

# HiFi/Stereo Review

NOVEMBER 1964 • ~~50 CENTS~~

**SPECIAL  
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**THE DIARY OF A HI-FI SERVICEMAN  
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*A scene from the twelfth-century "Play of Herod," as presented at The Cloisters in New York City*



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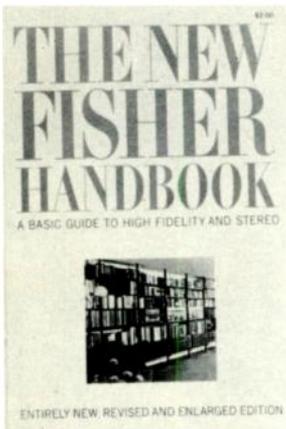
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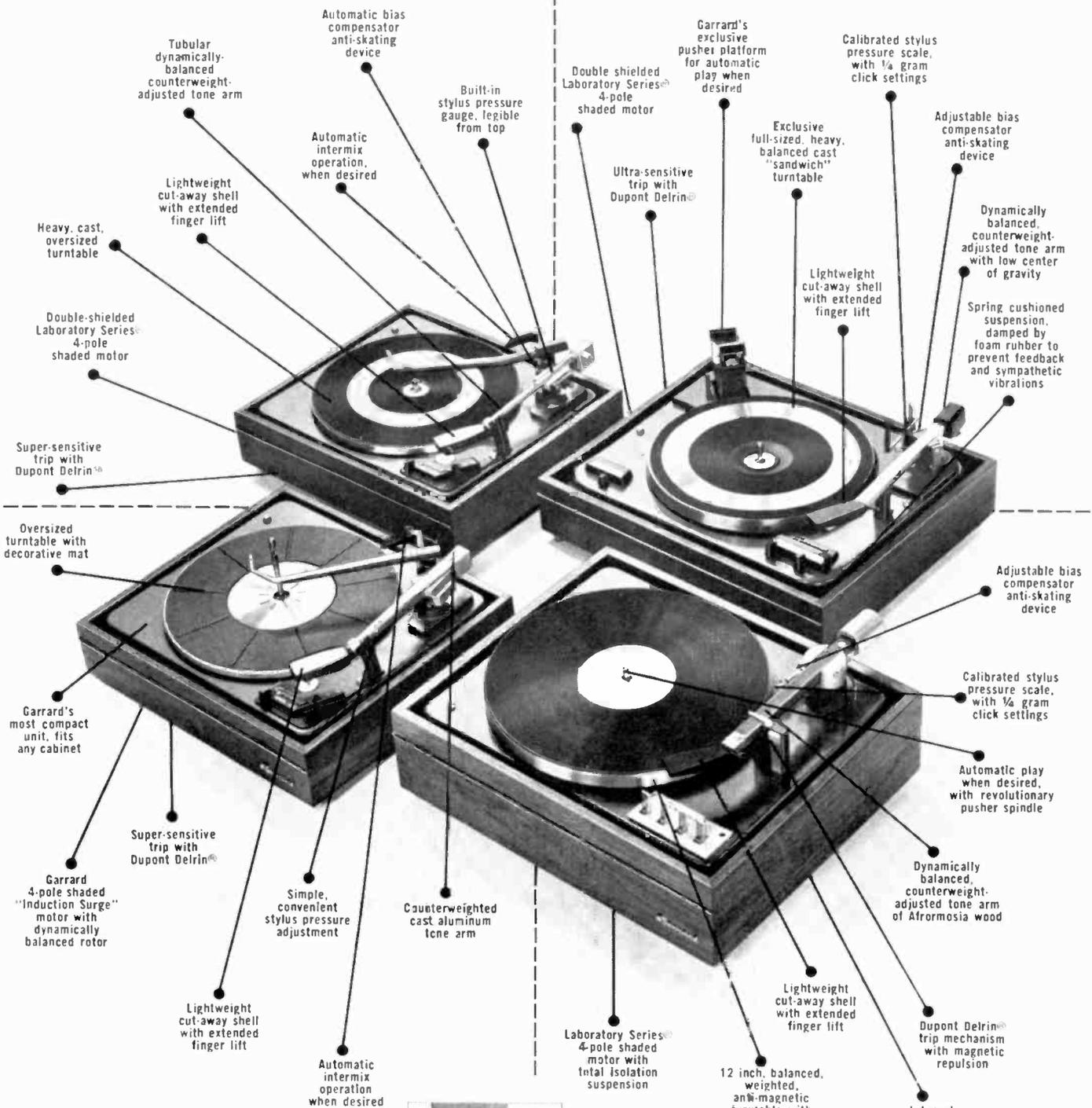
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# HiFi/Stereo Review

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## EDITORIALLY SPEAKING

by FURMAN HEBB

Fairly regularly, we receive complaints about the equipment reports that appear in HiFi/STEREO REVIEW. Most commonly, we are accused of publishing only those reports that are favorable to the equipment under test. The implicit suggestion is, of course, that we are in some way dishonest, or at least guilty of suppressing the true facts. This tends to irk us a bit. Not only are we human enough to consider ourselves reasonably honest and moral, but we also know how many manufacturers have been made sorely indignant by our reports on their products.

Still, it must be acknowledged that our product reports are, on the whole, favorable to the equipment being tested. There are two reasons for this. The first is that today's audio equipment is by and large high-quality merchandise. I say this not out of Pollyannaism, but as simple fact. The second is that almost all of the units considered for laboratory test are given preliminary in-the-home tests by one of our staff members. If the equipment doesn't seem to be up to standard, we usually decide not to have Julian Hirsch report on it in his "Technical Talk" column. Our logic here is that since our space is limited, we do better to use it for reporting on good equipment than on bad. Thus, in effect, almost every piece of hi-fi gear that appears in "Technical Talk" has already passed a check just to get there, and therefore will *probably* get a favorable notice from Mr. Hirsch.

There are times, however, when the laboratory findings do not support the preliminary checks. A particular unit may perform adequately in the home, yet its laboratory measurements may not quite match the manufacturer's specifications for it. When this happens, we must make a very sticky decision. We must decide whether the unit is defective, and therefore not typical for that particular model (and therefore not to be reported on, for it could be the only defective unit in a hundred), or whether the unit is still within normal boundaries of performance variation, and therefore to be considered representative of the model.

I should clear up one point of possible misunderstanding. While it is true, as I have pointed out, that the publication of a product report usually does imply a degree of editorial approval, the converse is not true. Because there are more hi-fi products than we can possibly test and report on, the *nonpublication* of a report on a particular model does *not* constitute any kind of disapproval. This might seem fairly obvious, but it is surprising how many people have this notion.

Coming in December's HiFi/STEREO REVIEW—On Sale November 23

### THE HI-FI OF THE FUTURE

by Ken Gilmore

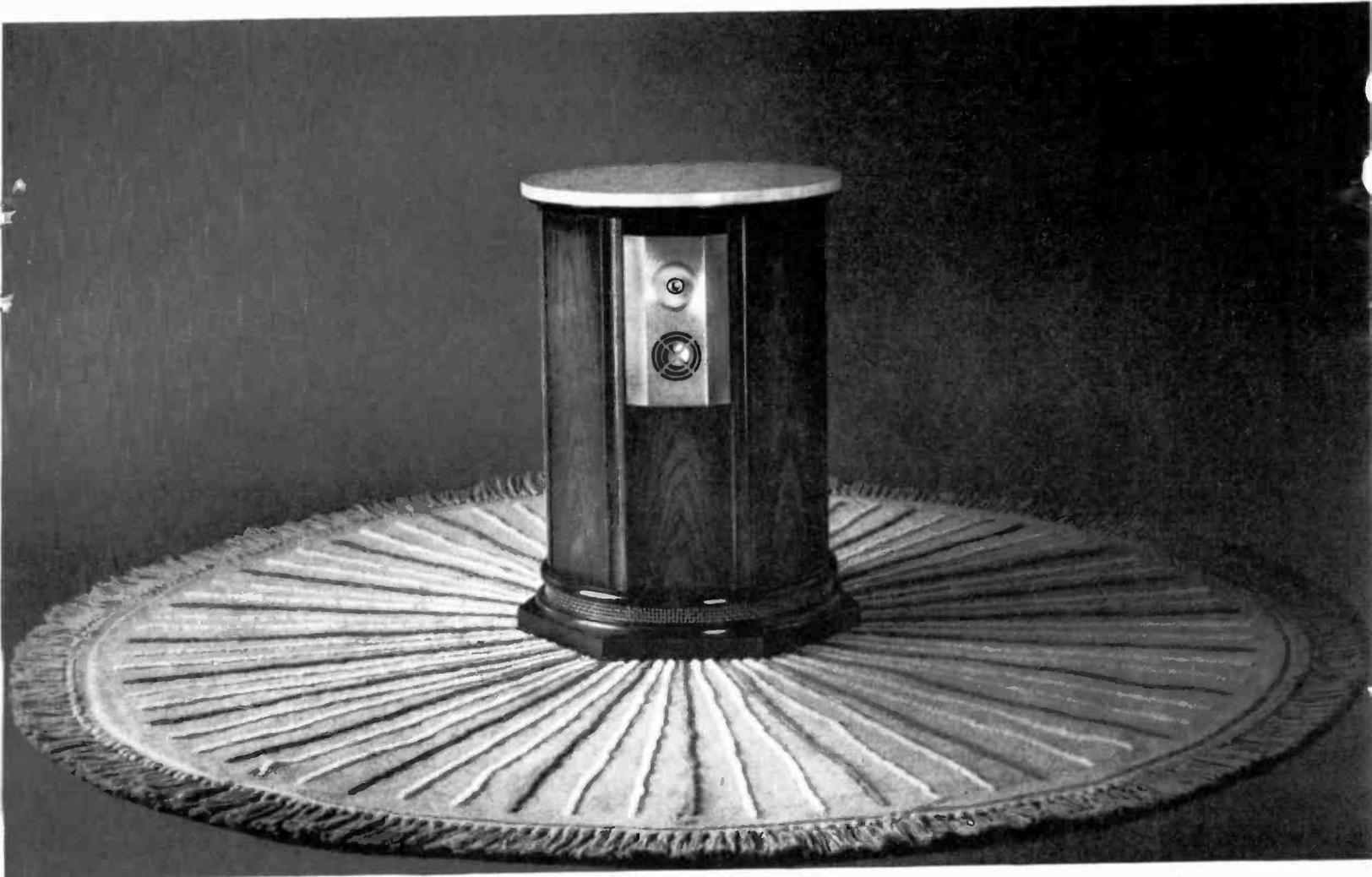
### MUSICAL ARCHEOLOGY—A NEW AREA OF INQUIRY

by Fritz Kuttner

### A VOLCANO NAMED MINGUS

by Nat Hentoff

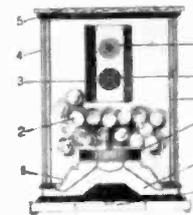
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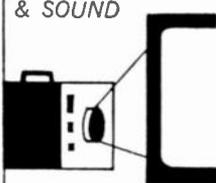
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# LETTERS TO THE EDITOR

## Loudspeaker Debate

● With reference to the debate on the subject of "Is a Good Big Speaker Better Than a Good Little Speaker?" in the August 1964 issue, in choosing my own speakers, I listened to many compacts, including the AR-3. But my final choice was the Altec 412C and an Electro-Voice MF-1 horn and driver mounted in a fifteen-cubic foot infinite-baffle enclosure. Two of these systems are presently in use in my home. Typical comments on the sound are "cathedral-like," "concert-hall spaciousness," "effortless reproduction." As a firm supporter of large speaker systems, I will concur without reservation with Mr. Badmaieff's statement.

HENRY G. GARFIELD  
West Dennis, Mass.

● Serious audiophiles will take Mr. Badmaieff's claims under consideration only when he demonstrates publicly the ability of his "full-size" speakers to reproduce music more realistically than the "good little speakers" of Mr. Villchur. AR has enough confidence in its product to submit it to exceedingly strict comparative conditions. To the best of my knowledge, Altec Lansing refuses to do this.

CRAIG STARK  
Somerset, N. J.

● Your loudspeaker debate turned out to be a little one-sided. Mr. Badmaieff might have saved himself the trouble of writing anything on behalf of the big speakers, as Mr. Villchur did such a fine job, making excuses for what the small speaker should do but doesn't quite. Concerning Mr. Villchur's statement that "The way to judge a copy is to compare it with its original," I refer Mr. Villchur to the live-vs.-recorded concerts of a full symphony orchestra and G. A. Briggs' (full-size) Wharfedale speakers, in such locales as Carnegie Hall, several years back. They were flawless.

L. P. HAYDEN III  
Spring Valley, N.Y.

● In the Villchur-Badmaieff debate Mr. Badmaieff says that one of the advantages of a big speaker enclosure is its ability to house a sectoral horn. In case any readers don't know what a sectoral (multicellular) horn is, a photograph of one appears on the front cover of the August issue of HIFI/STEREO REVIEW. The horn is mounted at the center of the 15-inch speaker on the lower right. We

may presume that it is one that Mr. Badmaieff approves of, since it is made by his company. It is obviously small enough to be used with the smallest of bookshelf enclosures.

The use of a multicellular horn is one design approach to achieving high-frequency dispersion. Many designers feel that other approaches are superior.

JAN SYRJALA  
New York, N.Y.

● The debate on big vs. small loudspeakers in your August issue omits an important point: modulation distortion. If we may grant that a minimum of 0.1 acoustic watt peak power is required for the realistic reproduction of music, then a 10-inch piston (which is the effective diameter of a 12-inch cone diaphragm) must perform an excursion of about one inch for frequencies below 40 cycles per second. This represents a peak velocity of slightly more than 100 inches per second, or slightly less than 1 per cent of the velocity of sound. Frequency modulation of higher frequencies radiated by the same diaphragm are then of the order of nearly one per cent. It has been shown that 0.35 per cent FM distortion is intolerable—the lower limit of tolerability has not been determined.

We have tested in our laboratories some hundreds of loudspeakers, and we conclude that not all big loudspeakers are good, not all small ones are bad, but that the evidence supports the natural assumption that a good big speaker is superior to the best small one.

PAUL W. KLIPSCH  
Klipsch and Associates  
Hope, Ark.

*Mr. Villchur replies: Mr. Klipsch argued this point at length in the October, 1957 Radio Electronics, and I answered in the March, 1958 issue. Mr. Klipsch's thesis is that a direct radiator—infinite baffle, large totally enclosed cabinet, or acoustic-suspension system—creates intolerable FM distortion whatever the size of the enclosure. (His letter indicates an "overkill" of three times for a 12-inch speaker.) I find, both in theory and practice, that FM speaker distortion is inaudible.*

## FM Audio Quality

● A resounding pat on the back for your effort to improve FM audio quality. There isn't an FM station within a 60-

(Continued on page 8)

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J. S. Gardner  
Troy, New York

"I'm so enthusiastic about the Koss Stereophones I recently purchased that I felt I had to let you know how much pleasure I am receiving from them.

Since I live in a twin-walled apartment house, with early-to-bed neighbors, I just wasn't able to play my rig as often as I would have liked—the funeral march from the Ercica booming away at 1:00 a.m. is not exactly a lullabye. Now, at last I am finally getting full enjoyment from my hi-fi—in fact, I have just ordered a second set of Stereophones for guests.

Joan Shumway  
New York, New York

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

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

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

Fred J. Dehler  
Brooklyn, New York



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I sincerely hope your crusade accomplishes some good, for I'd guess that 90 per cent of FM listeners don't even know what good FM reception is like—because they have never heard it!

L. E. LIGHTON  
Glenside, Pa.

● Recently several writers have called attention to the generally low audio standards of most FM broadcast stations. I certainly agree with this. Furnan Hebb's recent column about FM audio standards was much needed, and HiFi/STEREO REVIEW's listener rating of FM stations is the only constructive idea I have heard.

It has been my opinion for some time that many audiophiles have better-sounding equipment than most radio stations. While it is true that it is easier to get high-quality sound from the few and simple components of a home hi-fi system than to keep in best working order a much more complex broadcast installation, there is no justification for the poor quality of many—nearly all—FM stations. In many parts of the country, audiophiles have only records and tape to turn to for quality sound.

I am very pleased with your interest in improving the state of FM broadcasting. Naturally, I am also pleased that your survey gave WFMJ such a high rating for audio quality.

ALFRED C. ANTLITZ, JR.  
Chief Engineer, WFMJ  
Chicago, Ill.

## Enclosure Construction

● I was very interested in Larry Klein's construction plans for the large bass-reflex enclosure in the August issue. Two years ago I bought a 15-inch speaker and had been unable to find a cabinet for it for less than \$60 assembled, or \$30 (plus freight) as a kit.

I assembled the enclosure in three evenings, at a total cost of \$18.73, and I can assure you that it imparts a terrific response to my inexpensive speaker.

R. A. SHACKETT  
Newport, N.H.

## American Composers Series

● Your new series on "The Great American Composers" consummates a need perhaps unknown to many readers of high-fidelity music periodicals. The first, on Charles Ives (September issue), is (Continued on page 12)





Winter Olympics, 1964

Willie Bogner

**Too good to miss**

**Contaflex Super B  
makes sure  
you don't**



The Contaflex Super B 35mm is always ready when the picture happens. Automatic exposure control and through-the-lens viewing lets you take advantage of fast action or a transient visual effect the moment you see it. The incomparable Carl Zeiss Tessar *f*/2.8, 50mm lens on the superbly crafted, rugged camera body gives you the sharpness and detail you want in a photograph.

As an automatic, the Super B is reassuringly easy to use. . . . Or set it on "manual" and you have the freedom to experiment, to create moods and atmospheres you want—to get the picture exactly the way you see it in your mind's eye. If you need flash—the Super B *automatically* sets the proper lens opening as you focus . . . no need for guide number arithmetic.

The Contaflex Super B, with its interchangeable Carl Zeiss lenses from 1:1 to 400mm, and interchangeable film backs for black-and-white and color, constitutes a complete camera system. The Super B will keep pace with your expanding photographic ambitions—this is one system you will not want to outgrow.

See the Contaflex Super B at your Zeiss Ikon dealer—priced at less than \$260. Or write for the special booklet on the Contaflex System. Carl Zeiss, Inc., Dept. HF, 444 Fifth Avenue, New York, N. Y. 10018. In Canada: Carl Zeiss Canada Ltd., 60 Overlea Blvd., Toronto 17, Ont.

SYMBOL OF EXCELLENCE



IN WEST GERMAN OPTICS

nothing less than outstanding. Kudos to David Hall.

Lt. J.G. ARTHUR W. MURPHY, JR.  
FPO San Francisco, Calif.

● Whatever you're paying David Hall should be doubled. His September feature on Charles Ives was splendid, and I will be looking forward to the others in the series.

I've been a fan of Mr. Hall's since I first started using his *Record Book* about twenty years ago, and have often found articles by him to be outstanding. This latest deserves more than usual commendation. I trust you plan to make a book from this series, and I hope you include the pictures.

J. W. LARSON  
Carmel, Calif.

*The publication of the series on American composers in book form is definitely under consideration. Final plans will be announced at a later date.*

● If your projected series of articles on contemporary American composers even partly achieves the quality of Mr. Hall's piece on Charles Ives, *HiFi/STEREO REVIEW* will have contributed memorably to the literature of musical thought. I cannot help wondering how much it is the passage of time and how much it is Mr. Hall's special gifts that have at last allowed us a balanced evaluation of Ives' music, at once free of cult and cognizant of his originality in terms of the intellectual events of the twentieth century.

It was most generous of you to give us the special archive copy of the article for the Ives Collection. I look forward to the forthcoming articles on other American composers.

BROOKS SHEPARD, JR.  
Librarian, Music Library  
Yale University  
New Haven, Conn.

**Our Man in Entertainment (cont.)**

● Gene Lees' reviews of popular music are classics, and I am in almost complete accord with them. However, I would suggest that Mr. Lees not waste his time on this type of trash. Instead, he should direct his considerable talents toward an examination of more substantial music.

FRANK BUZZELLI  
Spring Lake, Mich.

● Gene Lees' biased record reviews are becoming quite boring, and I hope that no one takes them seriously. Each time I read Mr. Lees' initials at the end of a review, I am reminded of the fact that in French a conceited person who makes judgments on the "little people" of the world without looking at himself is called a "G. L."—a "*gros légume*" (big vegetable). It's a fitting epithet for Mr. Lees.

FREDERICK BASHOUR  
Hartford, Conn.

*(Continued on page 16)*

Go ahead and read the fine print! This is  
**ONE RECORD CLUB**  
**WITHOUT RESTRICTIONS:**

- Choose any LP, any label—no pre-selections!
- Buy 1 record or 100—no yearly quotas!
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This is the way you want it . . . a record club without restrictions. With the Record Club of America you can order any LP available in the entire Schwann Catalog (over thirty thousand selections) and save on every one! Nobody limits you to one label or two. Nobody sends you a card that means you get an unwanted record if you forget to return it. Nobody says you have to buy 4, 6, or 8 times a year. And nobody asks you to pay an annual membership fee. With Record Club of America you join once—and belong for a lifetime.

Here's HOW Record Club of America Works: Fill out your Lifetime Membership application. Send it, with your check or money order for \$5 to Record Club of America. By return mail you'll receive your membership card guaranteeing you our regular discount of 38% off on every record you buy. That means you buy at dealer costs: all \$3.98 LP's at \$2.47, \$4.98 LP's at \$3.09 and \$5.98 LP's at just \$3.71 and our publication, *Disc.*, which regularly supplements Schwann's listings and keeps you informed of the Club's extra-saving specials like those featured at right. *Disc.* will also present timely critical reviews by many of the nation's leading authorities. For your convenience we always enclose an order blank. Your order is processed the day we get it. Records come to you factory new. If not completely satisfactory they can be returned, immediate replacement guaranteed. Over one hundred thousand individual members and many of the nation's leading schools and libraries are today enjoying tremendous savings made possible through Record Club of America. Why not join them . . . and join us, today?

**GIFT MEMBERSHIP SPECIAL!**

Your membership entitles you to buy or offer gift memberships to friends, relatives and neighbors for only \$2.50 with full privileges. You can split the total between you—the original membership and one gift membership divided equally brings your cost down to \$3.75; one original membership and four gift memberships brings your cost down to \$3 each. Get a gang together—everybody saves!

**TYPICAL SPECIAL SALE!**

LIST PRICE	OUR PRICE
3.98 Capitol Bestsellers	<b>\$1.57</b>
5.98 Urania, Vox, Kapp, Westminster Classical Albums	<b>\$1.77</b>
4.98 Verve, Folkways Albums	<b>\$2.49</b>



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Gentlemen:

Enclosed please find my check or money order for \$5.00 which will guarantee me Lifetime Membership in Record Club of America. I understand that I am under no obligation to purchase at any time, and that any purchases I do make will be at CLUB SAVINGS. I am free to choose any album as listed in the Schwann Record Catalog or Record Club of America's regular publication, *Disc.*

Add \_\_\_\_\_ Gift Memberships to my request. I enclose a check for \_\_\_\_\_ at \$2.50 each gift member, and have listed on attached sheet their names and addresses.

Signed \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

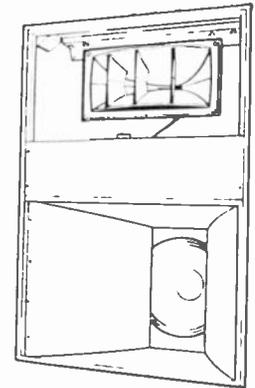
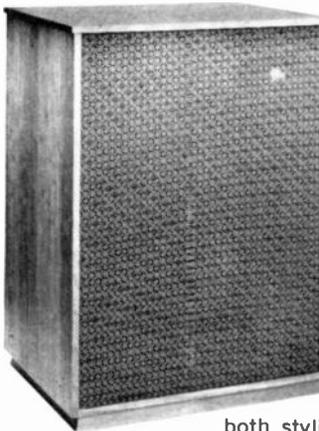
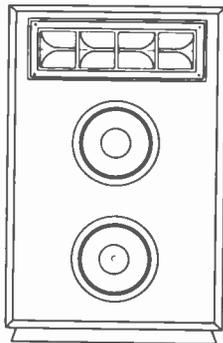
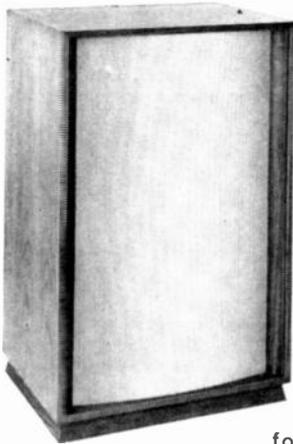
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Join the more than 100,000 happy members of  
**RECORD CLUB OF AMERICA**



**THIS MUCH FLOOR SPACE**

**FOR THIS MUCH MUSIC**  
with Altec **PLAYBACK** Home Music Systems



**ALTEC 843A "MALIBU"** contains the same speaker components as the new 844A Monitor & **PLAYBACK** Speaker System (shown at right)

for professional recording and broadcast studios: a pair of low resonance Altec 414A bass speakers, a cast aluminum sectoral horn powered by an Altec 804A high frequency driver, and a two-section dividing network. Dimensions: 40" H, 25" W, 18" D. Price: \$356.00 in Walnut. Low-boy model—the 838A "Carmel"—is also available.

**"VOICE OF THE THEATRE"®**

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

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

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

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

**DEBATE**, mentioned elsewhere in this advertisement.

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

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

## THE ALL-IMPORTANT MID-RANGE

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

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

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

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

## THE GREAT DEBATE ABOUT BIG VS. LITTLE SPEAKERS

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

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

Not surprisingly, we were asked to speak up for the affirmative—that a good big speaker is indeed *much* better than the best little speaker. We are certain that if you want the



best there is in musical reproduction you will give up some floor space for our good full-size speaker systems. Write Dept. SR11.



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



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

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

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

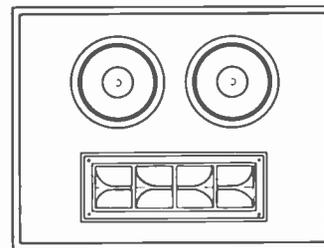
The SUPER "Duplex" offers highest efficiency like all Altec speaker systems with full capability of reproducing the entire dynamic range of music with today's medium-power transistor amplifiers. Also check the 604E for purity of mid-range, exceptional attack time, and no-distortion 20-22,000 cycle frequency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

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

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

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

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



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

# Before you decide which tape recorder to buy, read this ad.

## 1. Are you buying a recorder with the finest stereo sound reproduction?

The best way to find out is to compare the sound of tape recorders at your dealer. While you're there, ask to listen to the new OKI 555 solid state stereo tape recorder from Japan. Its exclusive 4-speaker systems will surround you with the finest in stereophonic sound. Its quality will compare with instruments selling for up to twice the price.

## 2. Will you be able to carry it around easily?

Most tape recorders claim to be portable. But did you ever try to lift one? The OKI, on the other hand, is truly lightweight and portable. Even a child can lift it. It's the lightest complete stereo tape system in the world (less than 25 pounds).

## 3. Is it completely transistorized (solid state)?

Many tape recorders still use tubes or a combination of tubes and transistors in their amplifiers. (Tubes heat and damage parts, the cause of most failures and costly repairs). The OKI amplifier has no tubes. Only transistors. 27 of them. The OKI 555 solid state amplifier is a years-ahead achievement that assures the coolest operation, the

greatest reliability and cleanest sound reproduction in a tape recorder.

## 4. Is it easy to operate?

The OKI 555 delivers true professional sound quality. Yet anyone can operate it. It has simple push button controls. Complicated dials and switches have been eliminated.

## 5. Will your wife like the way it looks?

She will if it's an OKI 555. The OKI is a slim and attractive instrument designed to look good anywhere in your home. And to blend gracefully with any decor. Even with the decor of your office.

## 6. Is it backed by a guarantee?

Rigid quality control (each recorder is custom tested) enables OKI to guarantee its tape recorders for 1 full year.

Want more information? Just send this coupon.

Chancellor Electronics Inc. HFSK-1164  
457 Chancellor Ave., Newark, N. J.

Please send me more information and the name of my nearest OKI tape recorder dealer.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_



● Gene Lees YES!  
Barbra Streisand NO!  
(and Harold Lansky is a fink.)  
CLARENCE WELLS  
Brooklyn, N. Y.

*Gene Lees' article in this issue, titled "The Folk-Music Bomb," is recommended to his fans. Others beware.*

## Buying Speakers

● John Milder's "Showroom Tactics for the Speaker Buyer" in the August issue should be in every potential buyer's pocket as he approaches his dealer's salon. This is without a doubt the most enjoyable, informative, and comprehensive article ever published on the subject. Mr. Milder's no-nonsense approach to choosing the weakest link in the sound-reproduction chain should encourage even the most timid buyer to get his feet wet. The illustrations by Paul Coker, Jr. were the side-splittingest. May we have more of the same?

RODERICK S. OAKLEY, JR.  
Waltham, Mass.

## Native Talent

● Someone's been spiking the Löwenbräu in *HF/SR's* editorial snack bar. *Das Ton's* cartoons (August issue) are "some of the cleverest" like mein Grossmutter's Kartoffelpuffer are some of the laiciest sugar pastries. Fact is that some of the cleverest, nervously eloquent, mature, constructively cynical musical cartoons are those by your own Paul Coker, Jr., to whom *HF/SR* might well devote a few more column inches monthly instead of eclipsing him in the shadow of humorless, infantile Teutonic *Witzblatthumor*. Coker draws in the league of Walt Kelly, Al Capp, Robert Blechman, George Price, Ronald Searle. The unfunny grotesques of German cartooning, sophomoric in content and mastodonic in gracelessness, are to that league and to your man as a barrel of sauerkraut to a decanter of Beaujolais.

CRISPIN ANSLEIGH  
Florence, Italy

*For samples of Mr. Coker's work, see pages 68-71.*

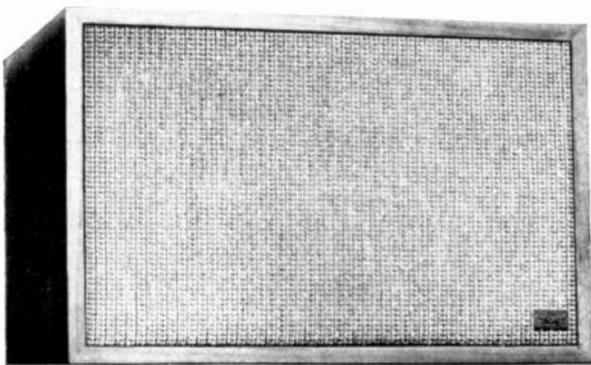
## From Carmen to Boris?

● Bravo George Jellinek, a reviewer who has enough guts to cut through the promotion, publicity, and inverse prejudice that surround Leontyne Price. The lady is on the way to becoming opera's Public Enemy No. 1. Travesties like *Carmen* and *El Amor Brujo* are soon to be topped with a recording of her interpretation of Elsa; *Un Ballo* is also supposed to be in the works. The question is, which role will she sing: Amelia, Ulrica, or Samuel? From there, Boris Godounov is within walking distance.

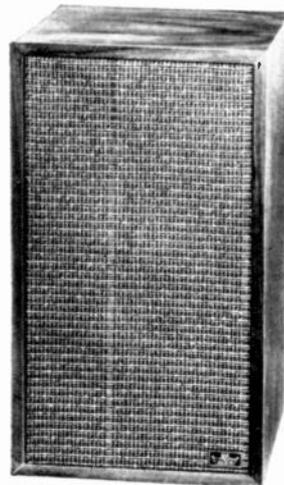
*(Continued on page 18)*

# New, revolutionary way to choose a speaker system:

## listen



UNIVERSITY SENIOR II  
Ultra-Linear 12" woofer, 3½" mid-range, Sphericon Super-Tweeter; 25x15⅝x12⅛" D. \$99.50



UNIVERSITY COMPANION II  
Ultra-Linear 10" woofer, 3" mid-range, 3½" tweeter. 24x13½x11½" D. \$79.50

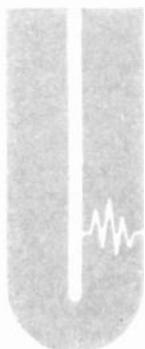


UNIVERSITY MINI-FLEX  
6½" woofer, 3" mid-range 3½" tweeter. 15x9⅞x5⅞" D. \$69.95



UNIVERSITY COMPANIONETTE  
Ultra-Linear 8" woofer, 3" mid-range, 3½" tweeter. 21¾x11½x8⅝" D. \$69.95

...and listen and listen. New? Revolutionary? Yes—when you consider how many people buy speakers based on the recommendation of others. Sound involves **subjective** criteria. The sound that pleases a friend, (a hi-fi editor or salesman, for that matter) will not necessarily please you. Therefore . . . hear and compare many systems. For the largest selection, **start with University**. Choose the superb University model that best meets your requirements, then compare it to all other brands of its type. For example—if it's a full-size bookshelf you want, ask your dealer to demonstrate the Senior II vs. the AR, KLH, and other bookshelf systems of similar size. You'll hear the difference. Especially in the mid-range. Especially in the Senior's complete absence of restraint, that tell-tale drawback of so many other bookshelf systems. Unlike other systems, the sound of the Senior, the Companion, or of **every** University system, large or small—is **free** and **open**. The bass is cleanly defined; the mid-range punches through for greater presence; the highs literally have wings. Want proof? (Of course you do) Visit your dealer . . . and listen. University sounds better. Free 1964 Guide to Component Stereo! Write: Dept. D-11.



**LTV**  
**UNIVERSITY**

A DIVISION OF LING-TEMCO-VOUGHT, INC.  
9500 West Reno, Oklahoma City, Oklahoma

When you see the  
**NEW SUPEREX PROFESSIONAL STEREOPHONES,**  
 take a second look...

Notice the kind of person who enjoys them.  
 Then experience them for yourself.

The stereophones you see here  
 are unique in their class.

Discover the increased listening pleasure,  
**NEVER** was sound so **PURE**, never was  
 listening so **PRIVATE** and **UNINTERRUPTED**,  
**NEVER** was stereo so **DYNAMIC**.

**ONLY** then will **YOU** know what makes  
**SUPEREX STEREOPHONES AMERICA'S FINEST!**



**\$50.00**

Superex has the only stereophones with a  
 separate woofer and tweeter for each ear  
 for the full range of sound: 20-20,000 cps.

Individual frequency response curve for each pair of headphones available.

Send for **NEW 16** page Headphone Catalog.

**SUPEREX ELECTRONICS CORP.** • 11 Radford Pl. • Yonkers, N. Y.

Mr. Jellinek was too kind to both Miss Price and Mr. Corelli in his review of RCA's *Carmen*—not mentioning Miss Price's constant problems with pitch and rhythm, and Mr. Corelli's total absence of shading and abysmal French.

WALKER T. CARRINGTON  
 New York City, N. Y.

#### Nickname Titles

● Leo Haber's "D Major Be Damned!" in the September issue expresses my feelings exactly. For twelve years I've been collecting symphonies, concertos, and other major orchestral and chamber music, and I run into the problem of key signatures all the time.

RUSSELL L. CLARKE  
 Ukiah, Calif.

● Mr. Haber evidently has never been a victim of the discouragement that overtakes music lovers when they see their less well-informed friends attempt to hear the cackling of hens in a Haydn symphony or observe the doings of emperors in a concerto of Beethoven.

Nicknames in musical composition are perniciously misleading, as Mr. Haber might learn were he to write a symphony of his own—one containing an impressive array of musical ideas, beautifully handled—only to find it nicknamed "The Cockroach."

We appear to be paying the price of the nineteenth century's preoccupation with program music, a concept almost unknown in the classical period from which Mr. Haber draws most of his misbegotten examples.

ROBERT McNEILL  
 New York, N. Y.

#### Cartridge Differences

● I would like to commend Mr. Hirsch on a fine job in his article "Separating Hi-Fi Essentials from Hi-Fi Frills" in the September issue. However, I must take exception to his comments on cartridges. Mr. Hirsch would lead one to believe that all cartridges sound essentially the same. My experience has been quite the opposite.

JOHN KOVAL  
 Philadelphia, Pa.

#### Prerecorded Tape

● Concerning the correspondence about prerecorded tape in recent issues, I would like to add a complaint of my own. Apparently it is not enough inconvenience that the buyer must send postcards to United Stereo Tapes to obtain the librettos for taped operas he has bought—he has to wait an undue length of time to receive them. The last two times I sent for librettos, six weeks went by with no word regarding the librettos, so I complained to the company. Finally, I received the librettos two to three months after originally requesting them.

ROBERT H. KULLÉ  
 Cincinnati, Ohio

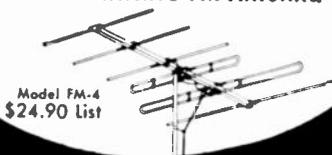
**MORE and BETTER**

FM Stereo Multiplex  
**BROADCASTS**  
 FOR YOU

with a

**FINCO**®

AWARD-WINNING FM Antenna



Model FM-4  
 \$24.90 List

World's Most Complete  
 line of HI-FI Phased

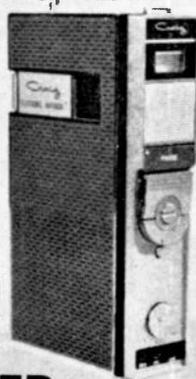
**FM ANTENNAS**

Write for Catalog 20-213.

**THE FINNEY COMPANY**  
 34 WEST INTERSTATE BEDFORD, OHIO  
 DEPT. H. D.

**AT LAST!**  
**A**  
**MICROPHONE**

**WITH**  
**A**  
**BUILT-IN**  
**TAPE**  
**RECORDER**



! The trick was to make a tape recorder this small with a built-in mike. Here it is, the **Craig 490 Electronic Notebook**,\* and the whole thing is smaller than some mikes! Transistorized, battery operated, it works anywhere without attachments. Built-in speaker, touch-control operation, tape-pack for instant loading without threading. Cowhide carrying case and strap, and batteries all included for only **\$79.95**.

Craig Panorama, Inc.  
 Los Angeles 16, California

\*Registered

# YOU'VE NEVER HEARD IT SO GOOD!

Announcing another Scott engineering breakthrough . . .  
 the sensational-sounding new Scott 344  
 solid-state tuner / amplifier



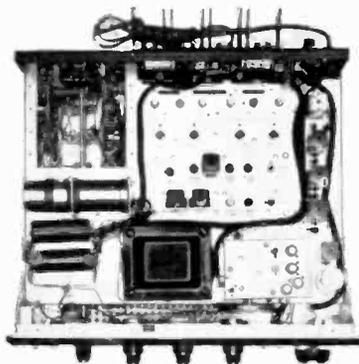
"It's great!", "The sound was fabulous", "I never heard anything like it!" . . . These were the comments of Scott's product evaluation panel, the most critical, exacting, demanding group of audio perfectionists in the industry. The subject of this hard-won praise was the new Scott 344 solid-state tuner/amplifier. Now, Scott confidently invites your own personal evaluation of the 344. See it . . . hear it . . . compare it and decide for yourself if you have ever before experienced sound so clear, so sparkling, so lifelike . . . or if you have ever seen a more handsome unit.

The tuner section is the same as that of Scott's pioneering solid-state 312 FM stereo tuner, of which Audio Magazine (July 1964) said: "It is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere." The 344 features Scott silver-plated front end

for maximum sensitivity, all-silicon IF stages for sharpest selectivity, four stages of flat line limiting for the most noise-free FM listening, and Scott-developed Time-Switching series gate multiplex section for the most distinct stereo separation.

The revolutionary amplifier section of this new 344 uses entirely new Scott-developed circuits. These circuits represent significant engineering advances in the state of the art . . . Peak power capabilities approach one hundred watts, enough to handle the extreme dynamics of any music.

Scott engineers have imaginatively applied space-age miniaturization to achieve a most compact precision instrument. The 344 is as small as an ordinary tuner . . . so it can fit where larger units cannot. Visit your Scott dealer soon . . . but be prepared for a new experience in listening.



**Tuner Section . . .** Silver-plated, four-nuvistor front end assures high sensitivity with no cross modulation problems. (Audio Magazine reported 2.0 uv IHF sensitivity with 82 db cross modulation rejection!) Flat line limiting makes the 344 virtually impervious to ignition pulse noises and overloading caused by strong local stations. Solid state circuitry assures long trouble-free operation without need for realignment.

**Solid State Amplifier stage . . .** Scott's advanced design gives power to spare for reproducing all the dynamic peaks in the music. Even under high volume conditions the Scott 344 will drive inefficient loudspeakers to full room level. Power rating is a conservative 25 watts per channel. Cool operation and consequent long component life is promoted by efficient heat sinks and Scott's heat-dissipating aluminum chassis. You'll enjoy years of sparkling, transparent transistor sound.

Specifications: FM sensitivity, 2.2 uv. Frequency response, 20-20,000 cps  $\pm$  1 db. Power bandwidth, 25-15,000 cycles at less than 1% THD. 27 transistors, 4 nuvistors, 300 ohm antenna input; 13 front panel controls. Dimensions in optional accessory case, 15 $\frac{3}{4}$ " wide x 13 $\frac{3}{4}$ " deep x 5 $\frac{3}{4}$ " high. Price, \$429.95. Price slightly higher West of the Rockies. Specifications and price subject to change without notice.  
 Export: Scott International, 111 Powdermill Road, Maynard, Mass. Canada: Atlas Radio Corp., 50 Wingham Ave., Toronto. Cable HIFI

**IMPORTANT  
 FREE OFFER  
 FROM SCOTT**



H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass.  
 Please send me your new 20-page full-color 1965 Stereo Guide and complete catalog. Include complete information on new consoles by Scott . . . component quality in beautiful, hand-finished cabinets.

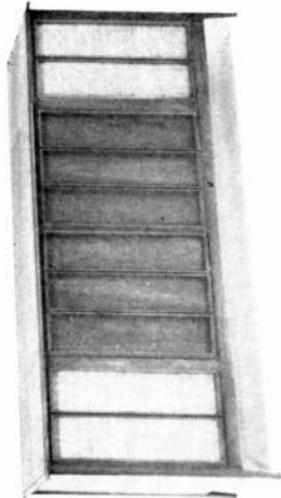
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245-11



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

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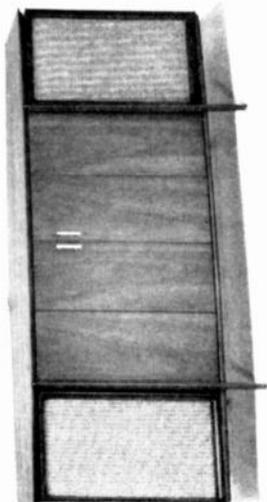
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for the "bookshelf speaker" and components MODEL 303D

# S&Q

## SOUND AND THE QUERY

**PRACTICAL POINTERS ON THE INSTALLATION AND MAINTENANCE OF HOME MUSIC SYSTEMS**

BY LARRY KLEIN

### Speaker-Cabinet Design Charts

**Q.** I have seen charts that are supposed to enable one to construct an accurately tuned bass-reflex enclosure of any desired size using any speaker. How reliable are these charts?

DONALD SCOTT  
Baldwin Park, Calif.

**A.** The charts to which you are referring are based on the assumptions that all one needs to know to design a bass-reflex enclosure are (1) the free-air resonant frequency of the speaker, (2) the enclosed volume of the cabinet, and (3) the port size. Unfortunately, knowing only these three factors is not sufficient to insure exact tuning. One also must take into account the relative contributions made by the speaker-cone mass and speaker-cone compliance in establishing the speaker cone's free-air resonance. With a normal speaker having the usual mass-compliance ratio, the standard charts will probably bring you fairly close to correct tuning. However, you would be better advised to follow the speaker manufacturer's enclosure suggestions or to construct an enclosure with heavy acoustic damping, such as I described in the August 1964 HIFI/STEREO REVIEW. Best of all, tune the cabinet specifically to your speaker using an audio signal generator and a vacuum-tube voltmeter.

### Excessive Sensitivity

**Q.** When the volume control of my stereo amplifier is at normal listening level, I am bothered by a hissing sound coming from the speakers. The amount of hiss varies with the setting of the control. I have been told the hiss is excessive because my speakers are high-efficiency types (with a horn tweeter) and that my 50-watt-per-channel amplifier has too much power for them. Is this true?

ALAN BARDS  
Dorchester, Mass.

**A.** Since the hiss level can be turned down by the volume control on your preamplifier, the sensitivity or power output of the power amplifier has no bearing on your problem. Check to see whether the tweeter-level control of your speakers may not be turned up too high. If the controls are in their normal position (as recommended by the manufacturer) and the treble and bass response of your speakers is balanced, then the trouble probably lies in your preamplifier

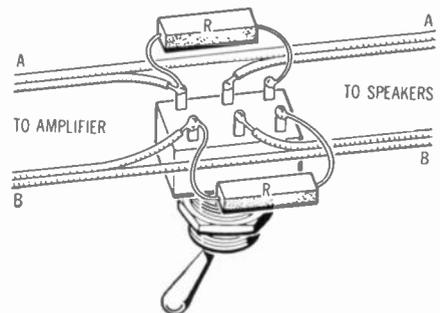
(or the preamplifier section of your integrated amplifier). With all controls at normal, switch between the tuner and phono input. If the hissing is not present on tuner, but appears on phono, then it may be that one or both of the preamplifier tubes have become noisy and require replacement. Actually, the fault may be only in one channel, but the source of the noise is sometimes difficult to locate in casual listening.

### Speaker Muting Switch

**Q.** Some months back, in an installation-of-the-month article, a speaker-muting switch was mentioned that was used to lower the volume from the speakers when answering the telephone or attending to other momentary distractions. Could you tell me how to make and install a speaker-muting switch?

BRYAN DAWSON  
Bryn Mawr, Pa.

**A.** Purchase a standard double-pole, double-throw toggle switch (make sure it does not have a center-off position) and two resistors of 5 to 10 watts each. The value of the resistors (in ohms) should be approximately three to four times the impedance rating of your



speakers. The greater the ohmic value of the resistors, the greater the muting effect will be. When wired as shown in the diagram, the resistors (R) will be in series with each speaker (and will cause substantial reduction in volume) when the toggle switch is in one position. When the toggle switch is in the other position, the resistors will be out of the circuit and the volume will be normal.

### Tape vs. Disc Quality

**Q.** My friend, who is a tape fan, says that because tape is a superior medium to discs, his off-the-air tapes of records are better than my records of the same performance. I say that my records are better, because they are nearer (in

*(Continued on page 22)*

# Audio calls new Scott Solid State 312 "... One of the finest Tuners anywhere."

...and you can own one for only \$259.95

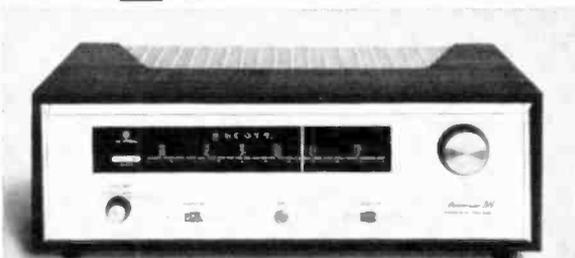


"If any doubt remains in the minds and hearts of audio fans as to the acceptability of transistors for use in high quality FM-stereo tuners, the Scott 312 should still these fears forevermore," said Audio Magazine in their July 1964 issue (Page 32). "It is fully qualified to take its place beside such excellent tuners as the 310 and 4310. In some ways the 312 surpasses its predecessors... it is one of the finest tuners Scott makes. And that means it is one of the finest tuners anywhere.

"...the limiters must be quite unusual judging by the extremely effective performance they provide. In the automatic stereo position... the 312 automatically sets itself for stereo or mono reception... this is done electronically and is probably the quietest automatic stereo switcher we have not heard.

"Perhaps the best testimonial to the over-all circuit, however, is the performance which we (Audio) list on the following table: Cross modulation index: 82 db; Stereo frequency response: = 0.7 db 3- to 15,000 cps; Signal-to-noise ratio: 65 db; Capture ratio 4 db; IHF usable sensitivity: 2.0  $\mu$ v; AM suppression: 56 db; Impulse Noise Rejection: excellent; Distortion: 0.5%; Stereo separation: 36 db at 1000 cps."

"In addition, the Scott 312 pulled in 36 stations loud and clear on our standard antenna, and was truly excellent in suppressing impulse noise... the 312 has excellent tuning feel and last, but not least, the sound quality of the 312 is to our ears the best Scott has ever produced. Altogether, a product to be proud of..."



New Scott 350-D — Scott brings you automatic stereo control in this latest version of the famous 350 Series Stereo Tuner! Scott's amazing Auto-Sensor circuitry immediately indicates when you have tuned to a stereo broadcast, and automatically switches the tuner to stereo operation. And, you can now forget about multipath distortion caused by bounced and reflected signals... with the 350D, you can visually eliminate this nuisance. Never before has this feature been included in a unit at this low price. Exciting new styling incorporates easy-to-read sliderule dial and flywheel-balanced tuning knob. Sensitivity 2.3  $\mu$ v; \$224.95

Export: Scott International, 111 Powdermill Road, Maynard, Mass. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto. Cable HIFI

## FREE 1965 STEREO GUIDE

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



# Triple your tape recording fun (buy Tarzian Tape three reels at a time!)

There are some sounds that you *plan* to preserve. You know in advance—"Here is something I will want to keep, permanently, on tape." You're ready for them.

There are other sounds, though, that you can't predict or schedule. They just come along, never to come again. Do you have an extra reel of tape on hand? Are you ready for the moment that cannot otherwise recur?

Why not take this good advice? When you buy tape, buy at least three reels. And buy brand name tape, so you can be confident of its quality and certain it won't harm your recorder.

Of course, we hope you'll choose Tarzian Tape. We thoroughly test other brands along with our own—and the impartial equipment in our labs assures us that you can't do better.

**FREE:** Our 32-page booklet tells you how to get more out of your tape recordings. Write for your copy.



**SARKES TARZIAN, Inc.**

World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Trimmers • FM Radios • Magnetic Recording Tape • Semiconductor Devices  
**MAGNETIC TAPE DIVISION • BLOOMINGTON, INDIANA**  
 Export: Ad Auriema, Inc., N.Y. • Canada: E. J. Piggott Enterprises Ltd., Toronto, Ont.

CIRCLE NO. 51 ON READER SERVICE CARD

the number of technical processes) to the original recording. Which of us is right?

RICHARD FROMM  
Atlanta, Ga.

**A.** Your friend is under the misapprehension that the process of putting music on tape automatically improves its audio quality. You are correct in that the fewer the steps between the reproduced and the original sound, the better will be the sonic quality. It is true that poor-quality or noisy program material can sometimes be improved by rerecording it through special filters that minimize objectionable noise and distortion. But if your records and record-playing equipment are of as good quality as those being used by the broadcasting station, off-the-air tapes of the same program will sound no better than your discs.

### British Watts

**Q.** I have been considering buying a British loudspeaker but have hesitated because of its power rating. The specifications for the speaker indicate that it will handle "12 watts maximum, 24 watts American rating." I don't understand the difference between the "maximum" and the "American" rating, and since my American-made amplifier has a 20-watts-per-channel rating, can I safely use it with this loudspeaker?

DAVID TUCKER  
Canoga Park, Calif.

**A.** Unfortunately, there is a misconception current in English hi-fi circles that all American amplifier ratings are based on peak power (which corresponds to double the nominal average power). Thus, the British loudspeaker manufacturer is assuming that a 24-watt American amplifier delivers the same power as a 12-watt British amplifier. This is not true, of course, since British amplifiers and American amplifiers are rated by the same measurement techniques. If 20 watts of power can damage the speaker (and a 12-watt maximum rating indicates that it can), then your amplifier is too powerful for the loudspeaker. You should either obtain a speaker of higher rating or use two of them in parallel.

### Tape-Recorder Maintenance

**Q.** I recently purchased a high-quality reconditioned tape recorder. Are there any standard procedures I should follow to keep it in good operating condition?

MORRIS FISHER  
Miami Beach, Fla.

**A.** Aside from the maintenance procedures that may be required for your particular machine, five steps

(Continued on page 24)

# Engineering Breakthrough! A 66-Watt Stereo Amplifier from Scott at only \$189.95



Never before has Scott offered such a combination of quality and performance at such a low price. Think of it... massive 66 watt output stage with distortion so low it can barely be measured... twelve front-panel controls, including full tape recording facilities... stereo headset output

... many other useful features that combine to give you control over program material unequalled by any other amplifier in its price range. Enjoy a lifetime of the finest music reproduction, choose the all-new Scott 233... truly today's most outstanding amplifier value.

**Specifications and Features:** Twelve front panel controls including complete tape monitoring and recording facilities and speaker on-off switch. Frequency response ( $\pm 1\text{db}$ ) 20 to 20,000 cps. Steady state power rating, 27 watts per channel. Provision for direct connection of tape deck. Dimensions in accessory case: 15½ wide x 5¼ high x 13¼ deep.

New Scott 299D 80-Watt stereo amplifier offers you famous Scott quality and reliability with 40 watts per channel... full undistorted power right down to the critical low frequencies. Outstanding features include: front panel headphone output for private listening, unique indicator light system showing mode of operation, and powered center channel output for extension speakers. The 299D is the latest in the famous Scott amplifier series consistently top-rated by leading consumer testing organizations. Handsome new decorator styling complements any room decor. Special jewel signal lights for easy operation. \$229.95



Export: Scott International, 111 Powdermill Road, Maynard, Mass. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto, Cable HIFI

**FREE!** NEW 1965 CATALOG AND GUIDE TO STEREO

H.H. Scott, Inc. 111 Powdermill Road  
Department 245-11, Maynard, Mass.

- Please send me your new 20-page full-color 1965 Stereo Guide and complete catalog.
- Send me complete information on new consoles by Scott... component quality in beautiful, hand-finished cabinets.

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JOAN SUTHERLAND, MARILYN HORNE,  
RICHARD CONRAD with  
THE LONDON SYMPHONY ORCHESTRA  
THE NEW SYMPHONY ORCHESTRA  
OF LONDON conducted by RICHARD BONYNGE

Furia di donna  
"La Buona Figliuola" Piccinni  
Care selve  
"Atalanta" Handel  
Cello obbligato Ambrose Gauntlett  
Superbo di me stesso  
"Merasete" Lampugnani  
With plaintive note  
"Samson" Handel  
Iris hence away  
"Semele" Handel  
Mio caro ben  
"Astaro" Bononcini  
O too lovely  
"Artaxerxes" Arne  
Cello obbligato Douglas Cameron  
Light as thistledown  
"Rosina" Shield  
When William at eve  
"Rosina" Shield  
Voi che fausti  
"Il re pastore" Mozart  
O zittre nicht  
"Die Zauberflöte" Mozart  
Ich baue ganz  
"Die Entführung aus dem Serail" Mozart  
Ma Fanchette est charmante  
"Angela" Mme. Gail & Boieldieu  
Serbami ognor  
"Semiramide" Rossini  
Ferre tes yeux  
"La Muette de Portici" Auber  
Und ob die Wolke  
"Der Freischütz" Weber  
Cello obbligato Nelson Cooke  
Angiol di pace  
"Beatrice di Tenda" Bellini  
Tornami a dir  
"Don Pasquale" Donizetti  
Il segreto  
"Lucrezia Borgia" Donizetti  
Santo di patria... allor che i forti corrono  
"Attila" Verdi  
Un ritratto? — Veggiam  
"La Straniera" Bellini  
Ecco ridente  
"Il Barbiere di Siviglia" Rossini  
Guitar accompaniment Sydney Del Monte  
Bolero — Arditi  
Stereo OSA-1257 Mono A-4257



"...thoroughly recommended to all lovers  
of fine singing." THE GRAMOPHONE

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**LONDON** *ffrr?*  
FULL FREQUENCY RANGE RECORDING

are generally advised. (1) Clean the heads regularly with a cotton swab dipped in alcohol, since even the best tapes leave deposits of oxide on the head surfaces. This deposit, if permitted to accumulate, will cause loss of high-frequency response. Also clean the capstan pressure roller, tape guides, and all other parts that may contact the tape. This will prevent tape slippage, which will be heard on your recordings as flutter or wow. (2) Demagnetize the heads before every important recording session. (3) Lubricate the machine regularly, but only if, where, and when the manufacturer suggests. (4) Test the tubes (assuming your recorder is not transistorized) at least once a year, paying special attention to the bias-oscillator and rectifier tubes. (5) On rare occasions, it may also be worthwhile to clean the clutches, idler wheels, and other parts of the drive system with alcohol.

At all times, follow the instructions in the manufacturer's service manual. If service information is not available from the manufacturer, it may be possible to obtain data on your machine from Howard W. Sams & Co., Inc., 4300 West 62 St., Indianapolis 6, Indiana, or from the Sams manuals at your local electronics-parts supplier.

## European Tape Recorders

**Q.** A friend recently brought back from England what appears to be a very well-made stereo tape recorder. Inside the recorder there is a 110/220-volt switch that will adapt it to U.S. line voltage. However, I understand that the English use a 50-cps standard instead of the U.S. standard of 60 cps. I'm puzzled by the fact that the recorder appears to operate correctly even though the frequency is different. Should my friend take steps to have it converted to 60-cps operation, and what will that entail?

ROBERT PAPPAS  
St. Augustine, Fla.

**A.** Operating a 50-cps machine on 60 cps results in a faster-than-normal tape speed, but the difference would not be apparent with tapes recorded and played back on the same machine. However, you will not be able to play prerecorded tapes unless the machine is converted to 60-cps operation. If the recorder is distributed in the U.S., the manufacturer probably has a simple-to-install bushing that will convert it for operation here. If there is no local distributor, write to the factory for a 60-cps conversion bushing.

Because the number of queries we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!

# Scott's top rated LT-110 FM Stereo Tuner Kit now at a new low price...\$139.95!

"...1.88 uv sensitivity by a home alignment procedure without instruments...an exceptional feat..." *Electronics Illustrated*

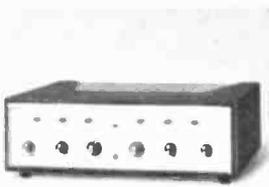


Here's terrific news for kit builders! Now, the famous Scott LT-110 tuner kit . . . the same kit top rated by every audio expert . . . the same superbly engineered FM Stereo tuner built by thousands of hi fi enthusiasts . . . is now available in handsome new styling at a truly modest price.

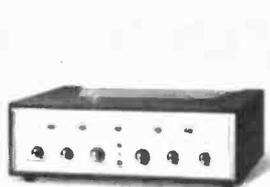
Look at the outstanding features of this superb tuner. It includes a heavily silver-plated front end that is pre-wired and tested in Scott's engineering laboratories. The critical multiplex section is also completely pre-wired and tested with the most

advanced multiplex equipment available. Among the LT-110-B's many pluses: Stereo Separation in excess of 30 db, Sonic Monitor Stereo indicator, 60 db signal-to-noise ratio, sensitive tuning meter.

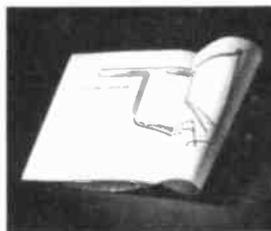
Here's what the technical editor of *Electronics Illustrated* said about the LT-110: "If you have hesitated to go into stereo FM because of imagined complexities and highly technical skills and knowledge that might be required, fear no more. The LT-110 shows you how to enjoy stereo FM the easy way."



New LK-72B 80-Watt Stereo Amplifier Kit. Here's a popular integrated stereo amplifier kit at an outstanding price. Rugged stereo output stages deliver 80-watts, can be used with any speaker systems. Every conceivable control feature is found on this versatile amplifier including a switched front panel headphone output, complete recording facilities, and provision for driving a third or center channel loud-speaker system without additional amplification. Only \$149.95



LK-48B 48-Watt Complete Stereo Amplifier Kit. More than enough power for the majority of music systems. The all-new LK-48B has two new convenience features, a switched front panel headphone output for private listening, and a powered center channel output to drive extension speakers. 13 front panel controls. Complete tape recording facilities. Typical Scott luxury features include all-aluminum chassis and DC-operated heaters for lowest hum. Only \$129.95



Exclusive FULL-COLOR instruction Book "eliminates just about the last possible chance of wiring errors . . ." Every part and every wire are shown in natural color and proper position. In addition, each full-color illustration in the instruction book is accompanied by its own PART-CHART, another Scott exclusive. The actual parts described in the illustration are placed in the exact sequence in which they are used.

Export: Scott International, 111 Powdermill Road, Maynard, Mass. Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto. Cable HIFI

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# SCOTT®

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



CIPHER 800: a professional 4-track stereo recorder with 3 hysteresis-synchronous motors and 3 heads; plug-in head assembly (2-track also available); no pressure pads; tape speeds 7½ and 3¾ ips; solenoid controlled; 2 VU meters; \$499.95.

This is  
one of the  
amazing  
Cipher tape  
recorders  
from Japan.

Don't wait  
for those  
expensive  
imitations.

Your Cipher dealer will be glad to give you the full story. Or write Inter-Mark Corporation, 29 West 36th Street, New York, N.Y. 10018. In Canada: Inter-Mark Electronics Ltd., 1550 Avenue Road, Toronto 12, Ont.

**CIPHER**

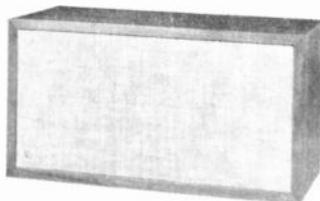
CIRCLE NO. 78 ON READER SERVICE CARD

26

## JUST LOOKING ...at the best in new hi-fi components



● **Acoustic Research** announces the AR-1 speaker, a new small, low-cost system employing the acoustic-suspension principle. An 8-inch woofer and a 3½-inch wide-dispersion tweeter are housed



in a 19 x 10 x 9 inch enclosure. System impedance is 8 ohms, and amplifier power requirement is 15 watts rms minimum per channel. Frequency-response and distortion curves are available on request. Price, in oiled walnut, \$57; in unfinished pine, \$51.

circle 180 on reader service card

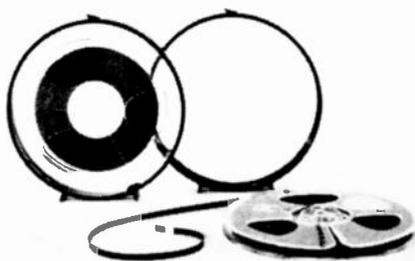
● **AKG** announces the D-119CS, a new dynamic cardioid microphone. It has a frequency range of 40 to 16,000 cps ±3 db, and an effective front-to-back discrimination of approximately 15 db. The microphone has a built-in bass-attenua-



tion switch (±10 db at 50 cps), a noiseless on-off switch, and is supplied with matching connector, stand adaptor, 15-foot cable, and protection/wind bag. Impedance is 200 ohms; a high-impedance matching transformer is also available. Price: \$66.

circle 181 on reader service card

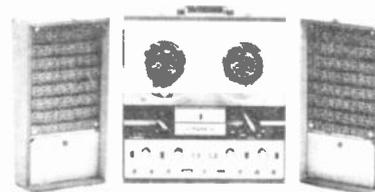
● **HPI** has developed a simple snap-around ring to enclose a standard 7-inch tape reel. The ring has a snap lock to



secure it to the reel, and makes it possible to store the reels vertically. Price: three for \$1.

circle 182 on reader service card

● **Inter-Mark** introduces the new four-track Cipher IV, a two-speed (7½ and 3¾ ips) stereophonic recorder with two speakers mounted in the split lid of the carrying case. Speaker separation of up to twelve feet is possible. Features include: vertical or horizontal operation, tape lifters, two VU meters, automatic end-of-reel shut-off, and beltless drive. The Cipher IV has a frequency response of 60 to 14,000 cps at 7½ ips, signal-to-noise ratio is better than 15 db, and flutter and wow are less than 0.2 per cent at 7½ ips. There are two microphone and two high-level auxiliary inputs. Outputs are available for external amplifiers, external 8-ohm speakers, or 8-ohm earphones. The unit comes with a carrying case and two dynamic microphones. Price: \$239.95.

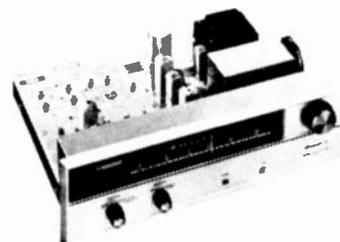


circle 183 on reader service card

● **Robins** introduces a record brush, the Model RB-88, which covers the entire surface of the record. Adhesive at the bottom of the brush's machined aluminum support permits press-on mounting to the base of any record player. The camel's-hair brush, which is factory set at the most efficient angle, can be swung out of the way when not in use. List price: \$5.95.

circle 184 on reader service card

● **H. H. Scott** announces the Model 312, a new stereo FM tuner. Engineering innovations in the 312 include foolproof silent automatic stereo switching that is unaffected by momentary changes in



signal strength, special limiting circuits that are impervious to automobile ignition and other electrical noises, a silver-plated four-injector front end for maximum sensitivity, and a new solid-state

(Continued on page 30)

# HOBSON'S CHOICE? NEVER AGAIN!

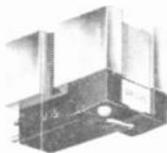
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

## THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

## ITS FUNCTION, ITS FEATURES . . .

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low . . . cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs . . . makes the stylus scratch-proof . . . ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

## IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question *your* cartridge. It is designed for the purist . . . the perfectionist whose entire system *must* be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you . . . particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00) . . . with almost universal application. Can be used with any changer. Very rugged.

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HIGH FIDELITY PHONO CARTRIDGES . . . WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT

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Why? Because only the Uher 8000 offers:

"Akustomat"—you simply speak and the machine records... you stop speaking and machine stops. No wasted tape. Fully transistorized, 4 speeds—4 heads—4 track stereo—4 track mono with built-in mixer control for both channels; synchronous sound with sound recording, multiplay sound on sound, plus echo effects; automatic end of reel shut-off; Console sound—featuring two built-in speakers for perfect separation or can be used as a tape deck... and the exclusive Dia-Pilot\*, a built-in impulse transmitter for fully automatic control of slide projectors and animated displays.

No wonder Audio Magazine reported, "... practically any use that can be imagined is possible with the Uher 8000 by Martel."

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series-gate multiplex circuit for stereo separation in excess of 35 db. Sensitivity of the Scott 312 is 2.2 microvolts (HIF), signal-to-noise ratio is 65 db, and distortion is under 0.8 per cent. Frequency response (in stereo) is  $\pm 1$  db, 30 to 15,000 cps. Capture ratio is 4 db; selectivity, 35 db; and crossmodulation rejection, 80 db. Stereo separation is 35 db. Dimensions in optional cabinet are 15 1/2 x 13 1/4 x 5 1/4 inches. Price: \$259.95.

circle 185 on reader service card

● Shure expands its product line with the M100 stereo record-playing system. Available in Samsonite luggage cases (shown) as a portable or in solid walnut cabinets for permanent installations, the system employs top-quality components throughout. The built-in transistor stereo



amplifier is rated at 20 watts per channel (HIF) at 1 per cent distortion. The amplifier's specifications include a hum-and-noise figure of 50 db below 12 watts output, channel separation of 35 db, and a frequency response of  $\pm 2$  db from 30 to 20,000 cps at 12 watts output. The bass and treble controls have a range of approximately  $\pm 12$  db at 100 and 10,000 cps, and there are switch-selected inputs for tuner and microphone. The record player is the Dual 1009 automatic turntable, with a Shure V-15 elliptical-stylus cartridge installed in its arm. The M100L portable system is \$389; the M100W system in oiled walnut is \$450.

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● University announces a miniature three-way speaker system called the Mini-Flex II. The 15 x 9 1/2 x 6-inch ducted port enclosure houses a 6 1/2-inch woofer, a 3 1/2-inch mid-range unit, and a separate



tweeter with crossovers at 800 and 2,000 cps. Frequency response is 45 to 18,000 cps. The system, which has a 5-year guarantee, sells for \$49.50.

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CIRCLE NO. 36 ON READER SERVICE CARD

The Fisher XP-10, \$249.50



The following is AUDIO magazine's "Equipment Profile" on the Fisher XP-10 Console speaker system, reprinted in its entirety:

The Fisher XP-10 was introduced in the latter part of 1963 and represents the crowning achievement of the Fisher line of loudspeakers. It is a three-way system encompassing a 15-in. woofer, an 8-in. midrange speaker, and a "soft dome" hemispherical tweeter.

Before going forward with an explanation and description of this speaker system, it might be worthwhile to look back briefly. If our memory serves us correctly, Fisher has been making speaker systems for only a few years, and yet some trade sources indicate that they are amongst the top few in current popularity. A rather striking performance which has been largely unheralded. Undoubtedly part of this success was due to the fact that the Fisher name was on these speakers. Equally important, however, was the fact that the progression of systems have been excellent performers for their day and age, and have been consistently upgraded over the years. Thus we arrive at their best and most elaborate system to date.

The XP-10 is also the finest piece of speaker furniture produced by Fisher, which is only partially indicated in the illustration. Measuring 24 $\frac{3}{8}$ -in. wide, 30 $\frac{1}{2}$ -in. high, and 14 $\frac{3}{8}$ -in. deep, it makes an unusually handsome piece of furniture with its Scandinavian Walnut exterior. Now let us take a look at what lies beneath that exterior.

#### The Woofer

The 15-in. woofer features the eddy-current damped electrolytic-copper voice coil which was introduced in the Fisher XP-4A. This technique provides excellent damping, and thus excellent transient response. The open air resonance of this speaker is 18 cps, and in the enclosure provides good output in the 30-cps region. The crossover frequency of 200 cps permits the woofer to operate in its most effective range and avoids some of the phasing problems resulting from a higher crossover point. The low-frequency driver utilizes a 6-lb. magnet structure.

Altogether, the 15-in. cone, the powerful driver, the excellent damping, and the low crossover frequency combine to produce clean and tight bass.

#### The Midrange Speaker

Often, the importance of the midrange

**"The XP-10 is truly a step forward in smoothness, transient response and musical quality. It handled percussion, piano, strings, brass, and what have you, as cleanly and precisely as any speaker system we know."** —AUDIO magazine, March, 1964

speaker is overlooked, especially since it is usually the least expensive speaker in a decent-quality three-way system. In fact the midrange does the lion's share of the work since it must carry the majority of the orchestral fundamentals. Just glance at one of those charts which show the frequency range of orchestral instruments if you want to be convinced.

In addition to doing all that work, it must also be a smooth bridge between the woofer and tweeter. We can't overstress the importance of properly bridging the high and low frequencies in a three-way system; a poor bridge can make even the best woofer and tweeter sound somewhat poor.

The preceding makes us well believe the statement by the manufacturer that he tried literally hundreds of different combinations of parameters before the right combination was found. The final result is a midrange which is flat within 1 $\frac{1}{2}$  db. It required an 8-in. speaker with a 5 $\frac{1}{2}$ -lb. magnet structure, 1 $\frac{1}{2}$ -in. voice coil, and its own separate-from-the-woofer loading. The upper crossover frequency of 2500 cps was chosen as a good compromise between the major orchestra fundamentals and the increasing importance of dispersion with increasing frequency.

#### The Tweeter

The major innovation introduced in the XP-10 is the "soft dome" hemispherical tweeter. Usually, hemispherical tweeters have domes made of molded phenolic or spun aluminum, both very stiff substances. The assumption behind these stiff domes is the same as one would have in making a cone tweeter; they require a stiff, light material because of the frequencies involved. Unfortunately, these stiff domes have certain resonances which tend to show up above 10 kc.

The designer of this system reasoned that the hemispherical tweeter is different than the cone tweeter in that it is driven at its periphery so that there is a certain amount of structural strength (like an arch) making it unnecessary to use materials such as aluminum or phenolics. Instead he used a rubber-impregnated cotton diaphragm and achieved the same excellent dispersion and transient properties of the stiffer materials, without the characteristic resonances of these materials. (A patent is pending on the idea.)

Of course, to take advantage of the excellent properties of this tweeter, and to match

it to the more efficient cone speakers, a 5 $\frac{1}{2}$ -lb. magnet structure with an air-gap flux density of 16,000 gauss was used. It is interesting to note that the magnetic circuit on this tweeter is more powerful than the circuit on many woofers—but of course this speaker is much, much less efficient.

#### Performance

In order to gauge the performance of the XP-10, we decided to go through extensive listening tests in addition to the usual microphone pickup tests.

First let us look at what the microphone revealed as far as frequency response and dispersion. The frequency-response curve was essentially flat (within 2 db) from 50 cps (our starting point) out to 16,000 cps. At 30 cps the curve was down 5 db and at 20,000 cps it was down 7 db. The dispersion was constant, within 3 db, over an angle of about 90 deg., which was as far as we measured. We noted that the high-frequency response was unusually smooth, thus corroborating the designer's contention concerning the soft dome. Indeed, our measurement of the midrange also agreed with his statements: it was well within the 1 $\frac{1}{2}$ -db variation he claimed. Beyond that, the unit we tested had a remarkably smooth response curve overall.

The listening tests were the best of all however. (They don't always agree with measurements, as you may well know.) We must report that the XP-10 is truly a step forward in smoothness, transient response, and musical quality. It handled percussion, piano, strings, brass, and what have you, as cleanly and precisely as any speaker system we know. We won't use that hackneyed term "best," because it is a meaningless term when applied to speakers, but we will say it pleased us immensely. You try it.

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

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Whither thou goest, Mirandette goes too . . . up mountains, down caves, on sail boat or sale call. All on four standard batteries. Interference free . . . use in car, train, etc.

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MR-11  
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### DEFINITIONS—X

HERE IS the penultimate column in this alphabetically arranged series on the basic vocabulary of audio.

● **Signal-to-noise ratio** (sometimes abbreviated S/N) expresses the relative amount of interference with the signal in a sound system or in any one of its components. In the language of electronics, "noise" is any kind of unwanted sound that intrudes into, or interferes with, the desired signal. In high fidelity, noise takes many forms: the rumble of a turntable, the hum of an amplifier, the hiss of a tape recorder, or atmospheric "static" superimposed on a radio signal. Perhaps the most consistently unappreciated pleasure of high fidelity is that all these forms of noise are held to a minimum by good equipment, and that the music emerges from a silent background. The signal-to-noise ratio is expressed as the loudness difference (in decibels) between the desired signal (usually measured at the equipment's full rated output under test or at some other standard value) and the interfering noise. In amplifiers, for instance, a specification reading "hum and noise — 60 db" means that hum and other noises are at a level 60 db lower than the musical signal reproduced at full output power. A rating of — 60 db is good—the higher the figure, the lower the noise. The signal-to-noise figures at high-gain inputs (such as tape-head or phono preamplifier) will always be worse than those of lower-gain inputs, such as tuner or auxiliary.

● **Solid state**, in electronic parlance, is not a voting pattern but another way of saying "transistorized." It means that the equipment in question has no tubes (which contain a vacuum), and that its circuits use transistors and semiconductor diodes, which are solid throughout. A semiconductor, by the way, is a type of material that, electrically speaking, is neither fish nor fowl. There are a number of these materials, half-way between conductors and insulators, and they are the stuff of which transistors are made.

● **Tracking error** is an expression describing a less-than-optimum angle of the phonograph cartridge with respect to the record groove as the arm glides across the disc. Ideally, the cartridge should always remain perfectly tangent to the groove; practically, this is impossible because the arm does not move across the record in a straight line but in a slight arc as it swivels on its pivot. The deviation from the position of true tangency at any point on the record is called the tracking error. It is expressed as the angle between the true tangent to the record groove and the lengthwise axis of the cartridge. The geometry of a well-designed tone arm—its curves and dimensions—are carefully calculated to reduce the tracking error to a minimum and to keep it minimal all the way across the record. The best available arms have tracking errors of less than two degrees. Low tracking error greatly reduces distortion, particularly at the inner grooves of a record, where the mechanical problems of reproduction are particularly aggravated by the smaller arcs encountered.

(To be concluded next month)

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It's the buy in all-in-one receivers  
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The Fisher 400 stereo receiver is unquestionably the most economical way to own a professional-quality stereo installation. On a single space-saving chassis (only 17½" wide by 13" deep), the 400 accommodates the following advanced Fisher components:

A massive stereo power amplifier with a total IHF music power output of 65 watts (32½ watts per channel) at only 0.5% harmonic distortion.

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1.8 microvolts IHF sensitivity and the most advanced multiplex circuitry.

Simply connect a pair of good speakers to the 400 and you can enjoy stereo of Fisher caliber — in minimum space, at an irreducible minimum cost.

Of course, at \$299.50, the Fisher 400 is still not an inexpensive piece of equipment. (And the cabinet will cost you \$24.95 more.) But you could easily pay twice as much for your complete stereo electronics without obtaining finer sound quality or better FM reception. When it comes to the price-quality equation, the solution is definitely 400.

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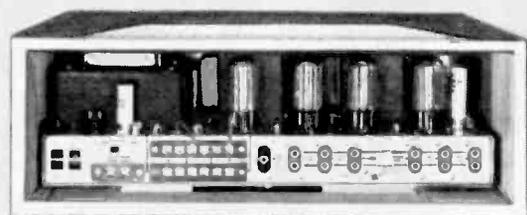


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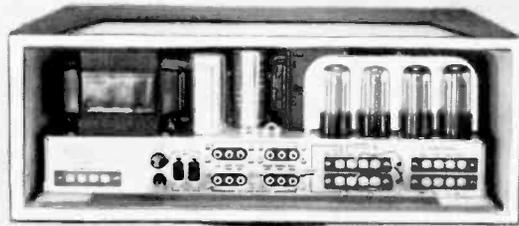
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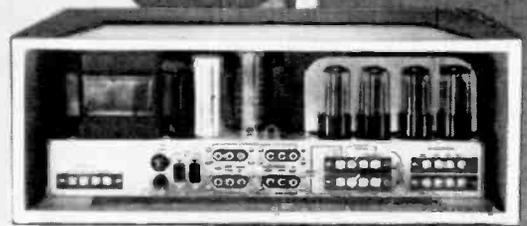
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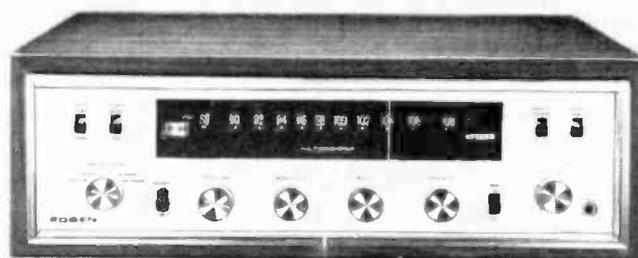
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**But...the last word  
in stereo receivers  
is Bogen  
solid state.  
The new RT6000  
is \$399<sup>95</sup>**

According to the audio experts, the RT6000 shouldn't exist.

Not at \$399.95. Not for the kind of performance it delivers.

Whether compared to vacuum tube or solid state receivers, the FM-Stereo 60-watt RT6000, is the "dream receiver" come to life. Solid state power for precisely defined, truly transparent sound; unlimited control versatility; response above and beyond audibility; extreme FM sensitivity; reliability—on every standard, a consummate *professional*. And only Bogen—with its ten-year head-start in solid state technology—could have produced it at such moderate cost.

Even costlier solid state receivers still use tubes (unadvertised, of course)—usually, in the RF stage. But Bogen has achieved the *full* potential of solid state. The RT6000 does not have a single tube to age, cause hum, noise or distortion; nor any output transformers to impair response. Listen and compare. See if the RT6000 doesn't produce the tightest, cleanest bass, highs and transients you have ever heard!

The RT6000 also has the 'extras' you want. Private stereo headphone reception, tape monitoring, professional tuning meter—even automatic FM-stereo switching circuitry!

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Audio power *should* be one of your major criteria of amplifier performance. The important thing is to use the same yardstick of comparison.

Among responsible component manufacturers, the commonly-accepted expression of audio power today is "MUSIC POWER"—the amplifier's output capability across the full spectrum of orchestral sound.

If you simply like to play with bigger numbers, multiply MUSIC POWER by two (the way some manufacturers do) and you get "PEAK POWER". It's exactly the same rating but it *looks* twice as powerful.

But the really important measurement is "CONTINUOUS SINE-WAVE POWER" with both channels operating simultaneously. This is the *meaningful* measurement, used in laboratory work. It separates the wheat from the chaff.

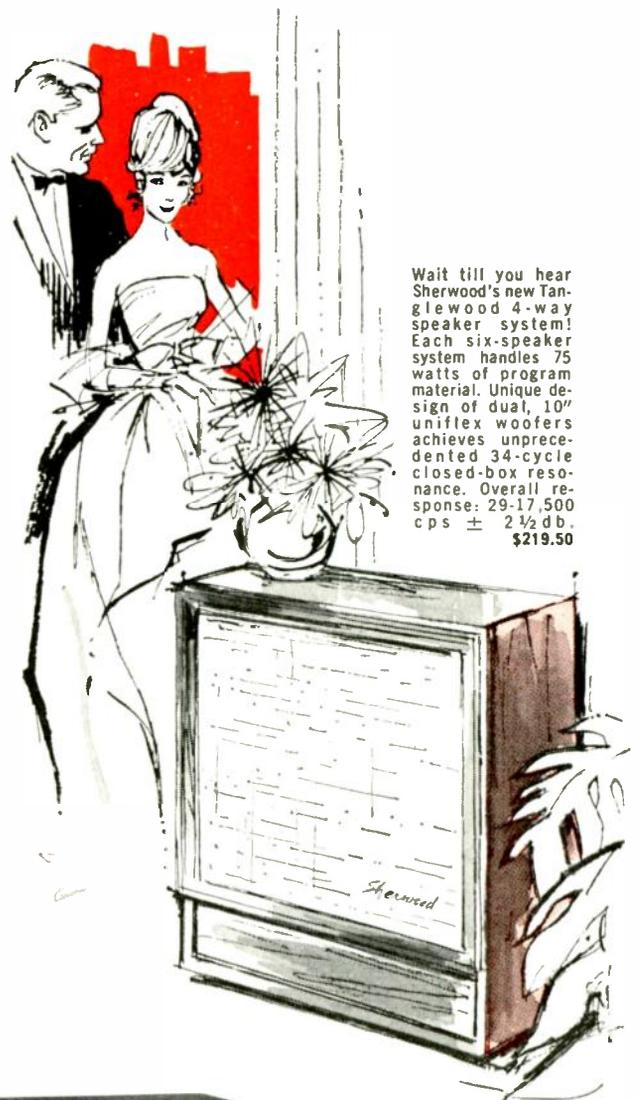
*Sherwood's new S-9000 delivers 150 watts of MUSIC POWER . . . 300 watts of PEAK POWER . . . and 100 watts of CONTINUOUS SINE-WAVE POWER at less than 1/2% harmonic distortion. (At normal levels, distortion never exceeds 0.15%).*

Unequalled power — by *any* standard — is just one of the important engineering advances built into the new Sherwood solid-state amplifiers. Here are some more:

*Military-type Silicon Transistors.* Used exclusively throughout Sherwood circuitry. Twice the heat-reliability of ordinary germanium transistors. Safe for even the most confined custom installations.

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

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



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\$219.50



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

Walnut-grained leatherette cases for either model, \$8.50 Prices slightly higher in Far West

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36

CIRCLE NO. 53 ON READER SERVICE CARD

HIFI/STEREO REVIEW



# TECHNICAL TALK

by JULIAN D. HIRSCH



● **EXTENSION-SPEAKER PADS:** It is becoming increasingly common for a high-fidelity system to include several speakers in different rooms, all driven by the main amplifier. Some amplifiers provide for this by incorporating front-panel switches that turn on either or both of two pairs of speakers. Other amplifiers have center-channel monophonic outputs that are convenient for driving a single extension speaker, such as an outdoor type.

However, few amplifiers have provisions for individually controlling the volume of more than one set of speakers. Even if such controls are included, it is usually still preferable to control the volume at the speaker location, which may be some distance away from the amplifier. The usual practise is to install a pad in the speaker line at or near the point where the speaker line enters the speaker cabinet. A stereo system, of course, must have a separate pad for each speaker.

A pad is simply a control that absorbs a portion of the amplifier's output power and passes the remainder on to the speaker. An L-pad, so called because of the schematic configuration of its two variable-resistance elements, presents a fairly constant load impedance to the *amplifier* (assuming that the pad is of the correct impedance and feeds a speaker that has the same impedance, such as 4, 8, or 16 ohms). However, the impedance the *speaker* "sees" does vary with the setting of the attenuator. For example, at the minimum and maximum settings of the control, the impedance presented to the speaker is approximately the normal low internal impedance of the amplifier itself. At intermediate settings, however, the L-pad appears as a series resistor of approximately half the nominal speaker impedance. This can result in a change in effective damping factor from a normal value of 10 or 20 to approximately 2—which is undesirably low.

A T-pad, with three variable-resistance elements, is somewhat more complex. The virtue of a T-pad is that it presents a constant impedance at both its input and output; this is important in certain applications. But when a T-pad is used as a speaker control, it reduces the amplifier's effective damping factor to 1. Because most speakers perform best with a reasonably high damping factor (at least 10), an L-pad is therefore preferable to a T-pad (in

speaker applications) as well as being less expensive.

Pads should not be used without an appreciation of the problems they may introduce. Since pads can only reduce, not raise, speaker volume, the amplifier output must be set to provide sufficient power for the least efficient speakers in the system. The extension speakers can then be padded down to the desired level. Note that additional speakers absorb power from the amplifier even when their pads are turned fully down. Therefore, to achieve the same listening level, an amplifier driving two sets of similar speakers (with one set turned down) must deliver twice as much power as one driving a single pair of speakers.

At all times, use as little attenuation as possible. If the pad is set for a low volume level, increasing the volume at the amplifier will soon create distortion owing to amplifier overload. In addition, most pads are rated for 3 watts of continuous power, or 10 watts of program power. This is sufficient for normal listening conditions, even with inefficient speakers. If, however, a pad is set for 10 db of attenuation, ten times as much power is required from the amplifier to achieve the original, unattenuated volume level. Since 90 per cent of this power will be dissipated in the attenuator, it is possible to burn it out.

A pad may also affect the frequency response of the system. A low damping factor often results in accentuation of a speaker's resonant peaks. Thus, the bass response may vary appreciably as the setting of an L-pad is changed. I have also found that there is an even more pronounced effect on high-frequency response. As the attenuation is increased, the

extreme high frequencies are accentuated relative to the middle frequencies. This effect is apparent when driving the speaker with square waves and observing the waveform on an oscilloscope. If the level is reduced with an L-pad while one is listening to white noise, the upper mids appear to be noticeably diminished, while the bass and extreme highs remain relatively unaffected.

These effects are not serious enough to detract significantly from the sound of most extension-speaker systems. Nevertheless, I recommend using speaker pads with discretion—and never in the main speaker system.

(Continued overleaf)

## REVIEWED THIS MONTH

●  
**Heath AA-22 Amplifier**  
**Scott 345 Tuner-Amplifier**  
 ●

## HEATH AA-22 AMPLIFIER

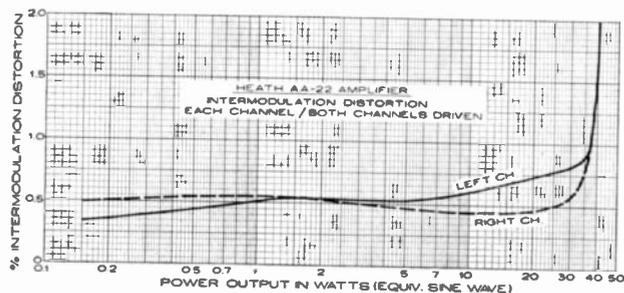
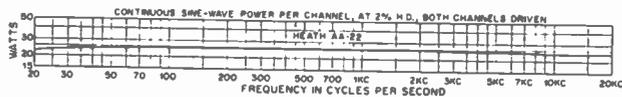


● UNTIL just recently, I have been somewhat skeptical about low-price transistor amplifiers. However, after testing and listening to the Heath AA-22, I feel it is time to revise my opinion. This remarkable amplifier can easily hold its own against any amplifier—tube or transistor—anywhere near its price range. Furthermore, it does not require any special precautions in testing or use because of its transistor design.

The Heath AA-22 is a compact and attractive unit, measuring  $15 \times 11\frac{3}{8} \times 3\frac{7}{16}$  inches and weighing less than 20 pounds. A model of simplicity, it has been designed to do its job as efficiently as possible. It has ganged volume, bass, and treble controls—a perfectly satisfactory arrangement when matched speakers are used, as they should be in any well-designed stereo system. The input selector has five positions: magnetic phono, tuner, tape recorder (high-level), and two high-level auxiliary inputs. The mode switch has three positions: mono, stereo, and stereo reverse. Pilot lights indicate the switch position and also serve to show when the amplifier is on. The only other visible front-panel control is the push-on, push-off power switch. The lower portion of the front panel, which appears to be a decorative strip, hinges downward to reveal individual input-level adjustments, a balance control, and a speaker phase-reverse switch.

HIFI/STEREO REVIEW's kit builder reports that the AA-22 kit was above average in "buildability." The excellent construction manual, the open chassis layout, and such extras as solder and a plastic nut-holder simplified the kit-builder's task. Construction time for the average kit builder should run between 15 and 20 hours, depending on his skill and experience.

I won't repeat all the specifications in Heath's manual, which is very complete and detailed and includes the conditions of measurement. Suffice it to say that the AA-22 exceeded all of Heath's specifications by a healthy margin. For example, it is rated at 20 watts output per channel into an 8-ohm load; I measured 24 watts per channel (at 2 per cent harmonic distortion) over most of the audio



range, with both channels driven. The AA-22 is almost unique among amplifiers at or near its price, since it delivers more than its rated power over the entire range from 20 to 20,000 cps. This is one result of the transformerless output stage. The power-response curve of this amplifier is one of the flattest I have ever measured.

The frequency response of the AA-22 was within  $\pm 0.75$  db from 20 to 20,000 cps. Its RIAA phono equalization was one of the most precise I have ever measured, being within 0.5 db of the theoretical curve from 30 to 15,000 cps. Intermodulation distortion was about 0.5 per cent up to 10 watts, and only 1 per cent at 38 watts per channel, with both channels driven. This correlates well with its rated IHF music-power output of 33 watts per channel.

There is one limitation that is worth mentioning. The AA-22 delivers its maximum performance with 8-ohm loads. The available power drops by about 30 per cent with 16-ohm loads, and by more than 50 per cent with 4-ohm loads. It therefore would probably not drive low-efficiency 4-ohm speakers, but should be well suited to almost any other type. This includes electrostatic types, since the AA-22 is quite unaffected by capacitive loads.

The hum and noise of the amplifier were inaudible. Even on the phono input at maximum gain, the noise was largely subsonic "flicker," with a slight hiss and no hum. The ganged volume control tracked within  $\pm 1$  db over more than a 25-db range, which is quite adequate.

In testing the AA-22, I most appreciated not having to handle it with kid gloves. I operated it at full power for long periods, and frequently overdrove it mercilessly, without damage to the transistors, and with no change in its performance measurements.

I listened to the Heath AA-22 for many hours. It is the embodiment of the so-called "transistor sound"—clean, sharply defined, and transparent. It has the unstrained, effortless quality that is sometimes found in very powerful tube amplifiers, or in certain expensive transistor amplifiers. One of the best things about the Heath AA-22 is its price, \$99.95 in kit form, complete with cabinet. Any enthusiasm I may seem to express for this unit, incidentally, is purely intentional.

For more information, circle 188 on reader service card

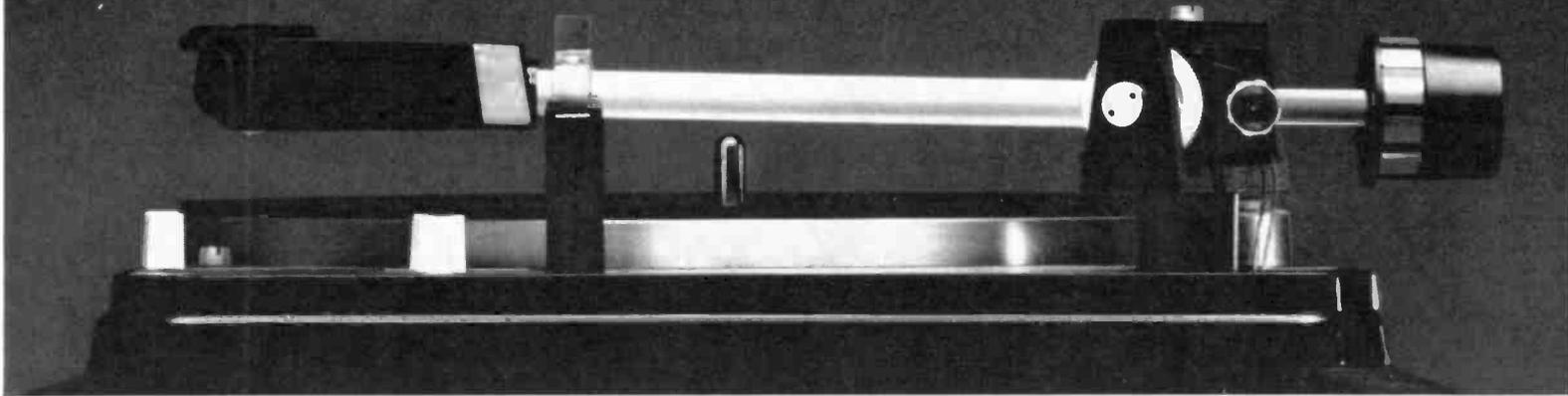
## SCOTT 345 TUNER-AMPLIFIER



● THE NEW Scott Model 345 has almost all the features and performance capability of the de luxe Scott Model 340B, but at a somewhat lower price. It is styled in Scott's "new look," with a slide-rule (rather than rotary) tuning dial. The panel is attractively finished in brushed gold, and the subdued blue dial illumination contrasts pleasantly with the dial scale's black background.

(Continued on page 40)

# how Dual stepped five years ahead



...with the incomparable **DUAL 1009 Auto/Professional Turntable**



*The definitive record playing instrument that closed the gap between the automatic changer and the manual transcription-quality turntable.*

As long as cartridges are used for record reproduction, the DUAL 1009 will remain well ahead of their tracking requirements. A year ago, this was a promise. Today, a fact acknowledged throughout the music world.

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concluded The American Record Guide.

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full hour during assembly . . . every tenth unit rechecked . . . finally, an acoustic performance test in a component system.

All this to assure that your DUAL 1009 will be the equal in every respect to the original laboratory standard . . . now the standard of the entire world for record playing instruments. At \$99.50, the DUAL 1009 is certainly your most outstanding value.

## FEATURES:

- Tracks and trips flawlessly as low as 1/2 gram
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- Continuously adjustable direct reading stylus force from 0-grams up, dialed at pivot
- 6% variable speed range for all four speeds . . . assures perfect pitch
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- Advanced Continuous-Pole™ motor combines advantages of induction and hysteresis motors
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# DUAL 1009

Auto/Professional Turntable

and now...Dual quality  
in the medium price range

**The new  
DUAL 1010 and 1011  
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... with the precision engineering and many advanced features of the DUAL 1009, including the renowned Continuous-Pole motor. Newly designed tonearm . . . with low mass, rigid tubular construction, 8" effective length . . . tracks at low forces required by high compliance cartridges. DUAL 1010 at \$69.50, DUAL 1011 with intermix at \$72.50.

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DUAL'S THE FINEST . . . THE RECORD PROVES IT SINCE 1900

In Canada: DUAL OF CANADA, 24 Milford Ave., Toronto 15, Ontario

The stereo FM tuner section of the Model 345 employs the excellent silver-plated, shielded front end that has been a feature of Scott tuners for many years. A cascode r.f. amplifier, tetrode mixer, and separate oscillator provide high sensitivity and virtually zero drift. The four i.f. stages have a flat-topped bandpass response that makes for noncritical tuning and excellent selectivity. The last two i.f. stages also serve as limiters. The wide-band ratio detector, another standard Scott feature, provides the low phase shift and wide frequency response that are vital for good stereo FM reception.

The multiplex section uses time-switching circuitry, basically similar to that used in other Scott tuners and receivers. By using a 6M11 triple-section compactron tube, Scott engineers have been able to combine the functions of pilot-carrier separation, 38-kc carrier generation, and control of a stereo-indicator lamp in a single tube, while fully retaining the performance of earlier designs that used several tubes for the same functions. A Scott-developed variant of the time-switching multiplex circuit achieves an excellent degree of stereo separation, as is shown by my measurements.

The audio amplifier channels each use a triple-triode 6D10 compactron and a pair of 7591 output tubes, thereby achieving a maximum of performance with a minimum of tubes. The amplifier circuit employs a combination of two negative-feedback paths around the output stage as well as an over-all loop around the entire amplifier section. A circuit configuration that Scott has termed a "low impedance symmetrical drive" is employed to extend the low-

frequency power response and to lower distortion as well.

FM stereo-mono switching is done manually, although the stereo-indicator light functions at all times. The Model 345 has concentric volume controls, with a slip clutch for differential adjustment of channel gains (rather than a ganged volume control and separate balance control). This system works well as long as matched speakers are used.

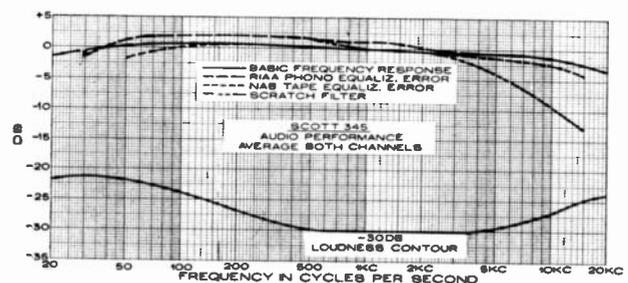
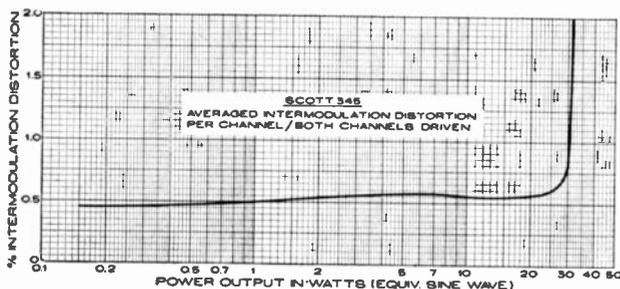
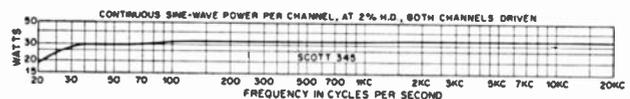
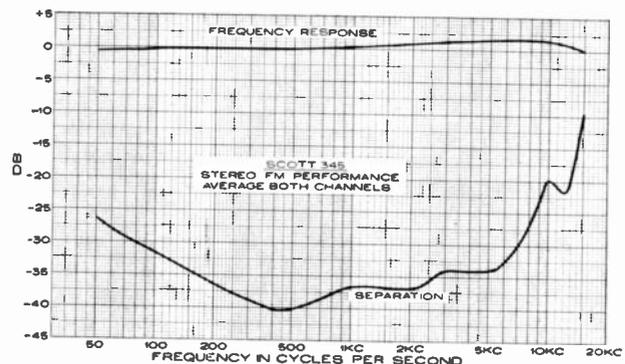
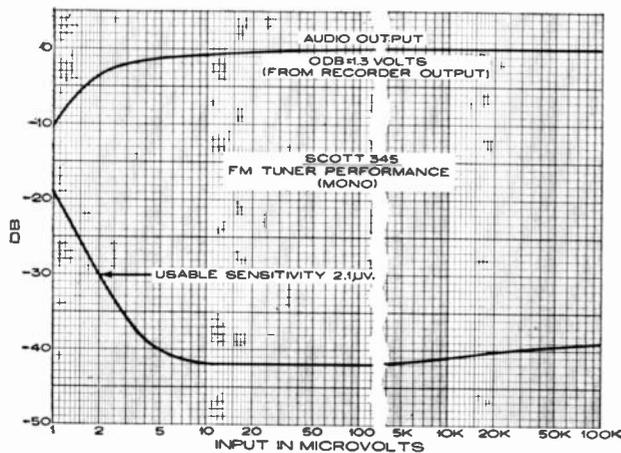
My laboratory tests showed that the Scott 345 lived up to its claimed specifications in every detail I was able to check. The FM tuner sensitivity was 2.1 microvolts (rated 2.2 microvolts); mid-frequency stereo separation was better than 35 db; capture ratio was 4.5 db (rated 6 db). The amplifier sections delivered 32 watts per channel, with both channels driven, from 100 to 20,000 cps at 2 per cent harmonic distortion. Almost 30 watts per channel was obtained at 30 cps, and 20 watts at 20 cps. Intermodulation distortion was under 0.6 per cent up to almost 20 watts per channel, increasing to only 1 per cent at slightly over 30 watts.

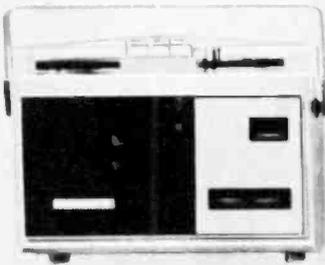
The amplifiers were stable with capacitive loads. Hum levels were -77 db on auxiliary inputs, and -73 db on phono inputs, referred to 10 watts output. The unusually low hum on phono inputs is apparently the result of using a d.c. heater supply for the preamplifier tubes.

In home-use tests, the Scott 345 lived up to the promise of its excellent measurements. It was always easy to tune, and it sounded fine on weak and strong signals, both mono and stereo. The price of the Scott 345 is \$365.

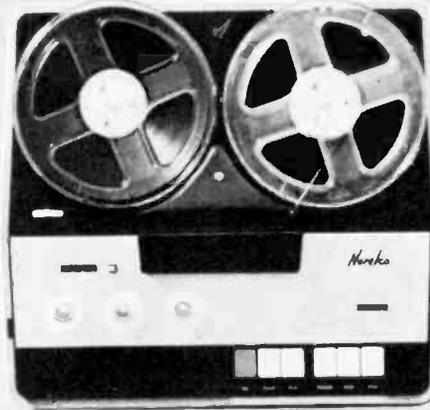
*For more information, circle 189 on reader service card*

*Integrated tuner-amplifiers are normally tested as two separate components. The two upper graphs indicate tuner performance in the areas of IIF usable sensitivity and audio output (left) and tuner frequency response and separation (right). The three lower graphs illustrate the performance of the stereo amplifier section. In all cases, the curves were averaged, since there was no essential difference in performance between channels.*



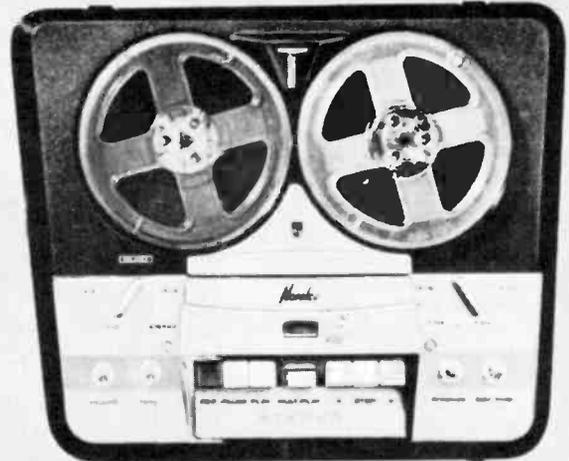


◀ **Continental '101'** 100% transistorized cordless portable (only 7 lbs.)... big machine record/playback quality... self-contained loudspeaker... constant speed motor and capstan drive... dynamic microphone... records/plays back up to 2 hours on a single tape... 11" x 3 3/4" x 8".



▲ **Continental '201'** 2-speed (7 1/2 and 3 3/4 ips) 4-track mono record/playback... dual hi-fi preamps for stereo playback thru any external amplifier and speaker... portable P.A.... 15 3/4" x 13 3/4" x 6 3/4"; weighs 18 lbs. (Available early '65)

▼ **Continental '301'** 100% transistorized 4-speed, 4-track mono record/playback... Plus stereo playback with any external amplifier and speaker... recording stand-by facility; mixing; monitoring; dynamic microphone... 16 1/2" x 15 1/2" x 8 3/4"; weighs 29 lbs.



▲ **Continental '401'** 100% transistorized professional quality 4-track stereo/mono/record/playback... 4 speeds (7 1/2, 3 3/4, 1 7/8 and 1/2 ips)... completely self-contained... dual hi-fi preamps, power amps, speakers and dynamic stereo microphone... 18 1/4" x 15" x 10"; weighs 38 lbs.



**Carry-Corder '150'** Revolutionary new cartridge tape recorder provides ultimate in convenience, simplicity, reliability... Pocket-size (weighs only 3 lbs.)... Cordless... Gives full hour of high quality recording/playback per cartridge (cartridge change takes less than 3 seconds)... Capstan drive and constant speed motor... Comes complete with 4 cartridges; dynamic microphone; fitted carrying cases; patch cord... 7 3/4" x 4 1/2" x 2 1/4".

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your money can buy  
**NEW ALL-TRANSISTOR**



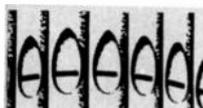
*Schober*  
**ELECTRONIC  
ORGAN**

meets AGO  
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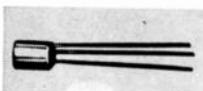
**New Recital Model**  
compares musically to instruments  
costing 4 times the price!



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give instant response,  
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your money can buy.

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42



BETTMANN ARCHIVE

# MUSIC TO ACQUIRE COUTH BY

by Chris Welles

**I**F YOU'RE anything like me you probably have a rough time keeping up with all the culture that everybody who is anybody just *has* to know about. That's why I was glad a few years ago when they started putting out condensations of all the important books on the best-seller lists. Now there are all kinds of other Helpful Devices: capsule outlines of history, quickie guides to famous art, “instant” language-instruction courses. You can get abridged, edited, condensed, excerpted versions of just about anything.

Until recently, there was one great big exception: classical music. But I'm happy to tell you they've finally licked the problem of editing a full-blown, hour-long symphony. Something called RTV Sales, Inc. has come up with a two-volume package called “50 Great Moments in Music,” which squeezes big pieces with status like Rachmaninoff's Second Piano Concerto and Beethoven's Ninth Symphony down into bite-sized bits.

“... Own the Best Parts of Nearly Forty Other Records,” say the ads. “Saves you hours of unfamiliar listening.”

It's always been all that listening that's bothered me about classical music. Just imagine what it would be like to sit through 40 long albums. It would take a day and a half.

The ad goes on: “You can give your family a priceless short cut to broad musical knowledge... let your children build a rich musical heritage.” “Heritage,” “short cut”—those are my kind of words.

True to its promise, all the moments are there. Schubert's Eighth Symphony, even though he never finished it, meanders along for 25 long minutes in its original form. The Great Moments people have really unfinished it, right down to a compact 78-second moment where the cellos come in with that pretty tune.

(But the Great Moments people let me down here. They repeat that tune four times.) The best short cut is the job done on Beethoven's Ninth Symphony. It saves you a whole hour and five minutes of unfamiliar listening by bringing you a 41-second moment from the last movement—the big booming part with the horns.

I felt a little guilty about skipping all those unfamiliar parts, but an accompanying brochure cleared my conscience. Every one of these great composers, it begins, “may accurately be called a genius.” But, and here's the point, “great musical geniuses are much like other men in many ways. Like writers who in their entire lifetime will produce only one great masterpiece... like athletes who rise to one great feat... a great composer will, in his entire lifetime, produce one or two great moments that rise above everything else he has written... a moment that is breathtakingly beautiful.”

So why feel guilty? If all those hours of unwanted listening were composed while the composers were writing just like ordinary men, I mean, who really needs it? Besides, I think it will be a kind of cultural plus at your next cocktail party when you hear the hi-fi playing and can remark, “Oh, I see they're playing the Great Moment from Rachmaninoff's Second Piano Concerto.” That ought to impress all your brainy friends. And if they start getting smart with one of the unfamiliar parts, you can just come right back and say, “Well, not only are those parts unfamiliar, they aren't even breathtakingly beautiful.”

Or you could call their attention to the one piece in the album that is played in its entirety—Chopin's “Minute” Waltz. I think it was pretty brave to include it. After all, if there were more composers as succinct as Chopin, the Great Moments people wouldn't be in business.

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HIFI/STEREO REVIEW

# No other solid state stereo tuner/amplifier kit has EICO's \$500-\$600 quality...



## and looks it. (for only \$229<sup>95</sup>)

**Introducing the new 3566 all transistor F.M. MPX Stereo Tuner/Amplifier. Designed throughout to the quality level of the costliest Tuner/Amplifiers on the market.**

**SUPERIOR TRANSISTOR SOUND:** Perfect deep bass fidelity, the clarity and detail of exactly reproduced transients... the sweet, airy quality achieved with extremely low distortion and extended frequency response. Plus plentiful reserve power for orchestral crescendos (even with inefficient speaker systems)—all against a velvet quiet background: This is the new transistor sound that is taking over in high fidelity... This is the sound of the superior new EICO 3566.

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**UNSURPASSED STEREO AMPLIFIER/PREAMPLIFIER PERFORMANCE:** Entirely new amplifier/preamplifier circuitry, designed with the highest performance objectives. **Phenomenally low noise, low distortion RIAA phono preamplifiers** with maximum overload resistance. **Low distortion, variable inflection feedback tone controls** permit boost or cut at the extremes of the range without affecting mid-range response or the volume level. Isolated from power amplifier by buffer stages to eliminate loading distortion. **Unique, very low distortion drive of power amplifier output stages**, plus 36db of overall feedback to reduce distortion to an inaudible level. **No output transformers**—giving unrestricted bass response and eliminating transient distortions normally occurring due to output transformer characteristics.

**SIMPLIFIED KIT ASSEMBLY:** You wire only non-critical audio and power supply circuits, mostly on military-style terminal boards for easy check-

out... **FM "Front End," 4-stage FM IF strip, and entire multiplex circuit pre-wired and pre-aligned**... Transistor Sockets eliminate risk of transistor heat damage... **This kit can be recommended to beginners!**

**CONTROLS:** Input Selector, Mode (incorporates FM stereo defeat), Volume, Balance, Bass, Treble, Loudness Compensation, Muting-off, AFC-off, Power on-off. **INPUTS:** Mag. Phono, tape, auxiliary, 300 Ω antenna. **OUTPUTS:** left and right speakers, tape, headphones. **INDICATORS:** Illuminated tuning dial, tuning meter, stereo program indicator light. **FUSES:** Line, Left Speaker, Right Speaker, **SIZE (HWD):** 5 x 16½ x 13¼ inches.

**AMPLIFIER/PREAMPLIFIER SPECIFICATIONS:** POWER: 66 watts total IHF music power output. **IM DISTORTION:** 2% at 30 wpc (watts per channel); 1% at 25 wpc; 0.3% at normal listening level. **IHF POWER BANDWIDTH:** 20-20,000 at 25 wpc, 0.5% harmonic distortion. **HARMONIC DISTORTION:** 0.16% at normal listening level. **FREQUENCY RESPONSE:** ± 1db 10-60,000 cps. **HUM & NOISE:** 70db below 10mV on mag. phono; 70db below rated power on other inputs. **SENSITIVITY:** 3mV on mag. phono, 180mV on other inputs. **SPEAKER CONNECTIONS:** 8-16 ohms.

**FM MPX STEREO TUNER SPECIFICATIONS:** **SENSITIVITY:** 2 microvolts for 30db quieting (IHF Standard), 2.7 microvolts for 40db quieting. **IHF HARMONIC DISTORTION:** 0.5%. **CHANNEL SEPARATION:** 38db. **FREQUENCY RESPONSE:** ± 1db 20-15,000 cps. **IHF SIGNAL-TO-NOISE RATIO:** 60db. **IHF CAPTURE RATIO:** 4.5db. **IMAGE REJECTION:** 50db. **IF & SPURIOUS REJECTION:** 80db. **SCA REJECTION:** 40db. **38 KC SUPPRESSION:** 55 db. **19 KC SUPPRESSION:** 45db.

**EICO 3566 also available factory wired (includes oiled walnut cabinet) \$349.95... optional oiled walnut cabinet for kit \$14.95.**

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DESIGNER MODEL 1630

## The \$199.95 Stereo Portable With Full-Range Big Sound!

This trim (33½ pounds) slim (13¼ x 7½ x 13¼) beauty has a surprising bundle of tape recording capabilities, packs the sound quality of a Big Bertha stereo!

It isn't often you find a portable delivering full-range stereo. The Model 1630 boasts a frequency response from 40 to 18,000 cps, with wow & flutter less than 0.2%, signal-to-noise ratio better than 45 db. It records and plays 4-track stereo/monaural at 1⅞, 3¾ and 7½ ips, with 15 ips optional. It has the Roberts 2-speed electrically-switched capstan drive motor, the heavy-duty drive you can rely on. It has our perfect 100-micro-inch-gap recording head, long-lived, resin-sealed and shock-resistant in an MU metal case protected by a tape lifter.

As for sophistication, the Model 1630 has automatic shut-off, 3-digit index counter, 2-channel VU meter, pause lever, record interlock, track selector switch, separate Left & Right Channel volume and

tone controls. It has 2 high impedance microphone inputs, 2 high impedance high-level phono/radio inputs. It has 2 Hi-Z preamp outputs, 2 external speaker outputs and stereo-phone output. Its bias oscillator frequency is 100KC; FM Multiplex-ready. It operates vertically or horizontally, takes tape reels up to 7" size, and you can mount 5" reels with the deck cover closed.

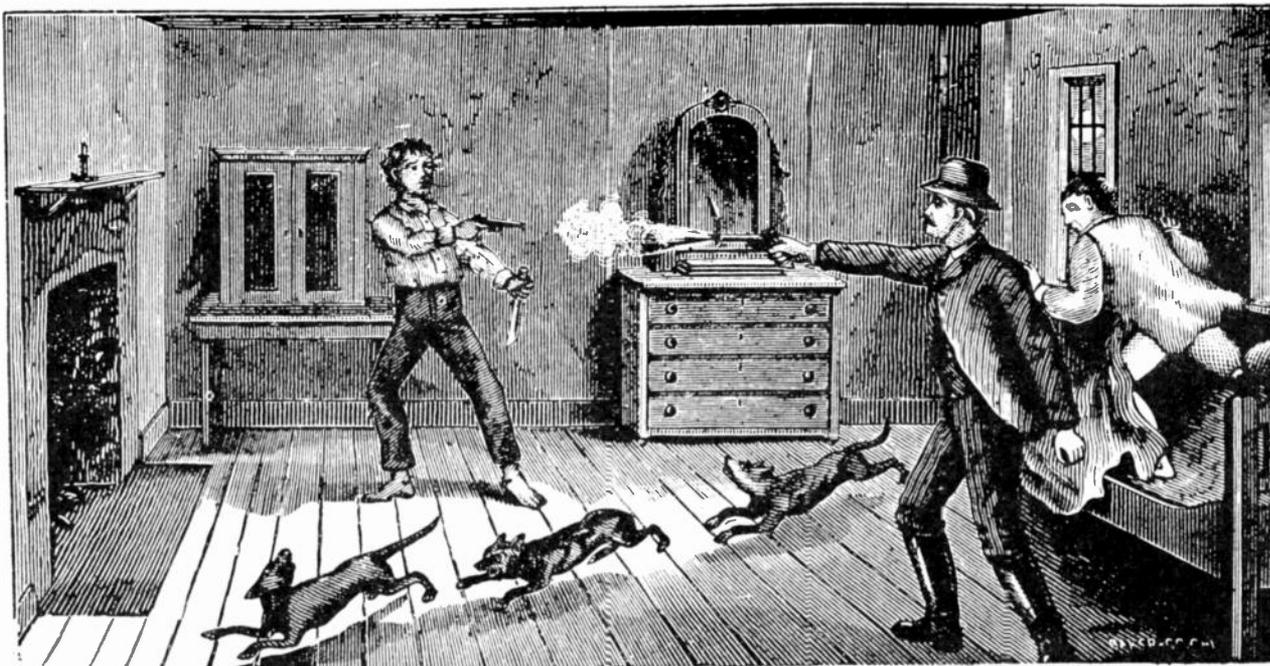
The mighty classy little Model 1630 is one of five in our brilliant new line of Designer Portables. See them and listen to them at your Roberts Dealer now. Or write direct to us for details.

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BETTMANN ARCHIVE



Desperado William Bonney (more familiarly known as folk-hero Billy the Kid) shoots it out with Sheriff Pat Garrett.

## Copland's BILLY THE KID and RODEO

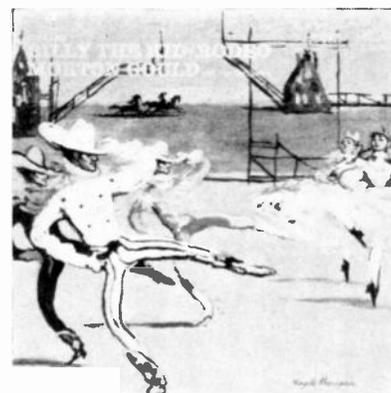
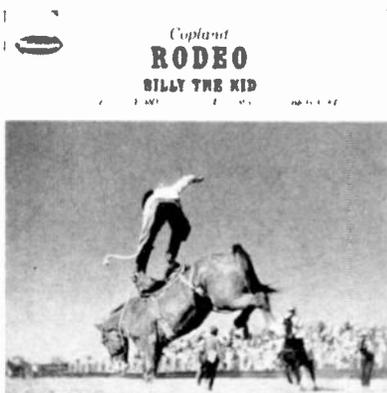
**B**OUNDED at the start by the orchestral version of *El Salón México* and at the finish by the Third Symphony, the decade between 1936 and 1946 was the most productive thus far in the composing life of Aaron Copland. To these years belong the ballets *Rodeo*, *Billy the Kid*, and *Appalachian Spring*; the Piano Sonata; and the scores for the films *Of Mice and Men* and *Our Town*.

It is no coincidence that the same decade also marked the high point of the quarter-century tenure of Serge Koussevitzky as conductor of the Boston Symphony Orchestra. For from the time in 1924 when Koussevitzky first sought out Copland and asked him to deliver a score for performance by the Boston Symphony, Copland could always count on a friendly hearing from Koussevitzky and the Boston public. Thus encouraged, Copland and other composers of his generation—Roy Harris, William Schuman, and Walter Piston, to name just three—proceeded to enrich the symphonic literature of our country with a quantity and quality of music that will not soon be equalled.

During a five-week period in the summer of 1938, Copland composed the music for a ballet that had been commissioned by Lincoln Kirstein for performance by the

Ballet Caravan, that extraordinary forerunner of the New York City Ballet Company. The ballet was to be about Billy the Kid, one of the most famous outlaws in the history of the American "Wild West." Kirstein himself suggested the story line, which deals with events leading up to the shooting of Billy the Kid by Sheriff Pat Garrett, a former friend of the Brooklyn-born desperado. History tells us that Garrett trailed Billy, caught up with him, and ambushed him while he was asleep. Some license is taken in the ballet treatment, for here Garrett shoots Billy when the latter reveals his whereabouts by lighting a cigarette in the dark.

The familiar concert suite *Billy the Kid* comprises about two-thirds of the complete ballet score. It is continuous, but falls into six sections: *The Open Prairie*, an introduction symbolizing the march to the frontier; *Street in a Frontier Town*; *Card Game at Night under the Stars*; *Gun Battle*; *Celebration after Billy's Capture*; and *Epilogue*, again on the open prairie, but this time symbolizing the march to the frontier. During the course of the score Copland makes incidental use of some American cowboy songs, including *Great Granddad*; *W'hoopie-Ti-Yi-Yo*; *Git Along*; *Little Dogies*; *The Old Chisholm Trail*; and *Old Paint*. But these are woven into the fabric of the



The concert suites derived from Aaron Copland's ballets *Billy the Kid* and *Rodeo* are given spirited and idiomatic performances by conductors Leonard Bernstein, Maurice Abravanel, and Morton Gould, with the Bernstein reading having a slight edge in over-all bite and bounce. Included as a bonus on the monophonic version of the Abravanel account is *El Salón México*.

score, and are made an integral part of Copland's musical expression. One of the most remarkable of Copland's inventions is the *Gun Battle*, an amazingly vivid scene scored for percussion alone in which one is almost moved to run for cover from the ricocheting bullets.

Four years after *Billy the Kid*, Copland produced another ballet score with a Wild West setting. This was *Rodeo*, with choreography by Agnes de Mille, who also danced the leading female role in the initial presentations of the work by the Ballet Russe de Monte Carlo in 1942. Later that same year Copland extracted a concert suite of four dance episodes from his *Rodeo* music, and the suite has become one of the best-known of all American scores.

The story of *Rodeo* is a simple one about a cowgirl who is infatuated with the Head Wrangler and the Champion Roper and tries to attract their attention by showing off her own skill as a rider. They pay her no heed until she appears at the end of the ballet dressed in feminine frills and finery. Then, of course, she has to fight off the attentions of the competing males. She finally accepts the invitation of the Roper to dance and the two of them join the other cowboys and cowgirls in the wild hoedown.

The four dance episodes of the concert suite are: *Buckaroo Holiday*, *Corral Nocturne*, *Saturday Night Waltz*, and *Hoedown*. Again Copland employs some cowboy songs in the score, but, as in *Billy the Kid*, they are part of a fabric that is unmistakably Copland's in its exuberance, vigor, and healthy affirmation.

*Billy the Kid* and *Rodeo* have both been recorded many times. At present, there are seven different performances of the former available, and four of the latter. Three pair the two works: Bernstein and the New York Philharmonic (Columbia MS 6175, ML 5575), Abravanel and the Utah Symphony (Westminster WST 14058, XWN 18840), and Morton Gould and his Orchestra (RCA Victor LSC/LM 2195). All three conductors have an intuitive feeling for the Copland idiom, and all deliver performances of fresh bounce and sparkle. Bernstein, however, transmits just a little bit more of these qualities than the other two; also, his recording has the finest sound of the three, without the exaggerated stereo separation of the Westminster recording, and with far more clearly delineated textures than the RCA Victor (presumably a product

of the sometimes untameable Manhattan Center echo). The monophonic version of the Abravanel performance, incidentally, offers a substantial bonus in the form of a spirited account of Copland's *El Salón México*.

The other available recording of the *Rodeo* music is Dorati's with the Minneapolis Symphony Orchestra (Mercury SR 90172, MG 50172)—a rather hard-driven, unbending performance that is further handicapped by harsh and strident sound. The *Danzón Cubano* and *El Salón México* on the second side get similar performance and sonic treatment.

Dorati has also recorded *Billy the Kid* (Mercury SR 90246, MG 50246), coupled with Copland's other great ballet score, *Appalachian Spring*. This time the orchestra is the London Symphony and the recorded sound is a good deal warmer than on the *Rodeo* disc. But again Dorati's rigidity keeps the music from breathing freely.

Another performance of the *Billy the Kid* score by the London Symphony Orchestra has Copland himself conducting (Everest SDBR 3015, LPBR 6015) and doing a very creditable job. Though the performance ultimately lacks the sheer panache and abandon of the Bernstein reading, it is nevertheless richly communicative and satisfying. Adding to the interest of the disc is the coupling: a Copland-London Symphony performance of the composer's rather neglected orchestra score from the earlier 1930's, *Statements for Orchestra*, a collection of six terse mood pieces that is one of Copland's own favorites.

Finally, there are the *Billy the Kid* readings by Ormandy and the Philadelphia Orchestra (Columbia ML 5157, mono only) and Mitchell and the National Symphony Orchestra (Westminster XWN 18284, mono only). The chief virtue of the former is the presentation of the complete *Appalachian Spring* score rather than just the music of the concert suite. The Mitchell performance, a creditable account of yesteryear, has been superseded in all respects by the later recordings.

To Bernstein, then, go the honors among those recordings that couple *Billy the Kid* and *Rodeo*. And of chief interest among the individual performances of one or the other score is the composer-led *Billy the Kid*.

REPRINTS of a review of the complete "Basic Repertoire" are available without charge. Circle number 176 on reader service card.



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

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

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

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

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

**Q.** Is this true with weak broadcast signals also?

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

**Q.** How are such improvements accomplished?

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

**Q.** Can you give us some examples?

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

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

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

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

**Q.** Are there any innovations designed specifically for multiplex?

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

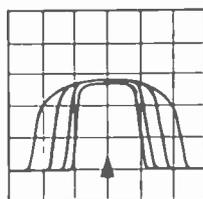
variation of stereo demodulator, which permits phase correction to maintain a very advanced order of stereo separation throughout the whole audio band.

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

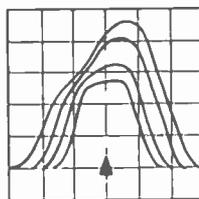
**Mr. Marantz:** This oscilloscope device is so versatile its single trace tells many easily understood stories. It shows when a station is tuned exactly to the center of the passband. The height of the pattern shows the signal strength. The indicator shows how much multipath is present, making it easy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

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

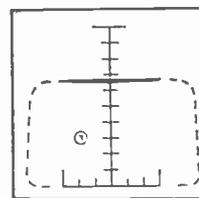
**Mr. Marantz:** The Model 10-B is a laboratory instrument of extremely high quality which will never be *mass* produced in the usual sense. However, production has been stepped up fourfold and all back-orders are now being filled by Marantz franchised dealers.



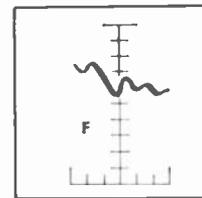
IF Passband retains phase linearity and sharp slopes at any signal strength for low distortion, sharp selectivity.



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



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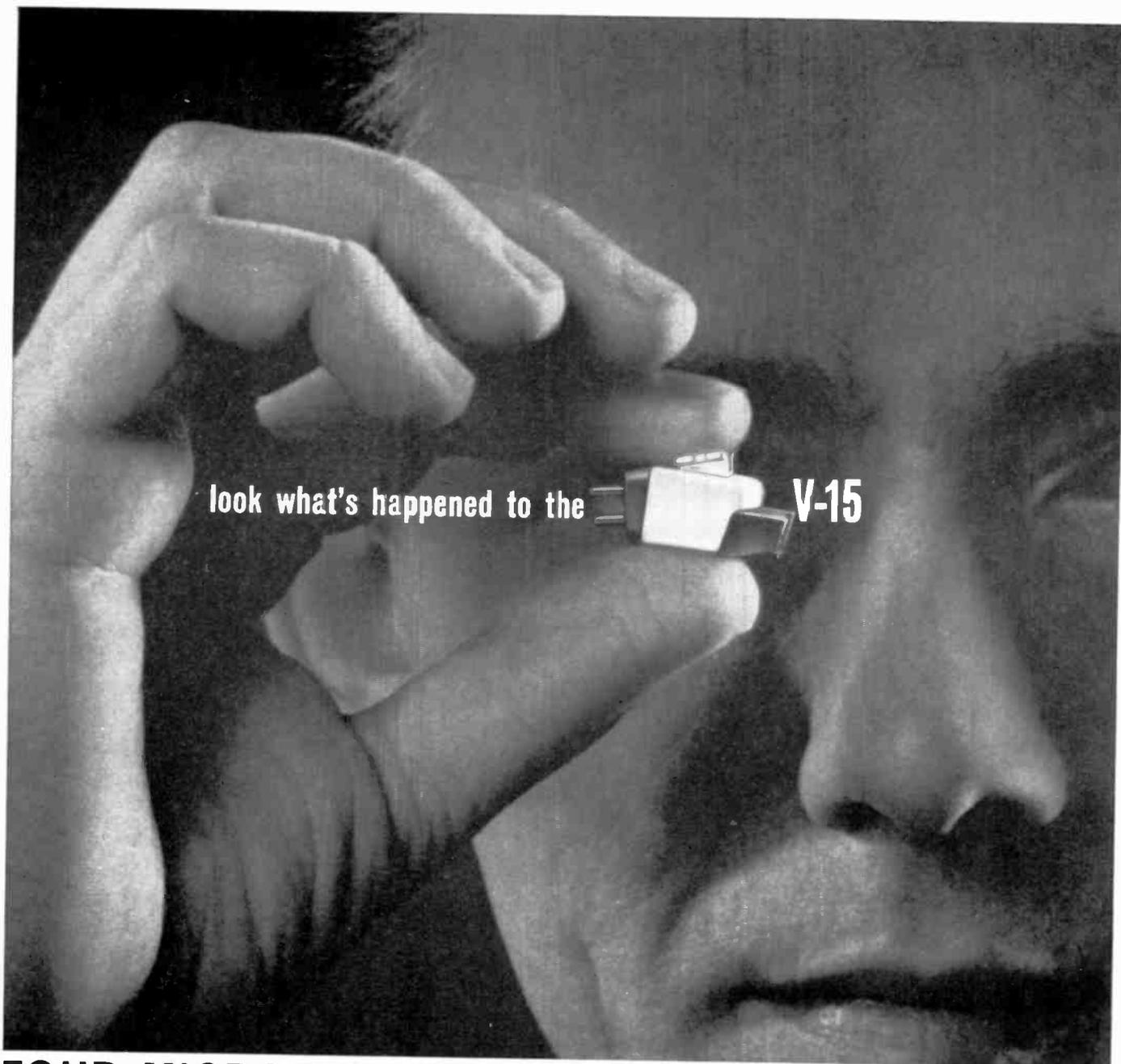


Multipath (Ghosts) shows up as 'wiggles' on the tuning trace. Antenna is simply rotated until trace is smooth.



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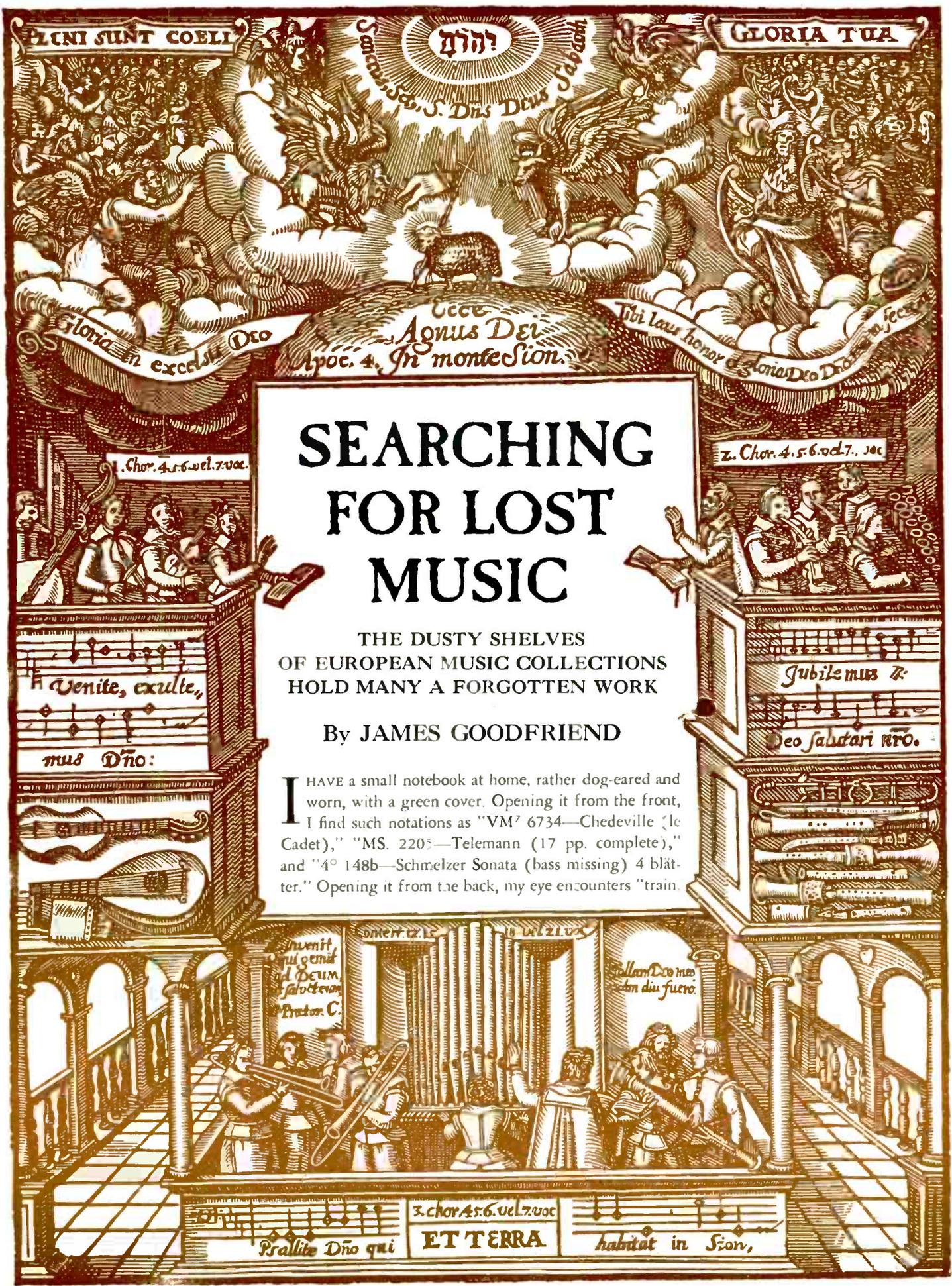
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Ecce Agnus Dei  
Apoc. 4. In monte Sion.

Tibi laus honor et gloria Deo Patri in secula

Chor. 4. 5. 6. vel. 7. voc.

Chor. 4. 5. 6. vel. 7. voc.

# SEARCHING FOR LOST MUSIC

THE DUSTY SHELVES OF EUROPEAN MUSIC COLLECTIONS HOLD MANY A FORGOTTEN WORK

By JAMES GOODFRIEND

I HAVE a small notebook at home, rather dog-eared and worn, with a green cover. Opening it from the front, I find such notations as "VM? 6734—Chedeville (le Cadet)," "MS. 2205—Telemann (17 pp. complete)," and "4° 148b—Schmelzer Sonata (bass missing) 4 blätter." Opening it from the back, my eye encounters "train

Venite, exultemus Deo salutari nostro:

Jubilemus Deo salutari nostro.

Invenit, qui genuit ad Deum, et salveturam Prætor. C.

Collam Deo meo in diu fuerit

Præsit Dominus qui ET TERRA habitat in Sion,

3. chor. 4. 5. 6. vel. 7. voc.

Glasgow-Edinburgh—8/6," "May 25, wine—575 francs," and "hotel and bath—D.M. 12.50." Representing in about equal parts items of business and of pleasure, this notebook is to me a very personal and nostalgic document. It is, in short, the sketchy record of a treasure hunt I engaged in a few years ago in the wilds of European music libraries.

I might explain first of all that I am in the record business, and in preparing to produce a record, one does not merely jog down to the corner music store and say, "I'd like a complete set of parts and three scores to the J. K. F. Fischer *Journal de Printemps*, Suite No. 1, please. And would you kindly make sure they arrive at the studio no later than two o'clock, because we're recording at three, and the conductor gets nervous unless the music is there before he is." That is, one doesn't do it very often. A more common course is to spend a few weeks or months in the Music Division of the New York Public Library examining scholarly (and not so scholarly) editions, and having the most likely ones photostated or hand-copied—or specially ordered by a music store if they are still in print. A considerably more adventurous tack is to go digging in those often gloomy repositories of manuscripts and first editions, the European libraries, where discoveries are still possible.

If the reader, familiar only with the open shelves of his local library, finds the idea of "discovering" something in a library to be a far-fetched one, he should keep in mind the fact that libraries, like museums, are by nature accumulating devices. Many different things find their way into library collections over the years (or over the centuries, in the case of many European libraries), and few ever find their way out. Interests change over a period of time, and certain items may go unlooked at, or even uncataloged, for a century or so. In the case of manuscript or printed music, even when the volume is properly cataloged and described in various professional journals, there is a world of difference between its being known to a dozen or so specialists in the field and its being familiar to practicing musicians and music listeners. So discoveries *are* possible, on almost every level. True, you probably won't come across a missing Bach cantata, but there is still much else of interest to be found.

In any event, I descended on Europe several summers back with two very small suitcases (I had travelled before) and a large quantity of engraved business cards that proclaimed me to be vice-president of a record company in New York City. Now, some may consider the latter to be nothing more than an unattractive expression of ego. Actually, in some of the battles I would have to fight, they were the strongest weapons I could carry—plus the fact that I shaved nearly every day, and persistently wore a tie and jacket as a sign of respectability.

Libraries in Europe are both publicly and privately owned, and while some of the latter are understandably

not open to just anyone who wants to look, some of the public libraries as well erect barricades between the prospective viewer and their treasures. These roadblocks are only rarely accidental. Frequently, they are the manifestations of national personality traits that one could hardly expect *not* to find. Occasionally, they are the defenses of a director who, having been in charge of a state-owned library for some thirty years, can no longer see any difference between what is his to protect and what is simply his. One thing is certain: it is seldom sufficient merely to be interested in something to be able to see it. Professional musicologists arrive with letters from other musicologists emphasizing the importance of their research, and vouching for their qualifications. I had no such recommendations, nor did I have (any more) a university affiliation. But I had my business cards, and, more often than not, they were enough. As a vice-president I *could* have been the brilliant boy-wonder of a multi-million-dollar corporation. Who knew?

THE MOST intriguing thing about the content of European music collections is their geographical orientation. Institutions of this sort are only rarely the result of an arbitrary decision to establish a library and fill it with a balanced collection of music. They have usually grown from a seed planted several hundred years before: the bequest of an eighteenth-century nobleman for whom much music was written; the surviving manuscripts of a deceased composer who resided in the area; the recent donation of a family collection begun centuries earlier by a music-loving ancestor. Many of the rarest and most carefully guarded volumes once formed the material of everyday entertainment for a prince, or of everyday ecclesiastical usage for a church or monastery. Such central cores are invariably the most interesting parts of a collection, since they mirror the society for which the music was originally created. There are some geographical anomalies, moreover, that have a unique interest. One naturally expects to find a good deal of Scottish music in the Mitchell Library of Glasgow, and of French music in the Paris Conservatoire. But to come across the works of a Venetian (Gabrieli) in Kassel, and of an Englishman (Ravencroft) in Bologna is a little eye-opening.

The geographical, or national, orientation of the libraries is also evident in the systems used to catalog the collection, and in the ways one must apply for a particular item. Thus, in Paris, the system of the Bibliothèque Nationale is complex, bureaucratic, out of date, and doesn't work well. The French produce the finest food and wine in the world, and some of the finest music, but when obliged to set up a working system, all their least likable traits are apt to come out. In contrast, the Darmstadt Library in West Germany is so well organized that, were there no one else at hand to help you, the night watchman could easily locate any piece of music.

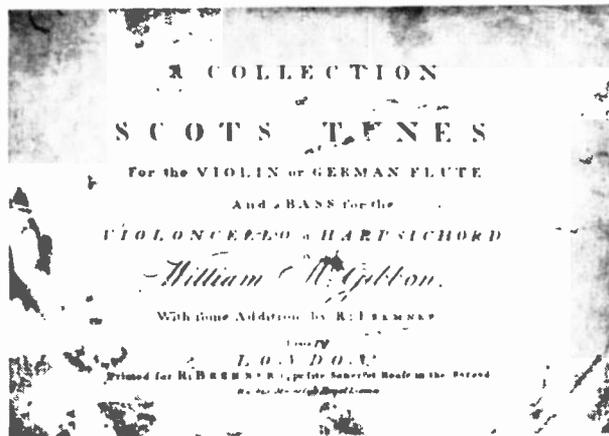
In general, I was looking for Baroque music, and specifically for Baroque trumpet music. I had my eyes open, though, for almost anything unusual that might make an interesting (and salable) record. That I carried home with me at the end of the summer some 2,000 pages of micro-filmed music, and penciled notes to myself on another 1,000, is an indication that I was fairly lucky. I came home also with the notion that if one will condescend to listen to music a step or so below the masterpiece category, or even to listen to the one or two great works of a composer who may have composed only those one or two great works and not a hundred, there is an almost infinite variety of potential musical pleasure available.

I began my investigations in Glasgow and ended them at the British Museum in London. In between, I rambled through eight other countries and about fifteen libraries. I visited a few cities to which I had never been before because they were reputed to have large collections, and I visited some libraries that I had not intended to, because I wanted to see a particular city again. One of the latter was Florence, which has a nicely cataloged but rather small collection of no particular interest to me—except for one odd piece by the obscure composer Marco Uccellini (circa 1640). The library's copy was missing the bass part, an impossible situation which was miraculously remedied

when I stumbled across the missing part in another library some four hundred miles away. Such are the joys of the music collector.

One of the otherwise untempting cities that now attracted me because of its music was Bologna. Bologna has two important libraries, one of them being the archives of the Basilica of San Petronio. In a city full of churches, San Petronio is an edifice of no particular aesthetic appeal (as far as I could tell) but so huge that from less than two blocks away all one can see is its wall. I obviously had no difficulty finding the place, but once inside, I experienced considerable doubt that I would ever be able to locate the archives. I speak one word of Italian (apart from menu items), and that was not the one I needed. After some hostile glances from persons who deduced that whatever my purpose was in church, it was not to pray, a small gentleman matched my repeated "archives" with the Italian equivalent (it turned out to be "*archivio*"), and indicated by signs that I was to go out of the church, around to the back, and knock on a door there. I did so, and was informed (in words and signs) that the archivist had gone to Milano for (shrug) who knows how long.

I spent the rest of the day seeing Bologna, and I repeated my attempt to see the *archivio* the following



Examples of some of the music uncovered by the author in European music collections: above, from the Bibliothèque de Versailles, a manuscript copy of Lully's 1686 Carousel Music; above right, a 1759 book of Scottish tunes in the Mitchell Library in Glasgow; and right, a collection of compositions by one Andrea Falconiero, published in 1650, and now in the G. B. Martini Music Library in Bologna.

morning with essentially the same results. Then I went to the other library. During my second or third day of research there (they had a big collection, so I was having a field day), there came a phone call from the archivist of San Petronio to tell me that he would pick me up at four to take me for coffee. Upon his return from Milano, the doorkeeper had told him that some nut, obviously an American, had been causing a disturbance at the back door. The archivist's calculations as to what had become of me were both quick and accurate. Anyway, his coffee was good, and (as it turned out) his archives were even better. He was in his early thirties, and looked about as much like a church archivist as I look like a cowboy.

The church of San Petronio was constructed between the fourteenth and seventeenth centuries (they took their time in those days), and, particularly during the seventeenth and eighteenth centuries, employed a great number of musicians. Among these were the composers Jacchini, Aldrovandini, Perti, and Torelli. The church officials made a practice of collecting every scrap of musical manuscript found in the church and locking it away in a closet, which is not at all a bad way of starting an archive. (Would that Bach's employers at the Thomaskirche had done the same!) Whether it was the size of the church that determined the musical need, or the countryside that produced the unusual lungpower, the San Petronio archives contain more concertos, sinfonias, and sonatas for trumpets than any other library I've come across. I looked through a few hundred manuscripts, and microfilmed about fifty for future use.

Apart from the music itself, I made two rather interesting discoveries at San Petronio. The first was that some of the compositions were represented by upwards of forty manuscript parts. Taking into account that at least two musicians must have played from each part (certainly a minimum number, considering that each part had to be hand-copied, and was therefore rather expensive), this indicates an orchestra of eighty musicians—a far cry from the "theoretical" Baroque orchestra of fifteen or so. And this is not gentle music: an eighty-piece orchestra must have really rattled the rafters. The second discovery was that the string parts for the slow movements were frequently marked *staccato*. The reason for this lies in the building itself: it has a reverberation time of about twelve seconds, and would tend to blur notes of long duration.

**A**VERY different sort of place is the Bibliothèque de Versailles. It is not located in one of the buildings of the palace, but around a few corners in a rather ordinary-looking building of its own. There is certainly nothing prepossessing about it, and I'm sure that most visitors to Versailles don't even know it is there—which I suppose is a blessing to people like me. The attraction of the library lies in its collection—and its chief librarian, who is surely one of the most charming ladies on the Con-

The image shows a page of handwritten musical notation on transparent silk. It features four numbered sections (1, 2, 3, 4) with musical staves and Dutch/French lyrics. The notation includes treble and bass clefs, notes, rests, and decorative squiggles. The text is written in a cursive hand typical of the 17th century.

This bit of keyboard whimsy (Quirinus Blankenburg, 1773) was printed on a piece of transparent silk. Not-too-clear instructions ask you to play #1 first, flip the silk up to play #2 and #3, then back down for #4. Squiggles in the last bar just before repeat are notes, not rests. After all this, it would be too much to expect the result to be good music. It isn't.

tinent. The collection derives almost entirely from music written for performance at the royal court, and the majority of the manuscripts are in the hand of André Philidor, "l'aîné" (of two brothers the elder is referred to as *l'aîné*, and the younger as *le cadet*), music librarian to Louis XIV, and not a bad composer in his own right.

A great part of the original Versailles collection is now in other hands—a portion at the Conservatoire, some in the Bibliothèque Nationale, and some in England. Among the volumes that remain, however, I uncovered Jean Baptiste Lully's little outdoor masterpiece, the *Carousel Music* of 1686, scored for trumpets, oboes, bassoons, and timpani, and written for a kind of combination horse show and tilting match. It can be found on record (Kapp 3384) in a performance by the finest seventeenth-century Frenchmen to be found in Boston and New York today. Other French music that has made its way to discs by way of my battered suitcase includes the Boismortier *Concertos for Five Flutes* and the Corrette *Concerto Comiques* (Connoisseur Society CS 362), which came out of the Bibliothèque Nationale.

I visited three German libraries, and one Austrian, and found them all quite different. The Austrian institution (which shall remain nameless) has developed a rather

sinister reputation for keeping things out of the hands of those who wish to see them. I knew nothing of this at the time, and being very courteously received, I suspected nothing. I had high hopes, as I told the director, of finding a great deal of music composed for festivals, tournaments, and other such occasions. I asked for a catalog of the library's collection and was given a two-volume monster written in Latin. It took me several days to get through (finding essentially nothing), and that much longer to discover that the library also had, after all, a card catalog. When I asked to see certain of the items that were cataloged, the library assistant, who up to that point had been most friendly, became somewhat petulant. There was an absolutely immense number of volumes that had "just been sent to the bindery." Even in my naïveté I began to get the feeling that something was not quite right, but rather than fight it out all summer, I gave up. I'm sure my innocent frontal attack was among the easiest the Herr Doktor Direktor ever had to repel. Even before I left town, I heard of others who had been similarly defeated.

**I**N DARMSTADT, as I mentioned before, the catalog system is pure efficiency, and so is the service. Here, Christoph Graupner (1683-1760) was for many years *Kapellmeister* to the Landgrave Ernst-Ludwig of Hesse-Darmstadt. Graupner, by the way, was the second composer (Telemann was the first) to be offered the position of Cantor at the Leipzig Thomaskirche that eventually went to Bach. Whereas Telemann did not really want the job, Graupner did, and it is to the refusal of his employer to release him that we can partly attribute the existence of a hundred or so Bach cantatas. Since become a classic, of course, is the remark of the Leipzig council members that because they could not get a superior musician for the job, they would have to make do with an ordinary one. Graupner, meanwhile, was kept very busy at Darmstadt, not only with his own compositions, but with those of other composers. As a result, there is a great deal of Telemann's music in the library, and quantities by Fasch and Endler, many of the manuscripts in Graupner's handwriting, and some more than routinely interesting.

In Munich, the Bayerischer Staatsbibliothek has an apparently enormous collection that some day I hope to explore in detail. It is one of the least geographically oriented collections I came across, and therefore difficult to spot-check, since it is as likely to contain a manuscript of Domenico Scarlatti (it does), who was born in Italy and died in Spain and probably never came near Munich, as it is to have one by Orlandus Lassus, who spent the last thirty-four years of his life in that city. But I uncovered a number of things there, even in my brief stay, including what to my mind is some of the greatest music composed during the seventeenth century: Heinrich Franz Biber's *Rosary* Sonatas, which have now been recorded by three different record companies.

In Kassel, near the East German border, the music collection is again derived from a royal household—in this case, that of the Landgrave of Hesse-Kassel. Intriguing here is the appearance of works in manuscript by Giovanni Gabrieli, some of them otherwise unknown. Among other things, I found a set of anonymous sonatas for the striking instrumental combination of five solo bombards (a bombard was a kind of primitive tenor oboe). I also came across, and microfilmed, some works by a composer named Johann Heinrich Schmelzer (1623-1680), an action that provoked an unexpected later development. On my return to the United States, a letter was waiting for me from a Mr. Schmelzer of Amsterdam. Introducing himself as a descendant of the composer, he wrote that he had obtained my address from the Kassel library after seeing my name listed as having examined some of his ancestor's compositions. He wished to know if there was any chance of my recording these works—and wouldn't I love to! Schmelzer's music has yet to find its way onto LP (there are a very few 78-rpm recordings), but I am almost completely convinced that this man was a great composer.

In closing, I might say that my summer of digging through the music collections of Europe did not result in my discovering anything like Beethoven's Tenth Symphony—but then I wasn't looking for it. I did, however, uncover a great deal of forgotten music—a bit of it great, much of it very good, some of it, as might be expected, really atrocious, and virtually all of it composed by men whose names have been, or still are, no more than textbook entries. Some of this music will, I hope, be recorded through my own efforts, and some perhaps through the efforts of others. So the profits of this adventure are not merely musical, but are (hopefully) monetary.

As far as costs are concerned, I might mention that my little sojourn was paid for neither by the Ford Foundation, nor by the Guggenheim Foundation, nor was I a Fulbright scholar (though I ran into a few of them in bars). I simply took every cent I had and went. Those who might not be impressed by my earnestness, my industriousness, and my willingness to spend my life's savings in the service of music would do well to consider the following before they decide I am a complete fool: libraries have short hours in Paris, as they do in Vienna, Florence, Copenhagen, Stockholm, and elsewhere, and although I was there purely on business (it *was* a business trip, you understand), I couldn't very well work while the libraries were closed. I did have to eat and drink and do other things. Didn't I, Uncle Sam?

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REPORT  
FROM  
LONDON:

# RAKISH OPERA, RAKISH COMPOSER

AT EIGHTY-TWO, IGOR STRAVINSKY RECORDS A SPIRITED NEW VERSION  
OF HIS HOGARTH-INSPIRED OPERA

By CHARLES REID

INTO LONDON in mid-June flew the most notable sextet of the musical summer. It included Igor Stravinsky, his coadjutor Robert Craft, John McClure (Columbia Records' A-and-R manager), and three American singers—Judith Raskin, Regina Sarfaty, and John Reardon. Last fall, and under the composer's supervision, the latter three sang the roles of Anne, Baba the Turk, and Nick Shadow, respectively, in a memorable Carnegie Hall concert version of *The Rake's Progress*, Stravinsky's Hogarth-inspired opera with libretto by W. H. Auden and Chester Kallman. The sextet's London mission was to make a new recording of the same work. At EMI's Studio No. 1, the group was joined by the Royal Philharmonic Orchestra, the chorus from Sadler's Wells, and four principals from the same company—Jean Manning (Mother Goose), Alexander Young (Rakewell), Kevin Miller (Sellem), and Don Garrard (Truelove).

Taped in eight sessions, seven in the morning and one in the evening, the new version of *The Rake* is intended to supersede the one conducted by the composer some ten years ago for the same label, also with singers of the Metropolitan Opera. Stravinsky today does not conceal his dissatisfaction with the old recording. In conversation with me he went so far as to say that nobody has really heard *The Rake*. Although he himself cannot claim to have heard all *Rake* productions to date, he has had his scouts posted where necessary, and he fears that musically speaking there has so far been no definitive production of it.

Set up in principle as long as four years ago, the new recording was delayed by a string of Stravinsky studio priorities, including *Mavra*, his second opera (out of a total of three). With *Mavra* out of the way, John McClure put *The Rake* back on the agenda. "Previously," he recalls, "the Maestro had merely grunted. But now his grunts began to sound positive." At the Santa Fe Opera and elsewhere, Raskin, Sarfaty, and Reardon had all been tested and proved in their roles. Stravinsky was keen on



PHOTOGRAPHS ERICH AFBRYCH, COLUMBIA RECORDS

*The singers met the Maestro's upbeat with "Happy Birthday!"*



Alexander Young (Tom Rakewell), the Maestro, John Reardon (Nick Shadow), Judith Raskin (Anne), John Garrard (Truelove).

this trio and also on Young, who had been imported from London for the Carnegie Hall performance. The composer observed, "Young's is exactly the voice I had in mind when writing the Rakewell music." Another reason for recording in London, apart from the usual economic ones, was the availability of an English opera chorus that knew the score and had an English sound. It is important not to make Baba the Turk sound even remotely like Baba the Toik.

At the recording sessions, Craft and Stravinsky alternated on the podium, the former rehearsing, the Maestro conducting the takes. While Craft rehearsed, Stravinsky sat in the control room opposite the window overlooking the studio, with the score propped in front of him, and with a commanding view over his music-stand of what was happening out on the studio floor. Often he sipped a concoction of his own—layers of milk, Scotch, and milk. "It used to be Scotch, Scotch, and Scotch," noted one of the entourage with a smile.

At the sessions I attended, Stravinsky rarely intervened during the rehearsals. Craft, who is co-author of Stravinsky's engrossing conversation books—and whose relationship to the Maestro (as the outsider sees it) is almost that of an adopted son—obviously reflects the composer's notions on tempi and dynamics with precision. But at the point in the Brothel Scene where the cuckoo clock strikes twelve and puts time into reverse, Stravinsky complained that the cuckoo was out of tune with the brass. The cuckoo, which is a pair of linked tubes that are blown into, was being played by the kettle-drummer. He fiddled with the tuning slides and then tried again. Stravinsky nodded his approval through the glass; all was well.

There was another holdup during the recording of the beautiful and intensely melancholy C Minor trumpet solo in Act II, Scene 2. This solo must be played *pianissimo*. At the first attempt, Stravinsky (who was on the podium himself) went through the usual pantomime of a conductor who wants less volume. He pouted, frowned, held



During a break in the "Rake" recording sessions, Stravinsky discusses the score with the representative of his London publisher.

his hand over his mouth, first with the palm toward him, then toward the soloist. Maneuvers followed. The Royal Philharmonic's accomplished first trumpet got down from his dais, shifted his music stand further from the microphone, experimented for a bar or two, and tried again—this time with a trumpet of smaller bore, the E-flat, transposed down a fourth. On comparison at the playback, the original version was found to be by far the best. Which only goes to show that the newcomer to any recording studio, no matter how keen and experienced his ear, can be misled by "floor" acoustics.

At the third session, on the evening of June 18, Stravinsky took his place on the podium and peeled off his jacket in a preoccupied way. He was wearing an open-necked shirt and the sort of French beret that has been his habit since he settled in France at the time of Diaghilev's pre-1914 seasons. Flipping open the score at the Auction Scene, he jabbed at rehearsal-number 43 and said to the assembled company (eight soloists, chorus, orchestra), "Good evening, I want to see with you" (*i.e.* take a look at) "some measures. Please give me No. 43, everybody." He lifted his arms and gave a vigorous downbeat. Everybody came in heartily—not on No. 43, but with "Happy birthday, dear Maestro," which had been secretly rehearsed for the occasion at Alexander Young's instigation. Stravinsky was for the moment nonplussed. Then the calendar came back to him. It was his eighty-second birthday. He bowed low, arms outstretched in the old Russian manner, like a boyar before his Tsar, and said, "Thank you very much. The only thing that surprised me was your tempo."

In Studio No. 2 upstairs, Yehudi Menuhin was recording Purcell and Bach that week. Stravinsky heard of this with pleasure. He loves Menuhin for the reason—among others—that Menuhin is true to the Stravinsky Violin Concerto. One afternoon between sessions, Stravinsky lay on the bed in his suite at the Savoy Hotel, pros-

trated by a sudden cold and to all appearances moribund—but in fact listening attentively to what his visitors, Craft and McClure, were saying. When one of them made a passing reference to the Concerto, he opened his eyes and sat up suddenly like Lazarus. Yes, he said, Yehudi was going to play the Concerto again, and that was good. But (he blazed), who else? What about the other *celebrities*? (In certain contexts he pronounces this word as though it has a nasty taste.) "They don't know it, they've never heard it, they've never opened the score, they aren't interested in it," he declaimed.

**N**EXT DAY, just before Judith Raskin began recording her big cabaletta, "I go, I go to him," which brings down the curtain on Act 1, Menuhin, who had been listening in the control room to earlier takes, went out on the floor. Stravinsky beamed in welcome as only Stravinsky can, his mouth turning suddenly from a downward, authoritarian crescent to an upturned one, all teeth and affability. He took Menuhin's hands in both of his, then clapped him affectionately on the neck in the way of a grandfather greeting a long-lost, brilliant grandson.

"It sounds wonderful," said Yehudi.

"You are right," returned Stravinsky. "It is a wonderful work." With a slight emphasis on the first-person singular, he added, "I have heard it before." The teasing insinuation that Yehudi was hearing it for the first time raised sotto-voce chuckles among those within earshot.

Then came the recording of the cabaletta. This was one of the gayest and most spontaneous sessions of the lot. Miss Raskin was encountering some difficulty with a six-eight meter, and this led to a light-hearted exchange with the composer. So sorry, said Miss Raskin. She had made a mistake. Nobody else was to blame. . . . Not to worry about that, assured Stravinsky—"Even I make mistakes." Perhaps, suggested Miss Raskin, if he reframed his beat . . . ? "Certainly," said Stravinsky obligingly. "I can give you three in a bar, two in a bar, or one in a bar—take your pick!"

Having picked two to the bar, Miss Raskin cleared up her six-eight problem, then hurled herself at the cabaletta with a brio and luster that raised all eyebrows, Stravinsky's included, and won her a general ovation. On her own insistence, Miss Raskin re-did half a page that hadn't altogether satisfied her. Apart from this insert, Miss Raskin's recording of the difficult cabaletta was done in a single take.

With as much detachment as I can muster, I must add that for myself, as for others in and around the studio, the occasion proved to be altogether an emotionally stirring one. First, because a score that sounded coldly formal when first heard in 1951 is now acknowledged by many who were then unmoved by it to have nerves and blood and strength of pulse. And second, simply because of Stravinsky's *being*—the only word that is suitable. He

drags one leg a little, leans on a rubber-tipped cane, sometimes on a proffered arm. But within he is intact. He stares out on the world with eyes that seem enormous because of his small frame and perhaps also because they reflect the sounds he is creatively hearing, or overhearing, in his mind's ear. Age has not mellowed his tartness out of him—or his dialectical gift. In conversation with me and others he made several points in reply to those critics (Benjamin Britten among them) who object to the "short, artificial sections" into which *The Rake* is divided:

"I love the conventions of the 'number opera'—even the more extreme duet convention, where you have two people singing on the stage at the same time, neither knowing what the other is singing about. The critics say that in composing *The Rake* I borrowed from Mozart. I do not borrow from Mozart, I steal from him. Mozart died young. I steal from Mozart to continue him. Yes, I am Mozart's continuator. Opera began with Monteverdi. There were changes. There were developments. These led to Mozart. Operatic form as Mozart left it is shaped to my brain and spirit. And remember, I write not for yesterday or tomorrow but for today. It follows that I cannot write 'musical drama.' Wagner was great, yes. He had a wonderful car. But his way is not my way. My way is the acceptance of limits.

"Always there are limits. That applies to life as well as to music. The difficult part in life is to know which limits to accept and which to reject. By ignoring certain limits and accepting others one could produce a masterpiece like *Lulu*. If one observed no limits one would end by writing *Parsifal*. But *Parsifal* is there. Why write it again?"

When not on the podium or in the control room, Stravinsky talked copiously in an English idiom all his own and with a guttural accent that echoed the St. Petersburg of Nicholas II. His monologs were interrupted and divided into several sections as new admirers and old successively paid him homage. At the end of each interview he clasped the caller's hand in both of his, as he had done with Menuhin. Then, looking deep in his eyes, he adjured him, "Be well!" Mstislav Rostropovitch, the Soviet cellist, was one of his callers. Both had dates at an Oxford musical festival, where Stravinsky was to conduct his *Symphony of Psalms*, and the visit called for something special. The Maestro toasted Rostropovitch in whisky and positively hugged him. The affectionate scene made whole decades of political hullabaloo seem irrelevant. It will be hard for me ever to forget the Stravinsky who, at eighty-two, remains a bonfire of creative energy and fraternal good will.

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# THE FOLK-MUSIC BOMB

IN WHICH OUR CRITIC DELIVERS HIMSELF OF SOME INTEMPERATE OPINIONS ON THE SUBJECT OF CONTEMPORARY FOLK MUSIC AND FOLK MUSICIANS

By GENE LEES

A FEW months ago, TV comedian Steve Allen had as a guest on his show the folk-song composer and singer Bob Dylan. Allen was obsequious as he introduced and then interviewed Dylan. Dylan was distantly superior, as if secure in the knowledge that all this was no more than his due. At one point Allen read in hushed and almost reverential tones a review, by syndicated columnist Ralph J. Gleason, proclaiming Dylan a "genius."

Not too long after that, Peter Yarrow, of the Peter, Paul and Mary trio, told an interviewer from the *Saturday Evening Post*:

"Do you realize the power of folk music? Do you realize the power of [our trio]? We could mobilize the youth of America today in a way that nobody else could. We could conceivably travel with a presidential candidate, and maybe even sway an election. Not that we're using

that power. It's enough to know that we have it."

Peter, Paul and Mary are sometimes referred to in the trade as Peter, Paul and Jesus.

If Yarrow's statement is a supreme expression of the egomania and pomposity that abound in today's ersatz folk music, it differs only in degree from others you could cull. There are now several magazines devoted with deadly seriousness to so-called folk music, including the *Little Sandy Review*, *Sing Out*, and *Folk Music*. The last calls itself "a new magazine with an adult view of the history, esthetics, and significance of ethnic and contemporary music." This for a music that rarely exceeds, if indeed it reaches, the aesthetic level of children's chants.

There is, of course, nothing puzzling about the rise of folk music in recent years. The taste of the American public had been consistently depressed for more than a decade by concerted actions of the broadcasting and re-

ording industries, whose *entente* is based on the fact that both have a sole and simple motivation, namely greed. With a decade of rock-and-roll behind us, the appearance of another type of music based on twanging guitars and amateurish singing constituted only a shift of emphasis.

What is puzzling, however, is the sobriety with which alleged folk singers, their fans, and a handful of critics expound this essentially banal music. Even the *New York Times* has a folk-music critic, Robert Shelton. Sample Shelton paragraph: "As to the songs of [Woody] Guthrie, even his admirers find enough diversity in them to make him a subject of frequent discussion and even disagreement. Was he a rebel or a reformer, responsible social critic or irresponsible bohemian, the product of his times or of a hereditary disease that many protesters had suffered from, a chronicler of an era or a poetic voice that ranks large in American letters? These are some of the facets of the complex Guthrie genius debated by the young intellectuals of the urban folk-song these days."

There's that word *genius* again.

The folkies—a term jazz musicians use for today's synthetic folk singers, and which I shall use henceforth to differentiate between them and the authentic folk singers of the past—claim to constitute a rebellion against popular music, which they affect to find shallow, empty, and commercial. Yet they have not produced one composer the equal of George Gershwin, Cole Porter, Harold Arlen, and many other writers of American light music whose work is taken for granted in this country. Not one "urban folk song" evokes the image of the city as well as Vernon Duke's *Autumn in New York* or Frank Loes-

ser's little classic, *My Time of Day*. And for all the preoccupation of the folkies with lonesomeness and wanderin', they have not given us one lyric in a class with Johnny Mercer's *Any Place I Hang My Hat Is Home* or Loesser's remarkable analysis of the heart of an itinerant farm worker, *Joey*. Both songs, it should be noted, came out of the blatantly commercial context of Broadway musical theater.

An unvarying characteristic of authentic folk music is the way the lyrics fit into the melody, absorbing it totally, so that words and music achieve a common identity. Folkie lyricists, on the other hand, tack cracker-barrel jargon onto unrelated melodies (or vice versa), so that they lie on the contours of the song like pieces of rusting junk scattered on hillsides. Whereas the folkie lyric has a deliberately crude quality, a fractured syntax meant to make it sound "country," true folk lyrics are not only subtle, literate, and superbly constructed, but are often amazingly sophisticated as well. Bob Dylan—and it is useful to cite his work, since many folkies think he represents the pinnacle of their art—has not in any lyric I have heard revealed the ear for sound and the eye for imagery that one so often finds in folk music. Let's compare an example of Dylan's "poetry" with a real folk lyric.

An that's where the beginning was at—  
Inside them walls 'f a subterranean world.  
But it's a concrete kind of beginning—  
And it's close cause it's gotta be close—  
An that feeling ain't gonna be forgotten—  
Yuh carry it with yuh—  
It's a feelin' that's born an not bought—  
An it can't be taught.



This bilge has no more depth than many jazz lyrics that make similar vague mutterings about knowing where it's at, and being on the side of the right, and origins, and such. (Interestingly, preposterous claims to importance and profundity have been made for such jazz lyrics as well—a critic once made the breath-taking assertion that Jon Hendricks was the most original poet in English since Shakespeare.)

Read that bit of Dylan "poetry" again. Then read this unpretentious nineteenth-century folk lament titled *The Caribou Headstone*. It was sung for Pulitzer Prize-winner Mari Sandoz many years ago by an old Cornish prospector from Colorado, and transcribed for her by Robert Offergeld.

My love lies up in Caribou  
Where mountains meet the sky;  
Where gold once veined th'eternal rock  
And snows forever lie. . . .

When this was read recently by the head of a record company that specializes in folk music, he said, "That can't be a folk song—the words are too good."

There, precisely, is the fundamental idiocy of the folkie movement: the assumption that the people who established the true folk tradition were as ignorant as their present-day imitators. They were in fact steeped in the good use of the English language. This was owing to the presence—even in the most primitive communities—of Protestant hymnals in which were to be found hundreds of poems, many of them first-rate works.

In these old hymnals, you will find brief numerical notations above each hymn. These are guides to the line

structure of the hymn, which were understood by all. The marking 6 8's meant that stanzas contained six lines of eight syllables each, a fairly simple structure. A more complex pattern was indicated by the clue 2 6's and 4 7's—two lines of six syllables followed by four lines of seven syllables. *Everyone* knew these structures—and many still do in parts of New England and the South.

Many of the hymns are marked C.M.—Common Meter—an alternation of lines of eight and six syllables. Here is a Wesleyan hymn marked C.M.:

Descend, and let Thy lightnings burn  
The stubble of Thy foe,  
My sins o'erturn, o'erturn, o'erturn,  
And let the mountains flow.

*The Caribou Headstone* is constructed on exactly the same alternation of eight- and six-syllable lines—as are thousands of folk songs, ballads, and spirituals. Note, too, the similarity of language, the vivid imagery, the *tone* of word use—all strongly influenced by the King James version of the Psalms.

The point is that the eighteenth- and nineteenth-century composers of Anglo-Scottish-American folk songs worked within a clearly defined literary tradition, and one of long standing. They were not in the least the "primitives" the folkies believe them to have been. The traditional folk singer (and most of his audience) could read even an unfamiliar hymn at sight, thanks to the use of shaped notes and the general practise of "sol-fawing." As for the *musical* sophistication of real folk songs, consider that Scottish folk music utilized, in addition to several forms of the pentatonic scale, several of the Greek modes. Needless to say, today's folkies do not attempt to carry on the use of related modes, although some jazz musicians—such as George Russell, Paul Horn, and Miles Davis—have done work in this area. It is also worth noting that although the collected folk songs of the Hebrides alone would fill a respectable shelf, and that similar collections from the rest of the globe would fill hundreds more, there is little indication in the work of the folkies that any of them has ever cracked so much as one of the books on the subject.

When the ineptitude of his lyrics is pointed out to a folkie, he will counter with a second line of defense: that folkie lyrics have content, by George—meaning social content, and specifically social-*protest* content. Folkies are very much in favor of free speech. Yet if a singer dares to express anything but the current cant of his odd little community—that which is deemed politically suitable—he is a dead pigeon. The contradiction doesn't seem to bother anybody.

The folk field seems to accept the Marxian definition of art as propaganda. This has led to some extraordinarily stupid criticism of the music—paralleling, incidentally, the fervent social-consciousness school of criticism that



has almost destroyed jazz. What is not seen by the folkies is that when art is chained to temporary social problems, it can only be temporary art—its value persists only as long as the problem it protests. After that, it is an antique, with little more than historical interest. Steinbeck's *Of Mice and Men*, which deals with universal human values of longing and compassion, is beginning to be seen as a much better piece of art than *The Grapes of Wrath*, wherein the writer protested the mistreatment of displaced Oklahoma farmers—though he won the Pulitzer Prize for the latter. Union work songs of the 1920's and 1930's,

level. It takes about an hour to teach a reasonably energetic cretin all the guitar chords used by folkies. In the open-string position, these are a C Major triad, C7, G7, E, E7, Em, Em7, Am, and Am7. Because folk singers never really learn to play the guitar—beyond a little picking that often sounds complicated but isn't—they use a device called a capot (which wraps around the neck to suppress the strings at a higher fret) to change keys. In fact, many of the guitaring folk singers of current repute are so ignorant that they can't even name the half-dozen square chords they do play. They learn them by rote



which have had a vogue among folkies, are mostly empty today—but they are offered to us as if history had stood still since then.

If the folkies were as true to principle and as clear of eye as they claim to be, they would protest the activities of Big Unionism along with those of Big Business. Maybe Pete Seeger can be induced to whip up a song screaming bloody murder against featherbedding. Such songs, of course, would help build a three-dimensional image of a real and complex world. But the folkies like to keep it simple—cardboard cutouts of reality, reduced to black and white absolutes, good guys and bad guys locked in mortal struggle through eternity.

Politically, the orientation of the folkies is socialistic. But any self-respecting socialist is forced to blush in embarrassment for them, for one of the earmarks of a bona fide folkie is a stunning political naïveté. Their protests mewl and whine, and one sometimes gets the impression that they are secretly glad of the conditions they protest. Otherwise, what justification for their existence could they find? Not one lyric they have produced can be compared with this classic written—in Common Meter—by Sarah M. Cleghorn in the early years of this century in her indignation over child labor:

The golf links lie so near the mill  
That almost every day  
The laboring children can look out  
And see the men at play.

Poetically inept, politically primitive, the folkies display their greatest lack of talent, however, at the musical

from others who also can't tell you what they're playing.

It is a characteristic of the guitar that if you learn to play a few of the common chord sequences, it starts to suggest melodies to you. They are not usually very good melodies, but if you don't know the difference, you will be delighted at the discovery of a rare compositional talent in yourself. Since you can't read music, much less write it, the best thing is to get somebody who can to write it down for you. He may wince as he transcribes it, of course. But he's one of those artificial musicians who has been spoiled by training, and so his opinion doesn't matter. The next step is to write some words. Trains are always good in folk songs. Also hunger, lonesomeness, homelessness, the land (even if all you've ever seen of it is Central Park), the open sky, long roads, being out of work, girl friends who died, and what a drag the Establishment is. Jails are very good, too—really *in* this year. The fact that you're fresh out of Brooklyn College and have never seen the outside of a jail, much less the inside, shouldn't deter you. And, of course, it is requisite that you protest—against unfairness, injustice, and that kind of stuff.

Yet if folkies are poor lyricists, abysmal composers, political clotpolls, and miserable guitarists, it is as singers that they achieve their ultimate dismalness. The voice currently most fashionable is scratchy of texture, vagrant of pitch, incomprehensible of articulation, and countrified in pronunciation. Folkies born in Seattle, Klamath Falls, and Dobbs Ferry have to work to develop the Cracker accent requisite to acceptance as an honest-to-God folk

poet with soul and inner truth and occult beauty and natural simplicity and such. Excepting the late Big Bill Broonzy and certain other performers who were known as blues singers until the folkies decided it would be prestigious to include them in, I have heard only a tiny handful of folk singers who could actually sing—Joan Baez and Jo Mapes being to my mind the best of the lot.

It has been said that folk music is music *of* the people, and that popular music is music *for* the people. By this definition, current folk output should be called popular music—and amateurish pop music at that. But popular

having anything to do with anyone who at one time or another sang a folk song (such as Bob Dylan or Oscar Brand or Woody Guthrie) is a folk song.

"Who are the folk now? Where do they live and what do they do? How are they different from my Uncle Herman in the Bronx who writes ballads about the IRT [subway]?"

"Isn't it kind of absurd to call a song that was written in someone's Manhattan room or office a folk song, when it was allowed no more exposure to oral tradition or refinement than what it encountered in the minimum



music is a term in vague disrepute in America, since it is also commercial music. It is ironic that the United States, the most short-sightedly materialistic nation known to history, has retained the old English condescension toward commerce. This attitude, which quietly infuses almost all American aesthetic thought, is the foundation on which is built the belief that art which hopes incidentally to make some money for its creators is inferior, and that which pretends not to care about it is in some mysterious way worthy of admiration. This is related to the mystique of the lowly—the admiration of the jerry-built and the incompetent, coupled with a quiet hostility to special knowledge, special skills, special talent. Note, for example, how often the country elects amateur politicians to important offices, and how shrewd pros try to give the impression of amateurism.

In the current folk mystique, this is transformed into a belief that whatever was produced by nonprofessionals deserves reverence. There is status in associating oneself with those of lesser status, and herein we find the final ludicrous contradiction of the whole folk field: special status is first denied, and then special status is claimed on grounds of the denial of special status.

Asking the question, "What is a folk song," a writer named Bruce Jackson wryly observed in a recent issue of the periodical *Listen*:

"Nowadays, a topical song is a folk song, any hillbilly song is a folk song if it was recorded over fifteen years ago, any Negro song whatever is a folk song, any song sung to guitar accompaniment is a folk song, any song

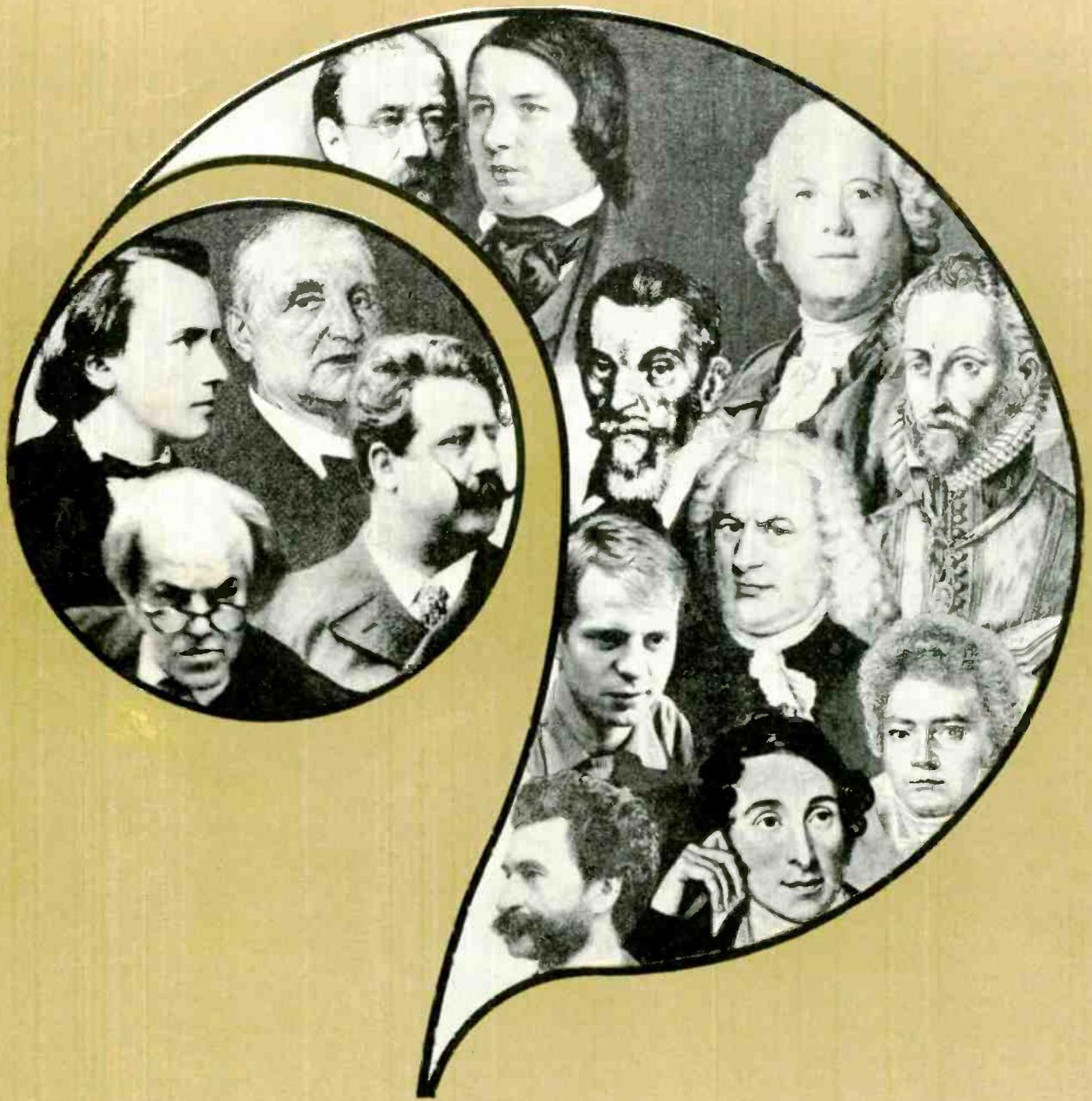
number of practice sessions required before the recording artist of the moment felt confident enough to say *bien* to the engineer?"

Of course it's absurd. Fortunately, the whole absurd mess is showing signs of having run its course. Booking agents and other cold-eyed show-business types say the college kids are losing interest in it. Excepting those who have built up an enormous commercial momentum, folk groups and soloists are already finding it difficult to get work—which gives rise to the interesting possibility that they may at last actually learn something about the unemployment and hardship they're always moaning about.

Interestingly, some of the folk singers are now making ready to go into the pop music field for which they were expressing such contempt in those months when it was politic and profitable to do so. Most of them lack the talent to make the switch. I have listened to some of their practice sessions. The majority have bad time, a poor sense of phrasing, bad vocal sound, uncontrolled and thin vibrato, no sustaining power, no ear for harmony—a veritable catalog of musical defects that will assure them early and total eclipse in the pops field. I wish them a well-deserved obscurity. The one thing I will never forgive them for is their destruction, for so many of us, of the really lovely songs of the authentic folk tradition.

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*Gene Lees, whose provocative reviews of popular music appear monthly in this magazine's record-review section, is also a recognized writer of short stories and of lyrics for popular songs.*



# WHAT'S IN A (COMPOSER'S) NAME?

By MICHAEL DENSLOW



# Can you identify the great composers from the Englished equivalents of their names?

If Mozart's ancestors had come over on the *Mayflower*, would Mozart still have been "Mozart"? To put it another way, if Joseph Bodin de Boismortier had arrived on these shores with papa in the days when immigration officials translated and changed people's names left and right, by what patronym would we know him now? In your town today lives many a "Bach" in translation, and many a "Schmidt" as well. Listed below, in this unfair, unscientific, and unreasonable quiz, are thirty composers brought up to date and closer to home. Determining their original names requires some linguistic skill, attention to detail, and an occasionally devious point of view. "Joe Green" is easy, but *who* is "Rollie Treacle"?

Questions	Answers
CLAUDE GREENHILL (1)	ORLANDUS LASSUS (Lassus!) (30)
JOE GREEN (2)	ENRICO GRANADOS (29)
CHRIS LUCK (3)	RUGGIERO LEONCAVALLO (28)
JACK BROOK (4)	FERNANDO SOR (27)
LUD BEETGARDEN (5)	JOHN STAINER (I said I'd be devious) (26)
JOHNNY BROOM (6)	KARLHEINZ STOCKHAUSEN (25)
BOBBIE SHOEMAN (7)	FRANZ VON SUPPÉ (24)
GUS PAINTER (8)	HEITOR VILLA-LOBOS (23)
ARNIE PRETTYHILL (9)	EMIL WALDTFEL (22)
JIM OPENBROOK (10)	PETER WARLOCK (21)
DICK CARTER (11)	JOSEPH BODIN DE BOISMORTIER (20)
FRED SOURCREAM (12)	JULES MASSENET (masse-net) (19)
G. FRED COMMERCE (13)	GUSTAVE CHARENTIER (18)
CHARLIE WEAVER (14)	JOHANN I, JOHANN II, and JOSEF STRAUSS (17)
MAX FRACTURE (15)	ANTON BRUCKNER (16)
TONY BRIDGEBUILDER (16)	MAX BRUCH (a little far-fetched) (15)
J., J., AND J. OSTRICH (17)	CARL MARIA VON WEBER (14)
GUS SHIPWRIGHT (18)	GEORGE FRIDERIC HANDEL (13)
JULIE CLEANSTOCK (19)	BEDRICH SMETANA (12)
JOE DEADWOOD (20)	RICHARD WAGNER (11)
ROCKY WIZARD (21)	JACQUES OFFENBACH (10)
EM WOODDEVIL (22)	ARNOLD SCHOENBERG (9)
HECTOR WOLFTOWN (23)	GUSTAV MAHLER (8)
FRANK V. SOUP (24)	ROBERT SCHUMANN (7)
CARL STICKHOUSE (25)	JOHANNES BRAHMS (brahm-broom-plant) (6)
JACK DYER (26)	LUDWIG VAN BEETHOVEN (5)
FERDY SISTER (27)	JOHANN SEBASTIAN BACH (OR J. C.) (4)
ROGER LIONHORSE (28)	CHRISTOPH WILLIBALD VON GLUCK (3)
HANK POMEGRANATE (29)	GIUSEPPE VERDI (2)
ROLLIE TREACLE (30)	CLAUDIO MONTEVERDI (1)

# MUSIC OF OTHER LANDS

By NAT HENTOFF



## RECOMMENDED RECORDINGS IN A WORLD-WIDE SURVEY OF AUTHENTIC FOLK MUSIC

SINCE the music of other countries is now so extensively represented on records, the element of subjectivity involved in suggesting titles for a basic library of this material is even more pronounced than it is in similar attempts with classical music and jazz. In the late 1930's, when I began collecting recordings of the folk music of other countries, the available examples were often so few as to make most choices automatic. For several years, for example, the only American-distributed set of Indian music available was a Red Seal collection on Victor. Today, however, one can choose between albums of music from the various regions of India and even, in some cases, between albums focused on rāgas intended for particular times of the day.

The few records I have selected here are not meant, of course, to provide a comprehensive survey of the field. But although the criterion of selection was quite simply my own taste, the group as a whole has ended up by covering a very satisfying number of the primary areas. Given the enormous range of possibilities in this field, this might be considered a happy accident.

*Dancers of Bali: Under the Direction of Anak Agung Gde Mandra.* COLUMBIA ML 4618 \$5.95.

The music of Bali, a small island in the Indonesian Republic, is among the most immediately appealing in the world. The shimmering play of tonal colors, from plan-  
gent gongs to delicate marimba-like instruments, furnishes

an unusually refreshing musical experience. And once the textures become more familiar, a further dimension of appreciation is opened by following the graceful melodies, the precisely shaped ornamentations on those melodies, and the unhurried play of complex polyrhythms. The most accomplished Balinese gamelan—the traditional orchestra of gongs, cymbals, drums, and metallophones—on records is this group from the village of Pliatan. Fortunately, the quality of the recorded sound is equal to the crystalline subtleties of the music.

*Fiesta Flamenca.* Carlos Montoya (guitar). Niño de Almaden (vocals). COOK 10271 \$4.98 mono or stereo.

From the wealth of flamenco music now on record, I choose this early disc by Carlos Montoya because it is so completely spontaneous. Thirty years before making this record, singer Niño de Almaden had performed with Montoya in Spain at the time both were starting their careers. This disc documents their first musical meeting since then, and the reciprocal stimulation was so immediate and so strong that I doubt if the essence of flamenco has ever been captured more powerfully than in this recording. The same spirit apparently possessed the dancers and the castanet players, and the album accordingly pulsates with the stirring rhythms of an authentic flamenco jam session.

I cannot mention flamenco, however, without citing also the rare 10-inch Columbia LP "Cantos Flamencos"

(FL 9536) by La Niña de los Peines, the empress of all flamenco singers. It is the indispensable record for any flamenco collection.

*Scottish Ballad Book.* Jean Redpath (vocals). ELEKTRA EKL 214 \$4.98.

Jean Redpath of Scotland, who has given many concerts in this country in recent years, is a singularly expressive folk artist. Her disciplined but radiant voice preserves the intimacy and natural rhythmic contours of the traditional songs that are her specialty. She sings the dark, violent ballads expertly, but is equally persuasive with comic material and in the more serene tales of love. In terms of musicianship, knowledge of traditional singing styles, and deeply explored emotions, Miss Redpath is the most accomplished female folk singer to have emerged either in Britain or the United States in the past decade. Her recordings for Elektra are further notable for their superb engineering. An index of the power and freshness of Miss Redpath's conception is her version of *Barbary Allan* on this disc. This familiar Child ballad takes on new dimensions and immediacy in her version.

*Music on the Desert Road: A Sound Travelogue by Deben Bhattacharya.* ANGFL 35515 \$4.98.

If a folk-song collection has been recorded in the field, the artists' names seldom indicate anything about the quality of the performances. In most cases, such a record is their first and only musical statement for listeners outside their own villages. However, there is one name on a field set that often does provide a measure of what to expect: that of the producer. I know by now, for example, that the name of Deben Bhattacharya attached to a

*Olga Coelho: art-song techniques in the service of folk songs.*



field recording is almost a guarantee that the collection will be not only knowledgeable but relevantly dramatic.

During one of his trips for the BBC, Bhattacharya journeyed from England to India. Along the way, he recorded in Turkey, Syria, Jordan, Iraq, Iran, Afghanistan, Pakistan, and in India. The result, "Music on the Desert Road," is a beguiling auditory journey. The listener participates vicariously in such events as Turkish and Afghanistan dances, evening services of the Dervishes, and a Bedouin coffee-grinding session. The album is a remarkably vivid introduction to the music of the Middle East, and the individual selections are durably absorbing and instructive.

*Music and Song of Italy: Recorded by Alan Lomax and Diego Carpitella.* TRADITION 103 \$4.98.

Another collector whose name on a recording usually insures brilliant work is Alan Lomax. This collection is part of a prodigious project he performed for the BBC, and to listeners who know Italian music only from the expansively romantic ballads and dance music of the cities, this trip into the provinces reveals the rich diversity of the more passionate and spontaneous folk-music styles of Italy.

Lomax has found some songs that seem to antedate the Middle Ages, and the Sicilian performances here are among the most fiercely unfettered on record. Lomax has the rare gift of getting his performers to relax so that they often seem barely aware of the tape machine. In this set, for instance, the marrow of folk expression is revealed in a melancholy love song sung by a young country girl in an open field. Although he studies particular idioms in depth, Lomax has a special feel for the heterogeneity of a culture such as Italy's. Accordingly, he and his associate Diego Carpitella include swirling bagpipes, swaggering brass bands, and astonishingly agile jew's harps in this panorama of the provinces. There are few folk recordings that burst with life the way this one does.

*Chants and Folk Ballads of Latin America.* Olga Coelho (vocals). DECCA 710018 \$5.98, 10018 \$4.98.

Trained singers often tend to dilute the primitive strength of folk songs, but there are a few exceptionally accomplished vocalists who can retain both the spirit and some of the raw thrust of the original material even while applying to it a superior musicianship. Olga Coelho, the Brazilian-born international concert artist, is responsible for the best single survey of Latin American folk songs currently available. In street cries, nonsense tunes, religious invocations to barbaric gods, and fragile love melodies going as far back as the eighteenth century, she reveals a rare sensitivity to the attitudes toward life these songs reflect. In a sense, she is in the tradition of minstrelsy—she applies art-song techniques to clarify the musical shape and emotional core of folk music.

*Master Musician of India.* Ali Akbar Khan (sarod), others. CONNOISSEUR SOCIETY CS 462 \$5.98 (12-inch 45-rpm disc).

There is a growing number of first-rate recordings of Indian music, several of them by Ravi Shankar on the World Pacific label. I am partial to this recording of a concert by Ali Akbar Khan, India's most inventive virtuoso of the sarod (an intricate and challenging stringed instrument). He discloses in these recorded rāgas how much more subtle the rhythms of Indian music are than those to which Western listeners are accustomed. Added to these mesmeric rhythms is a quality of melodic imagination in the playing of Ali Akbar Khan that is not only emotionally intense but which remains intellectually rewarding after many, many listenings.

Furthermore, the audio quality of this 12-inch 45-rpm disc is amazingly lifelike.

*Australian Aboriginal Songs/Songs from Eastern New Guinea: Edited by A. P. Elkin.* COLUMBIA KL 208 \$4.98.

I suspect that the most difficult area of music in which to make recommendations is that of documentaries of "primitive" peoples—the unalloyed ethnic record. What is intriguingly exotic to one listener may be as dull as it is strange to another. Having made this cautionary observation, I feel free to express complete enthusiasm for the recorded results of A. P. Elkin's work among Australian and New Guinea aboriginals. You may still be able to find his older (and remarkable) "Corroboree!" (Capitol T 10037) on some shelves, but definitely still in the catalog is this contribution to the generally excellent Columbia World Library of Folk and Primitive Music. The Columbia set is a model of how to handle this kind of undertaking. There are useful descriptions of the folk-

ways from which each of these functional songs and dances emerged, as well as a number of photographs of the performers.

Aside from the (for me) purely musical interest of the selections, this kind of album also serves to emphasize that music is an integral part of all basic "folk" activities everywhere in the world. In this recording, there are songs for war, for love, for trading, for feasting, for hunting pigs, and even for gossip.

*The Singing Streets.* Ewan MacColl, Dominic Behan (vocals). FOLKWAYS FW 8501 \$5.95.

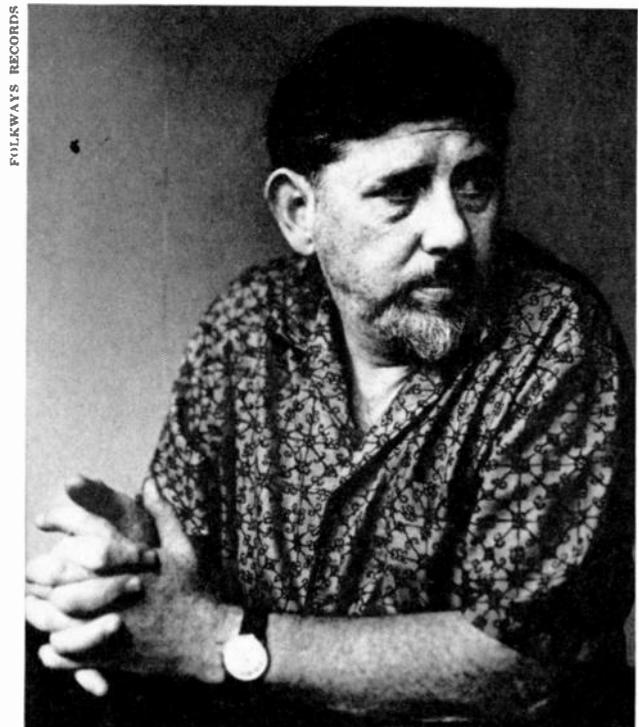
Folk music is urban as well as rural, and it can tell as much about the lives of children as of adults. Other than Tony Schwartz' Folkways documentaries of children's songs in New York, the most entertaining and provocative album in this category of folk recordings is this account of childhood memories of Scotland and Ireland, sung by Ewan MacColl and Dominic Behan. The two trade game songs and rhymes, street ballads, and tartly effective oaths and taunts. Since MacColl and Behan are superior actors as well as folk singers, they convincingly communicate the unabashed curiosity and the often startling energy of childhood. And although urban idioms do differ around the world, the singers also indicate how many experiences and reactions are common to children in many other cities besides those of Scotland and Ireland.

*The Folksongs of Britain, Volumes 1 through 5.* CAEDMON 1142-1146 \$5.95 each.

I consider it necessary to include this comprehensive five-disc anthology, rather than a single album of British folk music, because it is so complete and so superbly ar-



Above, a typical Balinese gamelan orchestra; at right, singer Ewan MacColl, who specializes in the songs of the British Isles.



FOLKWAYS RECORDS

REPUBLIC OF INDONESIA INFORMATION OFFICE



India's Ali Akbar Khan,  
virtuoso of the sarod.

ranged. These records represent the combined efforts of Alan Lomax and a number of the most informed and expert British field collectors—Peter Kennedy, Seamus Ennis, Hamish Henderson, and Sean O'Boyle. The first volume is "Songs of Courtship," the second is "Songs of Seduction," and the third is "Jack of All Trades." The final two sets are devoted to the Child Ballads. In no other recording project is the diversity of British folk music so clearly and so fully documented. The performers, recorded in their pubs and homes, bring so much of their own experience to these songs that the series makes possible an intimate sense of the *living* process of folk music.

*Jewish Life: "The Old Country."* Collected and Edited by Ruth Rubin. FOLKWAYS FG 3801 \$5.95.

This collection of recordings by Ruth Rubin represents an unusual use of field-recording techniques. In order to show the preoccupations, rhythms, and pleasures of daily life for the Jews in Eastern Europe in the nineteenth century (a sort of musical companion to the invaluable *Life Is with People*. Zborowski and Herzog, International Universities Press), Miss Rubin went to men and women who had come to America from villages and cities in Russia, Poland, Galicia, the Ukraine, and Bessarabia. These nonprofessional performers make a whole period and style of life come alive with an authenticity and completeness I have not heard equalled in any other recording of Jewish music. There are complete texts in Yiddish and English as well as sociological notes on each song.

*The Clancy Brothers and Tommy Makem.* The Clancy Brothers, Tommy Makem (vocals). TRADITION TLP 1042 \$4.98.

The bounding lyricism, irreverent wit, and exultant rhythms of Irish folk music are communicated with par-

ticular gusto in this collection by one of the very few folk units that has scored a popular success without compromising the rugged intensity of its approach. The Clancy Brothers and their wry colleague, Tommy Makem, persuasively play a wide range of roles in the stories they tell. In this collection, for instance, they range through drinking songs, a reflective look backward by a confident old man, a heroic tune of the Irish rebellion, tributes to lissome colleens, and a bitter, chilling indictment of war.

*Folk Music of the USSR.* FOLKWAYS FE 4535 two 12-inch discs \$11.96.

Henry Cowell, who is knowledgeable in folk music as well as being a distinctive classical composer, has assembled here the best available cross-section of the folk songs and dances of the USSR. Among the regions included are Byelorussia, Ukraine, Georgia, Azerbaijan, Tatar Armenia, and Uzbekh. The recordings are especially valuable in that they consist largely of entirely indigenous material sung by those who have absorbed it by ear and have not been enlisted in the highly polished Russian folk ensembles. Tars, tambours, bagpipes, harmonica orchestras, balalaikas, and variously pitched drums provide a vivid and variegated swirl of sound. The singing, both choral and solo, is lusty, penetrating, and infectious. The two-volume set is an exemplary presentation of the music of some still-unfamiliar regions of the USSR, an excellent example of the many superb surveys of the world's folk music now available on records.

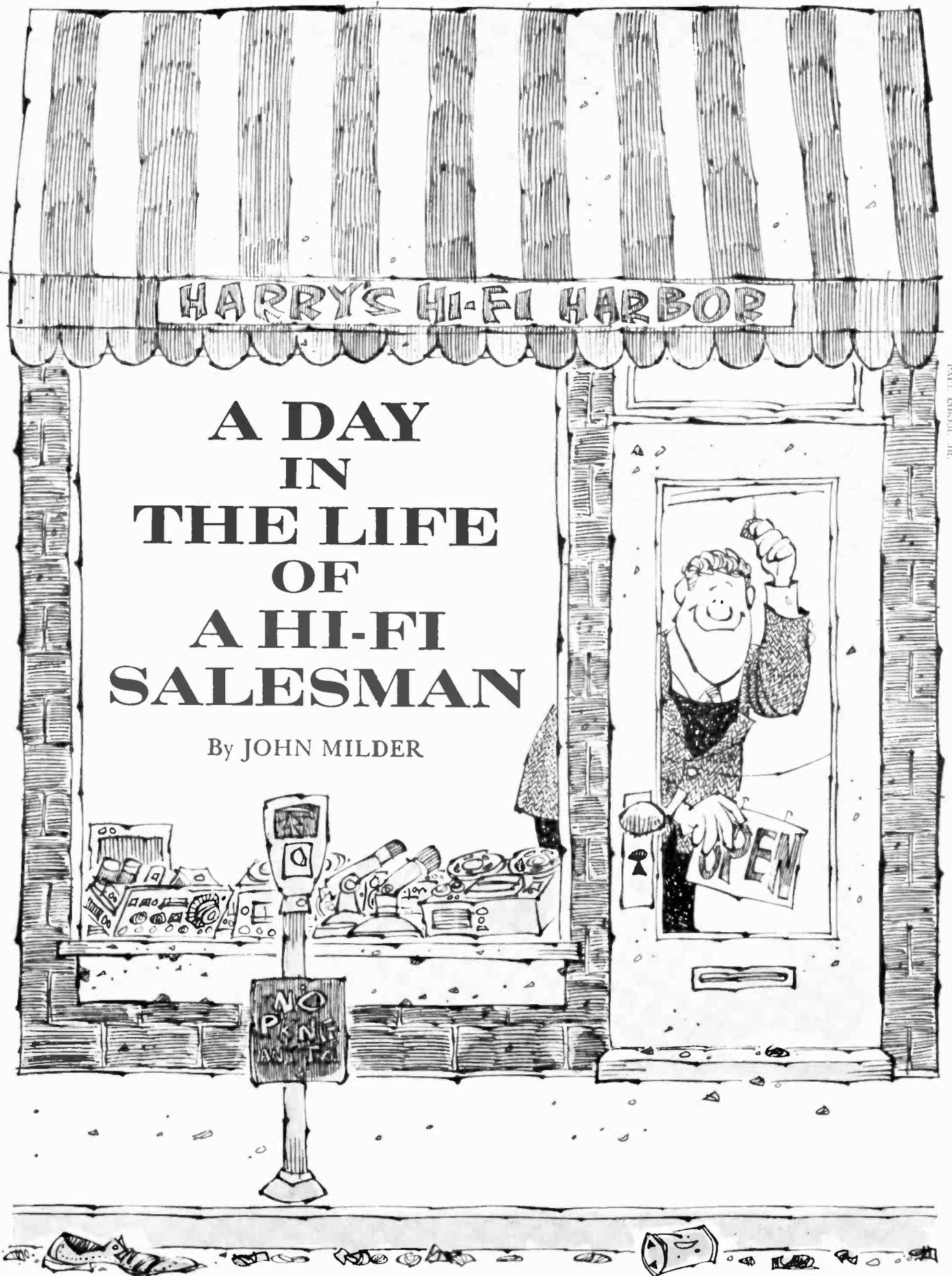
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*Nat Hentoff, who reviews folk-music and jazz recordings for HiFi/STEREO REVIEW, recently served as technical consultant for the television special, Duke Ellington: Self-Portrait in Music, and is the author of The New Equality (Viking Press).*

HARRY'S HI-FI HARBOR

A DAY  
IN  
THE LIFE  
OF  
A HI-FI  
SALESMAN

By JOHN MILDER



ANYONE who has visited a hi-fi store may suspect that it is almost as much fun to sell audio equipment as to buy it. This is true. Audio salesmen tend to think about high fidelity in the same terms—and often with the same enthusiasm—as their customers. And most salesmen enjoy playing the triple role of engineer, philosopher (what *is* high fidelity?), and benevolent adviser. This does not mean that there is always a sweet concord between what the customer wants and what the salesman has on hand to sell, but it does make for more agreeable transactions than usually occur in other retail businesses. It also gives audio selling a zany quality of its own that keeps salesmen from getting bored.

In the following diary of an audio salesman's day on the job, the canny reader may find between the lines hints on how to emerge from a showroom with the most for his money. At the very least, he will learn a bit about handling hi-fi salesmen—a peculiar crew if ever I saw one.

\* \* \*

**11:30 A.M.:** The doors open at a civilized hour. By this time, other retail merchants have already met or ducked a few notes at the local bank, had several containers of lukewarm coffee, and called home to complain about business. But wise old Harry, the owner of the Harbor, has long since decided that since hi-fi fans don't buy equipment before noon anyway, he may as well sleep late and open up at 11:30. Harry himself usually shows up about ten minutes late, hoping that by then someone will have cleaned up the litter left over from the previous evening. No one has. The seventy-pound amplifier that was pulled out of its carton for a last-minute demonstration is still half-on and half-off a rickety shelf, and the speakers that were taken down from their near-the-ceiling display position to permit a critical customer to make an ear-level listening test are still in the middle of the showroom floor. A saw, a reel of speaker wire, several screwdrivers, and a pair of wire strippers lie helter-skelter on the lacquered top of a \$400 equipment cabinet. The store, in short, looks like a battlefield.

Every so often, a customer will walk into the store's opening-hour mess, announce that he has come to buy a hi-fi system, and—before anyone can explain things to him—promptly does so. In a matter of five minutes he has come and gone, leaving several hundred-dollar bills behind. There is joy in every heart from this brief contact with the perfect customer. But there is also a trace of guilt. No one explained to the man what high fidelity is.

**11:45:** Today, no out-of-the-blue customer comes in to give the day a joyful blast-off, and there is time for the store's work force to congregate back in the repair department for coffee and soggy pastries from the delicatessen across the street. Harry, outlining the installations and other chores of the day, chews a cigarillo and tries to look like a hard-bitten mer-

chant. He doesn't quite make it. His employees know he has a weakness for giving customers an even break, and, like many other owners of hi-fi stores, he is much too involved in audio to maintain the proper disinterested attitude. These shortcomings are shared by his employees. Ray, the only full-time salesman, has a hopeless case of *audiophilia*, and gave up a high-paying job with an office-machine company to work with hi-fi equipment. The part-time salesmen, Vincent and myself, appear one or two days a week, mainly to fiddle with the newest equipment. And Jerry, the repairman, who could probably make a handsome income servicing more of the neighborhood's portable phonographs, wastes the better part of his day troubleshooting kit amplifiers that have been miswired by teen-age builders. As we assemble to face the challenge of a new day, we are not an impressive group.

**12:30 P.M.:** The first customers of the day, a middle-aged couple with a pleasant, intelligent look, fall to me, with Ray hovering in the background to supply the prices I've forgotten in a week's absence from the store. These are people to whom it *should* be a pleasure to sell equipment. They are reasonable, easy to talk to, and they look to be capable of comprehending audio terminology if it is introduced slowly into the conversation. But the problem is that they want "*good*," but not the "*best*" equipment. This kind of statement at the beginning always leaves me with a clammy feeling. It may turn out that the wife is the first violinist of the Amor Musicae String Quartet, and the pair will settle for nothing less than the very best we can muster. On the other hand, they may think that the "*best*" system sells for about two hundred dollars, and so they are looking for something about half that price. As a rule, it takes quite a while to find out what someone's concept of "*good*" equipment is. I usually fall back on the stratagem of sidling up to an amplifier and saying, "Now, *this* unit, which I think is as powerful as you need, costs \$150. Right, Ray? We can build a very nice complete system around it for about \$500."

If the faces betray no obvious shock at what I've just said, then we may be off to a sale that will add up to a couple of hundred dollars more than the figure mentioned, and there will be plenty of latitude to permit putting together a really excellent system. If there *is* shock, then the next step is a short lecture on what certain levels of performance cost, and why. And if the shock has been so great that either wife or husband starts to send glances toward the door, then nothing I say could salvage the situation. Some stores keep "little-marvel" stereo systems priced at \$100 for emergencies such as this; they sound terrible, but they can be unloaded by fast-talking salesmen. At the Harbor, though, \$200 is about rock-bottom for a decent-sounding stereo system, and nobody is willing to foist "*schlock*" equipment (a New York term for *junk*) off on an innocent. (Continued overleaf)

As it happens, \$400 is about the top price that the couple in question can manage. They decide on a phonograph-only system, with the knowledge that they can add a tuner when their budget permits. Harry, appearing from the back room, discovers that they live in Brooklyn, and offers to drop off and install their equipment on his way home.

**1:15:** After congratulating me on my sale, Ray informs me that we are taking on a new line of expensive transistor equipment. The first demonstrator amplifier that comes in will, of course, go home that evening with Ray, to be hooked up to the four-way dynamic-electrostatic-ionic speaker systems in his living room. I smile patronizingly over Ray's quest for the Holy Grail in sound.

**1:30:** A customer with a small slip of paper in his hand enters the showroom, looking around suspiciously. He turns his gaze first on me, then on Ray, then on the equipment. Before he says anything, we know he is price-shopping, and that we probably can not meet the prices quoted (on last year's discontinued equipment) by the take-it-away-and-don't-come-back discount stores. We get Harry to come out of his office to quote prices. According to his mood and whether we have a last year's amplifier to get rid of, Harry quotes a price that may be less than the cost to us, or—purely for the shock value—the actual list prices of the units in question. It doesn't matter. If we offered to give the customer the equipment, he would still check a few more

prices before making up his mind. He leaves, and we plunge into a discussion about price-shopping. Our natural impatience with it is partially balanced by the knowledge that we too, but for being in the business, might go out bargain-hunting. But we agree that we would price-shop only if we were absolutely certain of the quality of the equipment we wanted, and if we were well-enough versed on the technical side to handle our own servicing problems. In the end, though, we decide we would prefer to buy our equipment at a reasonable price from good guys like ourselves, who guarantee everything.

**2:00:** It is now just about time for a visit by two or three manufacturer's representatives ("reps"), whose job it is to get orders, jolly store-owners into paying at least part of their bills, and sample the reactions of the public to the equipment they sell. Today, several all-out audiophiles and steady customers arrive at the same time as the reps. This makes for some entertaining byplay, as the reps assume their well-rehearsed roles as propagandists for their equipment lines, and as the audiophiles, knowing full well who handles which equipment, drop a few derogatory remarks in the right places. No rep manages to evade some kind of ribbing, since at least one of his lines (he usually represents one manufacturer in each component category) is certain to be something less than a world-beater.

**2:45:** By now, all sorts of customers have drifted into the store. Ray is waiting on a lady who wants to buy a tape machine that operates at  $33\frac{1}{3}$  rpm. I have been assigned to do missionary work with a young man who wants to learn all about hi-fi, so he can go buy at a discount house. Vincent, who was just about to leave to make an installation, is standing with a reel of speaker wire in his hand as he waits on an elderly couple who just may buy some expensive equipment. Harry, in the meantime, is trying to distract the attention of a rep who has lingered to see whether we really try to sell his lines. Drifting about the showroom are (a) audiophiles who want to slip bits of inside information to potential customers, and (b) long-time friends of the store who want to convince customers that this is the best place in town to buy. What all of this eventually adds up to is a sale of excellent equipment by Vincent, who writes up the elderly couple's sales slip with the hand that isn't holding the speaker wire. My customer, meanwhile, has managed to learn that there is an awful lot of hi-fi equipment in this world, and he is off to hear all of it in every store in town. Ray's lady customer has gone home with a sheaf of brochures on tape recorders and the firm conviction that they all operate at  $33\frac{1}{4}$  and  $7\frac{1}{2}$  rpm.

**3:30:** Ray is engaged in showing our modest \$200 stereo rig to a young couple who love music but have a very tight equipment budget. Eventually, they will decide to stretch their budget for a slightly better amplifier that can be used later with higher-



quality speakers. When they can afford to buy the better equipment, they will probably come back to us.

But in the meantime, I have an awkward situation on my hands. My customer, a man who wants and can afford a system in the \$700 range, has obviously come from a store where he has been treated to a rigged demonstration of speakers. He says that of all the systems he heard there, only one—an off-brand that offers dealers a very high markup—had real "life" in its sound. My first recourse in this kind of situation is to have the customer listen while I switch back and forth between several different speakers—showing that, while they may sound different in other ways, *all* have life and sparkle. This is the easiest way to make the point that a demonstration in which only one speaker had respectable sound was probably not honest. However I handle the situation, though, the customer is likely to wind up with a bad taste in his mouth. And although exposure to the sound of several good speakers is likely to overcome the effects of a rigged demonstration, it is also likely to leave the customer confused and still suspicious enough to postpone a decision—with only a fifty-fifty chance he will come back. After going ahead with the demonstration, I ask Harry to call the Better Business Bureau—and a few of the reps whose speakers were obviously tampered with in the other store. This kind of thing, not a daily occurrence, happens just often enough to be disturbing.

**4:00:** While an old-time customer is left to man the speaker switchboard and com-

pare equipment on his own, the sales force congregates in Harry's cubbyhole office to attack some roast-beef sandwiches—epic ones made by a hi-fi bug who works in the delicatessen across the street. The office's shelves bulge with cartridges and tone arms. For a small establishment like the Harbor, the need to carry a representative sampling of equipment can make life difficult at times: for example, two amplifiers in each of three or four price ranges from each of a half-dozen manufacturers can add up to a whopping investment. This is the reason for the store's policy of limiting the number of units on display at any one time. If the need arises, an amplifier can be unboxed and set up for a demonstration in a matter of minutes. But this is also a procedure that can make a showroom look like a preview of Armageddon by the end of the day. Everyone in the store dreams of the time there will be the capital (and the room) to keep on display one sample of every component in the western world.

**4:30:** The day is brightened by the appearance of the owner of another hi-fi salon, who has some personal business in the neighborhood. He is an ex-audiophile who decided to turn his hobby into a business. He now owns a *soignée* uptown establishment that specializes in avant-garde equipment from England and France, and his taste for the unusual—and the expensive—has limited most of his sales to lavish custom installations. He breaks off a conversation with Harry to wait on a young couple who have just come in and are interested in moderate-price equipment. He spends about



half an hour with them, and they leave to decide at home whether to buy a system with separate amplifier and tuner or one with a receiver. With an embarrassed smile, our competitor apologizes for his failure to ring up a sale.

**5:00:** Harry has reserved what is normally the store's quiet hour for a visit from a couple who want to listen at length to four sets of speakers. The sale probably will not be made today, but since the couple definitely intend to buy at the Harbor, the sales force is relaxed and ready to go to great lengths to make the A-B listening tests effective. This means restricting the comparisons to two sets of speakers at a time, and then going on to compare the preferred speaker from one set with another. The two-at-a-time rule not only makes for less confusion and a more direct comparison, but it also gives time to place the competing speakers in approximately the same physical position in the showroom. Without the latter precaution, two essentially similar speakers can sound radically different according to their placement, thus invalidating the comparison.

After prolonged listening, the couple's choice narrows down to two systems, one priced at about \$125 and the other at almost twice that. At this point, the easiest thing for Harry to do is to offer the less expensive pair for a weekend's listening at home. The odds are that the couple will be satisfied, even though they might have a marginal preference for the more expensive system. They decide to take advantage of the offer, and everyone feels a glow from having engaged in a highly civilized transaction.

**6:00:** In walks a young man who displays an unpleasantly superior air.

"Well, what's *new*?" he demands.

When no one rises to the bait, he wanders around the shop, checking which cartridges are installed in which tone arms, and ticking off their faults. He pauses in front of a transistor power amplifier.

"Is this *really* as good as they say it is?" he asks.

"*We* like it," Ray replies, knowing he's making a mistake in picking up the challenge.

"What about that Class B circuitry?"

"Well," Ray says, "it's really not a straight Class B circuit. Transistor output stages are special in that they. . ."

He could go on to say that transistor output stages are made out of waffles and maple syrup for all his listener cares. What the guy really wants is not information but some good clean bickering. Fortunately, we have a secret weapon. I head to the back of the store for Jerry, our philosopher-repairman, who is ready to talk about *anything* until the opposition collapses. In situations like these, Jerry argues with a fine disregard for facts, figures, and subject-matter. By the time he is through, his victim has decided to try another store next time.

**6:30:** There is a sudden spurt of activity, and the store is filled with an assortment of shoppers. An ethereal-looking young lady discusses am-

plifiers with Ray and turns out to have a very un-ladylike knowledge of the subject. She can see why transistors have certain advantages in power-amplifier circuits, but doesn't see what they have to offer in preamplifiers. Harry is doing missionary work with an elderly man who wants to know what high fidelity is all about, and I am on the subject of cartridges with an old-time customer who is convinced that all the current pickups are terrible. His problem, it develops, is really acoustic feedback in his listening room, which would make any cartridge sound muddy. I wonder how to slip the information into our conversation without challenging his technical competence—he is convinced that the problem lies in stylus cantilevers. I finally get out of the conversation to take care of an obviously well-heeled couple who may be the customers of the month. It turns out that they are looking for a set of batteries for their twelve-year-old portable radio.

**7:00:** As things quiet down, a vaguely familiar, pleasant-looking couple in their thirties appear. After a moment, I remember that I spoke to them a few weeks before. On that first visit, they were thinking of junking a console radio-phonograph, and wanted some information on components. After a half-hour talk, they left with some brochures and a general knowledge of which components did what.

It turns out that in the meantime they have had a further discussion with Ray and now they are about to buy. Together, we pick out the equipment. As I write up the sale, I see that the tab comes to just short of a thousand dollars, and I feel momentarily awed. But as the husband writes a check, he notes that he has paid much more for a car, with far less anticipation of pleasure, and the amount of the sale suddenly doesn't seem too formidable. After arranging for delivery and installation, he and his wife head off to buy extra shelves for the wall unit that will contain their equipment.

**8:00:** At closing time, the day ends for everyone but Jerry, who is left grumbling over an old Williamson amplifier that he has put off servicing. This is Jerry's week for blaming all troubles on transformers, and he will waste an hour stubbornly checking the current flow from the power transformer before getting around to looking for the real trouble. When he replaces the electrolytic that is really at fault, he still gives the transformer a withering look. Locking up the store for the day, he heads off into the darkness to reinstall an old Atwater-Kent radio chassis he has repaired for an even older lady. By now, the rest of us—even those who live a hundred miles away from the store—are home listening to music.

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*John Milder, a frequent contributor to HIFI/STEREO REVIEW over the past several years, has drawn upon his experiences as a part-time audio salesman in a New York City hi-fi store for the situations and the personalities in the above article.*

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



## CLASSICAL

### A MEDIEVAL CHRISTMAS PAGEANT

*The twelfth century breathes again in the moving "Play of Herod"*

ONE of the most fascinating recordings of the past several years was *The Play of Daniel* (Decca 9402, 79402), a medieval church drama performed by the New York Pro Musica under the direction of Noah Greenberg. Last year, the same forces presented, in New York, another twelfth-century pageant, *The Play of Herod*, a scene



NOAH GREENBERG  
*A scholarly restoration*

COLUMBIA ARTISTS MANAGEMENT

from which is shown on the cover of this issue. Fortunately, Decca has also seen fit to record this important work.

The beginnings of liturgical music-drama can be traced to examples dated as early as the tenth century. The subject matter of these plays, which at first dealt simply with the Easter story, soon came to include other favorite episodes—Christmas, stories of the saints, and dramatic tales taken from both the Old and the New Testaments. The dramas were sung to music that was usually composed, anonymously, for the specific occasion, and the performances were given in church by clerical singers who took the parts of the characters involved in the stories. Surviving documents reveal that these singers were appropriately costumed, that they interpreted their roles with appropriate dramatic gestures, and that the productions even included simple stage machinery and "properties." In effect,

then, the liturgical music-dramas of this time can be said to be formal precursors of opera and oratorio.

*The Play of Herod* in the present production is actually two plays that have been combined because their stories run together. In the manuscript in which they are preserved, the Fleury Playbook (now owned by the Orleans Municipal Library in France), they are titled *Ad representandum Herodem* (*The Representation of Herod*) and *Ad interfectionem puerorum* (*The Slaying of the Children*). Both works were probably first performed in the twelfth century in the French abbey church of Fleury (known today as St. Benoit-sur-Loire), and although they have been known for some time to medieval scholars, their avail-



METROPOLITAN MUSEUM OF ART

*"The Play of Herod" was originally presented in The Cloisters, New York Metropolitan Museum's treasure-house of medieval art.*

ability in this splendid recorded performance now makes it possible for a larger audience to enjoy what has long been merely an object of scholarly curiosity. Indeed, the combined stories of the star-led Magi, the raging Herod, and the Slaying of the Innocents make the play of particular interest now, as the Christmas season approaches.

The music, all of which had to be reconstructed for this performance, consists of liturgical chant, organa (which adds a second part, in effect a counterpoint, to a given vocal line), plus sporadic accompaniment, played variously on chime-bells, recorder, vielle, bagpipe, and drum. The only instrumental writing per se can be heard in several thirteenth-century French *estampie*, and although these are products of a later time, they nevertheless serve admirably to produce variety in the instrumentation. Finally, there is also a brief organ prelude to the second part of the story—the use of musical instruments is rather limited.

All in all, it is a first-class production. The performance is beautifully paced, and the play emerges as a moving drama not bound in any way by a feeling of antiquity or quaintness of sound. There could be no higher compliment for Mr. Greenberg. Among many notable moments, one cannot help singling out the scene of the Adoration of the Magi at the beginning of side three, the touching, yet simple lament of Rachel at the start of the fourth side, where she bemoans the slaughter of the Innocents, and the ethereal concluding *Te Deum*. There is no question but that this release is a worthy successor to Decca's earlier recording of *The Play of Daniel*.

Mr. Greenberg's vocalists and instrumentalists are as usual splendid, the boys' chorus, singing both as Angels and as Innocents, is utterly captivating. The production, which includes excellent notes as well as Latin texts and translations, has been expertly recorded. The acoustical setting is very atmospheric, with a greater feeling of depth than has been evident in some previous Pro Musica discs, and the individual voices are placed with great effectiveness in stereo.

*Igor Kipnis*

© ® THE PLAY OF HEROD (Anonymous). Boys' Choir of the Church of the Transfiguration, New York City; soloists, vocalists, and instrumentalists of the New York Pro Musica, Noah Greenberg cond. DECCA DXSA 7181 two 12-inch discs \$11.96, DXA 187\* \$9.96.

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## A CONTEMPORARY OPERA THAT WORKS

*Hans Werner Henze's "Elegy for Young Lovers" is hailed as a uniquely exciting composition*

HANS WERNER HENZE'S *Elegy for Young Lovers*, a new opera to a libretto by W. H. Auden and Chester Kallman, has recently been creating a very large stir in European musical circles and—O rarest of contemporary phenomena—with the larger opera-going public as well. And Deutsche Grammophon, in making these uncommonly coherent and intelligently excerpted aspects of the work available to record collectors, has performed a service for which we should be boundlessly grateful.

For the young German Henze—he is at this writing thirty-eight years old—is a special breed among the special breed of young Europeans that has risen to eminence since World War II—the Stockhausens, the Boulez's, the Nonos. For although his musical orientation was the early post-Webernite, twelve-note-serial

mill of Darmstadt, Henze was to fling twelve-tone orthodoxy to the warm Mediterranean winds (almost symbolically, one feels, he left Germany for expatriate residence in the Italian sunshine), devising for himself an eclectic style of astonishing brilliance and virtuosity. Passages that evoke the early Stravinsky lie uncannily cheek-to-jowl with others that might evoke Berg's *Lulu*. The jagged asymmetries of twelve-tone musical "line" are somehow imbued with a delicate, almost effete lyricism. Yet, as these just-released excerpts from *Elegy for Young Lovers* demonstrate so startlingly, by some unique alchemy it all works. The result, to my mind, is the most exciting lyrico-theatrical work to come thus far from any new composer—European, American, or otherwise—who could be classified as a member of the post-war generation.

The Auden-Kallman libretto, as nearly as I can discern from the synopsis version that DGG has given us, is strangely uncharacteristic of its authors in both manner and matter. It is not the German character-names alone, strangely, that make one think again and again of Thomas Mann and the sort of *Magic Mountain* symbolism that is the libretto's ambience. Yet, as simple and as essentially inert as the plot line is, the opera gives off an intensely dramatic atmosphere of foreboding and doom—but a kind of philosophical

HANS WERNER HENZE  
A brilliant virtuoso style



DEUTSCHE GRAMMOPHON

doom quite distinct from the climactic "murder" of the young lovers.

The music is simply amazing. The soprano aria that opens the recording is certainly the stylistic kin of Europe's typical "advanced music," yet the jagged, atonal soprano line seems to be disembodied from its accompaniment, otherworldly and bizarre, like the sound of someone singing a nursery rhyme during an air-raid. Set-pieces and duets of quite conventionally "classical" design emerge from and coexist with the harmonic-coloristic world of *Pierrot lunaire*; a chamber-type orchestra makes conventional accompaniments one moment, only to fling abstract-expressionist colors about the next. And yet, as the work proceeds and moves to its coldly horrifying final moments, the entire diverse musical continuity is gradually, compellingly caught up and finally unified by a poetic mood that is pure feeling, pure expression—the mood that brings the piece to its haunting final pages.

Lacking access to the score, one's instinct alone must be relied upon for evaluation of the musical performance. Even by contemporary standards, Henze's music is knotty and demanding—vocally, instrumentally, and stylistically. Yet, Fischer-Dieskau, as the poet Mittenhoffer, manages in some uncanny way to sound as controlled and at his ease as he might in a Schubert song, while both Catherina Gayer as Hilda and Liane Dubin as Elisabeth articulate their music with clarity and brilliance.

Indeed, the cast in general appears to have overcome the opera's technical difficulties thoroughly enough to have given us a clear picture of the oddly condensed lyricism that appears to lie at the heart of Henze's style. The recorded sound is excellent and the stereo is effective.

I should hate to leave the erroneous impression that this piece, for all its humanization of certain forbidding contemporary techniques, is either easy to listen to or easy to grasp. This is not Puccini—it is not even Alban Berg. But for those who love the lyric theater in even its more conventional manifestations, *Elegy for Young Lovers* might well repay a persistent effort to crack its facade of ultra-modernism. For the listener who imagines himself in any way chronically concerned with what is new in music, the piece is a must. And for this observer, the opera is little short of a revelation.

William Flanagan

© © HENZE: *Elegie für Junge Liebende* (Scenes from "Elegy for Young Lovers"). Dietrich Fischer-Dieskau (baritone), Thomas Hemsley (bass), Loren Driscoll (tenor), Liane Dubin (soprano), Martha Mödl (alto), Catherina Gayer (soprano), Hubert Hilten (narrator). Berlin Radio Symphony Orchestra; Orchestra of the German Opera, Berlin, Hans Werner Henze cond. DEUTSCHE GRAMMOPHON SLP 138875 \$5.98, 138875\* \$5.98.

IGOR KIPNIS  
*Elegance, delightful  
color—and authentic  
ornamentation*



FRIEDBERG MANAGEMENT

## A MAJOR NEW INTERPRETER OF THE FRENCH BAROQUE

*Igor Kipnis presents a harpsichord recital  
of dazzling brilliance and impeccable musicianship*

SEVERAL months ago in these pages, in a review of Igor Kipnis' recording debut as harpsichordist on the Golden Crest label (GC 4071), I reported that I felt a trace of the tentative in his playing. But I also noted that he revealed the potential of a major artist in the making. That potential now stands fully realized in this new Epic release of Mr. Kipnis playing a program of French Baroque harpsichord music.

Mr. Kipnis' playing style is the polar opposite of the Landowska-like dynamism of a Rafael Puyana. Here, elegance and a dazzling variety of color are the order of things, with particular emphasis being placed on authentic ornamentation and its effective use in the repeats. A notable instance of this is in the majestic opening movement of Joseph Bodin de Boismortier's E Major suite titled *L'Impéricuse*. The coloration applied to the second movement makes for a delicious bit of descriptive humor—the music, titled *La Puce*, being an anticipation of Bartók's "From the Diary of a Fly" in his *Mikrokosmos*.

Louis Couperin (1626-1661), uncle of François "Le

*Grand*," is well represented by the grave and gorgeously ornamented *Tombau de M. de Blancrocher* and a characteristically imposing *Chaconne*. To the three pieces by the great François, Mr. Kipnis brings great color and brilliance—almost impressionistic in the instance of *Les Baricades mystérieuses*, and with a very strong emphasis on the dissonant harmonic texture in the awesome B Minor *Passacaille*.

To the opening movements of the Rameau Suite in E Minor, Mr. Kipnis lends a rather severe classical cast, stressing clarity of rhythmic figuration and openness of texture. Even in the more popular numbers, such as the bucolic *La Villageoise*, *Le Rappel des oiseaux*, the *Rigaudons*, *Musette*, and the familiar *Tambourin*, he has chosen to subdue the color used so generously in the Boismortier and the two Couperins in the interest of rhythmic and harmonic incisiveness and clarity of line—all of which provides a fresh aural-intellectual insight into this most familiar of Rameau's keyboard suites.

The recorded sound of the Kipnis harpsichord emerges with a dry champagne sparkle, and the whole recital from beginning to end is forty-five minutes of unalloyed listening pleasure.

*David Hall*

© ® FRENCH BAROQUE MUSIC FOR HARPSICHORD: Boismortier: *Suite No. 3, in E. Op. 59*; L.

Couperin: *Le Tombeau de M. de Blancrocher; Chaconne, in F Major*; F. Couperin: *Les Baricades mystérieuses (6me ordre, No. 5); Le Moucheron (6me ordre, No. 8); Passacaille (8me ordre, No. 9)*. Igor Kipnis (harpsichord). Epic BC 1289 \$5.98. LC 3889\* \$1.98.

## JAZZ

### MILES DAVIS AT THE JUAN-LES-PINS FESTIVAL

*A remarkable leader welds disparate talents into an exciting whole*

MILES DAVIS can be an erratic performer, but every so often, when he puts his mind to it, he shows why he is held in such high regard, not only as a trumpet player, but also as a leader and a talent scout. One of those times was the summer of 1963, at the Antibes International Jazz Festival at Juan-les-Pins, France, and Columbia's recording of the occasion has just been released.

At the time, Davis was working with personnel almost entirely new to him: tenor saxophonist George Coleman, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams. Coleman is an indifferent soloist, Hancock an intermittently exciting one, Carter an extremely good and exceptionally fast bassist, and young Tony Williams is the most remarkable drummer to have appeared in a long time.

Making a band out of such disparate elements is one of Davis' specialties. He did it in 1955 with John Coltrane, Red Garland, Paul Chambers, and Philly Jo Jones, none of whom then had much of a reputation and at least two of whom (Coltrane and Jones) were thought to be hopeless. Much of Davis' work since then has been a refining of the ideas developed by that 1955 quintet. It is a seemingly casual style, based on the early bop bands, primarily those Charlie Parker groups in which Davis played. Only rarely is there an ensemble passage, and after the melody is played, what ensues is simply one long solo after another. It requires the greatest and most immediate response from each of the players, or the whole thing will degenerate into a disorganized shambles.

Davis sticks close to a preferred repertoire, made up of a few originals, pop tunes, and holdovers from the old Parker days. At Juan-les-Pins, he played one relatively new number, *Joshua*, and four Davis standbys—*Autumn Leaves*, *Milestones*, *All of You*, and *Walkin'*. Each player has notable moments, most impressive being Williams' long Ed Blackwell-like solo on *Walkin'*. More important, the men are a *band*, an exciting, smoothly functioning musical unit, and they have ob-

viously been made so through the efforts of their leader.

Davis himself is best of all. Either his work is becoming more ordered, or else he was simply in top form that day. Perhaps it was the audience and the atmosphere. Like some other jazzmen, Davis often achieves in person and in "live" recordings things that his studio-made discs only hint at. It is primarily a matter of abandon—no one can forget that those mikes are there. In any case, Davis' instantly identifiable horn is heard on these tracks in a sort of compressed reprise of all his solos of the last few years, and the result is some of the best work he has committed to records in a long time.

The album cover, incidentally, is a beautiful one, and there is just about an hour of music on the record—more than twice as much as there was on Davis' previous disc, "Quiet Nights." Why don't they do this more often?  
*Joe Goldberg*

© MILES DAVIS: *Miles Davis in Europe*. Miles Davis (trumpet), George Coleman (tenor saxophone), Herbie Hancock (piano), Ron Carter (bass), Tony Williams (drums). *Autumn Leaves; Joshua; Milestones; All of You; Walkin'*. COLUMBIA CS 8933 \$1.97, CL 2183\* \$3.98.

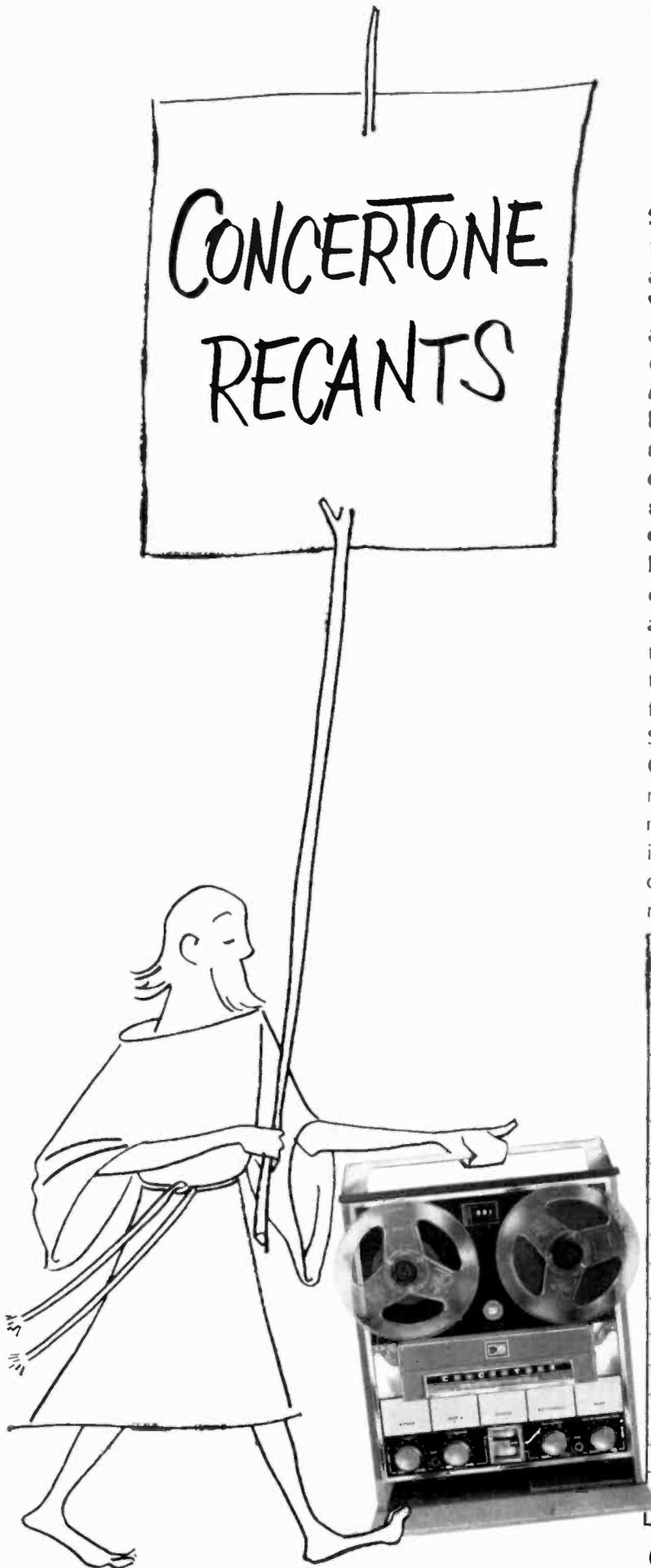
MILES DAVIS  
*Trumpet player, talent scout, and leader*



# WE DARED TO COMPARE THE CONCERTONE 800

[ and heard from ]  
[ our competitors ]

Since "an honest tale speeds best being plainly told," we would like to make a public apology about our first Feature Comparison Chart. The Viking 220 tape recorder *does* have tape lifters and transistors. The Freeman 200 *does* have center capstan drive. And, the Tandberg 64 *does* have remote control and tape lifters. Hence, we have amended our Chart accordingly and have reproduced it again. While contrite, because we erred originally, we feel that even with these minor adjustments you will still see that the Concertone 800 (portable or tape deck) is your best value in stereo tape recorders! Furthermore, only the Series 800 has double Reverse-o-matic® and six heads that combine to give you continuous music playback and recording with the touch of a button, without reel turnover. Prices for this incomparable device start as low as \$379.95. If you're really interested, send for a Concertone brochure and the name of your nearest dealer. The brochure is flawless, with no accidentally erroneous comparisons. Besides, it's free and has a neat drawing of a bird on the cover. Write to Concertone, Repentance Department, Box 3227, South El Monte, California.



FEATURES:	AMPEX 2070	CONCERTONE 800	CONCORD 884	EICO RP-100 WIRED	FREEMAN 200	MORELCO 403	REVERE M-2	ROBERTS 400D	SONY 500	TANDBERG 64	V-M 740	WEBCOR EP-2160	VIKING 220
6 HEADS	No	Yes	No	No	No	No	No	No	No	No	No	No	No
3 MOTORS	No	Yes	Yes	No	Yes	No	No	Yes	No	No	No	No	Yes
AUTOMATIC REVERSING FOR RECORD & PLAY	No	Yes	No	No	No	No	No	No	No	No	No	No	No
PUSH BUTTON CONTROLS	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes
REMOTE CONTROLLABLE	No	Yes	No	No	No	Yes	No	Yes	No	Yes	No	No	Yes
SOUND ON SOUND	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
BUILT-IN ECHO CONTROL	No	Yes	No	No	No	No	No	Yes	No	Yes	No	No	No
CENTER CAPSTAN DRIVE	No	Yes	No	No	Yes	No	No	No	No	No	No	No	No
TRANSISTORS	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	No	No	No	No	Yes
TAPE LIFTERS	Yes	Yes	Yes	Yes	Yes	No	No	Yes	Yes	Yes	No	No	Yes
OPERATES BOTH HORIZONTAL & VERTICAL	Yes	Yes	Yes	No	Yes	No	No	Yes	Yes	Yes	No	No	Yes
COSTS UNDER \$100	No	Yes	No	Yes	No	Yes	Yes	No	Yes	No	Yes	Yes	No

**CONCERTONE** 



HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# CLASSICAL

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

© ① BACH: *Concertos for Harpsichords: in C Minor, for Two Harpsichords (S. 1062); in D Minor, for Three Harpsichords (S. 1063); in C Major, for Three Harpsichords (S. 1064).* BACH-VIVALDI: *Concerto for Four Harpsichords, in A Minor (S. 1065).* Fritz Neumeier, Lily Berger, Konrad Burr, and Ilse Urbuteit (harpsichords); Saar Chamber Orchestra, Karl Ristenpart cond. NONESUCH H 71019 \$2.50, H 1019\* \$2.50.

Performance: Enjoyable  
Recording: Reverberant

This disc includes all of the harpsichord concertos of Bach for three and four instruments, plus one of the three double concertos, the latter being the composer's transcription of his own Concerto in D Minor for two violins. All have been available in recorded form before, though the present performances are in most cases the equal of previous interpretations. Particularly effective here are the accompaniments; the solo playing is not as exciting as that in the recent collection on Vanguard, but is nonetheless musically convincing. Stylistically, the renditions, save for the lack of double-dotting in the slow movement of the Bach-Vivaldi, are commendable. Tempos are sensible and solid rather than hectic—on occasion one does feel a Germanic heaviness in the beat. But over-all the purchaser will be attracted both by the fine playing and the bargain price. The problem of recorded balance, always tricky with works of this type, has been solved with skill, but the amount of reverberation may be excessive for some tastes. I. K.

## RECORDING OF SPECIAL MERIT

© ① BACH: *Preludes and Fugues: in E Minor ("Wedge," S. 548); in C Major (S. 547); in B Minor (S. 544); in F Minor (S. 534).* Helmut Walcha (Grand Organ of St. Laurenskerk, Alkmaar, Holland). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73206 \$5.98, ARC 3206\* \$5.98.

Performance: Admirable  
Recording: Excellent

This disc, the latest in Helmut Walcha's re-recording of the Bach organ works, contains three of Bach's greatest and most mature preludes and fugues plus an earlier work in

F Minor that is no less brilliant. The blind German organist's playing, as usual, is extremely steady technically, and his sense of registration is impeccable. The tempos, especially in the "Wedge" and the C Major Prelude and Fugue, are relatively leisurely, but through the acute application of Baroque articulation he manages to build the music into works of gigantic strength and solidity. Stylistically, except for the execution of some trills that incorrectly commence on the main note, the interpretations are most sound. Quite possibly the best single performance

public has shown a disinclination to warm up to the piece or even familiarize itself with it, a careful listening to the work will tell us why. It has little of the dramatic immediacy and lacerating power of the opera scores *Wozzeck* and *Lulu*, and it lacks the strongly profiled lyricism and hyperexpressivity of the Violin Concerto. The *Lyric Suite* is a difficult work—to listen to as well as to perform—and few concessions are made to the more approachable sort of aural beauty that characterizes Berg's more popular works.

Still, it is a landmark of the modern Viennese school, and for all I know, it may even be the masterpiece that its admirers claim it to be. It is said to be Berg's first work in the twelve-tone technique—it progresses movement by movement by way of an alternating serial, nonserial scheme—and the density of its texture, its wealth of linear detail, as well as its uniquely Bergian expressivity make it a piece that the uninitiated will not forget in a hurry, and that the professional finds limitlessly absorbing.

The String Quartet, Op. 3, is, of course, an early work, Berg's first chamber piece and the last work that he was to compose under Schoenberg's tutelage. Like the *Lyric Suite*, it is performed with a good deal of vitality and painful intensity by the Parrenin Quartet. I am no expert on the matter of interpreting this music, but I feel very strongly that there is a lack of contrasted dynamics in the playing of the *Suite* and a resultant lack of inter-linear definition. W. F.

BERG: *Three Movements from Lyric Suite* (see SCHOENBERG); *Wozzeck excerpts* (see MAHLER)

© ① BIBER: *Fifteen Mystery Sonatas; Passacaglia in G Minor.* Suzanne Lautenbacher (violin); Rudolph Ewerhart (organ, harpsichord); Johannes Koch (viola da gamba). VOX SVBX 552 three 12-inch discs \$9.95, VBX 52\* \$9.95.

Performance: Very good  
Recording: Satisfactory

This is the second complete recording of the fifteen violin sonatas based on the Mysteries in the life of the Virgin Mary. The present performance of these works, also sometimes called the *Rosary Sonatas*, compares most favorably with the previous recording on Cambridge 1811/811 by Sonya Monosoff, and the coupling, including the sixteenth sonata, an unaccompanied passacaglia, is identical. The continuo assignments, as in the earlier version, are divided between organ and harpsichord (Rudolph Ewerhart plays both here with considerable imagination), though the additional *basso continuo* in-

VOX



SUZANNE LAUTENBACHER  
Scordatura problems masterfully solved

here is that of the anguished B Minor, long one of Walcha's specialties, but the entire disc should be considered a must for organ lovers, along with Walcha's other recordings of Bach. The Dutch instrument is beautifully reproduced, and the recording itself is a decided improvement over the performer's previous monophonic versions. I. K.

© ① BERG: *Music for String Quartet. Lyric Suite: Quartet, Op. 3.* Parrenin String Quartet. MUSIC GUILD S 58 \$5.98, 58\* \$5.98.

Performance: Satisfactory  
Recording: Good

Along with the magnificent and rather more celebrated Violin Concerto, Alban Berg's *Lyric Suite* is perhaps his most admired and significant instrumental work. If it is less known by the general public, and if this same

### Explanation of symbols:

- ① = stereophonic recording
- ① = monophonic recording
- \* = mono or stereo version not received for review

strument used is restricted to a gamba (the Cambridge recording added a bassoon for variety). These are, however, minor points. The principal concerns are the quality of the solo violin and the performer's ability to express the variegated moods of this late-seventeenth-century music. The difficult intonation problems caused by the composer's instructions for *scordatura* (a deliberate mistuning of the violin strings for coloristic effects) are masterfully solved by Miss Lautenbacher. Her tonal qualities and technical execution, as anyone familiar with her previous recordings for Vox will know, are on an extremely high plane. The mood of the sonatas is captured admirably, too. But there are a few stylistic shortcomings: there is no sign of any embellishing in Sonata No. 5 (one of several instances), the violinist repeats both sections of the Sarabande and then does the same with the double, or variation, instead

## PARTHENIA

THE MAYDENHEAD  
of the first musick that



Published by G. Lowe, in London, 1611

of using the double itself as the repeated version. Further, not all of Miss Lautenbacher's trills seem to commence clearly on the upper note. And finally, I heard no true pianissimo on these discs, and the dynamic variety seems too limited. The playing nevertheless is far too good for these three discs to be overlooked by anyone interested in either violin music or the Baroque. The recording, extremely reverberant and in complete contrast to the dry acoustics of the Cambridge set, gives the impression of a performance in a cathedral, an effect that is certainly justified historically. I. K.

### RECORDING OF SPECIAL MERIT

© ① BRAHMS: *Quintet, in F Minor, for Piano and Strings, Op. 34*. Rudolf Serkin (piano); Budapest String Quartet. COLUMBIA MS 6631 \$5.98, ML 6031\* \$4.98.

Performance: Splendid  
Recording: Good

Recent years have seen a falling off both in vitality and accuracy of intonation on the part of the Budapest Quartet in their recorded performances. It is therefore a pleasure to report that the energizing presence of pianist Rudolf Serkin apparently gives the

foursome a gigantic lift, and that it has manifested itself in this thrilling disc version of the Brahms F Minor Piano Quintet. This is wild and woolly *Sturm und Drang* Brahms, and the Serkin-Budapest combine gives it the full treatment while managing to stay well within the bounds of good taste and good tone. The reading is, in short, a flawless example of music-making by players steeped in the great Romantic tradition and intent on bringing it to life in all its richness and vitality. Nowhere is this more evident than in the rhythmic tension and full-throated sonority that mark their playing of the triumphant Scherzo.

The recorded sound is just right—full-blooded, with remarkable ensemble and solo instrumental presence, yet with enough room tone to suggest a good-sized private music room. An outstanding disc. D. H.

### RECORDING OF SPECIAL MERIT

© ① BYRD: *Mass for Four Voices*. Choristers of Westminster Abbey. Sir William McKie cond. *Virginal Music: Pavana, The Earle of Salisbury; The Battell; Lord Willobies Welcome Home; The Carman's Whistle*. Lady Susi Jeans (virginals). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73201 \$5.98, ARC 3201\* \$5.98.

Performance: Very accomplished  
Recording: Superior

As the program notes for this disc rightly point out, the Byrd Mass for Four Voices should be considered one of the greatest masterpieces in the history of English liturgical music. The remark, of course, might apply equally to the composer's other two Masses, of three and five parts, respectively. All three have recently been issued in superlative performances by the King's College Choir, Cambridge, under David Willcocks' direction (London 25795/5795 and 25725/5725). This is the kind of music that the English choirs do to a turn, though not until Willcocks' recordings has there been a really satisfactory interpretation of any in point of style. Ideally (as well as historically) the music sounds best when performed by an all-male choir, as is proved not only by the King's College Choir but by the present disc as well. The Westminster Abbey Choristers, I believe, form a slightly larger group than their Cambridge counterparts, but the clarity and precision demanded by the music is remarkably achieved here. The interpretation is extremely satisfying in all respects.

The choice between recorded versions of this music may very well rest on the coupling: London includes the three-voice Mass; Archive devotes its second side to a selection of Byrd's music for virginals, the small harpsichord of that time—usually an oblong box with one set of strings and only one registration. Most familiar of the pieces is the *Earle of Salisbury's Pavane*, played here without either of the two galliards attached to it in the *Parthenia*, the volume of keyboard music from which it comes. Least well known is the programmatic suite *The Battell*, a collection of twelve brief pieces, rather naïve but not without charm. Two of these, *The bagpipe and the drum* and *The flute and the drum*, are available in performances by Paul Maynard on Decca 710040/100-40, but this is the first time that anyone has recorded the entire piece. Lady Jeans' playing.

(Continued on page 82)

## George Szell



LC 3872/BC 1272\*



LC 3873/BC 1273\*



LC 3882/BC 1282\*



LC 3863/BC 1263\*



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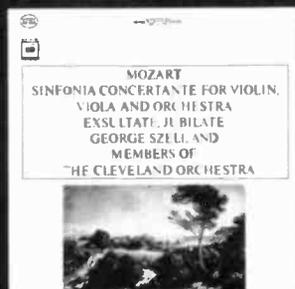


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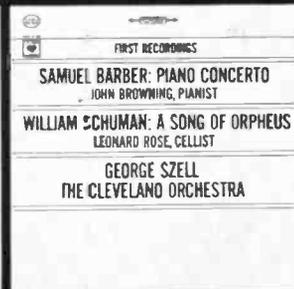
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if not quite as spirited or technically adroit as Thurston Dart's in his L'Oiseau-Lyre recordings of some of these works (OL 50076), is nevertheless solidly at home in the idiom, and her interpretations are on a superior level. Most interesting of all, however, is the instrument she uses, a pair of 1642 virginals by Jan Ruckers, now owned by a Stockholm museum. Though changes of registration are impossible, the little harpsichord's tone is clean and full, and one cannot help being impressed by the sound of an instrument very like that which might have been played by Queen Elizabeth herself. The reproduction is extraordinarily good on both sides, with excellent stereo separation for the choral group. I. K.

CHAUSSON: *Poème* (see SAINT-SAËNS)

DE MONTE: *Madrigals* (see HANDL)

© ® FROBERGER: *Toccatas II, V, and VI; Capriccio VI; Fantasia I*. Gustav Leonhardt (Schnitger organ of the Michaelskerk, Zwolle, Holland). *Toccatas VIII and XXI; Tombeau sur la mort de Monsieur Blancrocher; Ricercare X; Suite XVIII, in G Minor; Suite XIX, in C Minor*. Gustav Leonhardt (harpsichord). CAMBRIDGE CRS 1509 \$5.98, CRM 509 \$4.98.

Performance: Highly skilled  
Recording: Generally very good

The German organist, harpsichordist, and composer Johann Jakob Froberger (1616-1667) can be described as one of the most sensitive musicians of his time. Anyone believing that music of the early or middle Baroque cannot be expressive should hear a work such as his *tombeau*, or lament, written at the death of the lutenist Blancrocher. The influence of both the Italian style and Froberger's teacher Frescobaldi may be heard in the five toccatas here, works that Leonhardt performs with suitable virtuosity and genuine fire on both the fine Zwolle organ and an early eighteenth-century French harpsichord. Leonhardt is thoroughly at home in this repertoire: his playing is quite expert stylistically, and his ornamentation and embellishment, notably in the brief four-movement suites, is highly commendable. Like Thurston Dart's superb recording of Froberger selections on the clavichord (L'Oiseau-Lyre 60038, 50207), the present collection is another valuable contribution to our familiarity with earlier keyboard music in general and with an important neglected composer in particular. The harpsichord side is reproduced extremely well, but the organ pieces tend to sound distorted, especially at the side ends, in both mono and stereo. I. K.

GIANNINI: *Divertimento No. 2* (see PORTER)

### RECORDING OF SPECIAL MERIT

© ® HANDEL: *Suite No. 5, in E Major; Suite No. 7, in G Minor; Suite No. 8, in F Minor; Aria con Variazioni in B-flat Major*. Li Stadelmann (harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73194 \$5.98, ARC 3194\* \$5.98.

Performance: Excellent  
Recording: Excellent

This splendidly performed collection of Handel harpsichord music includes two fairly frequently played and recorded suites—Number 5, whose last movement is the so-called "Harmonious Blacksmith," and Number 7, which concludes with a *passacaille*. The eighth of these suites, all of which are taken from Handel's first collection (1720), is less often heard but is equally fine musically, and the variations that conclude the disc use the same theme Brahms took for his piano variations. Considerable stylistic know-how is necessary in order to make these works emerge as the exciting listening experiences they must have been in the composer's own day, and the absence of embellishment (particularly in repeats and slow movements) that is typical of most present-day performances is one reason this music may seem conventional and less inspired than, say, similar suites by Bach. Li Stadelmann's playing, I am delighted to report, is extraordinarily stylish, with liberal embellishment in accordance with the performing practice of Handel's day. Tempos are excellent—some may find the opening overture to the Suite No. 7 a bit slow, but the pompous mood the performer thus obtains is quite marvelous—ornamentation is handled with great knowledge, and phrases are articulated with unusual care. Stylistic considerations aside, the playing is remarkable for its power and dynamic drive. The tonal characteristics of the instrument, a 1763 Kirkman, are particularly well suited to the performance of this music, and its sound is outstanding. I. K.

#### RECORDING OF SPECIAL MERIT

⑤ ⑥ HANDEL: *Twelve Concerti Grossi, Op. 6*. Yehudi Menuhin and Robert Masters (violins); Derek Simpson (cello); George Malcolm (harpsichord continuo, Nos. 1-4); Kinloch Anderson (harpsichord continuo, Nos. 5-12); Roy Jesson (organ continuo); Bath Festival Orchestra. Yehudi Menuhin cond. ANGEL SD 3647 four 12-inch discs \$23.92, D 3647\* \$19.92.

Performance: Wonderfully spirited  
Recording: Generally satisfactory

As one might expect of anything to which Yehudi Menuhin turns his hand, the dozen Handel Concerti Grossi, Op. 6, emerge under the distinguished violinist-conductor's direction with marvelous vitality, spirit, and musicality. He is careful with problems of phrasing and articulation, and one feels that the members of the Bath Festival Orchestra are enjoying their work as much as the listener. Historical authenticity is provided by two continuo instruments, the harpsichord for the *concertino* and the organ for the accompanying body. Cadenzas are added at the appropriate spots in final cadences either by the solo violin or harpsichord, though there are several places, among them the *ad libitum* sections of Number 11's first movement and the very plain Air from Number 10, that are not embellished at all, a regrettable omission. I have the feeling that Menuhin is somewhat conservative about such things, but, as anyone who has heard the Kurt Redel performance (Vox VBX 22) will realize, this music demands the utmost interpretive imagination in embellishment. There is nevertheless a particularly ingratiating musicality about Menuhin's conceptions. I cannot help admiring this type of

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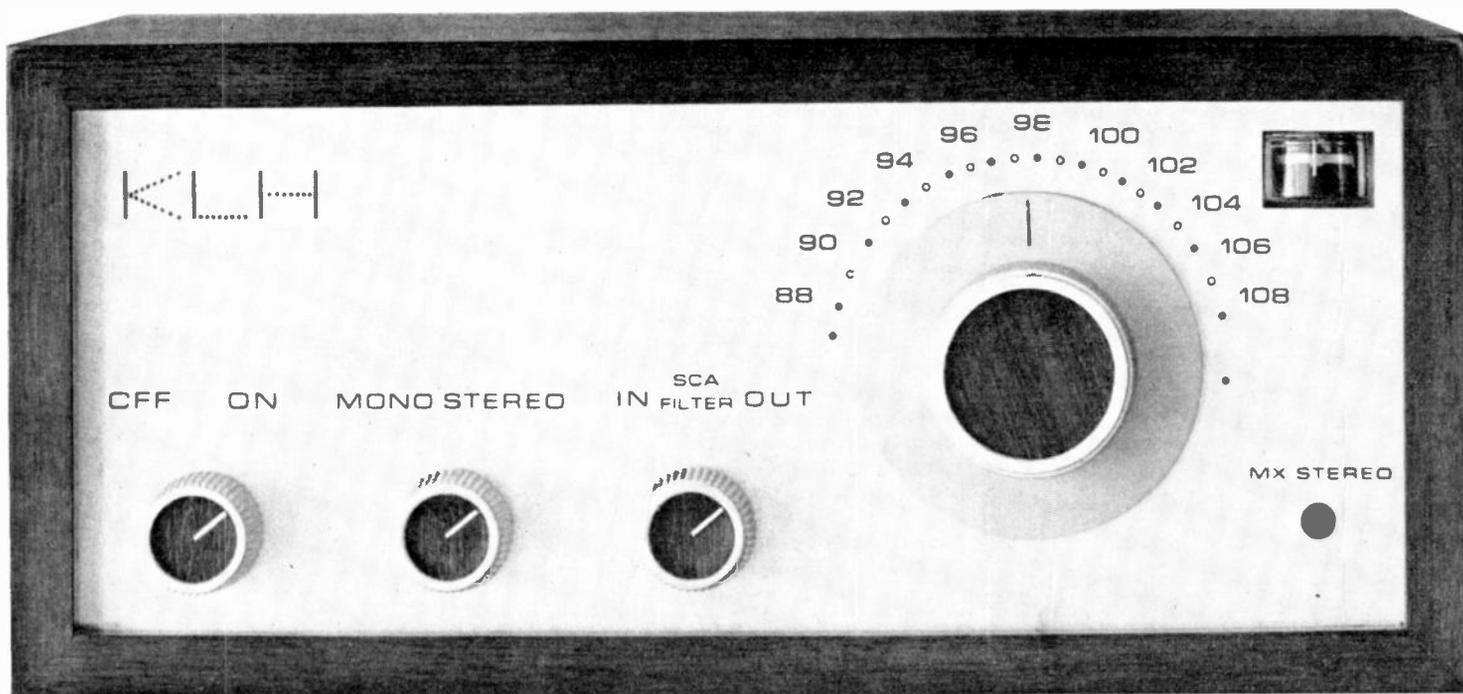
Incidentally, it *still* weighs less than most of the other expensive portables. If you feel you must, you can even put handles on it and carry it around.



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doubt that our relative neglect of Harris' music today is owing to any shortcoming of the music itself nearly so much as it is to our embarrassment over the importance that was attached to it twenty years ago or more. For Harris is surely not the Great American Symphonist, as he was once heralded—our very own Beethoven or Brahms—but rather a gifted creator of lesser stature. A Grieg, perhaps, and not a first-line musical bonanza riding out of the West with a sheaf of masterpieces under his arm.

Certainly, Harris' very *real* qualities are present in the piano quintet of 1937—a somewhat coarsely hewn work full of the easy, broad-beamed melody that Harris' best music abounds in. And the violin sonata, likewise, sings its homely songs with utter conviction. The music is genuinely American, it is the expression of an authentic musical personality, and it deserves our attention. Certainly, there is more to be said for the best of Roy Harris than there is for much of the internationalist mimicry that gets played in the name of American music today.

The performances here—particularly the broadly singing reading of the Quintet—seem to me really quite splendid, and the recording leaves very little to be desired.

W. F.

© HAYDN: *Symphonies: No. 6, in D Major ("Le Matin"); No. 7, in C Major ("Le Midi"); No. 8, in G Major ("Le Soir")*. Chamber Orchestra of the Saar. Karl Ristenpart cond. NONESUCH H 71015\* \$2.50, 1015 \$2.50.

Performance: Nicely styled  
Recording: Satisfactory

These charming symphonies from the young Haydn's first years of service with the Esterházy are as much post-Vivaldi concerti grossi as they are preclassical symphonies. But by whatever name they are called, the music is highly entertaining and absorbing, reaching a peak of originality and inspiration in the middle movements of the five-movement "Le Midi." The performances are vivacious, transparently textured, and well recorded. Given the fact that this is the only single-disc recording of the Haydn trilogy, plus the modest \$2.50 price tag, this disc rates as a best buy.

D. H.

### RECORDING OF SPECIAL MERIT

© HAYDN: *Symphonies: No. 35, in B-flat; No. 65, in A Major*. Vienna State Opera Orchestra, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES HS 15 \$8.50 (subscription), \$10 (nonsubscription) stereo or mono. (Available from Library of Recorded Masterpieces, 150 West 82nd Street, New York, N.Y. 10024.)

Performance: With loving care  
Recording: Good

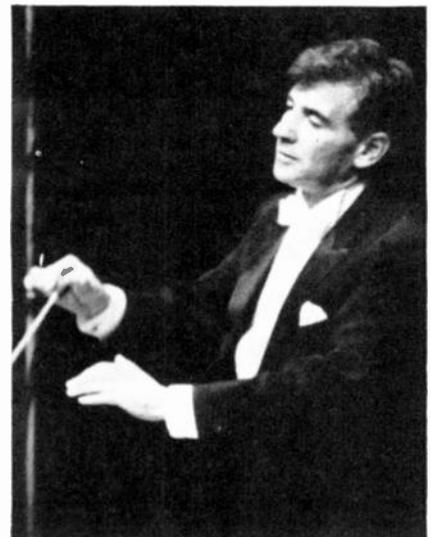
If this reviewer's memory serves, these recorded performances by the late Max Goberman are Haydn disc premieres. The Symphony Number 35 is a deliciously sunny piece, scored for oboes, horns, and strings, and dated 1767. Number 65 has bassoons reinforcing the bass line and is considerably more elaborate in its texture, variety of tone color, and thematic substance. An exotically hued trio in the minuet and a brilliant "hunting" finale are among the music's many high points. Despite its late number, anno-

tator H. C. Robbins Landon believes the A Major to have been composed around 1772, that it is contemporary with the "Farewell" Symphony (Number 45) and others of the so-called *Sturm und Drang* group.

Goberman's performances, like the others in his not-quite-finished complete Haydn symphony series, are models of stylistic aptness and unforced vitality, and the recording does full justice to the transparent texture of the music. Together with HS 1, a fine pairing of the Symphony Number 22 ("Philosopher") and Symphony Number 98 in B-flat, I would rate this album as one of the absolute indispensables of the series. D. H.

### RECORDING OF SPECIAL MERIT

© HAYDN: *Symphonies: No. 82, in C Major ("The Bear"); No. 83, in G Minor ("The Hen")*. New York Philharmonic.



COLUMBIA RECORDS

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Leonard Bernstein cond. COLUMBIA MS 6609 \$5.98, ML 6009\* \$4.98.

Performance: Zestful  
Recording: Excellent

One of my more cherished memories of Leonard Bernstein in the 1940's, when he was very much the boy wonder fresh from under Serge Koussevitsky's wing, was the intense musicality he brought to his reading of Haydn's Symphony Number 102, in B-flat, itself a Koussevitsky specialty. To his first commercial recording of Haydn, the mature Leonard Bernstein brings the same freshness and vitality, and I am especially grateful that he has chosen two sharply contrasted works that have not suffered from overplaying in the concert hall—or from overrecording, for that matter.

"The Bear" (so-called from its folk-dance-style finale) is one of the most brilliant of Haydn's Paris set, and "The Hen," despite its almost flippant title, is, with the exception of its gigue-like finale, a predominantly dark-hued piece. Bernstein makes the most of the festive brilliance of "The Bear" from its opening "Mannheim rocket" figure to its rollicking finale, yet to the opening movement of "The Hen" he imparts almost the flavor of Mozart's G Minor. His reading of the beautiful slow movement of the latter—one of Haydn's most movingly lyrical—is sheer joy.

All told, this disc represents one of Bernstein's finest accomplishments as a recording artist. Columbia's sound is A-1 from first to last. D. H.

HENZE: *Elegy for Young Lovers* (see Best of Month, page 74)

Ⓜ HOVHANESS: *Koke no niwa* ("Moss Garden," 1960). Melvin Kaplan (English horn), Walter Rosenberg and Elden Bailey (percussion), Ruth Negri (harp), Alan Hovhaness cond. SIMS: *Chamber Cantata on Chinese Poems* (1954). Richard Conrad (tenor), Elinor Preble (flute), Felix Vis-cuglia (clarinet and bass clarinet), William Hibbard (viola), Judith Davidoff (cello), Helen Keany (harpsichord); Daniel Pinkham cond. MOSS: *Four Scenes for Piano* (1961). Seymour Fink (piano). *Sonata for Violin and Piano* (1959). Matthew Raimondi (violin). Yehudi Wyner (piano). COMPOSERS RECORDINGS, INC. CRI 186 \$5.95.

Performance: Excellent  
Recording: Good

One of the most overworked—and essentially unfair—accusations that public and press level against many of our young composers is that their most deep-rooted desire is to shock and alarm rather than to communicate: in other words, if you can't send them out of the hall whistling, send them out in a state of anger or shock. But some young composers do seem to cultivate failure as if it were a virtue by writing pieces so esoteric, difficult to produce, and difficult to perform that practical use of the material in repeated performance is all but impossible. Therefore, real success for a new work—and by that I mean performance and reperformance—is also impossible; failure has become success. A faint whiff of masochism is in the air.

Take Ezra Sims, a gifted young composer, and his newly recorded *Chamber Cantata on Chinese Poems*. This piece doesn't sound far out now, as it may have when it was composed in 1954. It is a twelve-tone piece, full of pretty instrumental sound and a quite fetching expressivity and lyricism in its vocal line. The music gives pleasure and it should be performed.

Now there is nothing wrong with the fact that the poems Sims has set to music are of Chinese origin. But, according to the composer's program note, "the Chinese language when sung is incomprehensible." So, with logic rather less than compelling, Sims has set the text in Chinese anyway, and having done so, has created an absolutely hilarious performance problem: any group wishing to perform the piece must find either a Chinese tenor, an Occidental tenor who just happens to sing Chinese, or perhaps an authoritative Chinese-speaking language coach who can teach the text to any old singer by rote.

Now, if a work such as this doesn't take first prize in the White Elephant Sweepstakes, I don't know one that does. I could be wrong, of course: my pessimistic prognostications could be confounded and Sims' *Chamber Cantata* might get to be very big in Hong Kong or in Chinatown.

On the purely musical level, the remainder of this CRI issue is less appealing. The Hovhaness number—it is beautifully performed by English-hornist Mel Kaplan and a chamber group—offers its composer's usual Eastern exoticisms, and the work

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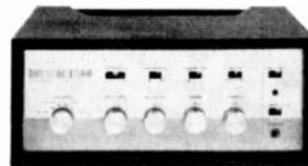
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(Saturday Review)



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should please his admirers. It is perhaps my own failing that I have long been unable to distinguish one Hovhaness work from another.

A young Californian, Lawrence Moss, makes his first appearance in the current Schwann catalog with a solidly composed Violin Sonata dating from 1959, and a four-section solo piano work dating from 1961. They are absorbing to hear, these piano pieces, delicate of facture, sensitively colored. And I refuse to let the composer's program notes, richly phrased in the pretentious gobbledegook of the New Criticism, spoil them for me.

The recorded sound is high-class CRI, and the performances seem impeccable. W.F.

### RECORDING OF SPECIAL MERIT

© MAHLER: *Symphony No. 5*. BERG: *Wozzeck (excerpts)*. Phyllis Curtin (soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 7031 two 12-inch discs \$11.96, LM 7031\* \$9.96.

Performance: Clean and controlled

Recording: First-rate

The fashionable rush to Gustav Mahler is almost over. The last decade or so has seen the composer's symphonic output move from its special place just outside the standard repertoire to its present place quite solidly within it. And Mahler's *Symphony No. 5*, considered both from the point of view of its structural coherence and its relative brevity for this composer, is perhaps the ideal work by which either the Mahler non-initiated or the Mahler-recalcitrant may approach this extraordinary composer.

At the same time that the Fifth *Symphony* is the ideal point of departure for those who still haven't caught up with the trend, Erich Leinsdorf's new performance of it is a revelation of sorts for those who think of Mahler's pieces as loose-jointed, rambling, undisciplined, slightly blabber-mouthed. For the piece itself is cleanly shaped, cannily controlled—perhaps the only large work of Mahler's that creates the illusion of having been conceived according to what we think of as classical principles. And Leinsdorf has given the piece a performance so precise, so balanced, so slyly and cleanly delineated that the unlikely word "elegant" comes to mind. Mahler, in any case, begins to sound like a relatively cool customer.

There are, of course, those who simply will not buy a reading such as this: those who cherish the Mahler-Bruckner mystique, those who make a religion of German Romanticism and the Grand Manner. The slow movement is rather subdued, its sentiments rather directly put in this reading. And Leinsdorf builds his big climaxes according to strictly musical procedure, not as if he and his musicians were having a nervous breakdown. Everything is a little *less* rather than a little *more*.

Whether this constitutes the very best approach to Mahler's music or not, it is one of unquestionable validity. And if it served no other purpose than to show us the objective materials of the music with unaccustomed freshness and realism, Leinsdorf's reading would be worth the serious attention even of those whose dish of tea it is not.

As choice an item as the Mahler is, RCA's bonus of the *Wozzeck* excerpts would be

(Continued on page 90)

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worth the price of the set on its own account. Phyllis Curtin's performance of Maria's music is as musicianly a one as we are likely to encounter anywhere—a tour de force of simple precision—but it is also a full-blooded, original conception of the dramatic aspects of the role. This Maria is no pathetic cipher all but cowed by the mere problem of getting her notes right, but a complex, sensual, and deeply troubled young woman. Miss Curtin's performance here makes one long to hear and see her in the opera.

One perceives from both the Mahler and the Berg that the Boston Symphony Orchestra is playing with a new brilliance and discipline under its new conductor. The recording is very good, and is quite the best Dynagroove sound I have heard, especially in terms of tonal and dynamic subtlety. *W. F.*

**MAYER:** *Overture for an American; Essay for Brass and Winds; Country Fair* (see SIEGMEISTER)

**MOSS:** *Four Scenes for Piano* (see HOVHANNES)

### RECORDING OF SPECIAL MERIT

© ® MOZART: *Mass in C Minor* (K. 427). Edith Mathis (soprano); Helen Erwin (mezzo-soprano); Theo Altmeyer (tenor); Franz Crass (bass); South German Madrigal Choir; Southwest German Chamber Orchestra, Wolfgang Gönnerwein cond. ANGEL S 36205\* \$5.98, 36205 \$4.98.

Performance: Devoted  
Recording: Good

Mozart's C Minor Mass, begun (but never completed) at about the same period as the "Linz" Symphony and the first of the great string quartets dedicated to Haydn, has always struck me as an oddity in the Mozart catalog. The long and florid *Et incarnatus est* for soprano solo, for example, seems to be sheer opera; the black-hued *Qui tollis*, on the other hand, seems to have been inspired by the *Crucifixus* of Bach's B Minor Mass (did Mozart ever see or hear this music?). The *Kyrie* and opening of the *Sanctus* look forward to the solemnities of the *Masonic Funeral Music* and the ritual scenes of *The Magic Flute*. A fascinating, uneven torso of a masterpiece, this Mass—an odd mixture of the genuinely sublime and the exasperatingly trivial.

Conductor Wolfgang Gönnerwein is a new name to me, but he clearly knows what he is about in this recorded performance. Wisely, he has omitted the *Agnus Dei*, for which Mozart never composed music, but for which later editors used that of the *Kyrie*. Even more important, he has used choral and orchestral forces modest enough to lend the performance a welcome degree of transparency. Yet the big moments also convey sufficient weight and monumentality, thanks in part to the excellent church acoustics of the recorded sound. Indeed, one is impressed throughout Herr Gönnerwein's reading with the care he has taken to keep all polyphonic lines clear and singing, orchestrally—particularly woodwind—as well as vocally. Both lady soloists give excellent accounts of themselves in the demanding *Laudamus te* and *Et incarnatus est* episodes, but tenor Altmeyer sounds a bit constricted in the *Quoniam*.

I have not heard the DGG or Vox stereo recordings of the C Minor Mass, but I must say that I find this Angel disc a thoroughly satisfying achievement in every way. *D. H.*

© ® MOZART: *Quartet No. 14, in G Major* (K. 387); *Quartet No. 18, in A Major* (K. 464). Amadeus Quartet. DEUTSCHE GRAMMOPHON SLPM 138909 \$5.98, LPM 18909\* \$5.98.

Performance: Extremely fine  
Recording: Excellent

Quartets 14 and 18, the first and fifth, respectively, of the six dedicated by Mozart to Haydn, are sunny works, often quite complex contrapuntally, and (as are all of the late Mozart quartets) among the gems of the chamber-music repertoire. The Amadeus Quartet, whose specialty, of course, is Mozart, is gradually recording the composer's entire output, and it is good to have this latest disc in that series.

Technically, the ensemble is on the same high level as the Juilliard Quartet, which has recorded all six of the Mozart "Haydn Quartets" on Epic BSC 143/SC 6043. Interpretively, the Amadeus plays with a warmer tonal quality and perhaps with more sense of humor, while in matters of phrasing they rather tend toward a slightly Romantic approach.

Over-all, these are very distinguished readings, but one might wish that the ensemble had chosen to take the first-movement repeats in each work for the sake of form. The recorded sound is first-rate. *I. K.*

**THE PLAY OF HEROD:** Anonymous (see Best of Month, page 73)

© PORTER: *Symphony No. 2*. GIANNINI: *Divertimento No. 2*. Louisville Orchestra, Robert Whitney cond. LOUISVILLE FIRST EDITIONS LOU 642 \$7.95.

Performance: Representative  
Recording: Okay

Whatever one may say of Vittorio Giannini's music, the composer's *Divertimento No. 2* breezes along in so cheerful, winning, and innocent a way that only the most lugubrious misanthrope would make any case against its easygoing ultraconservatism or its essentially undergraduate formal mastery. It doesn't impose its point of view at all aggressively—as does the work of, say, Howard Hanson—and it asks only to be taken on its own terms. For at least a single encounter, this is not at all difficult for the listener to do.

Better Giannini's amiable platitudes than Quincy Porter's painful search for a "late" manner as represented by his *Symphony No. 2*, which was composed in the early years of the present decade. For although this long-established composer's credentials are impeccable, and he certainly doesn't need this reviewer to vouch for his integrity and sincerity, one cannot help but sense the search here for a more contemporary (for contemporary read dissonant-chromatic) idiom and a music that Cuts Deep. The result is a somber and curiously unconvincing piece that asserts an extramusical search for intellectual status rather more than it does its own ambiance.

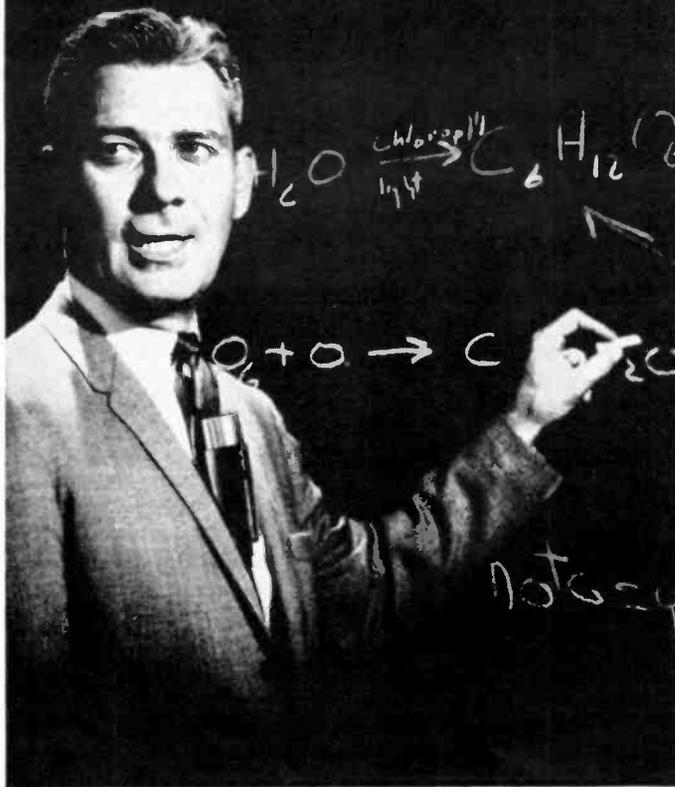
Performances and recording are typically acceptable and standard Louisville. *W. F.*  
(Continued on page 92)

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© ④ SAINT-SAËNS: *Concerto No. 3, in B Minor*. CHAUSSON: *Poème*. Nathan Milstein (violin); Philharmonia Orchestra, Anatole Fistoulari cond. ANGEL S 36005 \$5.98. 36005\* \$4.98.

Performance: Superlative  
Recording: Imperfect

If my research is accurate, Milstein has not heretofore recorded either of these important landmarks of the Romantic violin literature. In the Saint-Saëns concerto, he goes straight to the head of the class, surpassing Francescatti's achievement (Columbia ML 4315), which has aged sonically. But in terms of music-making, it is very hard to choose between these master fiddlers. Francescatti, with a notable assist from conductor Mitropoulos, plays with a bolder sense of drama, but Milstein, in a broader, more relaxed manner, achieves a degree of absolute suavity that is closer, I think, to the music's spirit. In so doing, however, the Romantic fire inherent in the piece is not compromised—Milstein's playing is as exciting as it is technically immaculate. Fistoulari provides smooth and finely detailed orchestral support, and the collaboration is captured in clear and well-balanced stereo.

Notwithstanding the fact that this is the only such coupling in the catalog, the *Poème*, on the second side, turns out to be a less substantial factor in the success of this disc than might be expected. Milstein's playing is again luscious in tone and flawless in execution, but the engineering is faulty: there is severe distortion in the climaxes, and an excessive number of surface pops were emitted by my review copy. G. J.

© ④ SCHIOENBERG: *Verklärte Nacht*. WEBERN: *Five Movements for Strings*. Op. 5. BERG: *Three Movements from Lyric Suite*. Zurich Chamber Orchestra. Edmond de Stoutz cond. VANGUARD VSD 71117 \$5.98, VRS 1117 \$4.98.

Performance: Satisfactory  
Recording: Okay

Arnold Schoenberg's *Verklärte Nacht* continues to live its uniquely popular life apart from the remainder of Schoenberg's output. This new and somewhat overwrought reading of the work by the Zurich Chamber Orchestra makes the ninth available recording of the piece. The disc, which is released under the title "Twentieth Century Masterpieces of the Vienna School," constitutes a neat package that should be an ideal introduction to the complexities of the modern-chromatic Viennese composers, for the Webern and Berg pieces are progressively more "difficult" from the Schoenbergian point of departure, and the recording is a sort of illustrated lecture on the logical evolution of the twelve-tone method.

The performances are generally quite sound—although the Schoenberg piece can be heard to better effect in Robert Craft's more shapely and elegant recent recording for Columbia. De Stoutz pushes the piece pretty hard, and his overmounting of the climaxes leads to ultimate dissipation of effect, shrill string sound, and some uneasy intonation.

In sum, the collector in search of the best available performance of *Verklärte Nacht* can do better elsewhere, but the listener who approaches this release as a pointed illustration of a vital chapter in the history of

twentieth-century music will find it a highly desirable item.

The recording is clean enough, but the string highs are rather too shrill on my equipment. W. F.

© ④ SCHUBERT: *An mein Clavier; Das Rosenband; Blumenlied; Der Jüngling und der Tod; Frühlingslied; An den Mond; Die Einsiedelei; Der Jüngling an der Quelle; Nachtwinden; Seligkeit; Der Blumenbrief; Am See; Abenstern; Der Winterabend; Im Abendroth; Der liebliche Stern; Im Frühling; Schweizerlied*. Hugues Cuenod (tenor); David Garvey (piano). CAMBRIDGE CRS 1703 \$5.98, CRM 703 \$4.98.

Performance: Sensitive and musicianly  
Recording: Very good

It is hardly surprising that, when a mature and consummate vocal artist such as Hugues Cuenod undertakes to record Schubert songs for the first time, his choice should be both imaginative and discriminating. Few of the



NATHAN MILSTEIN  
Straight to the head of the class

eighteen songs contained here are heard often in concert programs—and some are recorded for the first time. With a sound appraisal of his strengths and limitations, M. Cuenod has chosen the songs best suited to his slender, malleable voice and for his sensitive, alertly expressive art. The epic and highly dramatic songs are sagely avoided. On the other hand, with his high, countertenor-like timbre, Cuenod can effectively handle songs seldom tackled by male interpreters, though in *An mein Clavier*, a distinctly feminine song, even he appears unconvincing.

Cuenod manipulates a rather limited voice with extraordinary skill. The demands of *An den Mond*, for instance, are clearly beyond his range, but he can manage the wide skips in the tessitura in spite of the fact that his voice lacks both top and bottom. *That* is art. At other times, when the range is not against him, his singing can be magically beautiful—for example, in the vocal arpeggios of *Am See*. His diction is not impeccably native, but it is very clear and pointed at all times. Of course Cuenod, a very musicianly singer, is not always a spontaneous one; such songs as *Der Jüngling an der Quelle* and *Im Frühling* ask for more lilt and

abandon to balance the lyrics' excessive sentimentality. Nevertheless, I found this an unusually enjoyable recital, and a large measure of my appreciation is owing to David Garvey's neat pianistic collaboration. G. J.

④ SIEGMEISTER: *Symphony No. 3* (1957). Oslo Philharmonic, Elie Siegmeister cond. MAYER: *Overture for an American* (1958); London Symphony Orchestra, Russell Stanger cond. *Essay for Brass and Winds* (1954); New York Brass and Woodwind Ensemble, Emanuel Balaban cond. *Country Fair* (1957); Robert Nagel Brass Trio. COMPOSERS RECORDINGS, INC. CRI 185 \$5.95.

Performance: Variable  
Recording: Okay

The Siegmeister symphony is a highly concentrated and, I think, would-be abrasive work in a style related to, if not inordinately influenced by, Aaron Copland's so-called "serious" style. The earnestness and conviction that lie behind the Siegmeister piece are certainly among its more compelling qualities—so much so, in fact, that one dislikes saying that the piece seems slightly coarse in its formal execution and in its orchestral and musical detail. How much of this is owing to an instrumental performance that is palpably rough and uncertain (at least when compared with our accustomed standards in professional recording) I am not prepared to say.

The Mayer pieces that fill the second side of this CRI disc indicate a perfectly genuine, even facile musicality and, I should venture, a young composer of talent. But one of them would have been enough, I think. The three pieces taken together reveal too thorough a panorama of a young composer's influences to be of interest to anyone other than the composer himself. (Incidentally, the label on this side reverses the order in which *Country Fair* and *Essay* are heard.)

Both recording and performance on the Mayer side seem to me to come off rather better than on Siegmeister's, by the way. W. F.

SIMS: *Chamber Cantata on Chinese Poems* (see HOVHANESS)

© ④ STRAUSS: *Sinfonia domestica*, Op. 53. Philadelphia Orchestra, George Szell cond. COLUMBIA MS 6627 \$5.98, ML 6027\* \$4.98.

Performance: Superb  
Recording: Tops

Listened to purely as music, with no thought of the programmatic elements that offended audiences at the time of the work's 1904 premiere in New York under the composer's direction, Richard Strauss' *Sinfonia domestica* emerges as a fabulous tour de force of orchestral, contrapuntal, and thematic transformation techniques. It is clearly a showpiece designed to stand both pros and laymen on their collective ear. The thematic material is uneven in some respects, ranging from the neutral but highly malleable opening motive to the unabashedly sentimental tune for oboe d'amore that forms the basic lyric substance for the work as a whole.

For this listener's ears and mind, the whole thing is overblown in scale and overworked in terms of the relation of thematic (Continued on page 95)

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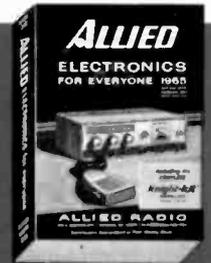
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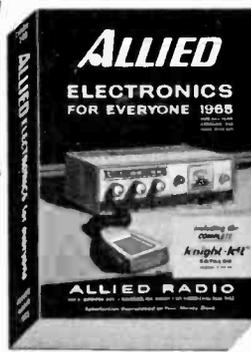
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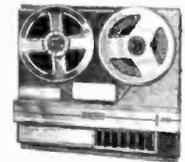


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substance to technical devices. Yet I am fascinated with what a great orchestral technician such as George Szell (or the late Fritz Reiner) can do to make the *Sinfonia domestica* hold our interest. It's all like a gigantic juggling act—and an utterly breathtaking one when pulled off with the skill and aplomb displayed by Szell and the Philadelphia players on this disc. This recording, too, is a marvel in terms of sonority, clarity, and wide dynamic and frequency range.

Neither music nor performance are for those with ascetic artistic appetites. But if you are among those who relish an occasional tonal debauch in the Respighi-Roman style, decked out in polyphonic textures that are almost the equal of Reger's, then this disc of the Strauss *Sinfonia domestica* is just the thing. *D. H.*

© ① STRAVINSKY: *Le Sacre du printemps*. Berlin Philharmonic Orchestra. Herbert von Karajan cond. DEUTSCHE GRAMMOPHON SLPM 138920 \$5.98, 138920\* \$5.98.

Performance: Peculiar  
Recording: Excellent

This quite bizarre performance of *Le Sacre* is perhaps something more than a mere dis-



VERNON L. SMITH

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appointment from a man of Karajan's intelligence and sensibility—it is, and I use the word advisedly, a scandal. For the conductor has taken Stravinsky's clearly notated and quite precise score and simply run amok with it. He has invented his own vaguely nutty tempos, rearranged and recolored musical contrasts and instrumental balances, and turned topsy-turvy the formal balances. It is *Le Sacre* as it might be heard through the distortions of delirium.

I wouldn't pretend to know for what purpose Karajan has done this (it is unthinkable that he doesn't know better), for the piece—to me at least—doesn't even make a new kind of sense in this performance. Perhaps he was trying to re-create the aura of revolutionary impact that marked the work's first performance—to make it somehow "shocking" again. If so, Karajan has laid one very large Central European egg.

The recording is lucid and quite brilliant—the better, I think, to object to the performance by. *W. F.*

NOVEMBER 1964

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TALMA: *La Corona* (see TRIMBLE)

© ① TELEMANN: *Concerto, in C Minor, for Oboe, Strings, and Continuo; Overture, in D major; Sonata a 4, in G Major, for Flute, two Viols, and Continuo*. Lothar Koch (oboe); Chamber Orchestra of the Hamburg Telemann Society, Wilfried Boettcher cond.; Camerata Instrumentale of the Hamburg Telemann Society (Burghard Schaeffer, flute; Josef Ulsamer and Heinrich Haferland, viols; Edwin Koch, cello; Karl Grebe, harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73224 \$6.98, ARC 3224\* \$5.98.

Performance: Splendid  
Recording: Superb

We are once again indebted to Archive for a fine Telemann recording, demonstrating—if it still needs to be demonstrated—that Telemann, though not of the stature of Johann Sebastian Bach, is nonetheless one of the giants of the Baroque. All three pieces here are lovely works—not of any great depth, but perfect as pure entertainment. The overture suite on the first side sounds somewhat like Handel in places but is far more galant; the oboe concerto stresses the virtuosic slightly; and the Sonata a 4 is late-Baroque chamber music at its best. The playing throughout is superior—not the least from the stylistic aspect, with fine embellishments by the solo players and ideal double-dotting of the opening to the overture. The recording is equally superb, with excellent balance, except for the harpsichord continuo in the overture, which unfortunately is not sufficiently audible. Stereo definition throughout is first-rate. *I. K.*

© ① TRIMBLE: *Symphony in Two Movements (1951); Five Episodes for Orchestra (1961-62)*. Japan Philharmonic Orchestra, Akeo Watanabe cond. TALMA: *La Corona (1951-54)*, Dorian Chorale, Harold Aks cond. COMPOSERS RECORDINGS, INC. CRI 187 \$5.95.

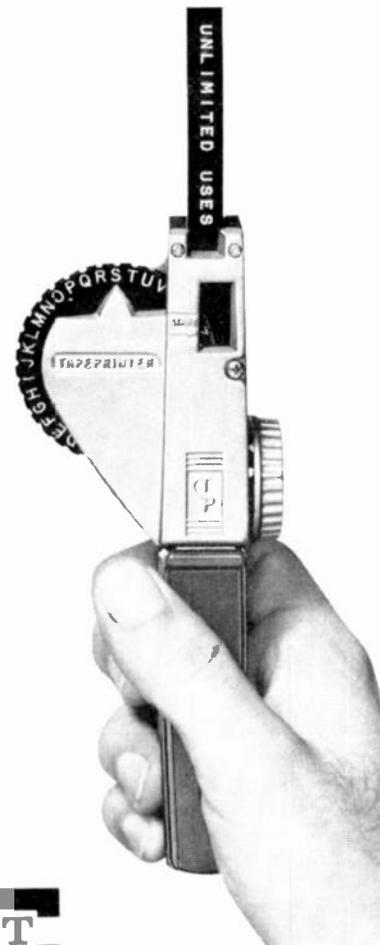
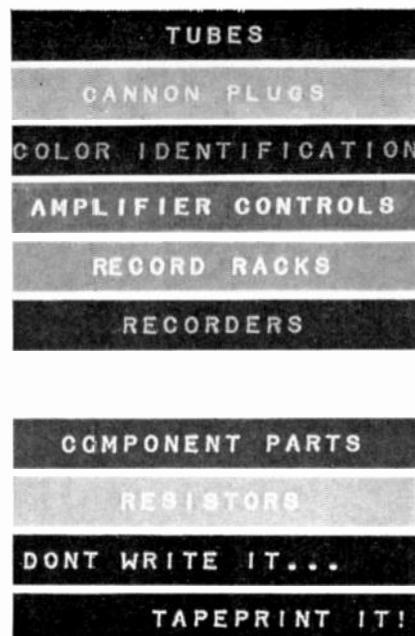
Performance: Good  
Recording: Okay

Since Lester Trimble is a younger American composer who should be far better known than he is, we can be grateful to the National Institute of Arts and Letters and CRI for giving us the unusual insight into this man's work that one side of this disc represents.

The *Symphony in Two Movements*, which dates from 1951, was composed while Trimble was still in his twenties. It is a young composer's work, full to the brim with his own general enthusiasm and his specific enthusiasms for the composers who influenced him—Milhaud in particular, and the contemporary French music in general. Inevitably, the piece is marked by uncertainty of direction, even by gauderies, but it is all musicality, it never bores, never fails to give pleasure.

With the *Five Episodes for Orchestra*, however, we observe the recent maturing of this talent. Generated by a highly personal but unfailingly humanistic approach to contemporary serial technique, the piece is intense of expression, tautly shaped, and rich of implication. It is a work to be heard, a work to return to.

Louise Talma's *La Corona*—a setting for chorus of a John Donne cycle—is all too plainly influenced by the choral-vocal style



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# MORE CLASSICAL REVIEWS

## ★ IN BRIEF ★

### DATA

### COMMENTARY

© ⑩ BARTÓK: *Concerto for Viola and Orchestra* (1945). DAVID: *Concerto for Viola and Orchestra* (1951). Pal Lukacs (viola); Staatliches Konzert-Orchester, Janos Ferencsik cond. DEUTSCHE GRAMMOPHON SLPM 138874 \$6.98, 18874\* \$5.89.

Tibor Serly's posthumous edition of Bartók's Viola Concerto is quite honorable and although the skimpy use of the orchestra makes the work sound unfinished to me, the viola writing is nevertheless arrestingly original. Gulga David's concerto is academic in the manner of current Iron Curtain music, although it has some taste and elegance. The performances seem good, the sonics subdued, but clear and rich.

W. F.

© ⑩ HAYDN: *Symphony No. 101, in D Major* ("Clock"). L. MOZART: "Toy" *Symphony*. Paris Chamber Orchestra, Paul Kuentz cond. DECCA DL 710090 \$5.98, DL 10090 \$4.98.

One of Haydn's greatest symphonies is here given a performance of chamber proportions, but one totally lacking in earthy humor, graceful phrasing, and sparkle. This interpretation is not stolid, just emotionally devitalized. Leopold Mozart's charming "Toy" Symphony, credited to Haydn on the jacket, is performed with more spirit. The reproduction is first-rate.

I. K.

© HINDEMITH: *String Quartet No. 2, in F Minor, Op. 10* (1919). MALPIERO: *Rispetti e Strambotti for String Quartet*. Stuyvesant Quartet. NONESUCH H 1006 \$2.50.

This string quartet, composed when Hindemith was twenty-four, bears scant resemblance to the style shortly to become the composer's trademark. Instead, one is confronted with echoes of late-Beethoven and Schumannesque Romanticism. I am uneasy about some of the swift tempos set by the Stuyvesant Quartet here. The Malipiero is high-colored, lyrical, and so eclectic as to be without personality. The recording is clear and bright.

W. F.

© RAVEL: *String Quartet in F Major*. DEBUSSY: *String Quartet in G Minor, Op. 10*. Stuyvesant String Quartet. NONESUCH H 1007 \$2.50.

In spite of some very agreeable string playing, I am essentially unsympathetic to these interpretations. In the Ravel quartet, elegant details are sought—unfamiliar inner voices get obtrusive emphasis, and there are many "interesting" phraseological minutiae. The players' inclinations lend themselves more aptly to the straightforward lyricism of the Debussy piece. The recorded sound is very good.

W. F.

© RIEGGER: *Canon and Fugue in D Minor* (1941). BECKER: *Concerto Arabesque for Piano and Orchestra* (1930). IVES: *Thanksgiving* (1904). Iceland Symphony Orchestra and Chorus, William Strickland cond. COMPOSERS RECORDINGS, INC. CRI 177 \$5.98.

*Thanksgiving*, a movement from Ives' *Symphony: Holidays*, may reveal Ives' corny side, but it is easy to get caught up in its sentiment. The Riegger piece is severe, direct in statement, and quite beautiful. John J. Becker's work is effectively written in his chromatic, vaguely Scriabin-esque manner, and surely deserves this capable performance.

W. F.

© ⑩ PIANO MUSIC OF THE NEAR EAST. Kalomiri: *Prelude to "Magic Herbs."* Ben-Haim: *Sonatina*. Mimaroglu: *Pièces Sentimentales*. Hossein: *Prelude No. 1; Persian Legend*. Fuleihan: "From the Aegean." Rigai: *Israeli Rhapsody*. Amiram Rigai (piano). Vox STPL 512570 \$5.95, TPL 12570 \$4.98.

The most striking characteristic of the several pieces on this disc is their similarity to each other. Regardless of the nationality of the composer—Greek, Israeli, Turkish, Iranian, or Lebanese—each folk melos is hamstrung by Western European form. But the Ben-Haim *Sonatina* is charming and the Fuleihan piece effective. The young Israeli pianist Rigai is a better performer than composer, judging by examples of both his arts here—his playing is brilliant and communicative. Good recording.

W. F.

of Stravinsky's "third-period" serial manner. Miss Talma's music of the Forties (which, of course, was just as plainly influenced by Stravinsky's neoclassic tonal manner) was ordinarily quite nice—at its worst, perfectly listenable; at its best, a source of frequent pleasure.

But *La Corona* might be described, in the name of gallantry, perhaps, as ascetic; in the name of candor, however, I fear it must be described as just appallingly dull. Perhaps the most depressing aspect of the mass adoption by a generation's composers of any currently fashionable technique is that, as with fashion in dress, they so often assume it whether it suits them as individuals—as particular people—or not. This seems to be the case with Miss Talma and *La Corona*.

W. F.

© ⑩ WAGNER: *Lobengrin: Prelude; Die Götterdämmerung: Siegfried's Funeral Music; Die Meistersinger: Prelude; Parsifal: Prelude and Good Friday Spell*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON CS 6386 \$5.98, CM 9386\* \$4.98.

Performance: Good *Parsifal*  
Recording: Good

© ⑩ WAGNER: *Overtures and Preludes: Rienzi: The Flying Dutchman; Die Meistersinger: Tambäuser, Lobengrin: Preludes to Acts I & III; Die Meistersinger: Dance of the Apprentices and Entry of the Masters; Tristan und Isolde: Prelude and Liebestod; Die Götterdämmerung: Siegfried's Funeral Music*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 36187/8 \$5.98 each, 36187/8\* \$4.98 each.

Performance: *Echt Deutsch*  
Recording: Rather cavernous

© ⑩ WAGNER: *Lobengrin: Prelude; Die Meistersinger: Prelude; Tristan und Isolde: Prelude and Liebestod; Siegfried Idyll*. Berlin Philharmonic Orchestra, Rafael Kubelik cond. DEUTSCHE GRAMMOPHON SLPEM 136228 \$6.98, LP 19228 \$5.98.

Performance: Finely honed  
Recording: Good

The two Klemperer discs make available as singles the contents of the Wagner album issued by Angel four years ago. The performances stand as magisterial examples of the traditional Germanic Wagner readings in the manner of Karl Muck. But much of the pleasure that one could get from Klemperer's way with this music is vitiated by a cavernous recorded sound that makes the brasses sound strident while depriving the strings of genuine tonal body and glow.

Ernest Ansermet continues to work outside his special area of the early moderns and French Impressionists, but he is less successful with Wagner than he is with Beethoven and Brahms. Only in the *Parsifal* music do his readings achieve genuine distinction, by virtue of his fine handling of the Wagnerian polyphony in the *Good Friday Spell*. The Suisse Romande Orchestra is no match for the better of the orchestras heard on the many competitive recordings of the same Wagner repertoire. The critically exposed woodwind passages in the opening pages of the *Parsifal* Prelude are instances in point—the intonation here is something less than flawless.

It is Rafael Kubelik's collection with the  
(Continued on page 98)

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Berlin Philharmonic that represents the one reasonably significant contribution to the Wagner orchestral discography, chiefly because of an outstandingly well-played and beautifully conceived reading of the *Lobengrin* Act One Prelude. This has always been an all but impossible piece to realize properly in recorded form, not merely because of the intonation problems for the violins in the opening and closing pages, but more particularly for the problems posed in dynamic gradation from an almost inaudible *pppp* to a grandiose *fff* climax. At any rate, all these are solved to near perfection by Kubelik's fine musicianship and by some first-rate engineering and record-pressing on the part of DGG. The other performances on the disc are stylish and sensitive, the orchestral playing is faultless, and though the over-all volume level is fairly low, the noiseless playing surfaces produce a singularly just and beautiful orchestral sound, free of any trace of overloading or stridency. D. H.

WEBERN: *Five Movements for Strings* (see SCHOENBERG)

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Ⓜ BENIAMINO GIGLI: *Ho Cantato La Patria (Recital)*. Cilea: *L'Arleciana: E la solita storia*. Massenet: *Manon: Ab! dispar, vision*. Mascagni: *Lodoletta: Ah! ritorna nella sua capanna*. Cavalleria Rusticana: *Addio alla madre*. Isabeau: *Non colombelle: E passera la viva creatura*. Verdi: *Il Trovatore: Di quella pira*. Donizetti: *L'Elisir d'amore: Quanto è bella*. Puccini: *Manon Lescaut: Ah! Manon, mi tradisce; Tosca: E lucevan le stelle*. Giordano: *Andrea Chénier: Sì, lui soldato*. Beniamino Gigli (tenor). ODEON OALP 10337 \$5.98.

Performance: Unique  
 Recording: Very satisfactory

I have singled out this collection from the large number of Gigli LP's now available in various import shops because it offers some of the late tenor's last, and otherwise unobtainable, operatic recordings. The excerpts from *L'Elisir d'amore*, *Il Trovatore*, and *Manon* were recorded during the period 1946-1949, when Gigli was nearing sixty; the Mascagni selections and the aria from *Manon Lescaut* date from the 1940-1942 period. Yet few could detect a marked difference in vocal quality between these and the other selections (*Pagliacci*, *Tosca*, *Andrea Chénier*) which were recorded earlier, when Gigli was in his absolute prime. There is no evidence of decline on this record; the unmistakable sweetness of tone, the incomparable command of *mezza voce* are evident throughout, as is that impassioned fire that managed to ring true in spite of the obvious theatricality. The sentimental excesses, deplored in certain Gigli recordings, are only intermittently evident here, and never to a disturbing degree.

In any case, self-effacing, pure musicianship in operatic tenors is so rare as to suggest professional incompatibility. I have found this admirable but elusive quality so far only as a compensating factor in tenors

granted rather ordinary vocal gifts. With this unkind observation off my chest, I recommend this disc as a faithful souvenir of the most sensuous, most remarkably equalized, and most skillfully used tenor voice preserved for us by modern recording techniques. The technical reproduction of the voice is exceptionally smooth throughout.

G. J.

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Performance: Exquisite  
 Recording: Topnotch

It's a wonderfully happy notion, this modest little issue. And although it's unlikely to make the year's ten-best lists or win any prizes, it is more original, and it offers a higher level of pure musicianship, than a lot of records that will make a bigger noise and create a larger stir.

The program is, almost without exception, a delight. Percy Grainger's *Walking Tune* is a sweetly simple lyrical fantasy; the American Persichetti's *Pastorale* is also full of sweetness, and wit too; and while Milhaud's *Two Sketches* are rich in the style and grace that characterize this composer at his best, they are also particularly felicitous in instrumental setting. But it is unquestionably Stravinsky's little *Pastorale*, with its lovely soprano vocalise, that steals the show. The Philadelphia Woodwind Quintet's musicianship, as well as Columbia's subdued and clean recorded sound, are just about flawless. But I should very much like to know why the composers' names on the sleeve front and at the top heading of the liner notes are in one order, and the program itself is in quite a different one. W. F.



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For this month, Angel Records offer seven new albums featuring artists and performances of uncompromising quality. All will be available the week of November 9.

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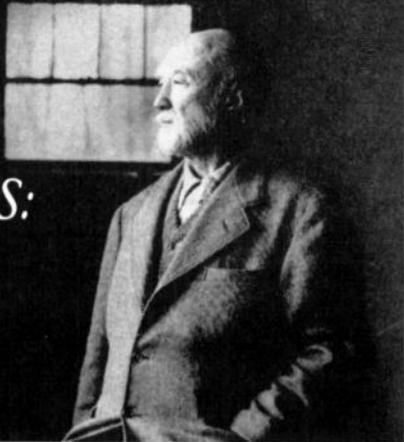
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# CHARLES IVES: a discography

## PART 2

By DAVID HALL



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

(1907) *The Unanswered Question*. Zimblet Sinfonietta, Lukas Foss cond. SIENA 100-2. Polymusic Chamber Orchestra. Vladimir Cherniavsky cond. POLYMUSIC PRLP 1001 (out of print). When it was photostated and bound as an introductory piece for *Central Park in the Dark*, Ives called this mystical and strangely moving piece *A Contemplation of a Serious Matter, or The Unanswered Perennial Question*. There are two instrumental groups: one of strings playing in the background a solemn chorale—*ostinato* and *pianissimo*—for the whole duration of the piece; the other of winds, of which a solo trumpet poses the “question,” while the woodwinds—in a quasi-improvisatory manner—pursue and propose futile answers. Superlative stereo recording is a must for this work, and there is every chance that we shall get it in the forthcoming Bernstein-New York Philharmonic release from Columbia. Of the two mono versions (a third, conducted by Arthur Winograd for MGM, has never been released), Foss’ has the benefit of better sound, but Cherniavsky contributes the more imaginative interpretation.

(1907) *The South Wind*. Devy Barnett (soprano); Mel Strauss (piano). STEREO AGE two-track tape C-3 (out of print). The music is actually early Romantic-style Ives written as a setting for Heine’s poem *Lotosblume* in 1899, but adapted in 1907 to new words provided by Mrs. Ives. The Devy Barnett recorded performance is adequate.

(1908) *Autumn*. Helen Boatwright (soprano); John Kirkpatrick (piano). OVERTONE 7. As with *The South Wind*, the music of *Autumn* was written earlier (1902) to a different text, and again Mrs. Ives came to the rescue with new words. The musical manner is essentially late Romantic, the performance by Miss Boatwright first-rate.

(1908) *Some Southpaw Pitching*. James Sykes (piano). FOLKWAYS FM 3348. The title refers both to Ives’ experience as a star high-school pitcher and to the demands imposed on the would-be interpreter’s left-hand keyboard technique. The music can be described as a burst of Ivesian kinetic energy, complete with rhythmic legerdemain, ragtime and five-and-drum bits, quotes from Stephen Foster tunes, and the like. A fine

*jeu d’esprit*, played with suitable vigor by Sykes and reasonably well recorded.

(1908) *Violin Sonata No. 1*. Rafael Druian (violin); John Simms (piano). MERCURY MG 50096 (out of print). Joan Field (violin); Leopold Mittman (piano). LYRIC CHORD LL 17. In terms of both scale and substance, this is the most imposing of the Ives violin sonatas. All three movements are, to use Lou Harrison’s terms, “recompositions” and “decompositions” of hymn and popular tunes of the 1880’s, but on a grand scale, based on a concept of alternating “verse” and “prose” episodes. On this scale, Ives’ power of construction and imagination manage to make his raw thematics transcend the particular and ascend to the universal. Hymn tunes are the stuff of the end movements, but the middle movement is secular—*The Old Oaken Bucket* in combination with Grand Army of the Republic marching tunes. The Field-Mittman recording dates from 1951, and the performance sounds a bit labored. Druian and Simms are more fluent, and the performance benefits from 1955 sonics. Mercury promises an eventual reissue.

(1909) *The Anti-Abolitionist Riots*. James Sykes (piano). FOLKWAYS FM 3348. Together with *Some Southpaw Pitching, Three Protests & Varied Air with Variations*, and 22 (all of them on this disc), this short piece is one of twenty-seven piano studies projected as a series by Ives, but left in varying stages of completion. Some of the themes found realization in other scores: a five-and-drum tune in *Some Southpaw Pitching* turns up in the middle of *The Fourth of July* movement of *New England Holidays*, and elements of *The Anti-Abolitionist Riots* were transformed into the *Emerson* movement of the *Concord* Sonata for piano. The Sykes performance here has plenty of thrust, and the recorded sound is reasonably good.

(1909) *Piano Sonata No. 1*. William Masselos (piano). COLUMBIA ML 4490 (out of print). *In the Inn* (from second movement): James Sykes (piano). FOLKWAYS FM 3348. John Kirkpatrick (piano). COLUMBIA 78-rpm 72535D (in MM-749, out of print). That the first and only LP recording of the Piano Sonata No. 1—by Masselos—has not been reissued since its deletion in the late 1950’s is a scandal, inasmuch as the performance is a tour de force of virtuosity and interpretive insight, and the 1953 recorded sound remains excellent even by today’s standards. The five movements of the First Sonata may lack the intellectual co-

hesion that binds together the four movements of the Sonata No. 2 (*Concord, Mass.—1840-1860*), but they are by no means inferior in musical interest. The first movement is a combination of Ivesian nostalgia and “action” music with musical quotations from hymns and popular melodies: “Remembrances & reflections, of Country Farmers in Conn. Farmland. . . . Fred’s Daddy got so excited that he shouted when Fred hit a home run & the school won the baseball game . . . but Aunt Sarah was always humming—Where is my wandering Boy—after Fred and John left for a job in Bridgeport—there was usually a sadness—but not at the Barn Dances with its jigs, foot jumping and reels. . . .” So runs in part a marginal note by Ives. The second and fourth movements (each with “two verses and chorus”) are brilliant ragtime studies, in which astonishing things are done with the *Bringing in the Sheaves* harvest hymn (the latter half of the second movement was arranged by Ives as the *In the Inn* movement of the *Set for Theatre Orchestra*). These two ragtime movements surround a slow movement of extraordinary evocative power and emotional intensity, and the same mood is raised to a heroic level in the *Andante maestoso* finale. There has been talk of Columbia’s reissuing the Masselos recording of this extraordinary music. Let us hope this will come to pass without further delay.

(1909) *Washington’s Birthday (No. 1 of New England Holidays)*. Tokyo Imperial Philharmonic Orchestra, William Strickland cond. COMPOSERS RECORDINGS, INC. CRI 163. Barn-dance episode only. Pan-American Orchestra, Nicolas Slonimsky cond. NEW MUSIC 78-rpm 1013 (out of print). The evocation here is of frost-bound New England, with a red-hot polytonal, polymetric barn-dance episode complete with jew’s-harps to thaw things out. The Strickland performance from Japan packs surprising bite and verve and is astonishingly accurate. CRI’s mono recording is a bit shrill, but this should be corrected with the issuance of an integral *Holidays* disc shortly.

(1909) *Tolerance*. Jacqueline Greissle (soprano); Josef Wolman (piano). SPA 9. An aphoristic proclamatory song to a text from Kipling’s *The Fires*, quoted in a lecture by Yale’s President Hadley—in fact, the song began life as an orchestral piece (*A Lecture*). A fine male singer is needed to do justice to these dozen bars. Miss Greissle’s effort is earnest but amateurish.

(1909) *A Farewell to Land*. Corinne Curry (soprano); Luise Vosgerchian (piano). CAMBRIDGE CRS 1804. CRM 804. Ives’ setting of lines from Byron’s *Childe Harold* takes the form of an eloquent lament cast in the form of extended chromatic progression from the top to the bottom of the vocal and instrumental range. The Curry-Vosgerchian performance is splendid, but I would like to hear this song done by a man.

(1910) *Violin Sonata No. 2*. Rafael Druian (violin); John Simms (piano). MERCURY MG 50097 (out of print). Elliott Magaziner (violin); Frank Glazer (piano). POLYMUSIC PRLP 1001 (out of print). Patricia Travers (violin); Otto Herz (piano). COLUMBIA ML 2169 (out of print). Second and Third movements only: Sol Babitz (violin); Ingolf Dahl (piano). ALCO 78-rpm AR 101

(Continued on page 104)



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## CHARLES IVES: a discography

(out of print). Whereas the Ives First Violin Sonata is the broadest in combined substance and scale, it is the Second that is the most formally concentrated and intense in expression. The opening *Autumn* movement is austere-lyrical. It is followed by a complex of "decomposed" and "recomposed" fiddle tunes titled *In the Barn*. The finale is a magnificent hymn-tune fantasy on *Nettleton*, well justifying its title *The Revival*. The Druian-Simms reading combines fervor and fluency, but the Magaziner-Glazer performance conveys somewhat more intensity and weight, especially in the first movement.

(1910) *Mists*. Ernest McChesney (tenor); Otto Herz (piano). CONCERT HALL 78-rpm C-7 (out of print). Devy Barnett (soprano); Mel Strauss (piano). STEREO AGE two-track tape C-3 (out of print). A fine example of the Ivesian impressionist manner to words by Mrs. Ives that echo Verlaine's "*Il pleure dans mon coeur/Comme il pleut sur la ville.*" Both recorded performances are good, but Miss Barnett's achieves a shade more sensitivity.

(1911) *Set for Theatre Orchestra*. Vienna State Opera Orchestra; Stell Anderson (piano); Jonathan Sternberg cond. OCEANIC OCS 31 (out of print). *In the Night* only: Pan-American orchestra. Nicolas Slonimsky cond. New Music 78-rpm 1013 (out of print). This three-piece set's first movement, *In the Cage*, is an arrangement from the 1906 song *The Cage*, and another movement, *In the Inn*, derives from the last half of the ragtime second movement of the Piano Sonata No. 1. Though I prefer the music of the first movement in its original song form, the second movement in its orchestral version is an astounding, highly concentrated, and very effective evocation of a small pit orchestra of the late 1890's going full tilt—that is, if one can imagine several going at the same time in different keys. Most fascinating for me is the eerie nocturne, *In the Night*, wherein Ives directs the solo horn player (French or English) to think as he plays (but *not* sing) the words of an old minstrel tune: "Oh, I hear the owl a-hootin' in the darkness of the night./And it brings the drops of sweat out on my brow./ And I git' so awful lonely that I almost die of fright./For the little cabin all is empty now." The 1953 Oceanic LP is worth the Ives collector's while, for though the recorded sound is a bit boxy, the performance is full-blooded and surprisingly faithful to the score. Meanwhile, let us hope that a new stereo recording will be forthcoming one of these days.

(1911) *Tone Roads No. 1*. Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804, CRM 804. A chamber-orchestra study in Ives' special brand of linear and rhythmic polyphony, best summed up in his own superscription, "Over the rough & Rocky roads our ole Forefathers strode on their way to the steepled village church or to the farmers Harvest Home Fair or to the Town Meetings, where they got up and said whatever they thought regardless of consequences!" The Farberman ensemble does the score ample justice, backed by good recorded sound. An MGM recording under Carlos Surinach has never been released.

(1911) *Religion*. Corinne Curry (soprano); Luise Vosgerchian (piano). CAMBRIDGE CRS 1804, CRM 804. Fourteen profoundly moving measures, "recomposed" from hymn-tune materials with a text that can be summed up by theologian Paul Tillich's phrase "the courage to be, in spite of. . ." The recorded realization is wholly worthy of both the music and the text.

(1912) *Largo: The Indians*. Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804, CRM 804. A melancholy and wholly fitting lament on the plight of the American Indian, arranged as a song for voice and piano to a text by Charles Sprague in 1921. Excellent recorded performance of the chamber-orchestra version of 1912.

(1912) *Decoration Day (No. 2 of New England Holidays)*. Louisville Orchestra, Robert Whitney cond. LOUISVILLE FIRST



CORINNE CURRY

*Staunch advocate of Ives in the repertoire*

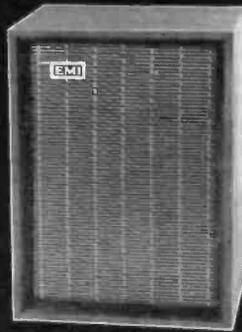
EDITIONS LOU' 621. For me, this is the most affecting of the four *New England Holidays* evocations. The opening pages are stream-of-consciousness atmospherics that gradually cohere into an evocation of the cemetery ceremony: a singularly poignant harmonization of *Ades te Fideles* over a distant bell background, with Civil War tunes and *Taps* quietly interjected. A magnificent parade episode, complete with echo and reverberation effects, serves as climax—this based on Reeves' famous *2nd Connecticut March*.

Whitney's Louisville musicians do splendidly with the "atmosphere," but are sadly lacking in verve at the climactic march episode. We can look forward to two forthcoming stereo versions, one from CRM, under William Strickland's baton, and the other from Columbia, with Leonard Bernstein at the helm.

(1912) 22. James Sykes (piano). FOLKWAYS FM 3348. The title refers to this piece's place among the projected twenty-seven piano studies that Ives never completed in definitive form. The music is essentially a contrast-study in two-part dissonant counterpoint, with emphasis on contrary motion and on the tempo variations between the proclamatory *Andante maestoso*  
*(Continued on page 106)*

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## CHARLES IVES: a discography

and the "moto perpetuo" *Allegro vivace* episodes. The Sykes performance is apt and adequately recorded.

(1913) *The Fourth of July* (No. 3 of *New England Holidays*). Göteborg Symphony Orchestra, William Strickland cond. COMPOSERS RECORDINGS CRI 180. From the standpoint of orchestral complexity, this is by far the biggest of the *New England Holidays*. Indeed, the final pages, depicting "the sky-rocket over the Church-steeple, just after the annual explosion sets the Town-Hall on fire" must be seen (in score) as well as heard to be believed, for it is a veritable polysonic orgy! The CRI mono disc, both as performance and recording, gives an excellent idea of what Ives was driving at, but it is my hope that the CRI stereo release (CRI 190) of the complete *Holidays* will afford an improvement on this.

(1913) *Over the Pavements—Scherzo*. Boston Chamber Ensemble, Harold Farberman cond. CAMBRIDGE CRS 1804, CRM 804. Polymusic Chamber Orchestra, Vladimir Cherniavsky cond. POLYUSIC PRLP 1001 (out of print). Though apparently given definitive form as late as 1913, *Over the Pavements* belongs in conception and spirit to Ives' boldly experimental chamber-orchestra pieces of 1906-1908. Whereas its stylistic companion *Hallowe'en* is scored for strings and piano with *ad lib.* bass drum, *Over the Pavements* is a wind-percussion piece with piano, and though the polyphonic texture bears a surface resemblance to some aspects of *Hallowe'en*, the later work is infinitely more complex in its polymetric rhythmic texture—being in effect a progenitor of the metrical modulation techniques developed by Elliott Carter nearly forty years after. The Ivesian humor comes out most obviously in the very last bars, where the shock technique used is exactly the opposite of what one would expect from a "radical avant-garde" composer. As between the two recorded performances, Cherniavsky's is more spirited than Farberman's, but the latter benefits from far superior recording, in both stereo and mono, and includes the elaborate optional solo piano cadenza that Cherniavsky chooses to omit.

(1913) *Quartet No. 2*, Kohon String Quartet, Vox STDL 501120, DL 1120. Walden String Quartet, PERIOD SPLP 501 (out of print). *Discussions, Arguments, and The Call of the Mountains* are the titles of the three movements, and Ives notes the music as "S.Q. for 4 men—who converse, discuss, argue (in re "politics"), fight, shake hands shut up—then walk up the mountain side to view the firmament!" The "recomposition" and "decomposition" of quotes from hymns, popular melodies, and the classical symphonic repertoire ranges from masterly in the first movement to unbelievable in the wildly argumentative middle movement. The finale is a magnificent slow movement built on an *ostinato* progression that one senses almost as the "music of the spheres." "Rough as a barbed-wire fence and proud as a man in his Sunday best" is the finest characterization I have heard of this score. I was curious why the Kohon performance—modern recording techniques notwithstanding—

seemed to lack lift and vitality, and discovered part of the answer in the fact that their performance takes over four-and-a-half minutes longer than the Walden's 1948 reading—the biggest differences occurring in the end movements. Despite the age of the Walden recording, its brilliance and vitality is still evident, and any Ives buff who can get his hands on the long-deleted Period disc is a lucky collector indeed.

(1913) *The Se'er*, Helen Boatwright (soprano); John Kirkpatrick (piano), OVERTONE 7. This song is an adaptation of a chamber-orchestra scherzo, and like *Hallowe'en* and *Over the Pavements* is essentially an onomatopoeic "cartoon" study, to which Ives' own aphoristic text lends added point and irony. First-rate recorded performance.

(1914) *Violin Sonata No. 3*, Rafael Druian (violin); John Simms (piano), MERCURY MG 50097 (out of print). Joan Field (violin); Leopold Mitman (piano), LYRICHORD LL 17. I find this music less absorbing than the other three Ives violin sonatas. The first movement, which Ives himself regarded as below his best level, is the source of much of the tedium (the verse-and-refrain technique is used here). But in the ragtime-style second movement, with its brilliant piano interlude, things begin to look up again. In the finale, a fine hymn-tune study is suffused with the bell sonorities that are so much a part of the Ivesian tonal world. The final pages are especially poetic and moving in their quiet intensity. The 1951 Field-Mitman recording is a conscientious effort, but the Druian-Simms is the one to get, both for fluent vitality and richness of sound.

(1914) *Three Places in New England*, Eastman-Rochester Symphony Orchestra, Howard Hanson cond. MERCURY SR 90149, MG 50149. American Recording Society Orchestra, Walter Hendl cond. AMERICAN RECORDING SOCIETY 27 (out of print). The "places" are *The St. Gaudens in Boston Common* (Col. Shaw and his Colored Regiment); *Putnam's Camp, Redding, Connecticut*; and *The Housatonic at Stockbridge*. The music is probably the most fully realized of Ives' orchestral scores. The opening movement is a profoundly moving *Andante maestoso*, built on Civil War melodies and bearing an epigraph more than a little apposite to the United States of the 1960's: "Moving — Marching — Faces of Souls! / Marked with generations of pain, Part-freers of a Destiny. / Slowly, restlessly—swaying us on with you Towards other Freedom!..." *The Putnam's Camp* is a gloriously funny medley of ragtime intermixed with patriotic march tunes and life-and-drum pieces. The serious note returns with the finale, a communicative evocation of a Sunday morning walk that Ives and his wife took along the Housatonic River, near Stockbridge, Massachusetts, shortly after their marriage. Ives adapted the chief melody of the movement as a song in 1921. The Hendl performance is lively, but the recorded sound is no match for the beautifully clear stereo sonics provided by Hanson and his orchestra. Hanson's performance is a first-class job—a must disc for any Ives collection. We also look forward to Columbia's release with Eugene Ormandy conducting.

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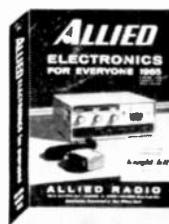
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Performance: **Conscientious**  
Recording: **Good**

It was the excellent idea of baritone saxophonist Pepper Adams to record an entire album of compositions by Charles Mingus. Mingus is unmistakably a major jazz composer, and the infrequency with which his originals are used by groups other than his own is inexplicable. It is true that one misses in this session the surging presence of Mingus himself. But these are substantial pieces with strong melodies and bold harmonies, ranging in mood from wistfulness through sardonic protest to unabashed romanticism.

The performances are consistently arresting. The musicians, however, do not entirely grasp Mingus' concept of time, even though Dannie Richmond, Mingus' regular drummer, is on this date. When Mingus is in charge on his own albums, these tunes are interpreted with considerably more rhythmic flexibility.

Pepper Adams has never sounded so personal and inventive on records before. Thad Jones is characteristically lucid and resourceful, and pianist Hank Jones brings his own lyrical quality to these songs. Adams' arrangements show his comprehension of as well as his affection for Mingus' work. *N. H.*

© ① LOREZ ALEXANDRIA: *The Great*. Lorez Alexandria (vocals); Bud Shank (flute), Wynton Kelly (piano), Ray Crawford (guitar), others. *Show Me; Over the Rainbow; The Best Is Yet to Come; I'm Through with Love*; and six others. IMPULSE AS 62 \$5.98, A 62\* \$3.98.

Performance: **Good but not a major talent**  
Recording: **Excellent**

Lorez Alexandria does not yet merit the "great" attached to her name in this al-

#### Explanation of symbols:

- ① = stereophonic recording
- ① = monophonic recording
- \* = mono or stereo version not received for review

bum's title. She is an accomplished jazz singer with a rich vocal texture, accurate intonation and a command of rhythmic nuances. She is capable of singing with judicious taste, as in *My One and Only Love* and *Over the Rainbow*. But at other times her phrasing strives for peripheral effects rather than getting to the core of the lyrics.

Generally, Miss Alexandria is a singer of solid musicianship, warmth, and some wit. What she primarily lacks is depth. Billie Holiday, Lee Wiley, and now Carmen

of the earliest Coltrane made for Atlantic, at the beginning of his romance with the soprano saxophone. Bassist Steve Davis, who plays here, has not been with the quartet for some time. But a better indication of the disc's age is that it features what seem to be the beginnings of certain ideas that now dominate Coltrane's music. This disc will be disappointing to many, because by now we have heard all this many times before, particularly the rhythmic ballad style of *The Night Has a Thousand Eyes*. But students of Coltrane, and those interested in the evolution of musical ideas of this kind, may very well be fascinated. *Liberia*, for instance, prefigures the African motifs now so important to Coltrane. *Central Park West*, a pretty ballad only Coltrane would have written, is probably one of his earliest soprano-sax recordings, but it is not the C.P.W. I know. *Equinox* is perhaps closest to his current style, and contains seeds of the sometimes pointless discursiveness that has become one of the bad habits for which Coltrane is criticized. If you are not already completely committed to Coltrane, you can probably forego this one. *J. G.*



LOREZ ALEXANDRIA  
*Musicianly warmth and wit*

McRae did and do more than sing their material. They seem to have lived the songs. Miss Alexandria has not achieved their level of understanding.

There are three big-band tracks, the suitable arrangements contributed by Bill Marx. For the rest, the small combos are alert, and complement Miss Alexandria's singing admirably. Among the more memorable soloists is guitarist Ray Crawford, who is far too seldom heard at length on recordings. *N. H.*

© ① JOHN COLTRANE: *Coltrane's Sound*. John Coltrane (tenor and soprano saxophones), McCoy Tyner (piano), Steve Davis (bass), Elvin Jones (drums). *The Night Has a Thousand Eyes; Liberia; Central Park West; Body and Soul; Equinox; Satellite*. ATLANTIC SD 1419 \$5.98, 1419\* \$4.98.

Performance: **Geminal**  
Recording: **Very good**

This album sounds as though it were one

#### RECORDING OF SPECIAL MERIT

© ① AL COOPER'S SAVOY SULTANS: *Jumpin' at the Savoy*. Al Cooper (alto saxophone, clarinet), Pat Jenkins and Sam Messenberg (trumpets), Rudy Williams (alto saxophone), Ed McNeil, Lonnie Simmons, and Skinny Brown (tenor saxophone), Cyril Haynes (piano), Grachan Moncur (bass), Alex "Razz" Mitchell (drums); Evelyn White (vocals). *Jumpin' the Blues; Second Balcony Jump; When I Grow Too Old to Dream; Norfolk Ferry*; and eight others. DECCA DL 74444 \$4.98, DL 4444\* \$3.98.

Performance: **Essence of swing**  
Recording: **Mono preferable**

In "Jumpin' at the Savoy," Decca has repaired what has up to now been an unfortunate omission in the jazz long-playing catalog. The near-legendary Savoy Sultans, for the first time to be heard on an LP of their own was the house band at the Savoy Ballroom in Harlem for the greater part of a decade starting in 1937. Most other bands of the time preferred not to follow the Sultans on the stand because it was almost impossible to out-swing them. As Stanley Dance observes in his exemplary notes for this album, "the Savoy Sultans concentrated primarily on the rhythmic needs" of the

(Continued on page 110)

dancers, and their arrangements were accordingly stripped of any superfluousities that might get in the way of the swinging.

Rhythmic propulsiveness, however, was not the Sultans' only attribute. The unit had several intriguing soloists, most notably Rudy Williams, who played a buoyant, full-throated alto in a leaping style resembling that of Pete Brown. Williams was also capable of delicacy and grace, demonstrated here in *Jeep's Blues*. In the trumpet section, Sam Massenberg was a stinging soloist, and Pat Jenkins was skilled at growl and muted effects.

Few other recordings come close to this one in capturing the essence of the swing era as experienced at the central proving ground of both bands and dancers—the Savoy. Although the Count Basie band of

the period was superior as a jazz group and had a more floating sense of swing, the Sultans more fully represented the bond between exuberant dancers and jazz musicians, a bond that reached its greatest strength in the 1930's and unfortunately has since become greatly attenuated.

The spare, functional arrangements of the Sultans still have impact, and their zestful cohesiveness made the band a real unit, with the tart solos adding just the right amount of spice to an already simmering bouillabaisse of swing.

Decca has "enhanced" the album with pseudo-stereo. I would recommend the monophonic version. *N. H.*

**MILES DAVIS: *Miles Davis in Europe***  
(see Best of Month, page 77)

© **ERIC DOLPHY: *In Europe, Volume One***, Eric Dolphy (flute, bass clarinet), Bent Axen (piano), Erik Moseholm and Chuck Israels (bass), Jorn Elniff (drums). *Hi Fly: Glad to Be Unhappy: God Bless the Child: Olo.* PRESTIGE 7304 \$4.98.

Performance: Brilliant  
Recording: Good

This is an excerpt from a 1961 Copenhagen concert by the late Eric Dolphy. On two numbers, he is accompanied by a Danish rhythm section. Unfortunately, it is anchored to earth by a heavy drummer. On *Hi Fly*, Dolphy is backed by American bassist Chuck Israels. *God Bless the Child* is played solo by Dolphy on bass clarinet. On flute, Eric Dolphy had achieved by 1961 an unusually full sound and an evocative range of colors. He was, moreover, the only master of bass clarinet in jazz. (Harry Carney of Duke Ellington's band and a few others have used the instrument effectively, but none achieved Dolphy's idiomatic command.)

The unaccompanied interpretation of *God Bless the Child* is a fascinating illustration of the scope of Dolphy's improvisatory imagination. In terms of its departures from the basic contours of the song, the performance can be called "abstract jazz," a currently fashionable term for a part of the avant-garde. But Dolphy's work here is not in the least abstract in its ability to connote the proud but yearning loneliness composer Billie Holiday put into the piece.

"Eric Dolphy in Europe, Volume One" is an important addition to the Dolphy discography, and it underlines the fact that his death earlier this year, at the age of thirty-six, was a major loss to jazz. *N. H.*

#### RECORDING OF SPECIAL MERIT

© **DUKE ELLINGTON: *Ellington 65***, Duke Ellington (piano); orchestra. *Hello, Dolly!: More: The Second Time Around: The Stranger on the Shore*; and seven others. RFPRIFF RS 6122 \$4.98, R 6122\* \$3.98.

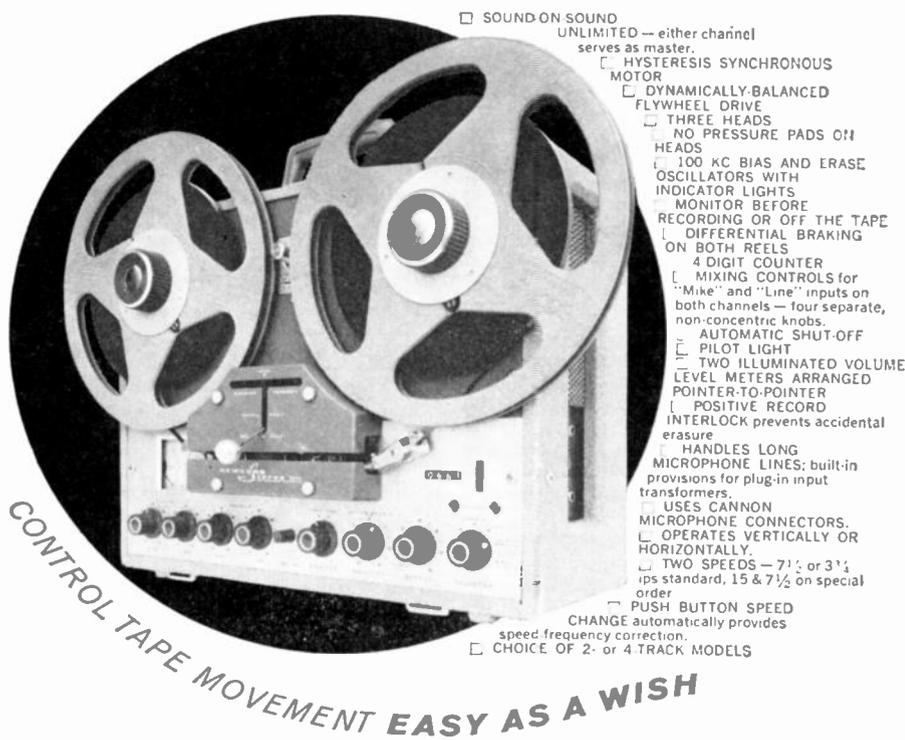
Performance: The Ducal touch  
Recording: First-rate

Ellington's is the only orchestra today that is capable of performing a series of pop hits with the imagination and relaxed good humor displayed in this set. In their arrangements, Ellington and Billy Strayhorn write as usual for particular soloists in the band. At the same time, they generally retain the spirit of the original numbers (an exception is Bob Dylan's *Blowin' in the Wind*, which is performed here with mock poignancy).

Beginning with an exceptionally buoyant version of *Hello, Dolly!*, the album proceeds to enlivening solos by a mellifluous Lawrence Brown, a crackling Cootie Williams, a gently caressing Paul Gonsalves, and a soaring Johnny Hodges. Hodges especially transforms two tracks (*The Second Time Around* and *I Left My Heart in San Francisco*) with a passion that even exceeds that he sometimes brings to Ellington originals. Among the other pleasures of the album is a darting, witty *Never on Sunday*. In sum, Ellington and Strayhorn—together with the soloists—do not so much adapt these hits as transmute them part and parcel into expressions of their own rich and distinctive idiom. *N. H.*

(Continued on page 112)

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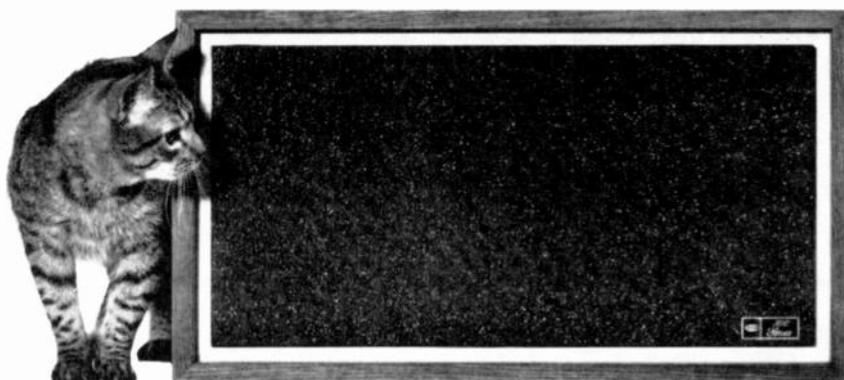
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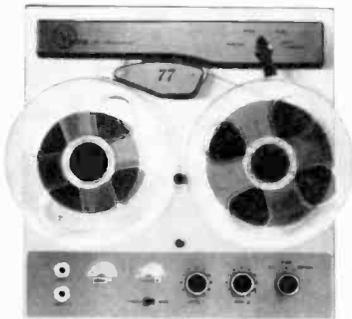
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© M ART FARMER: "Live" at the Half-Note. Art Farmer (flugelhorn), Jim Hall (guitar), Steve Swallow (bass), Walter Perkins (drums). *Stompin' at the Savoy*; *Swing Spring*; *What's New*; and two others. ATLANTIC SD 1421 \$5.98, 1421\* \$4.98.

Performance: New freedom  
Recording: Very good

The Art Farmer Quartet, in which guitarist Jim Hall plays an indispensable part, has made its second disc—its first to be done in performance. Recorded at the Half Note in New York, it captures the Quartet, as might be expected, in freer circumstances than those of its disc debut. Walter Perkins still seems too showy a drummer for the unit, but the other three members share a nearly perfect rapport. Farmer, on flugelhorn, is a lyrical player with a sound strongly reminiscent of Miles Davis circa 1954. Guitarist Jim Hall has a piano-like purity of sound. The album is uniformly excellent, but special attention should be paid to Hall behind Farmer on *What's New?*, the near-duet between Hall and bassist Steve Swallow on *I Want to be Happy*, and Hall on *I'm Getting Sentimental Over You* (which Thelonious Monk seems to have successfully reintroduced into the jazz repertoire). J. G.

© M BOB FLANIGAN/JOHN GRAY: *Together*. Bob Flanigan (trombone), John Gray (guitar), Al Viola or John Pisano (second guitar), Don Bagley (bass), Bob Neel (drums). *Together*; *Coral Reef*; *Walkin'*; *Your Theme*; *Work Song*; and seven others. CAPITOL ST 1957 \$4.98, T 1957\* \$3.98.

Performance: Bland  
Recording: Very good

Semi-jazz and studio musicians on the West Coast seem to have a penchant for putting together light, bland discs that have a nice quality but not much substance or depth. One of the newest of this subgenre features trombonist Bob Flanigan, who is one of the Four Freshmen, and who, the notes tell us, has a wide following as an instrumentalist. The other major soloist is guitarist John Gray, whom I found impressive on a George Shearing disc. They are accompanied by a bassist, a drummer, a second guitarist on some tracks, and Gray's dubbing-over throughout. Flanigan is a milder Kai Winding, and gets in some Tricky Sam Nanton flourishes on Bobby Timmons' *Moanin'*. Gray, in this perhaps too easy atmosphere, does not live up to expectations raised by his work with Shearing. Together, Flanigan and Gray have created a most forgettable sort of background music. J. G.

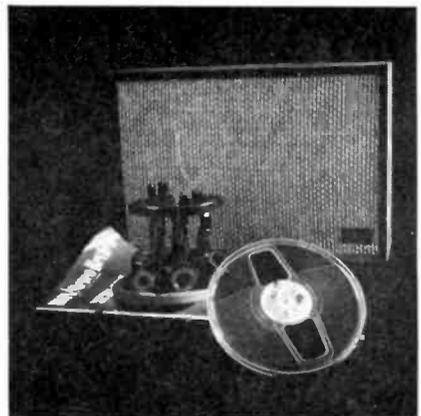
### RECORDING OF SPECIAL MERIT

© M CHICO HAMILTON: *Man from Two Worlds*.—Chico Hamilton (drums), Charles Lloyd (tenor saxophone, flute), Gabor Szabo (guitar), Albert Stinson (bass). *Forest Flower*; *Child's Play*; *Love Song to a Baby*; and five others. IMPULSE AS 59 \$5.98, A 59\* \$4.98.

Performance: Chico's best set  
Recording: Well-balanced

After almost a decade of trying to find and sustain a combo with a personal style, drummer Chico Hamilton presents in this record-

(Continued on page 114)



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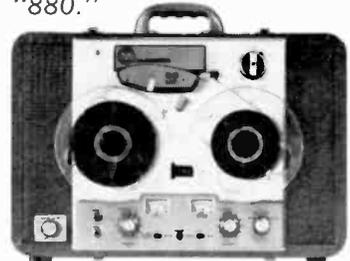
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phone). Julian Priester (trombone), Art Davis (bass). *Prelude: Lupa: Bemsba Swing; Connie's Bounce*; and three others. MERCURY SR 60911 \$4.98, MG 20911\* \$3.98.

Performance: Sluggish  
Recording: Okay

This is a collection of quintet tracks made in the late Fifties by Max Roach and a group that included the late Booker Little. The piano-less quintet features three horns (trumpet, tenor saxophone, and trombone), and though it tends to be topheavy, it somehow manages to avoid the excessive rigidity many of Roach's bands have had. Roach himself, though, does not avoid this trap, and on his timpani specialty, *Tympanalli*, he lapses into his imitation of Machine Gun Kelly. Trombonist Julian Priester was, at the time of the recording, too deeply in awe of J. J. Johnson for much impact, and the often superb bassist Art Davis has too light an approach to fit well into this group. It comes as no surprise to find that a Roach group cannot play ballads, but Little does have moments of lyricism on *There's No You*. J. G.

#### RECORDING OF SPECIAL MERIT

© ® SONNY ROLLINS: *Saxophone Colossus*, Sonny Rollins (tenor saxophone), Tommy Flanagan (piano), Doug Watkins (bass), Max Roach (drums). *St. Thomas; You Don't Know What Love Is; Stride Rode; Morita; Blue Seven*. PRESTIGE S 7326 \$4.98, 7326\* \$3.98.

Performance: Excellent throughout  
Recording: Very live

Originally recorded in 1956, "Saxophone Colossus" is a major contribution to post-Parker modern jazz, and this reissue is unreservedly recommended to those who missed the album when it was first released. The recording, as Martin Williams notes, "captures a great player in the discovery of greatness." It is in this set that Rollins most authoritatively demonstrated during this period the extraordinary degree to which he succeeded in constructing complex, unerringly co-ordinated thematic variations. He had begun to provide an advanced answer to Thelonious Monk's old question: "Why don't we use the melody? Why do we throw it away after the first chorus and just use the chords?"

Besides Rollins' sustained imaginative excellence, his work in this set also revealed how completely he had mastered all ranges of his horn by this point. So thoroughly was his technique at the call of his imagination that his playing became illustrative of what Williams describes as a fusion of "emotional immediacy and affirmative order." There is also Rollins' superb sense of time—a way of improvising that explores rhythmic potentialities at the same time it goes into melodic permutations.

The rhythm section is excellent. Max Roach especially reaching almost as high a peak of inventiveness and daring as Rollins. This album will surely rank with the Louis Armstrong Hot Fives and the early Charlie Parker recordings as among those jazz dates that not only recounted what had gone before, but pointed a clear way to the possibilities ahead. N. H.

© ® SONNY STITT: *Stitt Plays Bird*. Sonny Stitt (alto saxophone), John Lewis (piano), Jim Hall (guitar), Richard Davis (bass), Connie Kay (drums). *Ornithology; Au Private; Confirmation; Constellation*; and four others. ATLANTIC SD 1418 \$5.98, 1418\* \$4.98.

Performance: Brilliant  
Recording: Excellent

Altoist Sonny Stitt has been in the shadow of Charlie Parker so long that it must have taken courage to record this collection of Bird's compositions. The accompaniment—pianist John Lewis, guitarist Jim Hall, bassist Richard Davis, drummer Connie Kay—is all of a piece, but it is not Stitt's style. One would expect a quieter, more lyrical musician to be the lead soloist. This teaming may, however, have been a good idea. Stitt displays more control and less excess than usual. But in striving to show his individuality, he may have marred the album: there is, on occasion, the feeling that he is different merely for the sake of being different, even if Parker's way was better. He seems to play the famous opening phrase of *Parker's Mood* in another way deliberately, and gives it an *If You Could See Me Now* tag, whereas Parker let it trail off. The opening and coda to *Ko-Ko* lack the brilliant clipped precision of the original, even though Stitt quotes so many portions of the Parker solo in his own that he must have it memorized note for note.

Nonetheless, this is a highly successful recording, one that contains much brilliant work. The best and most moving track is (Continued on page 118)

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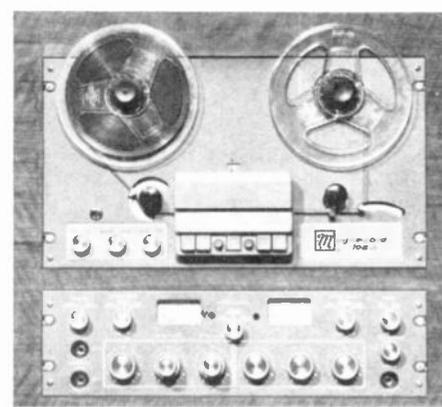
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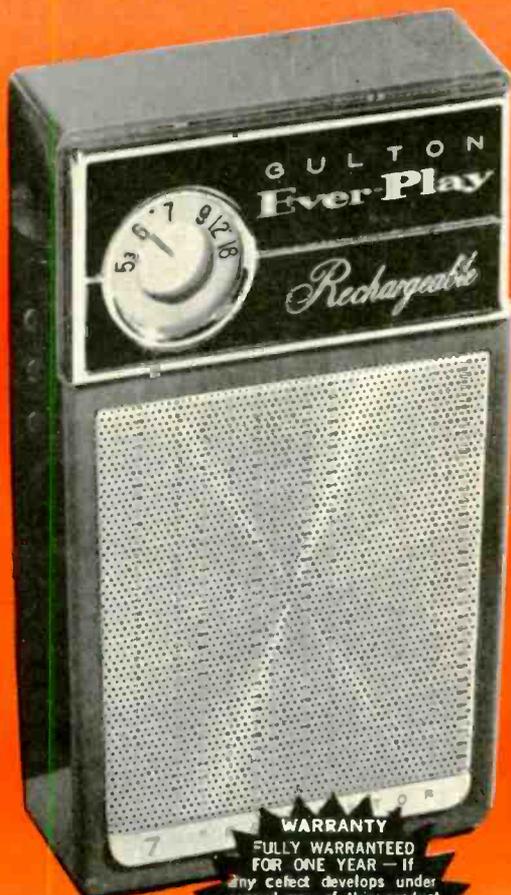


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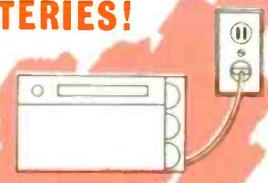
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118

*Hootie Blues*, the only composition not by Parker (Bird played this Jay McShann piece when he was in the latter's band). It is the most basic statement on the disc—possibly this kind of playing is Stitt's forte. John Lewis is at his best here too; the opening of his brilliant, sculptured solo is a comment on Monk. Elsewhere he unbends (avoiding those crystalline miniatures) only on the opening of the other blues, *Parker's Mood*—his blues playing seems almost separate from the rest of his work. Connie Kay, excellent as always, could probably accompany any musician in the world well. I will be interested to hear what Stitt does next, now that this is out of his system.

J. G.

### RECORDING OF SPECIAL MERIT

© MARY LOU WILLIAMS: *Mary Lou Williams*, Mary Lou Williams (piano); Percy Heath (bass), unidentified kiss and drums; chorus (Howard Roberts, director). *My Blue Heaven: Black Christ of the Andes; Dirge Blues; Praise the Lord*; and six others. MARY FS 328 13 \$5.98. FJ 2843\* \$4.98.

Performance: Excellent piano

Recording: Fair

Mary Lou Williams is a unique figure in jazz. She is the only female pianist whose

Performance: Masterful  
Recording: Fair to good

As a memorial to the late Jack Teagarden, Decca has assembled a dozen recordings he made from 1929 to 1953. No matter what the surroundings—and they range from Red Nichols' Louisiana Rhythm Kings to more informal units led by Louis Armstrong and Eddie Condon—Teagarden was always poised, always able to fuse expertly with his colleagues, and always strongly himself. The mellow tone, the natural but never banal phrasing, and the loping swing were the basis of his style. As one veteran jazzman said a few years ago, "Teagarden must have had an awkward apprenticeship like the rest of us at one point, but once he began recording, he sounded as if he had arrived fully grown."

As for the sidemen, of marked interest in these sessions are the solos of Pee Wee Russell (already penetrating and wryly personal in 1929), the strutting trumpeter of Charlie Teagarden in 1931, the "hot" Benny Goodman of 1931 and 1934, and the older and even more inventive Pee Wee Russell of 1944 and 1947. Fortunately, there are five vocals by Teagarden to remind us that, besides being a trombonist sans pareil, he was also an undeniably great jazz singer. In Decca's "enhanced stereo" version of these reissues, the sound becomes brittle. The mono version is better.

N. H.

© BEN WEBSTER/JOE ZAWINUL: *Soulmates*, Ben Webster (tenor saxophone), Joe Zawinul (piano), Sam Jones and Richard Davis (bass), Philly Jo Jones (drums), Thad Jones (cornet). *Too Late Now: The Governor; Frog Legs; Like Someone in Love*; and four others. RIVERSIDE 476 \$4.98.

Performance: Nonpareil tenor sax

Recording: Good

Ben Webster's ballad performances are models of lucidity, emotional breadth and depth, and rhythmic pliancy. With his big, firm tone and exceptionally judicious selection of notes, Webster's lyrical improvisations are among the most substantial in

recorded jazz. "Soulmates" also includes several easy-rolling swingers, and because Webster's associates here are all stylistically congenial, these tracks too are memorable. On four numbers, Webster's tenor saxophone is joined by the airy, freshly witty cornet of Thad Jones. On all tracks, the rhythm section is flowing, integrated, and propulsive. Joe Zawinul, a Viennese-born pianist who works regularly in Cannonball Adderley's combo, is not a strikingly original soloist, but he does play with taste, economy, and unforced warmth.

N. H.

© MARY LOU WILLIAMS: *Mary Lou Williams*, Mary Lou Williams (piano); Percy Heath (bass), unidentified kiss and drums; chorus (Howard Roberts, director). *My Blue Heaven: Black Christ of the Andes; Dirge Blues; Praise the Lord*; and six others. MARY FS 328 13 \$5.98. FJ 2843\* \$4.98.

Performance: Excellent piano

Recording: Fair

Mary Lou Williams is a unique figure in jazz. She is the only female pianist whose



JACK TEAGARDEN  
*The man with the loping swing*

reputation is not qualified by her sex; she has been a behind-the-scenes advisor to many great musicians; and, by virtue of having removed herself from public life for about a decade, she has become something of a legend. While absent from "the scene," Miss Williams became deeply involved with religion, and that involvement is reflected in this, the first album she has made since her recent return.

Four of the ten tracks feature a chorus, under the direction of Howard Roberts, that sings contemporary religious music by Miss Williams. Some are in song form, one is a modernized gospel, one is a hymn. Deeply felt as these pieces obviously are, I find them more propaganda than music.

The remaining six tracks feature Miss Williams' piano. Her style is a remarkable distillation of the history of jazz piano—concise and flexible. The outstanding track is *A Fungus Amungus*, a dazzling display of technique and harmonic sophistication. Others may find the chorus numbers more satisfying than I, but it should be hard for anyone at all to resist the instrumentals. J. G.

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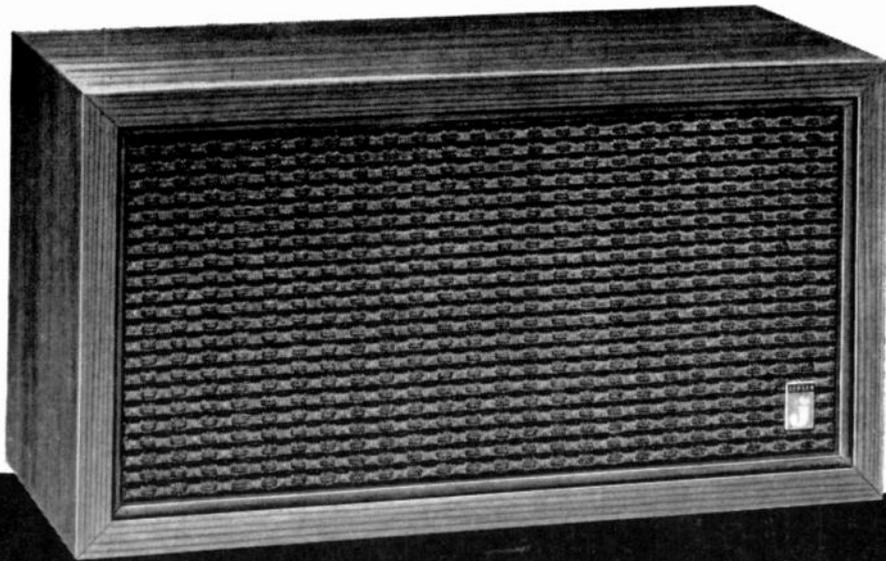
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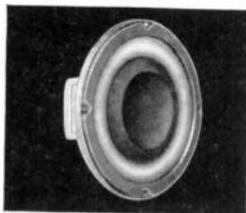
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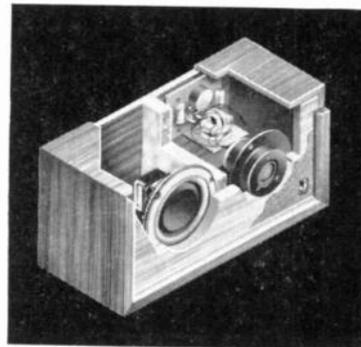
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HIFI/STEREO REVIEW'S CHOICE OF THE LATEST RECORDINGS

# ENTERTAINMENT

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Reviewed by NAT HENTOFF • PAUL KRESH • GENE LEES

Ⓢ Ⓜ DAVE CLARK FIVE: *American Tour*. Dave Clark, Mike Smith, Denis Payton, Lenny Davidson, and Rick Huxley (vocals and instrumental accompaniment). *Because: Who Does He Think He Is; Move On*; and nine others. EPIC BN 26117 \$4.98, LN 24117 \$3.98.

Performance: Lusterless  
Recording: Lumpy

Among the flock of groups England has produced in imitation of the Beatles, the Dave Clark Five is probably the best and best-known. This album demonstrates that although their work is not as noisy as that of the Beatles, it lacks the kind of cracked Marx Brothers vitality that is the Beatles' saving grace and distinguishing characteristic. Still, this album is a step uphill from rock-and-roll, and is therefore encouraging to those who believe that pop music can recover from its years of corruption. G. L.

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ NAT KING COLE: *My Fair Lady*. Nat King Cole (vocals); orchestra, Ralph Carmichael cond. *With a Little Bit of Luck; I'm an Ordinary Man*; and eight others. CAPITOL SW 2117 \$6.98, W 2117\* \$5.98.

Performance: Brilliant  
Recording: Superb

Ⓢ Ⓜ NAT KING COLE: *I Don't Want to Be Hurt Anymore*. Nat King Cole (vocals); orchestra, Ralph Carmichael cond. *Brush Those Tears from Your Eyes; I'm All Cried Out; Road to Nowhere*; and others. CAPITOL ST 2118 \$4.98, T 2118\* \$3.98.

Performance: Slick  
Recording: Good

The pressures and conditions of the commercial music business are such that, every so often, one of its more valuable employees comes down with a case of aesthetic schizophrenia. In the last year or so, something very like this has happened to Nat King Cole. This is made clear by these two new releases: "I Don't Want to Be Hurt Any More" is a dreadful disc with a ridiculous sugar-coated chorus, tinkly-winkly piano figures, and treacly tunes. "My Fair Lady" is perhaps the greatest vocal disc Cole has ever made, and is also far and away one of the

finest vocal discs anyone has made this year. Cole gets more out of the *Fair Lady* material than anyone else I've ever heard do it.

Cole took on a big challenge in this project. Not only does he sing all of Henry Higgins' songs, but those of Eliza Doolittle and her father. Everything comes off. It is not simply a matter of singing the songs well; he also acts them superbly. He skillfully delineates the characters of the persons supposedly singing the songs without departing from his own vocal style. The bal-

and scatters beer cans across its highways.

These two discs are in fascinating and depressing contrast to each other. I've already filed one of them in the garbage can. The other is near my turntable. G. L.

Ⓢ Ⓜ SAMMY DAVIS: *Mel Tormé's California Suite*. Sammy Davis (vocals); orchestra, Marty Paitch cond. *The California Suite*, plus six songs by Mel Tormé. REPRISE RS 6126 \$4.98, R 6126 \$3.98.

Performance: Very effective  
Recording: Excellent

Mel Tormé's *California Suite* has been compared to Gordon Jenkins' *Manhattan Tower*, but not by anyone with perception. Whereas *Tower* is a maudlin narrative paean to Manhattan with orchestral accompaniment, Tormé's composition is a genuine suite for solo voice and orchestra. Where the *Tower* leaks sugar syrup, Tormé's work is refreshingly flavored with citric acid. Even its touching ballad, *Poor Little Extra Girl*, which characterizes an unsuccessful starlet, contains a tart comment on Hollywood and its System.

Had the suite been written by a classical composer being subsidized by one of the artsy-raftsy foundations, it would by now be hailed as a great and genuine piece of Americana. Since it comes out of the world of commercial pop music and was composed by a mere crooner, it has gone almost ignored except by singers, who view it as something of a monument. Yet it is a work of the imagination of the highest order—not only a portrait of a state, but a comment, often sharp, on its social order (or, rather, disorder).

Tormé has recorded this work twice—once for Capitol, later for Bethlehem. But this is, I believe, the first time anyone else has tried it. Sammy Davis does it superbly, as well as the six Tormé tunes that comprise the second side of the disc. The growth of this man as a singer in recent years is really impressive. Davis is by now a master interpreter of lyrics, as well as an in-tune and musicianly singer. Marty Paitch, who has worked often with Tormé, wrote the arrangements for Davis. They are impeccable.

The second side includes *Stranger in Town; Welcome to the Club; The Christmas Song; Willow Road; A Stranger Called the Blues*; and *Born to Be Blue*. Tormé wrote words and music for some of these. Others were done in collaboration with someone named Wells, according to the credits. I presume this means lyricist Robert Wells.

The suite and songs both suggest that Tormé should write a large work for the  
(Continued on page 124)

CAPITOL RECORDS



NAT KING COLE  
His "Fair Lady" the best yet

lads, such as *I Could Have Danced All Night* and *I've Grown Accustomed to Her Face*, have never been done more affectingly. Alfred Doolittle's songs, *With a Little Bit of Luck* and *Get Me to the Church on Time*, remain uproariously funny. And Cole gets an urbane wit into *I'm an Ordinary Man* that rivals Rex Harrison's while being, of course, infinitely more musical. Cole's voice, by the way, is aging beautifully. It has taken on a nice woody edge.

A large orchestra and chorus are used. They are beautifully rehearsed, and Ralph Carmichael's imaginative arrangements are in impeccable taste. Fascinatingly, Carmichael also did the sappy arrangements heard on the other recording, a quasi-hillbilly disc, the lyrics of which are full of the maudlin masochism that permeates country-and-western music. This latter disc is meant for the America that buries its scenery in billboards

#### Explanation of symbols:

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

theater. I hope he will. Meantime, it's good to have the *California Suits* back in circulation again. G. L.

### RECORDING OF SPECIAL MERIT

Ⓜ DUKE ELLINGTON: *Daybreak Express*. Duke Ellington (piano); Arthur Whetsol, Cootie Williams, Freddie Jenkins, Louis Bacon (trumpets); Juan Tizol, Joe "Tricky Sam" Nanton, Lawrence Brown (trombones); Otto Hardwicke (alto saxophone); Johnny Hodges (alto and soprano saxophones); Barney Bigard (clarinet and tenor saxophones); Harry Carney (baritone saxophone and clarinet); Fred Guy (banjo and guitar); Wellman Braud (bass); Sonny Greer (drums); Ivie Anderson (vocals). *It's Glory; Solitude; Dallas Dongs; Rude*

*Interlude; Blue Feeling; and nine others.* RCA VICTOR LPV 506 \$4.98.

Performance: Excellent  
Recording: Dated

RCA Victor has opened up its vaults once again, and made available sixteen more samples of the Ellington treasure-trove for its Vintage series. These recordings were made in 1931-1934, just before the band with Ben Webster. That band, the late Thirties one that recorded for Columbia, is my nominee for the greatest Ellington orchestra, despite most experts' preference for the early Forties band with Jimmy Blanton.

Most of the pieces are unavailable in other versions, and they represent an invaluable addition to the Ellington catalog. In *Limbohouse Blues* and *Delta Serenade*, one

hears the inimitable voicings that made this the greatest of all jazz orchestras. On *Late and Love Tonight*, an ephemeral tune of the day, one can hear how Ellington could transform even the most banal material into real music. *Ebony Rhapsody*, a jazzing-the-classics version of Liszt, is less successful. Most of these tracks last well over three minutes, which is long for 78's.

Among the highlights are the surging *Daybreak Express*, which sounds like the basis for a section of Ellington's later *Before My Time*; the leader's surprisingly advanced piano; and the unfamiliar open horn work of growl specialist Cootie Williams. There is also a *Dimab* with a Sonny Greer vocal that sounds like a satire. And, of course, the great soloists—Hodges, Bigard, Nanton, and the others whom Ellington welded into a lasting and meaningful entity. This one is as nearly indispensable as a jazz record can get. J. G.

Ⓢ Ⓜ LAURIE JOHNSON ORCHESTRA: *England's New Big Band Sound*. Orchestra, Laurie Johnson cond. *Bali Hiti; Jenny; Nevada; and nine others.* COLPIX SCP 471 \$4.98, CP 471\* \$3.98.

Performance: Polished  
Recording: Excellent

This is a somewhat gaudy album by big-band-plus strings. Despite the glitter (xylophone figures in the background, overbusy muted brass obbligatos, and so forth), the level of taste is rather high. As an album with the purest of commercial motives, it is good, and the orchestra is well rehearsed. Sound is excellent. G. L.

Ⓢ Ⓜ STEVE LAWRENCE: *Everybody Knows*. Steve Lawrence (vocals); orchestra, Robert Mersey cond. *Hello Dolly; Blueette; People; and nine others.* COLUMBIA CS 9027 \$4.98, CL 2227 \$3.98.

Performance: Awful  
Recording: Good

One of the sadder things in the recent history of American popular music has been the commercialization of Steve Lawrence. Five years ago, he was heir apparent to Sinatra's mantle. Today, he records trash without a sign of a blush, no doubt rationalizing the whole thing as necessity, a "realistic" surrender to "the way things are."

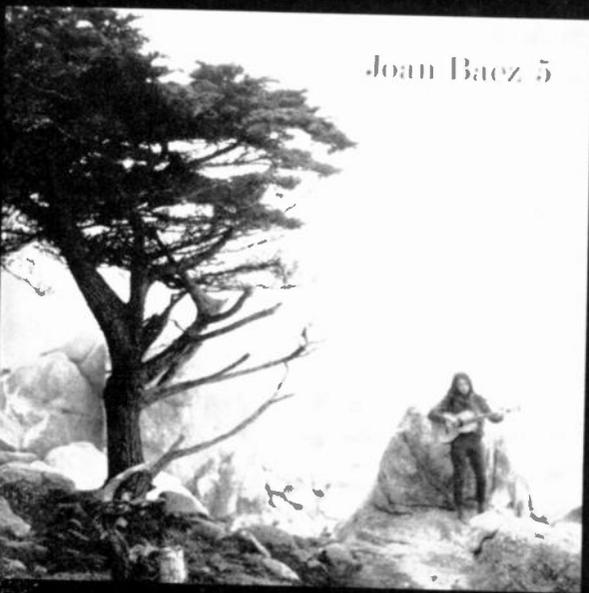
This album has all the noisy impedimenta of outright commercialism: the loud orchestra, the rock-and-roll triplets, the banshee chorus way back in the orchestral texture, the overblowing of the voice. Even on those tracks where Lawrence might have been expected to do good work, such as *Here's That Rainy Day*, he pushes his voice too hard, so that he knocks several notes out of tune and weirdly distorts his sound. His work in the show album *What Makes Sammy Run?* gave me reason to hope—perhaps it was wishful thinking—that his recent history of singing trash had not injured his basic style. But there is evidence in these grooves that he may have wrecked his once-magnificent voice. This is a dreadful record. G. L.

Ⓢ Ⓜ TRINI LOPEZ: *The Latin Album*. Trini Lopez (vocals and guitar); Latin orchestra. *Angelito; Granada; La Malagueña;*

(Continued on page 126)

## JOAN BAEZ/5

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I Still Miss Someone

When You Hear Them Cuckoos Holler in'

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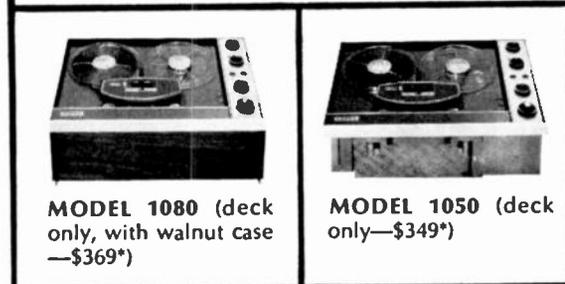
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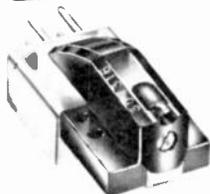
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and nine others. REPRIS: RS 6125 \$4.98, R 6125 \$3.98.

Performance: Spirited  
Recording: Good

Trini Lopez was born of Spanish and Mexican parents. In his rapid rise, he has taken a rock-and-roll-via-folk-music route, but always the Latin-American traces were there to make him something more than just another loud singer with a guitar.

Here he reverts to his roots in an all-Latin-American album. Sometimes you get touches of the rock-and-roll feeling in the orchestra—but not nearly as many as you'll hear on the average Mexico City record date.

All the songs are sung in Spanish except one, which has a chorus in English. The performances indicate what many have suspected all along: this man has a genuine and vibrant talent, and when he has grown big enough to junk the rock-and-roll influences entirely, he will stay around for a long time. His voice is good, his rhythmic feeling powerful, and his manner infectious.

G. L.

© ED MCCURDY: *The Best of Dalliance*. Ed McCurdy (vocals); La Noue Davenport and Alan Arkin (recorders); Robert Abramson (harpsichord). ELFKTRA EKL 213 two 12-inch discs \$4.98.

Performance: Lacking in variety  
Recording: Competent

This album, pieced together out of four previous records of Elizabethan songs, is billed as "a bold musical excursion into the lusty ways of Elizabethan England, for mature libidos." Unfortunately, the results are more soporific than aphrodisiac. The prurient will be disappointed, since the double meanings in these deftly worded sagas about lusty blacksmiths, jolly millers, and always-ready ladies are tepid in contrast with the bawdy ballads of our own less indirect age. The musical listener is likely to grow restive because of the monotony, not only of the tunes, but of McCurdy's rather bluff and unvaried presentation. In a few instances—the lively *Tottingham Frolics*, *The Country W'ake*, and others of the more spirited numbers—he exercises a certain energetic spell. But mostly, despite the exertions of his ingenious accompanists, he approaches the material in such a straightforward way, so lacking in innuendo and subtlety, that even the most suggestively intended ballads emerge sounding rather bland.

P. K.

© HENRY MANCINI: *The Concert Sound of Henry Mancini*. Orchestra, Henry Mancini cond. *Never on Sunday*; *Golden Earrings*; *Holiday for Strings*; *Mr. Lucky* and twenty-six others. RCA VICTOR LSP 2897, \$4.98; LPM 2897\* \$3.98.

Performance: Polished  
Recording: Lifeless

The trouble with symphonic arrangements of light music is that they do not—cannot, by nature—swing. American popular music is rooted in dance music, and some lift, some rhythmic élan, is required. It is almost impossible to get a group of more than twenty musicians to swing. These arrangements, originally done for concert presentation, use seventy men, and they are ponderous.

Mancini's scoring, however, is superb. He writes exquisitely for strings, and the em-

phasis in this set is of course on strings. It is interesting to hear him subtly work the David Rose string sound into a group of Rose tunes, and then revert to his own sound in his own melodies. Not that Mancini has solved a great mystery—everybody knows that Rose got his characteristic string effect from Ravel. But it is nonetheless a nice and subtle touch.

The album includes four medleys (the notes call them "concert suites," but that is a puff term). One consists of tunes that won Academy Awards, another of Victor Young tunes, and a third of tunes by Rose. The fourth presents themes Mancini wrote for the television shows *Mr. Lucky* and *Peter Gunn*, including one little-known but lovely melody titled *Dreamville*.

The Dynagroove recording is dynamically lifeless. The dynamics are compressed—why use a full symphony orchestra? The low brass doesn't crackle. Perhaps RCA's computers, in



TRINI LOPEZ

*A genuine and vibrant talent*

their infinite electronic wisdom, have decided that low brass can sound too much like a vulgar noise. But it is one of the gutsiest sounds in all music, and I resent some damn machine's decreeing that it is too much for my tender ears and sensibilities.

These medleys will no doubt be played for years to come in light-music concerts by symphony orchestras, along with similar work by Morton Gould and Leroy Anderson. I suspect that Mancini intended it that way.

G. L.

© CHAD MITCHELL TRIO/GATEMEN: *In Concert—Everybody's Listening*. Chad Mitchell Trio and the Gatemens (vocals and accompaniment). *Rodger Young*; *Sally Ann*; *500 Miles*; *Wabash Cannonball*; *Jesse James*; and seven others. COLPIX SCP 463 \$5.98, 463\* \$3.98.

Performance: Dull  
Recording: Fair

The two groups who share this album, the Chad Mitchell Trio and the Gatemens, are popular entertainers who pretend to be folk singers. This is supposed to be an in-performance recording, yet much of the applause sounds dubbed to me. The Mitchells are by

(Continued on page 130)

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But to bring even more drive and excitement to these performances and to expand the fullness of the discotheque sound to the most vivid proportions, Enoch Light has backed up this basic group of instrumentalists with an eight-man brass section and an expanded saxophone section.

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and the Dances, there is one other essential for a proper discotheque: the music **MUST** be continuous. One tune leads directly into the next so that there is never a let-down, never a pause in the hypnotic continuity of beat and sound.

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### ★ IN BRIEF ★

#### DATA

#### COMMENTARY

© © BOB DYLAN/PETE SEEGER/BROTHERS FOUR/LEON BIBB; others: *All-Star Hootenanny*. Various vocalists and instrumentalists. *John Henry: The Whistling Gypsy: This Train: Blown' in the Wind*; and eight others. COLUMBIA CS 8922 \$4.98, CL 2122\* \$3.98.

This uneven potpourri, designed to capitalize on the folk boom, includes, in addition to the performers listed at left, the New Christy Minstrels, the Clancy Brothers, Flatt and Scruggs, Orriel Smith, Carolyn Hester, and Johnny Cash. Seven of the disc's twelve tracks are good. N. H.

© © NICOLAI GEDDA: *Evening Bells and Other Russian Folk Songs*. Nicolai Gedda (tenor); chorus and balalaika orchestra. *The Young Piddler: Grey Foggy Morning: The Tempest: Troika*; and seven others. CAPITOL SP 8597 \$4.98, P 8597\* \$3.98.

Gedda, born in Sweden of a Russian father, sang in his youth in Orthodox churches in Leipzig and Stockholm. These factors may explain his emotional affinity for these folk songs. With the apposite accompaniment of a male chorus and balalaika orchestra, this program illustrates that "art" folk music can retain an earthy vitality. N. H.

© © THE GIRL WHO CAME TO SUPPER (Noël Coward-Harry Kurnitz). Jose Ferrer, Florence Henderson, Tessie O'Shea; chorus and orchestra. Jay Blackton cond. COLUMBIA KOS 2420 \$6.98, KOL 6020\* \$5.98.

In the first-act finale of this musical retreat of Terence Rattigan's *The Sleeping Prince*, Tessie O'Shea makes the rafters ring with a series of merry English music-hall numbers. Intermitently thereafter Mr. Coward lives up to his reputation, but aside from Miss O'Shea and a couple of contributions by Ferrer, this show amounts to little but warmed-over Lehar. P. K.

© © LENA HORNE: *Lena—Like Latin*. Lena Horne (vocals); orchestra, Lennie Hayton cond. *From this Moment On: Night and Day: More*; and nine others. CHARTER CLS 106 \$4.98, CLM 106\* \$3.98.

Miss Horne is considered a show-biz classic by many people, but her coy and affected way with a song—her cute, saccharine twisting of words—makes me exceedingly uncomfortable here. Shorty Rogers' Latin-flavor orchestrations are suave and well crafted, and the sound is very good. G. L.

© AL JOLSON: *Jolie*. Al Jolson (vocals); orchestra. *Rosalie: Oh, You Beautiful Doll: Look for the Silver Lining*; and nine others. DECCA DL 9099 \$4.98.

When an American star dies, there is always a last mad scramble to cash in on reissues of old work, rejected recording takes, air checks, and the like. This album is a good (or *bad*, rather) example, taken from old radio broadcasts. If you like Jolson, do him a favor: stick to the good stuff on other albums. G. L.

© ALFREDO KRAUS: *Arias from Spanish Operettas*. Alfredo Kraus (tenor); Madrid Concert Orchestra, Pablo Sorzabal cond. COLUMBIA EX 5105 \$3.98.

The excerpts here from the zarzuelas of Chapi and Serrano rank with the best examples of the genre. The others are less memorable, but what counts is the singing: Alfredo Kraus does for this repertoire what Tauber and Schmidt did for German operetta. G. J.

© © THE WAYFARERS: *At the hungry i*. The Wayfarers (vocals). *Folksinger: Cathedral: Jordan River*; and nine others. RCA VICTOR LSP 2735 \$4.98, LPM 2735 \$3.98.

The Wayfarers do a very listenable kind of pop-folk amalgam, and their voices blend well. The in-person sound is good, but the heavy humor between songs should have been cut. G. L.

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far the better group, but this is not necessarily a compliment. They sing *Devil Road*—the tune is *Wayfaring Stranger*—*Vaya Con Dios*, which probably does not belong here at all, and *I Do Adore Her* in a perfect imitation of Belafonte that may or may not have been intended seriously. There is also a song called *Herbie Spear*, which falls apart after the first joke about the ill effects on the young of TV, comics, and movies. The Mitchells do bring a good deal of showmanship to their light entertainment, however. The contribution of the Gatemens, a pop-folk group that sings neo-Bluegrass with country-piano accompaniment, is almost completely negligible. Their would-be grim and stirring song called *The Klan* is one of the most pointless efforts of its kind I have heard.

J. G.

© © FRANK SINATRA AND THE COUNT BASIE ORCHESTRA: *It Might as Well Be Swing*. Frank Sinatra (vocals); Count Basie Orchestra. Quincy Jones cond. *More; Hello, Dolly; The Good Life*; and seven others. REPRIS FS 1012 \$4.98, F 1012 \$3.98.

Performance: Very good  
Recording: Excellent

A musician I know recently cracked: "Sinatra must be singing well again. The press is being nasty to him." This intuition proves to be correct. After some indifferent albums, he sang well in the sound track of *Robin and the Seven Hoods*, and he sings very well on this new set.

This is the second recording Sinatra has made with Basie. I didn't care for the pre-

vious one. There was a contrived quality about it, and Sinatra's voice seemed uncertain on some tracks. There is still a little of the contrived about this one, but less, and nothing uncertain about the voice.

The songs are recent. Some, such as *I Believe in You* and Sacha Distel's *The Good Life*, are first-rate, but there are some I don't care for, including *More*, a good tune with so-so lyrics and *I Can't Stop Loving You*, which, no matter who does it and how it is arranged, retains its hillbilly fragrance. *Hello, Dolly* becomes a tribute to Louis Armstrong in the second chorus, with Sinatra singing "Hello, Louis." Oddly enough, it comes off.

Quincy Jones wrote the arrangements. He has retained the gifts that made him the Bright Young Man of the business a few years ago, the most promising composer-arranger in years. Unfortunately he has let himself drift into the role of artist-and-repertoire man, a producer of rock-and-roll and other trivia. This album will only confirm the wish of many that he will someday return to the kind of writing he does so well.

G. L.

© © CATERINA VALENTE: *Golden Favorites*. Caterina Valente (vocals), various orchestras. *Malagueña; Poinciana; Mack the Knife*. DECCA DL 74504 \$4.98, DL 4504 \$3.98.

Performance: A bit much  
Recording: Okay

The more I hear Caterina Valente, the stronger grows the disconcerting feeling that she doesn't really exist. Maybe she's an an-

droid, invented by an A&R man with a part-time job as a mad scientist, and built out of transistors, plastics, and surplus electronic parts. You push the right button and she sings commercially in French, German, Portuguese, Italian, English, French, and—for all I know—Bantu, depending on which of the international markets her label has decided it needs a hit in.

There is a soullessness in Miss Valente's work for which all her versatility and virtuosity do not compensate. It is particularly evident in this disc, for which they pushed the buttons for English, Spanish, and German. The liner notes say she sings *Obo-Alba* in Italian, but it comes out German. Wrong button.

Miss Valente's trick of singing high descending glissandos through an echo chamber, rather startling on first hearing, becomes annoying with repetition. And her hipsterism in English—an almost correct but slightly alien English that is at odds with her intention of sounding really in—is disturbing. I admire her great skills, but I wish she'd just sing the song.

She is accompanied by various orchestras, including the very good big jazz band of Germany's Kurt Edelhagen. Sound is variable but generally good.

G. L.

## FOLK

© © JEAN CARIGNAN: *Jean Carignan*. Jean Carignan (violin), Phillip Bruneau (accordion), Marcel Roy (piano), Rodolphe Carignan (guitar), Jean Ferland (bass). *Devil's Dream; Mason's Apron; Porteau* (Continued on page 132)

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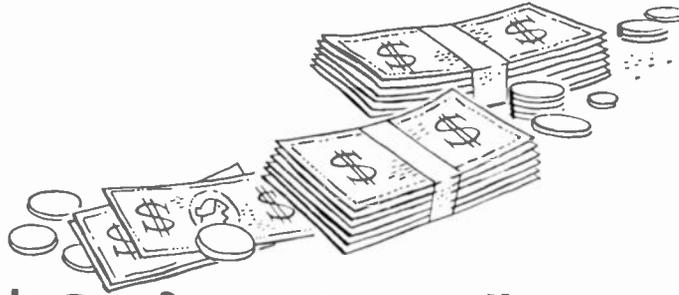
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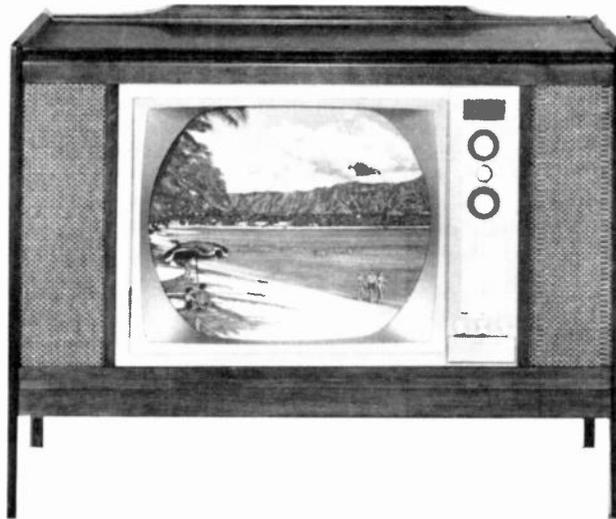
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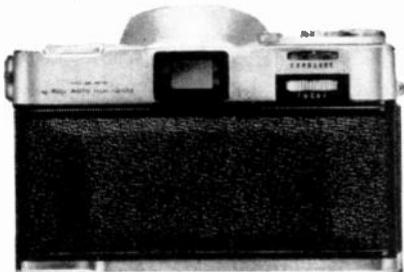
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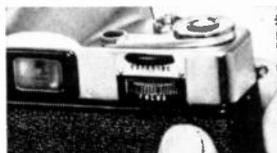


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Blanc; La Bastringue; and twelve others.  
ELEKTRA EKS 7266 \$5.95, EKL 266\* \$4.98.

Performance: Virtuoso  
Recording: Good

Jean Carignan is a French-Canadian folk-fiddler from Quebec who is a virtuoso at his extremely limited art. No matter from what country, folk-fiddle sounds pretty much the same, and by the time you have gone through this collection, you will quite likely have heard all the folk-fiddling you will ever care to. Those numbers that do not sound like reels sound like Wisconsin polka-band specialties, and one quickly has enough of either. There is one number called *Bagpipe on Violin*—a title quite self-explanatory—that Carignan raises above the level of a gimmick and plays quite hauntingly. The rest is for specialists. J. G.

⑤ ⑥ JOHN HAMMOND: *Big City Blues*. John Hammond (vocals, electric guitar, harmonica). Billy Butler and James Spruill (electric guitars), Jimmy Lewis (Fender electric bass), Bobby Donaldson (drums). *I'm Ready; My Babe; Backdoor Man; I'm a Man; Barbecue Blues*; and seven others. VANGUARD VSD 79153 \$5.95, VRS 9153 \$4.98.

Performance: Derivative  
Recording: Excellent

John Hammond has acquired a considerable reputation over the last year as one of the best of the new citybillies. His specialty is the blues, which forms the content of this second disc, as it did his first. This time, the program is made up of numbers associated with well-known blues singers—Clarence Williams, Willie Dixon, Chuck Berry, Leroy Carr.

I am at a loss to understand the reason for Hammond's reputation. His style is an anthology of blues mannerisms, sometimes so much so that he becomes unintentionally funny. At times, he is reminiscent of Elvis Presley, but lacks the authority that Presley brings to a performance. Hammond, on the other hand, seems to contribute nothing of his own. This kind of immersion in a genre may be necessary for his development, but it would have been better if he had waited to record until he was more himself.

The largely electronic backing is similar to that of small rock-and-roll groups. The stereo recording has more depth than the monophonic. J. G.

⑦ HOOTENANNY. Pete Seeger, Oscar Brand, Jack Elliot, Jean Ritchie, David Sear, Country Gentlemen (vocals, self-accompaniment). *Lonesome Traveler; Reuben James; Little Sparrow; Shenandoah; Greensleeves*; and seven others. ARAVEL AB 1003 \$4.98.

Performance: Variable  
Recording: Okay

The notes do not tell where this hootenanny took place, but it seems to have been the real in-person article, and to have attracted some well-known names. The main *conférencier* is Pete Seeger, who is an old hand at this sort of thing. His infectious personality is guaranteed to lift up the spirits of the audience. When it comes to singing, though, he is sometimes less effective. One number here, resurrected from World War II, is a transitory polemic, based on *Lili Marlene* and called *D-Day Dodgers*, that Seeger in-

troduces in an uncomfortably folksy way, talking about things happening "down in Italy" and "up in London."

Others on the disc include Oscar Brand, Jean Ritchie, and a good Bluegrass group called the Country Gentlemen. I have come to expect a good deal from Jack Elliot, but his two selections here are generally disappointing. I can think of no reason to own this recording unless you are unfamiliar with these performers and want to take a quick stab at hearing them all—and not at their best. J. G.

⑧ LEADBELLY: *The Midnight Special*. Leadbelly (vocals and guitar), Golden Gate Quartet (vocals). *Easy Rider; New York City; Robert; Gray Goose; T.B. Blues*; and nine others. RCA VICTOR LPV 505 \$4.98.

Performance: Among his best  
Recording: Vintage

Aside from being one of the major sources of material in the current folk revival, the



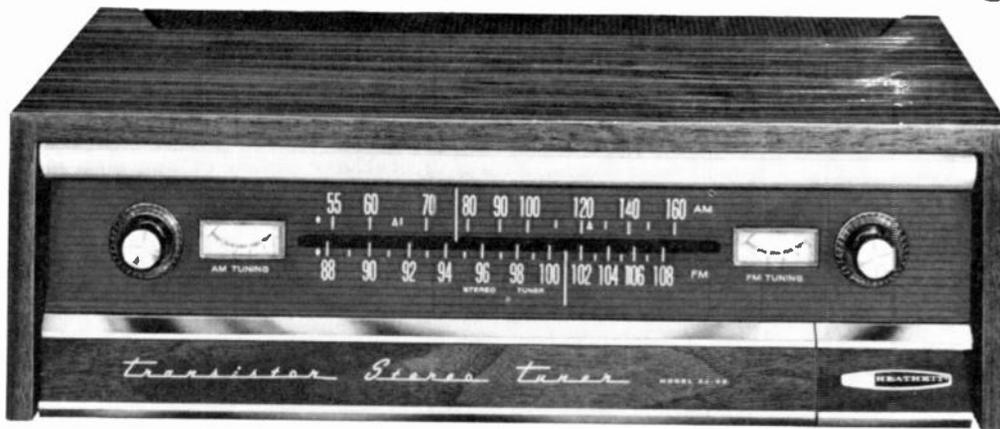
HUDDIE LEDBETTER  
*A continuing folk-blues influence*

late Huddie Ledbetter, called Leadbelly, is something of a culture hero. My own opinion is that there have been folk blues performers superior to him, but he has been so nearly canonized that it has become difficult to say so.

RCA Victor has reissued, as part of its valuable Vintage series, a generous collection of sixteen Leadbelly performances. Unfortunately, five of them are with the smooth, polished Golden Gate Quartet—as far from Leadbelly's approach as anything could possibly be. Thus, some of his best-known numbers—*Midnight Special, Rock Island Line*—are preserved here in completely atypical performances, probably in an attempt to make them more palatable.

For the rest, there is Leadbelly's superb twelve-string guitar work and the storytelling skill he employed largely to help those members of his audience who could not always understand what he was singing about in his rough style. Especially memorable are the jaunty *Cholly*, the realistic *Red Cross Store Blues*, and the powerful *Whoa Back, Buck*. On the whole, Leadbelly is probably more important as an influence than as a (Continued on page 134)

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performer, but, with the exception of the Golden Gate collaborations, this Vintage-series collection is an excellent representation of his work. *J. G.*

**RECORDING OF SPECIAL MERIT**

© © **JO MAPES:** *And You Were on My Mind*. Jo Mapes (vocals and guitar); Mundell Lowe (guitar); Richard Davis (bass); Jerome Richardson (flute, alto flute). *Come On In; Me and My Friend; Turn Around;* and eight others. FM SFM 317 \$4.98, FM 317 \$3.98.

Performance: Sensitive  
Recording: Good enough

Satirist and sometime folk singer Shel Silverstein says in the liner notes for this record: "She is the best female folk singer-guitar player around, if you really want to call her a folk singer, and that includes them all."

I agree. Jo Mapes is far and away the most musical thing to come out of the silly folk fad. She sings with a purity that puts one in mind of Joan Baez, except that their styles are unlike—and Miss Mapes is the better and much the more versatile singer. Her sound is so individual that, after you have heard her do one tune, she is ever afterward instantly recognizable. A sensitive quality of controlled heartache informs everything she does, including bright material such as *San Francisco Bay*. Further, Miss Mapes plays the guitar, as distinct from the playing at it that most folk singers do, and plays it very well.

That she is feeling the cramping limitations of the folk field is evidenced by the fact that three pop tunes are included in this set and three jazz musicians used in the accompaniment throughout. Most folk singers come a cropper when they try to do good pop tunes, because of their hopelessly lunk-footed rhythmic sense and their feeble sustaining power. I have heard two who could do it. One is Scott Mackenzie, who has already left the Journeymen to become a pop singer, and the other is Miss Mapes. Her work on *Too Late Now; He Calls Me Baby; and My Ship* is very skilled.

*The Miles Go Past*—one of three good pieces of material Miss Mapes wrote for this recital—has a modern melodic-harmonic flavor. Yet, since it is a statement about her own life ("... And I miss my children ... It's a hard kind of life for a woman alone, / Just a-travelin' and singin', and the years have flown ..."), it is more truly a folk song than all the trite tunes about prisons, protest, and lonesome trains that the fresh-from-college folkies write and then call folk songs.

Mundell Lowe, Richard Davis, and Jerome Richardson, who are among the best and busiest jazz-studio musicians in New York, give her tasteful accompaniment that is eloquent of their respect. *G. L.*

© © **PETER, PAUL AND MARY:** *In Concert*. Peter Yarrow, Paul Stookey, Mary Travers (vocals). *Three Ravens; Puff; Le Déserteur; Single Girl; There Is a Ship; It's Raining; If I Had My Way;* and eleven others. WARNER BROS. 2WS 1555 two 12-inch discs \$9.98, 2W 1555\* \$7.98.

Performance: Glossy  
Recording: Excellent

In a rough progression from the Almanac Singers through the Weavers to the Kingston Trio and the Limeliters, we arrive at Peter, Paul and Mary, who are the current epitome of glossy, high-style folk entertainment. Their latest release is a two-record set culled from various concerts taped in California, Florida, and Indiana. Their hallmark is a lonely open harmony that gives a gentle, mournful sound to nearly everything they attempt, and can also create a cushioning effect for the harsh message of the work of such contemporary polemicists as Bob Dylan. In this respect they are valuable: their style is entertainingly sugar-coated, and they can get some pretty bitter pills across.

They are also humorists. Some of this comes across in the hip introductions that groups such as this apparently find obligatory. But they take it even further. *Car-Car* becomes a sports-car race, and *Blue* is given



ITA ASSOCIATES

JO MAPES  
*An instantly recognizable style*

a biting, acute rock-and-roll treatment. This is fine as far as it goes, but 12'35" of one side is given over to "Paultalk," a stand-up routine by Paul Stookey, one of the trio. He is a comic in roughly the same way that Mel Tormé is a drummer, an agile amateur who engages interest because he does something else well. It is an imposition to make the purchaser pay for so much of it.

There is also a lengthy *Rock My Soul*, in which the trio teaches the audience to sing parts. It must have been fun for everyone at the time, but it need hardly have been preserved on records. A better selection of material from the trio's extensive repertoire surely must have been possible. *J. G.*

© **AL SINGER:** *Going Places*. Al Singer (vocals, guitar), Walter Raim (guitar), Ron Carter (bass). *Virgin Mary; Night Winds; Nothing to Me; Michael Fallou; Motherless Child;* and seven others. ARAVEL AB 2003 \$3.98.

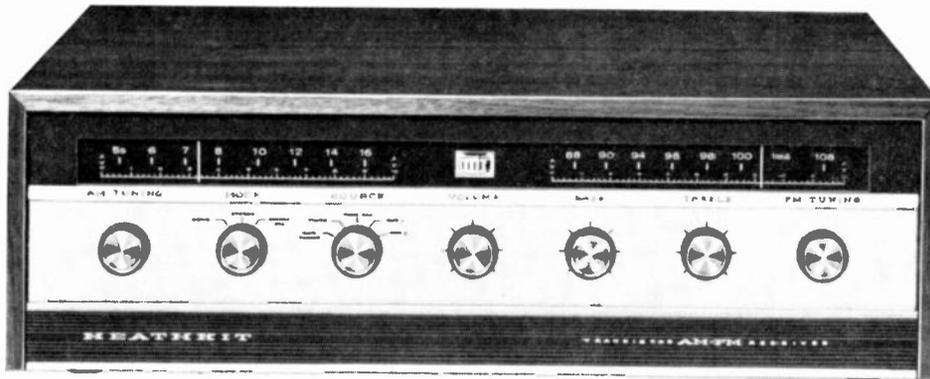
Performance: Straightforward  
Recording: Okay

Al Singer, a young man who looks, on the jacket of this disc, a good deal like Hugh Hefner, is a straightforward singer of folk music. If he were an actor, he would be called presentational—he does not seem to  
*(Continued on page 136)*

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get involved in his songs; rather, he displays them. He sounds very much like the lead singers in many of the new groups, and might indeed be better off in such circumstances than as a solo singer.

When he essays dialects on a few of these numbers, his weaknesses are more outstanding than when he sings as himself. *Nobody Knows My Name*, which borrows the title (but little more) from James Baldwin's book, is an unusually vicious piece of new "folk" writing. The best band is *All My Trials*, which is strong enough to stand by itself if presented even reasonably well. All in all, this is a well-intended, if not very auspicious, debut. *J. G.*

⑤ ⑥ **DOC WATSON:** *Doc Watson*. Doc Watson (vocals, guitar, banjo, harmonica), John Herald (second guitar). *Tom Dooley*; *Omie Wise*; *Georgie Buck*; *Intoxicated Rat*; *St. James' Hospital*; and eight others. VANGUARD VSD 79152 \$5.95, VRS 9152 \$4.98.

Performance: Neotraditional  
Recording: Excellent

Doc Watson is a folk singer from the Blue Ridge Mountains who has begun to have something of an impact on other singers. Southeastern material is his specialty, and his voice reminds me not of another folk singer, but of the late Jack Teagarden. He is also an excellent banjo and guitar player; in fact, I find his instrumentals more attractive than his vocal numbers. Most interesting of the former is *Black Mountain Rag*, a fast-paced fiddle tune transcribed for guitar. Another highlight is an original, rag-style number called *Doc's Guitar*. There is a sameness to the songs on this recording that makes it dull after a while, but people with an affection for this kind of music should enjoy the record. For added depth, and for clarity of the different musical lines on the numbers which have John Herald as second guitar, the stereo version is preferable. *J. G.*

### THEATER

⑤ ⑥ **THE KING AND I** (Richard Rodgers-Oscar Hammerstein II). Risë Stevens, Darren McGavin, Lee Venora, Frank Porretta (vocals); orchestra, Franz Allers cond. RCA VICTOR LSO 1092 \$5.98, LOC 1092\* \$4.98.

Performance: Very good  
Recording: Okay

### RECORDING OF SPECIAL MERIT

⑤ ⑥ **THE KING AND I** (Richard Rodgers-Oscar Hammerstein II). Barbara Cook, Theodore Bikel, Anita Darian, Daniel Ferro (vocals); orchestra, Lehman Engel cond. COLUMBIA OS 2640 \$5.98, OL 8040\* \$4.98.

Performance: Excellent  
Recording: Very good

⑤ ⑥ **OKLAHOMA!** (Richard Rodgers-Oscar Hammerstein II). John Raitt, Florence Henderson, Jack Elliot, Ara Berberian, Phyllis Newman (vocals); orchestra, Franz Allers cond. COLUMBIA OS 2610 \$5.98, OL 8010\* \$4.98.

Performance: Broadwayish  
Recording: Very good

Richard Rodgers has had the odd experience of producing two complete and separate bodies of work, the first written in collabora-

tion with the late Lorenz Hart and the second with the late Oscar Hammerstein II. To say that Hart was the superior lyricist is not to say that Hammerstein was a negligible one, though the latter's folksiness and naïve do-goodism sometimes irritate me into thinking so. Rodgers and Hart wrote the better songs, but Rodgers and Hammerstein wrote the better shows.

The difference obviously is rooted—in part—in differences of personality. Hart was an inspired writer who, according to those who knew him, was, to put it mildly, unreliable in his working habits. The short-term inspiration needed to write such a lyric as *Dancing on the Ceiling* he had in abundance—Hammerstein never had a lyric idea that good in his entire career. But Hammerstein did have the more sustained kind of concentration it takes to write a beautifully integrated show. And he gave Rodgers fewer headaches and heartaches than did his mercurial predecessor.



THEODORE BIKEL  
*Makes a surprisingly good king*

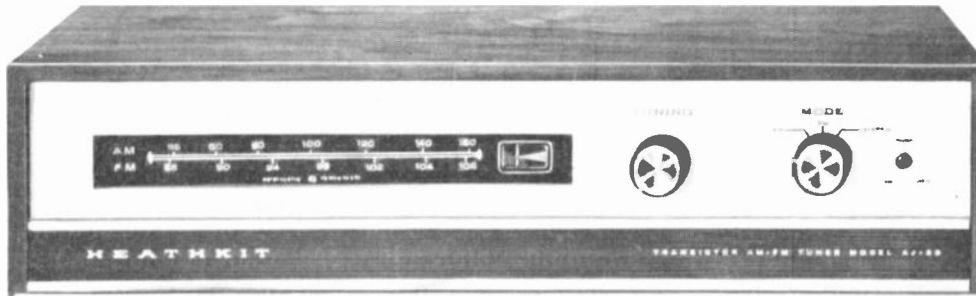
But the fact that Rodgers and Hammerstein produced better-integrated shows than Rodgers and Hart is not, of course, attributable exclusively to personality differences. In the years after Hart's death, all musical comedy moved toward tighter musical and dramatic organization. Had Hart lived, he too would have moved in that direction.

These observations come out of a dialog with myself that began while I was reviewing three discs of Rodgers and Hart shows last month, and resumed as I listened to these three Rodgers and Hammerstein discs this month. The RCA Victor disc documents the revival of *The King and I* presented last summer at Lincoln Center. The Columbia recordings are re-creations for records of *The King and I* and *Oklahoma!*

Of the two *King and I* recordings, I prefer the Columbia version. The RCA recording utilizes Robert Russell Bennett's original orchestrations, and though they are lovely, I prefer those Philip J. Lang has written for Columbia. Lang's writing has more zip than Russell's, and lovelier voicings. Also, the orchestra plays better. Finally, I prefer the singing of Barbara Cook and Theo Bikel on Columbia to that of Risë Stevens and Darren  
*(Continued on page 138)*

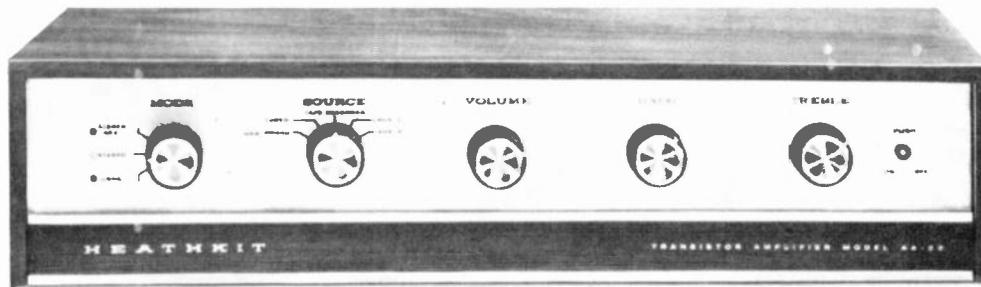
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RICHARD BURTON: as Becket, arresting throughout

McGavin on RCA Victor. Both Bikel and McGavin, it should be mentioned in passing, are surprisingly good as the king—these are talented men. I don't want to exaggerate the difference between the two recordings. Both are very good. But I think the Columbia version has the edge.

I feel that *The King and I* is the best of all the Rodgers and Hammerstein shows. Rodgers is at his best; and Hammerstein's worst effects are not, by the very nature of the material, given much chance to materialize. They are in *Oklahoma!*, which was, is, and always will be a cornball show. Granted that it was intended to be, but it is corny far beyond its intent. Here Hammerstein's faults are paraded before us—the maudlin, the quaint and cute, the generally uninspired imagery. "The corn is as high as a elephant's eye" remains just about the worst line ever to come out of musical comedy. It is a joke that doesn't come off, and nothing is more squirm-making. Hammerstein has good moments, of course. "We can sit and talk/And watch the hawk/Makin' lazy circles in the sky" is pretty good lyricizing in any man's book.

Given that I don't care for the show in the first place, and that John Raitt's stiff singing has always seemed to me the epitome of what's wrong with the way Broadway shows are sung, it can be guessed that I don't care for the recording. That is correct. Again I like Philip Lang's orchestrations, and there are two tunes in the show I admire: *Many a New Day* and *Out of My Dreams*. But *People Will Say We're in Love* (ech!, as they say) and *The Surrey with the Fringe on Top* are high on the list of my very unfavorable songs. And I positively detest the title song, with its phony rah-rah enthusiasm and self-conscious outdoorness and such empty and redundant lines as "You're doin' fine, Oklahoma, Oklahoma's okay!" I think the whole show can be summed up in that phony exclamation point in the title.

*The King and I* is to my mind the high-water mark of the Rodgers and Hammerstein collaboration. *Oklahoma!*, with its precious "!" is the nadir. Between the two, one gets

a pretty accurate picture of their work. And all three of these are good recordings to consider them by.

G. L.

### SPOKEN WORD

#### RECORDING OF SPECIAL MERIT

© ANOUILH: *Becket* (dialogue highlights). Richard Burton, Peter O'Toole, John Gielgud (players). Peter Glenville (narrator). RCA VICTOR LSO 1091 \$5.98, LOC 1091\* \$4.98.

Performance: Penetrating  
Recording: Superb

The conflict between church and state in twelfth-century England, as epitomized in the curious friendship and rivalry for power between Henry II and Thomas Becket, who took seriously his appointment by the king as Archbishop of Canterbury, was portrayed with sweeping color, irony, and insight in Jean Anouilh's play on Broadway. And thanks to the respect for Anouilh's ideas and dialogue that Edward Anhalt evinced in his brilliant screen treatment (an appreciation for original values previously reflected in his superb movie adaptation of Carson McCullers' *Member of the Wedding*), there is substance enough in the movie to justify this further adaptation of material from one medium to another. Peter Glenville, who directed the film, delivers lucidly worded bridges of narration to make scenes hang together, moving the story forward with grace and speed, while a glowing score by Laurence Rosenthal, sound effects, and key dialogue scenes are blended skilfully. Peter O'Toole delivers a sharp, sturdy portrayal of the extrovert Harry. Mr. Burton's best moments in the title role are his subdued, uninterrupted speeches to God, rather than his somewhat hectic conversations with Harry, but he is arresting throughout. John Gielgud contributes some civilized speeches as the French King Louis VII who offers the fleeing Becket sanctuary after he refuses to knuckle under to his monarch. Although the

(Continued on page 140)

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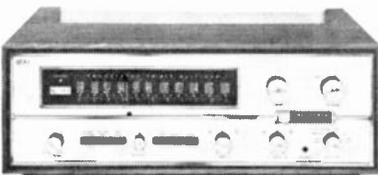
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early episodes merge almost too swiftly for the listener to keep pace with the details of the plot, events soon come into focus, thanks to an uncommonly careful attention to production values and also to the sharpness of the encounters between Becket and King Henry. By the time of the denouement, when the two men are brought together for a final meeting on a windswept beach on the coast of France, the attempt to telescope the essence of a wide-screen epic onto a single disc is vindicated resoundingly. P. K.

Ⓢ Ⓜ ERNEST IN LOVE (Lee Pockriss-Anne Crosswell). Original-cast album. Leila Martin, John Irving, Gerianne Raphael, Louis Edmonds, Sara Seeger. COLUMBIA OS 2027 \$5.98, OL 2027 \$4.98.

Performance: Charming  
 Recording: Very good

This is a reinstatement in Columbia's catalog of a 1960 musical that, quite frankly, I'd never heard of. I wasn't living in New York at that time, and presumably its fame did not penetrate far enough into the hinterlands to make a dent on us peasants. And perhaps, since it was adapted from Oscar Wilde's *The Importance of Being Earnest*, it was overshadowed at the time by *My Fair Lady*, a show taken from a play by another sardonic Irishman.

Yet this is a clever and charming score. Miss Crosswell's lyrics reflect a degree of craftsmanship that has become too rare in musicals. Lee Pockriss' music is delightful, and Gershon Kingsley's orchestrations set them beautifully in the historical period of the play.

All Broadway singers have a wooden-throated sameness to me, and, in original-cast albums, I grit my teeth and try to concentrate on the worth of the songs. The singers here make this task a little less difficult than usual. Sound is very good. G. L.

Ⓜ NORMAN MAILER: *Reads Norman Mailer. Deaths for the Ladies; New Poems; The Time of Her Time.* Norman Mailer (reader). LIVELY ARTS LA 30009 \$4.98.

Performance: Intense  
 Recording: Fine

Norman Mailer, who started at the top with *The Naked and the Dead* and followed with the admirable if uneven novels *The Deer Park* and the underpraised *Barbary Shore*, is a notoriously opinionated fellow whose recording, whatever else it may do to your sensibilities, certainly will not rock you to sleep. On the first side, in a cultivated voice, he reads, staccato, a series of dishevelled verses and aphorisms that reflect the career he has made in recent years out of being deliberately objectionable. Several longer poems of greater substance, along with characteristic encomiums by the author to himself, round out this side.

The second side, devoted to a story called *The Time of Her Time*, is on another level. This is a relentless, penetrating, unflinching study of an agonizing night spent in a loft with a girl who admits the hero to "the intimacy of her rancor" in an affair where a pair of desperate souls make love "like two club fighters in an open exchange." When he turns his talent to account like this, Mailer cannot be dismissed, and he reads his own sinewy tough prose with quiet, intense, and justifiable confidence. P. K.

Ⓢ Ⓜ POITIER MEETS PLATO. Sidney Poitier (reader). WARNER BROTHERS WS 1561 \$4.98, W 1561\* \$3.98.

Performance: Embarrassing  
 Recording: Souped-up

A misguided attempt to mix aphorisms with music has resulted here in a disastrous platter of platitudes. Sidney Poitier, one of our finest and wisest actors, has allowed himself to be misled and misdirected into a quasi-literary venture that many will find to be as embarrassing as it is pretentious. While the music, an uneasy bastard blend of progressive jazz and ersatz Stravinsky, composed and led by Fred Katz, moans and groans on relentlessly, the reader approaches hysteria in his attempts to convey the wisdom of Plato, billed as "The World's First Great Philosopher." Poitier indulges in every variety of affectation and distorted emphasis, and the general lack of taste is further compounded through the use of echo chambers and other tricks of sound, all of them inimical to the appropriate presentation of reflective prose.

P. K.

### RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ SHAKESPEARE: *King John*. Donald Wolfitt, Kenneth Haigh, Rosemary Harris, others. Howard Sackler, director. CAEDMON SHAKESPEARE RECORDING SOCIETY 215 three 12-inch discs \$17.85 stereo and mono.

Performance: Intimate  
 Recording: Fine

Last year the Marlowe Society turned out for the London label a highly creditable version of this study of a troubled king. John is a Richard III *manqué*, an ambitious weakling who is always planning elaborate brutalities and then denying he really meant his orders to be obeyed. He tells his Chamberlain Hubert to burn out the eyes of a little nephew held prisoner in the tower, for example, and then complains that he didn't really mean it. Richard would never have flinched from such a deed. But John, through suffering, grows into a figure of considerable stature as the play unfolds, and in the end merits the deepest compassion. The role is well acted in the London version, as are all John's cohorts, and the cast as a whole weaves a vivid and credible tapestry of court life.

But in this new Caedmon set, director Howard Sackler searches the script for other values. As the tragedy deepens, the court scenes grow hushed and the speeches are carefully modulated. The most moving scene of the play, in which John's nephew Arthur pleads with the King's Chamberlain to spare his sight, is presented with a restraint the more heartbreaking because self-pity is suppressed. As Philip the Bastard, Kenneth Haigh conveys all the astringent irony implicit in what is primarily a commentator's role. Of the indomitable women surrounding the king, each ambitious for her own son, Rosemary Harris as Constance is the most formidable. And Donald Wolfitt presents a King John of many moods and faces, actually whispering at the end the great lines of self-understanding as he wheedles "cold comfort" from his courtiers. The scenes of battle between the French and English are artfully presented in cameos of speech and

sound. John and his cohorts may come through here as less majestic than the Marlowe players make them, but they are more human, they step off the stage and speak to us more closely and intimately, and so affect us more deeply. P. K.

#### RECORDING OF SPECIAL MERIT

© SHAKESPEARE: *Richard III*. Marlowe Dramatic Society: Patrick Wymark, Richard Wordsworth, Patrick Garland, John Shrapnel, William Squire, Denis McCarthy, Mary Morris, Margaretta Scott, Beatrix Lehmann, and Prunella Scales; George Rylands, director. LONDON OSA 1430 four 12-inch discs \$23.92, A 4430\* \$19.92.

Performance: Impressive  
Recording: Excellent

Anyone who has read Josephine Tey's brilliant and suspenseful book *Daughter of Time* can no longer regard Richard III as the

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TERRY THOMAS  
*A pleasant excursion in the Colonies*

bogeyman of English history. Modern scholarship has exonerated him. Yet it is Shakespeare's hunchbacked Richard who remains in the memory, taking revenge upon the world for his deformity by setting his victims one against the other and moving ruthlessly toward power. "I am determined to prove a villain," he announces at the outset, and proceeds without delay to the proof through deeds of evil both gross and subtle. By hypocrisy, by intrigue, by bloody force when expedient, he climbs rung by rung to the throne, crowning his masterpiece of horror by arranging the smothering of the little princes who might have grown up to contest his right to the crown. Only at the end, when he is waiting to meet the army arraigned against him in civil war and is confronted by a procession of the ghosts of all his victims, does guilt at last suffuse him, remorse soften him.

The Marlowe Society, always at its best in the historical plays, offers a production on a grand, declamatory scale, full of intensity and soaring speech. The cast's Richard is no match for the subtle, shadowy, spine-chilling creature Lawrence Olivier made of him in the stunning movie he created some years ago, but this is a Richard of towering

intellect and will, conveyed and sustained with great force and beauty. Lady Anne is measured and impressive, and noble performances are turned in by all hands. With their impeccable speech and intelligent grasp of the Shakespearean idiom, the Marlowe forces are singularly successful in making you believe you are in the presence of royalty, and to this ingredient they have added an excitement that keeps things stirring until Richard, ready to trade his "kingdom for a horse," at last is slain and "civil wounds are stopp'd, peace lives again." P. K.

© HY SOBILOFF: *New Poems*. Hy Sobiloff (reader). GRYPHON GR 907 \$4.98.

Performance: Hard-driving  
Recording: Good

Mr. Sobiloff, a financier and chairman of the board of several corporations, makes award-winning film shorts and writes poems between business engagements. As a poet, his stock in trade is a wide-eyed, sentimental addiction to the theme of childhood. Listening to sixteen of his verses, most of them on this subject, is a little like being trapped by a proud father who keeps showing you snapshots of his brood. For although the poems are couched in a language more reminiscent of T. S. Eliot than of Robert Louis Stevenson, they are pure Stevenson inside. And, whereas Stevenson was content to celebrate the curiosity and wonder of children, Sobiloff always tries to express the ineffable—the tragedy of blindness, the effect of a dog's death on a small boy, the attempt to communicate at fifty with a son of twenty-five. In these efforts, the subject matter becomes unmanageable and overwhelms the poem. Hy Sobiloff has the poet's sharp eye and a disciplined sense of craft, but his soul turns too readily to mush and nostalgia, the latter of a peculiarly hard-breathing variety. In the poet's rather driving voice, there is a suggestion of the same strain and sentimentality that mar this verse. P. K.

© TERRY THOMAS: *Discovers America*. WARNER BROTHERS WS 1558 \$4.98, W 1558\* \$3.98.

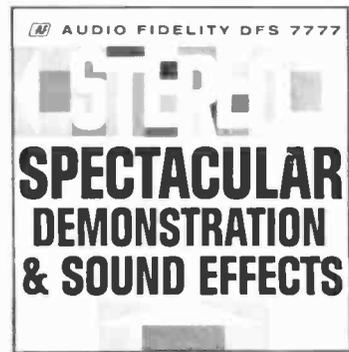
Performance: Pleasant  
Recording: Spacious

Last year Mr. Thomas offered a recorded program of homespun song and satire that in its references was all but unintelligible to American ears. This time, he returns with a bill of fare much better calculated to win admiration here in the Colonies. Proceedings open on a hilarious note with a song deploring the American revolution: "It could have been so pleasant if you hadn't resorted to force." You can all but see that foolish moustache hanging over the gap in his front teeth as he launches into a skit about an agent who is being persuaded to book the Beatles but can't get over a conviction that they're insects; a song about Forest Lawn ("You haven't lived until you've died in L.A."); a lampoon on Allen Sherman's *Hello Muddah, Hello Faddah* as transformed into a letter home from a chap at Eton; a P.T.A. meeting held for the owners of dogs attending an obedience school; and an English lawyer faced with the prospect of handling the defense of Joan of Arc (who is described as "just as normal as any voice-hearing girl in armor"). The heights scaled are never awesome, but the excursion is painless, pleasant, and consistently amusing. P. K.



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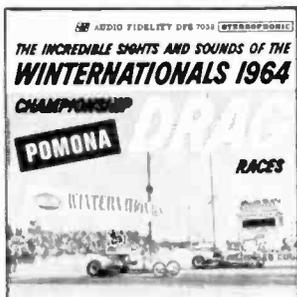


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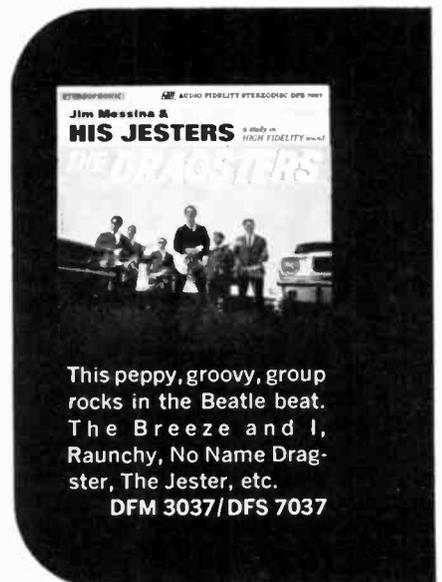
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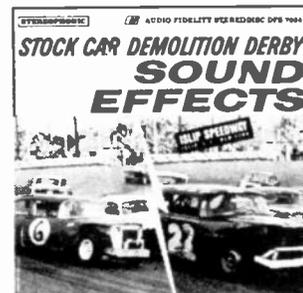


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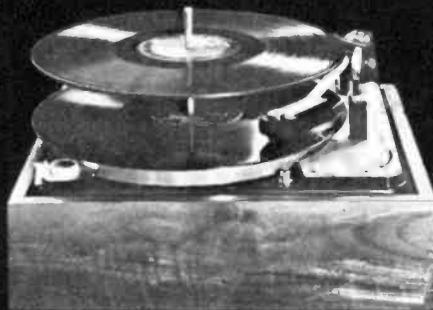


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# STEREO TAPE

Reviewed by CHRISTIE BARTER

© BEETHOVEN: *Symphony No. 5, in C Minor, Op. 67*. MOZART: *Symphony No. 41, in C Major, K. 551 ("Jupiter")*. Cleveland Orchestra, George Szell cond. EPIC EC 839 \$7.95.

Performance: Disciplined  
Recording: Pronounced stereo

About ten years ago George Szell conducted the same orchestra in this conventional coupling for Epic in performances that were at once energetic and marvelously controlled. The new recording, of course, states his case even more strikingly, if only by virtue of the vastly superior quality of the recorded sound. But the Clevelanders, too, have become more responsive over the years, more the instrument of their master. The Beethoven symphony may still impress some listeners as being overly tight and too severely reined-in under Szell's iron grasp. Yet there is no denying its brilliance or the clarity with which it is articulated here, especially in the inner movements. My only real complaint is that the stereo mixing is such that the center "ghost" channel is virtually nonexistent a good deal of the time, producing that now rarely found hole-in-the-middle. Mozart's "Jupiter," equally brilliant and equally taut, fares substantially better in this regard and is easily one of the most satisfying in this medium. Altogether, a fine basic coupling. C. B.

BORODIN: *Prince Igor; Polovtsian Dances* (see RAVEL)

© DONIZETTI: *L'Elisir d'Amore*. Hilde Gueden (soprano), Adina; Luisa Mandelli (soprano), Giannetta; Giuseppe di Stefano (tenor), Nemorino; Renato Capecchi (baritone), Belcore; Fernando Corena (bass), Dulcamara. Orchestra and Chorus of the Maggio Musicale Fiorentino, Francesco Molinari-Pradelli cond. LONDON LOG 90082 \$19.95.

Performance: Properly animated  
Recording: Very good

Although *L'Elisir* has never been considered a repertory staple in this country, the continuing availability of the Donizetti opera on LP has been largely owing to the enduring qualities of this recording, initially released in a mono edition eight years ago

*Explanation of symbols:*

- Ⓢ = stereophonic recording
- Ⓜ = monophonic recording

and a little later in stereo. All told, it stands up nicely. And its first appearance on tape is most welcome. The sympathetic Adina sung by Hilde Gueden is surely as good as any that have challenged it on discs, and in terms of purity of tone it surpasses them all. That this non-Italian soprano was able to meet the stylistic demands of the role with such ease and apparent spontaneity, and to negotiate the text so idiomatically, is in itself something to marvel at. Di Stefano's

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Nemorino is perhaps vocally heftier than one might wish for this character and for this opera, but is nonetheless very much alive and enormously winning. Capecchi sings an intelligent Belcore, Corena an altogether acceptable Dulcamara. While Molinari-Pradelli's conducting may sometimes lack sparkle and bounce, his tempos are firm and eminently singable, and the performance generally moves as it should—with brio. The recording, evidently remastered, sounds fine—at times a little harsh on top, but otherwise remarkably clean and dynamically solid over a wide range—with excellent stereo definition. Enclosed for the first time, I believe, with any complete opera recording on tape is a booklet containing notes and a libretto, sixty-four pages and easy as pie to read. Who said it couldn't be done? C. B.

© DVORÁK: *Symphony No. 9, in E Minor, Op. 95 ("New World")*. SMETANA: *My Fatherland: The Moldau*. Berlin Philharmonic, Herbert von Karajan cond. ANGEL ZS 356-15 \$7.98.

Performance: Glowing  
Recording: Okay

Von Karajan's "New World," dating from the late Fifties, enters the tape catalog against some strong competition, most recently from young István Kertész, who brings a kind of spirit of new adventure to a well-worn score in a London recording with the Vienna Philharmonic (LCL 80120). The latter is also available on a long-playing reel offering the ultimate advantage of uninterrupted performance (LCK 80133). But here, even so, is a warm, polished account that can stand with the best of them, and the choice of Smetana's *The Moldau* as a coupling is both generous and appropriate. The transfer to tape, adding even more luster to the Berlin Philharmonic's fine brass and string sections, discloses a marked improvement over the LP editions, though hiss and pre-echo have still not been entirely eliminated. C. B.

© HANDEL: *Ode for the Birthday of Queen Anne. Three Coronation Anthems: The king shall rejoice; Zadok, the Priest; Let Thy hand be strengthened*. Honor Sheppard and Mary Thomas (sopranos); Alfred Deller and Mark Deller (countertenors); Maurice Bevan (baritone); Harold Lester (harpichord and organ); Richard Rudolf (trumpet); Oriana Concert Choir and Orchestra, Alfred Deller cond. BACH GUILD VTC 1686 \$7.95.

Performance: Stylish  
Recording: Good

Alfred Deller's remarkable skill as both singer and conductor is demonstrated anew in these performances. The program is early Handel, a collection of occasional pieces generally reflecting the composer's indebtedness to Purcell, particularly in the form and style of the three anthems written for the coronation of George II and Queen Caroline in 1727. Of these, *Zadok, the Priest* continues to serve its intended purpose, having been played at several coronations since George's, while *The king shall rejoice* and *Let Thy hand be strengthened* have been neglected, even by the Church of England. But none of the three is very interesting musically, anyway. What makes this reel

(Continued on page 146)

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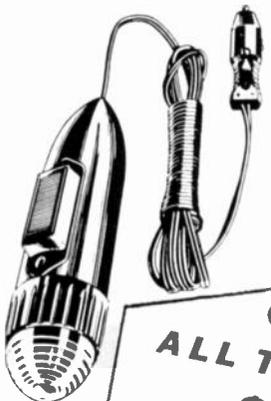
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worthwhile is the *Ode for the Birthday of Queen Anne*, composed over a decade earlier. The choral writing in this *Ode* is just as simple as it is in the anthems, but the solos and duets it also contains are more like the florid Italian arias that found their way into Handel's operas. The first of these solos, *Eternal source of light divine*, is easily one of the loveliest things Mr. Deller has ever recorded. The other soloists, including Deller's son Mark, are in excellent voice, and the harpsichord continuo provided by Harold Lester is delightfully imaginative. Fine sound. C. B.

LIADOV: *The Enchanted Lake, Op. 62* (see MOUSSORGSKY)

© MAHLER: *Symphony No. 8, in E-flat*. Soloists; University of Utah Choruses; Children's Chorus from Salt Lake City Schools; Utah Symphony. Maurice Abravanel cond. VANGUARD VTP 1687 \$11.95.

Performance: Barely acceptable  
Recording: Gaad but still lacking

Among early twentieth-century works, Mahler's "Symphony of a Thousand" bears some resemblance to the *Gurre-Lieder* of Schoenberg. Both were composed and first performed at roughly the same time, both betokened the death by natural causes of German Romanticism (though Schoenberg was just beginning to find himself creatively and Mahler had only a year or so to live), and both require enormous resources—vocal, instrumental and (almost certainly) financial—for any kind of performance at all. Neither work, it seems to me, can sustain listener interest through a single sitting, or even for very long at a stretch, unless that listener is particularly susceptible to their rather special *mystique du nord*. Nor does either of them arouse much purely musical interest, despite the formidably reasoned arguments advanced in their favor, unless they are shaped by a sure guiding hand, which Abravanel's, in this instance, is not. You have only to compare his reading of the first part of this Mahler Eighth with that recorded by Columbia (and released so far only on discs), a performance conducted by Leonard Bernstein on opening night at New York's Philharmonic Hall. Bernstein manages to impart to the music a contour and emotional texture that Abravanel seems not to see. The sizable Utah forces, soloists included, strive diligently under his baton to meet the exceptional demands made upon them, and partially succeed in the *Faust* scene that comprises Part II. But still, they seem always to be struggling against overwhelming musical odds. And these odds are great. Admirers of this symphony-oratorio will want this recording in any case, but they should be warned that it no more than documents a nearly unperformable work, and that even the benign studio conditions under which it was made do not insure the technical results they may expect. I seriously doubt that the art of recording for the home is, at this point, yet equal to the task. (Notes, full text, and translations are included.) C. B.

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© MOUSSORGSKY: *Pictures at an Exhibition*. LIADOV: *The Enchanted Lake*, (Continued on page 148)

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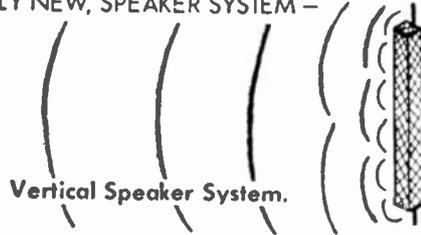
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Op. 62. Cleveland Orchestra, George Szell cond. EPIC EC 838 \$7.95.

Performance: **Outstanding**  
Recording: **Spacious**

Szell is one of those rare conductors who is willing or daring enough to depart from the usual ultradramatic approach to the familiar *Pictures*. He paints them vividly, eliciting a wide range of the instrumental color from the superb orchestra so firmly under his control. Never once does he resort to the garish effects and explosive accents that mar many a performance. His textures are clean and open, his phrasing supple, his sense of dynamic proportion well nigh perfect. In sum, Szell brings cohesion to a many-segmented work in a reading notable for lyricism and restraint, although the great climaxes do not by any means lack power. As in Liadov's little symphonic poem, new to tape and fittingly offered as a bonus on the second sequence, musical high-jinks give way to earnest craftsmanship. The same can be said for Epic's splendid stereo engineering. This is a recording that should wear very well indeed.

C. B.

MOZART: *Symphony No. 41* (see BEETHOVEN)

⑤ RAVEL: *Boléro*. BORODIN: *Prince Igor: Polovtsian Dances*. London Festival Orchestra and Chorus, Stanley Black cond. LONDON LCL 75003 \$7.95.

Performance: **So-so**  
Recording: **Superspectacular**

Most people will admit that Ravel's *Boléro* can take almost any kind of treatment an orchestra can dish out. In doing so, it may sound the better or the worse—but it nevertheless will make its point in a very few minutes of listening time. Stanley Black's treatment is respectful, conscientious, and hence dull, once the point is made. This despite the meticulous stereo engineering involved in this typical Phase 4 production. Nor is the performance of Borodin's *Polovtsian Dances* so remarkable from an interpretative standpoint that it need be commended above all others. Both are less convincing musically than true in sound.

C. B.

⑤ SAINT-SAËNS: *Symphony No. 3, in C Minor, Op. 78 ("Organ")*. Maurice Durufé (organ); Paris Conservatory Orchestra, Georges Prêtre cond. ANGEL ZS 35924 \$7.98.

Performance: **Disappointing**  
Recording: **Mushy**

Herewith the fifth recording of this popular symphony on tape, and the least satisfying. We have reason to expect better things from Prêtre, too. His work here is pretty perfunctory, the sound unduly reverberant. Collectors are advised to make a choice between the compelling and more vibrant recordings by Munch and the BSO (Victor FTC 2029) and by the Philadelphia Orchestra under Ormandy (Columbia MQ 573)—a difficult choice to make.

C. B.

⑤ SCHUBERT: *Symphonies: No. 4, in C Minor, D. 417 ("Tragic"); No. 5, in B-flat Major, D. 485*. Vienna Philharmonic, Karl Münchinger cond. LONDON LCL 80143 \$7.95.

Performance: Efficient  
Recording: Good

The first four-track edition of the "Tragic" is about as good as any currently available on discs. Münchinger is a sensitive and tasteful conductor, and the Vienna Philharmonic obviously knows its Schubert well enough to bring the music alive with warmth and grace, as directed. Many buyers may wish to couple their No. 5 with No. 8. Yet neither the Reiner nor Walter recordings now on tape offers quite the same buoyancy and charm. The recorded sound is on the whole clean, but somewhat limited in dynamic range. C. B.

SMETANA: *My Fatherland; The Moldau* (see DVORÁK)

© TCHAIKOVSKY: *Swan Lake, Op. 20; Suite, The Sleeping Beauty, Op. 66; Suite*. Philharmonic Orchestra, Herbert von Karajan cond. ANGEL ZS 35740 \$7.98.

Performance: Ingratiating  
Recording: Good

Though balletomanes favor a complete *Swan Lake* or *Sleeping Beauty*, the more-or-less standard suites have a wide following among concertgoers and record buyers. It is therefore surprising that the tape catalog offers so few of either. The luminous, outgoing Karajan recording has been available for some time, and while it may not yield as much in playing time or sheer technical brilliance as the recent twin-pack release by Ormandy (Columbia M2Q 576), it does present a reasonable alternative at a somewhat lower cost. Included here from *Swan Lake* are the Swan Theme, the Waltz from Act I, the Dance of the Little Swans, the Introduction to Scene and Second Dance of the Swan Queen, and the Czardas from Act III. From *Sleeping Beauty*: Introduction and Lilac Fairy, Adagio from Act I, Puss in Boots (Act III), Panorama (Act II), and Valse (Act I)—recorded in that order. C. B.

#### THEATER

© HIGH SPIRITS (Hugh Martin-Timothy Gray). Original-cast album. Beatrice Lillie, Tammy Grimes, Edward Woodward, Louise Troy, others; orchestra and chorus, Fred Werner cond. ABC-PARAMOUNT ATA 838 \$8.95.

Performance: Deft and slightly daft  
Recording: Very good

The score composed by Hugh Martin for this musical adaptation of Noël Coward's *Blithe Spirit*, and outfitted with lyrics by Timothy Gray, generally sounds better in the house than it does in the home. Yet it does have its entertaining moments. Bea Lillie, of course, must still be seen to be believed. Her material here is weak, but her frisky approach to a number such as *Something Is Coming to Tea* is almost worth the price of admission. So, too, is Tammy Grimes' swinging account of the irreverent carryings-on in her *Home Sweet Heaven*. Playing it straight opposite these two outrageous cutups, Edward Woodward and the talented Louise Troy might easily be overlooked but for their one duet, the tenderly beguiling *If I Gave You*. The recording itself cannot be faulted. C. B.

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7" TV test tube—\$6.99. Tubes—6146—\$2.95; 6211 (12AU7 equiv.) 39¢, 3 for \$1.00. Germanium diodes, tested, equiv. 1N34, 1N60 etc., 30 for \$1.00. Tophat silicon rectifiers. 750 MA—1000 piv 75¢. Transistors, tubes, resistors, condensers etc., bargain priced. Free catalog. Arcturus Electronics. Dept. ZD, 502-22nd St., Union City, N.J. 07087.

COMPONENT quotations—tapes Mylar 1800' postpaid minimum ten \$1.59 each. Concertone 605-4RK 40%. Bayla, Box 131r Wantagh, N.Y.

FREE! Send for money saving stereo catalog #H11R and lowest quotations on your individual component, tape recorder or system requirements. Electronic Values, Inc. 200 West 20th St., N.Y., N.Y. 10011.

CANADIANS—Giant Surplus Bargain Packed Catalogs. Electronics, HiFi, Shortwave, Amateur, Citizens Radio. Rush \$1.00 (refunded). ETCO, Dept. Z, Box 741, Montreal, CANADA.

TAPE RECORDER & TELEVISION SALE. Latest models, \$10.00 above cost. Arkay Sales, 22-01 Riverside Ave., Medford, Mass. 02155.

HEAR Aircraft, Tower Emergencies, weather. Portable 9 Transistor AM-FM-VHF Aircraft receiver. Beautiful Black with Gold Trim. \$26.50. Free Details. Transco, Box 13482, North County Station, St. Louis 38, Mo.

SPEAKER enclosures. From manufacturer—Catalogue. Woodcraft, 307 Broadway, Lawrence, Mass. 01841.

WALKIE-TALKIES—Communicate with friends, business associates, up to 5 miles. Service, construction, business, boating, hunting. Fire Dept., Police. Free Details. Sheir Electronics Dept. G, 1182 Kenniston Ave., Los Angeles, Calif. 90019.

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RENT Stereo Tapes—over 2,500 different—all major labels—free brochure. Stereo Parti, 1616-G Terrace Way, Santa Rosa, California.

SAVE 30-60% Stereo music on tape. Free bargain catalog/blank tape/recorders/Norelco speakers. Saxitone, 1776 Columbia Road, Washington, D.C.

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AMPEX tape at discount. Write Colletgetown Audio, Box 342, Columbia, Missouri 65201.

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YOUR Records To Tape: stereo, monaural; 7 1/2 IPS, 3 3/4 IPS; 4-track, 2-track; free sample tape; free price list; inquire William Baumann; 557 No. 17th Street; Milwaukee, Wisc. 53233.

STEREO Tapes from America's foremost outlet at America's lowest prices. No membership fees or gimmicks. Preseason holiday specials now. Free listings. Roberts Recordings. 3592 Milwaukee Ave., Chicago, Ill. 60641.

3M POLYESTER Tapes. 1200' \$1.29; 1800' \$1.99. Towers, Lafayette Hill, Penna. 19444.

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## RECORDS

RARE 78's. State Category. Write Record-Lists, P.O. Box 2122, Riverside, California.

"HARD TO Get" records—all speeds. Record Exchange, 812 Seventh Avenue, New York, N.Y.

THE Record Collector Journal—comprehensive, valuable data, varied record mart. Introductory six issues—\$1.50. Record Research, 131 Hart, Brooklyn 6, N.Y.

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CASH for Unwanted LP's. Reder, 81 Forshay Rd., Monsey, New York.

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## REPAIRS AND SERVICES

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**AUTHORS' Learn** how to have your book published, promoted, distributed. Free booklet "ZD," Vantage, 120 West 31 St., New York 1.

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**FREE Bargain Book List.** All categories. Box 22-HF, Hewlett, New York 11557.

## TUBES

**RADIO & T.V. Tubes—33c each.** Send for free list. Cornell, 4215-H University, San Diego, Calif. 92105.

## PATENTS

**INVENTIONS;** Ideas developed for Cash/Royalty sales. Raymond Lee, 1606 Bush Building, New York City 36.

## PHOTO FINISHING

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This  
is  
*the Townsend*<sup>®</sup>  
a new stereo turntable  
which you can own  
for only **\$59.95!**

That's all you will pay for this new top performance turntable by Weathers, a company whose turntables have won design awards and have been exhibited at the Louvre and Buenos Aires museums.

If you're graduating from a changer or looking forward to more discriminating music reproduction with a quality turntable, the Townsend will give you the incomparable sound that only Weathers can produce . . . Yet the price is under sixty dollars!

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**WEATHERS**  
Division of TelePro Industries, Inc.,  
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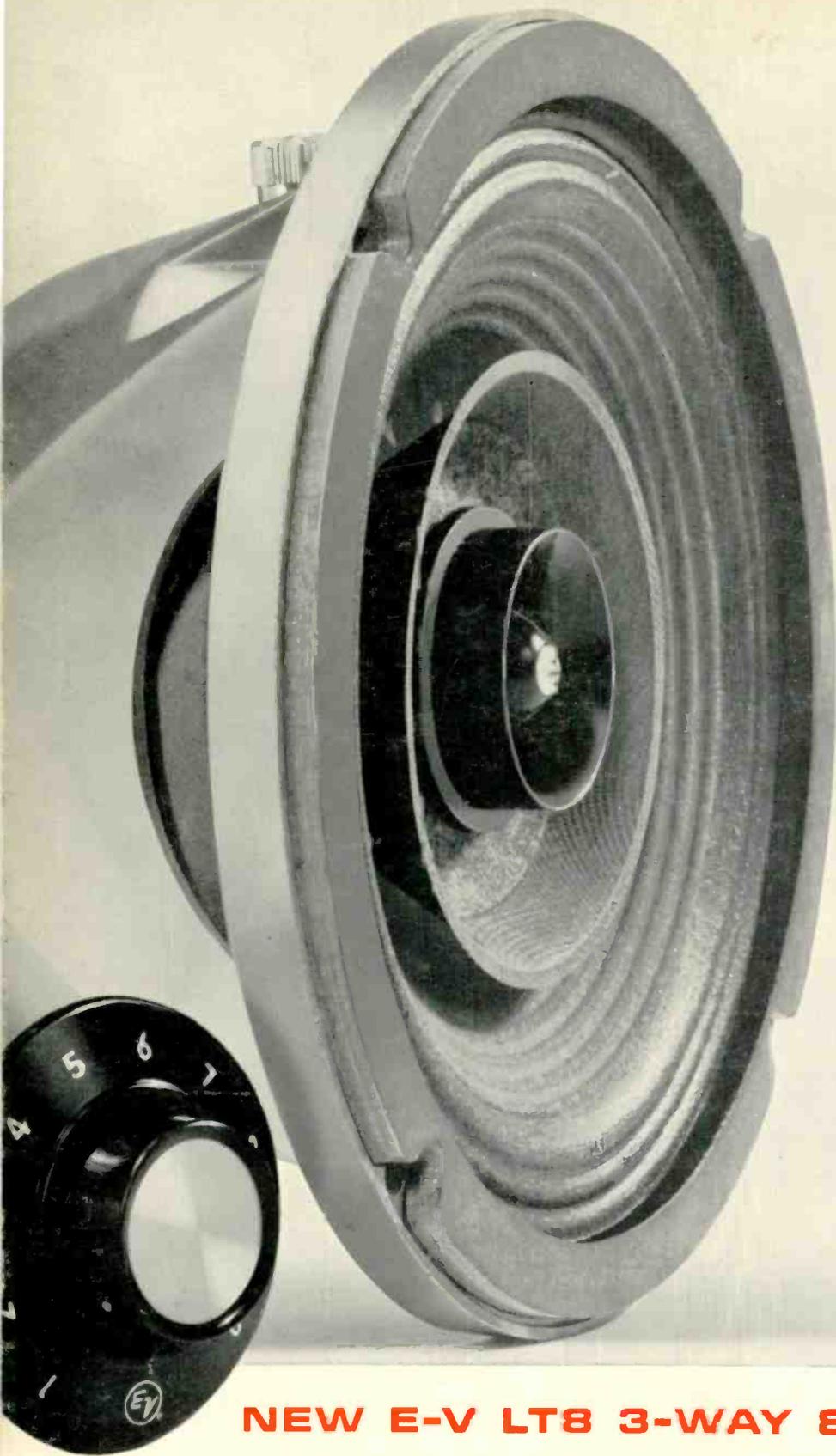
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the Wolverine LT8—in the E-V tradition — is rich, full, completely satisfying.

The new LT8 rounds out the unique family of Wolverine low-cost speakers from Electro-Voice. Hear it today at your nearby E-V high fidelity showroom.

ELECTRO-VOICE, INC.  
Dept. 1145F, Buchanan, Michigan



SPECIFICATIONS: Frequency response, 45 to 18,000 cps. Power handling capacity, 20 watts, 40 watts peak. Impedance, 8 ohms. Resonance, 65 cps. Tweeter level control. Size, 8½-in. diameter, 3¼-in. deep. Weight, 6½ lbs.