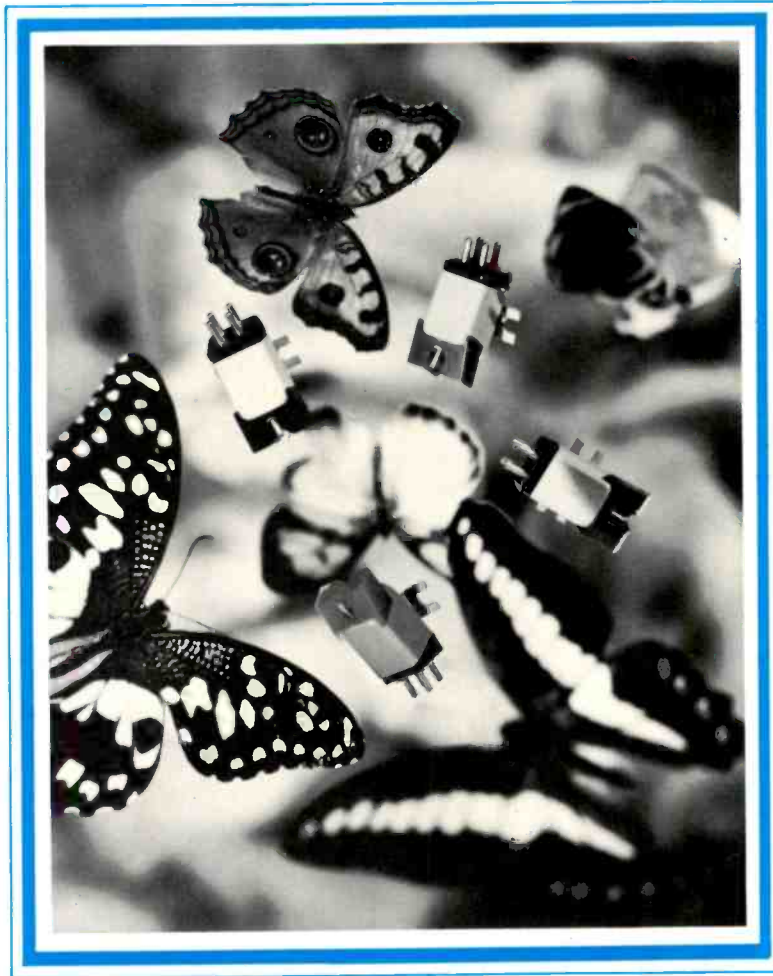
The HF/SR Staff has just finished putting together the 1966 Tape Recorder Annual, and it should be on your newsstand now. Aside from some suggestions and evaluations, I didn't have much to do with it myself, so I can be without prejudice when I say it's the simplest and best introduction to the whole subject that I know of.

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HIFI/STEREO REVIEW



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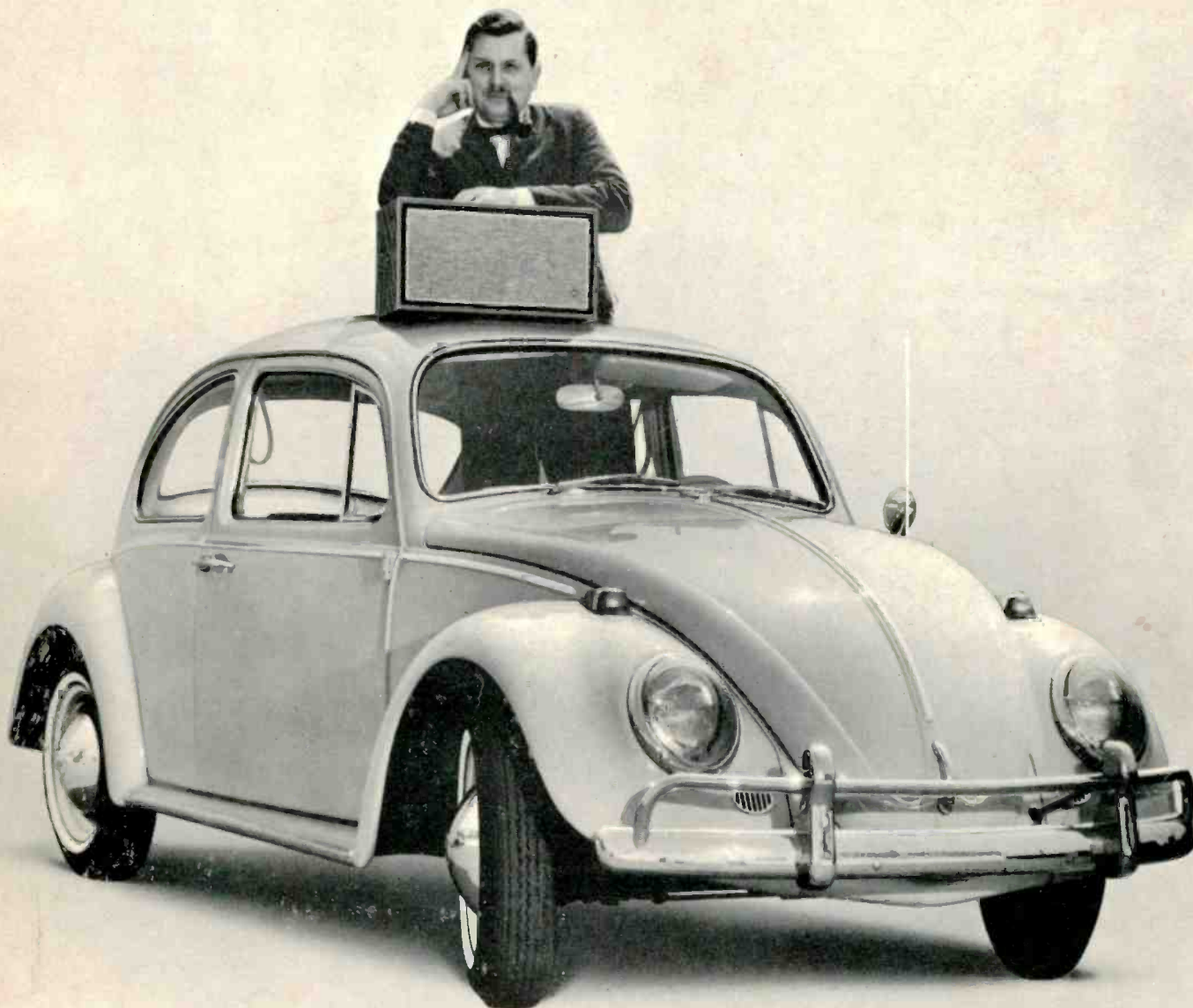
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