

HiFi/Stereo Review

DECEMBER 1966 • 60 CENTS

The Basic Elements of Musical Sound * How to Understand Baroque Music * Making Real Music With Three-Year-Olds * Martin Luther, Musician



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controls let you adjust each
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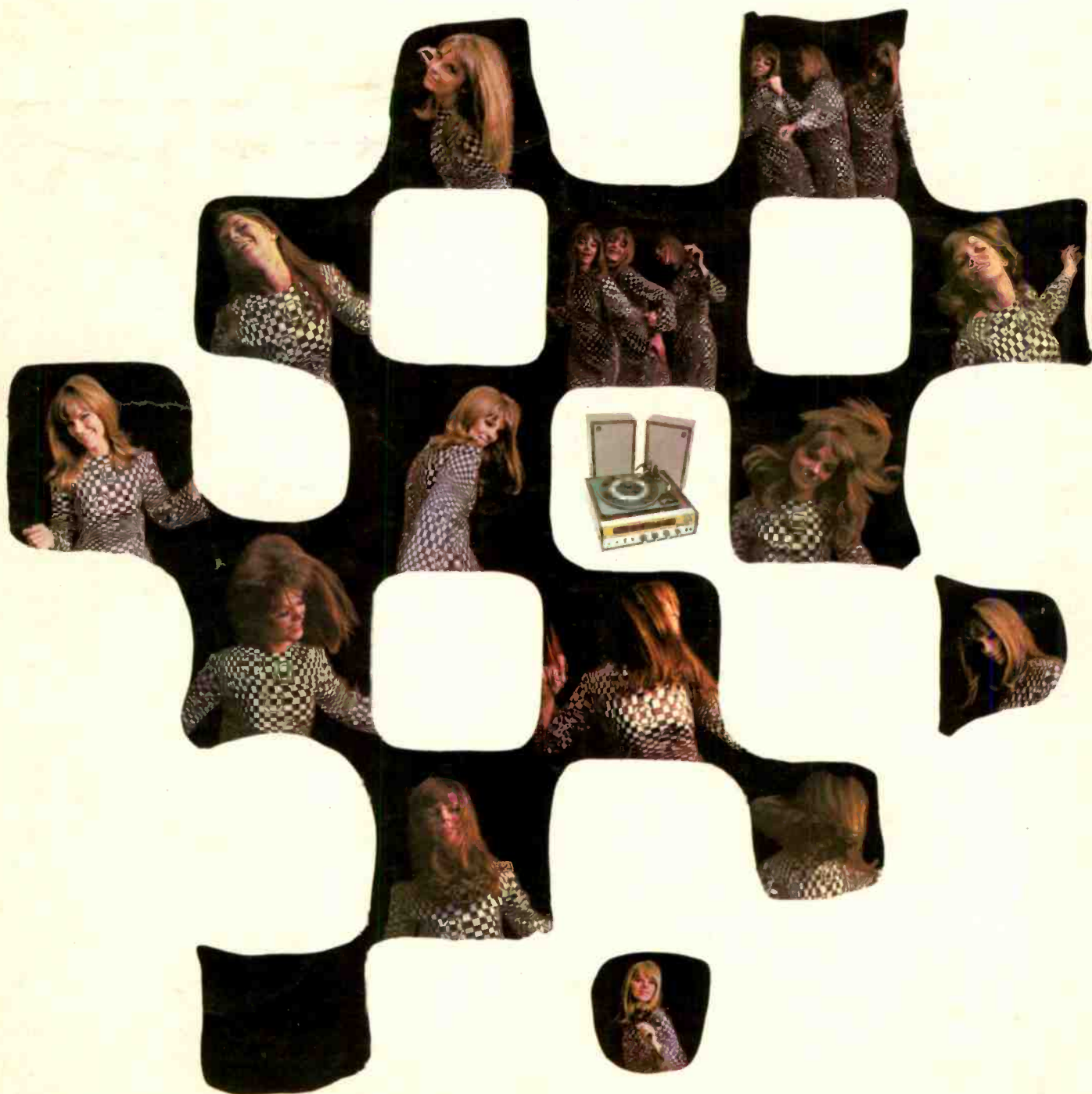
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The Stereo Compacts that turn you on!

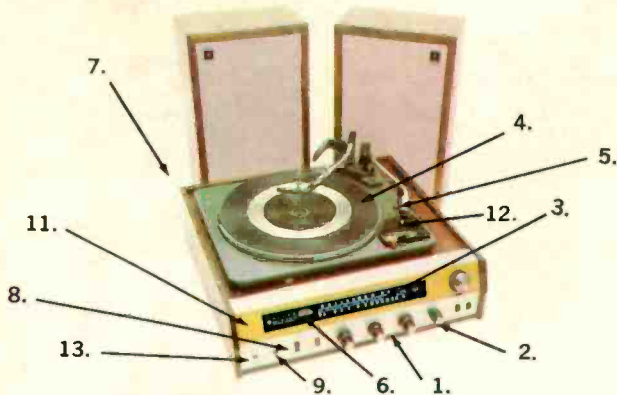


H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.

SCOTT STEREO COMPACTS

You can play your favorite records on any phonograph and call it stereo high fidelity, but Scott believes that your ears (and your records) deserve better treatment. Scott makes professional stereo equipment . . . the kind used by radio stations and audio experts. And now, Scott has packaged these same advanced electronics into handsome compact stereo systems . . . just as easy to use as an ordinary phonograph, but you'll hear the difference immediately. In fact, you'll hear a lot of things you've never heard before. Like AM broadcasts with a clarity you never dreamed possible. Like FM stereo so real you can almost touch it. Lots more. Like being able to plug in an electric guitar and microphone. Scott is accustomed to providing these features for professionals in the audio field . . . and certainly you deserve no less.

There are three Scott compacts from which to choose, ranging from the deluxe 2503 to the economy 2501, each offering its own distinctive combination of features. The feature that remains constant, however, is quality. Every Scott compact is designed, assembled, and tested by the same people responsible for Scott's most expensive professional components. Every transistor, every diode, every last wire that goes into Scott's lowest-priced compact comes from the same carefully selected supply chosen for Scott's highest-priced receiver.



SCOTT . . . The compact with component features

1. Complete component controls let you adjust the music to your own tastes and room acoustics. **2.** Microphone/Guitar mixer controls let you make your own music on one or both channels. **3.** Crystal-clear AM, 3-dimensional FM stereo are yours with Scott's revolutionary compact tuner. **4.** Professional 3-speed automatic turntable. **5.** Highly sensitive Pickering magnetic cartridge with diamond stylus. **6.** Tuning meter helps you tune for best reception. (model 2502, 2503) **7.** Complete provision for plugging in tape recorder or tape cartridge machine. **8.** Extra speaker provision for music in other rooms. **9.** Stereo headphone output for private listening with speakers turned off. **10.** Changeable grille cloths (model 2503 speakers) to match room decor. **11.** Self-adhesive panel strips, in HOUSE & GARDEN colors, color-match your compact to interior decor. **12.** Stylus cleaning brush keeps records dust-free. **13.** Stereo light indicator goes on only when tuner has automatically switched to stereo. (model 2502, 2503)



GUITAR/MICROPHONE INPUT . . . Plug in an electric guitar or a microphone, or, better still, an electric guitar and a microphone! For those who make their own music, a Scott compact is the most economical way to enjoy today's new instrumental sound. **TAPE RECORDER OUTPUT . . .** It's a cinch to connect your tape recorder to Scott's new compact, and you can build up your tape library with material from AM or FM broadcasts or records. **STEREO HEADPHONE OUTPUT . . .** Great stereo sound . . . for your ears only! . . . just plug in a set of stereo headphones and push the speaker selector switch to OFF. **EXTRA SPEAKER PROVISION . . .** Want music in other rooms of the house? . . . connect extra Scott speakers. There's a wide selection of Scott speakers at your dealer's . . . from bookshelf size on up.

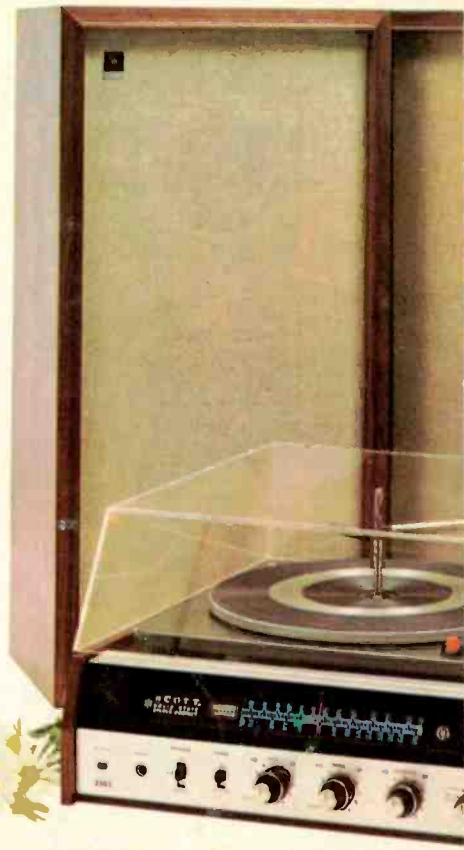


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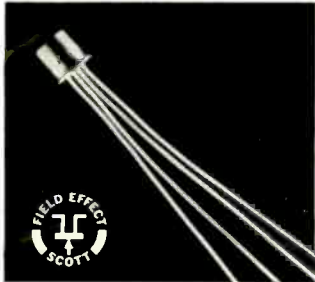


2501 This compact phonograph component features pl . . . and quality . . . at . . . treble, and volume channel separately to suit your taste microphone/guitar input and connector, extra speakers, separate tuner you a range of musical enjoyment than other compact at this price.

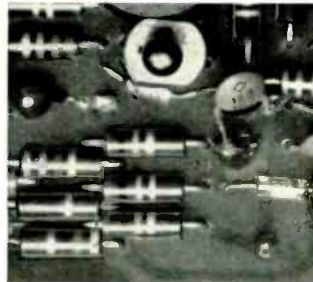


2503 This is Scott's top compact. The 2503 . . . the other two Scott compacts . . . important plus of greater power. In addition, the 2503's pl . . . incorporates a stylus cleaning brush and new. Big Scott S-10 extended range equipment, giving you the deep and vibrant more costly equipment. Optional speaker protects your compact while in use.

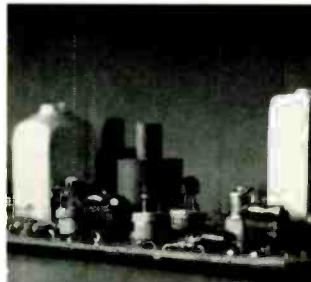
Advanced electronics... the secret of Scott sound



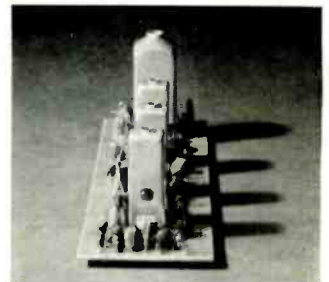
This tiny Field Effect transistor is one of the reasons you'll hear more stations more clearly with your Scott compact stereo. This exclusive Scott development keeps strong local stations from interfering with weak distant ones.



Here's one Scott feature you won't hear! Scott's direct coupled all-silicon output circuitry sends plenty of power to the speakers, without adding any distortion of its own. This is the most distortion-free output system known.



You'll never have to get out of your chair to switch to stereo, because this Scott-patented device instantly and automatically does it for you. In addition, a special light goes on to tell you when stereo is being broadcast.



Here's the circuitry that gives Scott stereo its amazing 3-dimensional feeling. Only silicon planar transistors, such as Scott uses, provide the high selectivity and wide bandwidth for maximum stereo separation.

SCOTT COMPACT STEREO FEATURES AND SPECIFICATIONS

MODEL	2501	2502	2503
Dual loudness control	yes	yes	yes
Dual bass control	yes	yes	yes
Dual treble control	yes	yes	yes
Tape Monitor	yes	yes	yes
Mono-stereo selector	yes	yes	yes
Speaker Main-Remote-Off switch	yes	yes	yes
Speaker balancing control	yes	yes	yes
Power On-Auto-Off switch	yes	yes	yes
Headphone jack	yes	yes	yes
Outputs:			
Main left & right speakers, Remote left & right speakers, Stereo phones, left & right tape recorder.	yes	yes	yes
Professional automatic turntable, Pickering magnetic cartridge	yes	yes	yes
Automatic stereo switching with stereo light	no	yes	yes
Precision signal-strength meter	no	yes	yes
Selector: Microphone/guitar (for mixing), phono, AM, FM, extra	Selector: Microphone-guitar (for mixing), phono, tuner, extra	yes	yes
Plastic dust cover	optional	optional	optional
Scott S-10 extended range speakers	Scott S-9 wide-range speakers	Scott S-9 wide-range speakers	yes
Frequency response	18-25,000 Hz	18-25,000 Hz	18-25,000 Hz
Music power @ 4 ohms	36 watts	36 watts	40 watts
Tuner usable sensitivity	N/A	2.3 μ V	2.1 μ V

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FREE! SEND FOR SCOTT'S 1967 GUIDE TO CUSTOM STEREO

Here are sixteen full-color illustrated pages of facts and figures on Scott's exciting new component line . . . informative articles on how to choose solid state components, how stereo works, how to choose the music system best suited to your needs. Just fill in your name and address below, and mail this coupon to:

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1967 Guide to Custom Stereo, Circle Reader Service Number 100



When one considers the modern tone arms which Garrard has evolved for its automatics—it becomes clear that such an arm is not an arm—it is a system by itself—a group of components of advanced design whose purposes are to transport a modern cartridge, track it perfectly, and protect it as well. The matter of protection for the stylus and the increasingly delicate record grooves, has become more important as tracking forces have become lighter. For today, it is no simple matter for the user to set a tone arm down on a record by hand, or to pick it up off the record manually. Sooner or later, there is damage to the record or stylus. Furthermore, a large number of records have multiple selections on one side of the disc. Finding these bands (“Cueing” the stylus into them) is also a frequent cause of damage to nearby grooves. Cueing devices have existed for some years on professional equipment used in broadcasting studios—but it remained for Garrard to be the first to apply the principle to automatics.

When they did—with the integral cueing control on the Lab 80, it was again with a highly advanced, yet simple mechanism.

GARRARD'S CUEING...

You will find it in the 60 Mk II and in the new 50 Mk II which is priced not at \$130.00 or \$150.00, but at \$54.50.

One reason why the cueing device is very appealing is the pause feature. Should the record player be operating when the phone rings—for example—the music may be interrupted, simply by touching the cueing control—it may

60 Mk II Cueing Control



50 Mk II Cueing Control

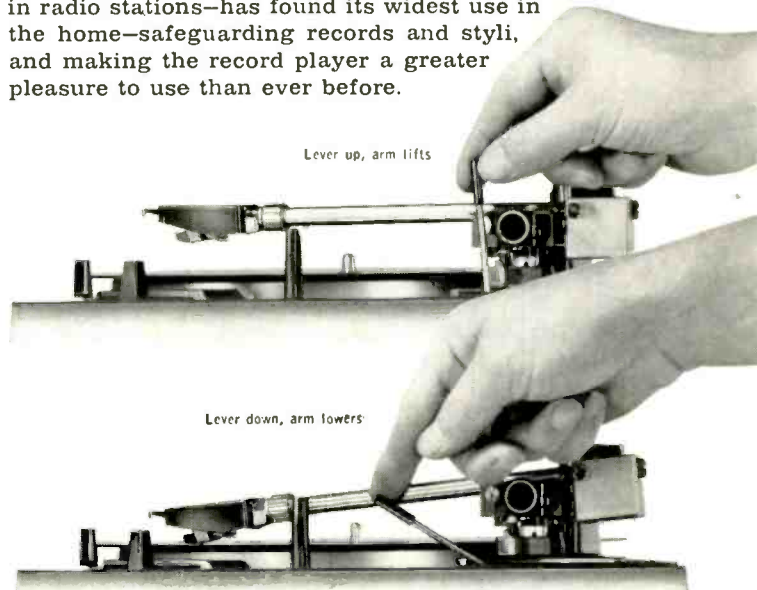
then be resumed at the very same groove when the interruption is over. Thus, a feature which was originally developed for professional applications in radio stations—has found its widest use in the home—safeguarding records and styli, and making the record player a greater pleasure to use than ever before.

The Lab 80 cueing control is a squeeze device, cleverly located in the tone arm rest, where it is easily reached regardless of where the record player is installed. It is hydraulically operated. A touch of the finger on the manual tab starts the record player, activates the cueing device... smoothly raising the tone arm a safe half inch over the record. Then, move the tone arm over any groove desired and press the cueing control. The arm gently lowers to the groove. It is that simple, and that useful... now the most wanted feature on any record playing equipment. But follow the rest of the story for a typical example of Garrard's developmental leadership in the field.

Naturally, the cueing feature, per se, was soon imitated on other automatic turntables... all of them higher in price than the Lab 80. Then, recognizing this interest, Garrard developed a lever type cueing control similar in use to those which appear in the highest priced competitive automatics.

Lever up, arm lifts

Lever down, arm lowers



For a complimentary copy of a colorful Comparator Guide describing all five new Automatic Turntables, write Garrard, Dept. GX-126, Westbury, N.Y. 11590. Prices less base and cartridge.

Garrard[®]

HiFi/Stereo Review

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"ENGELSKONZERT." WOODCARVING BY TILMAN RIEMENSCHNEIDER (1460-1531). COURTESY STIFTUNG PREUSSISCHER KULTURBESITZ, STAATLICHE MUSSEN BERLIN-DAHLEM, SKULPTURENABTEILUNG; PHOTO: WALTER STEINKOPF, BERLIN

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EDITORIALLY SPEAKING

By William Anderson

IN A few short weeks it will be the night before Christmas again, and, if you are anything like me, you will still be looking for a little something to fill an empty stocking or two. In years past, inspiration could be relied upon to strike at the perfume counter, in the necktie department, or the bookstore. But these days, now that practically everybody can boast some kind of turntable, more and more Yuletide shoppers are seeking answers to their gift problems in the record shop. They will find the recording industry prepared. Top artists in every field have long since wrapped up their seasonal offerings, and a perfect blizzard of Christmas discs has already whistled through here and is on its way to retail shelves.

Of the twenty-odd such albums that have been on and off my turntable the past couple of weeks, eight, I find, have an unusual common denominator: the song *The Little Drummer Boy*. The cooperative production of Harry Simcoe, Henry Onorati, and Katherine Davis, this genuinely fine little carol, composed in 1958, is making a bid this season to put *Rudolph, the Red-Nosed Reindeer* out of business—and none too soon for me. Since a good song ought to elicit the very best from its interpreter, it is an excellent yardstick with which to measure the eight albums concerned. And I do have a standard: Marlene Dietrich, whose version on Capitol ST 10307/T 10397 is the best I've yet heard. Are you ready for eight more? Wayne Newton (Capitol ST 2588/T 2588): too slow, rhythmically square, in an overdressed arrangement. Pete Fountain (Coral CRL 757487/CRL 57487): slick and contrived; the little drum turns out to be a very swinging bass fiddle indeed. The New Christy Minstrels (Columbia CS 9356/CL 2556): beautifully lavish, but the arrangement is just too much weight for a basically simple song to bear—and what is Ravel's *Bolero* doing in there? The Lettermen (Capitol ST 2587/T 2587): the voices are light in texture and rather high; add a few rolled r's, and the "pa rum pa pa puni" of the drum sounds like an ill-blown trumpet. Percy Faith Orchestra and Chorus (Columbia CS 9377/CL 2577): very pretty, but not moving; the sound is excellent, however. Sonny James (Capitol ST 2589/T 2589): The arrangement is unimaginative, and you can't saddle a little drummer boy with a bass drum. The Brothers Four (Columbia CS 9368/CL 2568): modestly and sensitively sung; arranger Peter Matz wisely uses harp and snare drum. Lena Horne (United Artists UAS 6546/UAL 3546): simple, unaffected, and moving. But you should have Dietrich too.

Several programs of Christmas carols this season merit serious attention. The Ray Charles Singers (MGM E/SE-4400) turn out to be blithely natural traditional carolers who might have come to your door from down the block; their clarity of diction makes the disc a good choice to introduce children to an important part of our musical heritage. Fred Waring and the Pennsylvanians (Decca DL 74809/4809): a larger and fancier group, interesting for the inclusion of some newer, non-traditional carols. Roger Wagner Chorale (Capitol SW 2591/T 2591): impeccable; all traditional carols, except for a brilliant *Jesu, Joy of Man's Desiring*; the orchestral interlude in *We Three Kings* is certain to start a vogue for tambourines. And for nostalgia's sake there is a new Kate Smith album (RCA Victor LSP 3607/LPM 3607) to remind you of Christmases past.

Offbeat, but choice: Charlie Byrd (Columbia CS 9355/CL 2555) plays carols movingly on the guitar—fine for trimming the tree by after the kids have gone to bed. The Beers Family (Columbia MS 6935/ML 6335): the real "high-folk" tradition, and not for every taste, but you will find *Three Little Drummers* impossible to forget. "Noël en Provence" (DGG/136374): the twelve Noël's of Nicolas Saboly (1614-1675) are revelations—and there's that tambourine again. Amor Artis Chorale (Decca DL 79427/9427): a Baroque feast (Praetorius, Buxtehude, Pachelbel, and others) for the most jaded appetite. And Crossroads promises "The Christmas Carols of Europe" (22160053/22160054) featuring the fine Prague Madrigal Singers in fifteen languages. Merry Christmas!

Before you send money to any record club, join the best one for 3 months, free!

Now, without paying a cent or obligating yourself in any way, you can join for three months the one record club that has every single advantage and none of the disadvantages of all the others—including those advertised in this and similar publications. (Your trial membership applies equally to phonograph records and 4-track recorded tapes.)

Here is what the Citadel Record Club offers to all its members:

Discounts! As a member, you are entitled to unusually large discounts on the records you want—sometimes as high as 55%! You can save as much as \$300 a year if you buy many records and get them all at Citadel discounts.

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as received, rarely later than the next few days. In the event of a delay, partial shipments are made and your order completed as soon as the record or tape is available. There is no additional cost to you for this service.

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LETTERS TO THE EDITOR

How Much Does a Record Cost?

● I would like to compliment James Goodfriend for "How Much Does a Record Cost?" The article accurately presents the gloomy situation with respect to the so-called cultural revolution in America.

PHIL SHAPIRO
Los Angeles, Calif.

● I enjoyed James Goodfriend's article "How Much Does a Record Cost?" and couldn't resist dropping you this note.

Electro-Voice has examined the record industry for many years, hoping to find a clue directing us to the most effective marketing of our products. The extremely disappointing sales of good music has always been a source of amazement to us, particularly with the advent of good high fidelity equipment in a popular price category.

Some months back, Electro-Voice undertook a small research project hoping that we might help to point the direction for a renaissance of interest in good music. Mr. John Spong, an organist who has demonstrated our organs around the country, was enabled to undertake a search for unpublished early and contemporary American music, and to prepare it for publication by Electro-Voice in editions suited to the capabilities of the average home or church organist. Our press release telling about this undertaking was not mentioned by a single publication in the music field.

I guess the consolation to all of us in the music field must be that the popular music that is selling well is reasonably entertaining when played on good equipment.

LAWRENCE LEKASHMAN
Vice-President, Sales
Electro-Voice, Inc.
Buchanan, Mich.

● Having been a subscriber to your fine publication for many years, I was both startled and amused by William Anderson's statement in his editorial (September) that "... recorded classical music... still does not pay for itself—and probably never will."

Is he saying that Dover, Nonesuch, Musical Heritage Society, et al., all of whose records retail at less than half the price of the major producers' classics, are operating at a continual loss?

If not, perhaps we should be honest about the situation and say that the American Federation of Musicians is driving the major

record companies out of business the same way other unions have driven their greatest benefactors out of business, thus reducing their own employment.

Or is HiFi/STEREO REVIEW afflicted with the same reluctance to state the truth re unions as our vote-conscious Administration in Washington?

R. N. VAN NOSTRAND
Chula Vista, Cal.

If Mr. Van Nostrand had supplemented his reading of "Editorially Speaking" with the article "How Much Does a Record Cost?" in the same issue he would understand how the low-price labels are able to survive in business, and also the problems of survival they will face in the future. He would find there as well no reluctance to state the truth about American musicians and their union ("... American classical musicians are priced almost out of the market now and may be entirely so in the future."), which, by the way, does not contradict the equally valid point that American classical musicians are, by and large, underpaid in the context of our society. The problem is not one of the A. F. of M. driving the record companies out of business, nor of the record companies squeezing the last penny by underpaying the performers, but of the present potential sales of the records not being high enough to afford a proper profit to both. In such a situation, each fights for survival in the way it sees fit, which, as the article implies, may not in the long run be the best way. It may be of interest to add that in May, 1965, Harvard School of Business professors J. D. Glover and D. F. Hawkins, testifying before the Sub-Committee on Patents, Trademarks and Copyrights of the House Committee of the Judiciary, cited a Cambridge Research Institute study which revealed that 87 per cent of classical recordings released fail to make a profit.

The Castrati

● Miss Anne-Marie Dourisboure's comments (November Letters to the Editor) on Henry Pleasants' article "The Castrati" (July) are challenging. Though I am sympathetic to some of her points, the gravamen of her argument is untenable. I too don't like to see the title role of Handel's *Julius Caesar* sung by a woman. It is equally offensive to see Cherubino in Mozart's *Nozze di* (Continued on page 8)

How can anything 9 feet long save space?



It was no cinch combining a 65 watt solid state amplifier, an FM/AM/FM Stereo tuner, a turntable, a portable color TV or tape deck*, two comfortable end seats, a multitude of speakers plus storage space for albums. But G.E. did it and it's called the Executive 108.

You don't have a wall nine feet long? No problem. The Executive 108 is actually two units, each 54" long. And because they're completely finished on both sides, you can arrange them any way you want...from an "L" shaped set-up for that problem corner, to a nine foot room divider, or perhaps under that picture window. Don't worry about spoiling the view. The Executive 108 is only 18 $\frac{3}{4}$ inches high.

And who says "you can't take it with you"? With Porta-Fi, G.E.'s exclusive optional speaker system that plugs into any wall outlet, you can have sound anywhere in the house. There are no wires to follow you around. Just sound.

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Audio Products Department, Decatur, Illinois

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Competitive tests of 49 speaker systems*



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Figaro sung by a soprano. Yes, it would be musically correct to see and hear a *castrato*. However, to say that Mr. Pleasants' article is "pedantic and bourgeois" is not sound. The research was scholarly indeed, but the lively style belies a charge of pedantry. And if by "bourgeois" Miss Dourisboure tries to describe the fact that Mr. Pleasants accepts the realities of castration as they are, I don't think that she has chosen the appropriate word.

If Miss Dourisboure wishes to avoid such emotion-laden words as "shameful," "ghastly," and "mutilation," well and good. Let us speak of the correct surgical procedure, a bilateral orchidectomy. It is against the law for a surgeon to perform any operation on a minor (except in case of emergency) without his parents' consent. This is true in the United States and in most of the civilized world. Wisely or not, our society does not permit boys of twelve or thirteen to decide whether or not they would care to be castrated for the sake of their art. I do not think a pre-pubescent boy is likely to be a sound judge of the issues involved, artistic, social, or physical. Merely because we have a somewhat more permissive attitude about deviant sex practices, contraception, and abortion does not mean that we, as a society, are generally willing to delegate a decision of such moment to a boy. And the chance that even the most promising lad of twelve will develop into a great *castrato* singer if his parents authorize a bilateral orchidectomy is rather slim.

As a practical matter, I'm afraid we will have to make do with countertenors. It seems the lesser of two evils.

WILLIAM B. OBER, M. D.
New York, N. Y.

● In such an intensely Critical Age as ours, in which Lord Scholarship and Lady Learning are persuaded and encouraged to perform their varied Tricks (*sic*) before an eager and applauding Publick, it is indeed intellectually chastening to view uninformed, witless, and ignorant Pedantry infesting the Pages of your (otherwise) erudite and stimulating Publication. What should, by Nature, be Shining Truth and Uncontested Fact, is allowed to persist in the Guise (*sic*) of trumpery Perspicuities. I refer to the superfluous Investigation concerning the vocal (and physical) Estate of the late Mr. Gaetano Berenstadt (*cf.* Letters, September, 1966).

If, Gentlemen, we can trust to the Accuracy of Dr. Percy A. Scholes and his Illustrious Compatriots at the University Press, Oxford, (*cf.* *The Oxford Companion to Music*, Ninth Edition, Plate 115), the Inhabitants of the Etching by Mr. William Hogarth are not Senesino, Cuzzoni, and Berenstadt, but Fari-nelli, Cuzzoni, and Senesino, performing Mr. Handel's *Tolomeo* (London, 1728), *not* his *Flavio*.

I proffer this Observation in all Humilitie, with no conscious Intention of exposing anyone to a meaningless Censure, but for the Perusal of Ye Learned Editors: that this Attempt be the Encouragement for your Able Pens in the Clarification of this Moot Point to the formal Exclusion of Vexing Uncertainty, and so that the Aforementioned Lord and Lady (*sic*) may retire from Publick View, leaving their Audience unperturbed and satiated.

And who might that Tiny Creature seen
(Continued on page 14)

HIFI/STEREO REVIEW

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PERFORMANCE

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ARE MERELY PARAMETERS
OF DESIGN



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tures, we think, are exactly what most people have in mind when they walk into an audio store and ask for "something really good." It uses the same automatic turntable (made specifically for us by Garrard) as our other music systems, and the same new Pickering V-15/AT-3 cartridge. Its FM stereo tuner is within a hair of the performance of the Model Twenty's, using the same miniaturized 4-stage IF section and multiplex decoder; it will bring in difficult stations without distortion, overload, or cross modulation.

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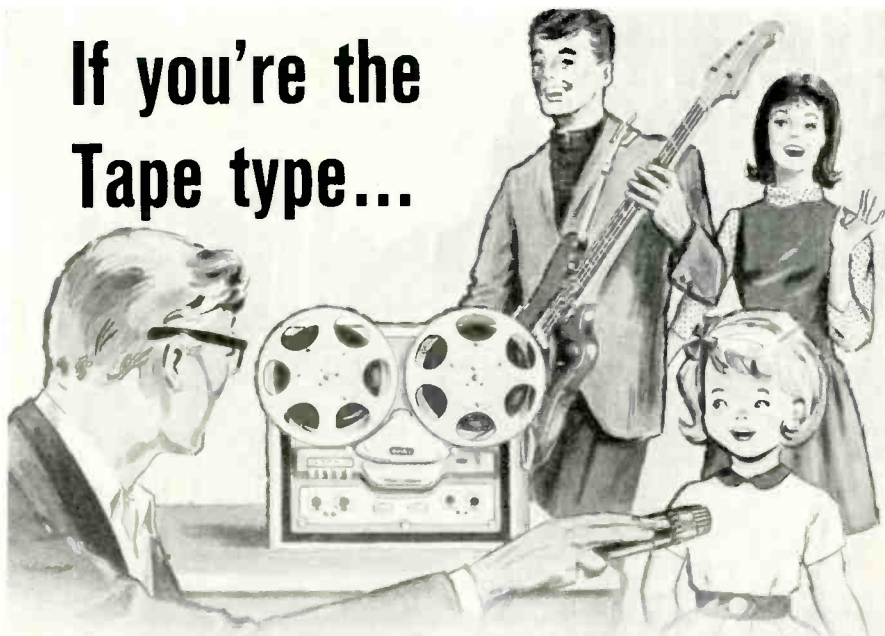
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The logo for KLH, consisting of the letters 'K', 'L', and 'H' in a stylized, outlined font. The 'K' and 'L' are connected at the top, and the 'H' is to the right. The letters are filled with a fine grid pattern.

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CIRCLE NO. 33 ON READER SERVICE CARD

lurking in the Background be? Mr. Rudolf Bing?

RODNEY SCOTT DE CECCO
Fall River, Mass.

Sad as it may be to cast cold water on such a flaming missile. Mr. De Cecco must learn that, as one swallow does not make a drink, one book—in particular, one secondary source—does not establish historical certainty. Although there is some question about both the subject matter of the etching and its author, the identification referred to by Mr. De Cecco was abandoned some years ago for a number of reasons, not the least of which is that in 1728 Farinelli was some seven-hundred miles and six years away from London. When he did make his London debut, in 1734, it was not with Handel's company, but with the rival opera house which was set up to put Handel out of business. We might also point out again that the figure at the right is of normal proportions and therefore not likely to be a representation of Senesino, who was unquestionably a castrato.

The identification given in HiFi/STEREO REVIEW is the one currently (as of 1959) accepted by the British Museum, whose staff has included over the years several Handel experts. It is unfortunate that it is given otherwise in The Oxford Companion (and in Herbert Weinstock's biography of Handel), but even Dr. Scholes, admirable scholar though he was, could not have been expected to catch all errors.

Of the identity of the "Tiny Creature" we have no clue. If, though, as Mr. De Cecco suggests, it is Rudolf Bing, his presumed satiety caused by standing through one bel canto opera after another perhaps explains the lack of such operas in the Metropolitan's repertoire.

Correction

● In his review of the Philips World Series release (October), Martin Bookspan incorrectly describes the recording by Marcel Dupré of Bach chorale preludes as a reissue of a Mercury recording. This recording was not made by Mercury, but by the Société Phonographique Philips, or French Philips, in 1965.

HAROLD LAWRENCE
Director, Classical Division
Philips Records
New York, N. Y.

Tracking and Tracing

● I would like to comment on Larry Klein's discussion of tracking and tracing in his "Hi-Fi Q & A" column for September.

Although I have not been able to find an explicit definition, common usage has invested the word "tracking" with the meaning of "the process of following the groove accurately." This is borne out by the *Radiotron Designers' Handbook*, p. 762; "Determining the tracking capabilities of a pickup," H. E. Roys, *Audio Engineering*, May, 1950; "The rational design of phono pickups," F. V. Hunt, *Journal of the Audio Engineering Society*, October, 1962; and many other references. Such terms as "tracking force," "tracking angle," and "mistracking" all bear out this definition, since they denote parameters that affect tracking.

Tracing distortion (not tracking) is defined by Pierce and Hunt in *Journal of the Acoustic Society of America*, No. 10, July, (Continued on page 16)

HiFi/STEREO REVIEW

eye opener! ear opener!



...the new Harman-Kardon NOCTURNE™ Seven Twenty

Those of you who visited the New York Hi-Fi Show will know what we mean. On every floor, in the elevators, out on the street, people were talking about the new Seven Twenty.

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1938, as the geometric difference between the path traced by the center of a ball rolling on a sinusoidal surface and the surface itself. Tracing distortion is strictly a kinematic and not a dynamic situation. The theoretical tracing distortion must be modified by the groove-tip dynamics to account for the actual situation, which is only now being seriously studied.

Hence, "tracking" refers to all the elements which affect the accuracy of following the groove; tracing distortion is one of these elements.

C. R. ANDERSON
Manager, Development Engineering
Shure Brothers, Inc.
Evanston, Ill.

Mr. Klein replies: "In a possibly misguided attempt to lend some rigor to the use of the two terms, I have found myself at odds with popular technical usage. In short, I have been outvoted by Roys, Hunt, Anderson, et al. Since the battle appears well lost, my best course is to retire as gracefully as possible from the field of philological conflict and let my writers track and/or trace as they will."

Views on Reviewers

● I wish to second Gene Lees' frank and true comments about the unmusical garbage the record industry has been dumping on the market for years ("The New Thing: Mock Rock," October).

I am one adult who has the money and the desire to buy more records than I do, but when I look through what record stores have to offer, I often go home disgusted and empty-handed. If it weren't for certain record clubs that offer an unrestricted selection, I'd probably give away my stereo set.

NORMAN HALLOCK
Bartow, Fla.

● I was distressed to read in your August issue that Mr. Gene Lees is "suspicious of those people who have made a mystique" of the music of Kurt Weill. I fear that Mr. Lees' infantilism may have progressed to incipient paranoia. Let me assure Mr. Lees that, as an admirer of Weill, I have no designs against him. Of course, I cannot speak for those Weill fanciers who, for all I know, may have played *Mack the Knife* once too often.

But please keep Mr. Lees. He is as splendid an example of "camp" as one is likely to find. David Lean is "square" because he likes Maurice Jarre's music? The Anita Kerr singers are "marvelous"? Great! Mr. Lees is the Milton Berle of music criticism. In this too-sophisticated world, his *gaucherie* is like a breath of fresh air.

H. E. MALLETTE, JR.
New Orleans, La.

● Re Gene Lees' review of the Beatles' "Yesterday and Today," I really don't feel that comments on the group's behavior or attitude belong in a review. In light of this, I will refrain from rebutting the personal attacks—which could be done most effectively by *someone*, if not by me—and keep to the proper subject.

A Beatles album in Britain has fourteen tracks on it while in the States we're lucky to get eleven. The result of this is not only

(Continued on page 18)

HIFI/STEREO REVIEW



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the cheating of the purchaser but the breaking up of what were always intended to be "package"-type albums. The Beatles always record all the songs for each (British) LP at one time and intend each LP to be an integrated whole, not just a bunch of songs. "Yesterday and Today" is such a mess because, instead of being two thirds of one album or a compendium of two, it's a hodgepodge of *three!* Four tracks are from the British "Help!," four are from "Rubber Soul," and three are from "Revolver" (though released here before that album).

I'm quite sure now that Mr. Lees' former tolerance of the Beatles was due solely to their humor and not to their musical abilities (which they may or may not possess, depending on the observer's viewpoint). Now that their humor has transcended his comprehension, he finds them "a drag." So be it. There are those who know much, much better. Whatever they do, have done, or will do in the future, it will never drag. Infuriate perhaps, outrage maybe, but not bore.

KATHY SEDWICK
Huntington Beach, Calif.

On the question of the number of tracks on British and American discs, the editors have been in touch with Capitol Records, the Beatles' releasing company in the United States. Their reply follows:

"The fact that Beatles albums released in the United Kingdom generally have fourteen tracks, while the same albums released here may have only eleven, can be explained by referring to the copyright laws in these countries and the fees paid by record companies to music publishers.

"The copyright law in the U.S. requires that the record company pay two cents to the publisher of each song in the album for each copy of the album, i.e., a total of 22 cents on an album having eleven tracks.

"English copyright law states that a total payment of 22 cents must be made to the publishers represented in each album, and that the album may include as many tracks as the record company sees fit so long as the 22 cents is divided between the publishers on a prorated basis.

"Thus Parlophone, the Beatles' English label, may include fourteen tracks for the same price that Capitol pays for eleven. Under existing law we can afford to do no more."


● Regarding Gene Lees: No one will always agree with a reviewer who has both a point of view and something worth saying. And no one should expect to.

R. S. BEHAR
Eugene, Ore.

● Re Morgan Ames' review (September) of the tape version of the Arthur Prysock-Count Basie album: Mr. Prysock's lyric alteration, in all probability, annoyed me as much as it did Miss Ames. But is this a sufficient basis for dismissal of an entire performance? Judging from the rest of the review, in fact, Miss Ames has no conception whatever of the criteria of the "modified-blues" style (for lack of a more precise term) in which Mr. Prysock excels. Another odd thing: she refers to Frank Sinatra, whose ability to interpret a lyric is infinitely below Mr. Prysock's. She must have meant Tony
(Continued on page 21)

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*Audio Magazine, June, 1957

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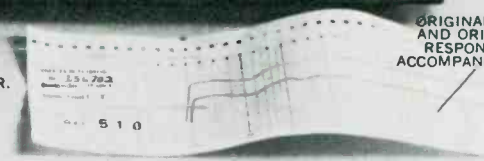
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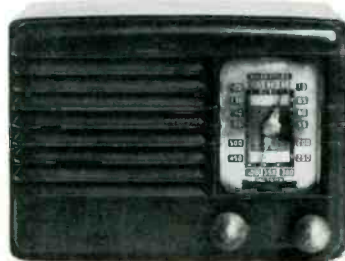
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Bennett, and should presumably like to be forgiven her slip—why can't Arthur Prysock be forgiven his?

Why can't all inadequately informed, sophomoric lambasters of the Gene Lees school be sent packing at once?

MARK P. FALONGA
Woodhaven, N. Y.

● Re Morgan Ames' review of The Supremes' "I Hear a Symphony" tape (October): elementary logic would seem to disqualify Miss Ames as a reviewer of rock-and-roll. If rock-and-roll is by definition bad, then obviously it is pointless to try to distinguish between one record and another, which, of course, is the *raison d'être* of a record-review magazine. I suggest you give the tapes to another reviewer and offer Morgan Ames space for an article in which she can expose her aesthetic parochialism for all to see.

PAUL A. ROBINSON
Cambridge, Mass.

● I wish to express my gratitude here and now to your fine staff of reviewers. That a group of people would be so dedicated to the cause of good music as to wade through the oceans of bad, or at the very least indifferent, offerings that appear each month is a continual source of amazement to me. I extend a salute and my grateful thanks to your reviewers.

ROBERT J. SUTTER
Barberton, Ohio

Erratum

● The ADC compact speaker which appeared in the Audio Dynamics Corporation advertisement on page 20 of the November issue was incorrectly priced at \$49.50 due to a printing error. The correct price is \$56.

ELLIOT EDRICK
Peskin & Edrick, Inc.
New York, N.Y.

Koussevitzky's Legacy

● The record companies that have given us the many reissues and transfers of 33 $\frac{1}{3}$ -rpm and 78-rpm recordings of Furtwängler, Toscanini, Walter, Beecham, and other deceased artists deserve great praise. They have done young music enthusiasts like myself the invaluable service of bringing to them the legendary artist and his interpretations. Yet there has been left untapped one of the greatest sources of valuable reissues: the recordings of the Boston Symphony under Serge Koussevitzky. Certainly there would be a good market for these reissues.

CRAIG POTKAY
Philadelphia, Pa.

As Mr. Potkay perhaps knows by now, RCA Victor has just released three discs of performances by Koussevitzky and the Boston Symphony, including such specialties of the conductor as Brahms' Fourth Symphony and Tchaikovsky's Fifth Symphony. New York fans of Koussevitzky—and Mr. Potkay, too, if he has a good friend with a tape recorder in the New York area—will be interested to learn of Radio Station WVRV-FM's forthcoming series "The Art of Serge Koussevitzky," which will present concerts of the Boston Symphony conducted by Koussevitzky between 1942 and 1948. The series, which begins December 7, will be heard Wednesday evenings from 8:35 to 9:35.

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- Exclusive Patented Power Transistor Protection Circuit
- Price \$239.95



Why spend \$270 for this camera when a \$100 camera guarantees you "perfect" pictures?

Many other cameras guarantee "perfect" pictures, but only under "perfect" conditions, with plenty of light and at the right distance.

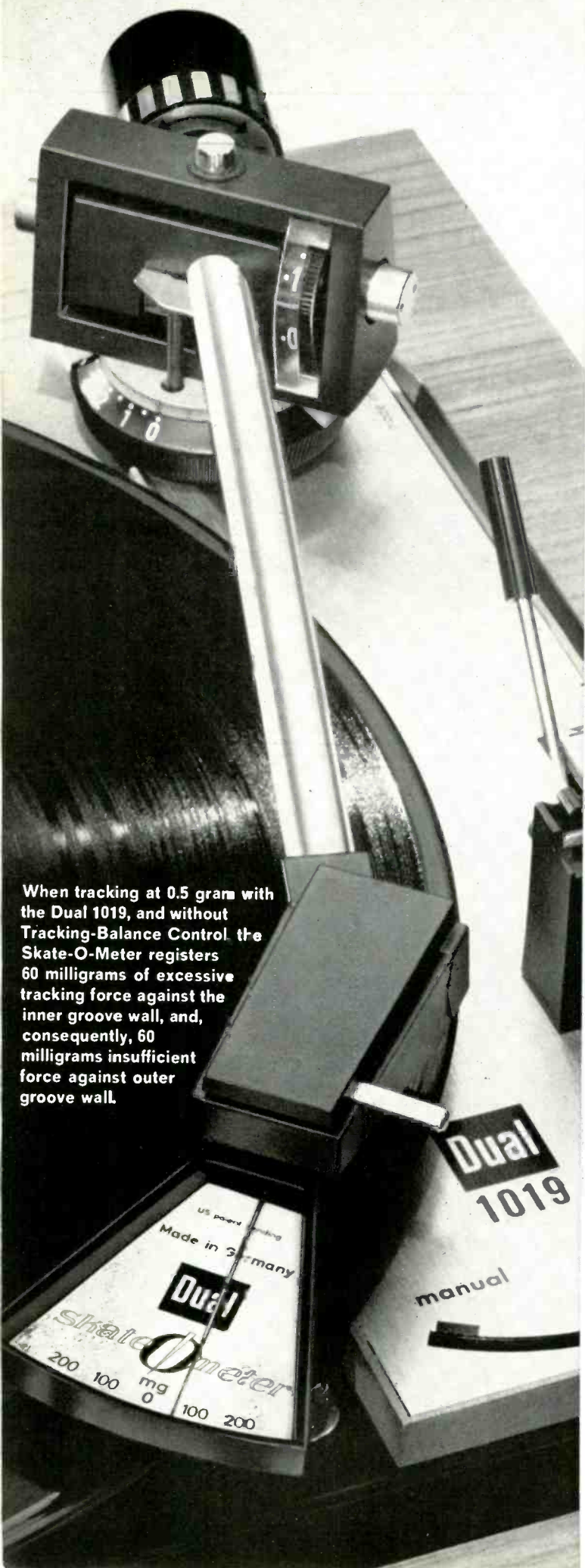
The D-1 is different. It's "perfect", but under ALL conditions. Simply focus, compose, center the needle, then click—a perfect picture.

The D-1 is creative. Make the tree a silhouette against the sky...make her features brilliantly colorful even in shade. With the D-1 you can choose. You can be creative or not.

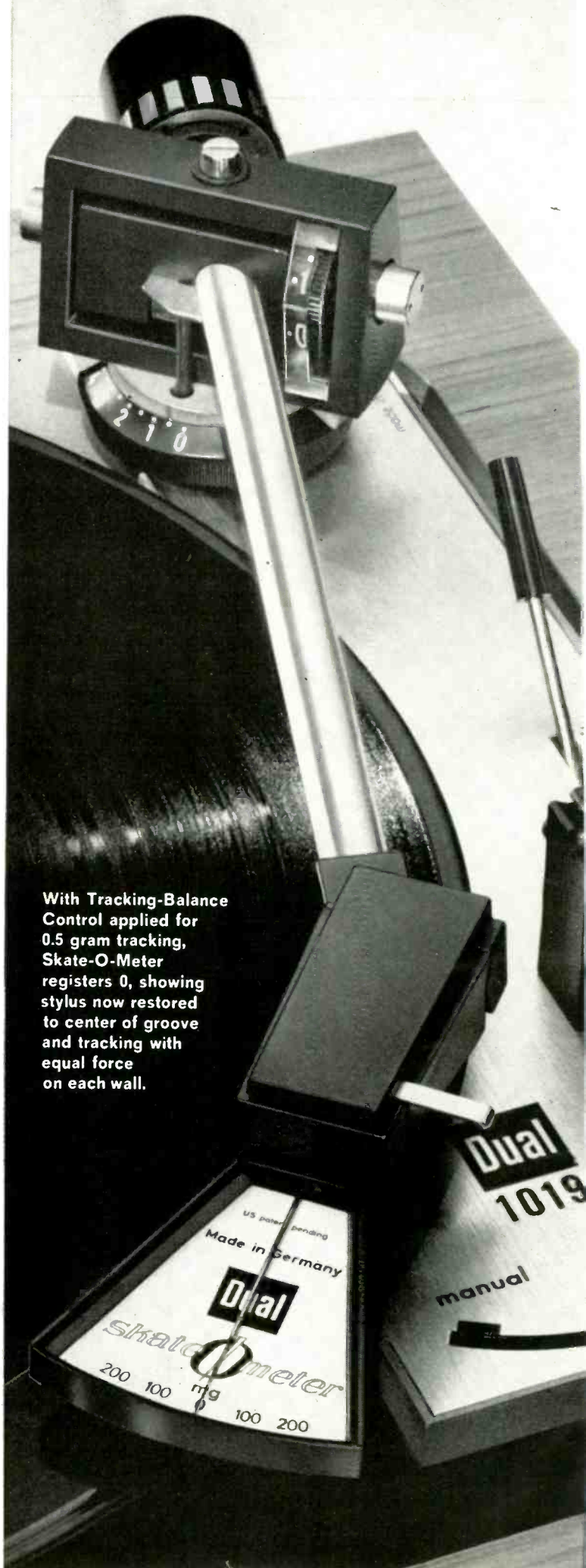
The D-1 is versatile. It changes lenses to make any subject appear larger, smaller, nearer or farther away; a built-in exposure computer automatically couples to all lenses, for perfect pictures...of a mountain a mile away or a hair an inch away.

Beseler Topcon D-1

35mm SLR with Patented Meter-in-the-Mirror. Under \$269.50. At better stores or write to Beseler, Dept. 700, East Orange, New Jersey 07018.



When tracking at 0.5 gram with the Dual 1019, and without Tracking-Balance Control, the Skate-O-Meter registers 60 milligrams of excessive tracking force against the inner groove wall, and, consequently, 60 milligrams insufficient force against outer groove wall.



With Tracking-Balance Control applied for 0.5 gram tracking, Skate-O-Meter registers 0, showing stylus now restored to center of groove and tracking with equal force on each wall.

Dual created the Skate-O-Meter to show exactly what happens to the stylus when tracking stereo records. It tells a lot about anti-skating.

It tells even more about Dual.

Dual's Skate-O-Meter is a precision test instrument. We use it on every Dual 1019 to detect and correct any deviation of the stylus from perfect balance in the stereo groove.

The Dual 1019 was designed in every aspect for 0.5 gram tracking. This dictated that the bearings in the tonearm pivot had to be well nigh friction-free. (The friction is actually under 0.04 gram.) This added a new dimension to an old problem.

Whenever tonearm bearing friction is less than 12% of tracking force, any stylus mounted in an angled tonearm head tends to run toward the center of the record. This is caused by friction between stylus and rotating record, and deflects the stylus against the inner groove wall and away from the outer wall. And this is what skating is all about.

How serious is skating?

Every audio expert agrees that skating is undesirable because it introduces distortions, among other problems. Yet some tend to minimize skating as a problem because the distortions aren't always audible on normal program material.

Thus, some feel that any attempt to eliminate skating is carrying precision too far. But to Dual, it seems clear that the sole responsibility of the turntable manufacturer is to provide the best possible tracking conditions for the stylus. In this case, to eliminate the undesirable effects of skating by restoring the balance of the stylus in the groove. This is

exactly what the Tracking-Balance Control of the 1019 accomplishes.

How Tracking-Balance Control works

A precisely calibrated counterforce to skating is applied around the pivot of the tonearm . . . parallel to the skating force, but in exactly the opposite direction. Since skating force varies with stylus radius as well as tracking force, Tracking-Balance is applied in a continuously variable range from 0 grams up.

Tracking-Balance Control is applied by turning continuously variable direct-reading dial that is calibrated to match tracking force dial.



Yet, all you have to do to bring all of these interrelated forces under control is to dial a precalibrated number. This simple, foolproof and utterly precise solution to a complex problem is, perhaps, Dual's most impressive achievement of all.

Why the Skate-O-Meter?

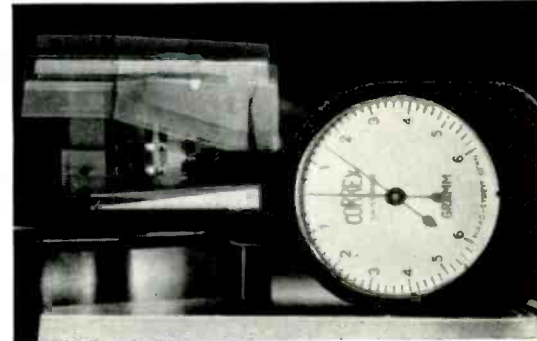
Until Dual invented the Skate-O-Meter as a production tool for quality control, no existing test instrument could meet the precision of the 1019 tonearm on its own terms. Such as making sure that its bearing friction was indeed under 0.04 gram, that it would skate when tracking as low as 0.5 gram, and that Tracking-Balance Control is absolutely accurate.

The Skate-O-Meter tests all this—and more—on any stereo record, with the sides of the stylus tracing the walls of the groove. (A grooveless record, though a simple demonstration device, obviously cannot present these actual playback conditions.)

Was all this worth the trouble?

Every independent test report on the 1019 has confirmed that Tracking-Balance Control works exactly as claimed: it eliminates all distortions resulting from skating because it eliminates skating. And since eliminating distortion

is what high fidelity is all about, Dual doesn't mind being regarded as striving for more perfection than necessary.



Cue-Control also tells you a lot about Dual

When you flick the Cue-Control lever, the tonearm floats down so slowly (3/16" per second) that you might lose patience. But the stylus and your record appreciate that gentle touch. As shown above, with tracking force set for 1½ grams, the force exerted upon contact doesn't exceed 1½ grams by a split hair.

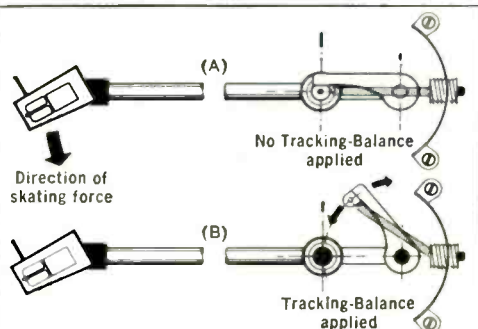
So does the rotating single play spindle

By rotating with the record, just as with manual-only turntables, this unique spindle eliminates the potential slip or bind that occurs with stationary spindles. Another precision feature found on no automatic but a Dual.



And so does variable Pitch-Control

Perfect pitch with any speed record is yours to enjoy with the 1019. And the strobe disc supplied assures that the record itself—not just the motor—is rotating at the exact speed you want. Here too, Dual precision makes the difference in performance.



How Tracking-Balance Control is applied within the tonearm system of the Dual 1019. (A) No Tracking-Balance Control applied. (B) Tracking-Balance Control applied by special nonfatiguing spring when actuated by direct-dial ring. As tonearm moves toward center of record during play, changing angle of spring changes its pull so that Tracking-Balance Control remains constant through entire area of tonearm travel.

Dual 1019 Auto/Professional Turntable
\$129.50

CIRCLE NO. 90 ON READER SERVICE CARD



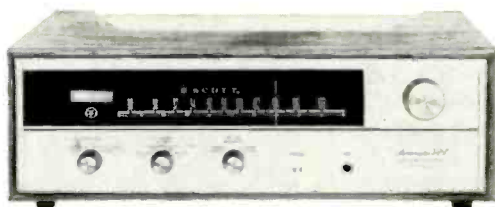
united
audio Dual

535 MADISON AVE. NEW YORK, N. Y. 10022

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● **Scott** has introduced the Model 312C solid-state FM stereo tuner with a front-end tuning section that is silver-plated and uses three field-effect transistors. The 312C has a silicon-transistor i.f. section. A front-panel switch allows the tuning meter to be used for signal-strength, zero-center tuning, or multipath indication. It has fool-proof and silent automatic stereo switching, an interstation-noise muting control, a



front-panel output for direct tape recording without the use of separate amplifier, wide-band FM detector circuit for minimal distortion, and oscilloscope-output jacks for precise correction of multipath distortion. Usable sensitivity of the 312C is 1.7 microvolts, cross-modulation rejection is 90 db, selectivity is 45 db, and stereo separation is 40 db. Price: \$249.95. Cabinet, as shown, is \$25 additional.

Circle 174 on reader service card



● **Benjamin's** new accessory for their PW-50H changer is the PCB-50 power-control base. A rocker switch on the front apron of the base enables the automatic shut-off of the PW-50H also to turn off any

amplifier plugged into the a.c.-receptacle at the rear of the base. The rocker switch can also be set to by-pass the PW-50H's automatic shut-off function, and the system will then operate normally. The base is electrically connected to the changer by a simple plug and socket arrangement. Dimensions of the PCB-50 base are 17 x 15 x 4½ inches. Price: in oiled walnut, \$22.50; in rosewood, \$29.50.

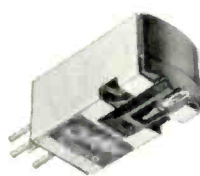
Circle 175 on reader service card



● **ADC** has announced the Model 606, a completely transistorized 70-watt stereo FM-tuner amplifier. Front-panel features include a stereo-headphone jack and tape-monitor, mono-stereo,

and tuner-phono switches. There are separate bass and treble controls, a balance control, and a pair of speaker on-off switches that can be used to control both extension and main speakers. FM sensitivity is 1.6 microvolts (IHF), separation is 35 db at 400 Hz, and the receiver has automatic stereo switching. Capture ratio is 3 db. The amplifier has a 45-watt per channel rating at 4 ohms, 35 watts at 8 ohms at 0.5 per cent harmonic and intermodulation distortion. Frequency response is 10 to 60,000 Hz ± 1 db. The Model 606 is 5 inches high, 17 inches wide, and 9 inches deep and therefore can be placed on a standard 10-inch bookshelf. List price: \$279.

Circle 176 on reader service card



● **Elpa** is importing the new Ortofon S-15T elliptical-stylus, moving-coil phono cartridge. Frequency response of the S-15T cartridge is 20 to 22,000 Hz, output voltage is 7 millivolts (at 3.56 cm/sec velocity), and channel separation is 20 to 30 db over the usable frequency range covered. Compliance (static) is rated at 20×10^{-6} cm/dyne, and the elliptical stylus is a 0.3 x 0.9 mil hand-polished biradial diamond with 15-degree vertical tracking angle. The stylus assembly is protected from excessive tracking force by a sleeve. Price: \$80.

Circle 177 on reader service card



● **Sharpe** recently announced the introduction of the HA-10 Mark II stereo headphones. The HA-10 Mark II's acoustically designed ear cups contain pre-tested selected drivers, balanced frequency dampers, and noise attenuators. The new phones have a frequency response of 20 to 15,000 Hz ± 3.5 db with usable response from 15 to 30,000 Hz. External ambient noise attenuation of the phones is 40 db at 1,000 Hz. Impedance is 8 ohms per channel, and the phones may be used with 4- to 16-ohm outputs. Distortion is less than 0.8 per cent. In addition to the liquid ear seals, the phones have an adjustable headband with nylon inserts and foamed vinyl comfort cushion. For durability, the ear cups are molded from impact-resistant Cycolac, and the cord set has double jacketing and is completely strain relieved. Price: \$45.

Circle 178 on reader service card

● **Eico's** Model 3070 is a silicon transistor stereo amplifier that has a power rating (both channels combined) of 70-watts into a 4-ohm load and 50 watts into an 8-ohm load. The continuous power ratings, with the same loads, are respectively 40 and 30 watts. The IM distortion of each channel is 2 per cent at full power output and less than 1 per cent at 8 watts or below. Harmonic distortion of each channel is 0.8 per cent at 10 watts, 40 to 10,000 Hz. The IHF power band-



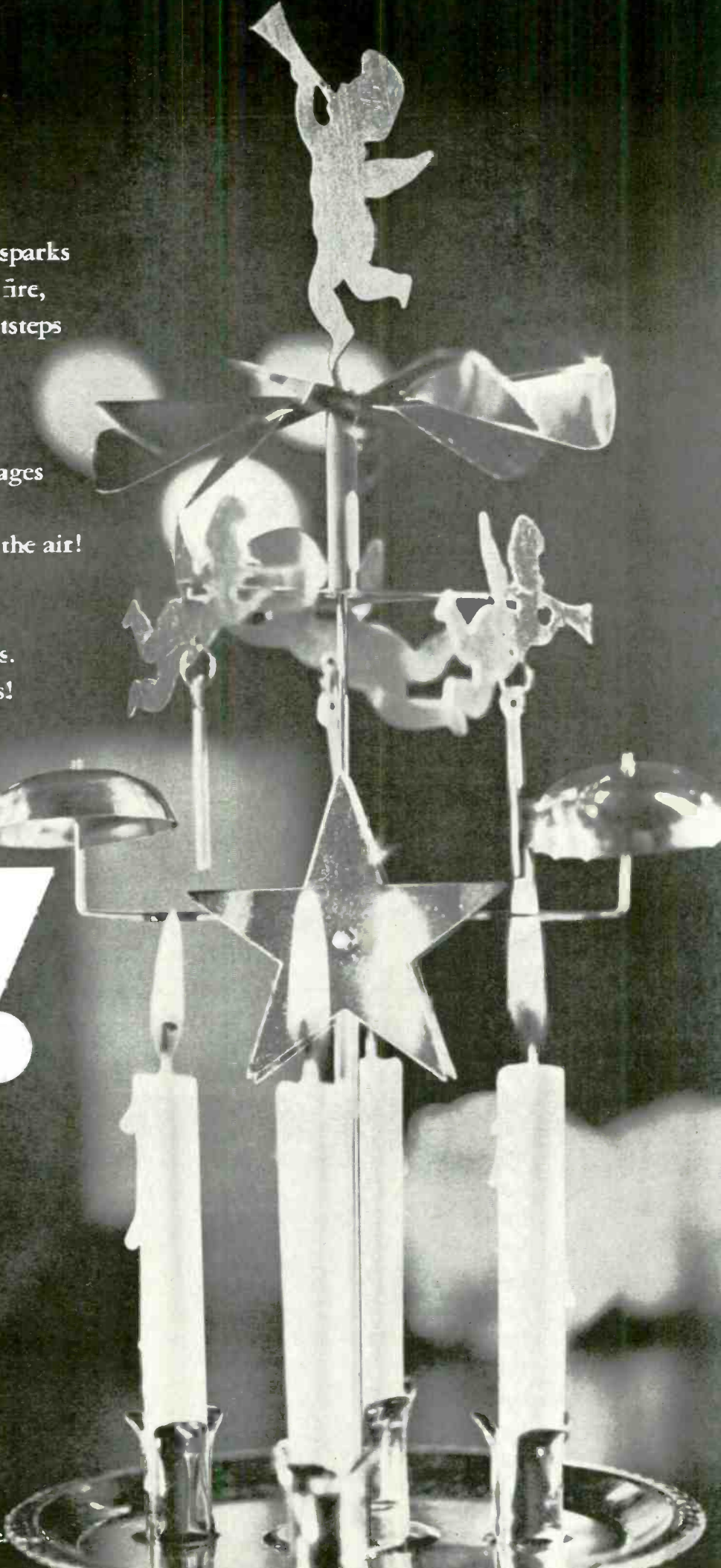
width at rated power and at 1 per cent harmonic distortion is 10 to 40,000 Hz.

Front-panel control functions include a four-position speaker-selector switch, balance and tone controls, and a stereo headphone jack. Inputs are provided for magnetic phono, tuner, tape, and auxiliary. Hum and noise are 72 db below the rated power output. Size is 3½ x 12 x 7¾ inches. Kit price is \$89.95; factory-wired, \$119.95 (less cabinet).

Circle 182 on reader service card

(Continued on next page)

The sputter and snapping of sparks
from the stack of logs on the fire,
The crunching squeak of footsteps
on freshly fallen snow;
The gentle tinkle of angels
spun by flickering candles;
The exciting crackle of packages
wrapped in ribbon and foil.
Hoofs on a rooftop! Bells in the air!
The slap of small slippers
sneaking downstairs . . .
Warm sounds. Happy sounds.
Magical sounds of Christmas!



JBL 3249 Casitas Avenue
Los Angeles, California 90039

James B. Lansing Sound, Inc.

assuring locked-in speed accuracy. And it provides the simple, gentle facility of pushbutton operation.

as so the finest. See it at your high fidelity dealer, or write. Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11736.

● Lafayette's LR-900T, which replaces the LR-800T, is a solid-state 65-watt AM/FM stereo receiver. Operating con-



● Allied Radio (100 N. Western Ave., Chicago, Illinois 60680) has published a

FREE



WRITE FOR
"A GUIDE TO SOUND SELECTION
OF STEREO HEADPHONES"



The Telex Serenata headphones reproduce high fidelity sound equal to about \$1000 worth of speakers. And you will enjoy lots of priceless extras, such as tone control, adjustable pressure control and detachable cord. **only \$59.95**

For prime quality sound without the luxury features, listen to the new Serenata II. **only \$44.95**

SERENATA by
TELEX



DIVISION OF THE TELEX CORPORATION MANUFACTURERS OF MAGNECORD TAPE INSTRUMENTS AND OTHER PRODUCTS OF SOUND RESEARCH 3054 EXCELSIOR BLVD. MINNEAPOLIS, MINN. 55412

CIRCLE NO. 89 ON READER SERVICE CARD

HiFi Q&A



By
LARRY
KLEIN

Stereo Lights Out

Q. I would like to know why my stereo light goes off after my receiver has been playing about an hour. Once the light has gone off, the sound becomes fuzzy. I know the program is still being broadcast in stereo and I use an outside antenna. What could be at fault?

ALGIS GRINCIUS
Cleveland, Ohio

A. It is a safe bet that the stereo-light circuit in your receiver is not at fault, but is simply reflecting a problem that exists elsewhere. For example, if the tuner's circuits were to lose gain suddenly after an hour's use, then the incoming stereo signal would not be strong enough to keep the stereo-indicator lamp lit, and this would also cause the fuzziness. As a first step, try substituting new tubes in the front-end (input stages) and then in the i.f. section of your tuner. The tuner probably uses several tubes of the same type, and you need to purchase only one replacement for each tube type. I am suggesting substituting tubes rather than checking them on a tube tester since a tube tester would not show up a fault that takes an hour to develop. If tube substitution does not help, then I'm afraid you will have to take your unit in for servicing. Before that, however, write a letter to the receiver manufacturer's service department because they may have encountered the same fault in other units of that model and may therefore have specific suggestions to make.

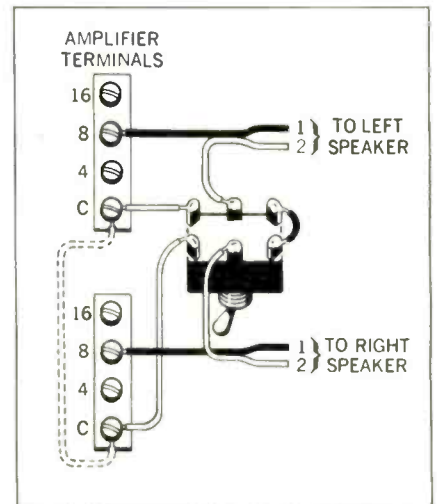
Stereo Test Switch Addenda

Q. In his article on the Stereo Test Switch (September 1966) Mr. Burstein states that the switch can cause trouble on certain amplifiers that cannot have their common or ground speaker wires of both channels connected together. I found that my amplifier is in this category, for the PHASE-REVERSE switch shorts out the right channel if the common leads are connected together. I got around this problem quite easily by using a double-pole, double-throw toggle switch (wired as in the diagram below) instead of the SPST switch shown in the article. With my switch, the two common leads are kept separate with the switch in the NORMAL position. If the test switch is in the TEST position and the PHASE switch on my amplifier is placed in the REVERSE position, the left channel is loaded with both speakers in series, and the right channel is unloaded. My amplifier is stable in this configuration, at least for

short periods of time. Of course, the PHASE switch will usually be in its NORMAL position, and the Stereo Test Switch will function properly. Can you think of any reason why my modification of Mr. Burstein's switch will run into difficulties?

FORREST C. GILMORE
Knoxville, Tenn.

A. No, I think you've solved the problem elegantly—and Mr. Burstein thinks so too. James Hyman of Newton, Mass., also came up with the same switch



revision for use with his transistor amplifier. If you are concerned about your amplifier's being momentarily unloaded in certain combinations of switch positions, you can always connect a resistor across the speaker terminals that will be open. A 47- to 75-ohm, 4-watt or higher resistor will serve to protect the amplifier and can be left permanently connected without wasting power.

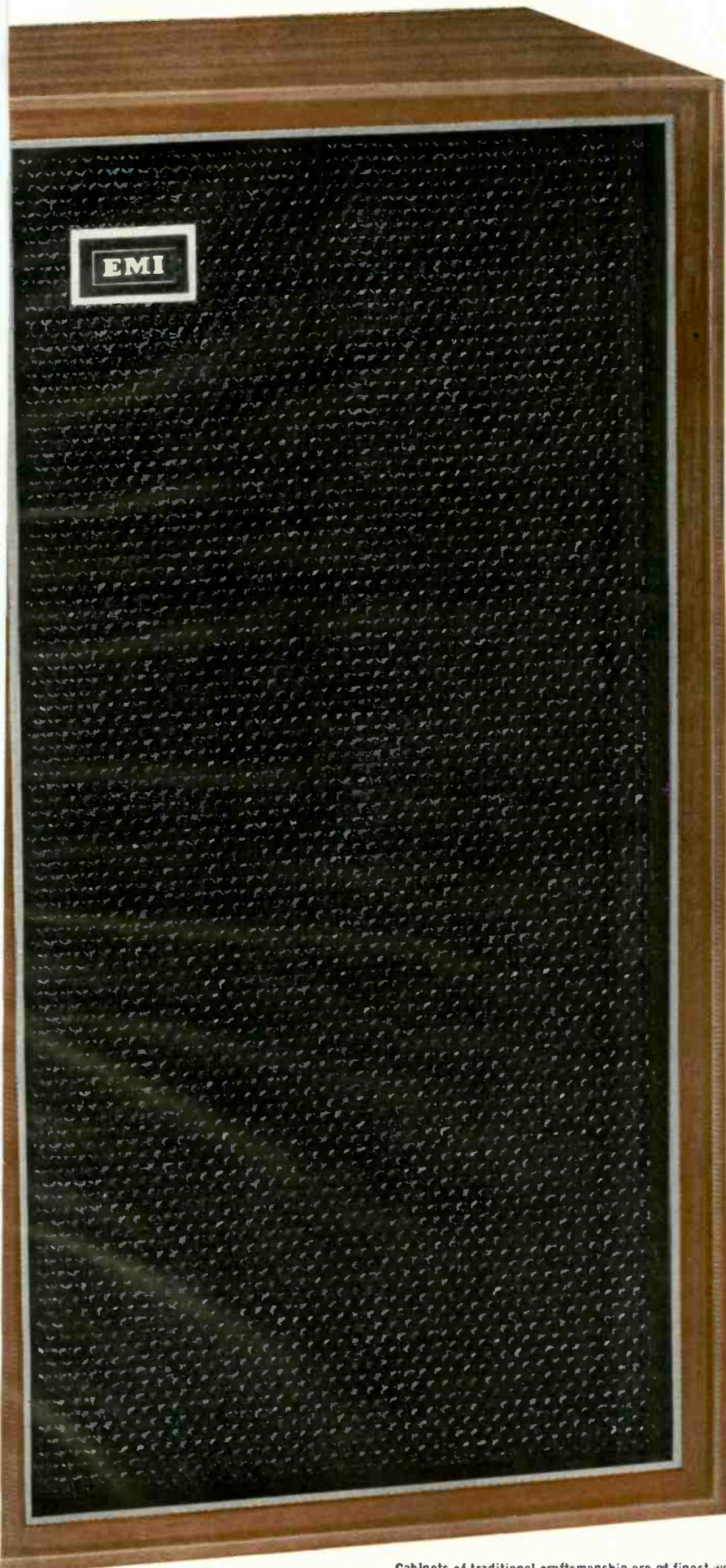
Line-Voltage Problems: II

Q. I was interested in the tape-recorder shut-off circuit shown in the August 1966 column. I, too, suffer from intermittent low line voltage, but my tape recorder simply shuts itself off without causing other difficulties.

I would like to know whether operation at low voltage will injure electronic equipment such as tuners or amplifiers.

J. DAVID CARHART
Wayne, Nebraska

A. A lower-than-normal line voltage may cause severe loss of output-power potential in an amplifier. A 50-watt amplifier, for example, may not be
(Continued on page 34)



The new EMI Scope "102" bookshelf loudspeaker treads on English tradition

The quality manufacturers England is famous for (the name EMI comes as quickly to mind with audiophiles as the name Rolls-Royce with motor car enthusiasts) are not driven by the compulsion some manufacturers have for coming out with a new model every year.

When minor engineering breakthroughs are achieved, improvements are made in existing models without fanfare.

And so when a manufacturer such as EMI comes out with an entirely new series of models, it constitutes a sharp departure from tradition.

Thus with EMI's new loudspeakers. In the case of the EMI Scope "102," England's top audio engineer worked for many years in one of the world's great laboratories to perfect the ideal bookshelf-sized speaker. When he finally had just what he wanted, it was so radically different that EMI decided to rush it to market as first in a whole new series of speakers.

For their size and price, the EMI Scope series give absolutely unrivaled response over the full audio range from silken highs and controlled mid-range to a deep, deep bass. Part of the secret is a unique, rigid center cone of aluminum that cuts breakup and transient distortion as the usual paper cone could never hope to. But it's only part of the secret; there are literally dozens of innovations in these speakers.

To discover for yourself whether or not this distinctly un-British enthusiasm is warranted, ask your EMI dealer to demonstrate the ultimate EMI Scope "102" at \$199.50 today. Also unsurpassed at the price are the EMI Scope "92" at \$109.95 and the EMI Scope "62" at \$79.95. They're all 8 ohms.

EMI / SCOPE

Scope Electronics Corporation 470 Park Avenue South,
New York, New York 10016 Also available in Canada.

Cabinets of traditional craftsmanship are of finest woods, blend with any decor. Removable grilles allow you a choice of fabric.

CIRCLE NO. 34 ON READER SERVICE CARD

Which Fisher loudspeaker is playing Brahms' Viola Sonata No.1 in F Minor?



We know. It's a silly question.

Obviously you can't tell which one is playing simply because you can't hear a printed page.

But some ad men would like you to think you can. With high-sounding claims and descriptions of sound quality that they think will be music to your ears.

We can't go along with that.

Choosing a loudspeaker is a matter of personal taste. It involves listening and comparing. And usually at great length.

Of course, there are certain guidelines that an ad can provide in selecting a speaker system. And this particular ad has one that hi-fi enthusiasts have followed for 29 years.

The name: Fisher.

(In case you're wondering, none of the speakers shown is playing Brahms' Viola Sonata No. 1 in F Minor. They're all playing Bruckner's Symphony No. 1 in C Minor.)

For more information, plus a free copy of the Fisher Handbook, use coupon on page 34.

The Fisher XP-33
Ultracompact free-piston loudspeaker system with 6-inch low-resonance woofer, 2½-inch tweeter, L-C crossover network; \$99 a pair.

The Fisher XP-5A
Compact free-piston loudspeaker system with 8-inch low-resonance woofer, 2½-inch wide-dispersion tweeter, 2000 Hz crossover; \$59.50.

The Fisher XP-7
3-way free-piston loudspeaker system with 12-inch woofer, two 5-inch midrange, 1½-inch soft-dome tweeter, 300 and 2500 Hz crossovers; \$139.50.

The Fisher XP-9B
4-way free-piston loudspeaker system with 12-inch woofer, 6-inch lower midrange, 5-inch upper midrange, 1½-inch soft-dome tweeter, extra-heavy magnets, 300, 1000 and 2500 Hz crossovers; \$199.50.

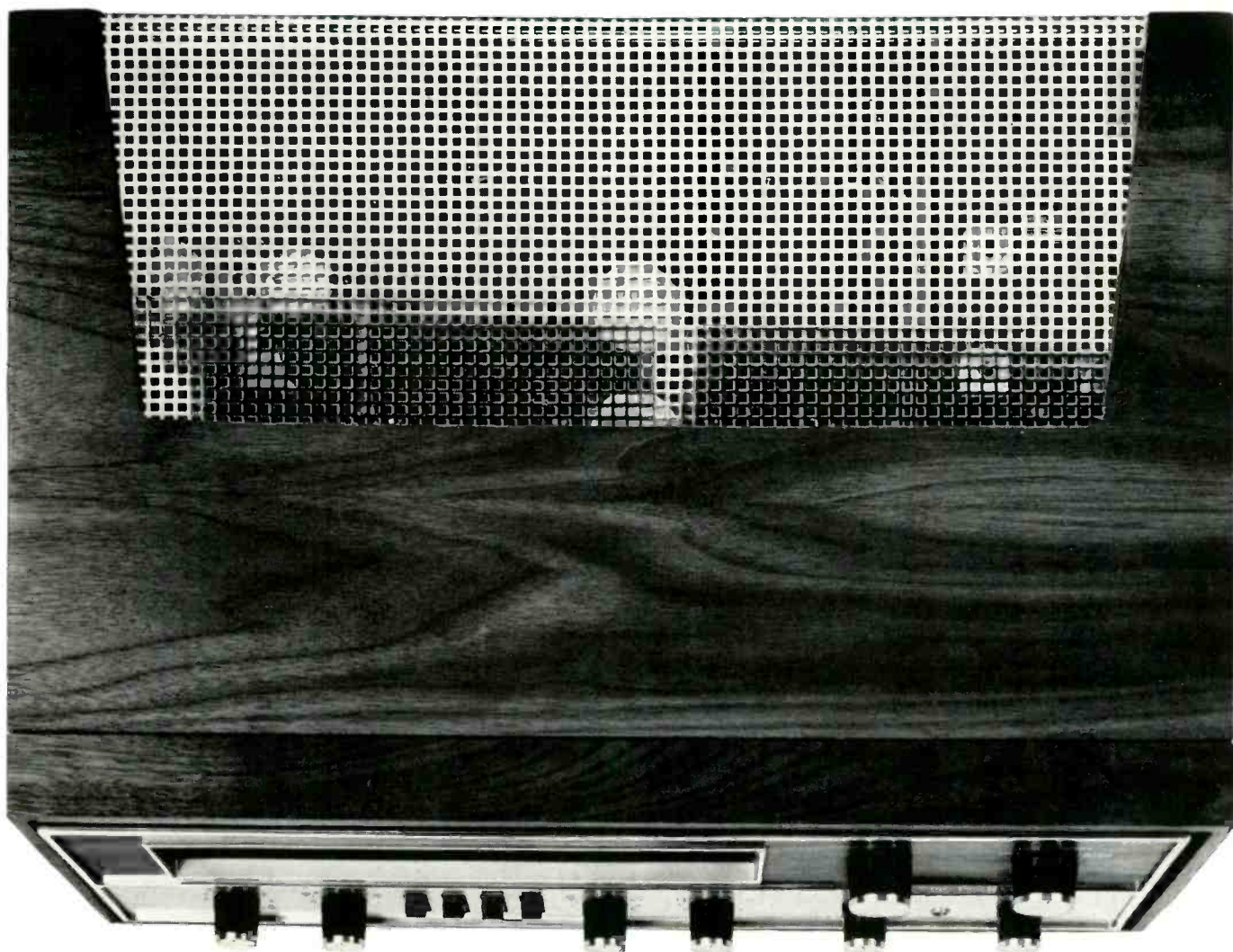
The Fisher XP-10 Console
Professional 3-way loudspeaker system with 15-inch woofer, 8-inch midrange, 2-inch soft-dome tweeter, 200 and 2500 Hz crossovers; \$249.50.

The Fisher XP-15
Professional 4-way loudspeaker system with two 12-inch woofers, two 6-inch lower midrange, two 5-inch upper midrange, 1½-inch soft-dome tweeter, total of 21 pounds of magnet structure, 300, 1000 and 2500 Hz crossovers; \$299.50.

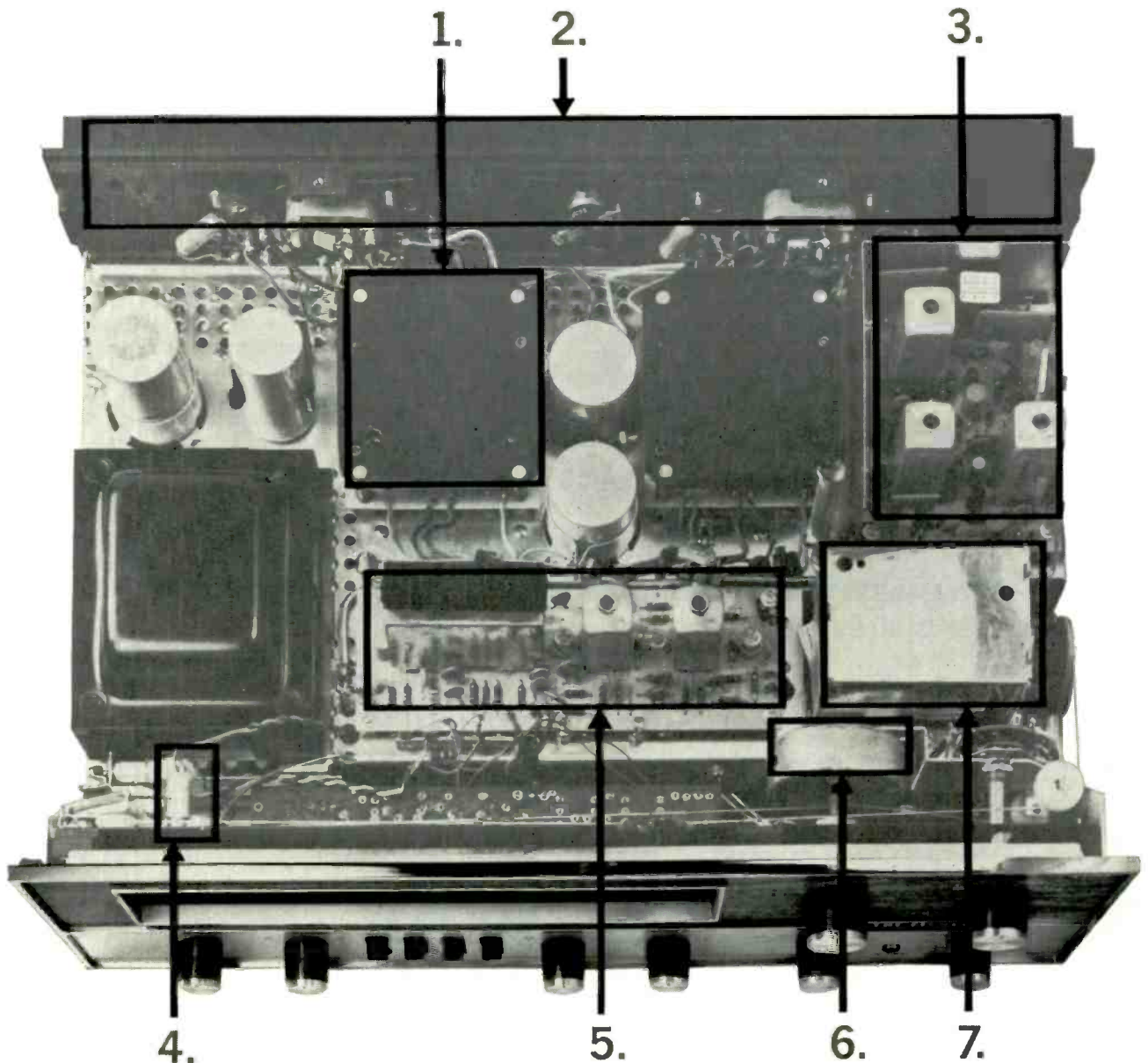
All cabinets in oiled walnut.

The Fisher

No ad man can do it justice.



When a stereo receiver costs \$500 and is made by Fisher, it doesn't need advertising claims.



So we'll just tell you what's in it.

1. Transist-O-Gard™ overload protection circuit.
2. Output transistors on massive heat sink.
3. Time-Division multiplex system with Four-Diode Coincidence Circuit.
4. Fisher Stereo Beacon™ for automatic mono-stereo switching.
5. Four FM IF stages.
6. Heavy flywheel tuning.
- 7 Super Synchrode™ front-end with Field Effect Transistors.



THE ALL-SOLID-STATE FM STEREO RECEIVER.
1.8 MICROVOLTS (IHF) SENSITIVITY, 120 WATTS (IHF) MUSIC POWER,
0.8% HARMONIC DISTORTION, \$499.50 (CABINET \$24.95).

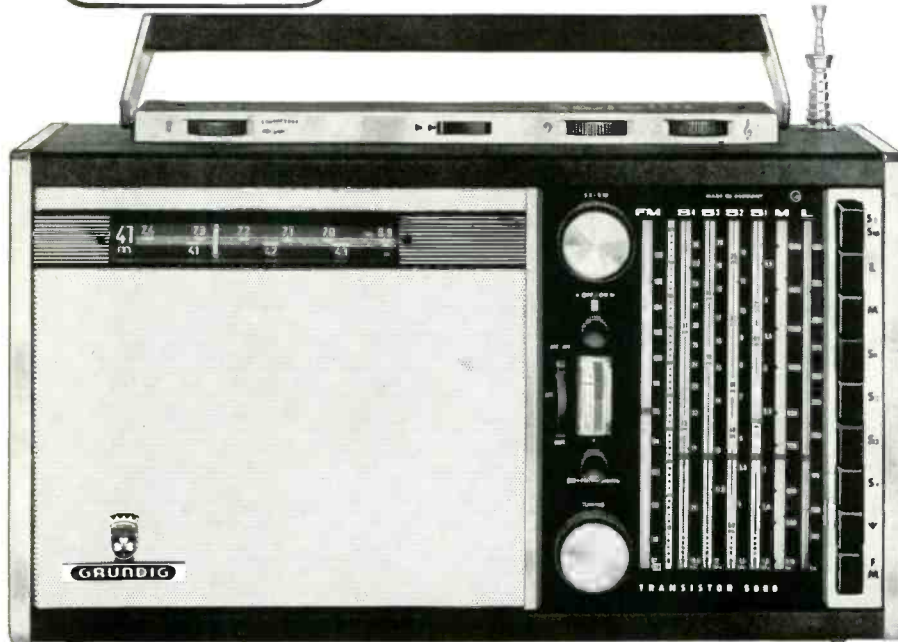
FOR MORE INFORMATION, PLUS A FREE COPY OF THE FISHER HANDBOOK,
USE COUPON ON PAGE 34

The Fisher 700-T

No ad man can do it justice.

•PATENT PENDING

GRUNDIG TAKE-ALONG HI/FI



... with the sounds of the whole wide world for good measure!

THE GRUNDIG SATELLITE 5000... a portable sound system second only to a shelf full of expensive components! No-drift FM, AM, LW. No-gap SW coverage from 10 to 187 meters. Fully calibrated fine-tuning. Dual speakers. 2-watt push-pull output. 17 transistors. Bass and treble tone controls. All this... with a carry handle! The space-age portable that orbits the globe for the best listening of five continents.

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CIRCLE NO. 43 ON READER SERVICE CARD

Cut it out.



FREE! \$2.00 VALUE! Send for your free copy of the new 1967 edition of *The Fisher Handbook*. This revised and enlarged version of the famous Fisher high fidelity reference guide is a full-sized 80-page book. Detailed information on all Fisher components is included.

Fisher Radio Corporation
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0212

CIRCLE NO. 38 ON READER SERVICE CARD

able to put out more than 40 or 30 watts (at a given distortion) if the line voltage falls low enough. While this will cause increased distortion on loud passages, I don't see how it could cause damage to the amplifier. A tuner might tend to drift off station, but there should be no other problem.

Tape Duplicating Revisited

Q. In the August issue, you discussed the possibility of copying 7½-ips tapes at 15 ips, thereby cutting the copying time in half. You imply that no appreciable quality loss would occur. It seems to me that more should be said. For example: start with a 10,000-Hz tone on the original tape—when the speeds of both machines are doubled, the electronic sections involved are going to have to handle a 20,000-Hz tone. Since most tape recorders don't do very well above 15,000 Hz, in playback of the duplicated tape, there is going to be a relatively large audible loss of frequency in the upper ranges, say above 8,000 Hz. Anything wrong with my reasoning?

DONALD H. SIBLEY
Cambridge, Mass.

A. No, but there was something wrong with mine. If you recall my original answer, I wrote "I know of no reason why [it]... should not work out well." Over a dozen of my loyal readers, in addition to Mr. Sibley, have hastened to enlighten me on the matter. My only excuse, and it is a poor one, is that I have done some high-speed duplicating of speeches—and it worked fine. Of course, the high-frequency loss was not apparent on voice—and when the question came in, I was misled into not thinking about the problem. Sorry about that.

FM Antenna Improvement

Q. My home is 20 air-miles from downtown Chicago, and on the recommendation of a friend I installed an outdoor antenna to use with my highly rated FM tuner. My tuner has a zero-center tuning meter, and I cannot check differences in signal strength, except by ear, but I have the impression that my new antenna has not made any noticeable improvement over the old TV antenna I have been using. Can this be?

M. C. LEAVITT
Munster, Ind.

A. It is quite possible that your new antenna has not made any audible improvement over your old one. If your old antenna was feeding sufficient signal strength to the tuner's antenna terminals (in technical terms, saturating the limiters), then even a large increase in signal strength would not produce either a higher audio output or a less noisy signal. Incidentally, the better your tuner, the less it needs a very high level of signal strength at its antenna terminals.

Amplifiers today sound pretty much alike. Until you hear them.



Reading amplifier specifications in the hi-fi publications is one thing. Hearing them is another.

You would assume that two amplifiers with identical specifications would sound identical.

But they don't. And that can make things quite confusing.

Why they sound different and how much difference exists is irrelevant. The point is that they do, and your choice should be based on how an amplifier sounds, not how it reads.

For example, take the Fisher TX-200 all-solid-state control amplifier. It can deliver 45 watts per channel IHF, 35 watts per channel RMS. Harmonic distortion at rated output is 0.5%; IM distortion 0.4%. We believe it to be a 90 watt amplifier that sounds like a 90 watt amplifier.

But don't take our word for it.

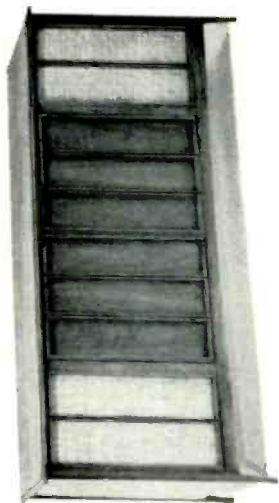
Instead, listen to the TX-200 and compare it with any other solid state amplifier in its class. We think you'll finally hear two amplifiers that do sound alike.

The one you just read about. And the TX-200 at your dealer's. (It sells for \$279.50; cabinet \$24.95).

For more information, plus a complimentary copy of The Fisher Handbook, use coupon on page 34.

The Fisher

No ad man can do it justice.



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

Our new collection is now available . . .

equipment cabinets • speaker enclosures • consoles • cabinets galore. Danish and Provincial styles in new decorator finishes.

see your dealer or write for free brochure



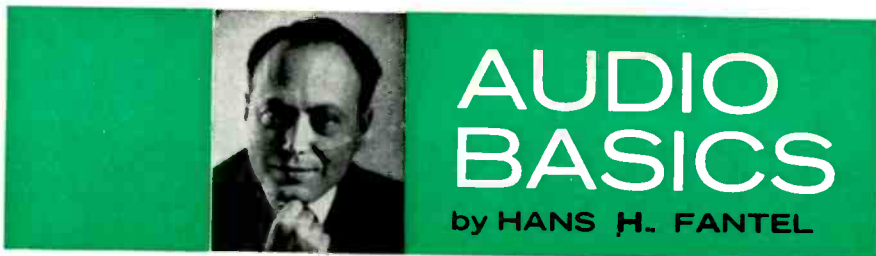
audio originals

546 S. Meridian • Indianapolis, Ind.



for the "bookshelf speaker" and components MODEL 303D

CIRCLE NO. 14 ON READER SERVICE CARD



AUDIO SPECIFICATIONS IV: TONE ARMS

THE PATH traversed by the tone arm across a record is as cunningly calculated as the orbit of a spacecraft. Ideally, the tone arm should travel across the record in a straight line from outer edge to record center to keep the cartridge correctly aligned with the record grooves (tangent to the grooves) all the way from beginning to end. But the arm can't travel in a straight line because (unless it is one of the few exceptions) it swivels on a pivot. As a result of its curved path, the cartridge changes its lateral angle with respect to the grooves as it scans the face of the disc. The number of degrees by which the actual cartridge angle differs from true tangency is called the "tracking error."

To keep the tracking error below 2 degrees at all points on the disc, the cartridge is mounted in the tone-arm head at an offset angle. This complements another geometric fact: the stylus path across the record is not aimed directly at the center spindle, but about 1/32 inch beyond it. This distance is called the "overhang," and such an arrangement nearly halves the average tracking error for various points along the way.

All this is not merely drawing-board sophistry, for accurate tracking does provide an audible advantage. If the cartridge is mounted askew rather than tangent to the groove, the stylus cannot respond equally to the modulations on both sides of the groove. The result is distortion that is especially noticeable on the inner grooves where the musical waveforms are more tightly packed together.

Aside from tracking and balance (which were discussed last month), two additional factors greatly affect the quality of a tone arm: resonance and friction. Audio designers take great pains to control tone-arm resonance so that the arm will not itself vibrate with the frantic dance of the stylus in the record groove. If the arm resonates at any of the musical frequencies, its own vibrations are piled on top of the musical signal. The result is a tonal hash of intermodulating frequencies, along with added record wear as arm vibrations beat the stylus against the groove. To forestall this, the natural resonance of a well-designed arm should be considerably below the lowest notes likely to be encountered in the music, preferably below 15 Hz. Resonance control is also the reason why some arms are made of wood (an inherently well-damped material), why you may find viscous damping in the pivots of some arms, and why some tone arms also have a semi-elastic linkage between the arm and its counterweight.

The need for low friction stems from the fact that any mechanical resistance to the motion of the arm pulls on the stylus and distorts the signal, especially in stereo. Besides, the more force needed to overcome tone-arm friction, the more stylus pressure it takes to keep the stylus centered in the groove. To permit modern high-compliance cartridges to track at pressures of two grams or less, the arm must be virtually frictionless. To accomplish this, tone-arm designers employ precision bearings of one kind or another for both the lateral and vertical pivots of the arm. While the bearing friction is seldom stated numerically in the specifications, it can be judged by the "feel" of the arm as you move it about. It should move smoothly and evenly with a minimum of resistance.

For a free copy of the new Basic Audio Vocabulary booklet, circle number 181 on the Reader Service Card, page 9.

A modestly priced loudspeaker revisited.



KLH* Model Seventeen... Suggested Price \$69.95
Slightly higher in the West

Two years ago, we introduced a new loudspeaker system, the KLH* Model Seventeen. We designed it to be the first modestly priced loudspeaker system that had wide range, low distortion (even at the lowest frequencies), and the ability to handle enough power to fill the largest living rooms. We also designed it, like all other KLH loudspeaker systems, to have an octave-to-octave musical balance that permits prolonged listening to all kinds of musical material without fatigue.

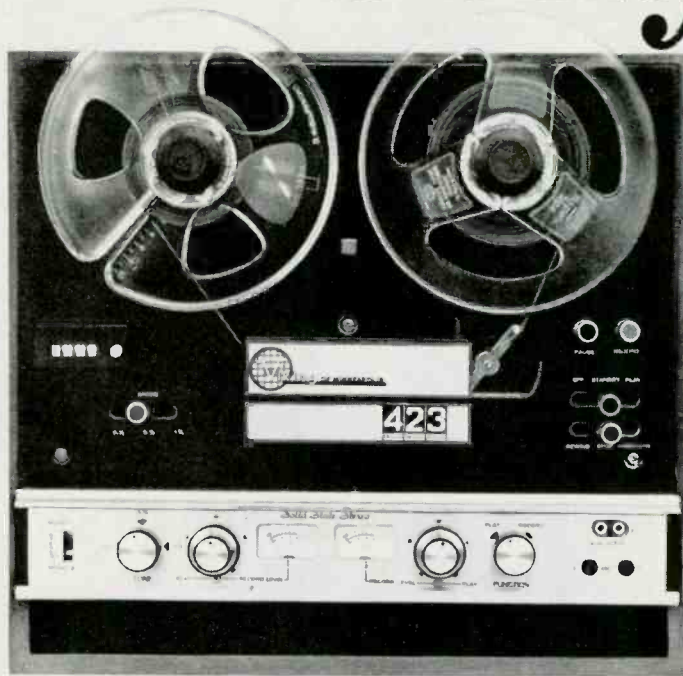
Two years ago, we said that the Model Seventeen brought a new distinction to speakers costing under \$100.

It still does.



*A trademark of KLH Research and Development Corp.

Soundsibility!



Soundsibility — superb sound with sensible features — it's a tradition with Viking tape recorders. In keeping with this tradition Viking introduces the new Model 423 — designed to bring you excellence in performance, true stereo fidelity and the utmost in practical operating convenience.

A three-speed unit with solid state stereo electronics, Model 423 also has three motors for highest reliability. Other features include hyperbolic heads, illuminated recording meters and directional control levers. A remote pause control* fits every Model 423 and lets you interrupt and resume recording or playback conveniently from your easy chair. So sensible even the model number is meaningful — 4 tracks, 2 heads, 3 speeds. Uniquely, with all these features, it's less than \$250.00.

*Remote pause control and walnut base optional accessories.

You'll also find soundsibility in other Viking models which set a standard of excellence for tape recorders.



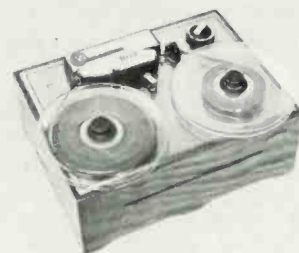
88 Stereo Compact

The "final touch" for stereo music systems. Features tape monitor with three heads, sound-on-sound recording, exceptional fidelity even at slow speed for less than \$340.00.



880 Stereo Portable

Same features as Model 88 plus detachable speakers, power amplifier with stereo headphone output in portable case. Carry along for "on the spot" recording or connect to music system for less than \$440.00.



807 "Tape Turntable"

Connects to music system for playback only of all standard monaural or stereo tapes. Features two popular speeds. Use it also to duplicate tapes with another tape recorder. Walnut base included for less than \$125.00.



Viking OF MINNEAPOLIS

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TECHNICAL TALK

By JULIAN D. HIRSCH



● **STEREO FM TUNER MEASUREMENTS—II:** Last month I described some of the measurement procedures for testing FM tuners. Many tuner specifications include ratings for *AM rejection* and *capture ratio*. The former is a measure of a tuner's ability to respond only to a frequency-modulated signal. Ideally, this would mean that the tuner would not respond to radio-frequency amplitude disturbances such as atmospheric or man-made electrical noise.

Measurement of AM rejection in effect involves feeding to the tuner an amplitude-modulated (AM) signal and a frequency-modulated (FM) signal simultaneously. When the tuner's output is passed through a distortion analyzer (which removes the frequency-modulated signal), the remaining signal is the result of the tuner's response to the amplitude modulation. It is expressed as a number of decibels below the FM modulation level.

This measurement cannot be made simply by applying simultaneous AM and FM signals to one of the many laboratory signal generators designed for this mode of operation. Unfortunately, the amplitude-modulation process introduces some incidental FM which imposes a limit of about -35 db on an AM rejection measurement. An external amplitude modulator is required for measurements below this level. Since virtually all modern FM tuners have AM rejection of this order or better, which is quite satisfactory for good reception, we do not make the test in our laboratory.

Capture ratio is a measure of the inherent ability of an FM tuner to respond only to the strongest of several signals on the same frequency channel. It is this "capture effect" which makes possible interference-free reception even though other stations may be operating on the same channel within normal reception range. This is in sharp contrast to AM broadcast reception, which is often marred after dark when distant stations become audible and are heard simultaneously with local broadcasts.

A good capture ratio (numerically low) is important for reception under multipath conditions. Often a signal is received, after reflection from structures or natural objects, over different path lengths. If a reflected signal is comparable in strength to the direct signal, but arrives at a slightly different time, it acts like a signal from another

station. This can cause severe distortion, and, in the case of stereo broadcasts, loss of channel separation. The better a tuner's capture ratio, the less likely is the occurrence of this distortion.

To measure capture ratio, a 30 per cent modulated FM signal is supplied to the tuner, together with an unmodulated signal from another generator on the same frequency. When the modulated signal is much stronger than the unmodulated signal, the tuner responds only to it, and an audio output level can be measured. As the level of the modulated signal is reduced, a point is reached at which the output begins to drop, due to partial capture by the unmodulated signal. The signal level at which the audio output has dropped 1 db is noted. The modulated signal is further reduced, until a 30-db drop from the original level occurs, and the level is again noted. The ratio of the two signal levels (at -1 db and -30 db), expressed in decibels, is divided by two to obtain the capture-ratio figure.

Although seemingly simple, the capture-ratio measurement is a difficult one to make accurately. Both generators must be on *exactly* the same frequency, and the receiver must be tuned very critically to this frequency. Any errors in the setup can cause large changes in measured capture ratio. Another complication is the tendency for some receivers to detune with variations in signal strength, making accurate measurement almost impossible. A capture ratio of 4 db or better is satisfactory for most purposes, though the better tuners have capture ratios of less than 2 db.

Stereo channel-separation measurements require a multiplex generator to modulate the FM signal generator. External audio signals

supply either left- or right-channel modulation, at frequencies from 50 to 15,000 Hz. At each test frequency, the tuner output is measured on each channel, with modulation in that channel and again in the opposite channel. The difference between the two output readings, in decibels, is the *channel separation*. It is plotted as a function of frequency. Channel separation is typically 30 db or better over much of the audio range, but it may degrade slightly at the frequency extremes, where it has little effect on the audible performance.

Accurate measurement of stereo channel separation requires that the test signal conform to FCC requirements

REVIEWED THIS MONTH

●
Acoustech XI Amplifier Kit
Empire Grenadier 9000 Speaker
●

for stereo FM broadcasts in such respects as pilot-carrier frequency and amplitude and the phases of the various components of the signal. Our multiplex generator (a Scott Type 830) has a separation of better than 40 db over most of the audio range, and we have verified that the r.f. signal, when modulated by it, has similar characteristics.

If program material from records or tape is applied to the multiplex generator, we have in effect a low-powered FM stereo broadcast station of excellent quality. We often use the generator, in conjunction with a record player, as an easily controlled source of FM programs of known quality, for making listening tests on tuners.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

ACOUSTECH XI AMPLIFIER KIT



● THE ACOUSTECH XI "Add-A-Kit" offers an interesting solution to the problem of high-quality amplification at moderate cost. It is a kit-type transistor power amplifier, rated at a nominal 35 watts per channel. The Acoustech XI comes with factory-wired and tested plug-in printed boards incorporating most of the circuitry.

The Acoustech XI can be used with any control center, and is powerful enough for the least efficient speaker systems. It has the essential characteristics of the highly respected Acoustech 1-A, with about 60 per cent less power output—and a still greater reduction in price.

The "Add-A-Kit" nomenclature refers to the unique provision for adding preamplifier, switching, and tone-control circuitry at a later date without making any part of the original amplifier obsolete except its front panel. A new front panel is supplied with the Acoustech P/M (Preamplifier-Module) kit. Like the power amplifier, the preamplifier kit includes pre-assembled and tested boards.

The assembly instructions are clear and unambiguous if not elegantly presented. A "countdown" check-out procedure for both power and preamplifier sections requires the builder to inspect each soldered connection visually for correct wiring and component values, checking it off as it is examined. Our kit builder reports a few tight spots in construction, but he feels that reasonable care will prevent problems. Total assembly time was about 20 hours, with the preamplifier module taking about two thirds of it.

The major part of the assembly of the basic amplifier involves mounting the mechanical components. The interconnecting wiring is open and uncomplicated. When the preamplifier module is added, there is somewhat more wir-

ing to do, since the controls and switches must be wired into the circuit. Nevertheless, the total job seems to be well within the capabilities of a neophyte kit builder. All wiring is shown in color in both instruction books. A simple "light-bulb" final check-out procedure prevents damage to components in case of an undetected error.

The power amplifiers use silicon output transistors mounted on heat sinks. No transformers are used, other than the power transformer, and negative feedback is applied around the entire power-amplifier module.

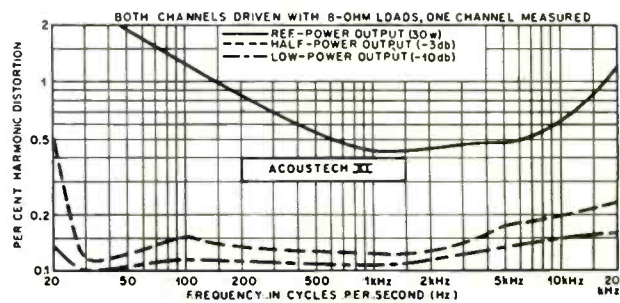
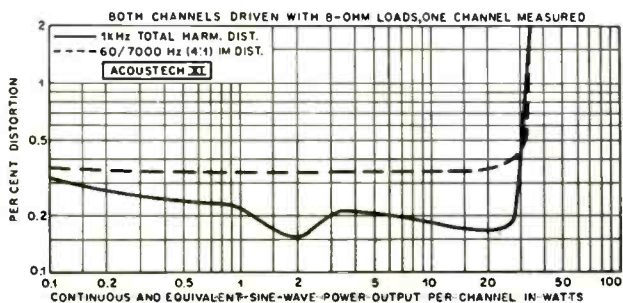
In addition to the usual controls, the Acoustech XI has four pushbutton switches—for power, speakers (which can be switched off for headphone listening via a front-panel jack), tape monitoring, and a COMP switch. With the COMP button out, the tone-control circuits are bypassed, thus ensuring flattest frequency response and minimum phase shift. Pushing in the COMP button permits the tone controls to be used, not only for their usual functions, but also as rumble and scratch filters, and for loudness compensation at low listening levels.

We measured the performance of a complete Acoustech XI, including the preamplifier. The applicable procedures of the new IHF Standard on Amplifier Measurement were followed wherever possible. The frequency response with the tone controls disabled was as flat as our test equipment, within ± 0.1 db from 30 to 20,000 Hz, rising to +0.5 db at 20 Hz. The RIAA phono equalization was accurate within ± 1.5 db over its defined range of 30 to 15,000 Hz.

The tone controls of the Acoustech XI are very moderate in their action, with a range of about ± 8 db at 50 Hz, and +5 db, -8 db at 19,000 Hz. The tone-control characteristics were too mild for effective filter action, but excellent for loudness compensation at low listening levels.

The volume-control sections tracked within 1 db, obviating the need for readjustment of the balance control over

(Continued on page 42)



We call them component compacts. Because they deliver the kind of sound that comes only from true high fidelity components. And we give them to you in the form of a beautiful addition to your living room, ready to be enjoyed and admired.

These compacts are unlike any you've ever seen or heard about. The difference starts with the circuitry of our most advanced solid state stereo receiver . . . the all-silicon TR100X. This features a powerful 60 watt (120 watt peak) amplifier and super-sensitive AM/FM-stereo tuner.

Its new breed of modular circuitry is as much at home in a compact as in a standard component system, with power enough to drive four separate speaker systems. Which is why Bogen component compacts have extra outputs and selective switching for two pairs of stereo speakers, plus headphones.

Then we add Garrard's newest 60 Mark II automatic turntable, with Pickering cartridge and diamond stylus.

In our model MSC, you even get a custom tape cartridge player that lets you enjoy all the sensational new Stereo-8 cartridges, including those you use in your car.

All this is enclosed in a finely crafted walnut cabinet that's too good looking to

hide and too small ever to be obtrusive.

Complementing these great components is a pair of our new SS200 bookshelf speaker systems. With revolutionary four-way sound radiators that produce sound every bit as good as those Big Berthas owned by your friend, the hi fi perfectionist.

Finally, we hang an irresistible price tag on each system and invite you to hear both at your Bogen dealer's. Or write for our new 12-page catalog.

Live a little. With a little Bogen. From the people whose leadership in high fidelity started over twenty years ago.

Bogen MSC component compact system. With Stereo-8 tape cartridge player, 60 watt AM/FM-stereo solid state receiver, Garrard 60 Mark II automatic turntable, Pickering cartridge, two Bogen SS200 speaker systems. \$521.95 list.

Smoke-tinted vinyl dustcover, \$16.60 list.



Bogen MSR component compact system. Identical to MSC except less Stereo-8 tape cartridge player. \$444.90 list. Smoke-tinted vinyl dustcover, \$14.45 list.

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Paramus, New Jersey



Have a little Bogen

Have a great sound . . .

from the new compact stereo system that even plays tape cartridges

the full useful range of the volume control. The hum-and-noise were about 82 db below 10 watts at the tuner input, and 64 db below 10 watts at the phono input. With either input selected, the Acoustech XI provides a dead silent background.

With both channels driven, power output was 30 watts per channel at below 1 per cent harmonic distortion over most of the audio range. At full power the distortion increased somewhat below 100 Hz. At half power (15 watts), the distortion was about 0.15 per cent from 25 to 4,000 Hz, and under 0.5 per cent from 20 to 20,000 Hz. At one-tenth power (3 watts, which represents a rather high volume level with most speakers) the distortion was less than 0.15 except at the very high frequencies.

It is clear that the Acoustech XI's measured performance ranks it with the finest integrated amplifiers. In listening tests, it proved its kinship to the Acoustech 1-A, producing tremendous sound levels without strain or distortion and always with the transparent ease which characterizes a really superior amplifier.

The Acoustech XI basic amplifier kit sells for \$129.50. The P/M kit, which converts it to a complete integrated amplifier, is \$89.50. At a total cost of less than \$220, plus about 20 hours of work, anyone can enjoy one of the cleanest-sounding amplifiers on the market.

The Acoustech XII has recently been made available. It apparently is identical to the XI except for a higher power rating (15 more watts per channel) and a higher price (\$159.50) for the power-amplifier section.

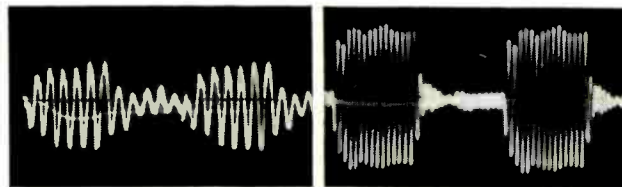
For more information, circle 188 on reader service card

EMPIRE GRENADIER 9000 SPEAKER SYSTEM



● THE EMPIRE GRENADIER 9000 is a three-way, 8-ohm speaker system of unusual design. It is housed in a large cylindrical column, partially filled with sound-absorbent material. The column is handsomely styled, with a seven-sided fluted exterior in satin-finish walnut. Standing 29 inches high, and with a diameter of 20 inches, it makes an attractive, functional end table or a free-standing unit compatible with either traditional or modern decor. Its weight of 85 pounds, incidentally, makes the Grenadier 9000 one of the heaviest speaker systems of its size, and is indicative of its rugged construction.

A 15-inch woofer faces downward and radiates through a circular slot around the base of the pedestal. The woofer's rear radiation is absorbed within the infinite-baffle enclosure. A small dome-radiator tweeter and a cone-type mid-range speaker are mounted in a separate isolated die-cast housing on the side of the column. The metal grilles over these drivers form acoustic lenses for wide angular



Tone-burst response at 300 Hz (left) is typical of the speaker over most of its range. The 3-kHz burst approaches the ideal.

dispersion. The crossover points are at 450 and 5,000 Hz, and there are no level adjustments for the speakers. Since the Grenadier 9000 is finished on all sides, the input terminals are located out of sight underneath the base.

Although the symmetrical design of the woofer slot and the natural laws of acoustics assure wide dispersion of the low frequencies, the two upper-range radiators depend on their basic design, aided by the acoustic-lens grille, to produce a comparable dispersion at higher frequencies—and they do achieve a remarkably wide dispersion. We could not detect any significant "beaming" of high frequencies, and the overall sound is thoroughly blended.

We measured the Grenadier 9000 in a "live" room, as we do all speaker systems. Since it depends on wall reflections to utilize its circular low-frequency radiation pattern well, the Grenadier is more meaningfully tested in a normal room than in an anechoic environment.

The frequency response in middle- and high-frequency ranges was very smooth, within ± 2.5 db from 250 to 10,000 Hz. At lower frequencies, unavoidable room resonances influenced the measured response, but it was evident that there was a rising characteristic below 50 Hz. Above 10,000 Hz, the output fell slightly. The harmonic distortion of the speaker, at a 1-watt driving level, was under 5 per cent down to 40 Hz, and did not rise sharply until the frequency went below 30 Hz.

The tone-burst response was reasonably good, although it did not approach the ideal response except at middle frequencies, around 3,000 Hz. Elsewhere, the bursts were slightly rounded, with moderate ringing between bursts. At no point, however, did the bursts become severely distorted by spurious responses.

In listening tests, the Grenadier 9000 had a rather heavy, but smooth sound. We felt that it could profit by a slightly brighter high end to balance the very strong low-bass response. By judicious use of bass-cut and treble-boost tone controls of a high-quality solid-state amplifier, we were able to tailor the 9000's response to very nearly match our own personal taste.

The Grenadier 9000 is able to handle large power levels without strain or distortion. Its wide dispersion makes its orientation relatively non-critical, and its unusual styling gives the user considerable flexibility in placing it in the room. These factors, combined with its smooth, non-strident response, make the Empire Grenadier 9000 well worth considering for those installations where space and budget permit.

The Grenadier 9000 has a list price of \$275 with a finished walnut top. It is also available with a good-looking marble top for \$10 more.

For more information, circle 189 on reader service card

Regardless Of What You Pay For A 19" Color TV... It Can't Perform As Well As This New Heathkit® "180" For Only \$379^{95*}



Here's Why!

Exclusive Features That Can't Be Bought In Ready-Made Sets At Any Price!

All color TV sets require periodic convergence and color purity adjustments. This new Heathkit GR-180 has exclusive built-in servicing aids so you can perform these adjustments anytime . . . without calling in a TV serviceman . . . without any special skills or knowledge. Just flip a switch on the built-in dot generator and a dot pattern appears on the screen. Simple-to-follow instructions and detailed color photos in the GR-180 manual show you exactly what to look for, what to do and how to do it.

Results? Beautifully clean and sharp color pictures day in and day out . . . and up to \$200 savings in service calls throughout the life of your set. No other brand of color TV has this money-saving self-servicing feature!



Exclusive Heath Magna-Shield!

This unique metal shield surrounds the entire picture tube to help keep out stray external fields and improve color purity. In addition, *Automatic Degaussing* demagnetizes and "cleans" the picture everytime you turn the set on from a "cold" start . . . also permits you to move the set about freely without any manual degaussing.

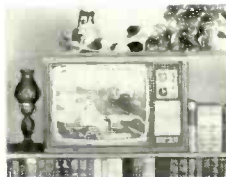


Vertical Swing-Out Chassis!

All parts mount on a single one-piece chassis that's hinged to make it more accessible for easier construction, care and installation.

Your Choice Of Installation!

Another Heathkit exclusive . . . the GR-180 is designed for mounting in a wall or your own custom cabinet. Or you can install it in either of Heath's factory-assembled and finished cabinets . . . the contemporary styled walnut model, shown above, at \$49.95, or a deluxe Early American cabinet at \$75.00.



From Parts To Programs In Just 25 Hours!

. . . and no special skills or knowledge needed. All critical circuits (VHF and UHF tuners, 3-stage IF assembly and high voltage power supply) are prebuilt, aligned and tested at the factory. The GR-180 manual guides you the rest of the way with simple, non-technical instructions and giant pictorials. It's like having a master teacher at your elbow pointing out every step. You can't miss.

Compare These Advanced Performance Features . . . And The Price!

Hi-Fi 180 Sq. Inch Rectangular Tube with anti-glare safety glass, plus "rare earth phosphors", smaller dot size and 24,000 volt picture power for brighter, livelier colors and sharper picture definition.

Automatic Color Control and gated automatic gain control to reduce color fading, and insure steady, jitter-free pictures even under adverse interference such as nearby aircraft traffic.

Deluxe VHF Turret Tuner with "memory" fine tuning so you don't have to readjust everytime you return to a channel.

2-Speed Transistor UHF Tuner for either fast station selection, or fine tuning of individual channels.

Two Hi-Fi Sound Outputs . . . a cathode follower for play through your hi-fi system, plus an 8 ohm output for connection to the GR-180's limited-field 4" x 6" speaker.

Two VHF Antenna Inputs . . . a 300 ohm balanced and a 75 ohm coax to reduce interference in metropolitan or CATV areas.

1-Year Warranty on the picture tube, 90 days on all other parts. In addition, liberal credit terms are available.

***Kit GR-180**, everything except cabinet for custom mounting, 102 lbs. . . . \$379.95

Assembled GRA-180-1, walnut cabinet shown above, 30 lbs., 18 1/4" D x 28 1/4" W x 29" H. . . \$49.95

Assembled GRA-180-2, Early American cabinet, 37 lbs., 18 1/4" D x 28 1/4" W x 31 1/4" H. . . Available February . . . \$75.00

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A
Kit TA-16
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60 watts peak power; two channels — one for accompaniment, accordion, organ or mike, — the other for special effects... with both variable reverb and tremolo; two 12" heavy-duty speakers; line bypass reversing switch for hum reduction; one easy-to-wire circuit with 13 transistors, 6 diodes; 28" W x 9" D x 19" H leather-textured black vinyl cabinet of 3/4" stock; 120 v. or 240 v. AC operation; extruded aluminum front panel. 44 lbs.

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All guitars include instruction book, tuning record, pick, connecting cord, deluxe red leather cushioned neck strap and chipboard carrying case. All wood parts assembled and factory finished — you just mount metal parts, pickups & controls in pre-drilled holes and install strings.

B Deluxe Guitar... 3 Pickups... Hollow Body Design

Double-cutaway for easy fingering of 16 frets; ultra-slim fingerboard — 24 1/2" scale; ultra-slim "uniform-feel" neck with adjustable Torque-Lok reinforcing rod; 3 pickups with individually adjustable pole-pieces

B
Kit TG-46
\$219⁹⁵
(save \$109.55)



C
Kit TG-26
\$99⁹⁵
(save \$45)



D
Kit TG-36
\$119⁹⁵
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under each string for emphasis and balance; 3 silent switches select 7 pickup combinations; 6 controls for pickup tone and volume; professional Bigsby vibrato tail-piece; curly maple arched body — 2" rim — shaded Cherry red. 17 lbs.

C Silhouette Solid-Body Guitar... 2 Pickups

Modified double cutaway leaves 15 frets clear of body; ultra-slim fingerboard — 24 1/2" scale; ultra-slim neck for "uniform-feel"; Torque-Lok adjustable reinforcing rod; 2 pickups with individually adjustable pole-pieces under each string; 4 controls for tone and volume; Harmony type "W" vibrato tailpiece; hardwood solid body, 1 1/2" rim, shaded cherry red. 13 lbs.

D "Rocket" Guitar... 2 Pickups... Hollow Body Design

Single cutaway style; ultra-slim fingerboard; ultra-slim neck, steel rod reinforced; 2 pickups with individually adjustable pole-pieces for each string; silent switch selects 3 combinations of pickups; 4 controls for tone and volume; Harmony type "W" vibrato tailpiece; laminated maple arched body, 2" rim, shaded cherry red. 17 lbs.

Enjoy Hi-Fi FM Anywhere
With This Deluxe 10-Band
AM /FM /Shortwave
Transistor
Portable

Kit GR-43
\$159⁹⁵



10 bands tune Longwave, Standard Broadcast, FM and 2-22.5 MHz shortwave. FM tuner and IF strip are same components used in deluxe Heathkit Hi-Fi equipment. 16 transistors, 6 diodes and 44 factory assembled and pretuned circuits for cool, rock-steady performance. Separate AM & FM tuners and IF strips. 2 built-in antennas. Battery saver switch cuts current drain up to 35%. Rotating tuning dial. Dial light. 4 simple controls for tuning, volume, tone, AFC and band switching. 4" x 6" PM speaker. Earphone and built-in jack. Optional 117 v. AC converter/charger available @ \$6.95. Plays anywhere on 7 flashlight batteries. Man size: 13 1/2" W x 5 1/4" D x 10 3/4" H. 19 lbs.

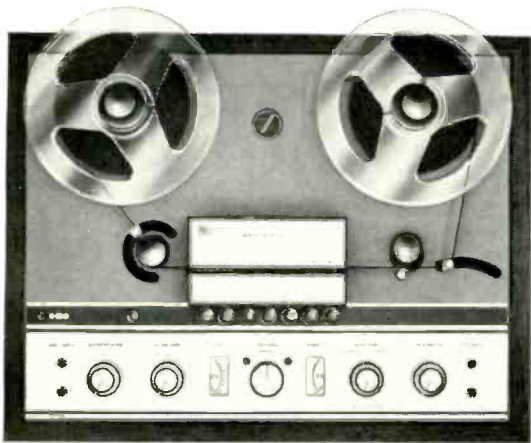
Now Play In Minutes
Instead Of Months...
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Color-Glo Key Lights Show You the correct notes and chords... you play melody, harmony and bass notes instantly... even if you've never played an organ before! When you're finished, just flip a switch and the key lights disappear, leaving a beautiful spinet organ. Includes 10 voices, repeat percussion, 13-note bass pedals, two 37-note keyboards, assembled walnut cabinet & bench and more. Fully transistorized. Builds in around 50 hours and you save up to \$150! 172 lbs.

Something For Everyone!

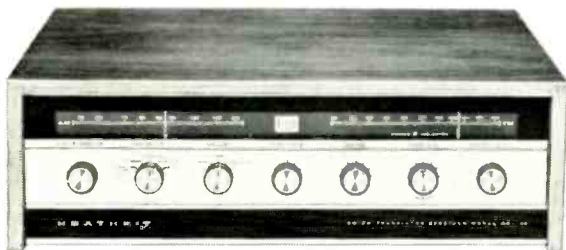


NEW Heathkit®/Magnecord® 1020 Professional 4-Track Stereo Tape Recorder Kit . . . Save \$170

Assembles Easily In Around 25 Hours . . . and you enjoy the \$170 savings. Features all solid-state circuitry; 4-track stereo or mono playback and record at 7½ & 3¼ ips; sound-on-sound, sound-with-sound and echo capabilities; 3 separate motors; solenoid operation; die-cast top-plate, flywheel and capstan shaft housing; all push-button controls; automatic shut-off at end of reel; two VU meters; digital counter with push button zero reset; stereo microphone inputs and headphone outputs . . . front panel mounted for easy access; individual gain controls for each channel; vertical or horizontal operation, plus a host of other professional features. Requires speakers and amplifier for playback. 45 lbs. Optional walnut base \$19.95, adapter ring for custom or cabinet installation \$4.75

Kit AD-16
\$399⁵⁰
(less cabinet)

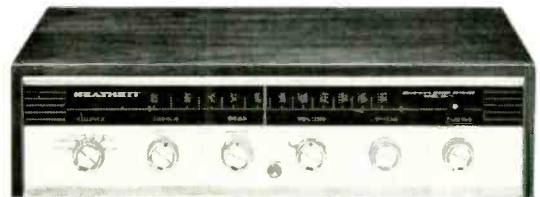
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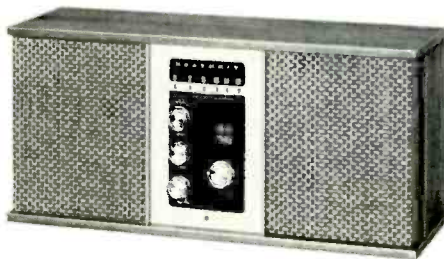
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Bizet's Symphony in C



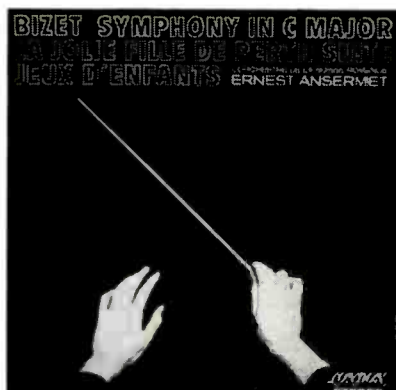
Bizet's spirited symphony is the score for one of George Balanchine's most popular ballets. Originally mounted for the Paris Opéra Ballet as Le Palais de Cristal, it is currently performed by the New York City Ballet (above) under the title Symphony in C.

AT a concert in Basel, Switzerland, in February of 1935, Felix Weingartner introduced to the world a symphony that had been written nearly eighty years before by one of the best-known figures in the history of opera, Georges Bizet. How the symphony came to be written and why it languished unperformed for so many years is, and probably will remain, a mystery.

In November, 1855, when the seventeen-year-old Bizet wrote the work, he was enrolled at the Paris Conservatory of Music, and was a student in counterpoint classes held by Charles Gounod, whose music and personality were both to have a profound effect on Bizet. Earlier that year, Gounod had had an enormous success with his own First Symphony in D. It is not surprising to find that, as Howard Shanet, Associate Professor of Music at Columbia University, has pointed out, the Bizet Symphony in C is modeled in all its most conspicuous features on the First Symphony of Gounod. Perhaps Bizet was obliged to write a symphony for his composition teacher at the Conservatory, and chose

to pattern it after Gounod's work; perhaps the younger man spontaneously followed the lead of his friend and mentor. In any case, Bizet apparently forgot about the piece immediately after completing it. Opera beckoned: it was in the very air around him. Halévy, his composition teacher at the Conservatory, was a successful composer of operas. This was the period of Meyerbeer's greatest vogue; Ambroise Thomas and Léo Delibes were beginning to impress the public; and after 1855, Gounod too almost completely turned away from symphonic composition in favor of the theater. It is little wonder that Bizet was similarly inclined.

The impetus for Weingartner's 1935 premiere of the C Major Symphony seems to have come from a Mr. D. C. Parker of Glasgow, the author of the first English biography of Bizet. Parker had seen the manuscript in the Paris Conservatory and had urged Weingartner to investigate it. Within a year after the premiere the score was taken up by Sir Hamilton Harty, who introduced the symphony in



Georges Bizet's popular *Symphony in C* is something of a stepchild where recordings are concerned, but the two available stereo versions, one led by Sir Thomas Beecham (Capitol) and the other by Ernest Ansermet (London), are both superb. Leopold Stokowski's fine reading (RCA Victor, mono only) has been deleted but may yet be found in some shops.

England with the London Symphony Orchestra in December, 1936, and in the United States six weeks later with the Rochester Philharmonic. Since then the piece has become a staple of the symphonic literature.

The marks of many composers other than Gounod are to be found in Bizet's delightful symphony: Haydn, the early Beethoven, Schubert, Mendelssohn, and Rossini. Yet, despite these influences, the distinct musical personality of the composer is everywhere in the music. The first movement is a playful *Allegro vivo*, characterized by rhythmic snap and forward-pushing vitality. The second-movement *Adagio* features a sinuous oboe solo that has something of the character of an operatic intermezzo. The *Scherzo* is a vigorous and energetic movement that contains in its trio a drone bass accompaniment beneath a more expansive treatment of the basic musical material. The finale, *Allegro vivace*, is like a whirlwind, constantly challenging the strings, especially the violins, to ever more mercurial feats of articulation and speed.

THE first recording of Bizet's symphony appeared in the early 1940's as a 78-rpm album of four records, with Walter Goehr conducting the London Philharmonic Orchestra. This RCA Victor release had the field to itself until the mid-1940's, when Columbia issued a performance by Artur Rodzinski and the New York Philharmonic. The Rodzinski performance was one of the finest of all his recordings, and it was one of the first transfers to the long-playing medium in 1948. Not many years later, RCA Victor released its second recording of the music, this one with a most unlikely conductor at the helm—Leopold Stokowski. But the unpredictable Stokowski turned in a performance that was pure magic: spontaneous vitality fairly leapt out of the record grooves, and the playing of the hand-picked ensemble of orchestral musicians was awesome in its virtuosity. Unfortunately, neither the Rodzinski nor the Stokowski performance remains in the current catalog. The Stokowski recording (RCA Victor LM 1706) may still be available on some dealers' shelves, and it is worth looking for.

I was astonished to discover that at the present time only three recordings of the Bizet Symphony are listed in

the Schwann Catalog, two of them conducted by Ernest Ansermet. The third is the performance that Sir Thomas Beecham recorded in Paris with the French National Radio Orchestra (Capitol SG/G7237). The two Ansermet versions are both with the Suisse Romande Orchestra: the earlier one is on London's low-price Richmond label (19088), and the more recent one, an especially fine example of orchestral reproduction (London CS 6208, CM 9277), is in the full-price line. Also currently available but unlisted by Schwann because of the special nature of its release is a performance by the Royal Philharmonic Orchestra conducted by Charles Munch; this is one of the items in the *Reader's Digest* "Treasury of Great Music" album. Those who purchase the dozen-disc "Treasury" will find the Munch recording of the Bizet Symphony a breezy, energetic romp, extremely well-played and well-recorded.

Ansermet's earlier version, the one on Richmond, is rather stiff and four-square—there is little response to the sparkling vitality and innocence of Bizet's score. But the second Ansermet recording is a winner; here the conductor amply brings to the music the qualities of high good humor and spontaneity that eluded him the first time around. Beecham's performance is likewise an exceptional one. His orchestra is better than Ansermet's, and he is even more successful than his distinguished Swiss colleague in securing a delicate yet pointed interplay between the contrasting sections of the score. The recorded sound of Beecham's disc, however, is not as fine as that of the second Ansermet recording.

As for a choice between the newer Ansermet recording and the one by Beecham, the issue may well be settled by the couplings. The reverse side of Beecham's disc is devoted to the soporific *Symphony in G Minor* by Lalo, which cannot be redeemed even by Beecham's special brand of alchemy; with the Ansermet reading are two more delightful scores by Bizet, *Jeux d'enfants* and a suite from *The Fair Maid of Perith*.

Ansermet gets my nod, then. His splendid performance is also the only available tape version (London L 80090); the tape sonics are, if anything, even cleaner than those of the disc counterpart.

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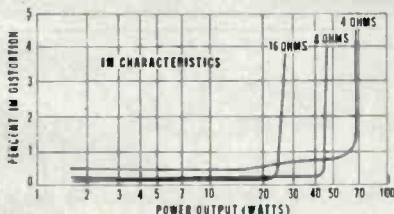


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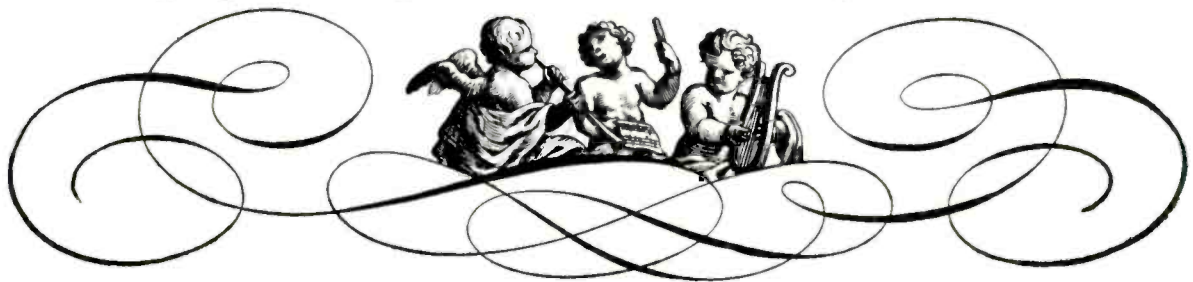


Sherwood



MARTIN LUTHER MUSICIAN

What is music? What is its place in the affairs of men? Martin Luther's answers to these questions have had a profound influence on the course of Western music



By William Kimmel

- *When lewd, exciting, and upsetting music prevails, we know that the people are immoral.*
- *I consider music as a very innocent diversion, and perfectly compatible with the profession of a clergyman.*
- *All the disorders, all the wars we behold throughout the world occur only because of the neglect to learn music.*

THE THREE statements above could have been made by any number of people although, most assuredly, they could not all have come from one man. In fact, they were made, respectively, by Confucius, Jane Austen, and Molière, a trio spanning twenty-five centuries, three cultures, and two sexes. But all three statements have this in common: that each is concerned with the *power* of music and the *character* of music.

All peoples everywhere have recognized the power of music—its power to heal or its power to exalt, its power to excite or its power to calm, its power to instill courage or incite to rebellion, its power to release energies, or its power to direct, order, and control them. The power of music has never been questioned except by the totally unmusical. On this we are all, I think, in accord.

When it is a question of the *nature* or *character* of this power, however, we are always at odds with one another

and will often defend our positions with the emotional intensity of a religious conviction. We are quick to declare that "This music is healthy, that is sick." "Rock-and-roll is 'degenerate.'" "Palestrina is 'pure,' and Gustav Mahler 'neurotic'."

I suppose it will always be thus, for our attitudes toward music are simply extensions of our attitudes toward power itself, which is at once majestic and terrifying, splendid and awful, attractive and repellent, creative and destructive, binding and loosening. In short, power is always an angelic demon of double countenance, and music is one of the many forms in which it manifests itself.

Many theologians have devoted special attention to music—St. Augustine, John Calvin, and Karl Barth, to name but a few. None of them, however, was so wholeheartedly and unambiguously its devoted champion as Martin Luther. Through performing and composing, in

his critical essays on music, and in his educational efforts to establish music as an indispensable part of the daily lives of the German people, this devotion expressed itself and had its effect. And it is not an exaggeration to say that the extraordinarily broad musical literacy of the German people is a direct result of Luther's efforts. His conception of the nature and importance of music tellingly contributed to the climate of opinion that made possible the great flourishing of music in Central Europe, and it still speaks to us today through the staple repertoires of our concert halls and record collections. Schütz, Bach, Brahms, and Wagner—yes, and even the styles of Mozart and Beethoven, Mahler and Berg, and all who shared in them—owe something to the genius of Luther.

From his early years in Latin school until the completion of his doctorate degree, the serious study of music and music-making took up much of Luther's time and energy. Boys of Latin and cathedral schools in Luther's day were trained daily in the singing of the complicated motets and masses of such great Renaissance composers as Josquin des Prés, Heinrich Isaac, and Jacob Obrecht, for it was these boys who regularly performed the services in cathedrals and princely chapels. That young Martin found delight in such elaborately ornamented music is reflected in his description of the contrapuntal art years later:

"Outstanding in this art is this, that while one voice continues to sing its *cantus firmus* [the "fixed" song or melody on which the work is based], other voices at the same time cavort about the principal voice in a most wonderful manner with praise and jubilation, adorning the *cantus firmus* with most lively movements. They seem to present a kind of divine dance, so that even those of our day who have only a most limited amount of sentiment and emotion gain the impression that there exists nothing more wonderful and beautiful. Those who are not moved by this are indeed unmusical and deserve to hear some dunghill poet or the music of swine."

As a high school teen-ager Luther belonged to a group of *curendarii*, poor student singers and instrumentalists who earned their keep or paid for their schooling by singing at weddings, funerals, banquets, and other ceremonial events. Or, for whatever they could collect, they sang in the streets from house to house and from tavern to tavern—not unlike today's guitar-playing folk-singers in New York's Greenwich Village. In later years Luther was to defend such pauper musicians from public disapproval by reminding people that he too had once been a *curendari* and that no less a person than the pope himself had been numbered among them.

Soon thereafter, Luther came to live in the highly cultivated atmosphere of the Cotta family and their circle of friends. These were modestly wealthy patrician families

LUTHERAN THEOLOGICAL SEMINARY LIBRARY, PHILADELPHIA



"Martin Luther in the bosom of his family at Wittenberg, Christmas Eve 1536," is from a series, "Scenes from the Life of Luther," engraved about 1843 by C. A. Schwerdgeburth. The scene is romanticized (the Christmas tree is a late-eighteenth-century custom), but the room itself still exists, and the figure behind Luther's wife Katharina is a good likeness of Luther's friend Melancthon.



COLLECTION JAS. GOODFRIEND

This sixteenth-century engraving by Hieronymus de Man depicts Luther engaged in a theological disputation—apparently in the middle of the night—with the devil. The crudity of the drawing is matched by the rough medieval Latin of the inscription. Interestingly enough, the artist was sufficiently aware of Luther's concern with music to include the instruments at left.

devoted to the Renaissance image of the *uomo universale*, the ideal human being with a harmoniously developed personality, broadly learned and at home in human knowledge, and skilled in the various arts. Here, undoubtedly, he participated in evenings of music and poetry, discussions of philosophy and art, and conversations ranging over the entire field of human knowledge. And here too the beauty of young Martin's voice, his facility on the flute, and his natural musicality were employed in the performance of contemporary instrumental and vocal chamber music. For hours he would amuse Madame Cotta by playing for her a large repertoire of her favorite popular songs and dances.

WHEN he entered the University of Erfurt to prepare for the study of law, he was already a thoroughly competent and trained practical and theoretical musician. So preoccupied was he with musical matters that he soon gained the nickname, in this college town, of "The Musician." Where there was music-making, there was Luther. And there *was* continuous music-making: by the town musicians who played from the towers of the city hall, in the public square, in the streets, or in the churches; and by the students for the daily ceremonies of the university and for their own diversion in student halls and taverns. What a variety of styles, types, and forms of music made up the daily diet of his insatiable appetite!

Furthermore, the study of the theory and science of music was required of all students for the master's degree, and it was probably from the ancient and venerable textbook *Musica Speculativa* that Luther mastered the intricacies of medieval musical theory. Poetry, too, was a major subject, along with the traditional Greek and Latin theories of poetry: the University of Erfurt was a famous center of classical studies. In later years, when asked how he had acquired his skill in translation, versification, and the setting of poetry to music, Luther replied "From the great master, Virgil."

AT THE end of these college days, Luther experienced a spiritual crisis that was to change the course of his life, and the next three years, instead of being devoted to his recently begun study of law, were spent in the Augustinian monastery at Erfurt. Here medieval monasticism was at its best, and the Augustinians were justly proud of and famous for their psalmody. Seven times a day the psalms and prayers of the liturgical Office were sung antiphonally and responsorially by all the monks to the ancient melodies of Gregorian chant. It is not surprising that for the musical Luther the Psalms became, next to the Gospels, the most important part of the Bible, and that for the subject of his first series of lectures as a Doctor of Theology at the University of Wittenberg he chose the Psalms. And it is no doubt from his own experience of singing the Psalms that the high value he later placed upon congregational singing in worship derived.

Thus, at the age of twenty-five, nothing in the world of musical experience was alien to Martin Luther—scholar, musician, and priest. His attitudes had been molded by medieval musical theory and science, classical literature, and poetic theory, and by the most "modern" Renaissance humanist thought and opinion. He had heard, sung, and played (by now he was also an accomplished lutenist) every kind of music, from ancient chant to modern polyphony, from the most sophisticated to the most popular and common, from that of the cloister to that of the street and tavern—and always with unqualified enthusiasm and delight.

It is readily apparent that Luther's sensibilities were, from the beginning, extraordinarily attuned to music and its effects. The psychologist Erik Erikson has called attention to the importance of "the ear" in Luther's life and thought. It was not the Word of God as abstract doctrine or idea that interested him, nor the visual emblems of sacrament, but the Word as *heard*, as the *voice* that speaks to the individual *in his ear*. When God talks to you, "prick up both ears," he said, and when his own prayer failed he asked a friend to yell the Pater Noster "with a ringing voice," so that perhaps the voice of God could be heard again. To open the ears to the good Word and to music were mental therapy and forms of healing.

Friends coming to visit Luther one day found him un-

conscious in a state of collapse. They tried various means of reviving him, but to no avail. Then, remembering his fondness for music, they began to sing. Gradually Luther regained consciousness, smiled, became cheerful, and joined in the singing, forcing his friends to continue far into the night until finally *they* were exhausted. Again, facing the greatest ordeal of his life—his self-defense at the Diet of Worms before hostile ecclesiastical and political authorities—Luther passed most of the night quietly playing the lute. And at home with family and friends it was his custom, after the last meal was over, to bring out the instruments and vocal part-books and have a "musicum." At such times the contemporary popular songs of Isaac and Senfl were especially favored.

In numerous essays, prefaces to hymn books, and letters to such eminent musicians as Ludwig Senfl (c. 1490-1543) and Martin Agricola (1486-1556), Luther formulated his ideas on music. But it is the continually recurring references to music in the *Tischreden* (informal conversations on varied topics) that most reveal his uninterrupted preoccupation with music. Most of his ideas were neither original nor novel. They were derived from medieval sources, from Aristotle or Augustine, or from the current views of contemporary musicians and theorists. What gave them their special power and force in Luther's writings, and therefore their enormous influence upon succeeding generations, was the conviction, ardor, and emotional commitment with which he affirmed them. They became his because they alone could account for the extraordinary power of music as he experienced it, and it cannot be doubted that this experience was exceedingly power-full. One could conclude from his words that the unqualified joy he experienced as this power in music

was indeed the angelic face whose demonic double was the unqualified condemnation he experienced as the power of guilt.

"I most heartily desire," he said, "that music, that divine and most precious gift, be praised and extolled before all people. However, I am so completely overwhelmed by the quantity and greatness of its excellence and virtues that I can find neither beginning nor end, nor adequate words and expressions to say what I ought." Repeatedly he gives to music a position of supreme importance in the affairs of men, a position second only to theology: "Next to the Word of God, the noble art of music is the greatest treasure in the world. . . . There is no art which is its equal."

If this is not to be understood as mere rhetoric, but as a carefully considered value judgment, we must know why Luther believed it to be true. Music deserves this position, he maintained, both for what it does—its effects upon men—and for what it is in itself. That we are often helpless victims of our moods, emotions, or passions Luther knew only too well from his own experience. But from his experience he knew also that music was an even greater power, for "it controls and orders our thoughts, minds, hearts, and spirit." Among all the arts and devices of men, "only music deserves being extolled as the mistress and governess of the feelings of the human heart by which men and women are ruled and often swept away. A greater praise than this we cannot imagine."

To make his position even more explicit, Luther explains that the corrupting influence of Satan is helpless against this power, for "music alone can do what otherwise only theology can accomplish, namely quiet and cheer up the soul of man, which is clear evidence that



This single page (recto and verso) of a sixteenth-century book of religious songs includes Luther's free rendering into German of Psalm XII. *Saluum me fac Domine*. One of the several English translations reads: "Ah God, look down from heaven and see. . . ." The woodcut, attributed to the German artist Virgil Solis, depicts King David, author of the Psalms, and is capped by an excerpt from Psalm CXLIII, "Hear my prayer, O Lord."

the devil, the originator of depressing worries and troubled thoughts, flees from the world of theology." To the devil, Luther says, music is something altogether hateful and unbearable: when Satan sorely presses you, go out and drink wine, tell lively jokes, and play music. Satan is above all the *spiritus tristitiae*, and is therefore hostile to all music and will not remain near it, for music is always a "joyful creation," issuing from the heart's overflowing with gladness. And since such joy and gladness of heart are symptoms and signs of faith, itself not a human virtue or achievement but a pure gift of Grace, music cannot be explained as an achievement of men but only as a gift, a creation of God given to men.

LUTHER then asks what it is in music that lends it this power, and, as a true musician, he replies that it is in the structure or order of sounds that its merit is to be found. However, this order or form is not the arbitrary invention of men, nor is it merely the form of human feeling and emotion. Luther is neither a formalist nor an expressionist in musical aesthetics. It is nothing less than the sounding image of divine life itself. "Accustom yourself," he says, "to see in this creation our Creator and praise Him through it." When man's natural musical ability is developed and refined to the extent that it becomes an art, "then we can perceive, astonished, but cannot comprehend, the boundless perfect wisdom of God revealed in music."

There is no evidence that Luther regarded any music with suspicion. He seems not to have shared Plato's distinctions between noble and base, sober and lascivious music. And unlike Augustine, with his fear of the seductive charm of music and his guilt because of its great power over him, Luther had no doubt that music was always the greatest medicine for the soul. "St. Augustine," he wrote, "was afflicted with scruples of conscience whenever he discovered that he had derived pleasure from music and had been made happy thereby; he was of the opinion that joy is unrighteous and sinful. He was a fine, pious man, but if he were living today, he would hold with us." For Luther, the only bad music was academic, pedantic, or badly constructed music. He admitted, of course, that music could be put to vulgar uses. But this did not render the *music vulgar*.

Nevertheless, while all types of music—instrumental and vocal, sacred and secular, art and popular music—delighted him, it was to sacred vocal music that Luther accorded the highest honor, for in it men fulfill what he believed to be their sole function in life—to consciously and intentionally praise and celebrate the Creator. In the uniting of theology and music, word and melody, each finds its highest fulfillment. He well knew that words without emotional assent are empty forms, and that unmotivated enthusiasm is mere *Schwärmerei* (gushiness). "It is tone that gives life to the words," he said. True

praise is both singing and saying (*Singen und Sagen*), the unity of heart and mind. With respect to this relationship of words to music he was among the most advanced musicians of his age, rejecting the purely musical architecture of the Gothic tradition and striving rather for a most intimate union of words and music, where the latter at every moment reflected the form, quality, and content of the words. He criticized composers who were more interested in writing academic counterpoint than in producing good music and gave highest praise to the "modern" Josquin des Prés. "Other composers must do what the notes dictate," but the melodies of Josquin "flow along and are neither forced nor coerced nor bound by rigid and stringent rules, but, on the contrary, are like the song of the finch."

For Luther it was not enough that he should be grasped and moved and delighted by the power of music, or that he reflect upon and give an articulate account of its nature and effects. Practical theologian that he was, it was imperative that he insure the flourishing and effective use of the art he so loved. Time and time again he emphasized that it is the responsibility of those in power to underwrite the costs of musical organizations. "Kings, princes, and lords must support music; it is indeed fitting and proper that potentates and regents regulate the use and propagation of the fine arts. While some private citizens and common people are willing to finance the cultivation of music and love it, they are not able to shoulder its maintenance and cultivation." In a letter to

Among Luther's acquaintances was the artist Lucas Cranach the Elder, who engraved this portrait of him as a friar in 1520.



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M. D. XX.



Luther's associate Philipp Melancthon as portrayed in an engraving by Albrecht Durer. Right: the Catholic composer Ludwig Senfl.

the eminent Catholic composer Ludwig Senfl he wrote: "I, at least, love your Bavarian dukes, even though they dislike me. I honor them above all others because they cultivate and honor music." When, after the death of Frederick the Wise, Elector of Saxony, his successor disbanded the brilliant company of singers and instrumentalists that had made the Elector's chapel famous, "in order to spend the money for better purposes," Luther wrote an indignant letter of protest, emphasizing again the importance of music and the responsibility of rulers for the support of music and of those trained for that purpose. "The art of music is worthy of being supported and maintained by princes and lords, much more so than many other endeavors and enterprises for which there is not nearly so much need."

The importance of music in education was even more strongly emphasized, and in the reorganization of the German schools, directed by Luther's close friend Philipp Melancthon, music was given a central and indispensable position. In a letter to the director of the school his son was attending, Luther wrote: "Wish Johann Walther [composer (1496-1570), not to be confused with the later Johann Gottfried Walther] well for me and ask him to provide my son with instruction in music. I, indeed, must develop theologians, but I desire that grammarians and musicians also be trained among our people." Teachers who were not trained in music he considered unqualified for teaching, and the same held for ministers. "Those who have mastered this art are made of good stuff; they are fit for any task. It is necessary indeed that music be taught in the schools. A teacher must be able to sing; otherwise I will not so much as look at him. Also, we should not ordain young men into the ministry unless

they have become well acquainted with music in the schools." The great importance of musical training in the Lutheran schools can be concluded from the fact that every school, no matter how small its teaching staff, had a master of music or cantor who stood second in rank, according to salary, only to the director.

What is historically significant is that this concept of education, generated in an aristocratic and courtly Renaissance, was put into practice in virtually every city, town, and village of Protestant Germany and became axiomatic in the lives of the Germans, producing a people for whom singing and music-making were as natural and unself-conscious as working or drinking beer.

THE most obvious and familiar product of Luther's influence on music is the chorale, that simple, strong, and powerful congregational hymn which became the core and foundation of Protestant music. The immediate response to these songs, at once singable, popular, and honest in the expression of human sentiment, was as sensational as a contemporary response can be to a new style of popular music. The enthusiasm spread throughout Central Europe, including Catholic Germany, demand exceeding supply, and snowballed throughout succeeding generations until, by the time of Bach, there existed some ten thousand chorales—a monumental corpus of popular religious song.

The chorales were not merely songs for church or school. They were songs for all occasions, sung by mothers to their children, by children to each other, and by college students, by peasants at the plow, cobblers at their benches, and by soldiers in march or in battle. Indeed, these bold and well-designed melodic phrases with their firm, strong

harmonic foundations became the characteristic musical speech of the German people and, through the music of Bach and others, a mother's milk for every young composer for generations since.

The creation of this style of song was the work of Luther and his musician friends, especially the composer Johann Walther. Each friend was told to prepare a hymn on a given subject. The group then met, and each sang his song in the presence of the others, who suggested alterations until general approval was achieved. Luther then took the hymns to his "house choir"—a chorus of available friends—for trial. Having stood by under these various tests, a chorale was approved for publication in a forthcoming collection. Not all the melodies were originally composed; the greater number of them were adaptations and reconstructions of already existing melodies, some from traditional medieval hymns, and many from contemporary popular songs.

AT LEAST thirty-seven chorales were the work of Luther the poet: translations of Latin hymns, versifications of psalms, paraphrases of scriptural or liturgical texts, and original poems. Few of us have not heard or sung *Vom Himmel Hoch* (*From Heaven on High*) at Christmas, *Christ lag in Todesbanden* (*Christ Lay in Bonds of Death*) at Easter, *Ein' feste Burg* (*A Mighty Fortress*) or *Aus tiefer Noth* (*Out of the Depths*). Unfortunately, we do not know which melodies are those of Luther the composer. That he did create some of them is certain from Walther's description of Luther composing the melodies on his flute while he, Walther, wrote them down. At another place, Walther gives high praise to Luther's skill at combining text, music, and expression in perfect accord. Luther's formula for the successful song—"text and notes, accent, melodic phrase, and character must grow out of the mother tongue in its characteristic inflection (*Muttersprache und Stimme*)"—has continued to be the guiding principle of the greatest composers of song.

As Gregorian chant had been the starting point and foundation of musical composition throughout the Middle Ages, so the chorale became the principal generating source and architectural scaffold for musical composition up to the end of the Baroque period. As the basis of variations, fantasias, and preludes; as the *cantus firmus* for polyphonic lieder, motets, and cantatas; as a major ingredient in dramatic oratorios and passions; or as a simple accompanied solo or choral song, the chorale appeared in as many guises and in as many stylistic inflections as the imagination of composers could conceive. And since the Baroque period, the chorale has continued to provide the expressive substance of many works by composers as diverse as Beethoven and Mendelssohn, Brahms and Wagner, Bruckner and Mahler, Berg and Stravinsky.

What may we conclude about the fundamental attitude toward music represented by the career of Luther the

musician? It was an attitude open to the past. He embraced, absorbed, and appropriated as his own virtually the entire musical tradition of Europe: Greek and Latin classics, medieval liturgical chant and speculative theory, and Renaissance polyphony in its most highly developed and sophisticated form.

It was an attitude open to the present. He was *au courant* and sympathetic to much of the thought and attitude of the "modern" humanist movement. He loved and performed the contemporary popular and art music of his day, and he supported the most avant-garde musical opinion of his generation. In these respects he stood directly in the mainstream of music, receiving into himself the full flow of all its varied currents.

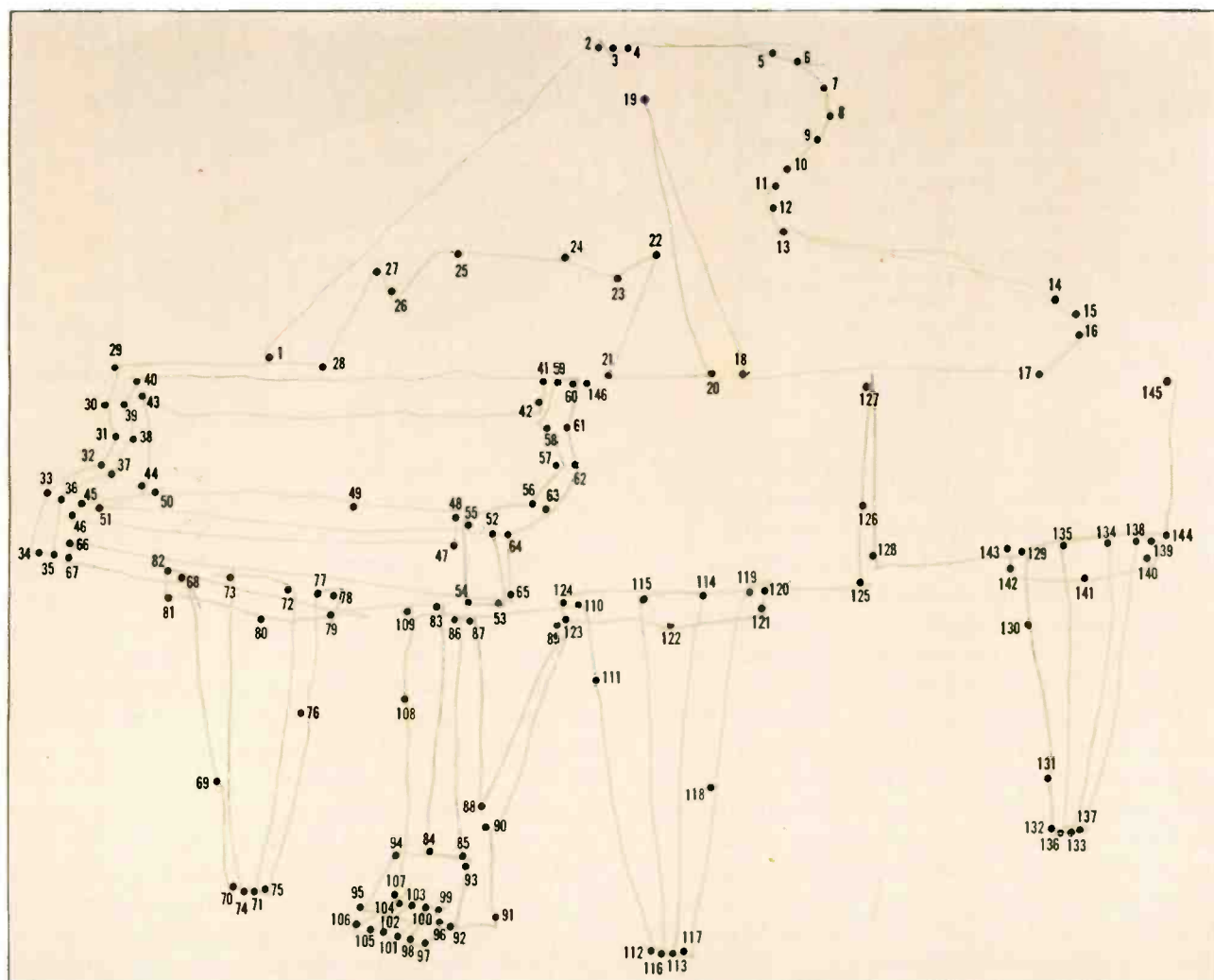
It was also an attitude of involvement. He was a performer and composer for whom music was something to *do* or *make*, and not merely to be passively received. He participated actively in the musical life of his time on all levels—from princely chapel and Renaissance mansion to village square and tavern, from detached critical reflection and speculation to practical educational development and promotion.

It was an attitude open to and directed toward the future. By establishing music and music-making as a major and indispensable part of education, through encouraging music and music-making at all times and in all places, and by providing a model of popular song that was to become the musical speech of Central Europe, he was determined to increase and intensify the musical life of Europe. And indeed, he did influence both the direction and the character of musical styles for generations.

Finally, as that which explains the rest, it was an ecstatic attitude, open beyond past, present, and future. I was about to say, open to transcendence, because Luther was certain that the power that he experienced so intensely in music was a holy power, suspending the work of Satan and altogether healing in its effects upon men's souls. In the infinitely varied movements of sound he *heard* the creative-redemptive activity of God. This ecstatic attitude elevated music to its most exalted position in the affairs of men, and thus, for those who have ears, he rendered meaningless all discussions of good and bad, healthy and sick, noble and base music. Where there is music, there is joy; and where there is joy, Satan is absent. Therefore, let us make music.

Luther's attitude, of course, is not the only fundamental one that may be taken toward music. Others, resting on quite different experiences of its power, also have their historical champions. But on this one out of a number of possible attitudes I think the career of Luther the musician speaks for itself.

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THE SONIC IMAGE

THE LIMITATIONS OF OUR EARS AND VOCABULARY DO NOT PERMIT US TO DESCRIBE ALL WE ACTUALLY HEAR, BUT THE BASIC CHARACTERISTICS OF MUSICAL TONE NONETHELESS PROVIDE ENOUGH EVIDENCE FOR POSITIVE IDENTIFICATION

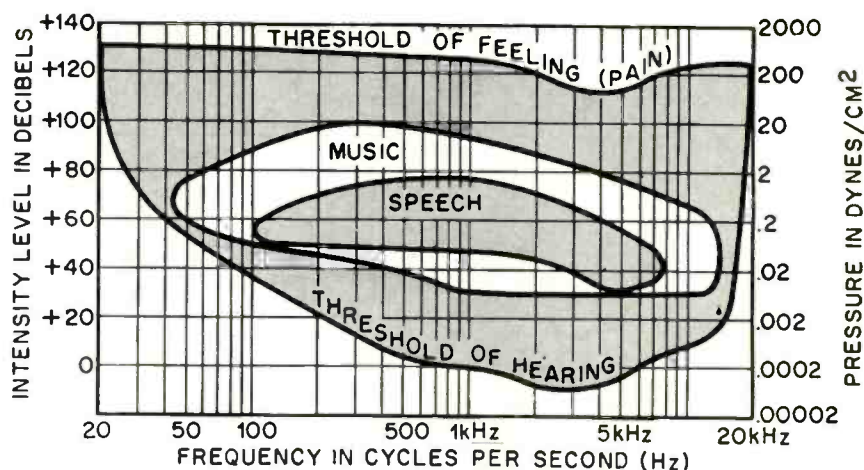
By **ANTONY DOSCHEK**

WE live under a virtual ocean of sound. Pressure fluctuations in the air we breathe instruct, guide, entertain, comfort, and annoy us all our lives. Random, unplanned, uncontrolled fluctuations we call "noise." One type of orderly, planned, controlled fluctuations we call "music," which, in turn, is composed of individual elements called tones. Most of us can hum, sing, play, or perhaps even write out passages from music that we know and like, but we would find it difficult to describe a single tone taken by itself. We would be hard pressed, for example, if we were asked to describe the

very audible differences between a middle-C note played by an oboe, an English-horn, a trumpet, a cornet—or, for that matter, a piano or a pipe organ—because a precise verbal description of a musical tone is beyond the resources of the lay vocabulary. We therefore must paradoxically resort to the objective vocabulary of the acoustical laboratory in order to describe the subjective factors that, as our ears tell us, lend warmth and individuality to musical tone.

To start with, musical tone can be described as a kind of sound circumscribed by limitations of structure, tradi-

Composite graph showing approximate boundaries of average human hearing based on Fletcher-Munson data. Sound is inaudible below the lower threshold-of-hearing curve and painful above the upper threshold-of-pain curve. The fundamental frequencies and average sound intensities of both music and voice are superimposed within the hearing limits. Note that the threshold of hearing varies with frequency and that the ear is most sensitive in the 3,000-Hz (3-kHz) area.



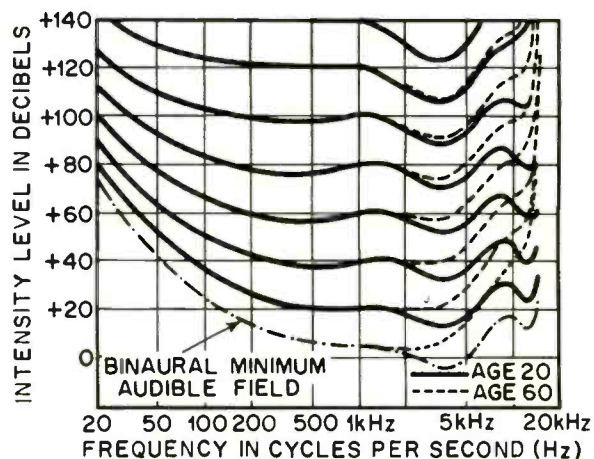
tion, and local culture. Normally, musical tone is expected, under various aesthetic standards, to be beautiful. But even here there are exceptions: for example, the rattle in Richard Strauss' *Till Eulenspiegel* does not produce a "musical" tone in the ordinary sense of the word, but it serves a musical purpose and it is dramatic and exciting. In order to include such exceptions, it is therefore more accurate to define any given musical tone more generally as one part of a sonic image which, curiously, need not be composed of any more than that single tonal element. (As an example, note the dramatic picture that Bartók creates with just one tone of the xylophone in the third movement of *Music for Strings, Percussion and Celesta*.) And whether or not the total sonic image is composed of just one or a complex of thousands of tones, it can be remembered over a lifetime through the recognition of only a few of its individual characteristics.

One of these recognition elements is what musicians refer to as the *attack*—the onset of a musical tone. During the attack period, the instrumental (or vocal) vibrations begin and their intensity rises to whatever maximum the performer decides; but this maximum is not achieved instantaneously. The growth of a tone may be slow (up to a tenth of a second in some organ pipes) or it may develop fully in less than one one-hundredth of a second (as in most plucked instruments). Though we deal in a range of time intervals of less than the blink of an eye, attack differences affect our impression of a tone very markedly. However, tones that last less than about thirteen one-thousandths of a second are heard as clicks regardless of the frequency of their vibrations.

The secession of a tone is called *decay*—a term not to be confused with what some of us may feel is happening to musical art. The decay period of a tone may start immediately after its maximum intensity has been reached—characteristic of a piano tone—or after some period of constant maximum intensity. Also, as with the attack, the rate of decay can be virtually instantaneous or greatly prolonged. These temporal features alone play a most important role in the identification of a musical tone, as any-

one who has ever played a tape backward can testify.

Possibly the most typifying feature of a tone is its *pitch*, that is, whether it is—in the language of science—of high or low frequency. Audio frequencies are measured in cycles per second—or, lately, in Hertz. The conventional distribution of pitch in Western music and the psychoacoustics of our musical culture are such that we associate the beat and a sense of solemnity with the bass; the melody, harmony, or intelligibility with the mid-range; and the sparkle or glamor with the highs. The pitch of a tone is determined principally by its fundamental frequency, although our complex hearing mechanism does not respond to frequency changes in an entirely consistent manner. This is why psychoacousticians use the *mel* scale for measuring human pitch perception rather than the scale of frequencies used by physical scientists to describe the relative highness or lowness of audible sound. The mel is a unit of measurement that describes



The equal-loudness curves above (derived from the later researches of Robinson and Dadson) differ somewhat from the older Fletcher-Munson data. The discrepancies probably result from a difference in the techniques and instruments used for research. In any case, both test programs revealed a substantial loss in the ear's sensitivity to bass tones as volume is reduced. For example, in order to sound as loud as a +20-db, 1,000-Hz tone, a 50-Hz tone must have 50-db greater intensity. Note the additional high-frequency loss (dashed line) with age.

the subjective pitch sensations of an average ear. Figure 1 graphs test results of the relationship between the mel scale (pitch) and the usual frequency scale.

When we consider that there are only one hundred and twenty semitones (chromatic steps) in the entire musical frequency range of ten octaves, it is interesting to know that our ability to discriminate between two tones depends largely upon whether or not they are both in the high or low end of the scale. This is not to say that most of us can not discriminate between any two of the normal chromatic steps (although some piano tuners appear to have difficulty in this respect). But if we divide the entire ten octaves into *just-perceptible* steps of pitch differences, we find that there are over fourteen hundred such steps. Furthermore, tests show that the ear can detect far fewer just-perceptible steps in the low registers of musical sound than in the high registers. Data accumulated from a number of studies of this phenomenon show that listeners are able to detect about one hundred and seventy just-perceptible steps in the octave from 500 to 1,000 Hz, over two hundred and seventy steps in the 4,000 to 8,000 Hz octave, but only thirty just-perceptible steps in the 62 to 124 Hz octave. These facts could lead us to wonder if Indian music, which is built melodically on many more intervals than Western music, just might contain more potential for emotional expression and communication than our own music does.

The *loudness* of a tone is the listener's subjective sensation of its intensity. The objective reference used is the SPL (sound-pressure level), measured in decibels at a frequency of 1,000 Hz. Relative loudness is then expressed in *phons* from this base for any other frequency. The mechanical power required to produce a tone just audible

to the average ear and a tone loud enough to cause a sensation of pain varies by a factor of about three trillion. Because of this tremendous range, the compressed logarithmic scale of decibel numbers is used, with 0 db being assigned to the average threshold of hearing and 130 decibels to the sound-pressure level at the threshold of pain. The subjective loudness of a tone also depends on its frequency: the well-known Fletcher-Munson experiments indicated that tones below about 700 Hz and above 6,000 Hz may need considerably more power to sound as loud to our ears as tones within the most sensitive 3,000- to 4,000-Hz region. But what is really confusing is that our sensation of pitch also varies with the loudness of a tone, even when the tone frequency is held absolutely constant. For example, a substantial increase in the loudness of a 6,000-Hz tone will tend to make it go sharp to the ear, while the same loudness increase in a 100-Hz tone will make it go flat. This phenomenon is shown graphically in Figure 2.

THE *timbre*—often called "color"—of a tone is its most easily recognized feature. Timbre arises from the fact that a musical tone seldom consists of a single pure frequency. All orchestral instruments, and the human voice as well, produce tones that contain the fundamental frequency—generally determining the pitch of the tone—and, at the same time, a whole series of higher frequencies called harmonics. For example, if the fundamental (or first harmonic) frequency is 440 Hz, the second harmonic is 880 Hz, the third 1320 Hz, and so on. But a musical tone also contains frequencies above—and sometimes below—the fundamental frequency that are not true harmonics. Nevertheless, it is not too difficult to appreciate the reason

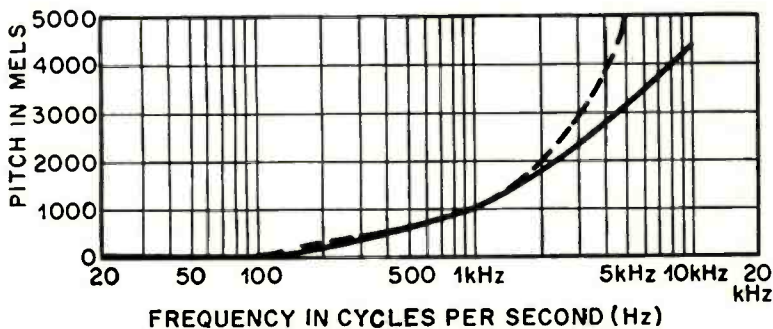


Fig. 1. One researcher's measured relationship between frequency (Hz) and pitch (mels). Tests demonstrated a divergence between the subjects' guess as to what frequencies were twice as high as a number of objectively measured test frequencies. However, the degree of divergence, the frequencies at which it occurs, and the degree of variation within the normal population remain still to be accurately resolved.

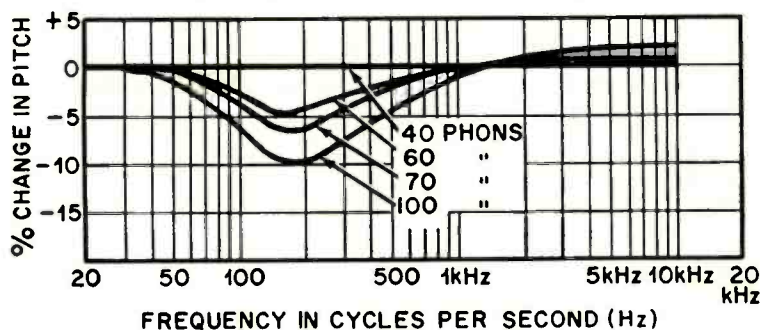


Fig. 2. Curves resulting from Harvey Fletcher's comparisons between pitch and frequency. Pitch apparently can be shifted as much as 10 per cent by varying the intensity of the sound; the effect has a pronounced negative peak at about 200 Hz. The reference level here is a 40-phon tone (i.e., a sound intensity giving a loudness equal to that of a 1,000-Hz tone 40 db above the normal threshold of hearing).

for this messy state of affairs when we have some idea of the mechanics of musical tone production. First of all, any body vibrating at a rate between about 20 and 20,000 cycles per second produces sound in the atmosphere—at least for human ears. Geometrically simple bodies such as strings and cylindrical air columns tend, for the most part, to generate overtones in the true harmonic series—multiples of the fundamental. Complex bodies such as tapered or constricted air columns, reeds, the vocal apparatus, and the oddly shaped resonators that constitute the bodies of string instruments produce tones that are not always harmonically related to the fundamental exciting frequency. When forced into vibration, complex bodies produce pitches that are acoustically determined by their physical design and materials of construction. Therefore, the timbre or color of a tone depends on the kind of instrument producing it, and even on slight and subtle physical differences between instruments of any one kind. The relative magnitudes, distributions, interactions, and (possibly) phase relationships of the harmonic and non-harmonic tones determine those subjective/objective elements by which we judge a tone to be the product of a flute or a flügelhorn—and also whether the sound is beautiful or ugly.

DISCUSSION up to this point has been concerned with tones that do not vary in loudness throughout their duration. It is interesting to note that only the pipe organ or its electronic counterpart normally creates non-varying tones. Performers on all other instruments (including the voice) capable of producing sustained tones use a technique resulting in *tremolo* or *vibrato* to enhance tonal beauty or dramatic quality. The terms have been variously and erroneously used and have been accorded certain secondary meanings, but correctly, tremolo refers to a rapid fluctuation of loudness without change of pitch, and vibrato to a rapid fluctuation of pitch at the same loudness. In practice, neither characteristic is usually present without some infiltration by the other. When used with the consummate artistic skill and taste of a Stern or Souzay, vibrato and tremolo contribute an unmistakable human and living quality to musical sound. When used mechanically, as in many electronic instruments, the effect, in its inhuman regularity, may be somewhat distressing.

Still another type of tone fluctuation may occur when two or more tones are sounded together. This type of tonal variation is caused by acoustical *beats*, combination tones resulting from the adding together and subtracting of two fundamental frequencies. The effect is one of either very slow pulses (if the two tones are close together in frequency) or of an entirely different pitch. One of the most fascinating properties of combination tones is the richness they impart to music when present in proper proportions. Although there is no scientific way to define this kind of richness, the fraternal order of cognoscenti

will all agree on its reality. Actually, many illustrations of richness can be given, but one of the most vivid ones is to be found in the tuning of the piano. It is taken to be axiomatic that a piano should be in tune—but should it? In recent studies, eminent performers were asked to play a piano that had been freshly tuned, by means of scientific instrumentation, to the *exact* frequencies of the equally tempered scale. Performers and ordinary listeners alike complained of a lack of richness or a stiffness in the tone. After an experienced tuner had retuned the instrument by setting the temperament and octaves by ear, everyone pronounced it again fit for concert work, even though its scale and octaves were off-frequency by an easily measurable percentage.

One final element of musical tone that perhaps has a place in this discussion is *roughness*. This can be considered to be the "noise" component of a musical tone, arising principally from mechanical causes, although it is sometimes due to beat effect as well. Upon first striking a string, a piano hammer produces a thudding noise; woodwind keys click as they are operated, and breath leaking around the player's embouchure makes a hissing sound; spittle gurgles around horn bends; string players' resin scrapes and grinds; and the triangle virtuoso's striker has a steely tinkle all its own. Even the conductor contributes to the noise with groans, grunts, snorts, and sometimes words. The poor inherent quality of many instruments adds further to this noise component, but if it were possible to remove these faults from the best instruments, would we really like their tone as well? Many fiddle makers believe that a certain amount of "sand" in violin tone gives it the carrying power necessary for large halls. And since we now know that random noise components are psychologically more attention-attracting than pure tones, it is just possible that their presence simply makes us listen more attentively.

Despite the difficulties, then, we *can* undertake to describe, in the terms discussed above, the essential structure of a tone, to create at least a sketch, a subjectively satisfying recognition pattern for the complete sonic image. It is perhaps akin to making a positive identification of a friend from a distance through a characteristic gait or a mere glimpse of the back of a head. This should restore some of our human self-esteem in this age of automated, computerized, solid-state cynosures. And one day our feeble senses may even teach us that art and beauty are not the chancy, elusive, transcendental productions of the gifted few, but the ubiquitous natural properties of a divine creation discoverable by the ear and eye of any beholder.

Antony Doschek, designer of residential and industrial sound systems with Pittsburgh's Joseph Horne Company and a member of the Acoustical Society of America, was for four years a violinist with the Pittsburgh orchestra under Fritz Reiner.



When is the best time to start teaching children music? A unique "Talent Education" research project now under way at Eastman School of Music has been successful in

MAKING REAL MUSIC WITH THREE-YEAR-OLDS

By RICHARD FREED

"ALL human beings are born with great potentialities, and each individual has within himself the capacity for developing to a very high level. Although some individuals display a remarkable ability during their lifetime, we are not primarily concerned here with these extraordinary cases. However, there are many others, born with a high potential, who fail in some way, through unfavorable conditions, to develop their original power, so that their lives end at a comparatively low level."

These are the words of Shinichi Suzuki, a remarkable man who is concerned with helping as many as he can to

"develop their original power," beginning when they are small children, so that their lives will begin—and remain—on a comparatively high level.

Suzuki is the Japanese teacher who has started a reported fifteen thousand children, many of them as young as two and three, playing the violin—and playing well—before they learned to read. His unique "Talent Education" approach, which he has been practicing for about thirty years now, has been attracting more and more attention during the last decade or so, and is now beginning to receive serious study in this country. Talent Educa-

Special exercises given to the child before he ever handles a violin create in him a lasting desire for the instrument and a feeling of excitement rather than unfamiliarity when he receives it.



tion may or may not be "revolutionary" (a term fraught with both positive and negative connotations), but it is still controversial (not only here, but in Japan itself), and it is also widely misunderstood in professional as well as lay circles.

Newspapers and magazines have carried photographs showing fifteen hundred to two thousand of Suzuki's tiny pupils playing Bach and Vivaldi in unison in their annual massed concerts in Tokyo. And this past October, for the second time, Suzuki brought some of his pint-sized fiddlers to the United States for performances, including a concert at Philharmonic Hall in New York's Lincoln Center and a brief appearance on the Ed Sullivan TV show. The pictures from these events are as cute as can be, of course, and the kiddies in action—either "live" on stage or on television—are cuter still. But this type of exposure, unfortunately, gives many the impression that the children are little more than infant human equivalents of trained seals or dancing bears, while Suzuki himself is seen as a Svengali who magically enables three-year-olds to play Vivaldi overnight.

What the television audience may not have known was that the main purpose of this visit was not the few minutes on the Sullivan show, but a schedule of nearly two dozen serious demonstration-recitals at those universities and music schools around the country that are now experimenting with Talent Education and at which Suzuki himself has conducted workshops and institutes for teachers. Recently, for example, he has been at Oberlin, San Francisco State College, the New England Conservatory, and the University of Rochester's Eastman School of Music.

At Eastman this year, following a summer institute which attracted participants from every one of the fifty states and Canada, a controlled research project has been under way to determine whether the Suzuki approach can be as effective with American youngsters as it has been in Japan. The experiment, with Suzuki personally supervising the instruction (flying in from Japan for three two-week periods of review and evaluation during the academic year), involves Suzuki-trained teachers and about one hundred Rochester-area six-year-olds, drawn from public schools in Rochester and suburban Penfield and from Eastman's own preparatory department. It has been labelled "Project SUPER" (SUzuki in Penfield, Eastman and Rochester), and is partially supported by grants from the New York State Council on the Arts and also from

One of the first steps in Suzuki's approach is to teach the parent, who herself then plays a major part in teaching the child.



the National Foundation on the Arts and Humanities.

Walter Hendl, Director of the Eastman School, believes in what Suzuki is doing and feels the serious shortage of string players in the western world makes such an undertaking especially timely just now. But there is still a good deal of hostility to the Suzuki movement in some quarters. Some musicians and educators feel strongly that performance cannot be taught (or, at least, *ought* not to be) without a preliminary grounding in musical fundamentals. Others indicate doubts, but a willingness to be convinced. One ordinarily open-minded American conductor, a former string player himself, discussing Suzuki's work, shook his head and said, "I don't know—I had five years of *solfège* [sight reading] before I got my hands on an instrument."

One of the most obvious answers to these objections, of course, might be simply: "It works." Another might be that the Suzuki movement has proved its value already, simply by creating an interest in the violin on the part of many who had never considered it for their children. But, in order to form a judgment on the Suzuki approach that is at all reasonable or valid, one must first understand it, and for that it is necessary to sweep away the misconceptions surrounding Suzuki and his work, and also to put the teaching of the violin into its proper perspective within Suzuki's Talent Education philosophy.

SUZUKI, a member of a family of violinists, teachers, and violin-makers, first turned his attention to children when a Mr. Eto brought his two-year-old son to him and asked if he could teach him at that age. The boy, Toshiya Eto, subsequently became a well-known violinist; he has concertized throughout Europe and the United States, has made recordings, and is now on the faculty of the Curtis Institute in Philadelphia. Several other Suzuki pupils have become professional musicians, but Suzuki, who began his Talent Education program in earnest shortly after World War II, maintains that his primary purpose

A correct line between hand, head, and violin is of the utmost importance, and sometimes is achieved by unconventional means.



is not to train concert artists but to give more children an opportunity to develop their potential for music-making, just as they learn to speak their native languages.

He speaks of his method, in fact, as the "mother language" approach. It is a rote method, in which the pupil watches and listens to his teacher and his own mother, listens to records of specified violin pieces, and simply copies what he hears. He learns to play the violin, in other words, exactly as he learns to speak.

This is by no means an overnight miracle process. The children practice rhythmic exercises and motions specifically related to bowing for three or four months before they even touch a violin. (One of these exercises emphasizes that bowing is not the horizontal motion most non-violinists assume it to be, but a vertical one, and the consequences of early understanding of this principle, in terms of tone production, are astounding.) The process is, rather, one Suzuki describes as "endless gentleness" on the teacher's part—endless patience, endless compassion, and, as he emphasizes, a basic respect flowing in both directions. The basis for Suzuki's whole movement is a genuine respect on his part for the tiniest child as a "living soul" capable of marvelous things.

"Education begins from the day of birth," says Suzuki, who also insists that talent is not hereditary but that ability grows from one's environment. His experience so far has convinced him that if he were able to take newborn children from such diverse backgrounds as Alaska, Africa, Europe, Australia, India, and the Americas to his school in Matsumoto, all would respond to his methods in the same way.

"This is not to say that everyone can reach the same level of achievement," he adds. "However, each individual can certainly achieve the equivalent of his language proficiency in other fields. *We must investigate methods through which all children can develop their various talents. In a way, this may be more important than the investigation of atomic power.*" (Continued overleaf)

The author's daughter explains resin to an obviously interested group. The absorption of the young can be astonishingly deep.



Basically, Suzuki's teaching philosophy breaks down into these five points:

1. The earlier the start, the better the results—not only for music, but for all learning.
2. The individual is a product of his environment; heredity plays no part except insofar as the child "inherits" his environment.
3. Repetition of experience is indispensable to learning (e.g., one learns to speak by repeating words).
4. The adult human environment (teachers and parents) must be at a high level and must continue to improve in order to provide a better learning situation for the child.
5. *Every child can be educated.*

As far as the violin is concerned, Suzuki considers the age of three the ideal time for the child to begin actual playing, but suggests that *listening* begin as early as possible. His teaching approach calls for regular and systematic listening to recordings of the music being studied. Lessons themselves are once or twice a week, and generally limited to about fifteen minutes, the attention-span of the three-year-old. Suzuki insists that a parent (in practical terms, the mother) be present at every lesson. In fact, the child first watches the teacher teach the parent, then watches the parent practice at home for some time before starting to play the violin himself.

This does not mean the mother has to qualify as a violin teacher. Her direct-demonstration duty is limited, actually, to mastering Suzuki's variations on *Twinkle, Twinkle, Little Star*, which she must play for the child up to the time he takes the fiddle himself.

There are psychological benefits here, obviously, for both the parent and the child. The parent is initially an indispensable and integral part of the teaching complex; as such, she must be seriously involved, and the lessons, far from being a way to "keep the child occupied" or "get him out from under foot," provide an opportunity for the mother and her developing child to share each other's experience to a degree rarely imagined before. And, by withholding the violin itself from the child for the initial three or four months, a desire for it is created which is so strong and so lasting that compulsion is never needed (it is not even considered in Suzuki's approach). Suzuki reports "no dropouts."

The format of the weekly lesson is a combination of private and group instruction: each child is instructed individually, but the other children whose lessons fall on that morning or afternoon watch and listen as those whose turns come before or after their own receive their instruction. Later, students of all levels play together, the older ones helping the younger ones: co-operation, not competition, is the motivating factor. Anything suggesting impatience on the teacher's part, let alone compulsion or force in any form, is strictly avoided.

All learning is by memory; no printed music is used by the student until his technique is established, which in most cases means about two years. During this period, the



parent uses the prescribed manuals in the daily practice sessions at home. Not surprisingly, when the Suzuki-trained children do start to read music, they pick it up much faster and more accurately than those who learn to read before they learn to play. Even then, however, printed music is never used at the lessons; the child continues to memorize his material, referring to scores only in his between-lessons practicing at home.

The important matter of tone is not left to chance, but is stressed from the very beginning. As noted earlier, the very first exercise, which the children do three to four months before touching their violins, has a direct bearing on tone production. A dazzling and quite unforgettable display of the effectiveness of this emphasis was given on the final day of the Suzuki Institute held at the Eastman School of Music in Rochester last July, when Miss Eiko Suzuki (no relation—the name is as common in Japan as Johnson is here), who began her studies with Suzuki when she was only two, celebrated her twentieth birthday by performing the first movement of the Tchaikovsky Concerto. She not only played without score, but without any accompaniment; she simply paused for the imaginary *tutti* during the appropriate measures. Without an orchestra or even a piano for "cover," her playing was completely, mercilessly exposed throughout the sixteen minutes—and all the more impressive because of it. The

combination of dashing flair and meticulous precision was thrilling, but so was the absolutely voluptuous *tone*, something to marvel at even in the extreme upper reaches of the E-string.

The ten manuals used in Suzuki's violin course are not made up of specially created exercise works, but of carefully selected "real music"—Beethoven, Weber, Mozart, folk tunes, and a heavy measure of Baroque violin music (notably Bach, Vivaldi, and Handel). Every student, regardless of his ability, follows the same sequence of material. Naturally, some progress more rapidly than others, but all have a common body of material which they can—and do—play together at the scheduled ensemble meetings. Since 1954, the ensemble meetings in Japan have included annual festival concerts in Tokyo, at which as many as two thousand children play their quarter-, eighth-, and sixteenth-size violins in perfect unison.

Is the idea of playing music before learning to read it really "revolutionary," or is it simply a matter of putting first things first? Both printed words and printed music are, after all, guides to *sounds*. Imagine trying to teach a child to read before he can speak, and trying to explain later how to make the rising inflection indicated by the question mark! By building up a working musical vocabulary before learning to read music, the child makes music as natural a part of his life as speaking is, and he plays as naturally as he speaks, with appropriate expression, inflection, and nuance—qualities that can hardly be taken for granted in conventional training programs.

This is probably the most telling argument in support of the Suzuki approach. Or so it seems to this writer, who during his time as a concert critic in Manhattan had to sit through all too many dismaying debuts by formidably equipped young performers who couldn't hit a wrong note to save themselves, but whose playing added up to an unconvincing, expressionless succession of "right" notes. They were conventionally trained musicians who had learned to read, and *then* to pronounce a vocabulary they did not understand conversationally.

Even supporters of Suzuki's approach, of course, have certain questions about it, and even misgivings, particularly concerning its applicability in this country. As noted earlier, the whole approach is based on mutual *respect*. In Japan the lessons begin and end with the teacher and student bowing to each other. In the United States, this particular concept has been, to say the least, somewhat less emphasized in daily life than in Japan. And yet, wherever Suzuki himself or Suzuki-trained teachers have worked with children in this country, the results have been more or less identical with those achieved in Japan. Perhaps the answer in this case is simply that a three-year-old is not yet irretrievably indoctrinated *against* the idea of respect, and the endless-gentleness approach can work in this area, just as it works in getting the child "hooked" on the violin without any suggestion of compulsion.

A more serious question has to do with the training of teachers. Suzuki himself, as the reader has surely gathered by now, is a dedicated man. Though he and his German-born wife of thirty years have no children of their own, they have worked to build his Talent Education movement out of the most genuine and compassionate concern for all the children of the world. Moreover, the violin itself represents only a part of Suzuki's Talent Education philosophy, which is not so much concerned with the violin, or even with music, as with enabling the child to realize his full potential in all areas. (Suzuki has, in fact, already used his approach successfully in Japan to teach the piano and even mathematics.) One naturally questions whether adult teachers in various countries and cultures can be *taught* to feel with similar fervor and conviction the total commitment of Suzuki's philosophy. Can they digest it all? Will they show the same endless gentleness, the same patience in applying the techniques they learn from him?

SO FAR, the results on this score, too, are astonishingly positive, not only in Japan, where Suzuki has been training teachers for more than two decades, but here in the United States as well. Apparently the gentle force of Suzuki's personality, which enables him to get through to the children so marvelously despite his less than perfect English (which sometimes surprises Suzuki himself by coming out mixed with German), is no less effective with the teachers. In any event, the American teachers who have worked with Suzuki in one of his workshops or institutes, almost without exception, have come away from the encounter with a profound understanding of what Talent Education is all about. Some will be less effective as torch bearers than others, of course, but there are already enough enthusiastic disciples to keep the movement alive and thriving here, including, no doubt, several who will be able to pass their understanding *and* their skills on to the next generation of teachers.

The Project SUPER research undertaking at the Eastman School is of real importance as the first serious effort to gauge the adaptability of the Talent Education approach for use with American children. Those who are involved in the project at Eastman are hopeful that funds will be made available to extend the current one-year study to a total of four years, and there is talk, too, of establishing at Eastman a permanent Suzuki Institute as a central clearing house for future studies and related activities in this country if the results of the initial research project are sufficiently encouraging. Suzuki himself has no doubt that they will be. "If love is deep," he says, "much can be accomplished."

Richard Freed is currently Assistant to the Director of the Eastman School of Music. The lovely young lady intently gazing at the violin at the beginning of this article is his daughter.

Pablo Minguet's 1752-54 publication *Rules and Instructions for Playing All the Instruments* is an expression of the Baroque spirit in Spain. The legend on this illustration from the title page of his teaching manual reads: "Musical Academy of the Instruments, explained by Pablo Minguet in his treatises, which teach the new method of playing them perfectly by means of music and numbers."



Music of the BAROQUE

A GUIDE TO THE UNDERSTANDING AND APPRECIATION OF THE MUSICAL FORMS AND STYLES OF A UNIQUELY PRODUCTIVE ERA IN HUMAN HISTORY

By Igor Kipnis

THE hundred and fifty years from 1600 to 1750 was an age of expansion and progress in many fields. With its emphasis on Ancient Greece, the Renaissance had kept science subservient to beliefs of the ancient world, but during the seventeenth century such basic tools of science as the telescope and the microscope were invented, and the ideas of Sir Francis Bacon, Galileo Galilei, Isaac Newton, and René Descartes found acceptance. With the success of the Scientific Revolution, the authority of ancient and medieval scholars was challenged, and what we usually label the Modern World came into being.

This period was an era of increased financial activity, and a renewed interest in exploration and discovery brought about expanded trade. During this time North America was colonized. An era of absolute monarchy, it embraced the reigns of such kings as Louis XIV in France and Peter the Great in Russia.

An artistic movement or style of the time was what has come to be known to us now as the Baroque. Like all styles, the Baroque was not something that began at the same time everywhere nor was its influence felt in all countries to the same degree. It got its strongest initial impulse in Italy around the beginning of the

seventeenth century and, when between 1600 and 1750 the center of European culture shifted north from the Mediterranean, Baroque concepts of art found expression in other lands.

The exuberance of the Counter Reformation was expressed in numerous Baroque masterpieces of church architecture throughout Italy, especially in Rome (St. Peter's Basilica was consecrated in 1626), and the style spread to Spain and northward to Austria and Germany. Its great patrons were the Jesuits. In its vigor, the style reflected the spirit of confidence of the time; in its emotion, it reflected the intensity of faith characteristic of the Counter Reformation. Although buildings were decked out with gilded ornaments, colored sculptures, and sensuous curves, these many elements were controlled by a feeling of dignity and a sense of focus and climax.

These characteristics of the style were no less evident in the art of music. We present here an authoritative discussion of Baroque style in music by harpsichordist and Baroque scholar Igor Kipnis. This article is the first in a series on the major styles in the history of music, as outlined graphically in the Calendar of Classical Composers in our April issue.



THE TERM Baroque, like most labels descriptive of a style or period, is one that has been applied after the fact. Neither Bach nor Handel ever sat down at his work desk with the intention of composing a "Baroque" piece, although their music may be described today by that term. Indeed, had an eighteenth-century critic suggested to these composers that what they had written was Baroque, their individual reactions would have been consternation at receiving such a bald insult.

Although used originally to describe an irregularly shaped pearl (from the Portuguese *barroco*), "Baroque" by the sixteenth century had a philosophic connotation, meaning any idea or thought process that was contorted. The term was not applied to art until the second half of the eighteenth century, when it was used in a derogatory way to mean eccentric, bizarre, and anti-classical. The word did not acquire any measure of respectability until well after the beginning of the present century, when, of course, it was used in the field of visual art. Today, the term Baroque is accepted without pejorative connotations and applied equally to art and music, and the Baroque style is considered as valid as any other. The word *style* here is important, even though such terms as Baroque, Classic, or Romantic tend to be linked inexorably with actual periods of cultural history. Baroque is descriptive of a certain manner of artistic or intellectual creation, as well as of the major period in which that type of creation took place. Thus, even though for purposes of simplification and categorization the Baroque represents that portion of musical history between 1575 and 1750 (various historians will add or subtract a decade or two on either end), there have been Baroque-sounding compositions both before and after these dates.

Nevertheless, it is easier to think of Baroque music in terms of time, and this century and three quarters is usually broken up into three sections: early Baroque (the end of the sixteenth and the first part of the seventeenth century, exemplified by the work of such composers as Monteverdi and Giovanni Gabrieli); high Baroque (the remainder of the seventeenth century: Froberger, Louis Couperin, or Purcell); and late Baroque (the first half of the eighteenth century: Bach, Handel, Vivaldi, Rameau and others).

What, however, are the principal stylistic properties of so-called Baroque music? How does one recognize it? And how can one differentiate it from compositions written before and after this perhaps arbitrary time period? It must first be noted that there is no one single stylistic characteristic of Baroque music. There is rather an enormous variety of concepts, of ideas, even at times a mixture or dichotomy. The music represents a period of exploration and development, but throughout this century and a half there were also strong currents that served to bind the style and

to aid us today in recognizing it. Whether in painting, architecture, sculpture, interior decoration, or music, the Baroque style partakes of an enormous energy of movement. This can be heard in any one of Antonio Vivaldi's four-hundred-odd concertos or in one of Monteverdi's madrigals on the subject of love and war. The Baroque artist was intensely interested in communicating; he did not necessarily have to shout from the rooftops (as, for example, in the grand rhetorical style of a Bach organ toccata), but could just as easily convey his message through simpler, quieter, but no less communicative means (a Froberger elegy on the death of a friend). Above all, however, there is an expression of passion and intensity. As Samuel Pepys so entertainingly put in his *Diary*:

"That which did please me beyond any thing in the whole world was the wind-musick when the angel comes down, which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, I was able to think of any thing, but remained all night transported."

Never before in the history of music had the appeal to the emotions been so pronounced.

If the Renaissance ideal was a classic symmetry—man, the mirror of the universe, living in harmony with nature and potential master, through his intellect, of the elements—the Baroque counterpart was a far more striving concept, even at the beginning of the seventeenth century. The elements of formalism were not overridden; if anything they were even strengthened—witness the emergence of the fugue or the *concerto grosso*. But although formal structure remained paramount, there was an equally powerful desire to escape the stricter discipline. The *interactions* between these two opposing drives (for example, the free cadenza at the end of the formalistic vocal aria, the soloistic excursions within the strictness of an instrumental concerto, and the elaborate embellishments in the codified repeat of a slow dance movement) resulted in an emotional tension that is one of the most characteristic features of Baroque music. Not everything is in a state of tension all the time; there is relaxation as well. But a degree of tension is always experienced in such music; specifically, in the agonizing discords of a Bach passion; more generally, for example, in the harmonic clash resulting from a trill that begins on the upper (dissonant) note.

ORNAMENTATION, too, is a vital aspect of the style. Just as typical Baroque architecture was enriched with copious decorations (in themselves tension-producing devices), so also does one find a similar profusion of decorations or ornaments in the music of the period, where they were used "to heighten the emotions of the main structure" (Alec Harmon, in *The Pelican History of Music, Volume 2*). Nowhere can one find a greater quantity of trills, mordents, appoggiaturas, and other ornaments

than in, say, the works of François Couperin or in those keyboard pieces of Bach that were published in his lifetime. Most composers, however, preferred to leave the addition of such ornaments or embellishments to the performer, whose prerogative it was to show off his skill with these additions. As Johann Quantz, flutist to Frederick the Great and one of the major theorists of the period, put it: "The plain melody ought in Allegro as in Adagio to be ornamented and made more pleasing by Appoggiaturas, and other small essential ornaments, according to the demands of the emotion found there."

One of the most obvious features of a Baroque work is the element of grandeur. This was less apparent, perhaps, during the earlier years (although portions of Monteverdi's *Orfeo* of 1607 are striking examples of Baroque splendor) than it was by the beginning of the eighteenth century, when the trend to the spectacular led to the inclusion of effects for effects' sake. The main patrons for such musical (and often visual) displays were, naturally, the aristocracy, who could afford to enjoy the lavish productions of opera or other grand occasions. But even where no Louis XIV or Italian prince was available to pay the bills, or where large-scale performing forces were not called for,

the music could still maintain a feeling of magnificence that stamps it as a product of its time. This is as true of a Schütz sacred concerto for a single voice and continuo, written during the poverty-stricken times of the Thirty Years War, as it is of the marvelously flamboyant *Royal Fireworks Music* by Handel for a band of some one hundred wind players.

Contrast is also an integral part of the Baroque. One of its most important concepts is that of *concertato*—the balance and opposition of musical forces, both in respect to size and numbers, and to dynamics. The concerto principle is the best example of this idea, and it affected everything from instrumental music to sacred choral works. In an orchestral piece, a single soloist or group of soloists (as in a concerto grosso) would vie with a larger body of instrumentalists; the dynamic level between the greater and smaller number of players would also act as a contrast. Even a completely orchestral concerto with soloists could have all the properties of the *concertato* concept, simply by stressing differences in dynamic levels and instrumental color. Thus the concerto principle could apply equally well to such a piece as Bach's *Italian Concerto* for solo harpsichord (which can change both color and dynamics by

—❖ TERMS USED IN BAROQUE MUSIC ❖—

Appoggiatura—One of the principal ornaments of Baroque music; an auxiliary note which is emphasized in expression before resolving to the main note and harmony. It was usually indicated by a small note preceding the main note (♩), its duration being left, within certain limits, to the discretion of the performer. The term derives from the Italian verb "to lean."

Concerto—A composition based on the *concertato* principle of contrast, either of a solo instrument playing against a larger accompanying body (solo concerto) or a group of solo instruments playing against a larger body of instruments (concerto grosso). There can, however, be a sense of contrast in dynamics and style as well as in number of players. Thus, one may have all-orchestral concertos and concertos for small chamber groups.

Continuo—Abbreviation of *basso continuo*. The bass line of a Baroque composition, played either by the cello, the double bass, or the bassoon (or any combination of these), and a keyboard instrument (or sometimes by the keyboard instrument alone). The keyboard instrument (harpsichord or organ—and sometimes lute or harp) amplifies the harmonies of the piece improvisatorily. The composer often supplied numerals with the bass line, a kind of shorthand (figured bass) to assist the keyboard performer in his "realization" of the harmony.

Da capo aria—One of the most popular Baroque formal structures, usually found in vocal music but also used in instrumental pieces, consisting of three sections (ABA) in which the last is the same as the first. This final section was usually embellished at the discretion of the performer.

Double—French for variation. It may also refer to an embellished repeat of a movement—i.e., the *double* of the Sarabande from Bach's English Suite No. 2.

Double-dotting—A Baroque performance convention by which short notes following longer dotted notes are under some circumstances played shorter than their written value in order to make the rhythm crisper. Thus ♩ ♩ may become ♩. ♩ or even ♩. ♩

French Overture—A Baroque form attributed to Lully. It is usually in three sections: slow (usually with dotted rhythms which are to be double-dotted in performance), a fugal middle section, and a return to the grave, pompous opening. *Example*: Handel's *Royal Fireworks Music* opening movement.

Galant—A post-Baroque style which was an outgrowth of the latent classical qualities of the Baroque, referring to music in which sensibility rather than deep emotion is paramount. Descriptive synonyms are politeness, supersensitivity, exquisiteness, and elegance. Musical illustrations may be found throughout the last two-thirds of the eighteenth century, from C. P. E. Bach through Mozart.

Monody—Melody and accompaniment, developed in the early seventeenth century as a reaction against the purely polyphonic style in which all voices had equal importance. *Example*: Giulio Caccini's 1602 collection of songs.

Notes inégales—A Baroque performance convention, primarily French in origin, in which certain notes written in equal values are made to sound unequal to make them more graceful. Thus, under some circumstances in French music, a chain of joined eighth notes (♩) might be performed approximately as dotted eighths and sixteenths (♩. ♩. ♩. ♩.)

Sinfonia—The Italian counterpart of the French Overture, consisting of three movements in the order fast-slow-fast. It eventually developed into the later eighteenth-century symphony.



Caravaggio's *St. John the Baptist* shows the dramatic and clear-cut contrast of light and shade characteristic of Baroque art.

changing register) or to a chamber piece without orchestra for only a small handful of players. An early Baroque example of *concertato* is Gabrieli's famous *Sonata pian e forte*, in which two groups of instrumentalists contrast with each other both through dynamics and through the differing tonal characteristics of the respective ensembles. The counterpart in visual art, of course, is the opposition of light and shade (called *chiaroscuro*) in Baroque painting as in, for example, Caravaggio's brooding study *St. John the Baptist*.

In a very general sense, there were two main national schools that affected nearly all Baroque compositions: the Italian and the French. The influence of the Italians had permeated the Renaissance, and by the beginning of the Baroque period, the Italians were looked on as the leaders of any kind of musical movement. The *concertato* principle came from Italy, as did monody, that form of writing which stressed melody in a single part with accompaniment. (This is contrasted with the older polyphony, where melody was distributed evenly among all voices.) With monody came the rise of the solo song (Caccini, a contemporary of G. Gabrieli, was a particularly famous exponent), the recitative, and the aria. These were, of course, the components of the newly created opera. With Italy as the prime mover, it was no accident that the first public opera house was established in 1637 in Venice. Italy also produced the concerto and the sonata, the cantata and the oratorio. Any young composer with real aspirations would make an effort to study with one of the foremost Italian

masters of the day: Schütz, for instance, was a pupil of G. Gabrieli; Froberger studied with Frescobaldi; and, at a later date, Alessandro Scarlatti taught the future director of the Dresden opera, the composer Johann Adolph Hasse.

The basic style of an Italian Baroque work is relatively easy to outline. The rhythms are clear cut, uncomplicated, and, in fast movements, highly energetic (even sometimes like a sewing machine, though this is more typical of late Baroque). Slow movements feature melodiousness above all else; the tunes are all "singable," even if they are instrumental. The effervescent Italian personality, too, can always be found, whether in a flashy, virtuosic toccata by Frescobaldi or in a soulful aria by Vivaldi.

IN CONTRAST, the French school was far more stylized, even mannered. It is a much more difficult kind of music to appreciate, although from the standpoint of subtlety and sophistication it can be most rewarding. Rhythms are complex, jerky, anything but smooth-flowing, and there is a profusion of ornaments that are intricate, convoluted, and complicated in substance. French music of the period reflected the artistic taste and control of the king, and its favorite forms—stylized dances, ballets, and descriptive pieces—were closely associated with a courtly and aristocratic environment. If the Italians were responsible for producing opera as a form, the French concentrated on the ballet, which they considered to be the supreme entertainment. They adopted opera quite some time after the Italians began it (Peri's *Dafne*, usually considered the first opera, dates from 1597; the first generally accepted French opera, La Guerre's *Le Triomphe de l'amour*, was produced in 1655), but the French turned it into a different kind of spectacle. Ballet, of course, was in the forefront in French opera, and the arias did not always use the *da capo* (ABA) format so beloved in Italy and elsewhere. The French attitude was more rational and realistic: the librettos were declaimed as a narrative, and Italian passions were avoided, as was the pervading Italian concentration on vocal melody. One important development was the French overture, a formal, pompous introduction whose heavily dotted beginning and ensuing fugal section were creations of Jean Baptiste Lully, the most powerful and influential composer in France. This one form was adopted by almost all composers, no matter what country they worked in.

The French resisted the Italian influence until well into the eighteenth century, although elements of it, most particularly melodic, began to seep in as early as the start of that century with some consciously Italian-styled pieces by François Couperin. Most French music of the end of the Baroque era can more accurately be described as Rococo, a heightening of Baroque ornamentation and decoration with sensibility, gracefulness, and politeness as the outcome, rather than grandeur, emotional tension, and energy.

Just as the French and Italians borrowed from each other (Leclair's Italianate sonatas and concertos in the French

style, or heavily dotted movements in Vivaldi), elements from each style found their way into the workshop of virtually every composer, whether he was German, Austrian, Dutch, or English. The works of Purcell, for instance, have a noticeably Italian cast in the melodiousness of the string writing, yet the more complicated French rhythms are just as pervasive in other works, especially in his overtures.

Germany, too, had something original to contribute in the solidly contrapuntal basis with which its composers began. Handel, who was born in Germany, learned Italian opera in Italy, and migrated to England, is another example of Baroque eclecticism. His first successes in London were with the typical Italian opera of the period; he relied on the star system of vocalists, mostly with the preferred higher voices (notably the *castrati*), and indulged in fanciful allegorical librettos and elaborate stage productions. When tastes changed and the London audiences grew tired of the artificiality of this kind of presentation, he switched to oratorio; but this was as much a result of social and political circumstances as a change in musical appetites. No matter what the form of his music—orchestral concertos, suites for harpsichord, operas, solo sonatas, oratorios, or anthems—in each work one can find both French and Italian elements.

A final (and perhaps most outstanding) example is the music of Johann Sebastian Bach, who took from as many sources as he could find. He studied such Italians as Albinoni and Vivaldi, such Frenchmen as Grigny and François Couperin, such German predecessors as Buxtehude and Reinken, and out of what he learned he produced his own amalgamation, a distinctive personal style that was thoroughly conservative in comparison with his immediate contemporaries (such as Telemann, who was already leaning to the newer Rococo-*galant*), but supremely Baroque. An examination of almost any of his music reveals these influences. Side by side in his keyboard suites one finds an Italian *menuetto* and a French *gigue*, and in a sacred cantata one may discover a duet written in the French style coexisting with an aria that takes its rhythmic pulse from an

Italian *siciliana*, the whole organized with the greatest contrapuntal skill.

The reliance on dance forms is yet another vital aspect of the kaleidoscopic Baroque, which was highly dance oriented. And such music did not have to be secular, as in a suite of dance movements. There was, in fact, a considerable interchange of such movements between pieces written for the church and those composed strictly for the home, the court, the theater, or for any one of the newly organized public entertainments, such as Telemann's Collegium Musicum at Leipzig (1704), Philidor's Concert Spirituel in Paris (1725), or even the early John Bannister public concerts in England (1672). Bach could write a strictly instrumental movement (such as the opening Allegro of the Brandenburg Concerto No. 3) in Cöthen, and then transcribe it at a later date in Leipzig as the opening *sinfonia* of a sacred cantata. It was precisely such a reluctance to separate sacred and secular that made it possible for Corelli's instrumental pieces to be utilized during high Mass, or Handel's *Messiah* to be termed "an entertainment," before a later English audience insisted on seeing it primarily as a profound and edifying religious experience.

FOR THE performer, this era was a period of considerable flexibility. Virtuosity for the sake of virtuosity was on the rise, a fact that can be seen in the technical demands of such disparate compositions as a Vivaldi bassoon concerto, a Bach organ or harpsichord work, a Tartini violin sonata, or a heavily embellished vocal aria from an opera or cantata. To a great extent, instruments could be interchanged. For instance, a trio sonata, that favorite chamber-music form of the time, could have two violins for the upper voices, or flutes, or recorders, or oboes, or any combination of these. The principle of the continuo (in which the keyboard player would "realize" the harmonies from a bass line, much as a non-classical guitar player of today does from his figures) gave a performer on the harpsichord or organ the opportunity to display his imagination and ingenuity. The underlying principle

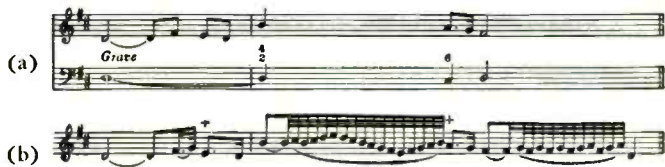
The opening measures of the French overture from J.K.F. Fischer's Le Journal de Printemps, Suite No. 8, are shown here as originally written (left) and as edited for performance (double dots, etc.) by James Goodfriend with harpsichord realizations by Igor Kipnis. The music has been recorded both ways; unedited on Contrepoint MC 20131 (special import), and edited on Kapp 3384 (stereo). 1384.

The image displays two pages of musical notation for the opening of Fischer's French Overture. The left page is the original manuscript, featuring seven staves labeled 'Premier dessus pour les Trompettes', 'Second dessus', 'Dessus', 'Hautecontre', 'Taille', 'Quinte', and 'Basse'. The right page is an edited performance version, featuring five staves labeled 'Trumpets in C', 'Violins', 'Violas', 'Continuo', and 'Timpani'. The tempo is indicated as $(\text{♩} = 40)$. The notation includes various musical symbols such as notes, rests, and dynamic markings.

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A Corelli Gavotte (a) as originally written, and in the different playing versions of (b) Corelli, (c) Geminiani, and (d) Dubourg, as collated by Sol Babitz, violinist and noted authority on violin technique and interpretation of the eighteenth century.



The opening of the Grave of Corelli's Violin Sonata, Op. 5, No. 1 (a) as published in the first edition, and (b) as in the Amsterdam edition of 1715, ornamented, reportedly, by Corelli himself.

of the favorite compositional form of variations (*chaconne*, *passacaglia*, or just variations on countless themes, both sacred and secular) was also an impetus for providing the performer with the chance of showing off his skill. The repeats of movements were expected to be embellished, especially those of a slower tempo (a few composers wrote out such "doubles" as a guide for the performer), and slow movements in general were frameworks for additions by performers. *Da capo* arias were graced by all manner of embroideries, to which the eighteenth-century audience reacted in the same way that a twentieth-century one does when a tenor negotiates his high "C's", and cadenza points in instrumental and vocal pieces were an automatic signal for the performer to launch into an elaborate musical display.

It is perfectly true that for the most part this music, as written or printed, is plain indeed, with few indications of what one is to do and where. Bach, somewhat irascible and impatient toward the end of his life, was less apt to allow this improvisatory freedom, and many of his later works include the ornaments and embellishments that normally would have been supplied by the performer. For this he was, in fact, soundly criticized.) Rhythms that apparently read one way were often meant to be played differently from what they seem on the printed page—for example, *nôtes inégales* in French music or the double dotting of a French overture. A slow Italian movement consisting primarily of long, held notes would have been treated as a blueprint for improvisation rather than as a melody to be rendered verbatim. One can easily contrast the plainness of an adagio in a Corelli violin sonata with the suggested embellishments that the composer himself purportedly supplied for the Amsterdam publication of this music.

The concept of phrasing in Baroque music involved far smaller and more detailed groupings of notes than those to which we are accustomed from nineteenth-century

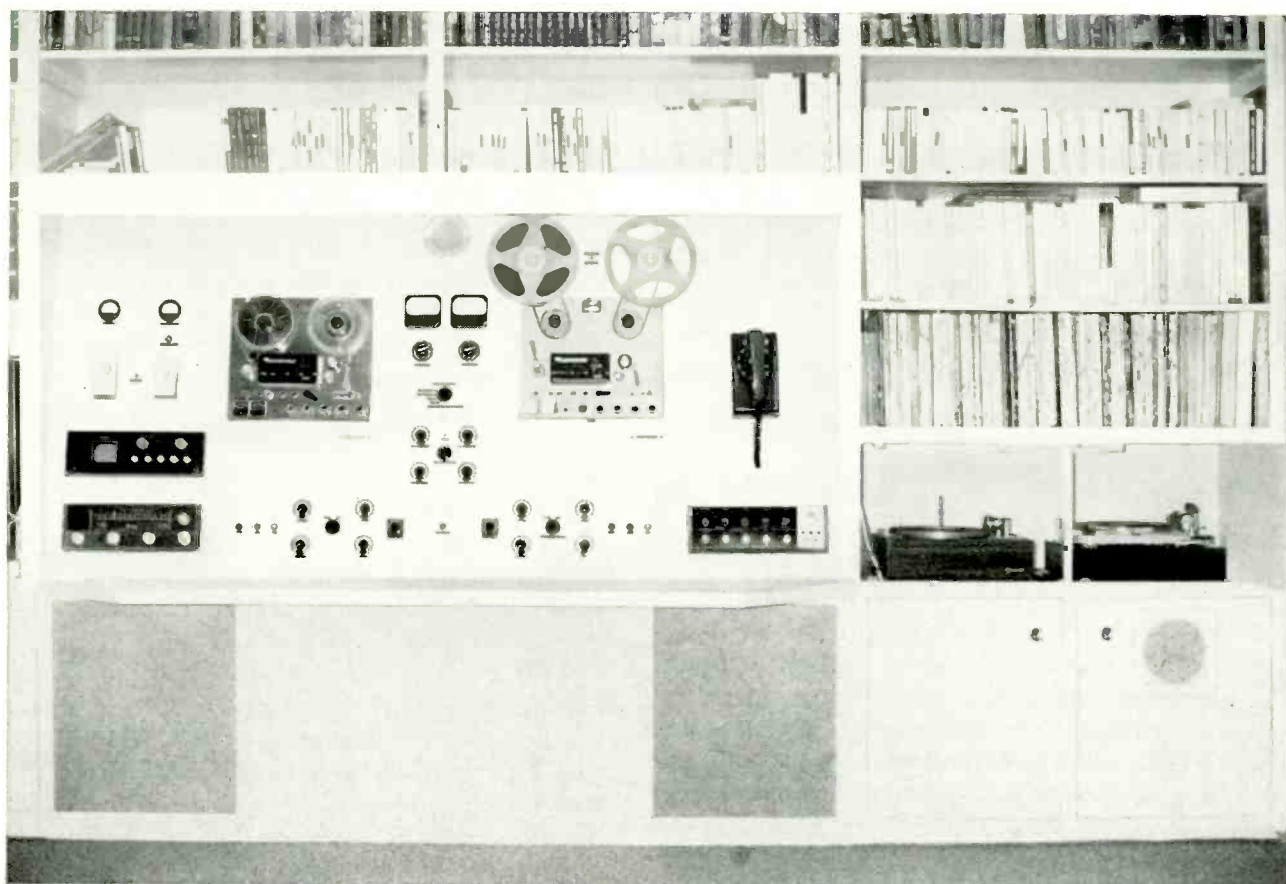
usage. This amount of detail (for example, a series of slurs over a sequence of notes) conforms to Baroque style in the visual arts, where there is a similar concentration on minute units. To overlook the importance of phrasing signs where they are indicated (or not to supply them where they weren't provided but were understood) quite negates the meaning of Baroque.

Authenticity can be a dangerous word when one is discussing performance practices of a past period. The average reaction of most musicians who have not made a reasonably thorough study of the subject is to claim that not enough is known about past performances, say, of the time of Bach, to validate certain practices—double dotting, for example. "How can we be sure it was done that way?" is a comment often heard. The fact remains that there exists an enormous body of literature, treatises, and musical examples which explain these things, and, though there naturally are interpretive problems, there are nevertheless sufficient rules and regulations to provide a comprehensive guide for the interested performer.

What about the interested listener? He too should be aware of these practices. In the same way that a person hearing, say, a Brahms intermezzo might be incensed if the performer played the score in an absolutely straightforward manner, without rubato or much pedal, an interpretation of a Baroque piece minus the stylistic necessities should arouse a similar reaction in the educated listener. A French overture that is not double dotted may be perfectly correct as far as the notes are concerned, but the fact that the rhythmic convention is not observed spoils the meaning and function of the work, and it simply does not sound as good as it really is. Similarly, as Thurston Dart amusingly points out in his valuable *The Interpretation of Music*, "Any eighteenth-century player who played the first part of a sarabande, say, and then repeated it note for note would have been thought a very dull dog."

Fortunately, more and more performers, and now also listeners, are becoming aware of these principles. Interpreters of Baroque music in concert and on records are increasingly observing and respecting these conventions of a previous era, but it is still difficult for them to rid themselves of what is basically a twentieth-century approach: the rigid, careful observance of what the composer has set down on paper without any modifications. It is no disrespect to the composer of the Baroque age to lend an individual interpretation to what is written in the score as long as the performing customs and style of that period are maintained. Without attention to these customs, the resulting music is a disembodied caprice from no man's land and not a great, moving creation from a truly resplendent era of human history.

Igor Kipnis, noted harpsichordist and authority and commentator on early music, is additionally known to readers of HiFi/STEREO REVIEW through his critical contributions to the magazine.



INSTALLATION OF THE MONTH

THE PROFESSIONAL AT HOME

IT WAS only natural that audio/video engineer (at Hollywood's KABC-TV) Jack Bethea, of Kenoga Park, California, would choose to give his hi-fi installation the appearance and utility of a professional audio console. Among the major hi-fi instruments seen on Mr. Bethea's illuminated sloping control panel are a McIntosh MI-3 tuning-indicator oscilloscope and an MR-65B stereo FM tuner. The two tape recorders are Concertones, the one at right with home-made 10½-inch-reel adapters. To the right of the tape recorders is a readily recognizable Bell System transduction device, commonly known as a telephone. Immediately below it is a McIntosh C-20 stereo preamplifier. The two power amplifiers, concealed behind the panel, are McIntosh mono MC-30's.

The record-playing equipment consists of a Garrard Lab 80 automatic turntable with a Grado cartridge and, as an alternative, a Thorens TD-124 turntable with Ortofon arm and cartridge. These are visible in their separate illuminated compartments at the right.

Immediately below the desk-top tape-editing area are two built-in Bozak 304A speaker systems supplemented for

enhanced stereo spread by two 8-inch wide-range G.E. speakers at the extreme ends of the installation. The antenna system that feeds the tuner consists of a Winegard unit (with nuvistor booster) on a CDR rotator. Mr. Bethea reports good to fair results from as far away as San Diego and Santa Barbara.

The various control switches and meters are for remote control and monitoring of extension speakers, headsets, tape recorders, and a.c.-line voltage. Although it is not apparent, the music wall is actually a free-standing false wall with enough walk-in space behind it to provide easy access to all of the equipment and to ensure adequate ventilation.

Like many other audiophiles' installations, Mr. Bethea's system does not represent high-fidelity. The space now occupied by the telephone is reserved for a "music rearranger," a two-channel ten-section bandpass filter with two echo chambers for cross-echo mixing and the like. The unit, now under construction in Mr. Bethea's workshop, will be used for enhancing old mono records when they are rerecorded on tape.

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



CLASSICAL

TWO GLOWING PROGRAMS OF SPANISH SONG

Falla and Granados brilliantly sung by Victoria de los Angeles and Montserrat Caballé

MANUEL DE FALLA'S *La Vida Breve* received its American premiere at the Metropolitan Opera on March 6, 1926. Despite an authentic Spanish-language production and the presence of the captivating Lucrezia Bori, the opera lasted for only four performances (a *vida breve* indeed!) and has not been given there since. Angel's just-released stereo recording of the work not only suggests the desirability of giving *La Vida Breve* another chance, but also proves that, with a convincing performance, the opera simply cannot miss.

To be sure, what the new Angel set offers is not mere "conviction," but a performance as close to perfection as recorded opera can hope to be. The orchestral sounds and off-stage voices of the opening establish a sensuous Andalusian atmosphere (heightened by effective stereo placement) in which the simple tale is carried with tragic inevitability to its conclusion. As *Salud*, the gypsy girl who is jilted by her upper-class lover, Victoria de los Angeles is revealed at the summit of her art. One may note in passing that *Salud*—in common with such other de los Angeles roles as *Carmen*, *Santuzza*, and *Nedda*—embodies certain low-life traits alien to this artist's essentially aristocratic vocal personality. But let us forget the sociological overtones; surely there isn't a single measure here in which we fail to believe in the character de los

Angeles so touchingly portrays. Vocally, too, she is in remarkable form, without a trace of her occasional high-register difficulties.

Salud dominates the opera, as she should, but the cast is uniformly strong in voice and characterization, especially Victor de Narké as the menacing Uncle Sarvaor. A particularly inspired touch is provided by the cantaoor (street singer) Gabriel Moreno, whose non-operatic voice strikes an ideal balance between classical musical discipline and flamenco authenticity. The chorus is superb, the orchestra performs the well-known dances stirringly, and Frühbeck de Burgos' direction is a model of controlled excitement and carefully observed detail.

This is a tightly constructed opera in which nothing is superfluous, and the excellence of the performance leaves little room for reservations about its alleged dramatic "weaknesses." To be sure, the action ends not with a melodramatic bang but with an actual whimper: *Salud* limply expires at the feet of her faithless Paco. But the scene is dramatically effective nonetheless, and the dances provide excitement exactly at a point where the drama itself sags a bit. Falla's music combines Impressionist leanings with devices assimilated from Italian *verismo*, but without obscuring its own attractive Iberian profile. In short, the opera *works*, and it would seem high time to



MANUEL DE FALLA



VICTORIA DE LOS ANGELES



MONTSERRAT CABALLÉ



ENRIQUE GRANADOS

realize the critic W. H. Henderson's 1926 hope that it "may retain a place in the Metropolitan repertoire for some time." A more appropriate occasion for Victoria de los Angeles' return to the local scene can hardly be imagined, but if her regrettable absence continues, a brilliant Salud might be found in the Spanish diva currently in residence—Montserrat Caballé.

The art of these two representatives of Spain's current vocal glory (let us not forget Teresa Berganza, either) can be heard side-by-side in the music of Enrique Granados. A collection of that composer's *Tonadillas* is offered by Victoria de los Angeles on the fourth side of the *La Vida Breve* set, while Montserrat Caballé's most recent release for RCA Victor is divided between selections from the *Tonadillas* and the same composer's *Canciones Amatorias*.

Of the two cycles, the *Tonadillas*, musical evocations inspired by paintings of Goya, are the more arresting. They are brief distillations of mood and color, spirited, often passionate, and always exquisitely drawn. The individual selections chosen by the two artists are almost identical; Miss de los Angeles is brilliantly accompanied by pianist Gonzalo Soriano, Caballé by a chamber orchestra. To say that both sets of *Tonadillas* are beautifully sung is inadequate praise. Confronted with such a rare treat of double enchantment, I reluctantly conclude that, while Caballé offers flawless execution and a virtually unsurpassable technical command, de los Angeles manages, by way of a teasing or caressing inflection or an inspired *rubato*, to endow her singing with a matchless, warm human quality. The *Canciones Amatorias* are longer and more introspective songs than the engaging *Tonadillas*, but rather less effective. They leave the listener with one lasting impression: Montserrat Caballé's magnificently opulent and effortless singing.

George Jellinek

© ④ FALLA: *La Vida Breve*. Victoria de los Angeles (soprano), Salud; Carlos Cossutta (tenor), Paco; Ines Rivadeneira (mezzo-soprano), La Abuela; Ana Maria Higuera (soprano), Carmela; Victor de Narké (bass), El Tío Sarvaor; Gabriel Moreno (baritone), El Cantaor; others. Orquesta Nacional de España; Orfeón Donostiarra Chorus, Rafael Frühbeck de Burgos cond. GRANADOS: *Colección de Tonadillas: Amor y Odio; Callejeo; El Majo Discreto; El Majo Olvidado; El Majo Timido; El Mirar de la Maja; El Tra La La y El Punteado; La Maja de Goya; Las Currutacas Modestas*. Victoria de los Angeles (soprano); Gonzalo Soriano (piano). ANGEL SBL 3672 two discs \$11.58, BL 3672* \$9.58.

© ④ MONTSERRAT CABALLÉ: *Songs of Enrique Granados. Canciones Amatorias: Descúbrase el Pensamiento de Mi Secreto Cuidado; Mañanica Eva; Llovad, Corazón, Que Tenéis Razón; Mira, Que Soy Niña; Amor, Déjame!; No Lloréis, Ojuelos; Iban al Pinar; Gracia Mia. Tonadillas: La Maja Dolorosa Nos. 1, 2, and 3; Amor y Odio; Callejeo; El Majo Discreto; El Majo Timido; El Mirar de la Maja; El Tra La La y El Punteado; La Maja de Goya*. Montserrat Caballé (soprano); Symphony Orchestra, Rafael Ferrer cond. RCA VICTOR LSC 2910 \$5.79, LM 2910* \$4.79.

CHRISTMAS MUSIC OF THE RENAISSANCE AND BAROQUE

Nonesuch offers an exceptionally rewarding collection of festive seasonal chorales

ONE naturally thinks, when it comes to the subject of Christmas discs, of the standard collection of favorite carols, mainly nineteenth-century in origin. There are, to be sure, a fair number of Christmas record packages that are rather off the beaten track—collections of medieval carols, sacred Renaissance songs, orchestral concertos (such as the popular Corelli "Christmas" Concerto, Op. 6, No. 8) from the Baroque period, and even twentieth-century settings—and for ears somewhat tired of the *Silent Night* school, a dip into some of these less popular, occasionally esoteric areas can be most rewarding. A case in point is a portion of a new Nonesuch collection devoted to music of the late Renaissance and early Baroque.

The disc begins with six Lutheran Christmas hymns from a compilation by Michael Praetorius (1571-1621). Three of these are settings by Praetorius himself, and they are fascinatingly elaborate in scoring: in addition to the chorus, there is a varied assemblage of instruments of the period, including pommer, krummhorn, dulcian, gambas, and recorders. Each of the verses is different in scoring, so that the Lutheran chorales appear clothed in the most splendid of regalia. The *Musae Sioniae*, from which these pieces are drawn, also includes a number of chorale settings not by Praetorius, two of which are also performed here. While the tunes of all of these may not be overly familiar to every listener (Bach, of course, set most of them), a few hearings will suffice to prove that this material can be just as attractive and festive in spirit as the more common fare.

The remaining two-thirds of this disc is devoted to instrumental music, non-seasonal and quite secular in content. There is a group of ten dances from Praetorius' 1612 collection, *Terpsichore*, delightful pieces played scintillatingly by a crack ensemble of recorders with percussion. And to conclude, there are two dance suites (each containing a pavane, a gailliarde, a courante, and an allemande) by the composer's slightly younger contemporary, Johann Hermann Schein, one of the more important of the early Baroque figures. These splendidly grave works (the solemnity of the opening pavanés is matchless) are performed on strings, recorders, dulcian, harpsichord, and percussion.

In all three groups, the interpretations are imaginative (much of the scoring has to be supplied by the editor-performer), lively, and stylish, and as an example of late Renaissance/early Baroque music, the disc can stand among the best of its kind. This comparison can include two other discs which contain similar repertoire: a collection of ten Christmas carols, mostly by Praetorius, on

THE EXUBERANTLY EROTIC BARRELHOUSE PIANO

Folklorist Mack McCormick resurrects the blues, stomps, and belly-rubs of Robert Shaw



MICHAEL PRAETORIUS

Composer, organist, and conductor to the Duke of Brunswick

Deutsche Grammophon Archive ARC 73211/ARC 3211, and a record devoted to dance music by Praetorius, Widmann, and Schein on Archive ARC 73153/ARC 3153 played by the Collegium Terpsichore, one of whose members, Ferdinand Conrad, directs the instrumental works on the present recording. Curiously enough, there is scarcely any duplication between these; only two brief pieces from *Terpsichore*, a volte and a courante, appear in both dance collections. Anyone with the two Archive discs already in his collection will insist on owning the Nonesuch as well; those who haven't yet sampled this repertoire could not do better than to begin with the fine Nonesuch recording. Not least, the reproduction is exceptionally good, with well-managed stereo, and, commendably, complete texts and translations are included.

Igor Kipnis

© CHRISTMAS MUSIC: Praetorius: *Nun komm, der Heiden Heiland*; *Ein Kind geboren zu Betlehem*; *Von Himmel hoch*. Anonymous: (from Praetorius collection): *Christmas Music: Hosanna dem Sohne Davids*; *Psallite unigenito Christo*. Praetorius: *Dances from "Terpsichore": Ballet des sorciers*; *Bransle double*; *Gaillarde*; *Sarabande*; *Ballet des feus*; *Pavane de Spaigne*; *La Rosette*; *Bransle gentil*; *Volte*; *Courante*. Schein: *Suites Nos. 1 in G Major and 2 in D Minor from "Banchetto Musicale."* Niedersächsischer Singkreis, Hannover, Willi Träger cond. (in Christmas Music); Ferdinand Conrad Instrumental Ensemble. NONESUCH H 71128 \$2.50, H 1128* \$2.50.

TEXAS-BASED folklorist Mack McCormick has made substantial contributions to expanding our knowledge of the roots of jazz, but few of his efforts have been as immediately and pleasurably assimilable as his resurrection of pianist-singer Robert Shaw in the new "Texas Barrelhouse Piano" on the Almanac label.

In the 1920's and 1930's, Shaw, McCormick notes, "was one of the 'Santa Fe Group' who rambled between Fort Bend County's Brazos River bottoms and next-door Houston's Fourth Ward, singing these blues, playing these stomps and belly-rubs for sweaty crowds who moved in response to his fingers, soaked up by the hard blues a workingman likes to hear."

To my knowledge, comparatively little of this particular regional music was ever recorded, and that makes this set an important historic document as well as a robust listening experience. Shaw, fifty-eight, is now in the food business, but in these 1963 recordings he convincingly and evocatively returned to the places and ambience of his youth: "When you listen to what I'm playing," he says, "you got to see in your mind all them gals out there swinging their butts and getting the mens excited. Otherwise you ain't got the music rightly understood. I could sit there and throw my hands down and make them gals do anything. I told them when to shake it, and when to hold it back. That's what this music is for."

And that's why McCormick is accurate in describing this as "erotic, exuberantly stomping music," part of "a tradition that stands midway between country blues, ragtime piano, and early jazz." Shaw plays a full-bodied, richly textured, two-handed piano with an infectious rolling beat, a plangent sound, and that aura of complete command that marks the superior artist, whether in a tavern or a concert hall. He is also a gruff, easeful blues singer, telling stories that came out of his audience's lives.

All the music gets down immediately to the nitty-gritty—basic passions and satisfactions. There is a definitive stomp, *The Ma Grinder*, as well as such pieces as *Whores Is Funky*, *Hattie Green* (a West Texas madam), and *Put Me in the Alley*, a favorite of the barrelhouse girls.

The barrelhouses, McCormick explains, were "sheds lined with barrels of chock beer and raw whiskey, an open floor, a piano on a raised platform in the corner, a back door opening on a line of rooms, each with a brown girl on a bed." Short of having a time-machine which would

make possible a film documentary of the barrelhouses and their music, this album is as close as we can come to the sounds and the rhythms of Mud Alley, Richmond, Houston's Fourth Ward, and their equivalents in Galveston. To further stimulate the imagination, an accompanying booklet provides details about the lore and mores of the time.

McCormick promises more illumination to come from Almanac on such relatively unexplored themes as *The Negro Cowboy*; *Truck Drivers: Songs, Lore & Hero Tales*; and *The Legacy of Blind Lemon Jefferson*. Judging by the care, knowledge, and affection that went into this set, I look forward to these subsequent rediscoveries with great anticipation.

Nat Hentoff

© ROBERT SHAW: *Texas Barrelhouse Piano*. Robert Shaw (vocals, piano). *The Cows*; *Black Gal*; *People, People Blues*; *Piggly Wiggly Blues*; and six others. ALMANAC 10 (P. O. Box 7532, Houston, Texas 77007) \$4.90.

ENTERTAINMENT

SHERIDAN'S *THE CRITIC*: HILARIOUS BURLESQUE

Decca's perfectly cast version of the play pinpoints the foibles of playwrights, actors, and audiences

THE foibles of playwrights, actors, and audiences—not to mention critics—haven't changed much since Richard Brinsley Sheridan brought *The Critic*, his hilarious burlesque of theatrical manners, to the stage of London's Drury Lane Theater in 1779, just two years after the success of his earlier *The School for Scandal* and one year before he transferred the scene of his dramatic talents from the stage to England's Parliament.

The Critic, short enough in Decca's new abridged (and recorded) version to take up only a single disc and deadly enough to make almost anyone connected with the theater squirm, opens with a parlor discussion of its subject by several embarrassingly recognizable types: Mr. and Mrs. Dangle, a pair of earnest theater-goers with an alarming ability to whittle almost any play they have seen down to nothing; Mr. Sheer, a highly critical fellow who more than lives up to his name; Sir Fretful Plagiary, a playwright; and another playwright named Puff, whose fustian tragedy *The Spanish Tragedy* is about to be rehearsed. Puff is also a theatrical press agent "formerly in trade" who spends his energies writing letters to editors and generally spreading the rumor that his own latest product is about to save the English theater. It is his opinion—and it certainly still seems sound today—that "the number of those who undergo the fatigue of judging for themselves is very small indeed." In the second act, all go off to a rehearsal of Puff's new trag-



MEL FERRER (Mr. Sneer) AND NOEL COWARD (Mr. Puff)
Perfect casting in The Critic

edy, thus giving Sheridan an opportunity to allow every hollow pretension of the theatrical fashion of his day to hang itself by actual demonstration.

Since the stupidities Sheridan satirizes are still very much alive in the theater, so is *The Critic*. The recorded production of this sugar-coated time bomb is a superb example of painstaking craft that comes close to achieving perfection. After a brief introduction that gives us the flavor of the period, we are swept through a series of sound effects that call up a sense of eighteenth-century London, then set down gently in the midst of the action, stereo recording techniques being used to heighten the ping-pong effect of repartee among the principals and to create a wonderful illusion of being present at a rough rehearsal in an empty auditorium.

The casting is perfection itself: Noel Coward as the worldly wise Mr. Puff, Mel Ferrer as the supercilious Mr. Sneer, and John Moffat as Sir Fretful, who finds newspaper reviews abominable ("not that I ever read them," he hastily adds) are matched in urbanity and exuberance by George Baker (of Gilbert and Sullivan fame) as Mr. Dangle, by Barbara Jefford as his intellectual, deprecating wife, and a clever cast of actors who perform the play-within-the-play. All in all, a performance to be relished, from bright start to brilliant finish.

Paul Kresh

© SHERIDAN: *The Critic*. Noel Coward, Mel Ferrer, George Baker, Barbara Jefford, John Moffat, performers. Denis Comper, director. DECCA DL 79154 \$5.79, DL 9154* \$4.79.



PHOTOGRAPHED AT CAPITOL RECORDS BY FRANZ EDSON

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Classic Comments

HANDEL'S gargantuan appetite was a much-discussed subject in 18th-century London. One day he walked into a tavern and ordered dinner for three. The tavern keeper asked if Handel would like to wait for the others. The composer replied pontifically, "Bring the dinner, prestissimo — I am the others!"

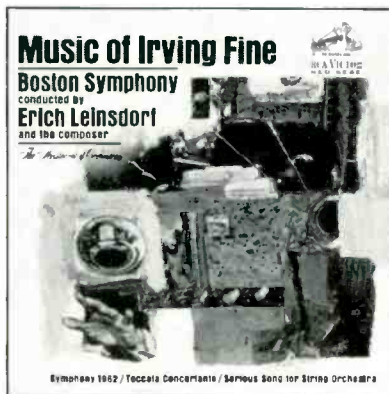


Alexander Schneider's Red Seal recording debut. Some of the most popular of 17th-century music played as Handel intended: with orchestra seated according to the composer's plan. 3 L.P.s.*

*Recorded in brilliant Dynagroove sound.

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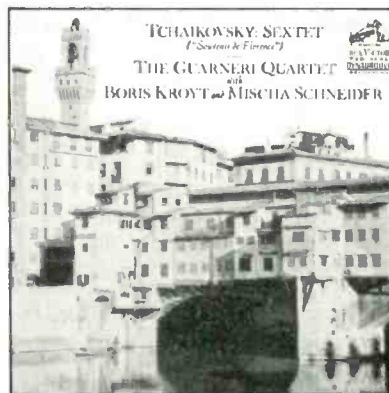
Comments on Classics: New Recordings from RCA Victor Red Seal



First recording of Fine's *Symphony 1962* and *Toccata Concertante*. "... mature orchestral works...available in topflight performances by the orchestra he loved best" (Aaron Copland).



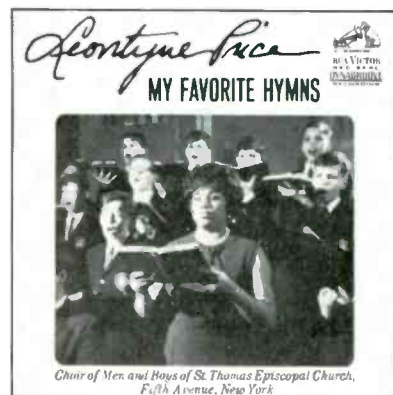
Long a collector's item, Heifetz' legendary performance is now reissued by RCA Victor Red Seal. Recorded in 1950 with the London Symphony Orchestra under Sir Malcolm Sargent.



Here is *The Guarneri Quartet's* third recording for RCA Victor Red Seal. "... the Guarneris are already one of the world's leading string quartets" (*American Record Guide*).*



In his second solo recital album on RCA Victor, Cliburn further advances his legend by his performance of two highly challenging major works in the classical repertoire.*



Leontyne Price sings hymns with universal appeal, personally selected by her. These include *Lead, Kindly Light*, *Ave Maria*, *Bless This House*, *The Lord's Prayer* and *Holy, Holy, Holy*.*



Described as "the outstanding pianist of his generation" (*N. Y. Times*), Hollander gives a performance full of exciting musicianship and youthful enthusiasm in this, his latest recording.



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

CLASSICAL

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

Ⓢ Ⓜ ARNE: *The Judgment of Paris Overture*. BYRD: *Fantasia No. 1 for Strings*. PURCELL: *Abdelazer Suite*. Chamber Orchestra, Carlos Surinach cond. HELIODOR HS 25022 \$2.49, H 25022* \$2.49.

Performance: Only adequate
Recording: Some muddiness
Stereo Quality: Electronically reprocessed

Carlos Surinach is too good a musician not to respond sympathetically to these scores, but on stylistic counts, the performances—with the lack of double-dotting in the Arne and Purcell French Overtures and haphazard treatment of ornaments—leave something to be desired. The orchestral playing is quite satisfactory, though the strings sound a little turgid in spots, mainly in the slower movements. The repertoire itself is most attractive, especially the otherwise unrecorded Arne with its Handelian echos. The dry sonics of the original MGM issue have been improved by added reverberation, but there is some muddiness in the reproduction. Stereo effects are rather amorphous, although there is a feeling of depth. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Concerto, in G Minor, for Flute, Strings, and Continuo (after BWV 1056)*; *Concerto, in A Minor, for Flute, Strings, and Continuo (BWV 1041)*. TELEMANN: *Concerto, in C Major, for Flute, Strings, and Continuo*; *Concerto, in D Major, for Flute, Strings, and Continuo*. Jean-Pierre Rampal (flute); Saar Radio Chamber Orchestra, Karl Ristenpart cond. EPIC BC 1321 \$5.79, LC 3921 \$4.79.

Performance: Brilliant
Recording: Excellent
Stereo Quality: Fine

No, Bach did not write any solo flute concertos. But it is generally assumed that most of the harpsichord concertos were transcribed from other pieces, concertos written in Cöthen for violin, oboe, oboe d'amore, or—perhaps—flute. Instruments, were, of course, quite interchangeable in the musical practice of this period, and more than one attempt has been made to reconstruct a concerto thought to be missing by working from an extant keyboard transcription. In this case, we have both the F Minor harpsichord concerto (whose middle movement also serves

as a cantata *sinfonia* for oboe and strings) and the A Minor violin concerto (which also exists as the G Minor harpsichord concerto). How do they sound on the flute? After an initial shock at the transformation, the effect is surprisingly convincing, especially in the extraordinarily brilliant performances of Jean-Pierre Rampal. The Telemann concertos, at least one of which was probably intended for recorder (the C Major has been recorded on that instrument by Bernard Krainis for Mercury), are no less satisfying; this is especially good Telemann, for the most part, quite Handelian in some of the movements. The orchestral support is first-

COLBERT ARTISTS MGMT.



JEAN-PIERRE RAMPAL
Bach performances of unusual brilliance

rate, Rampal's articulation and embellishments are noteworthy, and the reproduction is most satisfactory. I. K.

Ⓢ Ⓜ BACH: *Goldberg Variations (BWV 988)*. Gustav Leonhardt (harpsichord). TELEFUNKEN SAWT 9474 \$5.79, AWT 9474 \$5.79.

Performance: One of the best
Recording: Superior
Stereo Quality: Most natural

Gustav Leonhardt is extraordinarily impressive in this, his second recording of the monumental Goldberg Variations. His is now a far more mature and unified concept of the piece than was the case when he made his Vanguard recordings (they are about ten years old, and were recently reissued in the budget Everyman series). As you might expect in a one-disc version, the repeats are

omitted, but otherwise Leonhardt's treatment is scholarly; it is also technically superb and subtle in expression. He tends to underplay, and for that reason the slower variations, notably the twenty-fifth, do not have the heart-rending impact that Landowska was able to deliver. Leonhardt is most effective in the livelier canons; here his playing is often brilliant, with a superb sense of tempo. Strictly on its own terms—as a carefully prepared, even though not always spontaneous, rendering of what is perhaps Bach's greatest harpsichord piece—this performance can be highly recommended. Not least among its assets is the sound: the harpsichord reproduction is close to the best that I have encountered. I. K.

Ⓢ Ⓜ BARTÓK: *Suite No. 2 (1943 Version)*. Orchestra of the Budapest Philharmonic Society, Andras Kórody cond. QUALITON SLPX 1201 \$5.98, LPX 1201* \$4.98.

Performance: Spacious
Recording: Fine
Stereo Quality: Good

Bartók's Suite No. 2, which was introduced in Hungary as far back as 1909, is so little like the Bartók we are most familiar with that it makes perfect material for musical guessing games. The strong influence of Richard Strauss on the young Hungarian—which becomes more and more obvious as we catch up with his earlier work—is strong enough here to be nothing less than breathtaking. And while there are glimpses and foreshadowings of Bartók's mature eclecticism, particularly in certain rather awkward attempts at giving an essentially Germanic expressive impulse a Hungarian flavor, what comes out is a rather sprawling youthful tribute to other voices from other rooms.

The Second Suite will certainly be of considerable interest to students of this composer's work. Whether it can be recommended as a work on its own merits is another matter. I find myself mostly smiling at it.

Since the work is little known outside Hungary and since I have no score to guide me, my comments about the present performance should be read with that fact in mind. But I rather suspect that conductor Kórody has placed heaviest emphasis on precisely those aspects of the score that are least Bartókian and most "easily" romantic. I also suspect that the rather loose formal sprawl of the work could be held in better check by a more taut, energized performance. But the present playing makes very lovely, spacious sounds, and I find the reproduction very easy on the ear. W. F.

(Continued overleaf)

Explanation of symbols:

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

Ⓞ **BEETHOVEN:** *String Quartet No. 4, in C Minor, Op. 18, No. 4.* **MOZART:** *String Quartet No. 23, in F Major (K. 590).* Erica Morini and Felix Galimir (violins); Walter Trampler (viola); Laszlo Varga (cello). WESTMINSTER W 9074 \$4.79.

Performance: Stylish and intimate
Recording: Good

If memory serves me correctly, this recording from the late 1950's is the first and only one with the distinguished concert violinist Erica Morini participating in a string quartet. Laszlo Varga has been first cellist of the New York Philharmonic, and Messrs. Galimir and Trampler have long been known as among the finest chamber-music players anywhere. The collaboration of these four master musicians yields a result comparable to a super home-chamber-music-playing session—which is to say that we have readings of Beethoven and Mozart abounding in communicative warmth and rhythmic vitality. The final movement of the Mozart, with its immense intonational problems for the first violin, comes off especially well. The recorded sound is still excellent. This should be a most welcome re-issue for chamber music fanciers.

D. H.

RECORDING OF SPECIAL MERIT

Ⓞ Ⓞ **BERNSTEIN:** *Symphony No. 2 for Piano and Orchestra ("The Age of Anxiety").* Philippe Entremont (piano), New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6885 \$5.79, ML 6285 \$4.79.

Performance: Spectacular
Recording: Superb
Stereo Quality: First rate

Hearing Leonard Bernstein's *Age of Anxiety* again some seventeen years after its premiere leaves one listener with the impression that what is good about it is even better than one remembered, and that what is less good is perhaps even less so. For this big, sprawling, panoramic work—like all of Bernstein's big, sprawling, panoramic works, before or since—very definitely has its ups and downs, its moments of white-hot inspiration, its moments of unblinking derivation, its moments of sheer exhilaration and musical vitality.

The Age of Anxiety follows the outlines of the W. H. Auden poem (on which it is based) fairly closely. With the Prologue—"... four lonely characters in a Third Avenue bar, all of them insecure... are drawn together by this common urge and begin a kind of symposium on the state of man"—Bernstein sets the tone of his work through an improvisation by two clarinets that, no matter its Coplandesque overtones, hits the right mood with haunting precision. As both the Seven Ages and the Seven Stages of the life of man are pursued, Bernstein develops his work variationally, and it is here that we run the gamut of contemporary tonal styles: more Copland, Hindemith, Stravinsky—you name it.

With Part II, and *The Dirge*, we encounter as well a twelve-tone row that foreshadows Bernstein's *Kaddish*—a work to appear some fifteen years later—and with *The Masque*, the most beguiling and successful part of the work, we encounter Bernstein's most personal and characteristic mood as well as the best moments of the piece as a whole. For *The Masque* describes a party scene—jazzy, utterly personal, scored for piano and a

wonderfully effective array of percussion instruments—that is Bernstein at his most beguiling. No one else could have composed it.

This is followed by an Epilogue—Copland-cum-Strauss—which is more than a little Hollywood, more than a little overblown. But, as with all of Bernstein's larger works, uneven as the going has been, we are rarely if ever bored, rarely unentertained. And, as ever, we are astonished by the image of the composer who consistently and mysteriously retains his own identity even as he wears the costumes of others.

The performance is, needless to say, spectacular, and Philippe Entremont's reading of the piano part is brilliant. The recorded sound and stereo are Columbia's best. *W. F.*

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Ⓞ Ⓞ **BERNSTEIN:** *Trouble in Tabiti.* Beverly Wolff (mezzo-soprano), Dinah; David Atkinson (baritone), Sam; Miriam Workman (soprano), Earl Rogers (tenor). Robert Bollinger (baritone), The Trio. Orchestra, Arthur Winograd cond. HELIODOR HS 25020 \$2.49, H 25020* \$2.49.

Performance: Good
Recording: Fair
Stereo Quality: Good

Bernstein called this 1952 opera a "light-weight piece," but his treatment—words and music—seems ideally suited to the subject matter. The work is thoroughly American, hovering somewhere between musical comedy and opera, with an amusing view of the mores of suburbia, which reveals, on closer examination, an undercurrent of bitter disillusionment. There are moments in the jazz-oriented score where inspiration sags and expert routine takes over. But there is more than Bernstein's characteristic cleverness at work here—in time *Trouble in Tabiti* may become a minor classic. It is acceptably performed in this welcome reissue—though the sound is not always well balanced. *G. J.*

Ⓞ Ⓞ **BRUCKNER:** *Symphony No. 4, in E-flat ("Romantic"); Symphony No. 7, in E Major; Symphony No. 9, in D Minor.*

Columbia Sympony Orchestra. Bruno Walter cond. COLUMBIA D4S 742 four discs \$23.16, D4L 342 \$19.16.

Performance: Prime Walter
Recording: Mostly fine
Stereo Quality: Good

Rehearing at one sitting these great Bruckner symphonies recorded by the late Bruno Walter during the early 1960's afforded me a chance not only to refresh my memory of the salient points of Walter's readings, but also to reassess certain aspects of Bruckner's development as a symphonist.

Contrary to the view of some commentators who find one Bruckner symphony pretty much like the next (with tremolo string openings and mystical horn calls, peasant-like dance movements, lengthy adagios, and wall-shattering finales), I was struck by the well-defined differences between the three masterpieces here: for example, the relatively short-breathed thematic substances that hold throughout most of the "Romantic," as opposed to the magnificently long-lined phrases characteristic of the two later symphonies.

There seems no question but that Walter responded more to the lyrical aspects of Bruckner's genius than to its apocalyptic manifestations. Thus, it is the bucolic and lyrically brooding "Romantic" Symphony that gets the finest performance in this album, though that of the E Major is hardly inferior. Here Walter seeks to achieve a genuine sense of proportion between the four movements, being careful not to exaggerate the solemnity of the celebrated chorale theme of the Adagio. So far as I am concerned, these readings still stand as the finest among current recordings.

The somber and visionary Ninth Symphony finds Walter apparently unwilling to "dare all" in terms of its epic heaven-storming climaxes, but he surely makes the most of Bruckner's marvelous lyrical polyphony, especially in the great slow movement that concludes this unfinished masterpiece. While the present choice of recorded readings is between the fine performances of Walter on Columbia and Zubin Mehta on London. I hope that Otto Klemperer one day will give us an even greater version on Angel.

Columbia's recorded sound is of uniform excellence throughout the Fourth and Seventh symphonies, being spacious, warm-toned, and full-bodied. However, in the Ninth the sound—even in what appears to be a re-mastering—still lacks the shattering kinetic bass impact called for by the music and it may be this that contributes to the impression that Walter's reading is somewhat lightweight. However, this is but a minor reservation to hold against what in the main is a series of truly classic disc documentations of Bruckner.

D. H.

BYRD: *Fantasia No. 1 for Strings* (see ARNE)

Ⓞ Ⓞ **CALDARA:** *Il Giuoco del Quadriglio; Vola il Tempo; Che dite o miei pensieri; Four Canons.* Soloists, chorus, and instrumentalists of the Società Cameristica di Lugano, Edwin Loehrer cond. NONESUCH H 71003 \$2.50, H 1103* \$2.50.

Performance: Capable
Recording: Adequate, but noisy surfaces
Stereo Quality: Satisfactory

This is the first disc devoted entirely to the
(Continued on page 82)

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© ® CHOPIN: *Sonata No. 3, in B Minor, Op. 58.* HAYDN: *Sonata No. 46, in A-flat Major.* MOZART: *Sonata No. 12 in F Major (K. 332).* Robert Casadesus (piano). COLUMBIA MS 6842 \$5.79, ML 6242 \$4.79.

Performance: Best in Haydn
Recording: Excellent
Stereo Quality: Natural

Robert Casadesus plays all three works here cleanly and with his customary warmth of tone. However, only the Haydn emerges without a certain aura of reserve. The Mozart, rather surprisingly for so eminent a Mozartian as this pianist, is emotionally pallid, and it would be difficult to describe the Chopin as other than prosaic. This is not to say that the performances are insensitive; it is merely that other more poetic, more exciting, and more passionately involved interpretations can be found in the Schwann Catalog. I. K.

© ® CORELLI (attrib.): *Concerto Grosso à 8, in G Minor.* A. SCARLATTI: *Sinfonia No. 2, in D Major, for Trumpet, Flute, Strings, and Continuo (1715); Sinfonia No. 4, in E Minor, for Oboe, Flute, Strings, and Continuo.* VIVALDI: *Concerto for Four Violins, Strings, and Continuo, in B Minor, Op. 3, No. 10.* Jean-Pierre Wallez, Cécile Jacquillat, Nicole Lepinte, Yvon Carracilly, and Nicole Laroque (violins); Maurice André (trumpet); Pierre Pierlot (oboe); Raymond Guiot and Maxence Larrieu (flutes); Laurence Boulay and Alain Roizenblatt (harpsichords); Collegium Musicum of Paris, Roland Douatte cond. MONITOR MCS 2102 \$1.98, MC 2102* \$1.98.

Performance: Competent
Recording: Fair
Stereo Quality: Satisfactory

The Corelli Concerto Grosso is not one of the well-known Op. 6; it is an unpublished work, the manuscript of which is owned by the library of the Gesellschaft der Musikfreunde in Vienna. To my ears, it seems a spurious composition. Both it and the Scarlatti pieces are listed as first recordings, but the latter's D Major *Sinfonia* for trumpet, flute, and strings has in fact been recorded by Roger Voisin for Kapp (that disc lists it as *Sinfonia No. 11*) and by Karl Haas, whose reading was recently made available in Vanguard's Everyman series (where the title is *Concertato*). The performances here are variable: the work of the individual soloists, notably Maurice André, is fine, but Roland Douatte, for all his experience in conducting and recording Baroque music, still neglects such essentials as double-dotting (required in the opening French overture of the Corelli) and adding trills to cadences. Furthermore, his orchestra is not particularly refined: compare Douatte's Vivaldi, for example, with the performance by the Academy of St. Martin-in-the-Fields (L'Oiseau-Lyre SOL 276, OL 276). The recording is not ideal in terms of balance—the flute in the first Scarlatti piece is too far forward and the trumpet too far back—and the string sound is a bit shrill. I. K.

FALLA: *La Vida Breve* (see Best of the Month, page 73)

(Continued on page 87)

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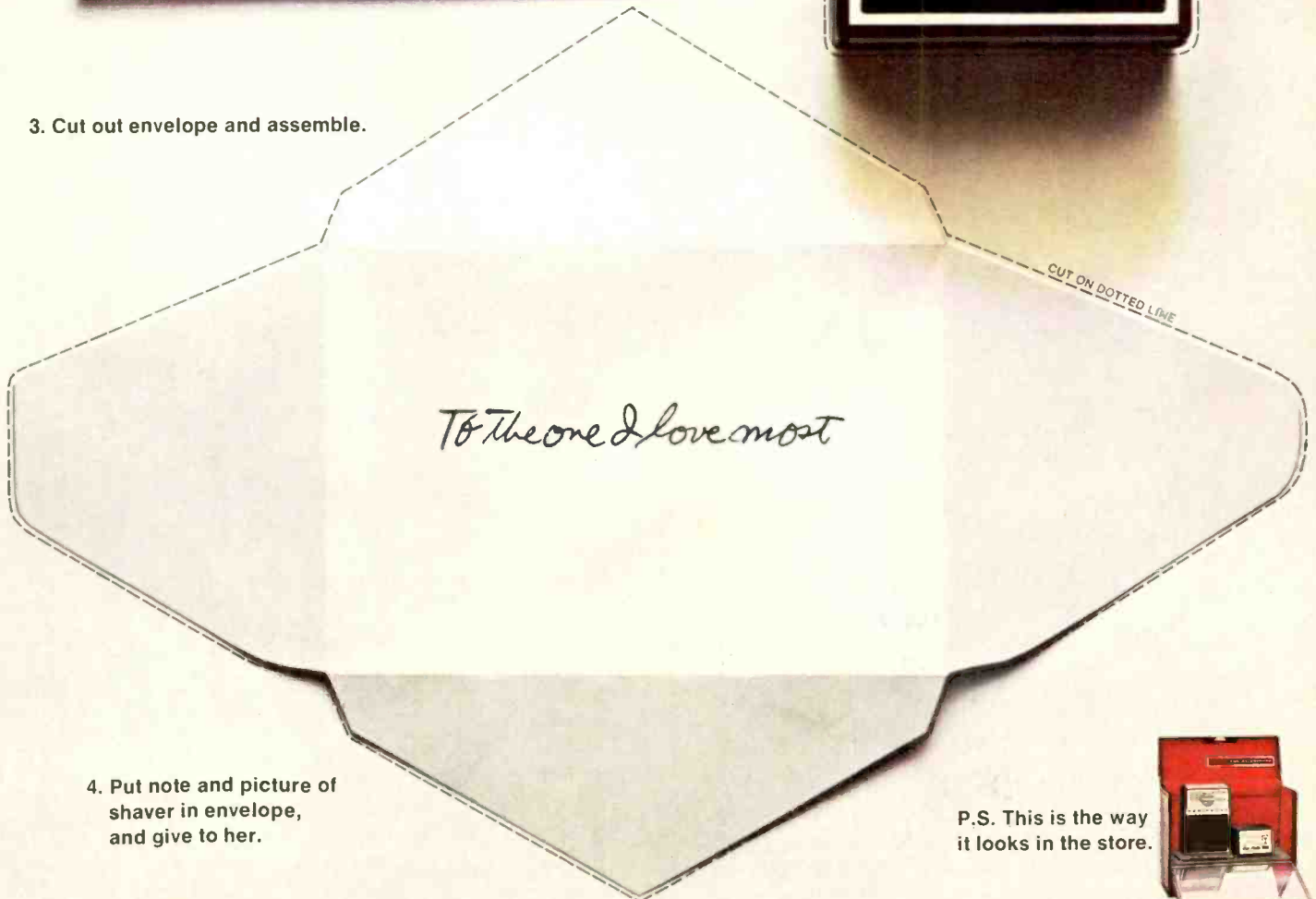
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© ® FAURÉ: *Quartet No. 1 for Piano and Strings; Barcarolles No. 2 and 6; Impromptu No. 2.* Marguerite Long (piano), Trio Pasquier. PATHÉ FCX 30293 \$6.79.

Performance: Curiously uneven
Recording: Fuzzy and a little shallow
Stereo Quality: Minimal

Considering the musicians involved, I am both disappointed and somewhat baffled by the musical results on this release. Certainly, both the Pasquier Trio and Marguerite Long should and ordinarily *do* have the most responsible and authentic ideas about playing a composer like Fauré. And to be sure, there are moments when the music takes high expressive flight in their hands.

But great stretches of the Piano Quartet seem rushed and perfunctory, as if they were just running through it for a sound test—and a good deal of the playing wants nuance, attention to detail, and general refinement. Even the late Mme. Long's solo stint sounds rather as if it had been done in one take, so strangely casual and perfunctory do certain moments of the playing seem.

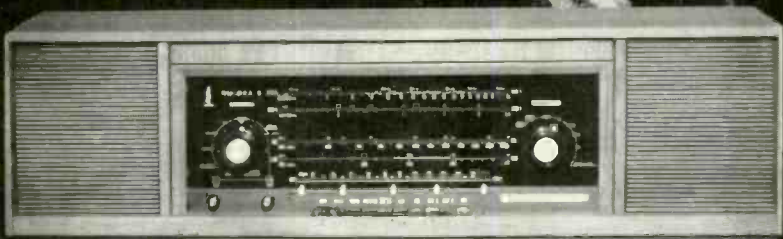
The engineering side of the project is, admittedly, no help. The sound is muffled, indistinct for this day and age, and the surfaces of my review copy are noisy. W. F.

RECORDING OF SPECIAL MERIT

© ® FRESCOBALDI: *Arie Musicali. Corilla; O dolore; Maddalena alla Croce; Eri già tutta mia; Aria di Passacaglia; Cinque Partite sopra la Romanesca; Balletto Primo.* MONTEVERDI: *Madrigals. Ohimè, dov'è il mio ben; Quel sguardo sdegnosetto; Lamento della Ninfa; Bel Pastor; Zefiro torna e'l bel tempo rimena; Voglio di vita uscir (ciaccona); Eri già tutta mia.* The Collegium Musicum of Berkeley (Carole Bogard and Judy Nelson, sopranos; John Thomas, tenor and countertenor; James Fankhauser, tenor; Allen Shearer, baritone; Dickson Titus, bass; Martin Shapiro, chitarrone; Alan Curtis, harpsichord and organ), Alan Curtis dir. CAMBRIDGE CRS 1708, \$5.79, CRM 708 \$4.79.

Performance: Distinguished
Recording: Excellent
Stereo Quality: Well used

This is an unusually well performed collection primarily of vocal works by two of the greatest masters of the early Baroque, Frescobaldi and Monteverdi. The selections have evidently been chosen with great care, often with contrast in mind: both composers' settings of *Eri già tutta mia*; Frescobaldi's *Partite sopra la Romanesca* for harpsichord (five variations are included here) and Monteverdi's two-voice madrigal, *Ohimè, dov'è il mio ben*, based on the same theme; and a variety of ciacconas and passacaglias. Perhaps the best-known works are Monteverdi's two madrigals *Lamento della Ninfa* and *Zefiro torna*, both familiar from other collections. But the less well-known pieces, notably the vocal works of Frescobaldi, which are seldom encountered on discs, are well worth hearing, especially in these very stylish performances. The guiding spirit here is obviously Alan Curtis, an instructor in the Department of Music at Berkeley's University of California and director of the Collegium Musicum there. Curtis handles his repertoire with knowledge and enthusiasm, he respects all of the performing conven-



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tions, and he shows remarkable understanding of his materials, whether he is playing the solo harpsichord pieces, playing continuo, or directing his thoroughly competent vocal group. Of the singers, the soprano Carole Bogard is a definite find, both for beauty of voice and for her ability to project. One looks forward to hearing more of her. The recording is excellent, with particularly effective use of stereo in the *Lamento della Ninfa*, and the disc includes both elaborate notes and a booklet of texts and translations that can stand as a model of its kind. In sum, this is an important and distinguished recording which presents two early Italian Baroque composers with more stylistic insight than one usually encounters.

I. K.

GINASTERA: *Sonata for Piano* (see STARER)

© ① **GOODMAN:** *Quintet for Wind Instruments* (1954). **PISTON:** *Three Pieces for Flute, Clarinet, and Bassoon* (1925). **KŘENEK:** *Pentagram for Winds* (1957). Soni Ventorum Wind Quintet. LYRICHORD LLST 7158 \$4.98, LL 158* \$3.98.

Performance: A little dry
Recording: Fair
Stereo Quality: Passable

The Křenek and Piston works are the points of interest here. Piston's trio, which dates from the composer's Paris days in 1925, is full of bright, fresh sonorities even as we listen to it today. It is set for its instrumental combination with skill and style, and it has a remarkably personal and affecting slow movement. Piston's lifelong penchant for excessively tidy formal plans was rearing its somewhat less attractive head even this early in his career but, this conceded, the trio is quite difficult to take exception to on just about any level, so thoroughgoing is its charm and musicality.

I am not ordinarily an admirer of the music of Ernst Křenek, but his *Pentagram for Winds* (1957) is a work that strikes me as both diverting, light of touch in its application of twelve-tone method, and brightly and smartly written for the instruments. I like this side of Křenek's musical disposition.

Joseph Goodman's *Quintet* (1954) is earnestly and carefully thought out in almost every respect, but its materials are stretched to virtually the breaking point and are not precisely bursts of superior inspiration in themselves. One feels that the piece would have served both its composer and its listeners far better at about half its present length.

The performances seem to me a little perfunctory, a little shy on spirit, and the recorded sound and stereo just get by. W. F.

GRANADOS: *Songs* (see Best of the Month, page 73)

© ① **HANDEL:** *Nine German Arias*. Elisabeth Speiser (soprano); Winterthurer Barock-Quintett. TURNABOUT TV 34024 \$2.50, TV 4024* \$2.50.

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

This is the second recording within a year of a relatively unfamiliar part of Handel's prolific composing activity: nine sacred *da capo* arias composed to texts by Barthold

Heinrich Brockes in 1729. Elisabeth Speiser cannot quite equal the exceptional smoothness and purity of tone displayed by Edith Mathis in the Odeon disc (reviewed here in April), but her intonation is no less secure, and her more dramatically inflected singing has much to commend it. The "Barock-Quintett," consisting of flute, oboe, violin, harpsichord, and bassoon, performs admirably, and the recording is clear and very well balanced.

G. J.

HARSÁNYI: *The Story of the Little Tailor* (see POULENC: *Story of Babar*)

HAYDN: *Sonata No. 16, in A-flat Major* (see CHOPIN: *Sonata*)

© ① **HOLST:** *Suites Nos. 1 and 2; A Moorside Suite; Hammersmith*. Central Band of the Royal Air Force, Imogen Holst and Wing Commander J. L. Wallace cond.;



WALTER PISTON
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B.M.C. Band, Imogen Holst cond. ODEON CSD 3507 \$6.79, CLP 3507* \$5.79.

Performance: Excellent
Recording: Good
Stereo Quality: Good

Justifiably or not, I personally tend to regard music for the military band as a highly specialized genre for highly special tastes. And I suppose that the fact that I don't care much for it—outside of some picturesque environment such as a park concert or a parade—accounts for my indifference to this generally excellent disc. The playing, above all else, is a marvel, and no musician could fail to be impressed by this aspect of the release. But the music—which consists entirely of the band repertoire of Gustav Holst—is more skillful, workmanlike (the instrumentation, by the way, is superb), and highly professional than it is arresting. Actually, only *A Moorside Suite* seems to contain anything very special in the way of tunes or general amusement.

I could be wrong about this, of course. Band transcriptions even of music of some substance immediately seem to lessen the quality of the music for me, so it is possible that prejudice interferes with objectivity in this case.

The recorded sound and stereo are quite

good, although there is distracting surface noise on my review copy of the disc. W. F.

HOVHANNES: *Kbaldis—Concerto for Piano, Four Trumpets, and Percussion* (see PISTON)

© ① **HUMMEL:** *Piano Concerto, in A Minor, Op. 85; Concerto for Piano and Violin, in G Major, Op. 17*. Martin Galling (piano); Susanne Lautenbacher (violin); Stuttgart Philharmonic Orchestra, Alexander Paulmüller cond. TURNABOUT TV 34028 \$2.50, TV 4028 \$2.50.

Performance: Stylish
Recording: Will do
Stereo Quality: Good enough

Johann Nepomuk Hummel (1778-1837), an illustrious keyboard pedagogue and renowned composer in his day, bestrode the musical styles of two eras, late classic and early Romantic, a point made admirably in the programming of this disc. The youthful G Major Concerto could have been composed by any Mozart or Haydn imitator. The A Minor Concerto, however, is a prime stylistic source for the Chopin of the F Minor and E Minor Concertos. Hummel's A Minor is a fine achievement in its own right, well worth occasional concert revival, and certainly as deserving of recording—if not more so—as some of the music on the flood of Telemann discs we've been getting of late.

Both Galling and Lautenbacher handle their solo roles with verve and style, and are respectably backed by the Stuttgart orchestra under Alexander Paulmüller's baton. The recorded sound of the orchestra is a trifle diffuse, but not unpleasantly so. D. H.

KŘENEK: *Pentagram for Winds* (see GOODMAN)

LEONCAVALLO: *I Pagliacci* (see MAS-CAGNI)

RECORDING OF SPECIAL MERIT

© ① **LISZT** (arr.): *Hexameron—Variations on the March from Bellini's "I Puritani" by Liszt, Thalberg, Pixis, Herz, Czerny, and Chopin with Introduction, Interludes, and Finale by Liszt; LISZT: Reminiscences de Norma (after Bellini)*. Raymond Lewenthal (piano). RCA VICTOR LSC 2895 \$5.79, LM 2895* \$4.79.

Performance: Enthusiastic
Recording: Generally good
Stereo Quality: Okay

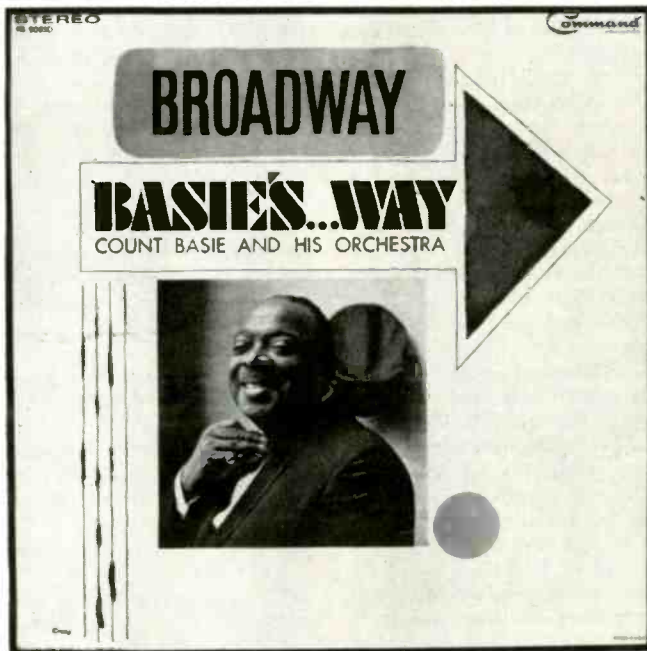
Raymond Lewenthal's eight pages of gossip and informative program notes offer almost more substance than the music on this disc. Nevertheless, no one who fancies the Romantic keyboard repertoire can afford to miss a note of what this record has to offer—especially via the *Hexameron*. Like a vintage automobile, this disc has an appeal all its own.

The sheer enthusiasm of Lewenthal's written exegesis and his pianistic communication thereof is its own justification, and on these terms this disc is vastly entertaining and informative. Except for an occasional touch of wooden tone in the keyboard bass register, the sound is altogether splendid.

D. H.

(Continued on page 90)

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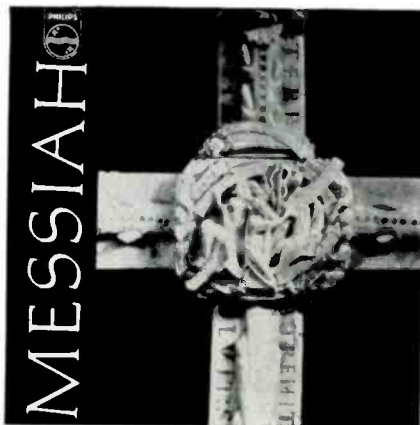
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CIRCLE NO. 67 ON READER SERVICE CARD
90

LISZT: Piano Concerto No. 1, in E-flat
(see CHOPIN)

Ⓢ Ⓜ **MAHLER: Songs from "Des Knaben
Wunderhorn": Revelge; Rheinlegendchen;
Lied des Verfolgten im Turme; Wer hat
dies Liedlein erdacht?; Lob des hohen
Verstandes; Der Schildwache Nachtlid;
Wo die schönen Trompeten blasen; Trost
im Unglück; Des Antonius von Padua
Fischpredigt; Verlorene Müb; Das ir-
dische Leben; Der Tambourg'sell.** Janet
Baker (mezzo-soprano); Geraint Evans (bar-
itone); London Philharmonic Orchestra,
Wyn Morris cond. ANGEL S 36380 \$5.79,
36380* \$4.79.

Performance: **Painstaking**
Recording: **Finely detailed**
Stereo Quality: **Excellent**

Heretofore the Vanguard label has com-
manded a monopoly on these Mahler songs
with two currently available and competing
records, by Lorna Sydney and Alfred Poell
and Maureen Forrester and Heinz Rehfuss,
respectively. Each has its high points, as does
this new Angel disc.

The songs are vocal-orchestral settings
from the Arnim-Brentano collection of
German folk poetry first published at the
peak of the early Romantic period. They are
comically ironic (*Lob des hohen Ver-
standes*), poignantly mystical (*Wo die
schönen Trompeten blasen*), or darkly maca-
bre (*Der Tambourg'sell* and *Revelge*),
evoking animal allegory, lovelorn maidens,
and tormented soldiers of the Thirty Years
War epoch. The orchestral settings have
nothing in common with what most of us
associate with orchestrated art-songs, but are
creative works in their own right.

This new Angel disc omits the *Urlicht* and
Es sungen drei Engel which are more usually
heard as parts of the Second and Third
symphonies, respectively. However, the de-
liciously ironic *St. Anthony's Sermon to the
Fishes*, which Mahler elaborated symphonically
as the Scherzo for the Second Symphony,
is done superbly well here by Geraint Evans.

There are a number of distinguishing fea-
tures of this new *Knaben Wunderhorn* re-
cording, not the least being the gorgeously
clear and transparent recording of the or-
chestral texture and the parity of the voices
with it (both Vanguard discs tended to place
the voices well "in front" of the orchestra).
Indeed, one feels in this new Angel record-
ing that one is experiencing almost an X-ray
treatment of the songs—and this feeling may
stem in part from a certain inflexibility on
the part of conductor Wyn Morris, who per-
haps has some way to go before becoming
the equal of such as Bruno Walter or Jascha
Horenstein as a Mahler stylist. Nevertheless,
this disc has much to recommend it, not only
in Geraint Evans' renderings of *Revelge* and
Der Tambourg'sell, but more especially in
the rich yet floating vocal quality Janet Baker
brings to the lilting *Rheinlegendchen* and the
infinitely touching *Wo die schönen Trom-
peten blasen*. Another unique aspect of the
Angel disc is the use of both singers in such
dialogue songs as *Der Schildwache Nachtlid*,
Verlorene Müb, *Trost im Unglück*, and
Lied des Verfolgten im Turm.

One cannot speak of this record as being
either superior or inferior to the classic Van-
guard discs, but rather as a handsome supple-
ment thereto—not to be missed by any
fancier of noble and lovely songs. *D. H.*

**MARTIN: Concerto for Seven Wind In-
struments, Timpani, Percussion, and String
Orchestra** (see VARÈSE)

Ⓢ Ⓜ **MASCAGNI: Cavalleria Rusticana.**
Fiorenza Cossotto (mezzo-soprano), San-
tuzza; Carlo Bergonzi (tenor), Turiddu;
Adriane Martino (mezzo-soprano), Lola;
Giangiacomo Guelfi (baritone), Alfio; Maria
Gracia Allegri (mezzo-soprano), Mamma
Lucia. **LEONCAVALLO: I Pagliacci.** Joan
Carlyle (soprano), Nedda; Carlo Bergonzi
(tenor), Canio; Giuseppe Taddei (baritone),
Tonio; Ugo Benelli (tenor), Beppe; Rolando
Panerai (baritone), Silvio; Franco Ricciardi
(tenor) and Giuseppe Morresi (bass), two
peasants. Chorus and orchestra of La
Scala, Milan, Herbert von Karajan cond.
DEUTSCHE GRAMMOPHON 139205/6/7
\$17.37, 39205/6/7* \$17.37.

Performance: **Misguided**
Recording: **Good**
Stereo Quality: **Good**

The alliance between the powerful German
recording combine and La Scala has produced
some valuable results in previous releases, but
the only conclusive proof the present album
offers is that *verismo* opera is not Herbert
von Karajan's *métier*. His approach to the
Mascagni opera stresses the "Cavalleria"
(Chivalry) and virtually ignores the "Rusti-
cana." It is a leaden and quite uninteresting
performance. The dullness emanating from
the pit stifles Bergonzi's ardent and laudably
musical singing and the almost equally ex-
pert work of Fiorenza Cossotto. Guelfi, a
suitably brusque Alfio, attempts to enliven
his music at one point ("*Il cavallo scalpita*"),
but the conductor prevails. The Lola and
Mamma Lucia are inadequate. Karajan is, of
course, a brilliant orchestral technician; he
elicits some ethereal pianissimos in the choral
"*Gli aranci olezzano*," but this is not the
opera for such pastoral effects, and the way
he uses the male voices in the same scene
should be offensive to Sicilian masculinity.

I Pagliacci goes somewhat better, but the
tempos remain consistently slow, and excite-
ment is firmly curbed. After a tired-sound-
ing "*Un grande spettacolo*," Bergonzi rallies
sturdily for his big scenes. Joan Carlyle is
quite raptureless in the *Ballatella* but other-
wise entirely dependable; Taddei and Panerai
are first-rate except for moments of un-
steadiness. Benelli sings with exceptional re-
finement but erratic intonation.

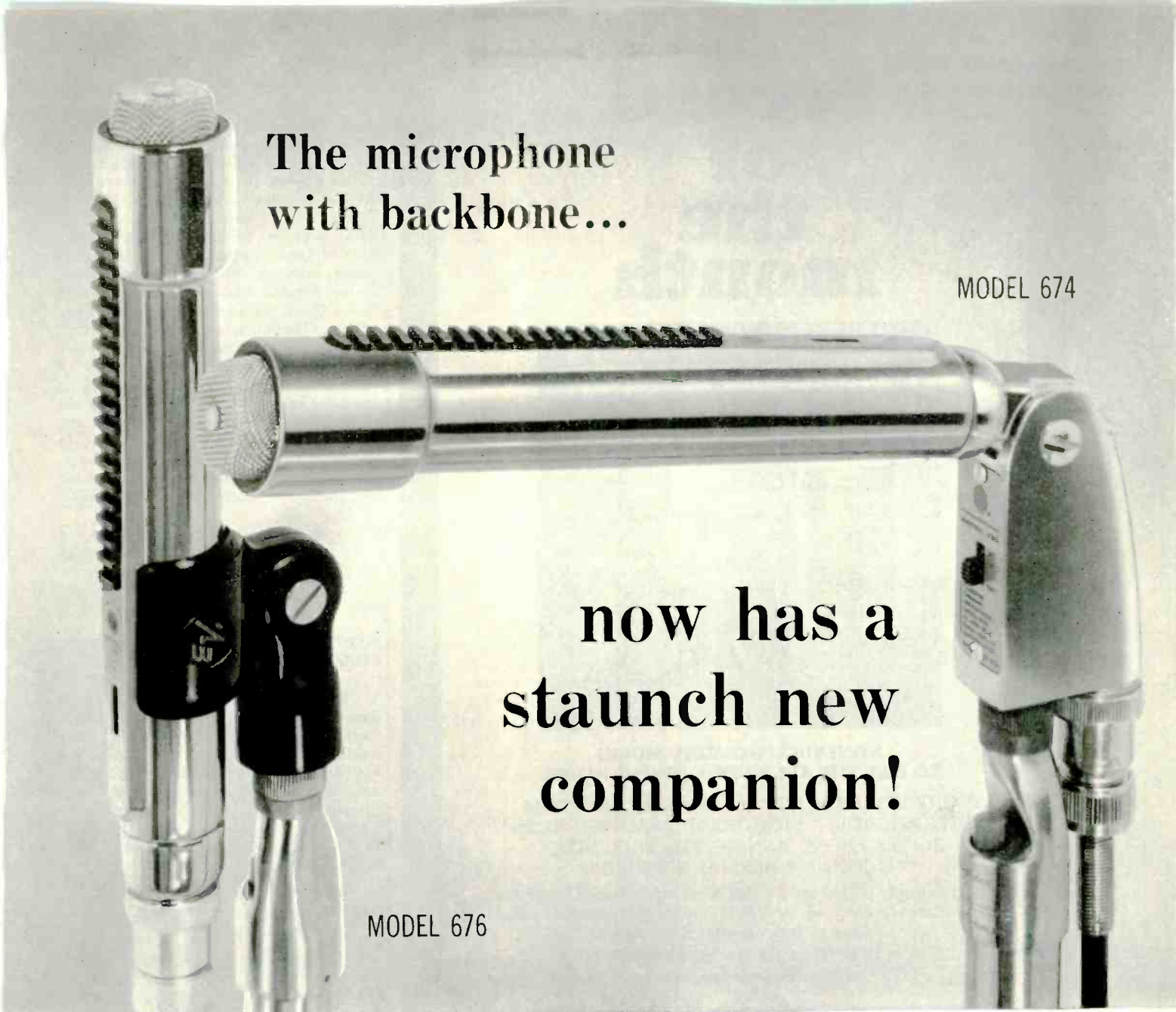
The recorded sound is clear but unsp-
ectacular, lacking in presence and nearly in-
audible in pianissimo passages. In all, neither
opera gets a performance here that can
measure up to its strong recorded competition.

G. J.

Ⓢ Ⓜ **MENDELSSOHN: Elijah (high-
lights).** Elizabeth Harwood (soprano); Mar-
jorie Thomas (mezzo-soprano); Richard
Lewis (tenor); John Shirley-Quirk (bass);
Arnold Greir (organ). Royal Choral Society
and Royal Philharmonic Orchestra, Sir Mal-
colm Sargent cond. ANGEL S 36288 \$5.79,
36288* \$4.79.

Performance: **First-rate**
Recording: **Good**
Stereo Quality: **Very good**

This abbreviated *Elijah* was issued to com-
memorate Sir Malcolm Sargent's seventieth
birthday. The tribute is most fitting, for no
(Continued on page 92)



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other living conductor can match Sir Malcolm's authority with regard to this respected, beloved, and perhaps slightly overrated oratorio. This is his third recording of the work, the previous two versions (both complete) dating from the mid-Forties and mid-Fifties.

Two soloists, in fact, are holdovers from the last recording (Angel 3558). Marjorie Thomas brings pleasing tone and warm expressiveness to the contralto part, while Richard Lewis shapes his arias with eloquence, caressing affection, and unusual musicality. Soprano Harwood and bass-baritone Shirley-Quirk are on the same plane of excellence. The latter, a relatively new name on records, reveals a round and resonant voice used with skill and exceptional clarity of enunciation. Although the choral work is decidedly impressive, my recollection of the Huddersfield Choir's performance on the earlier Angel set gives them preference in matters of clarity and expressiveness. Excessive reverberation, which frequently blurs the enunciation in the new version, may be a factor here.

The overall performance has grandeur and excitement. As the first English-language *Elijah* in stereo under a uniquely authoritative interpreter, the disc has much to commend it.

G. J.

MONTEVERDI: Madrigals (see FRES-COBALDI)

© ® MOURET: *Divertissements (Incidental Music for the New Italian Theatre)*. Suites from "Les jeux olympiques," "Les amans ignorans," "Panurge," "L'isle du divorce," "La foire des fées," "L'amante difficile," "Les paysans de qualité," and "L'empereur dans la lune." Orchestre de Chambre Jean-Louis Petit, Jean-Louis Petit cond. SOCIÉTÉ FRANÇAISE DU SON SXL 20130 \$5.79, 174130* \$5.79.

Performance: Lively

Recording: Very good

Stereo Quality: Satisfactory

Jean-Joseph Mouret (1682-1738), a contemporary of Rameau, was musical director of the *Concerts spirituels* for six years, wrote opera-ballets, and supplied the *Comédie-Italienne*, for which he acted as conductor, with incidental music for their productions. The *Divertissements*, little suites made up of instrumental music from these plays, are light and entertaining, as one might guess from merely reading the titles of these comedies. There are between two and four movements to each suite, most of them either dances or character pieces. The performances are full of vitality, and, except for the absence of any *nôtes inégales*, reasonably stylish. The recording is quite high-level, with a resulting slight edginess; overall, however, the sound is far superior to that of previous discs on this label.

I. K.

© ® MOUSSORGSKY: *Pictures at an Exhibition (arr. Ravel); A Night on Bald Mountain*. Vienna State Opera Orchestra, Vladimir Golschmann cond. VANGUARD EVERYMAN SRV 210 SD \$1.98, SRV 210 \$1.98.

Performance: Well-tailored, on the whole

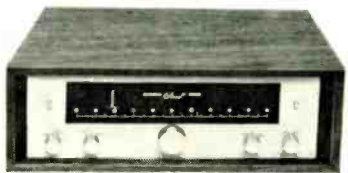
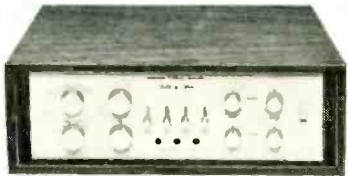
Recording: Quite good

Stereo Quality: Tasteful

Not having a Philadelphia or Chicago Symphony at his disposal, Golschmann, in this
(Continued on page 94)



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CIRCLE NO. 5 ON READER SERVICE CARD
94

reissued recording from the early 1960's, wisely eschewed the blockbuster approach to the *Pictures*, choosing instead to stress the more subtle points of Ravel's orchestration—as in *Tuileries*, the *Two Jews*, *Limoges*, and the more subdued of the *Promenade* interludes. The *Night on Bald Mountain* is paced briskly, and its dramatic points are underlined to splendid effect.

The recorded sound seems a wee bit undernourished in the strings, but is otherwise thoroughly acceptable. As of this writing, this is the only *Pictures* recording available in stereo listed at \$1.98, and it rates as a best buy.

D. H.

⑤ ⑥ MOZART: *Clavinet Trio, in E-flat* (K. 498); *Horn Quintet, in E-flat* (K. 407); *Oboe Quartet, in F Major* (K. 370). Walter Tribskorn (clarinet), Günter Ludwig (piano), Günter Lemmen (viola), Sebastian Huber (French horn), Alfred Sous (oboe), Endres Quartet. TURNABOUT TV 34035 S \$2.50, TV 4035* \$2.50.

Performance: Warm and vital
Recording: Rather reverberant
Stereo Quality: Good enough

Musically speaking, this is a first-rate garland of Mozartiana brought together on a single inexpensive disc from various recordings issued originally by Vox. The playing by all concerned is perfectly lovely, both stylish and warmly communicative. I have a particular partiality for the work of oboist Alfred Sous in the delectable K. 370.

The fly in the sonic ointment, however, is the high degree of reverberance that prevails throughout the disc, making the string ensemble sound like a chamber orchestra. This is especially noticeable in the Horn Quintet, where the writing for horn is rather concertolike to begin with. Listening to this record, one would indeed think that a fifth Mozart horn concerto had been discovered. With this single reservation, this record stands as good value for the money.

D. H.

RECORDING OF SPECIAL MERIT

⑤ ⑥ MOZART: *Requiem Mass in D Minor*, K. 626. Elly Ameling (soprano); Marilyn Horne (mezzo-soprano); Ugo Benelli (tenor); Tugomir Franc (bass). Vienna State Opera Chorus and Vienna Philharmonic Orchestra, István Kertész cond. LONDON OSA 1157 \$5.79, A 4157* \$4.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Natural

Recordings of the celebrated K. 626 are plentiful, many of them with solid attractions, but none, as far as I can recall, can be called ideal in every respect. This newcomer, therefore, should be joyously received, heavy competition notwithstanding. It is a performance of warmth and serenity in which textures are clear, tempos are just, and both orchestral execution and choral work are admirably polished. Furthermore, Kertész finds the effective middle ground between drama and reverence—like many other recent efforts of this gifted conductor, his reading here is *just right*.

Except for the remarkable Marilyn Horne, the soloists seem to have lighter voices than those required for the task. Nevertheless, the brief solos are exquisitely handled, with steady tone and exemplary musicianship in

all cases, and the essential blend—particularly in the *Benedictus*—could hardly be bettered. Benelli and Horne are, of course, established names by now; it is a pity that in the notes London did not see fit to include a line or so on Miss Ameling and Mr. Franc by way of an introduction.

For richness of sound and textural clarity this surpasses all other versions of the Requiem known to me despite the fact that the stereo is directionally unexaggerated. I am somewhat puzzled, however, by the role the organ plays in this particular performance. If it has been retained at all, as required by Mozart's scoring, it is inaudible.

G. J.

MOZART: *Sonata No. 12, in F Major* (see CHOPIN: *Sonata*)

MOZART: *String Quartet No. 23* (see BEETHOVEN)



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Leads a near-ideal Mozart Requiem

⑤ ⑥ ORFF: *Carmina Burana*. Jutta Vulpius (soprano); Hans-Joachim Rotzsch (tenor); Kurt Rehm and Kurt Huebenthal (baritones). Leipzig Children's Choir; Chorus and Orchestra of Radio Leipzig, Herbert Kegel cond. HELIODOR HS 25004 \$2.49, H 25004 \$2.49.

Performance: Spirited
Recording: Good
Stereo Quality: Artificial

This rousing performance proves a strong contender to five previous recorded versions of Orff's startling masterpiece. Its main strength lies in the choral and orchestral execution, which is colorful and vigorous, yet firmly controlled by conductor Kegel. None of the solo vocalists finds Orff's extremely taxing music easy going, but all manage their assignments creditably. In any case, *Carmina Burana* is not the kind of work that spotlights individual contributions—the real star here is the composer. Perhaps this music cannot sustain interest after too many hearings, but listeners whose responses are not blunted by overfamiliarity will find that its melodic wealth, rhythmic magnetism, and, above all, Orff's incredible ingenuity make the work an exhilarating experience.

(Continued on page 98)

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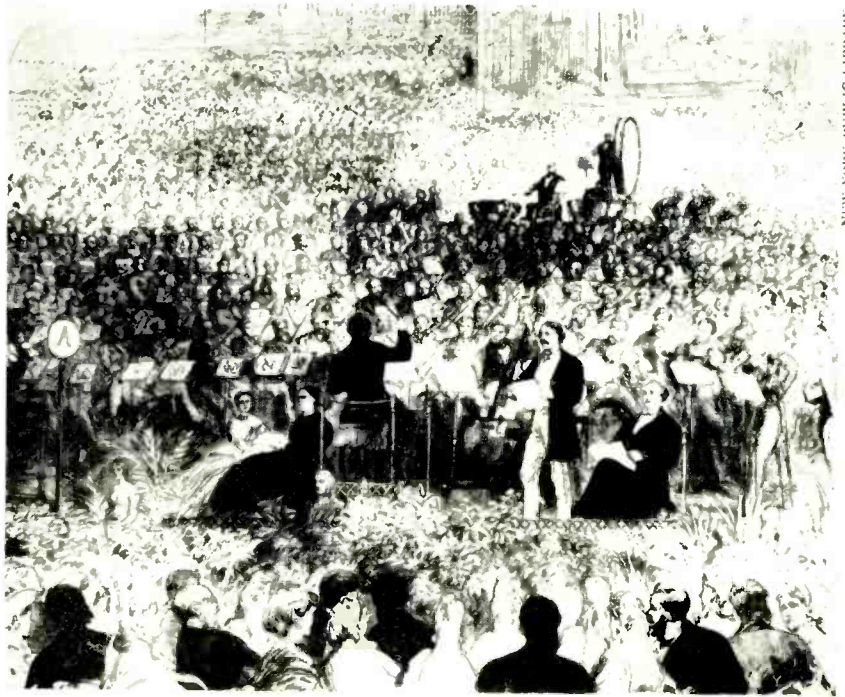
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The Gargantuan
Old Style: a performance
of *Messiah* during the
Handel Festival at
London's Crystal
Palace, 1865.

Handel's MESSIAH: the long way back

By JAMES GOODFRIEND



THERE are few musical compositions that have been so constantly reevaluated and reinterpreted as Handel's *Messiah*. Performed in the composer's lifetime, it was a stylistically typical, if outstanding, eighteenth-century work, rendered by soloists skilled in the techniques of florid song, together with modest instrumental and choral forces. But less than fifty years after Handel's death, a performance of it was given in England in which the number of participating artists exceeded five hundred. Later performances grew even larger, and with the increase in forces came the loss of the stylistic conventions with which the work began. It became, in effect, a Victorian oratorio.

The way back—for today we recognize that *Messiah* is more valuable to us as an authentic eighteenth-century work than as a bogus nineteenth-century one—has been and still is a long and arduous one. Early recordings of *Messiah* continued, and some present ones still continue, to make it what it is not. Some ten or twelve years ago real attempts were made, in published editions and on records, to scrape away the romantic patina from the pure bronze of the original. The effort sparked a considerable interest on the part of many musicians in the restoration of a great work of art. And it is a matter of restoration, for what is involved is not merely a return to the letter of Handel's manuscripts—this is relatively straightforward—but a full realization of the stylistic conventions of the time, those things that Handel, or virtually any other Baroque composer, would not write into the score because to do so would either insult the intelligence of the performer or encroach upon his own area of improvisatory creativity. We now have two new recordings of *Messiah*, the first on Philips, directed by Colin Davis, the second on RCA Victor,

directed by Robert Shaw, the latest in a series of greater and greater attempts to resuscitate the work as an eighteenth-century oratorio with all the characteristics of clarity, small ensemble, ornamentation, rhythmic modification, dynamics, and detailed phrasing that term connotes.

When it comes to performances of *Messiah*, I am a very hard critic. Some years ago I was called upon to review five concert performances of the work (four in successive evenings), and the details of my carping (the performances were all far above average) filled what was certainly one of the longest published reviews of recent years. I find much scope for criticism in *Messiah*: the overall concept; the performances of individual arias and choruses; the successful delineation of dramatic and contemplative sections; the correct textual emphases; the application of eighteenth-century performing devices; and the understanding of why and how to apply those devices.

Let's get started on something simple: the opening *Sinfonia*. Although Handel titled it *Sinfonia* or *Sinfony*, it is obviously written in the style of a French overture. This involves double-dotting (*i.e.*, the lengthening of certain dotted notes and the consequent shortening of the notes that follow them, resulting in a general crispness and a feeling of two, rather than four beats in the measure). This has never been done, to the best of my knowledge, in exactly this way on records, nor is it in either of these new recordings. Davis lengthens the dotted notes, but not sufficiently to produce the two-in-a-bar feeling. He avoids the characteristically French "snapping" quality of the short notes, and he generates also a *legato* quality and a certain "ensemble string sound" *per se* that does not sound properly stylish to me. Davis is no dope, and I would certainly assume that this is all intentional based on his own strong

conception of what the music is. But I, just as strongly based on my own conceptions, think he is wrong.

Shaw does not double-dot the overture; rather, he plays the short notes staccato, for which there is a precedent in some circumstances, but not here. His string texture, however, is lean and transparent and the bass is very much in evidence as an individual line. Without following much of the letter of eighteenth-century style (his trills are more often upside down than not) he still provides an astonishing amount of the spirit. His *Sinfonia* sounds like a Baroque work, and Davis', in spite of its attention to the letter, does not. Shaw also takes the closing few measures of the piece at the tempo of the opening; Davis takes an *allargando* instead. According to what is printed in at least one score, Davis is correct, but to my ears Shaw is. The form of a French overture customarily ends with a return (frequently abbreviated) to the material of the slow opening section. No such return is marked here, but the last few measures contain dotted notes, which have been almost entirely absent throughout the fugal *Allergro* section. In my judgment, they constitute the return, so marked or not. Handel departs from custom in many places in *Messiah*, but I can't see what is to be gained in departing from it here, and therefore I do not believe it is a departure, but merely an oversight in the absence of a firm indication.

Any single number in *Messiah* furnishes material for criticism in this or greater detail. Obviously, space and the mental endurance of the reader are limited. But this comparison of performances of the *Sinfonia* is, in many ways, representative of a detailed comparison over the span of the work. Davis pays a great deal of attention to the letter of eighteenth-century performance practices

with results that frequently sound unidiomatic. Shaw seems more in the dark about what is supposed to be going on (I can't bring myself to believe that Shaw really made a study of the enormous amount of material available on this subject, and then rejected it out of hand). But he produces, every once in a while, some startlingly good things. The contest, then, comes out about even.

Briefly, as far as eighteenth-century performances practices go, I find the following things wrong with Shaw's performance: the application of ornaments is not consistent enough, nor extensive enough; double-dotting is not used in all appropriate places; trills are usually incorrectly played and not always present where they should be; some traditional, but to my ears harmonically incorrect, appoggiaturas are retained; there are dull and uninventive harpsichord realization, anachronistic orchestral *crescendos*, *diminuendos*, and *rallentandos*. Using the same criteria, I would list the defects of Davis' performance as: ornaments are not consistently applied with an understanding of their harmonic implications, their textual references, and their function to enhance expressivity, nor are cadential figures used all the time where they should be; most vocal cadenzas used are unimaginative; the traditional wrong appoggiaturas are used in the first tenor recitative, and (to obviate the harmonic clash) Handel's music has been rewritten to place the orchestral chords after the appoggiaturas rather than with them; there is a general anachronistic fussiness of orchestral dynamics; the string texture is not always transparent and leans less on the bass line than it should.

Now, before we go any further, let me say that I would never level these criticisms at a performance by the Huddersfield Choral Society or any other group that persists in the Victorian tradition. These two new recordings, the Davis even more than the Shaw, are exceptionally brave attempts at authenticity, and by being courageous they lay themselves open to the kind of criticism that less venturesome performers escape entirely.

GEORGE FRIDERIC HANDEL (1685-1759)



If what you are looking for in a recording of *Messiah* is something that is following the right path, even if stumbling now and again, these recordings are far and away the most advanced.

Taking the work now from another angle, how well are the dramatic implications realized? *Messiah* is essentially a contemplative oratorio, meaning that its text and music tend to comment on things from a general, impersonal point of view rather than present them in the manner of a dramatic scenario. But there are two exceptions within the work: the chorus "Glory to God," which is sung by angels, and the chorus "He trusted in God," which is sung by the mob surging around the Cross. Dramatically, these two choruses must be sung differently from the rest of the oratorio. Neither version of the first, here, accomplishes much in this line, but Shaw's rendition of the second, with its hurried tempo, comes far closer to painting a dramatic scene than Davis', which is stodgy, undramatic, and in no way differentiated from its surroundings. But there are other dramatic implications in the work. When John Shirley-Quirk (Philips) sings "Thus saith the Lord" with its reiterations of the words "I will shake the heavens," he *shakes*, and it is an impressive thing to hear. Thomas Paul (RCA) with his big, resounding voice, is merely singing melismatic passages. But when we come to "Why do the Nations," neither of them really wants to know why, nor does either put across a feeling of awe in "The trumpet shall sound" which, after all, is pretty much a description of the Last Judgment.

Looking at things, again, in a still different way, both recordings present an essentially complete performance. Both use the alto version of "But who may abide," and the combination alto and soprano version of "He shall feed His flock." Philips uses a tenor in "But Thou didst not leave," and RCA a soprano; Philips uses a bass for "Thou art gone up on high," for which I can find no precedent, and RCA the more usual alto. But the Shaw recording employs, unaccountably, the shorter version of the *Pastoral Symphony* (eleven measures long) and the later version of "Why do the nations," which cuts the aria down to nothing. Philips uses the better alternate in each case.

IN the matter of vocal performance *per se*, both choruses are excellent. Shaw takes the "Hallelujah" and the final "Amen" at frantic paces, but that they don't come off is not the fault of his singers. Davis too tends to push occasionally; in his case it is less a matter of fast tempos and more a somewhat uneasy feeling lodged in the tempo he has chosen—but his chorus too is equal to whatever task he sets them. The soloists, to my ears, rank as follows: in the Philips set, Heather Harper is the most consistent, most stylish soprano I think I have heard yet in the part; Helen Watts (contralto) is more variable than I would have expected; Shirley-Quirk is enormously impressive in his earlier numbers, singing with great accuracy and feeling, but he

peters out badly in the later arias. In the RCA set, Judith Raskin is almost unbelievably erratic, singing a superb "If God be for us," but ill at ease in many other places; Florence Kopleff vies with Heather Harper for the outstanding performance in either set; and Thomas Paul impresses for the sheer sound of his voice but not for what he does with it. Neither tenor comes close to the standard set by Aksel Schiøtz in his famous recordings of "Comfort ye" and "Every Valley," nor do they substitute any impressive amount of musical understanding for the missing vocalism. Shaw's trumpet player has a better tone than Davis' (although his treatment of dotted notes is less correct), but neither ornaments his line to any extent.

The respective technical recordings pose their own problems. The balance between soloists and orchestra is far better in the Philips version, the RCA overbalancing in favor of the vocalists. But the orchestral recording in itself I find preferable on RCA, the Philips, to my ears, being uncomfortably close, with a cutting violin tone. The RCA also has the following specific flaws: the female voices sound off-microphone in at least two choruses; the timpani do not come through as clearly as they should; and there is an exceptionally bad tape cut-off at the end of "Thou shalt break them" and a rough lead into the following "Hallelujah." Overall, both recordings are well above average, but neither is a technological tour de force.

I must repeat, in the face of all my own negative criticism, that I have nothing but admiration for the effort that has gone into these two recordings and for what has been accomplished even measured against what has not. I believe there is sufficient information given above for the reader to choose which of the two would be more likely to satisfy his own requirements, for I would no more think of prescribing a specific recording of *Messiah* for someone whose tastes I did not know than I would of prescribing a remedy for an unknown disease. If the reader is curious to know which of all recordings of the work I have most successfully been able to live with myself, despite its flaws, my answer would be the old Scherchen version, currently available (EL 631/2/3, mono only) on Bach Guild.

Ⓢ Ⓜ HANDEL: *Messiah*. Heather Harper (soprano); Helen Watts (alto); John Wakefield (tenor); John Shirley-Quirk (bass); Leslie Pearson (harpsichord); Ralph Downes (organ); London Symphony Choir, John Alldis director; London Symphony Orchestra, Colin Davis cond. PHILIPS PHS 3992 three discs \$18.37, PHM 3592 \$15.37.

Ⓢ Ⓜ HANDEL: *Messiah*. Judith Raskin (soprano); Florence Kopleff (alto); Richard Lewis (tenor); Thomas Paul (bass); Robert Conant (harpsichord); Robert Arnold (organ); The Robert Shaw Chorale and Orchestra, Robert Shaw cond. RCA VICTOR LSC 6175 three discs \$17.39, LM 6175 \$14.39.

The recorded sound, if not the latest vintage, is quite serviceable, but much of the pronunciation is lost in excessive echo. No text or translation. G. J.

© ® ORFF-KEETMAN: *Schulwerk, Volume Three (Major, Dominant Triad); Volume Four (Major, Sub-dominant Triad)*. Tölzer Youth choir, Gerhard Schmidt cond.; Chamber choir of the Munich State High School for Music, Fritz Schieri cond.; instrumental ensemble; Godela Orff-Büchtermann (speaker). HARMONIA MUNDI HMS 530652/3 two discs \$6.98 each, HM 30652/3* \$5.98 each.

Performance: Charming
Recording: Excellent
Stereo Quality: Fine

Schulwerk, by Carl Orff and Gunild Keetman, is a method for the study of elementary musical materials which has been published in a series of volumes in Germany and is now being made available in terms of actual performance in a series of recordings by Harmonia Mundi. Avoiding a lengthy dissertation on the precise approach lying behind the series, let me say simply that it is progressive—beginning with the pentatonic scale, moving into elementary harmonic progressions, modal scales—and the textual materials involved are traditional children's songs, street cries, name calling, nursery rhymes, proverbs, and so forth.

In the two recordings under consideration here, parts three and four of the method—involving varied applications of the dominant and sub-dominant triads, respectively—

have been realized in performance, and for the purposes of my readers, I suppose it is most appropriate to discuss them in terms of musical results rather than the methodological approach. The music itself is utterly delightful. Indeed, were it not for the fact that, played in sequence, it tends to vary itself with a subtlety of pedagogical intent rather than one of purely artistic intent, one would never guess it to have been composed for study purposes at all—so colorful and fanciful is its instrumentation, so charming is its expressive aura, and so disarming is the simplicity of its lyrical content.

I should think that teachers interested in the material for its more pragmatic intent would find both releases fascinating; the general listener, on the other hand, might get a good deal of pleasure out of at least one—either one—of the two discs under discussion here. The performance is all charm and a mile wide, and the recorded sound and stereo treatment seem to me uncommonly good. W. F.

© ® PISTON: *Quintet for Piano and Strings*. Earl Wild (piano), Walden String Quartet. HOVHANESS: *Khaldis: Concerto for Piano, Four Trumpets and Percussion*. William Masselos (piano), Chamber Ensemble, Izler Solomon cond. HELIODOR HS 25027 \$2.49, H 25027* \$2.49.

Performance: Good
Recording: Fair
Stereo Quality: Reprocessed from mono

I agree with Heliodor's program annotator when he describes Walter Piston's *Quintet for Piano and Strings* (1949) as "choice Piston." It is precisely this and for a number of reasons. To begin with, it epitomizes a mellowing of Piston's manner (which began in the years of World War II), a conditioning, by a certain easygoing romanticism, of the rather rigid international neoclassicism that had previously characterized his work. The *Quintet*, moreover, is full of Piston's strongest musical ideas, it has one of the loveliest *Adagios* that you will find in American music, and even the rigidity of the lines of structural demarcation, which has always troubled me in Piston's work, is somehow softened for the occasion. It is a lovely, moving, joyous work, and I heartily commend it to your attention.

I concede that I am no admirer of Alan Hovhaness' quasi-oriental, highly mannered musical idiom. It repeats itself both within each piece and from piece to piece, and while everything "sounds" in the musical sense, and while every effect makes its effect, I quite honestly cannot differentiate one work from another except by its instrumental setting or its given exotic title. *Khaldis* is a perfectly representative specimen—a little less tenuous than some of the others, perhaps—and those who have some insight into what Hovhaness is after and some interest in his pursuit of it will be able to determine its merits.

The performances are solid, the recorded sound passable enough on both works, although electronically the Piston comes across somewhat more successfully. W. F.

PISTON: *Three Pieces for Flute, Clarinet, and Bassoon* (see GOODMAN)

© ® POULENC: *Chansons Villageoises; Rapsodie Nègre, Op. 1; Le Bal Masqué; Le Bestiaire*. Jean-Cristophe Benoit (baritone); (Continued on page 100)

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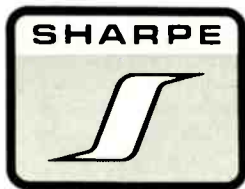
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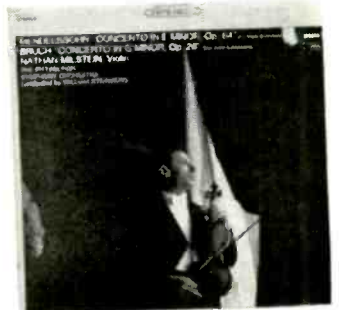
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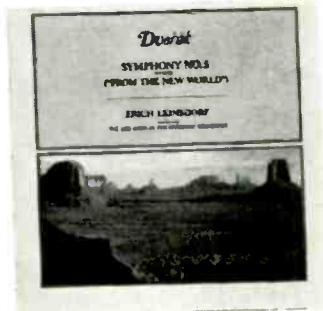
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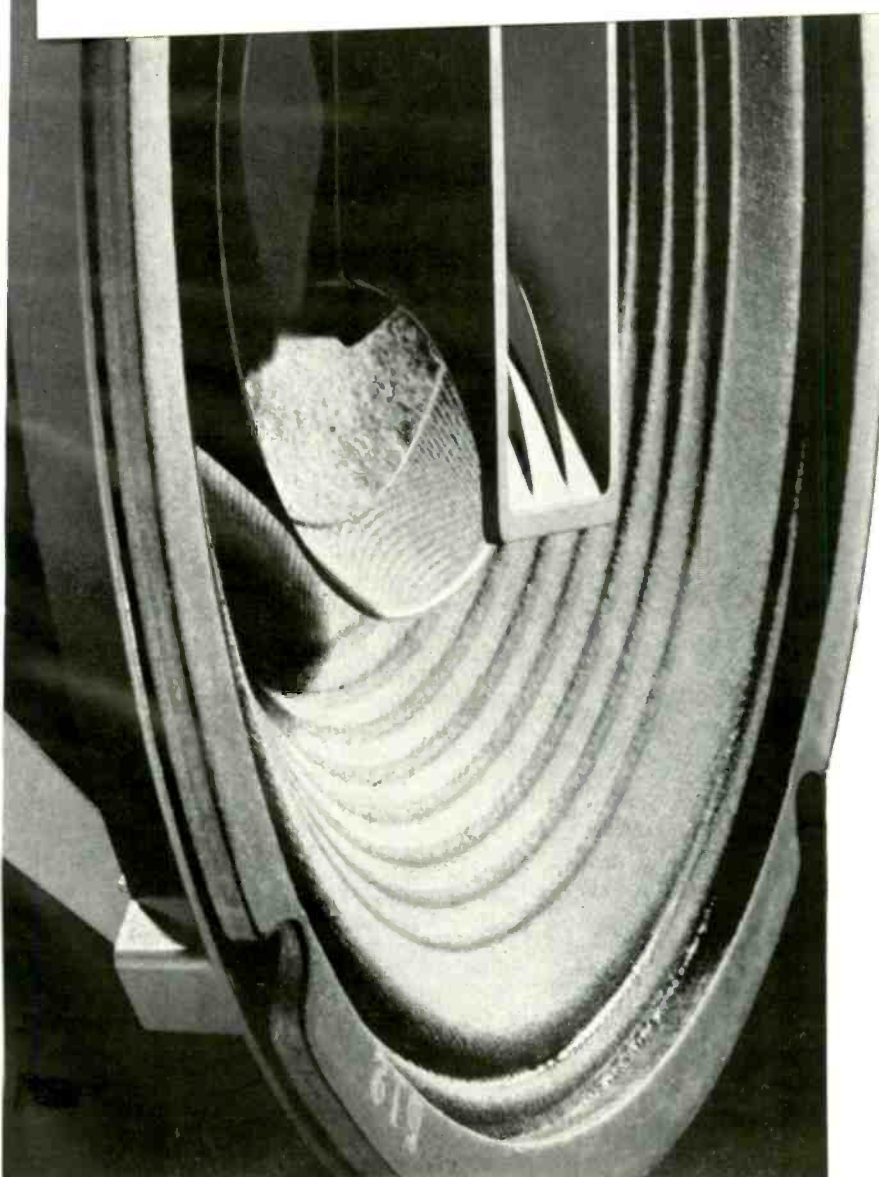
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Paris Conservatory Orchestra. Georges Prêtre cond. ANGEL S 36370 \$5.79, 36370* \$4.79.

Performance: Brash
Recording: Good
Stereo Quality: Good

There are several rather loosely arranged observations by which I might best evaluate this new recording of Poulenc's vocal music. Straight off, the voice-and-piano song cycles that appear here in instrumental dress were orchestrated by the composer himself, so there is no one else to blame but Poulenc for what seems to me to be rather a lessening of the material's quality. I even fancy that I know for what reasons it has been lessened. Most obviously, the vocal accompaniments were originally thought out pianistically, and Poulenc appears to have been less than in-

genious in rethinking them in instrumental terms. Less demonstrably, perhaps, Poulenc's songs—as most aficionados quite gleefully concede—derive substantially from a sort of music-hall popularism that, reflected in the piano, is an echo, a remembered sentiment. As set here for instruments, it is suddenly the faintly trashy aroma, the instant sentimentality of the music hall that assails us. Unlike Ravel, Poulenc was not long on orchestration as a craft, although he did it professionally enough. Furthermore, where his predecessor knew exactly which manifestation of his piano writing could sustain conversion—and, in more than one case, surpass the original—Poulenc was not only far less sophisticated in the actual doing, but far less shrewd in his choice of material.

Le Bal Masqué, I hasten to add, was con-

ceived in an instrumental setting, and, although it has never been anything approaching my favorite Poulenc, it holds its own. *Rhapsodie Nègre*, Poulenc's Opus 1, is a more than faintly gauche, talented piece of juvenilia composed when the self-taught composer was eighteen. I should imagine its future will be for students of the composer's catalog alone.

Oddly enough—or do I imagine it?—both Prêtre's orchestra and Benoit's singing tend toward a generally big, bouncy, unrefined approach that seems to aid and abet the rather cheap aura of the record. So, for that matter, does the brilliant but almost conspiratorially buoyant recorded sound and fancy stereo treatment.

W. F.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ POULENC: *The Story of Babar*. HARSANYI: *The Story of The Little Tailor*. Peter Ustinov (narrator); Orchestre de la Société des Concerts du Conservatoire, Georges Prêtre cond. ANGEL S 36357 \$5.79, 36357* \$4.79.

Performance: Light and right
Recording: Exceptional
Stereo Quality: Excellent

The story of Babar, the elephant who finds happiness in the home of a rich old lady but eventually rejoins his relatives in the forest and gets to be acclaimed their king, inspired one of Poulenc's most irresistible impressionist scores. Babar's swaying ride on his mother's back, the lumbering music for his bath, his trip to the haberdashery for elephant clothes, and the triumphal march of his gaudy woodland coronation may owe a little each to Debussy, Prokofiev, and even John Alden Carpenter, but the total effect is utterly distinctive, especially in this meticulous performance accompanying an exemplary narration by Ustinov, who is always

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Ⓢ Ⓜ RACHMANINOFF: *Symphony No. 2, in E Minor, Op. 27*. London Symphony Orchestra, André Previn cond. RCA VICTOR LSC 2899 \$5.79, LM 2899* \$4.79.

Performance: The Russians are better
Recording: RCA is superior
Stereo Quality: RCA has it

My first encounter with the spectacular Leningrad Philharmonic performance of the Rachmaninoff Second Symphony was on a DGG pressing bought in Copenhagen during a Fulbright teaching year, and I was more than a little pleased to hear of its U.S. release by Decca. It is good to have this recording back again on DGG's Heliodor label after several years out of the catalog, for not only does this reading stand as the most powerful I have ever heard, but it is the only one known

to me that is played as Rachmaninoff originally intended, without cuts.

In this form, structural asides and all, the Symphony possesses a huge, ungainly eloquence comparable to that of the giant physical presence of Rachmaninoff himself.

Following the early performances of the Symphony in 1908, Rachmaninoff sanctioned cuts, which have become standard, and it is in this slimmed down form that we usually hear the E Minor Symphony both in concert and on records. André Previn uses the cut version of the score, and though the recorded sound of the RCA disc is infinitely more brilliant and transparent than that of the decade-old Leningrad recording (to which the “electronically enhanced stereo” adds little or nothing), Previn's reading seems lightweight and lacking in intensity by comparison. Evi-

dent also is the difference in tonal body between the huge Leningrad string section and the more modest London assemblage.

Despite the older sound, I would recommend unreservedly the *mono* Heliodor recording, especially considering its \$2.49 price. With some adjustment of tone controls and/or equalization, the older recording can be made highly effective.

D. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ RAVEL: *Valses nobles et sentimentales*; *Alborada del gracioso*; *Pavane for a Dead Princess*. R. STRAUSS: *Le bourgeois gentilhomme, Op. 60* (excerpts from the incidental music). Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTROLA VICS 1199 \$3.00, VIC 1199* \$2.50.

Performance: Champagne sparkle
Recording: Good mid-'50's vintage
Stereo Quality: Okay

Zing and sparkle are the hallmarks of Reiner's performances of the Ravel *Valses* and *Alborada*, and his treatment of seven of the nine episodes of the music for Molière's *Bourgeois Gentilhomme* is superbly idiomatic.

This record presents vintage Reiner, and if the competition from Ansermet and others in the Ravel is rather stiff, the late-great conductor of the Chicago Symphony is in a class by himself with the Strauss. A first-rate buy, this disc; and the sound stands up very nicely compared with the general run of today's offerings.

D. H.

Ⓜ RIMSKY-KORSAKOV: *Christmas Eve*. S. Krasovsky (bass), Chub; N. Shpiller (soprano), Oksana; S. Migay (baritone), Golova; N. Kulagina (contralto), Solokha; D. Tarkhov (tenor), Vakula; V. Tyutyunnik (bass), Panas; P. Pontryagin (tenor), Devil; L. Legostaeva (mezzo-soprano), Tsaritsa; others. Moscow Radio Chorus and Symphony Orchestra, Nikolai Golovanov cond. ULTRA-PHONE ULP 144/5/6 three discs \$14.37.

Performance: Lively
Recording: Dated sound

If the reader finds the names of these characters familiar it is because they have been encountered before: in Tchaikovsky's opera *Cherevichki*, based on the identical Gogol story which served as a source for Rimsky-Korsakov. The Tchaikovsky treatment came first; Rimsky-Korsakov refrained from composing his *Christmas Eve* until after Tchaikovsky's death, in deference to his older colleague. Of the two, Rimsky-Korsakov's treatment is more successful, partly because it takes itself less seriously and partly because Rimsky-Korsakov's theatrical sense makes a more entertaining blend of the story's many colorful ingredients. Even so, his libretto is not too strong on coherence, but this is an expectable trait in Russian fairy-tale operas. The score, however, is a beauty—melting arias, strong choral passages, a lively ballet sequence, solid vocal writing for a string of colorful characters, and orchestral passages that are shimmeringly evocative and graphically humorous.

Unfortunately, the harsh and faded sonics of the present recording (dating from 1948) disclose only a limited glimpse of the score's riches. But, though the distortion is some-

(Continued on page 104)



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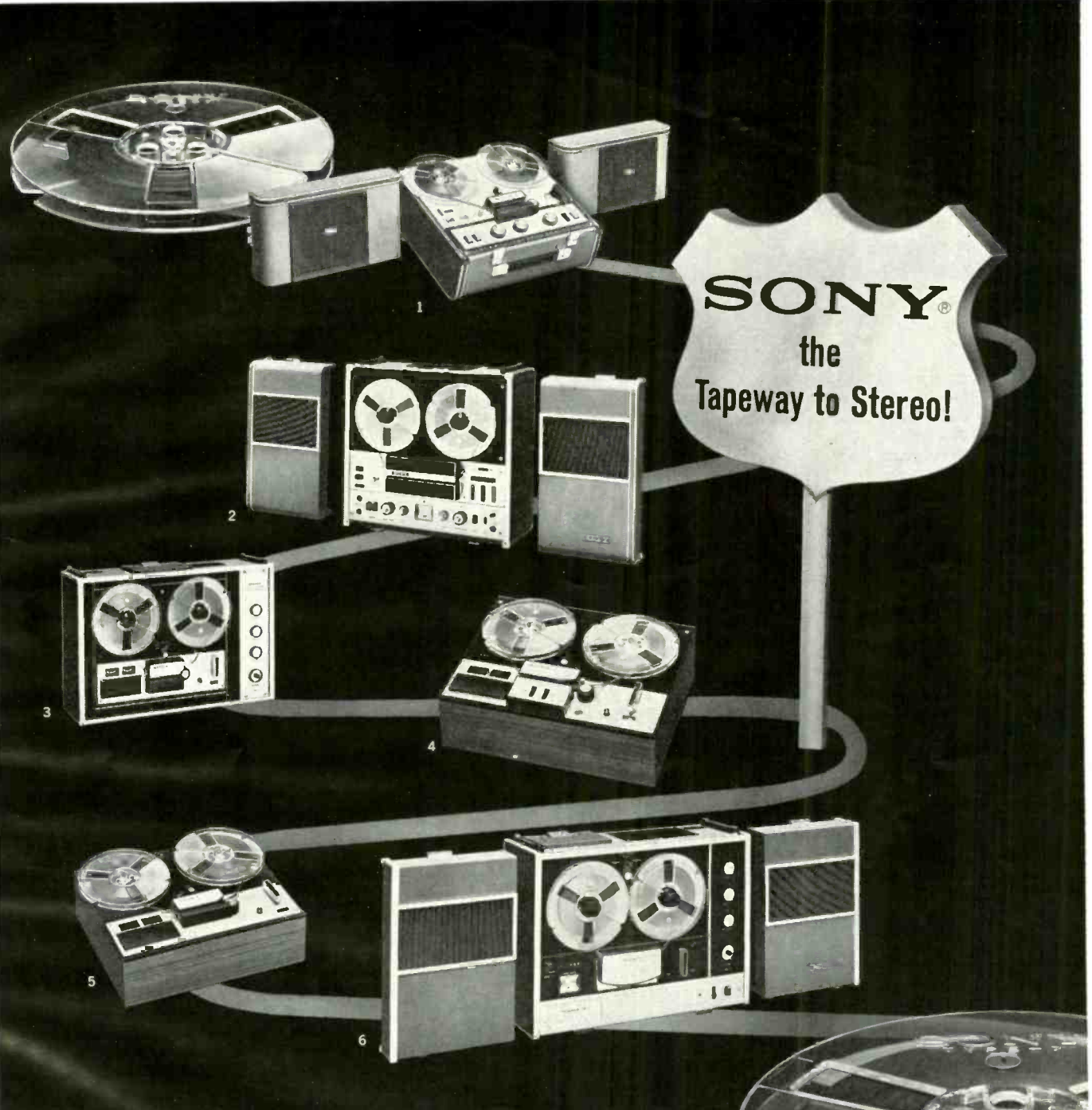
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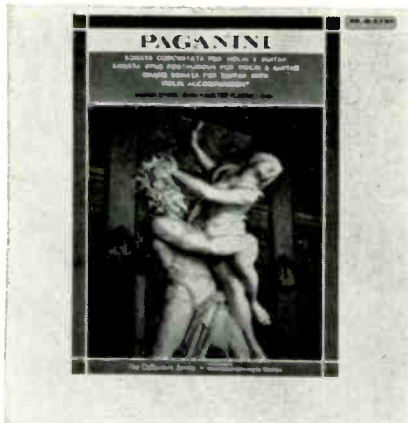
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times hard to take in passages of massed sonority, the more subdued portions emerge tolerably. The singing is more or less par for the Russian course—occasional stridencies by Miss Shpiller and some minor principals are compensated for by the expert and at times outstanding work of tenor Tarkhov, basso Krasovsky, and mezzo Legostaeva. Chorus and orchestra are very good. A helpful libretto is provided. Here is an opera worth knowing, even under such far from ideal conditions. G. J.

A. SCARLATTI: *Sinfonias* (see CORELLI)

SCHEIN: *Two Suites from "Banchetto Musicale"* (see Best of the Month, page 74)

⑤ ⑥ SCHUBERT: *Symphony No. 3, in D Major (D. 200)*; *Symphony No. 6, in C Major (D. 589)*. Vienna Philharmonic Orchestra, Carl Münchinger cond. LONDON CS 6453 \$5.79, CM 9453* \$4.79.

Performance: A bit hard-driven
Recording: Satisfactory
Stereo Quality: Good

Though this disc makes Münchinger's recorded traversal of the Schubert symphonies nearly complete (only the first and last are missing), I find him no match for the late Sir Thomas Beecham or the young Lorin Maazel in sensitivity to rhythmic flow and nuance.

There is plenty of spirit and drive to Münchinger's readings of the Rossinian D Major and the somewhat more Viennese C Major, but not much real songfulness or sense of play in the handling of Schubert's lilting rhythmic pulse. The recorded sound is good enough, and the orchestral playing is up to the Vienna Philharmonic average. However, among up-to-date recordings of these works I still prefer Maazel's finely honed and more sensitively lyrical readings on the Deutsche Grammophon label. D. H.

⑤ STARER: *Sonata for Piano*. GINASTERA: *Sonata for Piano*. Dorothy Lewis (piano). VLR LP 1518 \$4.98.

Performance: Solid
Recording: Fair
Stereo Quality: Passable

Both of these piano sonatas are solidly, masterfully conceived both as to form and instrumental medium, both of them composed by honest, dedicated musicians, and yet—even with repeated and, I like to think, conscientious relistening—I find them both quite faceless and, different as they are in musical detail, in some odd way indistinguishable one from the other.

The younger man, Starer, was born in Vienna in 1924 and is now an American citizen and a member of the faculty of the Juilliard School of Music in New York. The sleeve annotation describes the music as "atonal," although my ears hear a conservatively free chromatic dissonance with distinct tonal polarities. The rhythmic animation of the piece's faster sections is motoristic, rather in the "American" manner, and its formal layout, barring a novel twist here and there, is essentially traditional. It is, in general, a work that I can respect; it is regrettably not one that I could imagine ever coming to like much.

Substitute Latin American rhythmic animation for Starer's American absorptions,

plus the top-notch professionalism of a man who is a recognized international master, and in the Sonata by Alberto Ginastera (b. 1916) one encounters surfaces that seem on first contact remarkably similar to the Starer. The same free, international chromatic usage, the same adherence to carefully wrought traditional formal procedures—and in sum, I guess, the same absence of the particular moment that nails the piece down as the work of a man with a special voice of his own.

Without scores to consult, I can only hazard the guess that there is more warmth and lyricism in each of these works than pianist Lewis finds in them. Her fingers fly with apparent dexterity, but something tells me that something *may* be lacking. Recorded sound and stereo are merely passable. W. F.

R. STRAUSS: *Le bourgeois gentilhomme—excerpts* (see RAVEL)

⑤ ⑥ R. STRAUSS: *Don Quixote, Op. 35*. Pierre Fournier (cello); Giusto Cappone (viola); Berlin Philharmonic Orchestra, Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 139009 \$5.79, LPM 19009 \$5.79.

Performance: Refined
Recording: Mellifluous
Stereo Quality: Good

Karajan's view both of the character of Don Quixote and of Strauss' variations thereon is more smoothly refined and urbane than the almost savagely pointed caricature and sharply defined line and texture of the George Szell-Cleveland Orchestra recording on an Epic disc (also with Pierre Fournier as solo protagonist). Understandably, it is in the purely lyrical moments of the Knight's vigil and his expiring that Karajan and the Berlin Philharmonic show to best advantage. Nevertheless, I still prefer the greater thrust and drama of Szell's performance, which by no means slights the lyrical moments either. The Cleveland sound has a brighter and more effective edge, too. However, those who want their Strauss on the mellifluous side will find the new DGG disc to their liking. D. H.

⑤ R. STRAUSS: *Krämerspiegel, Op. 66*. (Twelve songs by Alfred Kerr.) Herbert Brauer (baritone), Gerhard Puchelt (piano). EURODISC S 71031 KK \$5.98.

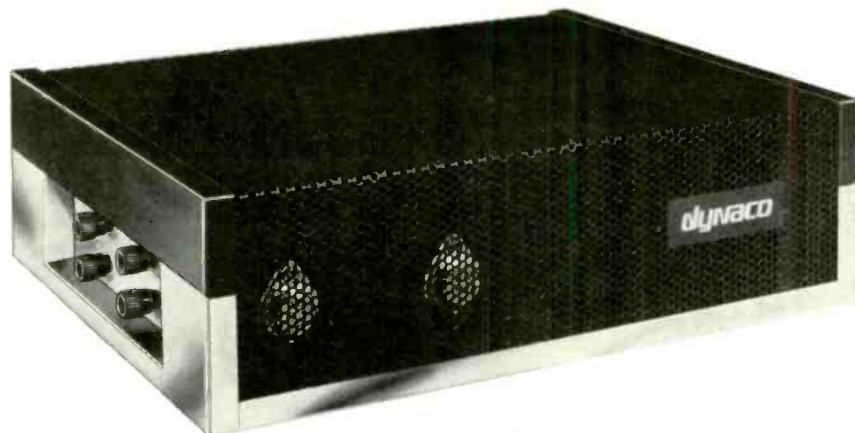
Performance: Effective
Recording: Good
Stereo Quality: Natural

Krämerspiegel, though very minor Strauss, is an unusually entertaining concoction. The cycle of twelve satirical songs, with lyrics by Alfred Kerr, grew out of Strauss' annoyance with one of his publishers, and it is a well-aimed and quite malicious salvo against the entire publishing fraternity. Its humor can be heavy-handed at times, but is very often genuinely witty, and the indictment of some of the famous German publishing houses as "menaces to art" is quite thoroughgoing. The musical treatment is tongue-in-cheek and unpredictable. Grotesque images are set to soaring music, brief vocal statements are virtually drowned in elaborate piano preludes and postludes, and so on.

It's good to have the lighter side of Richard Strauss documented on discs, and the performance is good enough to make the ex-

(Continued on page 106)

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perience enjoyable. Brauer labors rather heavily with the occasionally exacting tessitura, but he is adequate to the task, and the piano part, which is at least equal in importance to the singing, is ably handled. Since no texts are provided, however, listeners who cannot understand German will miss the point entirely. What, therefore, could have become a minor triumph must be accepted as an example of penny-wise and dollar-foolish export merchandising.

G. J.

RECORDING OF SPECIAL MERIT

⑤ ⑥ TCHAIKOVSKY: *Eugene Onegin* (highlights); *The Queen of Spades* (highlights). Melitta Muszely (soprano); Fritz Wunderlich (tenor); Hermann Prey (baritone); Gottlob Frick (bass). Bavarian State Opera Orchestra, Meinhard von Zallinger cond. ANGEL S 36376 \$5.79, 36376* \$4.79.

Performance: Exciting
Recording: Very good
Stereo Quality: Excellent

The American release of this German-made recording (reviewed here last October as an Odeon import) was intended to coincide with Fritz Wunderlich's first appearances with the Metropolitan Opera. Unfortunately, the tenor died in a Heidelberg hospital of injuries sustained in an accident two weeks before his scheduled American debut and a few days short of his thirty-sixth birthday.

Wunderlich's recordings have established him as an exemplary interpreter of Bach, Mozart, Strauss, operetta, and lieder. Adding another dimension to his artistic range, the present disc reveals that he was a singer of Romantic music in the most complimentary sense: ardent, movingly lyrical, but always secure in his musicianship. He was that rarity among German-trained singers—in the tradition of Marcel Wittrich and Heinrich Schlusnus—whose gracefulness of style and bel canto elegance of phrasing were inborn endowments. His untimely death is a serious loss to opera.

If last year's Odeon release proved to be an elusive item, here is an opportunity to snap up its Angel counterpart. As highlights go, the disc is a gem because it offers two generous sides (nearly thirty minutes each) of important scenes from the two Tchaikovsky operas in smoothly linked sequences that literally crackle with theatrical excitement. The *Eugene Onegin* side offers Lenski's aria and the succeeding dueling scene from the second act, followed by Prince Gremin's Cavatina, Onegin's third-act aria, and the final duet. The *Queen of Spades* excerpts open with the Herman-Lisa duet of Act I, continue with Yeletsky's aria (Act II), and Lisa's dramatic scena and her final confrontation with Herman in Act III. All are sung in German.

Tenor Wunderlich's expectedly compelling contributions are matched by soprano Melitta Muszely, whose conviction and intensity both as Tariana and Lisa more than compensate for minor flaws in tonal refinement. Hermann Prey is fervent, at times overpassionate as Onegin and Yeletsky, and, if Gottlob Frick's Gremin is short on suavity, he offers sonority in abundance. The orchestral execution is outstanding, and so is the sonic reproduction. Both operas can be heard elsewhere in a more complete form and in a more authentic Russian spirit, but not so happily realized musically.

G. J.

⑤ ⑥ TCHAIKOVSKY: *Romeo and Juliet*—*Overture-Fantasia*; *Francesca da Rimini*, Op. 32. Boston Symphony Orchestra, Charles Munch cond. RCA VICTROLA VICS 1197 \$3.00, VIC 1197 \$2.50.

Performance: Highly dramatic
Recording: Vintage 1956

I was surprised to find no other inexpensive stereo version of *Francesca da Rimini* available, which automatically makes this Munch-Boston Symphony performance especially desirable, for it is highly dramatic and brilliantly played. The *Romeo and Juliet* is somewhat more hectic in pacing and less full-bodied in sound than the later Munch reading on RCA Victor LSC/LM 2565, but the disc as a whole represents good value for its price.

D. H.

TELEMANN: *Concertos for Flute, Strings, and Continuo* (see BACH: *Concerto*)

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⑤ ⑥ TELEMANN: *Magnificat in C*; *Magnificat in G*. Agnes Giebel (soprano); Ira Malaniuk (contralto); Theo Altmeyer (tenor); Heinz Rehfuss and Franz Reuter-Wolf (basses). Choeurs des Jeunes, Lausanne; Munich Pro Arte Orchestra, Kurt Redel cond. PHILIPS PHS 900104 \$5.79, PHM 500104 \$4.79.

Performance: First-rate
Recording: Good
Stereo Quality: Good

These two *Magnificats* are attractive additions to the growing recorded catalog of this enormously productive Baroque master. Both are first recordings, and according to the liner notes, neither has received a "live" performance anywhere since the composer's death.

Although the *Magnificat in C*, with a Latin text, is the showier work, with much contrast in mood and instrumental color, the more subdued *Magnificat in G*, shorter and tighter in construction, makes a stronger impact. Neither is a work of great individuality, but there are some original ideas such as a duet for two basses in the Latin *Magnificat*. (Unfortunately, this is not brought off by Telemann with much imagination.) Chorus and orchestra are excellent, and the important instrumental obbligatos are lovingly played.

Except for the vibrato-ridden contralto, the singers are good, particularly tenor Altmeyer, whose melting rendition of the aria "*Die Hungrigen füllet Er*" is the highlight of the disc.

G. J.

RECORDING OF SPECIAL MERIT

⑤ ⑥ VARESE: *Arcana*. MARTIN: *Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra*. Chicago Symphony Orchestra, Jean Martinon cond. RCA VICTOR LSC 2914 \$5.79, LM 2914* \$4.79.

Performance: Excellent
Recording: First-rate
Stereo Quality: Very good

True to the legends of music history, Edgar Varèse, but recently departed from our midst, is coming into his own at once in our popular esteem, our concert halls, and our recordings. Now we have an absolutely dazzling recording of one of his major scores from the Twenties, *Arcana*, by Jean Martinon and the Chicago Symphony Orchestra.

With all of the more popular excitement now stirring over Varèse, however, one would hope for some caution in evaluating him as a composer. While he is indeed a pioneer—an *original*, if you will—one would hate to see these qualities overstressed. One detects it already in the tone of Oliver Daniel's sleeve annotation: "*Arcana*, though loud and even brazen, was not born of the barbarous past which motivated both Stravinsky in *Le Sacre* and Prokofiev in *The Scythian Suite*, but instead led us prophetically to an expanding world of electronic sounds that Varèse himself was later to explore."

This may be true, or it may be merely hindsight. For the fact remains that, born of the primitive past or not, Stravinsky's *Le Sacre* was a powerful, recognizable influence on both the language and gesture of *Arcana*, and its vocabulary was to remain the most profound single outside influence on Varèse through the larger part of his composing career. Whatever his personal mystique, whatever his view on the enlargement of these materials for his own purposes, it would be a substantial mistake, constantly denied by one's own ears, to minimize this influence.

The Martin *Concerto* on side two of this release shows the Swiss composer at his most skilled, acutely artificial, and masterful. I have always found—and continue to find—this composer's work utterly stillborn despite its fluency and technical conviction.

The performances are both superb, and the recorded sound and stereo leave absolutely nothing to be desired.

W. F.

RECORDING OF SPECIAL MERIT

⑤ ⑥ VAUGHAN WILLIAMS: *Hodie* (*A Christmas Cantata*). Richard Lewis (tenor); Janet Baker (mezzo-soprano); John Shirley-Quirk (baritone); the Bach Choir and the Choristers of Westminster Abbey, Douglas Guest, Master of Choristers; London Symphony Orchestra, David Willcocks cond. ANGEL S 36297 \$5.79, 36297* \$4.79.

Performance: Good
Recording: Excellent
Stereo Quality: Fine

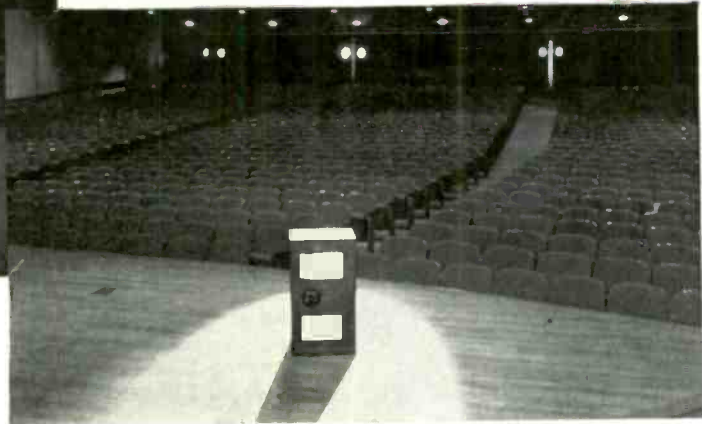
(Continued on page 108)

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Ralph Vaughan Williams' *Hodie* (*A Christmas Cantata*) is an extended work for chorus, orchestra, and soloists that, I should imagine, will be totally irresistible to the composer's particular admirers, and perhaps just a shade soft of texture and a bit attenuated for those who can take him or leave him. Including myself among the composer's particular admirers, I find the work a particularly beautiful and moving one and find, as well, that I can tolerate its characteristic *longueurs* with a certain uncritical pleasure.

The work is in sixteen sections, according to Angel's listing, and some of the choruses and arias are especially beautiful. Perhaps it is only in the "narrations" (the recitatives) that the music flags somewhat in interest. In this work, at least, it does not seem to have been Vaughan Williams' particular gift to keep his declamation especially lively and interesting in terms of sheer vocal style. But the recitatives constitute a lesser part of a work that is, otherwise, deeply felt, honestly expressed, and masterfully composed.

The performance seems to me generally excellent, although I rather suspect that it could have used a somewhat more vigorous performance from conductor Willcocks. The soloists, however—especially Richard Lewis and John Shirley-Quirk—seem to me utterly above reproach. The recorded sound and stereo quality, moreover, are splendid. *W. F.*

VIVALDI: *Concerto for Four Violins, Strings, and Continuo* (see CORELLI)

Ⓢ Ⓜ VIVALDI: *Concerto, in D Minor, for Viola d'Amore, Strings, and Continuo* (P. 288); *Concerto, in A Minor, for Viola d'Amore, Strings, and Continuo* (P. 37). Renzo Sabatini (viola d'amore); London Chamber Orchestra. Anthony Bernard cond. EVEREST 3142 \$4.79, 6142* \$4.79.

Performance: Romantic but enjoyable

Recording: Fair

Stereo Quality: Electronically reprocessed

These performances were originally issued on a ten-inch disc by London, and at the time of their release (in the early Fifties) were hailed with considerable enthusiasm. Since then, other recordings of violas d'amore in a similar repertoire have been made available. And so, today, the recording is not as much of a trail-blazer as it was previously.

The performances are quite enjoyable, both for the verve of the soloist and the sensitivity of the accompaniment, but I could not term them the last word in style. The approach, with considerable waywardness in the tempos, is Romantic. The electronic reprocessing is reasonably effective, though the end result is not free of distortion (and there is an audible hum on the second band of side two). The notes and jacket heading, which seem to be in some confusion as to whether Sabatini is playing a viola or viola d'amore, are slipshod; the late conductor Anthony Bernard is treated as though he were still alive. *I. K.*

Ⓢ WARD: *Symphony No. 3* (1950). Iceland Symphony Orchestra. Igor Buketoff cond. *Sacred Songs for Pantheists* (1951). Sylvia Stahlman (soprano); Polish National Radio Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. CRI 206 \$5.95.

Performance: Clean

Recording: Good

Both these works, which date from American composer Robert Ward's early thirties, fall pleasantly and easily on the ear, and, what is more, their rather mild conservatism of style gives the impression of being rooted in conviction rather than reticence. Of the two, I am myself rather more partial to the song cycle. There are, to be sure, strong modal overtones that, perhaps inadvertently, bring Vaughan Williams to mind, but the songs are gracefully written for the voice, sensitive to English prosody (without being fussy), and utterly convincing as lyrical expression.

Most of the above observations are applicable to the symphony as well. But I am somewhat troubled here, as I have so often been before, by a certain patness of formal procedure that turns up in Ward's symphonic music. Idiom apart, one wishes that one could not call the next shot quite so readily; one wishes that the overall movement designs were a little more brave and personal.

The performances appear to be lucid and energetic, and CRI's recorded sound is generally admirable. *W. F.*

Ⓢ Ⓜ YARDUMIAN: *Symphony No. 2* ("Psalms"); *Symphony No. 1*; *Chevalere Prelude*. Lili Chookasian (contralto); Philadelphia Orchestra. Eugene Ormandy cond. COLUMBIA MS 6859 \$5.79, ML 6259 \$4.79.

Performance: Admirable

Recording: First-rate

Stereo Quality: Excellent

I'll mince no words here. I wish I knew—oh, how I wish I knew!—what Eugene Ormandy sees in the music of Richard Yardumian (b. 1917), the Philadelphia-born Pennsylvanian whose work he so consistently performs and so generously records. Every so often, it seems, Columbia comes out with a big Yardumian-Ormandy release, which it shortly thereafter drops from the catalog, only to replace it with another and even bigger Yardumian-Ormandy release. What I find personally unsettling is that when my friends leaf through those review copies of records that I do not wish to retain for my own collection, and I suggest wistfully, "How about a little Richard Yardumian to take home with you?" I've yet to have a taker—mono or stereo.

In any case, all three of the big, soggy, and newly recorded works by Richard Yardumian in this release are startlingly ponderous bores. You might get some idea of the sonic image they create from the tone of Hans Moldenhauer's equally ponderous sleeve annotation: "Long sections of Yardumian's music are pervaded by mysticism and religious fervor. These qualities form a sharp contrast to the harsh realities of 20th-century life and strongly reveal the composer's deep religious faith and profound inner peace. 'I hold the strong belief,' Yardumian has said, 'that the sooner the churches take up the promotion and encouragement of the arts, the sooner might be born—centuries from now—another Johann Sebastian Bach!'"

Well, Yardumian, old fellow, such a composer will surely avoid deriving his music unfiltered from clear sources; he will surely bring some freshness of phrasal turn to his line, no matter how eclectic his manner; he will surely have given deep thought to keeping his music alive and subtle rhythmically; and, if the symphony orchestra as we know it today is still around for the second com-

(Continued on page 110)

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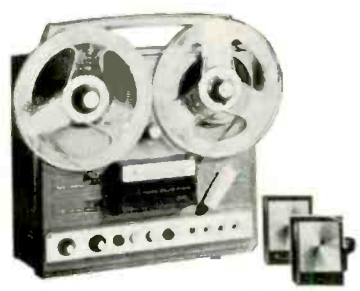
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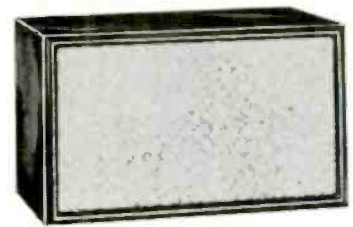
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ing, the new Bach will surely use it with some freshness, imagination, and sense of style.

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COLLECTIONS

© ® E. POWER BIGGS: *Holiday For Harpsichord*. Schubert: *Marche Militaire, Op. 51, No. 1; Moment Musical, Op. 94, No. 3*. Mozart: *Rondo alla Turca*. Haydn: *Minuet, from Symphony No. 104*. Bee-

thoven: *Turkish March from "The Ruins of Athens"*; *Minuet in G Major*. Falla: *Ritual Fire Dance*. Chopin: *Polonaise in A Major, Op. 40, No. 1 ("Military")*; *Preludes in C Minor and A Major, Op. 28, Nos. 20 and 7*. Weber: *Country Dance*. Five other pieces. E. Power Biggs (pedal harpsichord). COLUMBIA MS 6878 \$5.79, ML 6278 \$4.79.

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

There might be two reactions to this recital, the first that it's all good clean fun, and the second that it's... well, an equally emphatic negative feeling. For my part, I side with those who think that music can on occasion depart from the serious, so long as the levity is in good taste. There are quite a few

chuckles among the selections here—the humor is simply in hearing a work from one context played on an instrument one associates with quite another.

A good many of the pieces are pianistic in origin, and curiously enough it is these that come off least well. Most successful as well as most incongruous are such orchestral tidbits as *In the Hall of the Mountain King* or the Trepak from *The Nutcracker*, and Biggs' pedal harpsichord, with which he made a more properly formal debut (a Bach recital) some months ago, comes through nobly and sonorously. I rather wish Biggs had played some of this repertoire a little less straight; a certain amount of schmaltz wouldn't have done the Brahms Hungarian Dance any harm, for instance. It is difficult to determine exactly how such a collection as this will stand repeated hearings; I have the feeling that after a certain number of playings for friends the novelty would wear off. At any rate, much of this music is entertaining for at least one hearing, the pedal harpsichord is impressive in its capabilities (and incapacities), and the whole has been recorded with high-level gusto. I. K.

© ® DINNER MUSIC OF THE 1740'S. J. B. Loeillet: *Sonata a 3 in F Major for Flute, Oboe, and Continuo*. Boismortier: *Concerto a 5 in E Minor, Op. 37, for Flute, Violin, Oboe, Bassoon, and Continuo*. Telemann: *Concerto a 3 in F Major for French Horn, Flute, Bassoon, and Harpsichord*. Handel: *Trio Sonata No. 24 in F Major for Oboe, Bassoon, and Continuo*. The Boston Baroque Ensemble (Elinor Preble, flute, Ray Toubman, oboe; Robert Brink, violin; John Miller, bassoon; Ralph Pottle, French horn; Olivia Toubman, cello; Daniel Pinkham and James Weaver, harpsichord). CAMBRIDGE CRS 1815 \$5.79, CRM 815 \$4.79.

Performance: Relaxed and quite stylish
Recording: Very good
Stereo Quality: Fine

Cambridge Records' penchant for entertaining collections is nowhere better in evidence than in the present *gemütlich* assemblage, a set of Baroque chamber pieces, linked by the inclusive title, "Dinner Music of the 1740's." Actually, most of these pieces were written as far back as the beginning of that century, but no matter. It's the overall concept that counts: a pleasant collection, which might very well serve as the eighteenth-century variant of our own background music. There is one basic difference: while none of these works are earth-shaking masterpieces, they are all immeasurably superior to the background pap we are served today.

The performances, very stylishly conceived with more than the usual quotient of added ornaments and embellishments, are equally pleasant to the ear. Not everything is rhythmically accurate, nor is the playing especially sparkling (in comparison, say, with the Archive performance of the Boismortier), but the easy-going nature of the readings is more than ingratiating. Cambridge's reproduction is very satisfactory, with the various instruments naturally dispersed in the stereo version. Two minor complaints: The harpsichord continuo in all but the Telemann (which is nicely done by James Weaver) is dull, and the program annotations are not up to Cambridge's usual standard. I. K.

(Continued on page 114)

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DANISH INFORMATION SERVICE

Carl Nielsen: photograph taken in 1908

THE NIELSEN BANDWAGON

By DAVID HALL

THE Carl Nielsen bandwagon continues to move along at a fast clip in terms of American recorded representation. And the end is not yet in sight, inasmuch as Philips has just released a disc of songs and the lovely choral work *Springtime on Fünen*, Columbia will be giving us the Flute Concerto, Decca the Clarinet Concerto, and Turnabout a group of the shorter orchestral works, including the *Helios Overture* and *Saga-Dream*.

With the batch of orchestral discs listed here, the catalog now offers all the Carl Nielsen symphonies except No. 1 in G Minor. Without question, the most fascinating and surprising of the lot, for those of us who associate Nielsen with the heroic humanism of the Third ("*Es-pansiva*"), Fourth, and Fifth symphonies, is No. 6—the so-called *Sinfonia semplice*—elegantly performed and recorded by Eugene Ormandy, the Philadelphia Orchestra, and Columbia Records.

The *Semplice* designation can be referred only to the music's texture, which is far more sparse and transparent than the post-Brahmsian sonorities of its predecessors—there is a use of fugal and other polyphonic devices throughout much of the work. The instrumentation is of a transparency and daring not inferior to the best of Prokofiev, and in the wind-percussion second movement *Humoreske*, Nielsen enters into the world of sheer sonority that we associate with Edgard Varèse and with the piano pieces of Henry Cowell.

In terms of expressive content, Niel-

sen's Sixth is his most personal, poignant, and terrifying score. At the time of composition (1924-25), he was still recovering from a nearly fatal heart attack, and was more than a little bitter about the fate of his own music beyond the borders of Scandinavia in the face of more spectacular avant-garde of the time. Thus, the first movement is a cool and magnificently executed essay in orchestral polyphony which withholds its Satanic outbursts till its final pages, but the *Humoreske* is a bald commentary on the avant-gardism of the 1920's. "Where is music going?" was Nielsen's own commentary on the movement and its reason for being. The deeply affective *Proposta seria* slow movement stands as Nielsen's pronouncement—*Vanitas vanitatum*—on human existence. The variation finale is a human-comedy piece worthy of the macabre paintings of the Belgian James Ensor, or the early T. S. Eliot poems that so brilliantly juxtapose the exquisitely beautiful and the vulgarly commonplace. Nielsen once spoke of the last variation and coda, with its lethal noise of bass drum, xylophone, and tuba, as Death knocking at the gate. "But I wanted to defy death—and then follows the flourish," observed Nielsen of his conclusion.

This reviewer was responsible (in 1953, as musical director of Mercury's Classical Division) for the first recording ever made of the Nielsen Sixth, with the late Thomas Jensen conducting the Danish National Orchestra of the State Radio

(MG 10137). Compared with Jensen's icily Satanic reading, Ormandy's offers far more warmth where obviously lyrical episodes permit, and, in a curious way, this lends even greater impact to the music's grimmer moments. I only wish that the final pages had been played with a bit more dash and defiance. The orchestral playing, especially in the woodwind department, is altogether superb, and the recording is first-rate.

If the Sixth Symphony documents Carl Nielsen's bitter conclusions on life as it is, the Fourth bespeaks the composer's aspirations for humankind. Stylistically, the music of this work, bearing the motto "Music is Life and as such inextinguishable," runs the gamut from the sound and fury of the post-Brahmsian opening movement, through the idyllic quasi-minuet second movement, to the stark and wholly original musical speech of the slow movement and finale with its pairs of timpani volleying at each other from opposite sides of the stage.

Decca and Max Rudolf are to be commended for giving us the first American-made recording of this stirring work, but I must say that I find the performance no match for the extraordinarily brilliant reading by Igor Markevitch with the Danish Royal Orchestra on Turnabout—which, at the \$2.50 price, is an all-time best buy. Rudolf's treatment of the first movement seems to me rather unyielding and rigid in terms of contrast between the lyrical and the more densely textured dramatic-polyphonic episodes. He responds more easily to the classical contours of the second movement, and does well with the slow movement, too. But again, things bog down in the finale, especially in the wonderful canonic episode for strings, where the momentum is allowed to slacken to an unfortunate degree. The recorded sound is clean, but a bit lacking in body. This is especially apparent when comparing the Ormandy and Rudolf renditions of the sparkling *Maskerade Overture* used as a filler piece on both discs. Ormandy, by the way, gives us also the lyrical prelude to Act Two of the opera.

THE Danish Odeon disc listed below offers a mixed bag of transfers from 78-rpm masters recorded in Denmark during the 1930's and 1940's. Thomas Jensen's brilliant reading of *The Four Temperaments* has been something of a classic since its initial 1947 release in Denmark. Emphasis is on the music's youthful dash and lyricism, so that the neo-Brahmsian elements in the first movement do not obtrude unduly. The sound is a bit thin by today's standards, and those who want their stereo will find the Turnabout disc of Carl Garaguly's 1960 reading with the Copenhagen Tivoli Orchestra to be quite satisfactory.

The *Audante lamentoso* for strings is a minor, rather Griegish piece, well played under Launy Grondahl's baton, also in a 1947 recording. *Serenata in vano* is a delicious short chamber piece, composed in 1914, for clarinet, horn, bassoon, cello, and string bass. It is part nocturne and part burlesque exit music. The recording

dates from 1937 and sounds it, but it is of historic interest in that the performers (Aage Oxenvad, clarinet; Hans Sørensen, horn; Knud Lassen, bassoon; Louis Jensen, cello; and Louis Hegner, string bass) were all intimate friends of the composer. It was for Oxenvad that Nielsen wrote his Clarinet Concerto, while Sørensen and Lassen participated together with Oxenvad in the original performances of the Wind Quintet.

The suite from *Moderen* ("The Mother") includes a baker's dozen of numbers composed by Nielsen in 1920 for a patriotic play celebrating the restoration of North Schleswig to Denmark at the end of World War One. The Prelude and Fatherland Song ("As a fleet sets forth full sail") run naturally together, being based on the same sturdy and stirring chorale-like tune. Unhappily, the 1936 recording does the music scant justice.

The Heliodor Sibelius-Nielsen disc is an uneven effort. John Hollingsworth comes through with full-blooded treatment of the fine Sibelius Romance and the slighter Cockerels' Dance from Nielsen's *Maskarade*, but dead studio acoustics defeat Winograd's attempts to communicate the substance of the somber Sibelius *Rakastava* and *Canzonetta*. This is a particular shame in that no alternative version of *Rakastava* is to be had. Indeed, this fine score has not received a first-rate recorded performance since the Boyd Neel 78's of pre-war vintage. Carl Nielsen's *Little Suite*, music by turns flowingly lyrical and unexpectedly somber, fares no better. But the excellent Garaguly recording with the Tivoli Orchestra, issued originally on Vox, is due for a reissue soon on the Turnabout label.

Ⓢ Ⓜ NIELSEN: *Symphony No. 6* ("Sinfonia semplice"); *Maskarade: Overture; Prelude to Act II*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6882 \$5.79, ML 6282 \$4.79.

Ⓢ Ⓜ NIELSEN: *Symphony No. 4* ("The Inextinguishable"); *Maskarade: Overture*. Cincinnati Symphony Orchestra, Max Rudolf cond. DECCA DL 710127 \$5.79, DL 10127 \$4.79.

Ⓢ NIELSEN: *Symphony No. 2* ("The Four Temperaments"); *Andante lamentoso* ("At a Young Artist's Bier"). Danish National Orchestra, Thomas Jensen, Launy Grøndahl cond. *Serenata in vano*. Danish Royal Orchestra Chamber Group. *The Mother, Incidental Music, Op. 41: Prelude to Scene 7 and Fatherland Song*. Danish Royal Orchestra and Choir, Johan Hye-Knudsen cond. ODEON MOAK 30006 \$5.79.

Ⓢ Ⓜ NIELSEN: *Little Suite for Strings, Op. 1; Maskarade: Dance of the Cockerels*. SIBELIUS: *Rakastava* ("The Lover"), *Suite for Strings and Timpani, Op. 14; Canzonetta for Strings, Op. 62a; Romance in C for Strings, Op. 42*. String Orchestra, Arthur Winograd cond.; Covent Garden Royal Opera House Orchestra. John Hollingsworth cond. HELIODOR HS 25023 \$2.49, H 25023* \$2.49.

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CIRCLE NO. 61 ON READER SERVICE CARD
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⑤ ⑩ EIGHTH INTERNATIONAL MUSIC COMPETITION OF BUDAPEST 1965. Weiner: *Ballade, Op. 8*. Michel Portal (clarinet), Emmi Varasady (piano). Lang: *Woodwind Quintet No. 1*. Hungarian Woodwind Quintet. Petrovics: *Passacaglia in Blues*. Yourovsky: *Joking March*. Valery Popov (bassoon), Lyubov Platova (piano). Sárkovsky: *Sonata da Camera*. Bozza: *Agreste Op. 44*. Lorant Kovacs (flute). Magda Freymann (piano). QUALITON SLPX 1246 \$5.98, LPX 1246 \$4.98.

Performance: Rich
Recording: Good
Stereo Quality: Good

Since judging the quality of winners of a competition must, for most of us, rest primarily on their execution of music that we are more or less familiar with, and since the present release is a cross section of music by unfamiliar contemporary Hungarian composers, an American listener—willingly taking the word of the judges as to the value of the performances—must inevitably find his interest here in what the recording tells us about music in Hungary today. Since the record claims to be in no way representative, and since we know that the twelve-tone avant-garde has begun to make its influence felt in Hungary, it would probably be a mistake to consider the present clutch of newer works as representing what is really going on with composers in Hungary, for this is a stylistic potpourri, make no mistake about it.

Leo Weiner's *Ballade, Op. 8*, is certainly the most conservative work of the batch—post-Romantic, pleasantly lyrical, and modest. Istvan Lang's *Woodwind Quintet No. 1*, on the other hand, is the most adventurous and, at the same time, the most inconsistent stylistically. Its first movement is distinctly neo-classic internationalist, vintage 1940—it could have been composed by someone like Walter Piston—but as the piece proceeds, it moves into rather more freely chromatic, expressionistic terrain, only (for goodness' sake) to hop back to the neo-classic Stravinsky of the Forties for its closing round. Still, taken in sum, it's the most interesting piece on the record.

Emil Petrovics' *Passacaglia in Blues* plays innocently with jazz rhythms; Yourovsky's *Joking [sic] March* is the composer's own version of Prokofiev's *March from Love for Three Oranges*; Istvan Sarkozy's *Sonata da Camera* is not-so-hot Shostakovich; while E. Bozza's *Agreste, Op. 44*, is straight French Impressionism.

The recorded sound and stereo are both good, and the playing is excellent. W. F.

RECORDING OF SPECIAL MERIT

⑤ ⑩ MODERN PIANO MUSIC. Copland: *Piano Variations*. Sessions: *Second Sonata for Piano Solo*. Carter: *Piano Sonata (1945-46)*. Beveridge Webster (piano). DOVER HCR ST 7014 \$2.00, HCR 5265 \$2.00.

Performance: Superb
Recording: Excellent
Stereo Quality: Good

This release, in any view you choose to take of it, is a fantastic value. Each of the works performed is of prime significance in the annals of American keyboard music. Each piece is, furthermore, performed with con-

summate artistry, stylistic accuracy, and absolute technical command.

The performance of the Copland *Piano Variations*, for example, is among the best I have ever encountered. Webster retains its stark, compulsively percussive drive while, at the same time, maintaining its strong, angular lyrical impulse. The knotty *Second Sonata* of Roger Sessions, moreover, is heard here in a remarkably clean, lucid, and revealingly structured performance.

In spite of its strong kinship with certain moods of Aaron Copland, I have always considered Elliott Carter's *Piano Sonata (1946)* not only one of his most compelling works, but the work in which he emerges as a composer of the first rank on the American musical scene. The work is difficult—both technically and musically—and pianist Webster brings it off with all its driving power, all its elegiac poetry.

The recorded sound is excellent, the disc



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as a whole a bargain must for anyone interested in American keyboard music. W. F.

⑤ ⑩ JAN PEERCE: *Neapolitan Sevenade*. Denza: *Funiculi-Funicula*. Nutilo: *Mamma mia, che vo sapè*. Leoncavallo: *Mattinata*. De Curtis: *Senza nisciuno; Torna a Surriento*. Rossini: *La danza*. Di Capua: *O sole mio; Maria Mari*. Cardillo: *Core 'ngrato*. Traditional: *Feneste che lucire*. Falvo: *Dicitencello vuie*. Jan Peerce (tenor); chorus and orchestra conducted by Gershon Kingsley. VANGUARD VSD 79210 \$5.79, VRS 9210 \$4.79.

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

This collection of eleven familiar chestnuts confirms the old established fact that Jan Peerce is a thoroughly idiomatic interpreter of Neapolitan songs. At times (particularly in *Core 'ngrato*) he sings with an ardor and tonal richness reminiscent of his vocal glory; at other times there are the inescapable signs of diminishing control in matters of intonation and tonal refinement; but the vigor and appropriateness of style are always impressive. Conductor Kingsley's arrangements are

(Continued on page 116)



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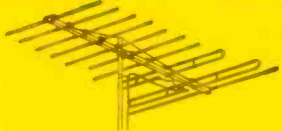


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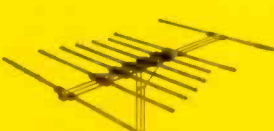
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imaginative—sometimes overfussy—and well played, and the sound is sumptuous in both stereo and mono. G. J.

Ⓢ Ⓜ THE PLEASURES OF CERVANTES (Vocal and Instrumental Music of Spain of the Fifteenth, Sixteenth, and Seventeenth Centuries). Aranes: *Un sarao de la chacona*. Romero: *Romeroico fúvido*. De Narváez: *Paseábase el rey moro*. Milan: *Durandarte*; *Con pañor recordó il moro*. Mena: *De la dulce mi enemiga*. De Ribera: *Por unos puertos arriba*. De Valderrábano: *Pavane*. Anonymous: *No hay que decir*; *Chaconne*; *Al villano se la dan*; *Tres morillas*: *La perra mora*; *Folia*: *Vuelve barquilla*; *Canario*: *De tu vista celoso*; *Caballeros*. *si a Francia ides*; *Jucara*: *Canario*: *Donde estas, señora mia*; *Rompase la sepultura*. Polyphonic Ensemble of Barcelona (Anna Ricci, mezzo-soprano and soprano 2; Maria Dolores Marti, soprano 1; Maria Dolores Agell, contralto; Francisco Javier Torra, tenor; Magin Martin, bass; Manuel Cubedo, guitar; Luciano Sgrizzi, harpsichord). Miguel Querol Gavalda director. NONESUCH H 71116 \$2.50, H 1116* \$2.50.

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

The unifying factor in this compilation is the linking of all the selections to some textual reference in Cervantes' writings, whether dance or song. The concept is an interesting one, and the variety between vocal and instrumental pieces is appealing. Unfortunately, the interpretations themselves are singularly lacking in imagination. First and foremost are stylistic deficiencies: considering the very pronounced Spanish character of this kind of music, one too often has a feeling of blandness, of lack of character and intensity. Almost every selection suffers from lack of ornaments. The harpsichord is used—not incorrectly—for accompanying many of the songs, but the guitar (or better yet, the vihuela, the "Spanish lute") would have been a more proper choice for most, instead of being restricted to only two selections. The voices are fair to good; Ricci's is the best, but the voices of the others not only do not blend well together, but are on occasion below pitch. It's unfortunate that such an entertaining programming concept could not have been given distinguished presentation. The reproduction, except for some minor pressing faults, is good, and complete texts and translations are included. I.K.

Ⓜ JOSEPH ROGATCHEWSKY: *Recital*. Gluck: *Orphée: Objet de mon amour*. *Armitide: Plus j'observe ces lieux*. Bizet: *Pêcheurs de Perles: De mon amie*. Massenet: *Werther: Invocation à la nature: Pourquoi me réveiller*. Gounod: *Faust: En vain j'interroge*. Wagner: *Lohengrin: Les adieux au cygne*. Borodin: *Prince Igor: Cavatine*. Rimsky-Korsakov: *Nuit de Mai: Romance*. Tchaikovsky: *Pique Dame: Pardonnez-moi; Quelle est notre vie*. Gretchaninoff: *Berceuse*. Liadov: *Berceuse*. Gounod: *Sérénade*. Joseph Rogatchewsky (tenor). Orchestral accompaniment. Rococo 5232 \$4.95.

Performance: Elegant
Recording: Adequate

Joseph Rogatchewsky (b. 1891) is best remembered as the Des Grieux in the first complete recording of *Manon*, made nearly

forty years ago. The Russian-born, French-educated artist ranked with the outstanding lyric tenors of the era, excelling particularly in the roles he inherited from such French stylists as Clément and Muratore. He was widely acclaimed in Europe, but in America, except for record collectors, he has remained a virtually unknown figure.

This unusual program focuses, rather interestingly, on both the strengths and weaknesses of Rogatchewsky's art. His command of the French style was exemplary, and he could make a basically unexceptional voice go a very long way because of his remarkable control of dynamics, beautiful *pianissimo*, and skillful use of head-tones. At times, however, no amount of skill could conceal the voice's limitations in range as well as volume. There are moments in this recital when the tenor's resources are pushed to a dangerous limit, but the pleasurable episodes are far more frequent. High among these is Lohengrin's *Adieux*, in which the *mezza-voce* is exquisite, and the Gretchaninoff Lullaby with its enchanting tone quality. The Borodin and Rimsky-Korsakov arias and the Gretchaninoff and Liadov songs are sung in Russian, all other excerpts in French. The disc will appeal primarily to admirers of the Gallic style of singing.

G. J.

Ⓜ CÉSAR VEZZANI: *Airs d'Opéras*. Lalo: *Le roi d'Ys: Aubade; À l'aube j'allais rayonnant*. Gounod: *Roméo et Juliette: Ab! lève-toi soleil; Salut, tombeau sombre et silencieux*. Massenet: *Manon: Ab! fuyez; Hérodiade: Ne pouvant réprimer*. Donizetti: *La Favorite: Ange si pur que dans un songe; Un ange, une femme*. Mascagni: *Cavalleria Rusticana: O Lola, blanche fleur*. Leoncavallo: *Me grimer*. Reyer: *Sigurd: J'ai gardé mon âme; Esprits, gardiens de ces lieux*. Wagner: *Lohengrin: Récit du Graal*. César Vezzani (tenor); orchestra conducted by Piero Coppola and M. G. Lauweryns. PATHÉ FALP 50037 \$5.79.

Performance: Heroique
Recording: Good for its age

César Vezzani (1888-1951) was a Corsican, a fortuitous background for a French tenor, since the combination of French schooling and Italianate tone production is an attractive blend indeed. He was also a true dramatic tenor, perhaps the best French exponent of the style since Charles Dalmorès. Endowed with a rich tone and a generous range, he sang in a bold and exciting manner somewhat reminiscent of Martinelli. There have been more fastidious interpreters of Gounod and Massenet among French tenors—Vezzani occasionally shows intonation flaws and rhythmic inaccuracies—but his singing of most of the French arias rates very high in style and fervor. His Donizetti, Mascagni, and Wagner are mainly curios—all are sung in French—but the two excerpts from *Sigurd* are probably the best interpretations this Franco-Wagnerian music has ever received. Additional interesting Vezzani material (including three more excerpts from *Sigurd*) is available on the recently released Rococo 5234.

G. J.





ROBERT MARSH

Stereo And Hi-Fi

'LOHENGRIN' IN BOSTON

The new RCA-Victor album of Wagner's "Lohengrin," LSC 6710, is one of the most perfectly achieved operatic recordings to appear in several seasons. The cast is a fine one—you would be lucky to do as well in any major opera house of the world today. The level of orchestral performance is exceptional in every, respect, and why not, it's the Boston Symphony on home ground in all its glory.

But the real victory goes to the recording crew, headed by Richard Mohr, and conductor Erich Leinsdorf, who reminds us forcefully, that he can control the development of 3½-hour music drama with a security and authority unsurpassed since the death of his sometime mentor, Arturo Toscanini.

This is a beautiful set, both in its format and its sound. For opera collectors it is clearly one of the major events of the year. Historically it is of interest on two very substantial counts. First, although we have had four previous "Lohengrin" recordings that gave the complete text as generally presented in the theater, this is the first absolutely complete version with the "Anhang" following the third act Grail narrative as Wagner originally intended.

SECOND, WITH THESE SESSIONS in August of last year, American orchestral musicians not only were given their first opportunities to perform a complete Wagner opera for the microphone, but proved the artistic merit and economic possibility of recording opera in this country once more. The last time an American symphony orchestra taped a long opera under its resident music director was in 1954 when RCA-Victor concluded its opera series with Toscanini and the NBC Symphony. A good part of that album was made during broadcasts, a much more primitive technique than the elaborate stereo staging employed in the new "Lohengrin." Since then opera recording has been largely the monopoly of the European musician. The Metropolitan Opera Orchestra last worked for the microphone eight years ago when it taped Verdi's "Macbeth" for Victor.

The Boston "Lohengrin" can be discussed from several aspects, but let's begin with the engineering. The perspective is that of an ideal seat in an ideal opera house. Balances between the large orchestral and choral forces, onstage voices, offstage instruments, and the rest of Wagner's mighty array have been well calculated and splendidly achieved in the two-track medium. The sound is rich and full but clean, with reverberation an enhancement rather than a distortion.

ANY OF THE GREAT PAGES (say the close of the second act or the start of the third) will prove this, especially if you compare it with earlier recordings and note the wider dynamic range and greater brilliance of the Victor set.

Comparisons are unavoidable with the other stereo version on the Angel label. Angel has superlative villains. Dietrich Fischer-Dieskau is Telramund, and Christa Ludwig sings Ortrud. Victor's William Dooley is a fine young artist, and his performance is in many ways the more orthodox of the two, but Fischer-Dieskau draws the more emphatic character.

Choosing between the two Ortruds, I am impressed by the beauty and weight of tone that Victor's Rita Gorr can produce, although Miss Ludwig's performance is a fine one.

Victor casts Sandor Konya in the title role, and his is a very warm and human performance, impassioned in the love music, and revealing a strong feeling for the text. Angel's Jess Thomas is a different sort of Lohengrin, more remote, superhuman and a little chilly.

ELISABETH GRUEMMER, Angel's Elsa, is a nearly perfect example of what a first-class German soprano does with this role. Victor departs from stereotypes and employs an American, Lucine Amara, who stresses the lyric elements in this music, more in the spirit of Italian opera. Her performance defends her viewpoint well.

Jeromes Hines is the king in the Victor set with Calvin Marsh the herald. Both are more than equal to their Angel counterparts. I prefer the Boston Chorus Pro Musica to the choral forces Angel employs, and it presents a much more flattering likeness on the disk.

CHICAGO SUN-TIMES, Mon., Aug. 1, 1966

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Reviewed by MORGAN AMES • JOE GOLDBERG • NAT HENTOFF • PAUL KRESH • GENE LEES

© ② SHIRLEY BASSEY: *Shirley Means Bassey*. Shirley Bassey (vocals); orchestra, Ralph Burns, Arnold Goland, Charles Calello, cond. UNITED ARTISTS UAS 6545 \$4.79, UAL 3545 \$3.79.

Performance: Loud
Recording: Good
Stereo Quality: Good

We are going through a period in which the style in girl singers is Streidency. We have loud, giving-my-all performances on all sides of us. It is as if the volume level of rock-and-roll has bled over into quality popular music.

One of the most strident singers of our time is Shirley Bassey, who first came to attention with her screechy performance of the idiotic song *Goldfinger*. This is unfortunate, because Miss Bassey can sing: there is a soft and subtle level of her voice which, in moments of absent-mindedness, she falls into. It seldom lasts for more than a word or two, and then she is right back to busting a gut. She overblows the instrument, and that throws her out of tune. It seems unlikely that we will ever hear Miss Bassey sing as well as she probably can: commercially, she's got too good a groove going as it is.

For the perceptive listener, though, she's a bore. G. L.

RECORDING OF SPECIAL MERIT

© ② MAURICE CHEVALIER: *Sixty Years of Songs*. Maurice Chevalier (vocals); orchestra. *Valentine*; *Y'a d'la joie*; *Mimi*; *Louise*; *Savez-vous*; and fifty-five others. LONDON GHS 56001-4 four discs \$23.16, GH 46001-4 \$19.16.

Performance: Timeless
Recording: All right
Stereo Quality: All right

The career of Maurice Chevalier is one of the longest in the history of show business. The songs in this album don't cover quite sixty years—they cover fifty-eight, since the first one dates from 1908. It is amazing that Chevalier can sing at all at his age, let alone sing well. To be sure, his style—a half-talk, casual delivery—doesn't put much of a strain on the voice. But still, one has no right to expect him to be as good as he still is.

This project clearly was an enormous undertaking. Chevalier went into the studio

and recorded sixty songs dating from various phases of his amazing career. The orchestra is large, and although the arrangements do no violence to the stylistic idiosyncrasies of the periods from which the songs came, they are nonetheless *new* arrangements, and charming. That represents an awful lot of writing, singing, and recording.

The album will probably have a limited sale in this country, since there aren't that many people around who remember Chevalier's period of enormous popularity here in the Thirties. That was the period of *Mimi*, which isn't, as so many people think, a



MAURICE CHEVALIER
Songs of six decades by a great entertainer

French song. It was written for Chevalier, in fact, by Rodgers and Hart. *Louise*, too, is an American song—it's by Robin and Whiting. But the really startling piece of Americana is an adaptation (under the title of *Dites moi, M'sieur Chevalier*) of the famous vaudeville number of Gallagher and Shean—and they wrote that.

The four discs come packaged in a box with a handsome booklet that devotes much space and many pictures to what was happening in history at the time the songs were first sung. The space might better have been used to give American listeners translations of the songs. Or maybe London was intimidated by the contents of the songs. How do you translate for a quasi-puritan society the charmingly salacious lyrics of *Valentine*?

This is an excellent documentary of the career of Maurice Chevalier, one of the very great entertainers. G. L.

© ② NAT COLE: *Nat Cole Sings the Great Songs*. Nat Cole (vocals); orchestra, Gordon Jenkins and Nelson Riddle cond. *An Affair to Remember*; *You're My Thrill*; *Fascination*; and eight others. CAPITOL ST 2558 \$4.79, T 2558 \$3.79.

Performance: Warm
Recording: Good
Stereo Quality: Good

The record-company practice of hauling out unused tracks by an artist after he has died is an unseemly one, to say the least. Usually the material is stuff the artist himself considered below par, and it represents him badly. Braced then, for the fact that this is going to be sub-standard Cole, one finds a pleasant surprise in this album. Sub-standard it is, but Cole's standards were high, and this is a pretty good disc.

What's wrong with it is not Cole's singing, which is warm and urbane, as always, but the rhythm section, which plays tiresome rock-and-roll back beats and triplets under ballad arrangements. The arrangements, except the rhythm section conception, are mostly pretty good: Nelson Riddle wrote nine of them, with Gordon Jenkins contributing some syrupy scoring on *Happy New Year* and *Farewell to Arms*.

Ah, but I miss this man. He was *some* singer. G. L.

RECORDING OF SPECIAL MERIT

© ② SAMMY DAVIS/BUDDY RICH: *The Sounds of '66*. Sammy Davis (vocals); Buddy Rich (drums); the Buddy Rich Orchestra, Ernie Freeman and George Rhodes cond. *Come Back to Me*; *Once in Love with Amy*; *What Now My Love*; and seven others. REPRIS RS 6214 \$4.79, R 6214 \$3.79.

Performance: Electric
Recording: Very good
Stereo Quality: Good

Buddy Rich is a testy, sarcastic, and very vain man. He is convinced he is the greatest drummer in the world, and he's absolutely right. Buddy is also witty, utterly charming, and—he'll be surprised to hear himself called this—rather lovable. A lot of people love this outrageous man. Sammy Davis does. So do I.

Buddy's drumming style cannot be accounted "contemporary," though he has assimilated certain post-1940 approaches to the instrument. What makes his drumming fit into modern styles is its great purity: if it isn't *modern* on the one hand, it isn't dated on the other. Almost every drummer I know thinks Rich is the final and ultimate master of the instrument: he can play with incredible

Explanation of symbols:

- ① = stereophonic recording
- ② = monophonic recording
- * = mono or stereo version not received for review

delicacy (hearing his hands weaving wire-brush filigrees of sound on cymbals during a ballad is an unforgettable musical experience), or he can punch a big band so hard from behind that it has no choice but to swing. Count Basie is on record as saying that his band never swung as hard as when Buddy played with it. Once Buddy broke his arm—and played his shows with one hand. Drummers who were there say it was one of the most astonishing performances in the history of jazz.

Recently Buddy formed a big band in Las Vegas, against the advice of just about everybody who knows the economics of contemporary show business—and Buddy had lost his shirt on an earlier big band. This album is the first representation of the new band on record, and while the special nature of the charts makes it hard to evaluate its sound and style, the level of playing is high enough to indicate it's a very good band—excellent, in fact.

The album was recorded live in Las Vegas, and although George Rhodes and Ernie Freeman conduct, the push, the thrust, the excitement come from Buddy, sitting there no doubt with his big-toothed grin as if he owned the world. Sammy Davis responds to him as surely as the band does: Buddy gets from him the best recorded performance he's done in some time.

The in-person sound is very good, and the audience applause, for once, adds to the feeling of the album instead of detracting from it. Yeah, Buddy Rich! Yes indeedly! G. L.

Ⓢ Ⓜ TENNESSEE ERNIE FORD: *Wonderful Peace*. Ernie Ford (vocals); Jack Halloran Singers; rhythm accompaniment; Jack Fascinato cond. and arranger. *Crown Him with Many Crowns*; *Lead Kindly Light*; *Come, Thou Almighty King*; and eight others. CAPITOL ST 2557 \$4.79; T 2557* \$3.79.

Performance: Smooth
Recording: Good
Stereo Quality: Good

Had Tennessee Ernie Ford decided to pursue a career in opera, the results would have been interesting. Certainly, he has one of the fullest vocal instruments in the pop music field, particularly his bass register.

Ford's excellent voice, plus a singing style relatively free of mannerisms other than interval scooping (a vocal taboo which somehow sounds fine when he does it), make him a proper candidate for hymn singing. One may assume it's been a successful venture, since he's made at least seven such albums.

The album is well done. If you like hymns, go to it. M. A.

Ⓢ Ⓜ HOWARD FRYE: *Gypsy Mandolin!* Howard Frye (mandolin), Ben Jaffe (piano, celeste), Dominic Cortese (accordion), Joe Kutcher (percussion, xylophone), Charles Galazan (bass). *Czardas*; *Russian Polka*; *Doina*; *Hora Staccato*; and eleven others. MONITOR MFS 463 \$4.79, MF 463* \$4.79.

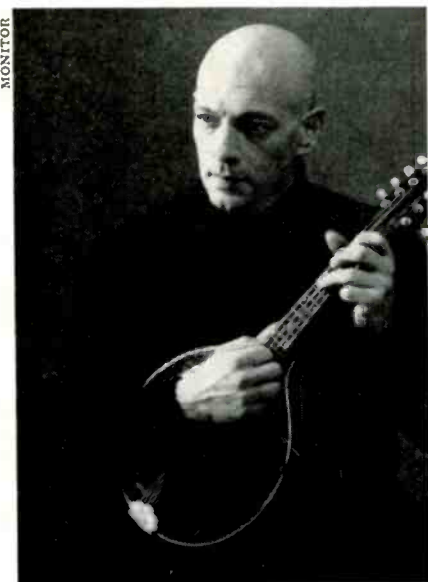
Performance: Precise, passionate
Recording: Very good
Stereo Quality: First-rate

A virtuoso of the mandolin, Howard Frye also has enough of the rhapsodic temperament to sound convincing—if not totally idiomatic—in gypsy material. His program

here, however, is flawed by the inclusion of a few Muzak-like selections (*Tico-Tico*, *Romance de Amor*, *Hora Staccato*) which don't belong in the same brew as the higher-proof selections. I also question the ersatz-jazz section in the arrangement of *Midnight in Moscow*. These aberrations aside, the set is a quite pleasant diversion, though more for background at parties than for concentrated listening. However, it seems to me that a musician of Mr. Frye's evident skills might think about a considerably more challenging program for his next album. N. H.

Ⓢ TED HEATH: *Pow!* Orchestra, Ted Heath cond. *It's Not Unusual*; *Cotton Fields*; *Yes Indeed*; and nine others. LONDON SP 44079 \$5.79.

Performance: Stiff
Recording: Bright
Stereo Quality: Excellent



HOWARD FRYE
Virtuoso rhapsodizing on the mandolin

It is perhaps significant that the liner notes of London's Phase 4 Stereo albums never say anything about the music, only about the recording process. And London's recording is, of course, just about the best in the industry. But Phase 4 is being used pretty much as Cinerama was for so many years—an audio gimmick as compared to a visual gimmick. Only lately has Cinerama been used for real motion picture making—*Khartoum*, for example. Phase 4 isn't yet being used much for music.

Not that this is a bad album: it features Heath's disciplined (indeed, overdisciplined) band and well-written arrangements. But there is nothing terribly distinctive about it, though the ballad *The Man that Got Away* is done with a nice detached warmth.

Given the sterility of London's musical approach to its Phase 4 project, and Heath's excessive discipline, a moving album isn't to be expected. It is said in the business in England that Heath, in his determination to get what he wants, suppresses enthusiasm in his men. Arrangers come out of that band with the screaming meemies, and at least one that I know of quit the business for a time over it. You do it Heath's way, and there's no *or else* about it. This is why the band has never had the fire that Woody Herman invariably gets from his men: Herman not only

permits them to have fun, but counts on it. At one point in this album, somebody shouts, "Swing, you cotton-pickers, swing!" It doesn't help. G. L.

Ⓢ Ⓜ NEAL HEFTI: *Hefsti in Gotham City*. Unidentified orchestra and chorus, Neal Hefti cond. *Fingers*; *Soul City*; *Tugboat Square*; *Mother Gotham: The Lonely Greek*; and seven others. RCA VICTOR LSP 3621 \$4.79, LPM 3621* \$3.79.

Performance: Dreadful
Recording: Good
Stereo Quality: Okay

As soon as you realize that Gotham City is Batman's fictional home and that Neal Hefti wrote the theme for the Batman television show, you know what this album is. Or you sort of know, because it isn't really clear whether this music was played on the show or not. I am sorry enough that Hefti, who once played excellent trumpet and was a fine composer and arranger, wrote the music; but I hope, for his sake, that he isn't responsible for the notes that are credited to him.

Both make a big corny deal out of all the wonderful sights and sounds to be found in Gotham (New York, of course), and the different fun ethnic groups. Thus, he uses the boo bam on the Spanish piece called (what else?) *Señorita Boo Bam*, and he apportions one unusual instrument to each dull, ordinary piece throughout the album. So now Batman has one more thing to answer for, this being just about the worst. J. G.

Ⓢ Ⓜ SKITCH HENDERSON: *Mame*. Orchestra, Skitch Henderson cond. *If He Walked into My Life*; *The Man in the Moon*; *My Best Girl*; and eight others. COLUMBIA CS 9318 \$4.79, CL 2518 \$3.79.

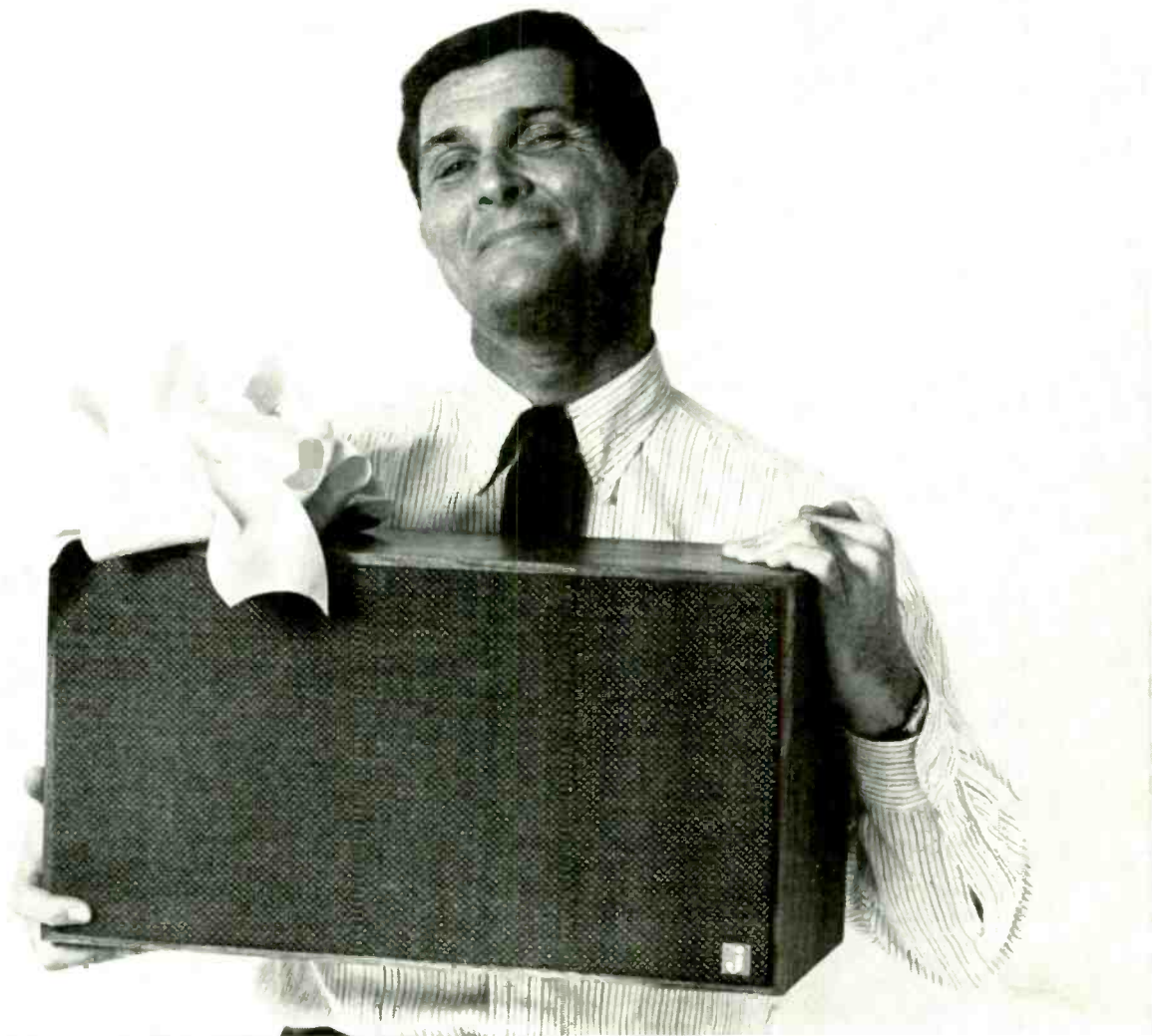
Performance: Bright
Recording: Excellent
Stereo Quality: Good

Among the many distinctions of Skitch Henderson's career is the fact that, on the *Tonight* television show, he took one of the finest orchestras in the history of American light music and made it sound miserable. The *Tonight* show has consistently had the finest brass section available, with such men as Clark Terry, Snooky Young, and Doc Severinsen. Yet the band was milked in such a way, and conducted in such a way, that it sounded soggy and indefinite during most of Henderson's late and unlamented regime. What Henderson had going for him was an unshakeable cool, an apparent skill at network politics, and a beard adequate to the jokering of Carson and the show's guests.

The band on this disc is identified as "The *Tonight Show* Orchestra," and Clark Terry's piquant trumpet solos are there to testify that that's what it really is. But it never sounded this good on the show, partly because Columbia's engineers know a good deal more (or else care more) about proper miking of the band than *Tonight's* engineers. Had Henderson much given a damn, of course, he could have insisted that the band be miked properly. He was evidently busy with other things.

Despite the presence of several crack jazzmen in the band, the album is pure pops. But it's well done—instrumental music that is neither cheap on the one hand, or souped-up mood music on the other. The liner notes

(Continued on page 124)



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Where it's at...

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give neither the personnel nor the name of the arranger, but somebody did some craftsmanlike writing for this disc. The tunes aren't bad, either, though they can hardly be called distinguished.

Henderson doesn't play much, except on the tune *My Best Girl*, which he executes tastefully and with a classical tone. He sounds as if he'd worked the solo over well in advance, but since he's an inadequate improviser, this is to the good. *G. L.*

Ⓢ Ⓜ LENA HORNE: *Soul*. Lena Horne (vocals); orchestra. Ray Ellis cond. *What the World Needs Now: Love Bug; A Taste of Honey*; and nine others. UNITED ARTISTS UAS 6496 \$4.79, UAL 3496* \$3.79.

Performance: Affectively enthusiastic
Recording: Very good
Stereo Quality: Very good

Well, they've finally done it even to Lena Horne: got her to record top-forty tripe, such as the Burt Bacharach-Hal David song *What the World Needs Now*. Fortunately, Bobby Scott's *A Taste of Honey* is included, but it isn't enough to leaven this turgid mass of unmusicality.

Miss Horne throws so much energy into some of the material—perhaps she was determined to overcome it—that she becomes almost a parody of herself. In fact, in her breathy sexuality she gets dangerously close to sounding like Mae West. *G. L.*

Ⓢ Ⓜ JAYE KENNEDY: *Introducing Jaye Kennedy*. Jaye Kennedy (vocals), quintet accompaniment. *Show Me the Man; Where Am I Going; Ebb Tide*; and nine others. UNITED ARTISTS UAS 6542 \$4.79, UAL 3542* \$3.79.

Performance: Uneven
Recording: Good
Stereo Quality: Good

Jaye Kennedy is a promising newcomer—probably more promising than this first album indicates. She has evidently been induced to belt hard on a number of tracks, to cash in on the Barbra Streisand spin-off. But she's best when she's singing ballads, letting the songs come out rather than forcing them.

There are still traces of the amateur in her work—bits of bad intonation and a certain indefinable quality of unsureness. She's probably been rushed into the recording studio a little too soon: she could use a little seasoning.

The album is badly programmed. Indeed, the selection of material is dubious: there are four jazz waltzes whose flavor is altogether too similar for comfort.

One track of the album is titled simply *Blues*, and the authorship is attributed to "J. Kennedy." The song turns out to be *Baby Baby All the Time*, and to see Miss Kennedy given credit for its creation is going to come as a big surprise to Bobby Troup. He wrote it. *G. L.*

Ⓢ Ⓜ KINGSTON TRIO: *Children of the Morning*. Kingston Trio (vocals and accompaniment). *Lock All the Windows; Gaze on Other Heavens; A Little Soul is Born; Less of Me; Hit and Run*; and seven others. DECCA DL 74758 \$4.79, 4758* \$3.79.

Performance: As usual
Recording: Okay
Stereo Quality: Okay

This is the Kingston Trio's twenty-fifth album, but I don't think it's a major cultural event. It takes its character from Kingstone John Stewart, who wrote eight of the twelve songs. He turns out to be his own little anthology: *Children of the Morning* sounds like Bob Dylan's *It's All Over Now, Baby Blue*; *Hit and Run* sounds like Dylan as sung by Johnny Cash; *Gaze on Other Heavens* is uncomfortably close to *Wimoweh*.

When the Kingstons stray outside Stewart's enclave, they go either to the hit charts (*Norwegian Wood*) or to the phony inspirational (Glenn Campbell's *Less of Me*). Since there are all those other Kingston Trio albums to choose from, it seems pointless to waste much time on this one. *J. G.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BILLY MAY: *Billy May Today*. Orchestra, Billy May cond. *Michelle; The Shadow of Your Smile; Lover's Concerto*; and eight others. CAPITOL ST 2560 \$4.79, T 2560* \$3.79.

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

The tyranny of "Top 40" thinking in the record business can be seen in the number of good artists being forced to record the stuff. If one man in all the music world could be expected to wade into the garbage and come out smelling like a rose, that man is Billy May. Just from the title of the album, one could predict that May would put on the current hits unmercifully. And he does. What he does to demolish the tedious Frank Sinatra hit *Strangers in the Night* is something the song eminently deserves. He has the musicians sing "doo-be-doo-be-doo" with a contempt even greater than that manifested by Sinatra in his own recording of the song. Toward the end, the musicians sing it again, this time with somebody stuttering the line in a Mel Blanc-Porky Pig accent.

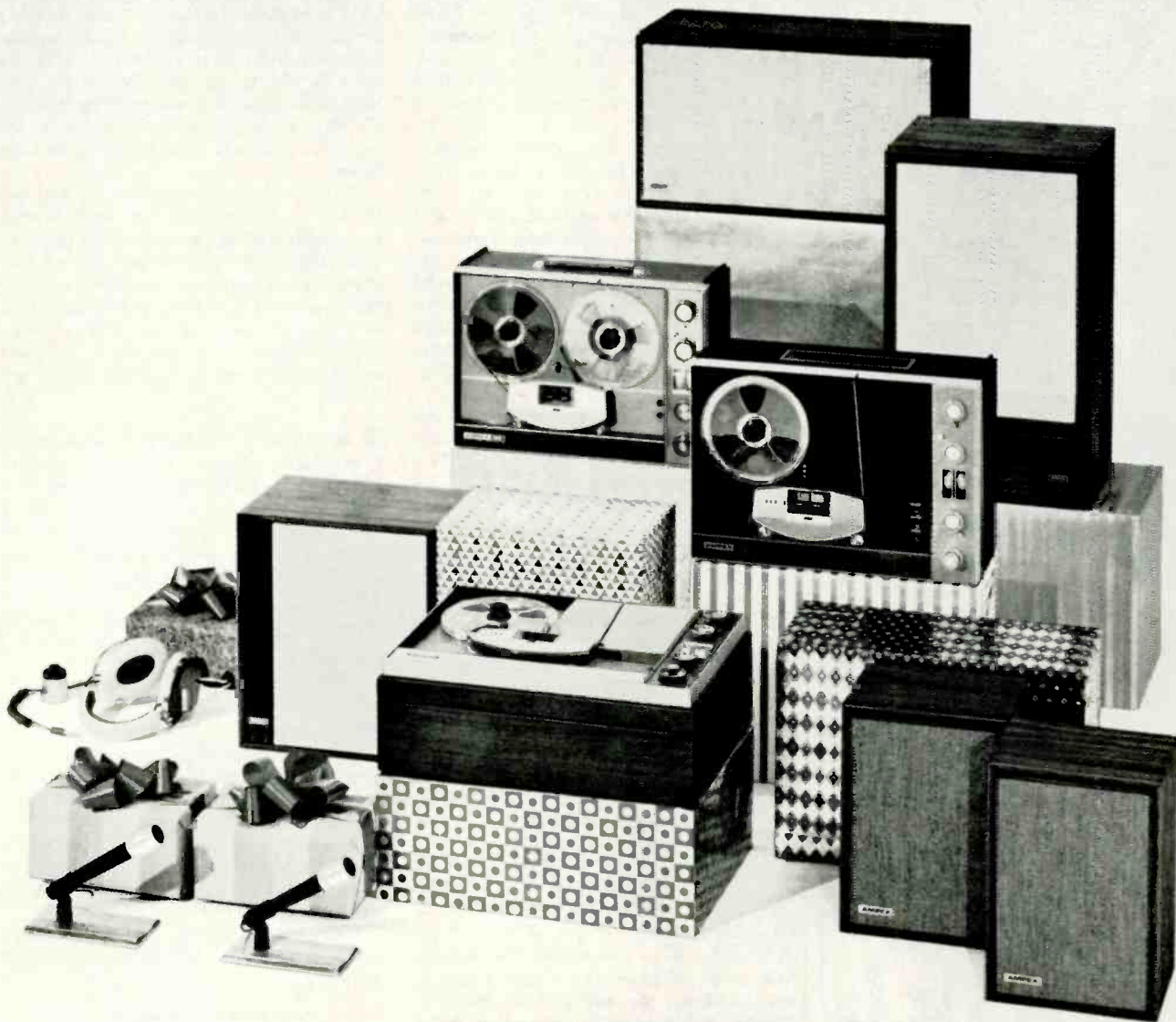
Billy May doesn't treat these current songs; he dismembers them, and most amusingly. But such is the nature of the man's talent that the songs actually benefit by the treatment: most of them never sounded so good, simply because May is infinitely superior as a writer to the people who originated the songs. Not all of them are bad, of course—*The Shadow of Your Smile* is there (he puts even this lovely melody on), plus a couple of May originals and Duke Ellington's *Don't Get Around Much Any More*.

As one might expect, this album has a funny, foolish charm. Why not? Billy May is a most unusual musician. *G. L.*

Ⓢ Ⓜ MEXICALI SINGERS: *The Further Adventures of the Mexicali Singers*. Conchita Mendez, Margarita Reales, Rafael Santayana, Erasmus Gonsálvez Munez, Manuel Rodobles (vocals). *Two Mexican Donkeys; Vaya Con Dios; Spider Web*; and nine others. WARNER BROS. WS 1651 \$4.79, WB 1651 \$3.79.

Performance: Excellent
Recording: Excellent
Stereo Quality: Clean

This album was produced by Anita Kerr, and therein lies the secret of its merit. Miss Kerr, an excellent arranger, has left Nashville
(Continued on page 126)



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(where she had a quartet which made some superb albums for RCA Victor) for the wider opportunities and better musicianship of Los Angeles. Her newly organized sextet has on occasion been confused with her quartet, but the two groups are unrelated, except to the extent that Miss Kerr's skilled hand has gotten good music from both of them.

The approach of the Mexicali Singers is one of wordless vocals. It is, as Stan Cornyn drily says in his liner notes (excellent notes, as usual), a form that might be called *opera du doo-wab*. The singing is clean, warm, and beautifully together. The arrangements are simpler, more open, and more commercial than those Miss Kerr was wont to write for her quartet, but her impeccable taste keeps the singers well away from banality. A nice, unpretentious, well-done album. **G. L.**

© Ⓜ **MATT MONRO:** *This Is the Life*. Matt Monro (vocals), orchestra, Sid Feller cond. *Sweet Lorraine; My Best Girl; This Is the Life*; and eight others. CAPITOL ST 2540 \$4.79, T 2540* \$3.79.

Performance: First-class
Recording: Excellent
Stereo Quality: Excellent

When British singer Matt Monro was first heard on records in this country, he sounded rather like Frank Sinatra. From Sinatra he obviously had learned everything he knew about phrasing. There is, of course, no better model. But Monro's voice quality was quite different from Sinatra's—soft, rather than woody, and smooth.

This album demonstrates that Monro has gone on evolving, has in fact synthesized something distinctly his own, and he must now be accounted one of our best singers of light music. There are no gimmicks in his approach, as there are in the work of Bobby Darin and various others of the Sinatra derivatives. He sings remarkably straight, with good intonation, and with the same sound through all registers. He gets well inside a song's meaning, too—not as far in as Sinatra and Tony Bennett, to be sure, but farther in than most of the competition.

Sid Feller's arrangements could have been as good as Monro's singing, but either Feller or producer David Cavanaugh decided there should be some rock-and-roll rhythm section sound. The mixture doesn't take; in fact, it goofs up the album, going counter to both the style of the arrangements and Monro's approach as a singer. Those dull heavy thuds on the second and fourth beat of the bar are just irritating enough to keep the album from remaining in my own permanent collection. The rating at the top of this review is for Monro's work, not for the album as a whole.

Monro is well worth hearing, and it is to be hoped that in his next album his producer won't make the same cheap bid for the "market" sound. **G. L.**

© Ⓜ **CY WALTER:** *Cy Walter at the Drake*. Cy Walter (piano), Bob Haggart (bass), Cliff Leeman (drums). *It's Delovely; I'll Take Romance; Dafne's Waltz*; and nine others. MGM SE 4393* \$4.79, E 4393 \$3.79.

Performance: Attractive
Recording: Good

The chief distinguishing characteristic of most cocktail pianists is that they play bad

chord changes, if not downright wrong ones. The chief characteristic distinguishing Cy Walter from the rest of that breed is that he plays good chord changes. But there are other differences. For one thing, he doesn't indulge in those nauseating arpeggios that make you think the pianist is going to fall off the right-hand side of the stool one of these minutes. He plays arpeggios, all right, but he makes them into figures, sometimes interesting figures.

Cocktail piano isn't my cup of tea, but Cy Walter is someone I can listen to with no anguish and even a modicum of pleasure. This album is a fair representation of how Walter sounds at the Drake, where he has been ensconced since 1959. The album sounds as if it were made on two nights—one on which Walter was playing alone, as usual, and another on which a rhythm section was added. **G. L.**

© Ⓜ **NANCY WILSON:** *Tender Loving Care*. Nancy Wilson (vocals); orchestra, Billy May cond. *Don't Go to Strangers; Your Name Is Love; Too Late Now; Gee, Baby, Ain't I Good to You; Like Someone in Love; As You Desire Me; Close Your Eyes*; and four others. CAPITOL ST 2555 \$4.79, T 2555 \$3.79.

Performance: Mannered
Recording: Superb
Stereo Quality: Excellent

In the last year, there have been quite a few discs with only eleven tracks instead of the usual twelve. Miss Wilson's new disc is one of them. Although it has only eleven tracks, it's better than most of her output of recent times. She still is mannered, but not so squirmingly so as usual. Detailed description of her pops-cum-gospel style is unnecessary, being now thoroughly familiar, I should think, to just about everybody.

Billy May's arrangements are excellent. And oh! those beautiful West Coast string sections! **G. L.**

COLLECTIONS

© Ⓜ **SOAP SYMPHONY:** *Classic Themes From the Golden Age of Radio*. Hollywood Bowl Symphony Orchestra, Capitol Symphony Orchestra, various soloists and conductors. CAPITOL SP 8633 \$4.79, P 8633* \$3.79.

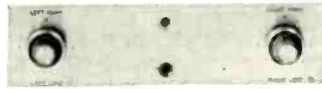
Performance: Resounding
Recording: Good
Stereo Quality: Good

The theme songs of such revered radio classics as *The Goldbergs*, *The F.B.I. in Peace and War*, *Against the Storm*, *The Green Hornet*, and *Philip Morris Crime Doctor* are presented in what amounts to a complete camp concert of old chestnuts, the sort of thing that used to be released as "Ten Records That Should Be in Every Home." At the same time, Capitol is able to get extra mileage out of stuff in the vaults, from Miklós Rózsa conducting the Hollywood Bowl Symphony Orchestra in Liszt's *Les Préludes* (*The Lone Ranger*) to Ruth Welcome's zither arrangement of Drigo's *Serenade* (*When a Girl Marries*). Only Grieg's *Ich Liebe Dich* (*Against the Storm*) really comes close to the old soap spirit, however; it's played on the organ, by a studio roustabout named Virgil Fox. **P. K.**

(Continued on page 128)

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JAZZ



© ① GEORGE BENSON: *It's Uptown*. George Benson (guitar, vocals); Ron Cuber (baritone saxophone); Jimmy Lovelace,

Ray Lucas (drums); Lonnie Smith (organ). *Clockwise: A Foggy Day; Bullfight; Myra Bird Blues*; and seven others. COLUMBIA CS 9325 \$4.79. CL 2525 \$3.79.

Performance: Fluent
Recording: Very good
Stereo Quality: Excellent

The cover—in red letters—proclaims: *The Most Exciting New Guitarist on the Jazz Scene Today*. Not on the evidence in this album. Benson does play with virility, a big sound, and a deeply flowing beat. But this is basically modified rhythm-and-blues, and it's without originality. Nearly all the improvising is utterly predictable, and even at

his best (*Willow Weep for Me*), Mr. Benson's ideas sprawl. N. H.

© ① MALCOLM BOYD/CHARLIE BYRD: *Are You Running with Me, Jesus?* Malcolm Boyd (narration), Charlie Byrd (guitar). *It's a Jazz Spot, Jesus; David Says He Prays; This Young Girl Got Pregnant, Lord; I See White and Black, Lord*; and seventeen others. COLUMBIA CS 9348 \$4.79. CL 2548 \$3.79.

Performance: Urgent, unconvincing
Recording: Excellent
Stereo Quality: Good

(Continued on page 130)

Introducing United Artists' New Label: Solid State

By NAT HENTOFF



ANNUALLY the automotive engineer and the adman combine to bewitch the car-owner to trade in obsolescence. A similar phenomenon exists, of course, in the land of high fidelity. In the past year, as a personal example, I've bought two solid-state stereo amplifiers—one for office and one for home. Now, as could easily be predicted, I am confronted with a new line of Solid State Records (a division of United Artists), the first six of which are the subject of this review.

"Recorded exclusively with transistorized equipment on twenty-eight channels," we are informed on the handsome jackets, this "is the initial line of albums tailor-made for solid state apparatus. . . . Solid state apparatus is used in all principal phases of our process." (The cutters too?)

Lest sales be lost to those who have not yet switched, we are assured that "these recordings are guaranteed to enhance any system of reproduction." But the implication is that you won't get full satisfaction from this new line until you jettison your tubes, and you won't get full satisfaction from your solid-state equipment until you buy these discs.

I am no engineer, but on the basis of listening to these albums on both solid-state and tube-powered equipment, I don't think you have to rush out and change all your gear quite yet, at least not for these records. The sound, let me emphasize, is indeed excellent—extraordinarily clean and vivid without gimmickry. But I expect the reason for the consistency of sound quality is due less to magic transistors than to exceptionally able engineering by audio director Phil Ramone and to the fact that "no limiters

or compressors have been used at any time," thereby giving the listener "the absolute dynamic range of the music." The latter accomplishment, the notes claim, is possible because "instruments with high transients, which previously had to be limited, now flow freely through the recordings." As I say, not being an audio expert, I can't vouch for the assertion that the transistor is that liberating a force in recording. But my ear tells me that there have been some pre-transistor recordings that also gave me the full dynamic range of the music.

In any case, what counts, of course, is the content of the music, however remarkable the sound. And in this respect, I would predict that only one of these albums will last long in the catalog on the basis of musical merit. That one is "Thad Jones/Mel Lewis and the Jazz Orchestra." This big band of postgraduate New York jazzmen, in arrangements by Thad Jones, Bob Brookmeyer, and Tom McIntosh, has considerable potential. The solos are skilled (and Jones' are much more than that); the ensembles are precise and yet lithely swinging; the orchestra's inner control of dynamics is superb; and the writing, while not as venturesome as it might be, is thoughtful, warmly imaginative, and expert in utilizing the full resources of the band.

Much less impressive is Jimmy McGriff's "The Big Band," in which Manny Albam's Basic-like arrangements are smooth but far too predictable. Moreover, although many of the sidemen are the same as in the Thad Jones-Mel Lewis set, all the solo space is taken by McGriff, whose organ is crisp and pungent but eventually wearying. (I would note that the organ *sound* is up to the best I've ever heard, whether owing to transistors or not.)

In "A Bag Full of Soul," McGriff is heard in a trio context (except for one orchestral track), and he doesn't have sufficient conceptual inventiveness to sustain that much space. The album's main asset is the mellow, deeply swinging guitar of Thornel Schwartz.

The other three sets are ephemera. Manny Albam's "Brass on Fire" is a slick set of background music, highly professional but slight in content. Similarly, "The In Crowd Singers" are polished, accurate, and thoroughly undistinctive in a set of standards in which the vocal ar-

rangements are by Will Bronson and the orchestral scores by Albam. "Exotica 1970" by the Kokee Band is described as combining "the best of Polynesian, Latin-American, and North American feelings to create their own unique brand of instrumental magic." What actually comes out is conventional mood music that is no more exotic than hundreds of previous pastiches of this kind that have long since been remaindered.

Summary: the sound is fine, but Solid State producer Sonny Lester ought to give much more solid thought to the music itself.

© ① THAD JONES/MEL LEWIS: *The Jazz Orchestra*. Thad Jones (trumpet), Mel Lewis (drums), orchestra. *Once Around; Three in One; Mean What You Say; A B C Blues*; and three others. SOLID STATE SS 18003 \$5.98, SM 17003* \$4.98.

© ① JIMMY McGRIFF: *A Bag Full of Soul*. Jimmy McGriff (organ), Thornel Schwartz (guitar), Willy Jenkins (drums). *D.B. Blues; See See Rider; Hallelujah; Boston Bust Out*; and four others. SOLID STATE SS 18002 \$5.98, SM 17002* \$4.98.

© ① JIMMY McGRIFF: *The Big Band*. Jimmy McGriff (organ), orchestra. *Cherry Point; Every Day; Avenue C; Splanky*; and six others. SOLID STATE SS 18001 \$5.98, SM 17001* \$4.98.

© ① MANNY ALBAM: *Brass on Fire*. Orchestra, Manny Albam cond. *That Old Black Magic; My Old Flame; Carioca; Jada*; and eight others. SOLID STATE SS 18000 \$5.98, SM 17000* \$4.98.

© ① THE IN CROWD SINGERS: *The In Crowd Singers*. The In Crowd Singers (vocals); orchestra, Manny Albam cond. *Margie; Emily; Evalina; San Antonio Rose*; and eight others. SOLID STATE SS 18005 \$5.98, SM 17005* \$4.98.

© ① KOKEE BAND: *Exotica 1970*. Arthur Baum with drums, bongos, conga drums, timbales, maracas, jawbones, bells, vibraphones, xylophone, marimbas, celeste, pianos, French horn, alto saxophone, trombones. *Baia; Tico-Tico; Poinciana; Deep Nighi*; and six others. SOLID STATE SS 18004* \$5.98, SM 17004 \$4.98.

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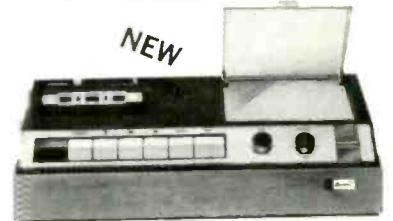
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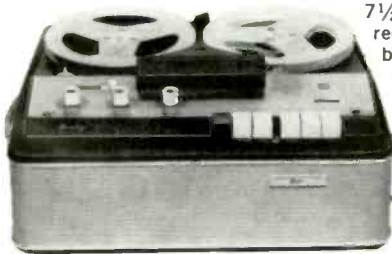


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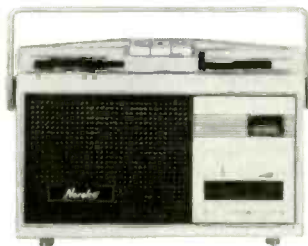
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130

Malcolm Boyd, an Episcopal priest, has an estimably active record in civil rights and other acute social problems. One of his books, *Are You Running with Me, Jesus?*, is composed of idiomatic prayers in what he calls contemporary forms. Here he reads from that book, with improvised guitar commentary by Charlie Byrd. Boyd's narrative style is staccato and, to my ear, stagey.

The prayers themselves, however, are the center of this experience, and although Boyd and Byrd have had considerable success with them in churches (and in clubs), I find them totally disappointing. In this case, a reviewer without religion should so state in fairness. And I do. But I am moved by religious prose and poetry, from John Donne to Martin Buber. What bothers me about these prayers is that pietism is too often substituted for piety, and that both content and prose style are thoroughly undistinguished.

Mr. Boyd's comments are all quite properly liberal, but they provide no new insights into the human condition, his or ours, and there is a whining tone in many of them that strikes me as most unpleasant. What is also lacking here is grace—grace of style and thought. Idiomatic prayers and grace need not be antithetical, as shown by the work of the Staple Singers, among other gospel groups. As for Charlie Byrd, he does have grace, and his improvisations save the album, it seems to me, from complete disaster. N. H.

© © GARY BURTON: *The Time Machine*. Gary Burton (vibraphone, piano, marimba), Steve Swallow (bass), Larry Bunker (percussion). *The Sunset Bell; Interim I; Deluge; Norwegian Wood; Falling Grace*; and five others. RCA VICTOR LSP 3642 \$4.79, LPM 3642* \$3.79.

Performance: Cerebral
Recording: Excellent
Stereo Quality: Very good

What Igor Stravinsky refers to as "phonography" is gradually being accepted as an art in itself. Oddly, it has received widest acceptance in pop music, where we have gone from being disappointed that a Fabian can't sing at all in person to a realization that the Beatles could not be expected to duplicate *Yellow Submarine* or *Eleanor Rigby* outside the studio. In jazz, such attempts as Bill Evans' three-piano "Conversations with Myself" album are rare, and usually arrive with apologies.

Now comes Gary Burton playing three instruments and his rhythm section dubbing more than one line with the aid of something called Selsync, which, according to the notes, "enables the addition of new or extra tracks to a professional four-track recording without having to go through the dubbing generation utilized in overlaying." Technical Editor Larry Klein would know more about that than I do; maybe even more than you. But the notes go on to say that *My Fanny Valentine* is the only selection in "The Time Machine" that is not multi-tracked, Selsynced, overlaid, or changed in any way. This last refers to some sections being recorded at 15 ips and then put on a 30 ips tape; the sort of thing for which Lennie Tristano was so roundly chastised on his first Atlantic disc that his second announced, "No use is made of multi-tracking, over-dubbing or tape-speeding on any selection."

Okay, what does it sound like? It sounds

natural for the most part, the rhythm section sometimes coming on like Ornette Coleman's Double Quartet, but it does not sound extraordinary. On occasion, the method defeats itself, as when regular and bass marimba give *Chega de Saudade* a muddy, sluggish bottom. There are even more textures, because Burton is one of the few vibists to use four mallets well. Despite Burton's style, which (especially when he plays piano) is impressionist, the music comes out as overly cerebral. This is most notable in the two pieces called *Interim*. Whether or not this is the normal proclivity of the musicians or whether they got overly involved in the technical possibilities of what they were doing, I can't say. But except for Burton's delightful *Six-Nix, Quix, Flix*, I have heard far more engrossing jazz than this played *au naturel*. Which only means I don't think it was done properly *this time*. J. G.

© © CHARLIE BYRD: *The Touch of Gold*. Charlie Byrd (guitar); unidentified orchestra and chorus, Charles Calello cond. *Yesterday; Michelle; Walk Right In; It Was a Very Good Year; A Taste of Honey*; and six others. COLUMBIA CS 9304 \$4.79, CL 2504* \$3.79.

Performance: Bland
Recording: Good
Stereo Quality: Okay

Perhaps "The Quest For Gold" would have been a more appropriate title for this album. Since Bud Shank has recently made a good thing of playing pop hits (and playing them very well), it was inevitable that other jazzmen would try it. So here is guitarist Charlie Byrd taking his crack at three Lennon-McCartney tunes and others on the charts.

Unfortunately, he has been ill-served by his arranger, Charles Calello. Calello's strings are bunched and tight, mostly in the low register, and his voicings are egregious. He starts *In My Room* with a Bach quotation, imitates the Tijuana Brass on *A Taste of Honey*, and apparently has such a literal turn of mind that *Bonanza!*, from the TV show, becomes a hoedown, and *Norwegian Wood* turns into Grieg.

What the people who make such albums do not seem to perceive is that today's top songs are melodically and rhythmically interesting on their own terms, usually with a unique sound. You can't fight that with blandness. J. G.

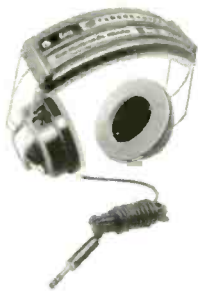
© © ANDREW HILL: *Smoke Stack*. Andrew Hill (piano); Richard Davis, Eddie Khan (bass); Roy Haynes (drums). *Smoke Stack; Wailing Wall; Not So; 30 Pier Avenue*; and three others. BLUE NOTE ST 84160 \$5.79, BLP 4160* \$4.79.

Performance: Probing, imaginative
Recording: Excellent
Stereo Quality: Very good

This is one of Andrew Hill's earlier sessions—December, 1963—and while it is not as wide-ranging in its exploratory use of textures and thematic development as are his later albums, it certainly rewards careful listening. Of most interest are the supple interrelationships between melody and rhythm and between harmony and rhythm. This organic totality of the pieces, in which improvisation is an integral part of the whole structure, is somewhat reminiscent of the
(Continued on page 132)

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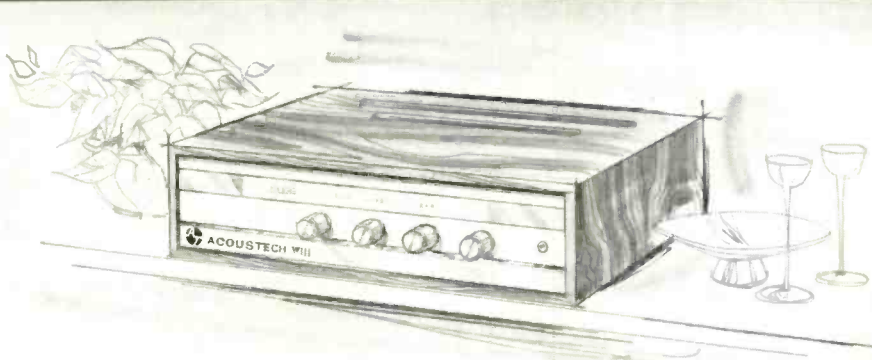
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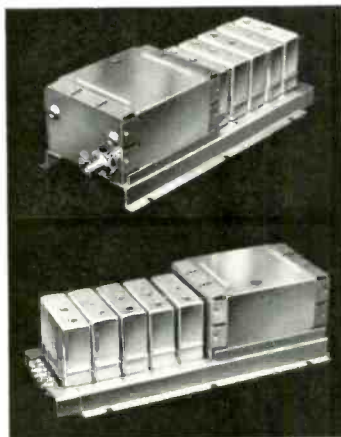
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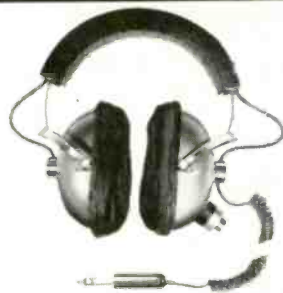


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work of the late and inexplicably neglected pianist-composer Herbie Nichols.

Of Hill's compositions, the one that stayed longest in my mind was the lonely, lyrical *Verne* (the only trio track). Throughout, Hill's dense but precise playing is superbly complemented by the two intersecting basses and the drumming of the alertly inventive Roy Haynes. There are also a number of remarkably structured, incisively articulated bass solos by Richard Davis. N. H.

Ⓢ Ⓜ EARL HINES: *Once upon a Time*. Earl Hines (piano); Cat Anderson, Bill Berry, Clark Terry, Ray Nance (trumpets); Lawrence Brown, Buster Cooper (trombones); Johnny Hodges, Russell Procope (alto saxophones); Jimmy Hamilton (clarinet and tenor saxophone); Paul Gonsalves, Harold Ashby (tenor saxophones); Richard Davis, Aaron Bell (bass); Elvin Jones, Sonny Greer (drums); Pee Wee Russell (clarinet). *Cottontail; You Can Depend on Me; Hash Brown; Once upon a Time*; and three others. IMPULSE AS 9108 \$5.98, A 9108* \$4.98.

Performance: Just misses
Recording: Excellent
Stereo Quality: Excellent

It was a brilliant piece of creative a-&-r work on the part of Impulse's Bob Thiele to put pianist Earl Hines together with a group of present and past Ellingtonians and add such kindred spirits as Elvin Jones and Pee Wee Russell. But, somehow, the project just misses. It is not enough simply to bring such men together, no matter how talented, and just have them play. Thus, a superb piece like *Black and Tan Fantasy*, which has steadfastly resisted non-Ellington interpretation—except Thelonious Monk's—comes within a hair's breadth of the spirit of the original; still, the tempo seems a bit too slow, and the solos are not the best these men can do. In a similar way, the entire album, excellent as it is, everywhere misses that final extra spark that might have made it great.

Amid the general good work, bassist Richard Davis should be singled out, and the loveliest moment on the entire album is provided by Pee Wee Russell playing over the final ensemble on *Blues in My Flat*. J. G.

RECORDING OF SPECIAL MERIT

Ⓢ JOHNNY HODGES/REX STEWART: *Things Ain't What They Used To Be*. Ray Nance, Cootie Williams, Rex Stewart (trumpet); Johnny Hodges (alto saxophone); Ben Webster (tenor saxophone); Harry Carney (baritone saxophone); Lawrence Brown (trombone); Duke Ellington (piano); Jimmy Blanton (bass); Sonny Greer (drums). *Squatty Roo; Good Queen Bess; Passion Flower; Day Dream; Poor Bubber; Mobile Bay; Linger Awhile; My Sunday Gal*; and eight others. RCA VICTOR LPV 533 \$4.79.

Performance: Superb
Recording: Good

The Ellington Unit sides under Rex Stewart's name, recorded in November, 1940, are among my most treasured jazz records; I have them on a 10-inch Label "X". The Hodges sides are relatively unfamiliar to me. They were recorded in 1941, and *Good Queen Bess* and *Junior Hop* are listed as previously unissued takes.

Unlike most Ellington devotees, I am fondest of the band he had just before this one—the one just before Blanton and Webster, no matter how great those musicians are—and my favorite of all the small-group Ellington recordings are those issued under various leadership some years ago on Epic. But it is a difference all to itself, like Shakespeareans arguing the merits of *Hamlet* and *Lear*. Ellington, who began as a combo leader, scaled his band back down, in his greatest days, to a contingent of star performers. With each soloist taking the place of a section, what we have here is a stripped-down, linear version of the Ellington magic—exquisite melody and tone color. My favorite of all of these is *Some Saturday*, by Stewart, which could very easily have been a superior popular song. These records could be analyzed, but they are meant to be listened to. On any level, there is no better jazz than this. J. G.



REX STEWART
Sparking a fine old Ellington unit

Ⓢ HARLAN LEONARD: *Harlan Leonard and his Rockets*. Edward Johnson, William H. Smith, James Ross (trumpets); Harlan Leonard, Darwin Jones, Henry Bridges, James Keith (saxes); Richard Henderson, Fred Beckett, Walter Monroe (trombones); William S. Smith (piano); Stanley Morgan, Effergée Ware (guitar); William Hadnot, Winston Williams (bass); Jesse Price (drums); Ernie Williams, Myra Taylor (vocals). *Keep Rockin'; My Gal Sal; Too Much; Skee; Please Don't Squabble; Rock and Ride*; and ten others. RCA VICTOR LPV 531 \$4.79.

Performance: Varies
Recording: Good

Leonard Feather's complete and authoritative notes say just about what there is to say about this collection of swing band sides recorded in 1940. Harlan Leonard had a good swing band which in popularity and skill was just under the top level and never quite made it. He had two excellent soloists in saxophonist Henry Bridges and trombonist Fred Beckett, a fine blues singer in Ernie Williams, and, in Tadd Dameron, an arranger who was to become world-famous.

For those not interested in nostalgia or a complete swing era collection, the early Dameron efforts, including the unreleased

Dameron Stomp and *A-La-Bridges* (this last quite reminiscent of Ellington's *Warm Valley*) may be the most imperative reason for wanting to own the set. The collection fills an interesting gap in the long-playing catalog, but it is by no means a necessity for the casual collector, nor is it as pertinent as the other RCA vault releases have been. J. G.

© ® **BROTHER JACK McDUFF:** *A Change is Gonna Come*. Jack McDuff (organ); John Grimes. Harold Johnson (trumpets); Richard Harris (trombone); Arthur Clarke, George Coleman (tenor sax); Buddy Lucas (baritone sax); James Oliver (guitar); Jimmy Tyrrell (bass); Bernard "Pretty" Purdie, Joe Dukes (drums); Warren Smith (percussion); Danny Turner (alto sax); Cornell Dupree (guitar, conga drums). *Down in the Valley: Hotcha; What'd I Say; No Tears; Minha Saudade*; and five others. ATLANTIC SD 1463 \$5.79, 1463* \$4.79.

Performance: Sloppy
Recording: Good
Stereo Quality: Okay

This is Jack McDuff's first recording for Atlantic after several years with Prestige as one of their better-known rhythm-and-blues guitarists. He doesn't seem to have grown or progressed much in those years, but still plays the kind of simply executed, simply grasped, lounge music he has been involved with all along.

There are two formats here: one a small combo, the other a little blues band of the Ray Charles or Louis Jordan type. The combo is more successful, only because the band executes the arrangements, credited to a J. J. Jackson, so sloppily. Even if this is your kind of music, you can do far better with other albums. J. G.

© ® **OSCAR PETERSON:** *Put on a Happy Face*. Oscar Peterson (piano), Ray Brown (bass), Ed Thigpen (drums). *Old Folks; Woody 'n You; Yesterdays; Soon; Diablo*; and two others. VERVE V6 8660 \$5.79, V 8660* \$4.79.

Performance: Glib
Recording: Good
Stereo Quality: OK

This is a live performance by the Oscar Peterson Trio, recorded at the London House in Chicago. It was made when the marvelous bassist Ray Brown was still with Peterson. Much is made in Orrin Keepnews' liner notes of the fact that this is a "live" recording, and properly so. Spontaneity comes easier, solos are longer, chances are taken. These things are true, and Keepnews, who has produced a great many jazz records, should know.

But I think even more to the point is that this was played at the London House, the equivalent of the Embers in New York, a place which serves better food than most jazz rooms, where the music becomes secondary. The best of jazz pianists whose work could pass unannoyingly over inattentive ears could work there—Teddy Wilson, Erroll Garner, Bill Evans—but not an intransigent like Monk. So I think Peterson is perfect for the London House. He is no Wilson, Garner, or Evans, although you can hear those musicians as well as most of your other favorites in his playing.

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the title track, there seems to be no particular point to it. He just does more glib, superficial, technically assured things. An extended Monk solo is likely to be a woven tapestry; one by Peterson is usually wall-paper, and you can cut it off when it suits you to do so. The most delightful thing about the album, aside from Ray Brown on occasion, isACY Lehman's cover, which seems to owe something to the cover of Miss Streisand's *Color Me Barbra* album. But then, the contents are derivative, too. J. G.

ROBERT SHAW: *Texas Barrelhouse Piano* (see Best of the Month, page 75)

⑤ ⑥ FATHER TOM VAUGHN: *Jazz in Concert at the Village Gate*. Tom Vaughn (piano), Art Davis (bass), Elvin Jones (drums). *The "In" Congregation; Chim Chim Cheree; Mr. Cholly; Where Is Love?*; and four others. RCA VICTOR LSP 3577 \$4.79, LPM 3577* \$3.79.

Performance: Shallow
Recording: Very good
Stereo Quality: First-rate

The curate at St. John's Episcopal Parish in Midland, Michigan, twenty-eight-year-old Father Tom Vaughn is also a professional musician. He is not, however, an impressive jazzman. In this recording at New York's Village Gate, Vaughn's style is eclectic, often mechanical, and marked by a rather brittle beat. His ballad playing is, for the most part, static, and his up-tempo improvising is undistinctive. Occasionally, moreover, he inserts what I would call "fake funk," bringing to mind Miles Davis' comment about Oscar Peterson: "He sounds as if he had to learn to play the blues." Vaughn has one asset—an astute command of dynamics. I would doubt, however, that he would have received a record date if he were not good copy as a priest who plays jazz. It's unfortunate to have the space wasted when a number of potentially important pianists, Valdo Williams among them, have yet to record albums of their own. Vaughn, incidentally, did choose his sidemen well, but lacked the grace to give his musical betters generous solo space. N. H.

COLLECTIONS

⑤ ⑥ THE JAZZ PIANO. Duke Ellington, Earl Hines, Billy Taylor, Mary Lou Williams, Willie "The Lion" Smith, Charles Bell (piano); unidentified rhythm sections. *The Second Portrait of the Lion; House of Lords; Whisper Not; Rosetta*; and five others. RCA VICTOR LSP 3499 \$4.79, LPM 3499* \$3.79.

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

Recorded at a piano workshop, part of the 1965 Pittsburgh Jazz Festival, this album of jazz pianists is at its most instructive and entertaining in the solo tracks—notably those of Ellington, Hines, Willie "The Lion" Smith, and Mary Lou Williams. A duet, a triologue, and a track with five pianists (including impresario George Wein) are more cautious than coruscating. On balance, the album is worth having, especially for Ellington's witty, robust *Second Portrait of the Lion*—a performance that will surely endure. And it certainly is time for another entire album of Ellington piano solos. N. H.

FOLK



⑤ ⑥ DONOVAN: *Sunshine Superman*. Donovan (vocals), unidentified accompaniment. *Ferris Wheel; Bert's Blues; Guinevere; The Fat Angel; Sunshine Superman*; and five others. EPIC BN 26217, \$4.79, LN 24217 \$3.79.

Performance: Bland
Recording: OK
Stereo: Electronic



JIM AND JEAN
Complex, tasteful, contemporary

Several months back, when the English singer Donovan gave a concert in Carnegie Hall, the reviewer in the *Village Voice* (and I wish I could remember who it was) thought that all Bob Dylan fans present should have risen at the end and sung *I Ain't You, Babe* to Donovan. It sure ain't.

Most innovators inspire imitation, but the imitators usually get only the surface mannerisms, without having whatever inner impulse made the mannerisms necessary. That is probably a truism. But whatever the reason, and all proportions kept, Robert Ruark wasn't Hemingway, the Monkees aren't the Beatles, Shorty Rogers isn't Miles Davis, and Donovan isn't Dylan.

For that matter, I don't even know who Donovan is. One of these songs is credited to him; the rest to a D. Leitch. Does D. stand for Donovan, or is D. Leitch a mysterious B. Traven-like figure? If, like P. F. Sloan, author of *Eve of Destruction*, Leitch is getting someone else to sing his songs, he could do better than this young man who looks so boyishly helpless on the cover and sings with overprecise diction like that of the Rolling Stones on *As Tears Go By*.

On the other hand, D. Leitch isn't serving Donovan too well either, making him sing ill-accented words on *Guinevere*, employing

Dylan-esque rhymes for their own sake, and being ever so personally murky. The accompaniments cover the whole contemporary scene, with sitar, strings, harpsichord, Dylanesque rock, and of course, you are invited a couple of times to "blow your mind."

"Something is happening," as Dylan says, but this ain't it. J. G.

© M JIM AND JEAN: *Changes*. Jim and Jean (vocals); Jim Glover, Bob Rose, Lance Wakely (guitar); Harvey Brooks (electric bass and fuzz bass); Paul Harris (piano, organ, harpsichord, vibes); Al Kooper (electric guitar and harpsichord); Bob Sylvester (cello); Ted Sommers (percussion). *Loneliness; Flower Lady; About My Love; One Sure Thing; It's Really Real*; and six others. VERVE/FOLKWAYS FTS 3001 \$5.79, FT 3001 \$4.79.

Performance: Variable
Recording: Good
Stereo Quality: Good

Jim and Jean are a more complex and, I think, more tasteful Ian and Sylvia. At least they are a more contemporary version. It's as if an excellent country duo had turned on to Dylan and the Beatles. They use all the newly hip folk-rock forms, including a hint of raga on *One Sure Thing*, and all the new unusual instruments. (Speaking of that, I don't know what a fuzz bass is, unless he sings the bottom part in the Police Choir.) Both have excellent voices, and I recommend them in stereo because they get off some really lovely, intricate polyphony.

While they waste time on what seem to me to be poor songs—such as Phil Ochs' *Crucifixion*—there is also some excellent material here. David Blue's *Grand Hotel* contains the most delightful pun-cum-switch on cliché I've heard in years. And I am especially grateful for *Lay Down Your Weary Tune*. I heard this first a few years ago at Bob Dylan's first Carnegie Hall concert. I thought it a lovely song, with a melody perhaps lifted from traditional material. The tape of that concert was never released, and this may be the first recording of the piece. For the off-beat taste needed to do this and *Grand Hotel*, I thank Jim and Jean, and commend them to your attention. J. G.

© M PERCY MAYFIELD: *My Jug and I. Baby Please: The Hunt Is On; Life Is Suicide: Fading Love*; and eight others. TANGERINE TRCS 1505 \$4.98, TRC 1505* \$3.98.

Performance: Beguiling
Recording: Very good
Stereo Quality: Good

His name is unknown to most white audiences, but Percy Mayfield has long been a strong influence on modern blues singers, notably Ray Charles, both as a singer and composer. In this album, produced by Charles for his own Tangerine label, Mayfield performs a dozen of his own pieces. In a gnarled, warm voice edged with sadness, he ruminates on lost love and loneliness. He sings with total authority, an elastic beat, and mastery of the art of "telling it like it is." I wish Tangerine had listed the personnel, particularly the name of the organist—a most supple and disciplined accompanist. N. H.

(Continued on next page)

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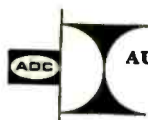
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⑤ ④ MISA GITANA (GYPSY MASS). "El Rerre de Los Palacios" (vocals), Pepe Martinez (guitar), "Virgen de Los Reyes de San Juan de Aznalfarache" (chorus). *Introduction; Kyrie; Gloria; Credo; Sanctus; Agnus Dei; Salve.* LONDON INTERNATIONAL GHS 65005 \$5.79, GH 46005* \$4.79.

Performance: Intense, idiomatic
Recording: Very good
Stereo Quality: Good

This is an Andalusian Mass, performed in the flamenco idiom by gypsies. Through most of it, the mass is starkly transmuted into the traditional, fierce dialogue between singer and guitarist. In the *Kyrie, Sanctus*, and *Salve* a chorus of youngsters adds buoyancy and a refreshing sense of wonder. By contrast with the casualness of the annotations in many previous international sets, London has begun this new Global Heritage Series by commendably including both the Spanish text and a complete English translation. N. H.

⑤ ④ PETER, PAUL AND MARY: *The Peter, Paul, and Mary Album.* Peter Yarrow, Paul Stookey, Mary Travers (vocals), various accompaniments. *And When I Die; Sometime Lovin'; The King of Names; Kisses Sweeter Than Wine; Norman Normal;* and seven others. WARNER BROTHERS WS 1648 \$4.79. 1648* \$3.79.

Performance: As usual
Recording: Excellent
Stereo Quality: Very good

Peter, Paul, and Mary continue on their way. They are good, professional, slick, very skilled, perhaps a bit too pretty for the more committed folk enthusiast, but they always have at least one tune per album that looks as though it might break out and become a hit. In their latest effort, I would nominate the piece co-authored by the late Richard Fariña, *Pack Up Your Sorrows*.

Otherwise, they are most notable for *The King of Names*, which has the kind of power and beat they can do when at their best, and a *Hurry Sundown* which has a little touch of the Tijuana Brass added to it for good measure. *Norman Normal* is an indulgence on Paul Stookey's part; the others apparently feel they have to let him do these things.

Generally, there is here the same proportion of excellence, competence, and mistakes that most PP&M albums reveal. J. G.

⑤ ④ SHINICHI YUIZE: *Japanese Koto Classics.* Shinichi Yuize (koto, vocals). *Lingering Moonlight; Disorder; Autumn Wind; Plover; Riches and Honors.* NONE-SUCH H 72008 \$2.50, H 2008 \$2.50.

Performance: Evocative
Recording: Excellent
Stereo Quality: Good

Shinichi Yuize is a master of the Japanese Koto (a thirteen-string instrument and one of the oldest in the world). He has performed internationally, and in 1965-1966 was artist-in-residence at Columbia University. Yuize interprets these distillations of nature and of man in nature with extraordinary incisiveness and yet delicacy, since the essence of music for the koto is precise impressionism. His two vocals also reveal the subtlety of his command of textural and rhythmic nuances. N. H.

SPOKEN WORD



④ BERTOLT BRECHT: *The Exception and the Rule.* Paul E. Richards, Joseph Chaikin, Sam Green, Frank Groseclose, Jeanette Hodge, William Bond, William Shorr, Charles Sullivan, Ron Vaad (actors); Frank Groseclose, Charles Sullivan, William Bond (instrumentalists); Eric Bentley (narrator). FOLKWAYS FL 9849 \$5.79.

Performance: Ragged
Recording: Clear

Written in 1930, published in 1937, and first produced in 1948 in various parts of France and Germany, *The Exception and The Rule* is one of those Marxian morality plays with a plot that sounds more like a take-off on Brecht than the real thing. A capitalist Merchant, a Guide, and a Coolie are hurrying over the desert in Mongolia so that the Merchant can sign a deal for an oil concession in a place called Uрга before a rival caravan gets there. The Merchant grows suspicious of the Guide and fires him. Thereafter Merchant and Coolie, like two gigantic wrestling statues of Capital and Labor in a true 1930's relationship, begin their classic struggle. The Merchant ultimately shoots the Coolie dead. A tribunal is held at which the Merchant is acquitted because the Coolie, whether he did so or not, naturally would be "expected" to hate the Merchant and to attack him.

What saves this turgid parable, as it lumbers forward through eight scenes, a prologue, and an epilogue (in a rather stilted translation by Eric Bentley), is its generous overlay of "Brechtian" irony and an arresting score by the gifted Stefan Wolpe. What ruins the present production is a puzzlingly amateurish performance by an otherwise competent cast. They all tend to drawl a lot, as the parable limps on, without pace or tension. Perhaps lack of sufficient rehearsal was to blame.

Some of the actors also double as instrumentalists, resulting in a disappointingly ragged performance of the score. All sing in that slightly off-key style which has come to be associated with Brecht. If more professionally handled, the songs might at least have supplied some coloration other than grey to these drab proceedings. P. K.

④ R. P. BLACKMUR: *Reads From His Own Works.* R. P. Blackmur (reader). DECCA DL 9134 \$4.79.

Performance: Leashed energy
Recording: Good

In his much-discussed book *The Language of Gesture* the late American critic and poet R. P. Blackmur tells us that when "the language of words fails we resort to the language of gesture." In Blackmur's poetry, words are gestures, and he employed them to shanghai the listener on difficult voyages where bleak, chill imagery and tight state-

ments make us ponder the enigmas of our existence. In the long poem "From Jordan's Delight" Blackmur summons from the silent landscape of a rocky island the ghosts of hermits like St. Francis on Mt. Alverna. Lear on his blasted heath, even the apostles of Christ, and the isle of rock becomes the isle of self.

Blackmur's lines are of such an exhausting density that the comparatively accessible situation of "Elegy For Five," in which a sick man plays host to a series of hospital visitors and reads their immodest moods and thoughts, comes as a relief from the concentration required to follow the poet through his athletic feats of mental and emotional exploration. Blackmur's voice comes through as a powerful and resonant instrument which seems to control the violence that is captured and tamed by the awesome concentration of his penetrating mind. P. K.

© ® GODFREY CAMBRIDGE: *Godfrey Cambridge Toys with the World*. Godfrey

Cambridge (performer). EPIC FLS 15108 \$5.79, FLM 15108 \$4.79.

Performance: Old-fashioned
Recording: Clear
Stereo Quality: Purposeless

As the battle for Negro rights escalates into violence, it becomes more difficult for some of us to laugh in the old carefree way at jokes about Negro astronauts ("Sit back, relax, and let me try and get this big mother off the ground"), the Ku Klux Klan (trying to build a public image as a service organization), and the difficulties of a Negro family trying to cope with the incompetence of a white maid. This, though, is Cambridge's stock in trade, along with innocent interludes about dieting, discotheques, and Batman. If the term "handkerchief head" makes you chuckle, he may still be your man, although you might be put off by his tendency to shout, even where an occasional low murmur would seem more appropriate to the shakiness of his material. P. K.

© ALLEN GINSBERG: *Kaddish*. Allen Ginsberg (reader). ATLANTIC 4001 \$4.79.

Performance: Overwhelming
Recording: Fair

It would take a flintier heart than mine to endure unmoved this poet's heart-breaking memorial to his mother, who died in a state hospital for the insane, especially in the impassioned recital preserved here from a tape made when the author read the long poem before an audience at Brandeis University a few years ago. He calls it a "Twentieth Century American Ecstatic Narrative Poem," whatever that may mean, but it is much less a narrative than an outcry—a long wail of grief over all the pain, horror, and injustice to which one poor helpless human soul was subjected, from the agony of grubby poverty to the torment of a psychosis the poet describes so vividly and unflinchingly that the existence of such suffering seems a justifiable enough platform for all his bitter, ironical magnification of the name of a creator who

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could allow a creature of his own to suffer so.

We are spared nothing—no detail of physical pain nor animal bewilderment, nor fright so deeply conveyed that it comes to seem the fright of all mankind before the inscrutable indifference of mindless nature. There are passages that move by their fearful honesty, others by their eloquence. Yet *Kaddish* is riddled with almost fatal flaws: the self-indulgence of its overwrought tone; the sprawling, tasteless accumulation of raw lines, never winnowed, never disciplined; the curious, article-less telegraphic syntax; the gaudy, woolly language, as though the author would grab at any word, however imprecise, to pile up his case against the universe; worst of all, a revelling in—a relishing of—the very grubbiness that discolors every vista he describes. For all this, *Kaddish* is a more important poem than many a pruned, groomed candidate from our contemporary academies. And the way it is read here, its total effect is devastating. P. K.

THE IRISH UPRISING, 1916-1922.

Tommy Makem, the Clancy Brothers, Kay Hart, Anne Byrne, Abbey Tavern Singers, Breandan O'Duill (singers), Eamonn Kelly, Donal Donnelly, Daniel Callahan, Deirdre O'Maera, Ed Golden (readers). Charles Kuralt (narrator). Recorded in Dublin. COLUMBIA 32 B5 0001 \$10.95.

Performance: Overcooked Irish stew—
or mishmash
 Recording: Overwrought

This is another of those super-spectacular editions in the CBS Legacy Collection, in which the method is to subject the purchaser to the subject matter through Total Multiple-Media Immersion. This time, the occasion is the fiftieth anniversary of the Irish Uprising, and the package contains one hard-cover book, 192 pages long, overflowing with photographs of the fighting, photostats of historical statements, a capsule history, and a reprint of the entire Irish War News for Tuesday, April 25, 1916; a four-page guide to the recorded material; a ten-page mimeographed essay describing the album and culminating in praise of it "as tribute to the fierce courage and idealism of 1,200 men in bloody protest for a glorious thing"; a full-size poster suitable for framing and hanging in any Gaelic patriot's front parlor and calling upon all "Irishmen and Irishwomen" to "sacrifice themselves for the common good."

Of actual phonograph records there are two, and what isn't on those! First, there are songs and ballads like *The Bold Fenian Men*, *The Rising of the Moon*, and *Who Fears to Speak of Easter Week* in slick renditions by Tommy Makem, the Clancy Brothers, and various fierce-sounding young ladies, all recorded "live" in Dublin. These are interrupted by speeches recorded by eminent statesmen like Eamon de Valera, which are, in turn, interrupted by poems by Yeats and interviews with survivors, all flashily linked together with one of those portentous documentary narrations, recited over the music as it sinks and rises, this time by earnest CBS News Correspondent Charles Kuralt. The total effect, after two hours, was to make this listener wish he had never heard of Dublin, the Irish Rebellion, or Goddard Lieberson.

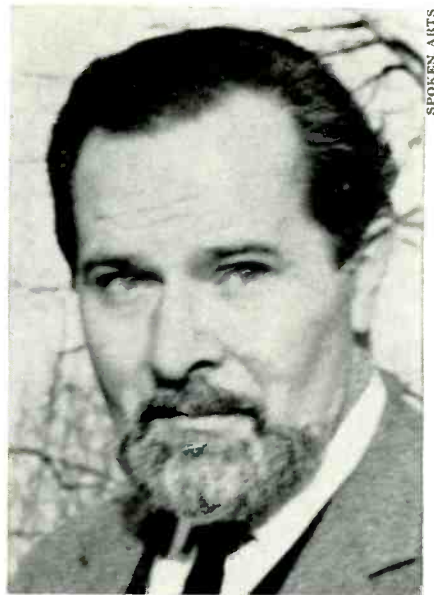
A bottle of decent whiskey and a band—

any band—of any record made by Brendan Behan would seem to me a better way of celebrating the stirring events of 1916. P. K.

LBJ ROAST. Kermit Schaffer and Eddie Schafer (writers, performers, and producers). Arco SD 33192 \$4.79, 33192* \$3.79.

Performance: Low comedy
 Recording: Good
 Stereo Quality: Ambushes the listener

Anybody want to hear my nomination for Worst of the Year? There's this luncheon meeting in Miami, see, a kind of UJA fund-raising-type gathering, you know? And you get voices—I mean, you get actors, and like they're the speakers, understand? Like Castro, and he hollers a lot in like Spanish, and a guy called Matzoh Tung (get it?) and, listen, how about Kosygin—you could put him on a soap box for an extra laugh, and



ALEXANDER SCOURBY
Spellbinding readings of Whitman's poems

maybe all the time during the luncheon other guys could call up on the phone—McNamara, say, to ask where are the keys to the Pentagon, for an example. And then—what a gimmick!—you get *Johnson's own voice*—you know what I mean?—off a tape or something, and you pick out words like out of context, right? Like after Eisenhower speaks at the luncheon, so you can hear Johnson saying just one word: "for." You catch? And Lady Bird, the same thing and then—listen—at the end—the payoff—I can hardly wait to tell you—you know what you do? You give him—LBJ—this'll kill you—you give him—you know what? A plaque! It'll sell, a million. Whaddya mean, vulgar? Whaddya mean, the critics'll holler it's an old gag already? So who reads critics?
 P. K.

SHAKESPEARE: *Romeo and Juliet*. Sound-track recording. Laurence Harvey, Susan Shentall, Flora Robson, Mervyn Johns, Lydia Sherwood, Sebastian Cabot (actors). Prologue by Sir John Gielgud. EPIC FLS 15104 \$5.79, FLM 15104 \$4.79.

Performance: Nervous
 Recording: Noisy
 Stereo Quality: Fake and fatal

Judging from the sound-track scenes spliced together here, J. Arthur Rank's movie version reduced the Shakespeare romance to a noisy but rather lightweight affair. Harvey is a skittish, breathless Romeo while Susan Shentall is *all* breath and no brains, groping in the method manner for Juliet's lovely lines as though the dialogue director had neglected to help her learn them.

Even those who might approve of the acting, though, are likely to be put off by the rough quality of the transfer from track to disc, the thousand extraneous sounds which might have some meaning for the movie-goer but are baffling and distracting when heard on the phonograph, and an oppressive score in a Baroque religious spirit which often is more intrusive than atmospheric.

The stereo version, phoned up with an echo that makes the whole scenario sound as though it's being performed at the bottom of a well, is virtually unplayable. Gielgud, of course, is impeccable in the prologue—which makes what follows come as even more of a letdown. P. K.

SHERIDAN: *The Critic* (see Best of the Month, page 76)

RECORDING OF SPECIAL MERIT

Ⓜ WALT WHITMAN: *Leaves of Grass, Volumes One and Two*. Alexander Scourby (reader); Arthur Luce Klein director. SPOKEN ARTS SA 907, 946 \$5.95 each.

Performance: Unparalleled
Recording: First-rate

A number of impressive readings of Whitman's surging, rhapsodical verse are available on discs—notably a two-volume collection on the Caedmon label read by Ed Begley—but none is so superbly selected or spellbindingly performed as this beautiful set from Spoken Arts. Few can match Scourby's ability to place the instrument of a magnificent voice in the service of his material or to sustain the quality of a reading over a long stretch. The tides of language in which Whitman set forth the fable of the little bird singing "uselessly" all night to the sea to bring home his lost mate makes "Out of the Cradle Endlessly Rocking" a difficult challenge for any performer. The rhythms are tricky, the prosody deceptively simple, the tone teetering always on the dangerous verge of sentimentality. Scourby offers an extremely subtle and persuasive reading of the entire poem, and goes on in the first volume to charge with excitement the celebration of nature in "From Pent-Up Aching Rivers," the plea for sexual freedom and praise of the human body in "I Sing the Body Electric" and "A Woman Waits for Me."

The second volume devotes one side to quietly eloquent interpretations of poems inspired by the death of Lincoln, including "When Lilacs Last in the Dooryard Bloomed," and is climaxed by readings of some of the franker verses left out of our schoolbooks, such as "The Wound-dresser," and that long, nocturnal, curiously prophetic dream-poem "The Sleepers." P. K.

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STEREO TAPE

Reviewed by MORGAN AMES • DAVID HALL • IGOR KIPNIS

Ⓢ **BARTÓK: *Six String Quartets*.** Hungarian Quartet. DEUTSCHE GRAMMOPHON DGG 8652 two reels \$19.95.

Performance: Superior
Recording: Excellent
Stereo Quality: First-rate
Speed and Playing Time: 7½ ips; 158'4"

Like most devotees of these marvelous quartets, I have long cherished the performances of the Juilliard Quartet, first available a decade and a half ago and more recently rerecorded for Columbia. That the Juilliard way is not the only one is well demonstrated by the present tape, which features equally fine intonation and superb ensemble on the part of the performers. The approach here is generally less streamlined than that of the Juilliard, and details are not so well delineated, but the readings are thoroughly convincing, and I recommend them with pleasure. The sound of the four players' instruments is first-rate, although the highs seem slightly attenuated. *I. K.*

Ⓢ **BEETHOVEN: *Symphony No. 5, in C Minor, Op. 67.*** (Plus a TV lecture by Leonard Bernstein, "How a Great Symphony Was Written," delivered November 14, 1954.) New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 808 \$7.95.

Performance: Spacious
Recording: Over-reverberant
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 50'

Release of this three-year-old performance in four-track format brings to a round dozen the available tape versions of Beethoven's Fifth Symphony. If memory serves, this is the only tape performance that includes exposition repeats in both the first and last movements. But the unique attraction of this particular release is the inclusion of the justly famous 1954 TV lecture by Leonard Bernstein, on the program "Omnibus," about how Beethoven composed the first movement, for which the orchestra played both the preliminary and the final versions of some of its crucial episodes. To this day, a dozen years later, the Bernstein lecture remains a *tour de force* of communicative exegesis—a prime example of the educational power of the TV medium when used properly. The sound here may be a bit thin, but the fascinating substance is as vivid as ever.

The Bernstein treatment of the Symphony,

Explanation of symbols:

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

recorded in 1963, is spacious and lyrical, with special attention given to the inner-voice texture of the slow movement. Bernstein's reading of the first movement, in particular, stands in sharp contrast to the taut and peremptory renditions by von Karajan (DGG), Szell (Epic), and Reiner (RCA Victor). I noted in my February, 1964, review of the disc release that the Columbia engineers had had an off day with respect to reverbération control (presumably in the tricky Manhattan Center in New York City), and that the result was a rather cavernous and diffuse sound. That stricture stands for the four-track tape, an unfortunate drawback in view of its very substantial merits. *D. H.*

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Polish and precision for Mozart organ works

Ⓢ **BRUCKNER: *Symphony No. 4, in E-flat Major ("Romantic").*** London Symphony Orchestra, István Kertész cond. LONDON LCN 80177 \$7.95.

Performance: Better than satisfactory
Recording: Good
Stereo Quality: Fine
Speed and Playing Time: 7½ ips; 61'6"

This most popular of Bruckner's symphonies receives from the young Hungarian conductor an interpretation that is certainly sympathetic, and the orchestral playing is consistently first-rate. But the performance is not imbued with the expansiveness of some other versions. The climaxes are all well gauged and the "Hunting" Scherzo comes off effectively, yet I do not find the overall concept a particularly moving one. The

sound, too, is just a bit disappointing, for the massive effects are neither brilliant nor shattering; in particular, one misses that wide-open quality of so many of London's orchestral releases. Stereo is well handled, but the processing of the tape resulted in some loss of both highs and lows. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ **MOZART: *Seventeen Sonatas for Organ and Orchestra (complete).*** Carl Weinrich (organ); Arthur Fiedler Sinfonietta, Arthur Fiedler cond. RCA VICTOR FTC 3008 \$9.95.

Performance: Polished
Recording: Excellent
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 62'11"

It comes as a surprise to have the seventeen Mozart organ-orchestra sonatas turn up on four-track tape for the second time in three months. As I noted in the October review of E. Power Biggs' Columbia tape, these one-movement pieces were composed for cathedral-service interludes at Salzburg, and range in scale from rather elementary fare by the eleven-year-old prodigy to festive symphonic scores by the near-mature master composer.

By eliminating repeats, Biggs and Zoltán Rozsnyai managed to cram all seventeen sonatas onto one disc, but Weinrich and his collaborator, Arthur Fiedler, elected a more spacious treatment, requiring three disc sides (a Haydn organ concerto filled out the fourth). This RCA Victor tape omits the concerto, but is still priced at two dollars more than the Columbia tape.

To have Arthur Fiedler back as a conductor of serious music (I still treasure 78's made by the old Fiedler Sinfonietta) is a genuine pleasure, and his orchestral accompaniments here are a model of polish and precision. So is Carl Weinrich's playing of the fine Holtkamp organ at New York City's General Theological Seminary. The recorded sound, too, is first-rate, with better presence and balance than is heard on the Austrian-made Biggs-Rozsnyai tape.

Aside from price, the essential factor of choice between the RCA and Columbia tapes will be whether one insists on high sheen in performance, or will settle for the somewhat rough-hewn and informal readings offered by the artists on the Columbia tape. *D. H.*

Ⓢ **SIBELIUS: *Symphony No. 4, in A Minor, Op. 63; Symphony No. 5, in E-flat Major, Op. 82; The Swan of Tuonela, Op. 22, No. 3; Tapiola, Op. 112.*** Berlin Philharmonic Orchestra, Herbert von Karajan

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Performance: Superior
Recording: Excellent except for processing faults
Stereo Quality: Satisfactory
Speed and Playing Time: 7½ ips; 96'16"

This double-play tape combines two discs, each containing a symphony and a tone poem. As a unit, the tape makes a strong impression, not only because of the lovely music (there does seem to be some evidence of a Sibelius revival) but because of the superb conducting. Karajan's approach is not lush, but his rather ascetic treatment is quite as effective as the more obviously Romantic performances of these works. The orchestral playing is marvelously polished and spontaneous, and the orchestral reproduction leaves little to be desired. The processing, however, includes two irritating faults: a tone (almost like print-through) at the start of the second sequence just before the first note of the Fifth Symphony, and an audible wow at the end of that same sequence.

I. K.

© WAGNER: *Tannhäuser*. Wolfgang Windgassen (tenor), Tannhäuser; Grace Bumbry (mezzo-soprano), Venus; Anja Silja (soprano), Elisabeth; Josef Greindl (bass), Landgrave; Eberhard Wächter (baritone), Wolfram; Gerhard Stolze (tenor), Walther von der Vogelweide; Franz Crass (bass), Biterolf; George Paskuda (tenor), Heinrich; Gerd Nienstedt (bass), Reinmar; Else-Margrete Gardelli (soprano), Shepherd. Chorus and Orchestra of the Bayreuth Festival, Wolfgang Sawallisch cond. PHILIPS PTG 960 two reels \$19.95.

Performance: Competent
Recording: Very good
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 169'53"

The only available *Tannhäuser* on tape, this recording of actual performances at the 1962 Bayreuth Festival is a satisfactory if not outstandingly superior production. Neither conductor nor soloists are standouts, although there are some moments in the third act when Windgassen rises to expressive heights. The orchestral playing is competent, but the chorus does not appear to its usual advantage under the normally expert direction of Wilhelm Pitz. One does have the feeling of an actual performance through a sense of stage movement and the sonic atmosphere of the theater, but the routine level of the interpretation and a merely adequate cast place the performance far below the level attained by London in their Wagner recordings. On tape, the layout of the acts is well maintained (although there are some unavoidable breaks), and the reproduction is good, albeit somewhat lacking in bass. A German libretto with English translation is commendably included.

I. K.

COLLECTIONS

© BATH FESTIVAL ORCHESTRA: *Music For Strings*. Corelli: *Concerto Grosso, in F Major, Op. 6, No. 2*. Tippett: *Fantasia Concertante on a Theme of Corelli*. Britten: *Variations on a Theme of Frank Bridge, Op. 10*. Stravinsky: *Concerto for Strings, in D*. Hindemith: *Five Pieces, Op. 44, No. 4*. Bartók: *Divertimento for Strings*. Bath Festi-

val Orchestra, Yehudi Menuhin cond. ANGEL Y2S 3690 \$11.98.

Performance: Intensely vital
Recording: Generally good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 109'18"

Only the Bartók *Divertimento* has been available previously in four-track tape form—the other works in this splendid collection (all twentieth-century, save Corelli) are tape "firsts."

The Corelli music is of the sheerest Italian beauty and harmonic richness. The youthful Britten piece, with its sharp contrasts of frivolity and somberness, has always been a great favorite of mine, and has had to wait too long for a good stereo recording. The 1953 *Fantasia* by Britten's older compatriot Michael Tippett is a marvel of contemporary polyphony, built on material from the first movement of the Corelli work that begins the tape. The brilliant Stravinsky *Concerto* is the music that Jerome Robbins used for his great ballet *The Cage*, and if the Hindemith teaching pieces mean a slackening of my interest in this tape, the Bartók *Divertimento*, with its deeply affecting slow movement, brings this program—nearly two hours long—to a fitting climax.

The Menuhin readings are forthright and full of vigor and expressive power, with a welcome absence of fussiness and over-emphasis of the type that vitiate so many performances of the string-orchestra literature. These positive qualities are especially evident in the Bartók *Divertimento*, which needs just the combination of muscularity and finesse that Menuhin brings to it.

The recorded sound is spacious yet substantial in presence. Aside from an occasional trace of overloaded high frequencies at points where combination tones were unusually evident, the sonic quality of the 3¾-ips tape is acceptable. However, I have yet to be convinced by what I have heard on 3¾-ips tape that this speed can be a genuinely high-quality playback medium comparable to the best 7½-ips tape or to a first-rate disc. Singularly exasperating, too, is the absence of program notes.

D. H.

ENTERTAINMENT

© RONNIE ALDRICH: *All-Time Piano Hits*. Ronnie Aldrich (piano); unidentified orchestra. *Miserlou*; *Nola*; *Bewitched*; and nine others. LONDON LPL 74081 \$7.95.

Performance: Mixed
Recording: Excellent
Stereo Quality: Excellent
Speed and Playing Time: 7½ ips; 32'54"

You can probably forget Ronnie Aldrich. Although (through tape manipulation) he plays two pianos rather than one, he's merely one of hundreds of efficient men working on the same ice-cream-soda level of emotion. As a matter of fact, many others play the game better than Aldrich. However, there are three extraordinary things to recommend this set. One is London's superb recorded sound. Another is the excellent playing of the orchestra. The third draw is the strongest: incredibly good orchestrations. But while the notes go on and on about Aldrich's boring piano, this fine arranger remains a phantom. Is it Robert Farnon? He writes in Farnon's velvety fashion. Rarely have I heard

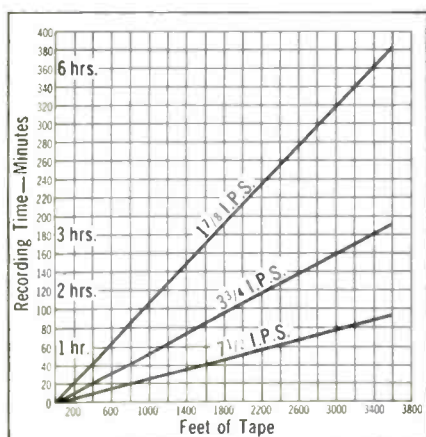
(Continued on page 144)

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Recording a pop tune or even the whole top ten isn't much of a problem with standard sound tapes. But people always want more—like getting a whole Wagnerian opus on a single reel. Actually, the problem of long playing time involves two variables: how fast you run the tape, and how much tape length you get on a reel. The latter variable is a function of reel size and tape thickness. The following chart will give you an idea of running times with different lengths of tape:



Some like it slow. Taking it slow is the obvious way to get longer playing time. Halve the speed and you double the time it takes for the tape to run. This works very well up to a point. As a matter of fact, it is the historical trend—from 15 ips to 7½ ips to 3¾ ips and so on. But as you cut the speed, and thereby compress the recording, you make the microscopic perfection in the tape more and more important. Furthermore, at slow speeds the increased dependence upon short wavelength information and the concurrently reduced flux-carrying capacity of the tape makes head and equipment design more difficult. But even though improved quality slow-play tape recordings are strongly dependent upon improved equipment,

you are still ahead with the built-in quality of KODAK Tapes—high output tape Type 34A, with its output and noise advantages, or low-print tape Type 31A.

Some like it thin. The other avenue is to go to a thinner tape . . . one that packs more length on the reel. This too is an appealing idea—one that explains the proliferation of double and triple play tapes. So what's the catch? Well, for one thing, very thin tapes require careful habits on the part of the home recordist. Your recording/playback heads should be in good shape, as thin tape is more liable to physical distortion and breakage. Make sure that your recording equipment is in top shape so that it produces smooth starts and stops. You can help with a smooth start by turning the reels away from one another (gently, please) so as to take up any slack in the tape which may have occurred during threading. Also, forget the fast-rewind knob—store tapes "as played." Fast rewind can set up a lot of tension and often cause erratic winding. All this can result in "stretched" or "fluted" tapes. In a nutshell, treat thin tapes with loving care. When you record, be careful not to overload on input (if you have a VU meter, keep the needle slightly below the record level you would normally use for regular tape). Last but not least, make sure you get your tape from a reliable maker—like Kodak. It takes a lot of extra care in winding, slitting and over-all handling to come up with a superior triple-play tape like Kodak's famed Type 12P. Because of its highly efficient oxide, Type 12P gives you a signal-to-noise ratio better by close to 6 db compared to the other leading triple-play tape. Add to this the advantage of back printing (so you always know what type of tape you're using—even when it's in the

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such moving transitional passages as this man provides.

But how did such an unlikely match—Aldrich and the phantom—occur in the first place? Is the phantom a man who vows to write his best, no matter how trivial the album assignment? Or were the arrangements written first and Aldrich dubbed in as an afterthought? (Possibly, for not all tracks are orchestrated; some use only a rhythm section, indicating that the album wasn't produced as a whole.) Or is the phantom some splendid fool who doesn't know how to write poorly? Or is it Aldrich himself, showing a musical vocation not evident in his piano playing?

As boring as the piano playing is, I must recommend the album because of its orchestral brilliance. *M. A.*

© **JOHN BARRY:** *Great Movie Sounds of John Barry.* Orchestra, John Barry cond. *James Bond Theme; The Chase; The Knack;* and nine others. COLUMBIA CQ 854 \$7.95.

Performance: Good music, dull tempos
Recording: All right
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 39'

John Barry's rise from a local London writer-arranger to an important film composer is a fairly recent thing, owing much to his successful scores for the James Bond movies and *The Knack*. Considering the films for which Barry has written—*The Chase, King Rat, Seance on a Wet Afternoon, The Uppress File,* and the Bond group—it's not surprising that most of his writing is a bit heavy and slow. Barry compensates for this weight with qualities of tension and excitement. Perhaps most important, his main themes emerge as melodies distinctively his own; they wear well after the movie closes. His *Born Free* theme is especially pretty. The ponderous tempos and textures, which work well in the films, tend to make the album bog down, but the orchestrations, also by Barry, are excellent.

In all, it's an interesting set, and John Barry is a young man to watch. Bryan Forbes, director of several of the films Barry scored, has written some of the wittiest liner notes of the year. *M. A.*

© **BOBBY DARIN:** *In a Broadway Bag.* Bobby Darin (vocals); orchestra, Perry Botkin Jr. and Shorty Rogers cond. *I Believe In You; Try To Remember; Once Upon a Time;* and eight others. ATLANTIC ALX 1942 \$5.95.

Performance: Encouraging
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 30'47"

Ordinarily, an entertainer begins his career with some degree of talent, and later acquires self-assurance. Singer Bobby Darin did things backwards. From the start, his confidence was awesome. But only now, in his tenth year in show business, is he becoming a singer.

Darin is in the Sinatra school of phrasing and enunciation. His voice itself is a less than pretty instrument. Unfortunately, he chooses to compound his natural harshness with a style full of exaggerated pronunciations. But his intonation, time, and sense of dynamics have all improved.

The album begins with a raucous and un-

comfortable version of *Mame*. With this exception, the arrangements, by Perry Botkin Jr. and Shorty Rogers, are first-rate. Especially good are *Feeling Good* and *Don't Rain on My Parade*.

Although Darin still sings like a smart-aleck, his work is growing in skill. And as so often happens, skill brings taste along with it. *M. A.*

RECORDING OF SPECIAL MERIT

© **ERROLL GARNER:** *Campus Concert.* Erroll Garner (piano); Eddie Calhoun (bass); Kelly Martin (drums). *Indiana; Mambo Erroll; My Funny Valentine;* and five others. MGM STX 4361 \$5.95.

Performance: Delightful
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 34'14"



JOHN BARRY

Film melodies distinctively his own

One of my favorite Erroll-Garnerisms is the way he introduces a song. Often, he begins unaccompanied, galloping amusingly and erratically all over the keyboard ("*Lulu's Back in Town*"). When he's had enough clowning (or is he clowning?), he breaks into his familiar tight, sure-footed, rocking time.

Audiences love Garner. His communicativeness is based on his musical humor and on the unquestionable fact that, on stage, the man knows who he is and precisely what he's doing there. This album was recorded before six thousand happy students at Purdue University Music Hall in the spring of 1964. If you enjoy the music even half as much as his audience obviously did during this performance, you've made a more than worthwhile purchase. *M. A.*

© **GORDON JENKINS:** *My Heart Sings.* Chorus and Orchestra, Gordon Jenkins cond. *Summertime in Venice; Under Paris Skies; Hawaiian Wedding Song;* and seven others. DECCA ST 744714 \$7.95.

Performance: Mediocre
Recording: All right
Stereo Quality: All right
Speed and Playing Time: 7½ ips; 27'

Here Gordon Jenkins leads a chorus and

orchestra through a group of pretty songs. Aside from a flat tenor section, the work is ordinary but pleasant.

However, I must warn you that Decca is out to scalp you on this tape. The majority of pop tapes I receive have twelve songs, play between thirty-five and forty-five minutes, and sell for \$5.95. Here, Decca offers ten songs and twenty-seven minutes of music, and charges you \$7.95. Whether you like Gordon Jenkins or not, this is outrageous.

But, in the interest of fair play, I should add that Decca is not the only offender. Generally, we're getting less music for our money. A scant thirty minutes' playing time is not unusual for a tape. Many albums are getting by with eleven songs or fewer. And despite the fact that recording flaws are more obvious on 3¾-ips tape than on 7½-ips (unless you happen to have incredibly fine equipment), more and more tapes are made at 3¾ ips, presumably to save on length of tape.

Needless to say, the saving is not passed on to the buyer, who apparently is considered to be blind to such details. Here's a hint: beware of pop albums with fewer than twelve selections (except jazz albums), and those which omit the length of playing time on the box. M. A.

© THE LETTERMEN: *A Lettermen Kind of Love; A New Song for Young Love*. Lettermen (vocals); unidentified orchestra and chorus. *Where or When; Love Is a Many-Splendored Thing; Michelle; Try to Remember; If I Loved You; What Now, My Love; Since I'm Alone; Listen, People; I Only Have Eyes for You; You'll Be Needin' Me; The Wonder of You; Friendly Persuasion*; and eleven others. CAPITOL Y2T 2542 \$9.98.

Performance: Good
Recording: All right
Stereo Quality: Echoey
Speed and Playing Time: 3¾ ips; 69'42"

The Lettermen sing with a pleasing, velvety blend that lends itself to ballads, which all the songs on this two-album tape are. The vocal arrangements are starkly simple, with no-nonsense, straight-up-and-down harmonies, which produce a church-like quality that is haunting. They lack imagination, but they're sure-footed and strong.

Two things keep this offering from being top-quality. First, several of the songs are of the commercial, assembly-line variety that mean nothing except to people with oatmeal for brains. Even the poor material could be tolerated if it weren't for the second, more maddening, problem: the backbeat. Lovely tunes such as *Friendly Persuasion* and *Too Young* are spoiled completely by a drummer pumping away with sticks that sound like lead pipes. On one tune, *Moon River*, the drummer is allowed to switch from sticks to brushes (it's not the drummer's decision how to play; it's up to the producer or a-&-r man), and we have a chance to hear how really well the Lettermen can sing when not subjected to the pneumatic hammers that currently pass for rhythm sections.

This is a good group, and they've done their best to make a quality album. Unfortunately, commercial recording policies wouldn't let them. Even so, the Lettermen sing well enough to make the rest generally bearable. M. A.

(Continued on next page)



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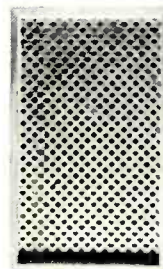
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© **RIGHTEOUS BROTHERS:** *Soul and Inspiration*. Righteous Brothers (vocals); orchestra and chorus, Michael Patterson cond., Bill Baker arr. *He Will Break Your Heart; Hey, Girl, Bring It on Home; Turn on Your Love Lights*; and eight others. VERVE VSTX 347 \$5.95.

Performance: Borrowed or stolen
Recording: Fair
Stereo Quality: Echoy
Speed and Playing Time: 3¾ ips; 31'46"

As one can see from the song titles (*Soul and Inspiration* and *He*, which is about God) and the name of this duo, the Righteous Brothers appear to take themselves very seriously. The liner notes further alert us to the fact that "something emotionally satisfying is going on." Certainly, something financially satisfying is going on. The Beatles, at least, have a sense of humor about such things. Not this pair.

From the outset, the Righteous Brothers have centered themselves mainly in rhythm-and-blues, not rock-and-roll. Rhythm-and-blues has been—until recently, at any rate—an essentially Negro field. The Righteous Brothers began as an unskilled, white Ray Charles for people with double vision (as evidenced here on *Turn on Your Love Lights* and *Mine All Mine*). Since then, they've branched out to ape any number of Negro performers (*In the Midnight Hours*).

That the Righteous Brothers have had such success with these imitations is one of many mysteries of the pop music business. For they miss the very point of what is good about authentic rhythm-and-blues: lightness, humor, and self-swing. These two are heavy and humorless. Even more irritating is the semi-illiterate diction that graces so many of their lyrics. Apparently this is what the Righteous Brothers think Negroes sound like. If I were a Negro, I'd take it unkindly.

One final protest from a long-time Ray Charles fan: Ray Charles sings Ray Charles better than these two bookends could in a hundred years. M. A.

HUMOR

RECORDING OF SPECIAL MERIT

© **BILL COSBY:** *Wonderfulness*. Bill Cosby (performer). *Tonsils; Chicken Heart; The Playground*; and four others. WARNER BROS. WSTX 1634 \$5.95.

Performance: Enchanting
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¾ ips; 47'41"

Comedian Bill Cosby (who co-stars on television's *I Spy* series) is wise enough to direct his considerable talent to the areas where it's most effective. He's at his best when dealing, as he does here, with a child's world—tonsilectomy, lumpy Cream O' Wheat, monkey bars, and friends Old Weird Harold and Crying Charley.

Part of Cosby's great warmth as a comedian comes from his lack of malice. It's obvious that the audience's response here—the set was recorded "live" at Harrah's in Lake Tahoe—is genuine and unguarded.

Cosby's warmth, intelligence, well-paced material, and relaxed manner combine to make this one of the funniest and most communicative comedy albums I can think of.

M. A.

THEATER MUSIC

© **LOST IN THE STARS** (Kurt Weill-Maxwell Anderson). Original-cast album. Todd Duncan, Inez Matthews, Sheila Guyse, Frank Roane, and others (vocals); orchestra and chorus, Maurice Levine cond. *Cry, The Beloved Country; Stay Well; Big Mole; The Hills of Ixopo*; and ten others. DECCA ST74 9120 \$7.95.

Performance: Fine
Recording: Dated
Stereo Quality: Dated
Speed and Playing Time: 7½ ips; 42'

Lost in the Stars is a haunting work. Based on Alan Paton's novel *Cry, The Beloved Country*, it captures the South African Negro's hopelessness and his pride. It underlines "the fear of the few for the many; the fear of the many for the few."

Todd Duncan is superb as Reverend Stephen Kumalo, the Negro preacher whose son, Absalom (Julian Mayfield), murders a white man. Frank Roane is fiercely moving in *The Hills of Ixopo*.

The show by Maxwell Anderson and Kurt Weill wears well, and so does this original-cast album. Of course, the recording is technically dated, but sonic fidelity is no gauge of musical merit.

Lost in the Stars holds an impressive place in the history of American musical theater, and if you don't already have it on disc, this tape is recommended. M. A.

© **MAME** (Jerome Lawrence-Robert E. Lee-Jerry Herman). Original-cast album. Angela Lansbury, Beatrice Arthur, Jane Connell, Frankie Michaels, Jerry Lanning, others (vocals); orchestra and chorus, Donald Pippin cond. *We Need a Little Christmas; My Best Girl; If He Walked Into My Life*; and nine others. COLUMBIA OQ 853 \$9.95.

Performance: Energetic
Recording: All right
Stereo Quality: Good
Speed and Playing Time: 7½ ips; 49'

Scattered amid the noise of this recording are many interesting moments. Composer-lyricist Jerry Herman has worked to death his *Hello, Dolly!* formula of meaningless joviality in several numbers such as *It's Today and Mame*. The latter is a rather weak song which, like *Hello, Dolly!*, owes much of its success to the fact that it's easy to sing, making it a constant sing-along request in saloons. But simplicity alone doesn't make a song great any more than complexity does.

Among the better songs are *If He Walked Into My Life*, sung for Patrick by a distressed Auntie Mame; *St. Bridget*, a small but lovely moment between young Patrick and Agnes Gooch; *We Need a Little Christmas*, in which Mame bolsters herself during lean days; and *Bosom Buddies*, a catty exchange between Mame and her actress friend Vera, well played by Beatrice Arthur. ("Exactly how old are you, Vera?" "How old do you think?" "I'd say somewhere in between 40 and death.")

It remains to be seen if *Mame's* songs will outlive the show, though it's a good bet that the title song will get a lot of action in gin mills for a while. But though there's a lot of calculated trivia here, the strong moments make this one of the more entertaining new shows. M. A.



TAPE HORIZONS

By DRUMMOND McINNIS

TAPE CLUBS

STIMULATED by a number of recent letters asking about tape clubs and world-wide tape exchanges, I went to see Alan Broder, who is my local expert on such matters. Some of you may remember Alan's rather elaborate tape setup, which was featured as the Installation of the Month in the July, 1964, issue of *HiFi/STEREO REVIEW*. In addition to a pair of professional-caliber 10 1/2-inch-reel Tapesonic machines, Alan has a variety of gadgets and devices which help to get the best sound from tapes made under less than optimum conditions. I learned from Alan, who says he has been "taping around the world" for several years, that tape clubs exist practically everywhere. Some clubs have limited membership, but the largest has nearly six thousand members scattered all over the globe. This is World Tapes for Education (formerly World Tape Pals). In a future column, I'll list some of the other well-known clubs.

Here's how a typical club operates. After you've been accepted as a member and have paid your dues, you are given a roster of all the other members. This list or directory includes information about each member's tape equipment (specifying its track arrangements and speed options), the languages he speaks, his occupation, and his interests or hobbies other than taping. You can then choose a person half-way around the world who also likes classical music, for example, or has such diverse interests as astronomy, ballet, knitting, photography, sports, rock-and-roll, painting, or whatever might give rise to a mutually profitable tape exchange.

In addition to his tapespondents in the United States, Alan Broder, who began tapesponding ten years ago, has reel-to-reel friends in England, Spain, South Africa, West Germany, Sweden, and Australia. Since classical music has always been a major factor in Alan's exchange, his tape collection now includes concerts and operas from the major cities of the world. All were taped from FM broadcasts of live performances, and many are works that are not available on commercial tapes or discs. As an example of international taped-music exchange at work, Alan cites the time when he was probably the first person in the United States to hear Shostakovich's new Twelfth Symphony. The first radio performance was relayed from Russia to Prague, where it was taken off the air by a Czechoslovakian tape correspondent of Alan's English tape pal who, upon receiving it, dubbed a copy for Alan.

International recording standards are pretty much the same as in the U.S. The most common speeds are 3 3/4 and 7 1/2 ips, but 1 7/8 and 15 ips may also be encountered. The frequency equalization is sometimes a bit different in Europe (if they use the old CCIR curve), but a slight treble boost can compensate for this during playback on U.S. machines with NAB equalization. Quarter-track stereo and mono have become quite common in Europe, and half-track mono is still used in most other places. For the music lover who is a tape fan, Europe is a gold mine because far more live music is broadcast there than in America, and it is available to anyone with a tape recorder. So get started today and join a tape club. The address of World Tapes for Education is P.O. Box 15703, Dallas, Texas 75215. Tell them Drummond McInnis sent you.

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New Pickering V-15/3 Micro-Magnetic™ cartridge featuring Dustamatic™ stylus and Dynamic Coupling.

Now, Pickering offers you total performance from all your records with the newly designed V-15/3 cartridge.

The exclusive Pickering V-15 Micro-Magnetic cartridge assures you of the finest in natural sound, while the famous patented V-Guard Floating Stylus provides the ultimate in record protection.

And now, there's a new dimension in the V-15 line. The extremely functional Dustamatic brush assembly for cleaning records as you play them, and an entirely new moving system with Dynamic Coupling of stylus

to record groove for positive tracking.

There's a Pickering for every installation, from conventional record changers to the most advanced turntable/tone arm systems.

That's *total* performance. Clean records for clean sound.

For free literature on the Pickering V-15/3, plus information on how to choose the correct "application engineered" cartridge for your system, write to Pickering & Co., Plainview, L. I., New York.

For those who can **hear** the difference.

Pickering



The total performance cartridge.

E-V The E-V SEVEN was born in the eerie silence of an anechoic chamber — the world's largest devoted to high fidelity design. This vast sound absorbing room let E-V engineers get right down to basic engineering. Nothing disturbed their silence — or their concentration on the subtle differences that distinguish a great speaker.

After months of experimentation, the E-V SEVEN met every design objective. Then expert listeners were invited to judge the sound — again and again — until engineers and critics were fully satisfied with E-V SEVEN performance.

But superb sound, once established, can easily slip away in the routine of mass production. We don't let it. A

equipped anechoic chamber on the production line — every speaker against perfection. It's ruthless. All this may seem rather elaborate for a \$66.50 compact system... and it is. You can hear the difference!

Any fine component amplifier can display the E-V SEVEN at its best, but the new E-V 1144 stereo amplifier is uniquely suited to the purpose. Like the E-V SEVEN, the E-V 1144 is compact, handsome, and modest in cost (just \$124.50).

We threw tradition to the winds when we built the E-V 1144. Tossed out "old-hat" ideas about size and weight. Put 50 watts of stereo power in an

attractive walnut-paneled cabinet no taller than a coffee cup. It's easier when you can start from scratch — yet have years of experience in miniature solid-state electronics behind you. The young tigers in the E-V lab took it on as a personal challenge — and solved it beautifully.

So plug in any stereo phono, tape recorder, or matching E-V stereo tuner. Connect a pair of E-V SEVENS. Then turn up the volume of your E-V 1144. Natural sound? Absolutely. And that's what high fidelity is all about!

Window-shop through our complete high fidelity catalog for the answer to your high fidelity needs. It's free.

Electro-Voice, Inc., Dept. 1264F, 616 Cecil Street, Buchanan, Michigan 49107

**Big sound.
A natural for these
compact E-V SEVENS.
All you need is a
very good amplifier...**



**like this one.
The new E-V 1144.**



Electro-Voice

high fidelity systems and speakers • tuners, amplifiers, receivers • public address loudspeakers • microphones • phonograph needles and cartridges • organs • space and defense electronics

CIRCLE NO. 19 ON READER SERVICE CARD