

HiFi / Stereo

JULY 1960 • 50 Cents

review

WHITHER "AMERICAN" MUSIC?

by Dmitri Kabalevsky, Nat Hentoff and Willis Conover

Composer

Critic

Commentator



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C. G. McProud, Editor, AUDIO Magazine

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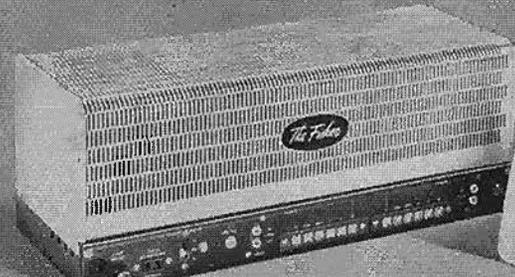
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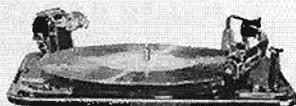
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July, 1960

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March 31, 1960

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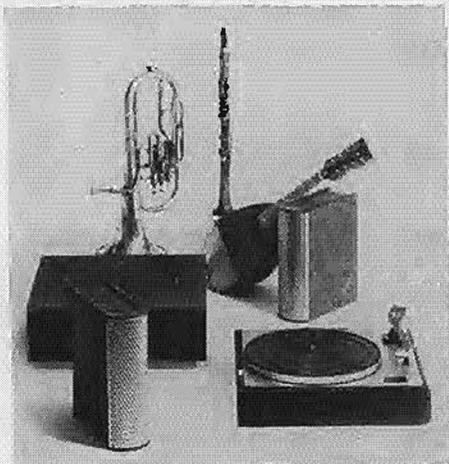
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HiFi Soundings



by DAVID HALL

BERNSTEIN IS NOT ENOUGH!

When Leonard Bernstein achieved the Musical Director's post of the New York Philharmonic two years ago, it marked a milestone for our American-born, American-trained orchestra conductors comparable to Jackie Robinson's precedent-shattering entry into Big League baseball just after World War II. Quite a number of us have been waiting to see what would happen when the next big American symphony orchestra conductorship came up for grabs, hoping that the Bernstein appointment might spark a trend toward putting some of our best qualified native Americans in charge of our major symphonic organizations.

The decision of the Minneapolis Symphony Orchestra Association to appoint a relatively unknown young Pole to the post vacated by Antal Dorati, we find anything but encouraging. Without in any way belittling the musical merits of the appointee, which were displayed to splendid advantage during a guest engagement with The Cleveland Orchestra this past season, we find ourselves disheartened over the development in Minneapolis. The choice of a European "international celebrity" for Los Angeles has not made us happy, either.

Current figures indicate the existence of more than 300 active symphony orchestras scattered throughout 49 of the 50 states and the District of Columbia. However, it must be remembered that a very large proportion of these are semi-pro community groups, whose seasons and income scale for musicians and conductor scarcely approach that of our two-dozen major and major-minor symphonic organizations. Two-thirds of these 300-odd orchestras actually are led by native Americans; but of the "musical showcase" city conductorships—New York, Philadelphia, Boston, Chicago, Cleveland, Detroit, Minneapolis, Los Angeles, San Francisco and Washington, D. C.—only the New York and Washington posts are held by Americans.

The musical grapevine has it that at least three of these "musical showcase" conductorships will come open within the next few years. We should like to see them filled by native Americans. Among the half-a-hundred American-born conductors of solid professional standing, a dozen or more should be doing the "showcase" circuit as regular guests or should be considered as replacements when the veteran maestros retire.

Two of them, Alfred Wallenstein and Thor Johnson, have known the headaches and the joys of major posts, in Los Angeles and Cincinnati respectively—and this during the years when the status of the American conductor enjoyed little of the glory it has begun to achieve with the advent of Bernstein. Our major Negro baton wielder of talent, Dean Dixon, has built himself a successful career in Sweden and Germany. We should like to hear his work on this side of the Atlantic once more. Izler Solomon, Milton Katims and Walter Hendl we should certainly like to see and hear more of on the Big League orchestra circuit; and we might add that it has been good to see Robert Shaw and Thomas Schippers getting a few breaks in this regard. Howard Hanson and Arthur Fiedler are two American veterans who deserve to be known as something more than specialists.

The foregoing observations have no chauvinistic intent whatever. To put it quite simply, it has been standard operating procedure in many European countries to have permanent conductorships manned by home-team talent. It seems to me that the time has now come when we Americans can and should begin to "look out for our own," so far as major symphony directorships are concerned, as and when they come open.

Nor does this mean shutting out Europeans, whether they be talented youngsters or seasoned international celebrities. Mr. Bernstein in New York has set the beginnings of a pattern in this respect that we should like to see reach its full development along somewhat the following lines:

1. The basic musical administration of our major orchestras should be in the hands of American conductors.
2. European guests and international celebrities should be invited to assume up to one-third of the available engagements where seasons run to 60 home concerts or more.
3. When a European guest has his own orchestra, a reciprocal exchange should be arranged for his American host.
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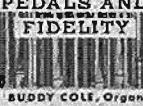
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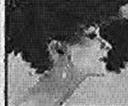
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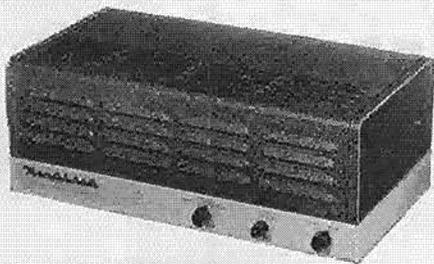
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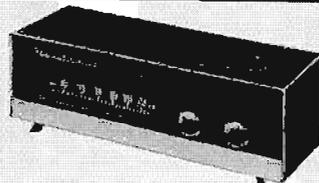
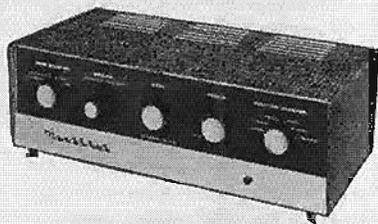
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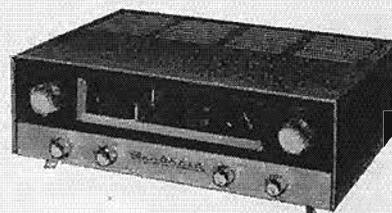
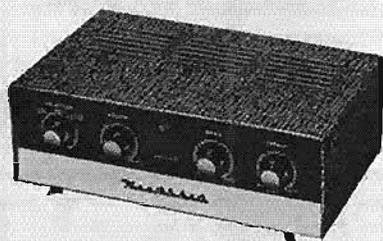


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For rich fully enjoyable monophonic performance the fully assembled WEA-3 represents one of the finest amplifier units you can obtain anywhere. Provides you with separate bass and treble tone controls, inputs for magnetic or crystal phono and tuner operations and full range, low noise, distortion-free reproduction. Miniature tubes are used throughout.

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L'Orchestre de la Suisse Romande—Ansermet
Mono CMA-7301 (3 records)

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● **Electro-Voice** rounds out their Regal loudspeaker series with the addition of the ultra-compact Regal 300, using a 12-inch foam-cone woofer in conjunction with an 8-inch midrange cone and a horn tweeter. The respective crossover frequencies occur at 200 and 3500 cycles, with overall response rated from 35 to 18,000 cycles.

The hefty ceramic woofer magnet (4 lbs 10 oz) reduces the amplifier power requirement for a given sound output. The midrange unit is mounted in an isolated chamber to prevent interaction with the rear wave of the woofer. Overall system impedance: 8 ohms. Power handling capacity: 70 watts. Dimensions: 14 x 25 x 13½ inches. Available in walnut, mahogany or limed oak finish on all four sides, permitting both vertical and horizontal placement. Price: \$179 (Electro-Voice, Inc., Buchanan, Mich.)

● **Fisher** incorporates *Sonic Null Balancing* in its new Stereo Master Audio Control Model 400-CX. Available in only a few top-rated components, the null adjustment allows the audiophile to balance his stereo system without guesswork. The circuit permits him to mix both channels in phase opposition to locate the optimum balance setting at the mutual cancellation point which will be observed as the setting giving minimum volume.

A total of twenty-seven controls provides great flexibility of operation. An important feature is a blend control, here labeled as *Stereo Dimension Control*, which counteracts ping-pong effects by reducing channel separation where so desired.

A center channel take-off with a separate volume control is also included, as is the possibility for remote control by means of the Fisher RK-1 accessory unit.

Among the other features are pushbutton program selectors, indicator lights to mark the mode of operation, tape monitor facilities, and scratch and rumble filters, as well as the customary tone controls.

The frequency response of the 400-CX is rated within 1 db from 20 to 20,000 cycles with harmonic distortion at the inaudible level of less than 0.04% at 2 volts output. Hum and noise are equally inaudible at 80 db below rated output for the high level input. Dimensions: 15¼ x 11½ x 41¼ inches. Weight: 18 lbs. Price: \$199.50. Walnut or mahogany cabinet \$24.95 extra, metal cabinet \$15.95. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.)

● **Knight** meets the growing demand for quality stereo tuner kits at moderate price with their model 83YX731. Among its many features is a dynamic sideband regulation circuit that counteracts the distortion produced by overmodulation of the FM transmitter (a malpractice of some broadcasters to make their station sound louder than its neighbors on the dial).

The FM section has a sensitivity of 2.5 µv, dual-limiter/discriminator circuitry, and continuously variable AFC. The job of kit assembly is greatly eased by pre-aligned RF coils and IF transformers requiring no further adjustment.

The AM section features a bandwidth selector for narrow or wide IF band, a 10-kc whistle filter to eliminate interstation noise and a built-in loopstick antenna.

Separate bar-type tuning indicators are provided for AM and FM. The cathode follower outputs are equipped with level sets and an optional multiplex adapter can be fitted into the smartly styled cage. Price: \$87.50 (Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.)

● **Lund**, a Swedish electronics firm, enters the lion's den of American audio with a unique integrated loudspeaker-cum-power amp system, consisting of a downward directed woofer, an upward-directed midrange unit, and four tweeters oriented to the main points of the compass to achieve omnidirectional treble dispersion.

As amputees of yesteryear used to hide various paraphernalia in their wooden legs, the new Lund system stores its power pack partly in its feet. Separate transformerless amplifiers are provided for treble and bass, making this a bi-amp system to minimize intermodulation. The frequency response of the amplifiers is skewed to complement that of the speakers, resulting in smoother overall coverage from 20 to beyond 15,000 cycles at less than 0.1% distortion, and a hum and noise value 80 db down at full power.

The Count of Wisborg, son of Sweden's king, contributed the exterior design of this unorthodox unit. Evidently harking back to the more militant era of his dynasty, he managed to make the Lund system look like a sawed-off howitzer. With its elegant teak finish, however, it blends suitably with furniture in the modern Scandinavian style. Price: \$395 (Lund of North America, 256 East 49th Street, New York, N. Y.)

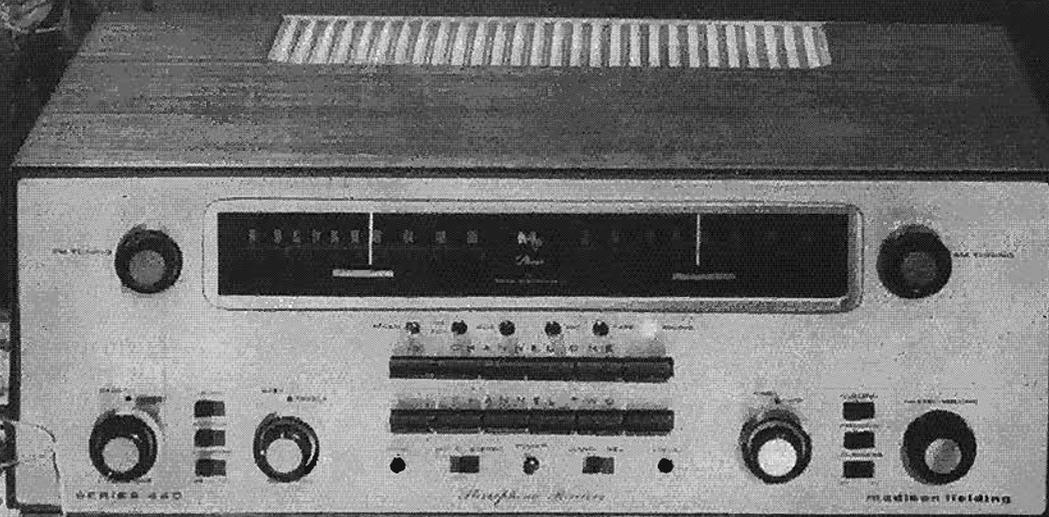
(Continued on page 10)

HiFi/STEREO

a jug of wine

a loaf of bread

and thou...



These are the elements of a pleasant evening . . . rare wine, fine food, good music . . . and, if you will, fair company by your side to share it all. Pursue your own devices for the latter, but let Madison Fielding inspire the music. For the Series 440 is truly an inspired high fidelity component, combining powerful AM and FM tuners on the same chassis with a stereophonic preamplifier and dual 20-watt power amplifiers. Twelve pushbuttons (6 for each channel) make operational mode selection a poetry of simplicity. And if you like your music on the solitary side you'll appreciate the output for stereo headset listening. Add the Madison Fielding 440 to your agenda for pleasant moments . . . \$350.00 sans cabinet. Walnut, mahogany or ebony cabinet . . . \$30.00.

madison fielding stereo

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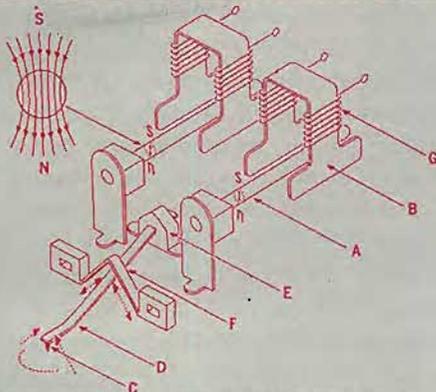
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MAGNETO-DYNAMIC

DESIGNED to provide ultimate fidelity, stereophonic and monophonic... **DESIGNED** for highest vertical compliance... **DESIGNED** for instant compatibility with almost any system, any tone-arm... **DESIGNED** to completely safeguard the full fidelity of your records.

Because of its extremely high vertical compliance, the Norelco Magneto-Dynamic cannot impair the quality of your valuable stereo records. Because of its high output and the correspondingly lower gain demanded from your pre-amplifier, the Norelco Magneto-Dynamic can be expected to eliminate the problem of hum and noise in your system. Because the replacement stylus is completely self-contained with its own damping blocks and self-aligning, you can, if you wish, change the stylus at home in a matter of seconds.

And these are only a few of the abundant features and advantages which combine to make the Norelco Magneto-Dynamic the world's most bountiful stereo cartridge... **ONLY \$29.95** (including 0.7 mil diamond stylus). For additional literature, write to: North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Ave., Hicksville, N. Y.



THE MAGNETO- DYNAMIC PRINCIPLE

Two thin rods (A) composed of a new platinum-cobalt alloy having extremely high coercivity, acting as armatures and diametrically magnetized along their lengths are supported by special butyl rubber bearings and placed between two mu-metal pole pieces (B). The stylus (C) is attached to a lever (D). Also attached to lever (D) are Viscoloid damping blocks (E) which are encased in a small metal clip that is inserted into the housing of the cartridge. Lever (D) is connected to the magnetic rods by a W-shaped coupling body (F). Each half of this coupling body can conduct stylus vibrations in one direction only. In essence, this divides the overall stylus movement into its two component vectors which correspond to the left and right channel modulations, and transforms these component vibrations into a rotary movement of the corresponding magnetic rod. These rotations induce a varying flux in the mu metal pole pieces which, in turn, induce signal voltages in the coil systems (G).

The specific advantages forthcoming from this system include: extremely high vertical compliance (more than 3.5×10^{-6} cm/dyne), extremely high output (more than 30 mv per channel at 10 cm/sec), extremely high channel separation (more than 22 db at 1,000 kc cps), very low dynamic mass (2 mg), low stylus pressure (3-5 grams) and virtually no distortion. Frequency response is flat from 50 cps to 18 kc.

• **Tandberg**, known for the quality of their self-contained tape recorders, now offers a 4-track stereo tape deck designed to operate in conjunction with external amplifiers and speakers. Four separate preamplifiers are built in: two for recording and two for playback. The new Model 6 also features separate record, playback and erase heads and offers the choice of three speeds: $7\frac{1}{2}$, $3\frac{3}{4}$ and $1\frac{7}{8}$ ips. The frequency response at these speeds is 30-20,000, 30-15,000 and 50-7,000 cycles, respectively. Recording amplifier distortion is rated at 0.5% at maximum recording level; playback distortion at 0.2% (at 1.5 volt output with a load impedance of 10,000 ohms or more). The noise level is 57 db below maximum recording level.

Two electron beam tubes serving as recording level indicators are supplied by special circuitry that partially integrates the program material to avoid rapid fluctuations and to provide easier and more accurate readings. Push-buttons provide separate control of each preamplifier as well as instant starting and stopping of the tape. Remote operation by an accessory foot pedal is also available for use in transcribing recorded dictation or interviews into typescript. Dimensions: 16 x 12 x 6 inches. Weight: 25 lbs. Price: \$499 (Tandberg of America, Inc., 8 Third Avenue, Pelham, N. Y.)

• **University** makes it simple to add a tweeter to any loudspeaker system. The new model T-202 Sphericon Super Tweeter can be connected directly to the amplifier terminals in parallel with the existing speaker as it comes with a built-in high-pass filter that keeps out the lows. The T-202 Sphericon has a frequency response from 3000 to 22,000 cycles within ± 2 db (transonic response extends to 40,000 cycles). The built-in filter automatically provides a 3000-cycle crossover point. An additional low-pass filter may be used to keep the highs out of the woofer.

Unusual in design, the tweeter generates sound with a domed phenolic diaphragm acoustically loaded by a ball-shaped diffractor held over its apex. Thanks to this diffractor, the treble is dispersed over an angle of 120° in all planes, avoiding piercing directivity and adding to the smoothness of the overall sound impression.

A brilliance control is provided for continuous adjustment of the tweeter output. Mounting flanges on both the tweeter and the control simplify installation. The power rating of 30 watts suffices for all ordinary home applications since only about 15 percent of the total power output of the amplifier falls into the tweeter range above 3000 cycles. Dimensions: $4\frac{1}{2}$ inches diameter, 4 inches depth. Price: \$24.95 (University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N. Y.)

• **HiFi/STEREO**

It is an axiom in high fidelity that no single speaker is capable of ideally reproducing the entire musical range of a symphony orchestra. At least two speakers, each specifically designed to reproduce a part of the sound spectrum, are needed to do a really adequate job.

ELECTRO-VOICE ULTRA-COMPACT SYSTEMS OFFER MORE THAN JUST BASS RESPONSE

Ultra-compact systems are no exception to this rule. This is why two year's research went into the development of Electro-Voice's new ultra-compact line. In its tradition of providing the finest, Electro-Voice would not introduce a system in which only the bass speaker and enclosure had been engineered to the special requirements of the compact system. Each component within that enclosure had to be designed to make certain it was a perfect match to the other elements in the system. Laboratory measurements and exhaustive listening tests had to be coordinated and differences resolved. The result of these efforts can now be heard from the new Leyton, Esquire 200, Regal 300, or Royal 400. These speaker systems produce bass of astounding definition and solidity, clear undistorted treble, and remarkable brilliance in their upper ranges.

One of the key factors in producing this purity of sound was the judicious choice of crossover points, restricting each of the specially designed speakers to cover only the range over which its performance is most perfect. In all models, for example, the crossover from woofer to mid-range occurs at 200 cycles per second. With this degree of specialization, all forms of distortion are held to the lowest levels possible. Operating below 200 cycles, the bass speaker is not required to reproduce any of the mid-range spectrum and can act as a true piston.

The specially designed mid-range speaker can then be made to provide exceptionally flat response, with its level matched perfectly to that of the woofer. The very-high-frequency compression driver faces only the necessity of adding "sparkle", and dispersing high-frequency sound throughout the room. The result is a clarity and definition of sound that can best be described as transparent — enabling you to feel the deepest bass, marvel at the effortless clarity in the mid-range, and delight in the brilliant definition of the upper harmonics.

Whether you intend to purchase a new high-fidelity speaker system now or later, we urge you to visit your Electro-Voice dealer for a demonstration of these remarkable instruments. You may also write directly to the factory for a complete description of these new units. Ask for High-Fidelity Catalog No. 137.



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LETTERS TO THE EDITOR

Guest Critic

● I feel I am fully qualified to write gushy critiques for your collegiate type clientele, particularly freshman cheerleaders and leftfielders majoring in cool.

Phil Sheldon
Phoenix, Arizona

We thank Reader Sheldon for the confident offer of his services but doubt our own ability to provide him with the audience he specifies.

Schwann's Way

● I sympathize with the record buyers who say "It's in Schwann but I can't get it."—(David Hall's well remembered editorial in December 1959.) Many records and some entire labels we would like to discontinue as not available, but it is almost impossible to get some manufacturers to admit a record is no longer available as long as they have one dusty copy stuck away somewhere. Thus we can neither say the record is unavailable or discontinued. Also, what may be unavailable in Chicago may be in stock in California or Boston, so I cannot see how any manufacturer would be willing to tell us that any of his records might be currently unavailable.

We now spend a great deal of time trying to list currently available records. There are close to 25,000 records now in the Schwann Catalog. Checking on their availability monthly would not only take an enormous amount of time but certainly would produce no more reliable response than we get from the record manufacturers directly.

William Schwann, Publisher
Boston, Mass.

Surface Scratch

● Mr. Hall's comment on the poor record surfaces of many stereo records is most appropriate. I follow the policy of returning an unsatisfactory record once to the dealer and then returning the replacement record to the manufacturer if the replacement record itself is unsatisfactory.

I have a considerable investment in good stereo equipment and the poor surface situation has made me considerably restrict my purchases.

Douglas C. Brown
Plainfield, New Jersey

Stereo Standards

● David Hall's HiFi Soundings in April presents some of the most trenchant comment I have yet read on the subject.

Stereo caught the public fancy and opened up a new field for the merchan-

disers. At first it was accepted without criticism only because it was new.

Now it would seem that not all record manufacturers are treating the buying public with the respect and consideration to which it is entitled. If one manufacturer can produce a top quality disc, well worth the extra dollar, why can't it be done by others?

Leslie G. Tompson
Lake Worth, Florida

We agree that the time has come to set high standards and stick to them. But we also want to emphasize that justified criticism of poor stereo records should not dim our enjoyment of the growing number of good ones.

Repertory Expansion

● Martin Bookspan's record evaluations, for the most part, reflect thoughtful and sober considerations that the music lover can understand and appreciate, rather than the lofty, personal, I-know-it-all attitude that prevails among some reviewers.

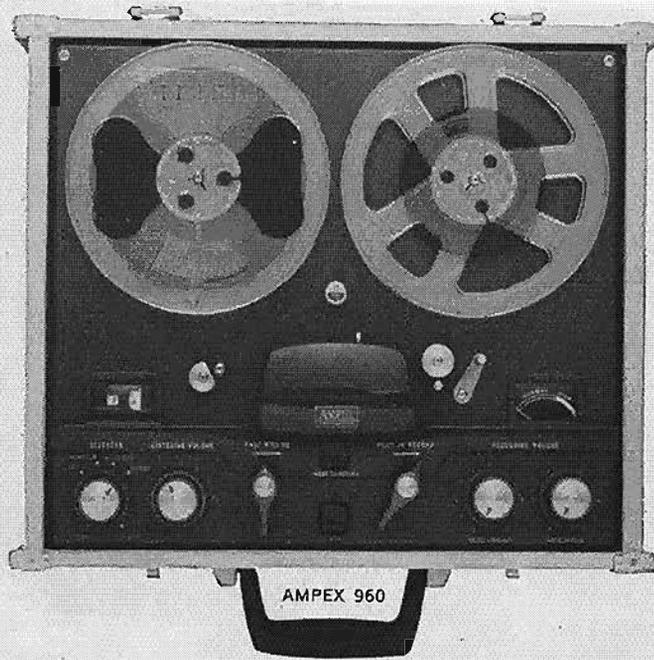
Nevertheless, I am at a loss to understand why, in his Basic Repertoire reports on Berlioz' *Symphonie Fantastique* and Tchaikowsky's *Fourth* he ignores the performances of these works by Sir Thomas Beecham as though they had never been issued. I own other recordings of the *Fantastique* and the *Fourth* but I find Beecham's the most lastingly satisfying.

Perhaps overemphasis on stereo may have something to do with the omission, or it may be that Bookspan has a preoccupation with American orchestras, especially the Boston Symphony, which he should know like the back of his hand, or the New York Philharmonic. Whatever the reason, the Beecham omissions seem prejudiced and inexcusable.

Ralph Cokain
New York, N. Y.

Limitations of space rather than deliberate and arbitrary exclusion account for the absence of some still available recordings from Mr. Bookspan's discussion. It is simply not feasible to extend coverage to all existing versions of a popular work within the format of Basic Repertoire, and where the competition is throughout at the level of excellence, some highly deserving discs may go unnoticed. Offhand we may number among the regrettable omissions such outstanding releases as the Backhaus-Schuricht version of Brahms' Second Piano Concerto and the Schuricht recording of Schubert's Unfinished Symphony (now a bargain on Richmond Records). Let Reader Cokain rest assured that no prejudice other than that implied in all artistic judgment exists here. ●

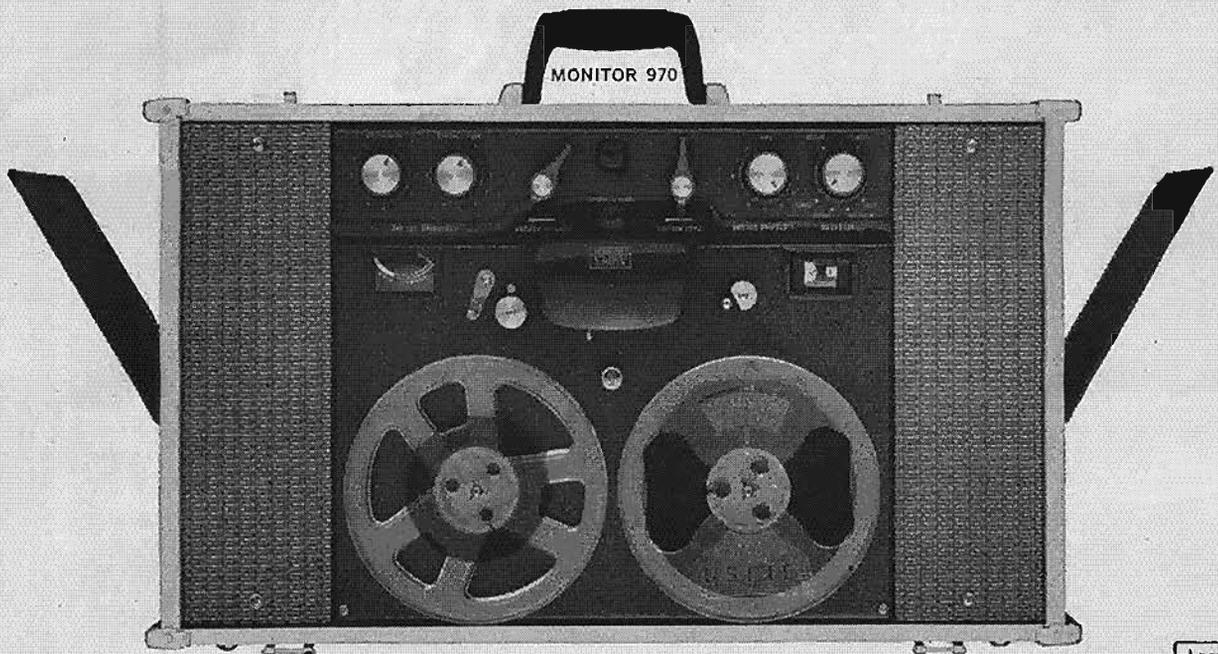
HiFi/STEREO

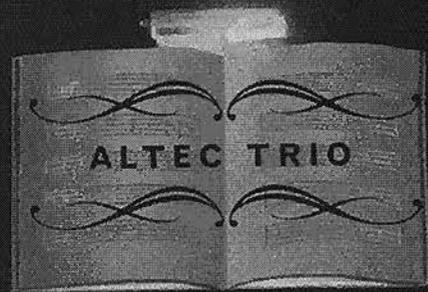


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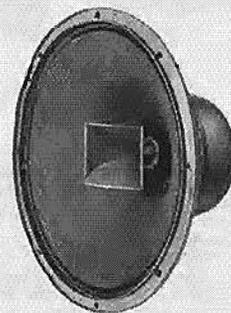
605A DUPLEX

A 15" loudspeaker complete with 1600 cycle network incorporating a high frequency shelving control. Guaranteed frequency response, 20-22,000 cycles. 35 watt continuous power handling capacity. Model 605A has a low cone resonance of only 25 cps. The low frequency voice coil is 3" in diameter and the high frequency voice coil is 1 3/4" in diameter. The low frequency voice coil is of edge wound copper wire and the high frequency coil of edge wound aluminum ribbon wire. The low frequency section voice coil functions in a high magnetic flux of 14,750 gauss derived from a heavy Alnico V magnet. This unit has a sensitivity rating of 56 db (EIA). This high sensitivity provides greater listening volume with less audio power demand from the high fidelity amplifier than less efficient types of speakers, with the result that the average amplifier will

not produce distortion during "peaks." The distribution of sound is uniform over a wide angle of 90° horizontal and 40° vertical. Heavy—lifetime construction—the speaker weighs 37 pounds. **\$177.00**

602B DUPLEX

Like the model 605A this unit is another member of the famous ALTEC Duplex family. The 602B is a 15" speaker having the same general characteristics as the 605A. This model has a continuous power handling capacity of 25 watts and a sensitivity rating of 54 db (EIA) distributed over the same wide angle as the 605A type. The high efficiency of the 602B Duplex, with a flux density of 13,500 gauss, together with its guaranteed frequency response of 30-22,000 cycles, is reason for the great popularity of this model. The loudspeaker complete with 3000 cycle network and variable shelving control weighs 25 pounds. **\$143.00**



601B DUPLEX

The 601B Duplex is recommended for the finest of high fidelity reproduction in systems where speaker enclosure space is limited. This model being 12" in size does not require an enclosure quite as large as best suited for the 15" size. This example of outstanding craftsmanship is a speaker having the same high frequency response as the models 602B and 605A, and with low frequency reproduction to 40 cycles, and continuous power handling capacity of 20 watts. The Altec design and precision workmanship in this model has created a loudspeaker with a sensitivity of 53 db (EIA). High frequency sound is distributed over the same wide angle of 90° x 40° by means of an exponential horn. The high efficiency of the 601B Duplex, the magnetic field of 11,400 gauss derived from a 1.8 pound magnet, its guaranteed frequency response—is emblematic of perfection and quality.

Model 601B complete with 3000 cycle network weighs 17 pounds. Here, too, a shelving control is provided as part of the network for high frequency attenuation. **\$120.00**

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Stereo Preamplifier HF85t



FM Tuner HFT90t
AM Tuner HFT94t
FM/AM Tuner HFT92t



100W Stereo Power Amplifier HF89
70W Stereo Power Amplifier HF87
28W Stereo Power Amplifier HF86



Stereo Integrated Amplifier AF4t



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New HFS5 2-Way Speaker System Semi-Kit complete with factory-built 3/4" veneered plywood (4 sides) cabinet. Bellows-suspension, 5/8" excursion, 8" woofer (45 cps. res.), & 3 1/2" cone tweeter. 1 1/4 cu. ft. ducted-port enclosure. System Q of 1/2 for smoothest freq. & best transient resp. 45-14,000 cps clean, useful resp. 16 ohms,

HWD: 24", 12 1/2", 10 1/2". Unfinished birch. Kit \$47.50. Wired \$56.50. Walnut or mahogany. Kit \$59.50. Wired \$69.50.

HFS1 Bookshelf Speaker System complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range, 8 ohms. HWD: 23" x 11" x 9". Kit \$39.95. Wired \$47.95.

HFS2 Omni-Directional Speaker System (not illus.) HWD: 36", 15 1/4", 11 1/2". "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

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†Shown in optional Furniture Wood Cabinet WE71: Unfinished Birch, \$9.95; Walnut or Mahogany, \$13.95.

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HiFi/STEREO

MUSICAL TONGUE TWISTERS in the pronunciation of foreign composer's names, titles of compositions, etc., are neatly untwisted for linguistically confused music fans by a new LP disc, "Say it Right," released by Grayhill Recording Studios, Tulsa, Okla., contains the 812 well-pronounced musical names, titles and terms. The musical meaning of technical terms is illustrated on the piano.

THE SYMPHONY OF THE AIR, formerly Toscanini's famed NBC Orchestra, picked a plum from the newly established American International Foundation. Under Foundation sponsorship, the orchestra has just completed a goodwill tour of Italy, France, Belgium, Holland, Spain and Portugal with proceeds going to charitable causes in the countries visited. Adlai Stevenson and General Mark Clark served as honorary co-chairmen of the project which was the first of many cultural ventures contemplated by the Foundation.

WHILE U. S. TV NETWORKS were busily telling the FCC that pay-TV should not even be tried, the Canadians tested it in the suburbs of Toronto, proving it a viable success. Pay-TV's purpose is to provide a special market for quality shows free of commercial sponsorship. Proponents of pay-TV view their service as a mission to the cultural minority and are perfectly willing to co-exist peacefully with the commercial mass media. The networks, however, exhibit no such reasonable tolerance and the mere notion of the pay-TV convulses them in the paroxysms of an elephant frightened by a mouse.

In view of the Canadian breakthrough, however, the networks' delaying campaign in Washington lobbies is rapidly collapsing and plans are afoot for the U. S. launching of FeeVec.

A PARIS MUSIC ORGANIZATION recently suggested that emergency vehicles in France should employ harmonious warning signals instead of nerve-grating sirens. This practice has already been adopted in Vienna, where fire engines proceed euphoniously to the horn-call motif of Wagner's *Flying*

Dutchman. Maybe some of our readers can suggest a suitable "emergency theme" to the legislatures of our siren-haunted cities.

THE U. S. ARMY, which in recent history has victoriously tackled such crafty opponents as Adolf Hitler and Joseph McCarthy, apparently was defeated from within the ranks by Sgt. Elvis Presley. The ignominious retreat of our military before the demands of a single soldier is described in *Operation Elvis*, a newly published book by Alan Levy (Henry Holt & Co., N. Y.).

Clifton Fadiman, reviewing the book in *Holiday*, significantly points out it was not Presley's personal accomplishments that wrapped the army around his finger (at taxpayers' expense) but the modern myth of celebrity created by our electronic media: "Mass communication made possible only by the unregarded genius of a handful of scientists, touches with its finger a mass of jerking, writhing protoplasm, spewing forth animal noises. Result: Elvis Presley, a pure miracle of technology."

THE THORNY TASK of translating Don Giovanni into singable English was entrusted by the NBC Opera Company to the distinguished partnership of W. H. Auden and Chester Kallman. As a result, the TV Don propositioned Zerlina with this Audenesque epitome of 18th-century sentiment and scansion:

Together let us purely
Indulge a whim we surely
Are faultless to fulfill.
For noblerman and peasant
While doing what is pleasant
Cannot be doing ill.

EAST GERMANY'S TOP CONDUCTOR, Franz Konwitschny, known in America by his many recordings, was paraded by his government as a cultural show-piece at a guest appearance in the neighboring capital of Prague. Before the concert, Konwitschny evidently searched deeply for musical inspiration in bottled form, stumbled to the podium and led a remarkably spontaneous performance, replete with unexpected turns of all kinds. Embarrassed

officials put their "Generalmusikdirektor" on a supervised "wagon."

MUSIC IS GOING TO THE DOGS in France, where transistor radios designed to be attached to dogs' harnesses are now advertised.

DISC PRODUCERS, long accustomed to a parade of long-haired "classicists" and spade-bearded "jazzbos" are startled by the increasing number of clean-shaven and gray-flanneled customers in their offices. It seems that the Madison Avenue boys have discovered that special recordings make fine promotion pieces for such plush corporate accounts as airlines, drugs and typewriters.

Squibb, for instance, is making records in five languages with doctors discussing the use of drugs. The moral is that there's more than one way to turn a record press into a mint.

KAPP INVITES COMPARISON for their new recording of Ann Schein playing the Rachmaninoff Third Concerto by sending a copy of Victor's Van Cliburn recording of the same piece. Unlike other companies who pretend valiantly that the competition doesn't exist, Kapp deserves credit for their patently expensive invitation to critical open-mindedness.

THE STRANGE WAYS of disc jockeys again puzzled Congressmen when Dick Clark explained—not too clearly—how he made \$409,020 in less than three years. Said Representative John E. Moses: "A very unique thing—all this brotherly love—people just cannot restrain themselves from giving away their wealth."

Another comment on the case was furnished by the senior class of Philadelphia's Upper Darby High School, which presented the embattled Clark with a certificate of honor "because he talks to us like we are people."

The notion of honor among the prospective graduates is evidently as hazy as their grammar. Which raises the ominous question whether the influence of school has waned before the power of T-Venality to mold our youngsters in its own image. ●



j jazz festivals:
jazz festivals:
jazz festivals:

Our critic foresees the end of vaudevillian jazz shows, and a new opportunity for festival jazz to achieve greater maturity than ever

The Newport Jazz Festival All Stars in 1959 were Pee Wee Russell, clarinet; Buck Clayton, trumpet; Bud Freeman, saxophone and Vic Dickenson, trombone. They opened the Festival in high style and were later joined by Jimmy Rushing.

Salzburg OR SUPERMARKET?

Nat Hentoff / Fresh-air jazz

From June until late September, hundreds of thousands of the jazz faithful and the musically curious will participate in the American *al fresco* rite—the jazz festival. From Newport, Rhode Island, to Monterey, California, scores of jazz combos, big bands and vocalists will try to tune up in the chill night air; and some, looking out over the sea of faces, will wonder along with Stan Kenton: “I can’t see that sitting a few blocks away from a stage is enjoying music.”

Other jazzmen, however, will understand the cornucopia of pleasure they bring to such awed enthusiasts as a 14-year-old girl who said one afternoon at Newport: “I can’t go inside a night club for four more years and even then I probably won’t be able to afford it. Besides, even if I could, where could I see so many stars all in one night?”

The jazz festival, in short, has become increasingly controversial as it grows in size and economic importance. Last year, there were nine major celebrations attended by nearly 325,000 people. This summer, there will be at least eleven teams in the festival big league, and more smaller tourneys. Most of the players enjoy the added income the festivals bring, but many derive little pleasure from the experience itself. Miles Davis, who was paid \$3500 for two numbers at last summer’s Playboy Festival in Chicago, has described the average festival as a “jazz supermarket.” He, like many of his colleagues, objects to being herded into an overstuffed program which prevents any one group from having enough time to make its maximum impact. Two years ago at one festival, Gerry Mulligan was sufficiently incensed at the manner of programming to inaugurate a committee of musicians to negotiate with management over future policy. *Jazzmen being as nomadic and individualistic as they are,*

the committee never held its second meeting.

Yet the most indignant musicians do find it difficult to refuse the fees and are, in fact, hurt if they are not invited to one of the more important conventions since the festivals have also come to connote prestige. Besides, says Dave Brubeck, “Each time a new festival pops up because of Newport’s success, a new segment of people get exposed to jazz.” “What kind of jazz?” Miles Davis may mutter, but even John Lewis, musical director of the Modern Jazz Quartet, feels that the festivals do broaden the potential base of the jazz audience; and although he seldom enjoys working them, his group accepts most of the invitations it receives.

Another problem at some of the festivals has been the nature of the crowds they attract. There were nights at Newport last summer that resembled a movie setting for *Rebel Without A Cause*. Describing one Saturday evening at Newport, Gene Lees of *Down Beat* noted the “broken glass and beer cans that bestrewed the streets . . . So late did the revels and noise continue that those attending a party held by one of the festival officers were frankly afraid to venture outdoors.” I was at that party, and at one point, several of the more euphoric youths tried to batter down the door, causing me to re-evaluate my belief in passive resistance to violence. In Freebody Park, where the concert had been held earlier that evening, the consumption of beer would have intimidated Pantagruel.

At French Lick, Indiana, this past July, extra police and Pinkerton men had to be called in to calm the Dionysian excesses of the crowd. Another of *Down Beat*’s war correspondents, William Peeples, wrote from Indiana that “a few windows were broken. A few people got slugged on the

grounds. But on the whole the police lines held and there was relative calm inside the hotel, although the bacchanalia continued until dawn."

"And," said an aggrieved New York reporter, "they put down East Harlem for being dangerous at night."

Yet at the Monterey, California, and the *Playboy* Chicago festivals last summer, the crowds were orderly and clearly more involved in the music than in such side diversions as beer and boisterousness. It is not, therefore, possible to generalize about the summer jazz idylls since, although some do resemble rummage sales, at least one, Monterey, is coming close to developing into an American Salzburg.

Although Newport was the first American jazz festival, France appears to have set the precedent. In 1947, doughty French critic Hugues Panassié organized a modest event in Nice that was headlined by Louis Armstrong. Among other French galas that followed was a 1949 Paris Jazz Festival which combined Charlie Parker, Sidney Bechet, Miles Davis and Max Roach; and a 1953 Paris *Salon du Jazz* that imported Gerry Mulligan, Thelonious Monk, the large German band of Kurt Edelhagen, and other prestigious international jazz makers.

The American cycle began in July, 1954. George Wein, owner of the Boston jazz club, Storyville (and sometime lecturer in jazz at Boston University) was backed by Louis L. Lorillard, a Newport businessman-socialite and his jazz *aficionado* wife, Elaine, in a two-day festival held in Newport, one of the last of the last resorts. Some 13,000 came; the press, struck by the juxtaposition of socialite aloofness and the invasion of the plebeians, gave the event much attention; and the town's merchants suddenly began to realize that jazz on a summer's day increased their receipts.

In the early years, Newport tried to hire musicians for as low a fee as possible since the festival was, it claimed, a non-profit organization dedicated to the furtherance of "America's art form." The musicians, skeptical by long experience, became even more disenchanted as the festival added more nights and afternoon sessions each year. In a successful effort to attract the largest possible crowds, the Festival crammed as many as nine groups into an evening. "Art" notwithstanding, the smaller box office names—however venturesomely experimental—were exiled to the poorly attended afternoon concerts; and the evening sessions eventually included such dubious "jazz" talents as Eartha Kitt, Pat Suzuki, and the Kingston Trio.

By last year, the attendance for the four Newport nights and three afternoon concerts had expanded to 75,000. Except for one evening, shared only by the Duke Ellington band and Erroll Garner, the evening's programs were uncomfortably reminiscent of a special sale day at Macy's. Though the musicians bristled, none had the aplomb of Duke Ellington four years ago. Approached by a wildly waving George Wein, who felt Duke had gone beyond his time, Ellington pointed a finger at the producer and said with soft voice but unshakeable dignity: "Do not annoy the artists."

The experience of the past few years may also have finally proved instructive to the masters of the more raucous revels. George Wein, after complaining bitterly for years that jazz critics were at best hypersensitive and at worst were combined in a cabal to discredit Newport, finally admits that improvements are possible. In a recent interview with Bob Rolontz of *The Billboard*, Mr. Wein "intimated that the Newport Board, sensitive to criticisms that the NJF has turned into a 'carnival' rather than a festival, was anxious

to put it back on the pure jazz kick."

It will be different this year, according to Wein; and as a matter of fact, veteran jazz catalyst John Hammond, currently an A&R executive at Columbia, is now a key member of a planning committee that includes George Avakian, jazz historian and curator of the pop department at Warner Brothers Records; Willis Conover, who conducts the widely effective jazz programming for the Voice of America; jazz historian Marshall Stearns; and Wein. Hammond insists, and Wein agrees, that no more non-jazz acts will be booked and that the original intent of the Festival will be underlined—not that the box office will be an entirely secondary consideration. The talent budget, according to Wein, will be \$200,000.

The mercantile classes in Newport meanwhile are delighted to have the Festival continue. Several socialites protest grimly each year by holding exclusive formal dinner parties on the Festival nights, and not a few long-time residents of the town survey the annual visitors as if they came bearing the bubonic plague. However, the Newport Chamber of Commerce estimates happily that the Festival is responsible for at least a million dollars worth of business each year. Accordingly, the state legislature has finally agreed to help finance a permanent musical shell for the Festival, located in a sloping natural amphitheatre just outside Newport. This permanent site should be ready by 1963, and presumably no one will object to the move away from vast Freebody Park and its primitive plumbing.

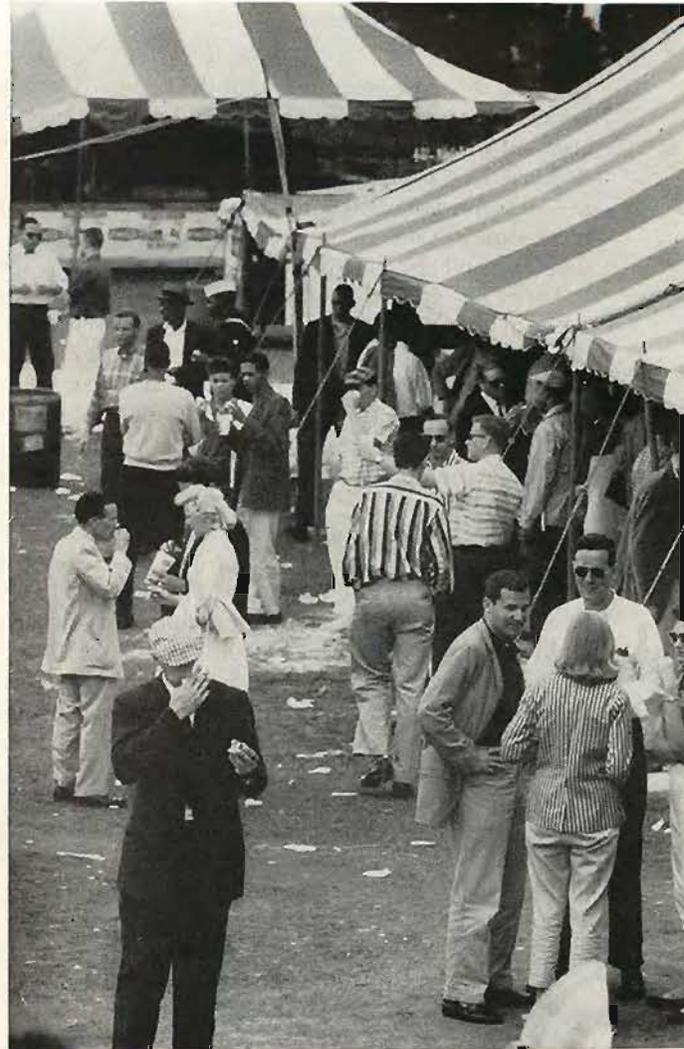
Newport has never been distinguished for the professionalism of its staging. Its permanent master-of-ceremonies valiantly attempts to fill the occasional gaps between acts plagued with accompanying stage whispers from the producers that sound somewhat like Agnes Moorehead, alone at home with an unresponsive telephone, waiting for the murderer to arrive. Last summer, however, *Playboy* magazine proved that a jazz festival could be run with efficiency and even courtesy to the musicians. Artistically, the festival was in the Newport mold with too many acts and such ringers as the Dukes of Dixieland and Earl Bostic. But the 70,000 who came were subjected neither to endless stage waits nor utter confusion.

A turntable stage, capable of holding a full band, was set up in Chicago Stadium. Rear-projection facilities flashed the names of the performers onto screens at either side of the table. The producers also made intelligent use of a 15-piece standby band that was hired at the insistence of the Chicago local of the American Federation of Musicians. The band was not allowed to play poker, but instead supported some of the singers and played interlude music on those occasions when the turntable had to move slowly because someone backstage was not quite ready. Like the Monterey Festival, and unlike nearly all the others, the *Playboy* officials provided—and paid for—rehearsal time. The musicians were shocked further by the fact that, as Dom Cerulli reported in the *International Musician*, "backstage dressing rooms were constructed for musicians adjacent to the Stadium's sanitary facilities, insuring privacy and comfort for the performers."

More unprecedented yet was the fact that each seat had a reasonably clear view of the stage; and, Cerulli added, "refreshment stands were outside the concert area, and any activity around them did not affect the listening." *Playboy*, however, will be absent from the lists this summer. The magazine had first intended to hold gargantuan festivals in New York, Chicago and Los Angeles on successive nights,

★ ★ ★ **FESTIVALS 1960** ★ ★ ★

Dates	Festival
June 17, 18	2nd Los Angeles Jazz Festival, Los Angeles, Calif.
June 30-July 4	7th Newport Jazz Festival, Newport, R. I.
July 1-3	1st Atlantic City Jazz Festival, Atlantic City, N. J.
July 26-28	3rd French Lick Jazz Festival, French Lick, Ind.
August 19-21	6th Randall's Island Jazz Festival, New York, N. Y.
August 19-21	2nd Detroit Jazz Festival, Detroit, Mich.
August 20 or 27	2nd Chicago Urban League Jazz Festival, Chicago, Ill.
August 26-28	2nd Philadelphia Jazz Festival, Philadelphia, Pa.
August 26-28	2nd Boston Jazz Festival, Boston, Mass.
Sept. 23-25	3rd Monterey Jazz Festival, Monterey, Calif.



By nightfall these circus-style beer halls will be packed and jammed. Greatest criticism of the jazz festival has been aimed at the so-called "refreshment" facilities.

Peaceful afternoon at French Lick.



Although the crowds at Monterey have never been large—compared to Newport—there has been a greater emphasis on careful planning and jazz for the "purists."



airlifting the same program for all the events. The bookers, however, were cold to the proposal that a package fee be accepted for their clients that would be less than their individual fees tripled, and the project was dropped. The second plan was for a ten-week jazz festival at the Chez Paree night club in Chicago, but various lumps appeared in that pudding, and the long-play project has also been shelved.

Three jazz festivals last year were promoted by George Wein of the Newport Festival Board in conjunction with the Sheraton Hotel Chain. The Canadian Jazz Festival in Toronto drew 18,000 over July 22-25 and was a financial failure. French Lick, Indiana, despite the roisterers, was a notable box office success with 25,000 in attendance in four days. The music was spotty with such ornolu acts as the Kingston Trio and the Dukes of Dixieland who have somewhat less of a place at a jazz festival than Nathan Milstein, who at least does swing. The third in the triptych was a Boston Jazz Festival at Fenway Park, August 21-23. There were 20,000 there but money was lost; nor was it memorable musically.

This summer there are significant changes in the jazz festival power alignment. The Newport board, smarting from the loss at Toronto and the worse losses from fall "Newport" tours of America and Europe, is entirely disassociated from any festivals other than its own. Wein, who will continue at Newport (though in a lessened capacity) is now a member of a triumvirate, PAMA, Inc. (Production & Management Association). This unit, which includes Detroit promoter Ed Sarkesian and Chicago night club owner and talent manager Al Grossman, will be in charge of five major festivals (Grossman on the side is producer of the Newport Folk Festivals).

The PAMA forces will handle French Lick (July 26-28) with the Sheraton chain; Detroit (August 19-21); Boston (August 26-28 at Weymouth); and Philadelphia (August 26-28). Unless there is a major change from the past record of the PAMA participants, their festivals are likely to be the usual grab-bags with emphasis on the box office. Fringe panel discussions are used to indicate their seriousness of artistic purpose.

The triumvirate meanwhile is trying to stop the inflation in artists' fees for the festivals. *Playboy* struck terror into the vitals of other producers last summer by paying unusually high prices to its musicians. In any case, prices had been steadily going up. Most of the more established small combos get at least \$1500 a night (George Shearing commands \$2,000) and the big bands of Duke Ellington and Count Basie collect \$3,000 to \$3,500. The pitch of PAMA this year is that the fees be more reasonable so that the festivals won't be priced out of existence. The musicians are not notably sympathetic. "It's true," says John Levy, a former bass player who now manages Shearing, Ahmad Jamal, Cannonball Adderley and others, "that the prices have almost doubled since 1954. But the musicians have eyes, and they can see the large crowds and the business each festival brings to its community. Besides, they're understandably somewhat bitter about all the past talk of 'art' when the promoters simply wanted to collect as much money as they could. Also, they wonder why they should have to accept lower fees to pay for such mistakes—however well-intentioned—as Newport's International Youth Band and all the money that cost."

I suspect that PAMA will have to struggle along somehow under prevailing fees. Meanwhile, other cities continue or have inaugurated their own jazz Olympic Games. Atlantic

City has its first experience in this domain July 1-3, and the Chicago Urban League plans a festival in August. There will also be a second Los Angeles event at the *intimate* Hollywood Bowl June 17-18. Last year's was produced October 2nd and 3rd by two young New York enthusiasts. They made a profit with an attendance of 25,000. There too, such jazz-come-lately-acts as Bobby Darin and the Hi-Lo's were sandwiched between the more genuinely representative performers.

Nearly all musicians agree—in wonder—that the only major American jazz festival so far that is primarily concerned with making a responsible attempt at emphasizing music rather than gate receipts is the Monterey, Calif., Jazz Festival. The second Monterey jambalaya this past October 24 made a slight profit, and eventually what money is accrued will be used to establish a chair of jazz at Monterey Peninsula College, a junior college. Already the Festival has awarded two full scholarships to promising musicians and this year, college jazz groups will compete in elimination contests with the winner to perform at Monterey.

Some 25,000 came to Monterey last year and most could hardly avoid being aware of the fact that this was indeed a festival. A musician—John Lewis, musical director of the Modern Jazz Quartet—is special musical consultant, and he is consulted to the point of exhaustion. He advises the Festival (and John's advice is of iron) on nearly all details of programming as well as such corollary problems as stage lighting. The 43-year-old, year-round general manager of the Festival is Jimmy Lyons. Formerly a disc jockey of rare

Some jazz buffs attend the festivals to see "off-beat" or impromptu acts. Here Joe Williams teams up with Lambert-Hendricks-Ross—something that is infrequently recorded and might only happen "in person" once a year.



HiFi/STEREO



Night clubs and jazz festivals provide the only opportunity for fans to "see" some of the men behind the music. Israel Crosby plays bass in the Ahmad Jamal trio and has been credited as being the unheralded mainstay of the group.

musical integrity and knowledge. Lyons has made Monterey as close to a model project as any festival can be that is not endowed or supported by a fund.

Gunther Schuller, classical and jazz composer-conductor who participated in last year's Festival, indicated in *The Jazz Review* why musicians enjoy working at Monterey: "The fifty weeks of thoughtful planning that preceded the opening concert are evident everywhere . . . Even more unusual, patience, courtesy and understanding are the bywords. The musicians backstage are both pleased and surprised. They are treated with respect, warmth and even reverence. In a thousand subtle ways they are made to feel that they are more than just useful 'names' and exploitable commodities. The Festival has something to do with music, of all things, and they feel that they are among friends . . .

"Backstage," Schuller continues, "there is a conspicuous absence of hooks with which to yank performers off the stage after a chorus and a half . . . Much money and time are spent in nearly a week of rehearsing with two separate 'workshop' orchestras. For economy, the personnels overlap to some extent. These groups perform the out-of-the-ordinary, more experimental afternoon concerts Saturday and Sunday. To make the occasion more special, truly festive ideas have been planned. Works are commissioned to feature no less than Coleman Hawkins and Ben Webster, J. J. Johnson and two California newcomers, Ornette Coleman and Don Cherry. Under the supervision of John Lewis, these workers are rehearsed intelligently and in most cases thoroughly."

There were also performances at Monterey of extended jazz compositions that are rarely heard anywhere else—among them, Jimmy Giuffre's *The Pharaoh*; J. J. Johnson's

Poem for Brass Ensemble and *Turnpike*; Gunther Schuller's arrangement of Lewis' *Midsummer*, and his own striking classical composition, *Symphony for Brass and Percussion*. So thorough was the planning for Monterey that the festival producers claimed to have timed the performances so that airplanes from the nearby Monterey Airport came over the festival grounds only when there was talk rather than music. And the talk was minimal because the festival had commissioned the jazz vocal trio, Lambert-Hendricks-Ross, to invent and sing special introductions to each group.

Production was precise and smooth, and as Gene Lees emphasized in *Down Beat*: "One booth—and only one—sold beer. The demand for it did not seem particularly heavy, and there was none of the college-aged rowdiness that has characterized a number of the other jazz festivals this summer. Their attendance had not been solicited, and the nature of the program at Monterey was likely to discourage the attendance of all but those whose affectation of interest in jazz is very strong—and encourage the attendance of those whose interest is sincere." This year the third Monterey Festival will take place September 23-25 with John Lewis again functioning as music consultant.

The one reservation about Monterey—and it applies to all jazz festivals in America so far—has been underlined by musician-critic Dick Hadlock: "Because Monterey is blessed with handsome grounds and a large number of outbuildings, some thought might be given to setting up several sessions and 'workshop' situations that customers could attend according to whim and individual taste. A spacious and acoustically excellent hall could be employed to present bands that perform best before dancers. Young men . . . might learn directly from veterans like Coleman Hawkins

and Ben Webster, while older musicians could try their hand at modern jazz. Without sacrificing the excellent written music concerts, more attention could be given to creative improvisation and to providing a setting in which it would flourish. For men like Roy Eldridge, this might mean a small room where jackets are removed and serious blowing is in the air. For some players, to be realistic about it, a place where they can drink between solos is required.

"Now that jazz is of age," Hadlock goes on, "and no longer in need of the phony respectability of the concert stage to bolster its self-esteem, there is little excuse for wasting important talent in a vaudevillian succession of high-priced 'acts' presenting tour-tested routines. The solution lies where promoters are loath to look—in fewer attractions and a reduced budget to permit greater financial flexibility. The number of performers could have been cut in half without adverse musical effect at Monterey, but merchants of the community might have withdrawn some of their support. Any measure that diminishes total audience is sure to be unpopular in commercial circles. Un-

fortunately, the desire to push up gross receipts leads only to show-biz tactics and the kind of spiral that caused Newport to become a pointless carnival. With that outlook to build on, Monterey will probably continue to be the most thoughtful of all American jazz festivals; it may, with a little more imagination, even help to shape and direct the future of jazz."

Hadlock, in complaining about the vaudevillian, quick-stepping succession of acts, is seconded by Francis Thorne, one of the producers of the now defunct Great South Bay (Long Island) Jazz Festival whose first year in 1957 was close to a prototype of musically superior programming. Thorne objects to the routinized nature of many of the performances at the major festivals. At the opening Newport concert in 1957, Thorne heard "Ella Fitzgerald sing exactly the same program that I had heard the previous week in a night club in New York, and Louis Armstrong devotes most of his allotted time to his *High Society* film music . . . and other older chestnuts."

Perhaps the most characteristic of the egregiously com-

Problem: Planning a successful jazz festival

The editors present below their adaptation of recent policy statements by officials of this country's two leading competitive jazz festival organizations. These statements might be said to represent the two classic—and opposed—convictions as to whether festivals should be programmed by rule of lowest common denominator so as to appeal to and influence the broadest possible audience, or whether, conversely, the festival should provide the ideal atmosphere for expression and enjoyment of "pure" jazz, with programs unadulterated by pop performances of proven audience-pulling appeal. Each conviction has its merits and drawbacks in light of the other, and it is reasonable to assume that the eventual maturity and flowering of the jazz festival movement will come about through a workable reconciliation of these views.

From James L. Lorillard, President, Newport Jazz Festival, Inc.:

Jazz, like any art form since time began, has a need for patrons. Whether it be the kings of old vying with each other to have the greatest artists in their personal courts, or the friends of the Boston Symphony or, for that matter, government subsidies of cultural activities, patrons are essential to artistic progress.

The history of the conception of the Newport Jazz Festival is well known. What George Wein and I did not realize as we embarked upon this project was the intense need in jazz for an organization such as the Newport Festival. Now, in its seventh year, there can be no question of the success of the Newport Jazz Festival. In some respects it is beginning to rank with such classical music fetes as Aspen, Tanglewood, Salzburg and Edinburgh.

Prior to the first Newport Jazz Festival in 1954, summer employment for jazz musicians was extremely scarce. Since that first year, opportunities have opened up all over the world for musicians of all types. The amount of national and international publicity currently allocated to jazz, its practitioners and promoters, is, we feel, in no small way indebted to Newport. This is not to imply that the recent interest in jazz shown by newspapers, magazines, radio and TV, and by music educators can be always traced directly to Newport.

Newport however, was a pioneer. It can certainly be credited with showcasing jazz talent of limited or eclipsed fame. It is a festival that always provides substantial time allocation to musicians who have not yet become big box office "names." The Newport Jazz Festival activities are expanding and we will continue to meet the challenge of our motto in the state charter: "To encourage America's enjoyment of jazz and to sponsor the study of jazz, a true American art form."

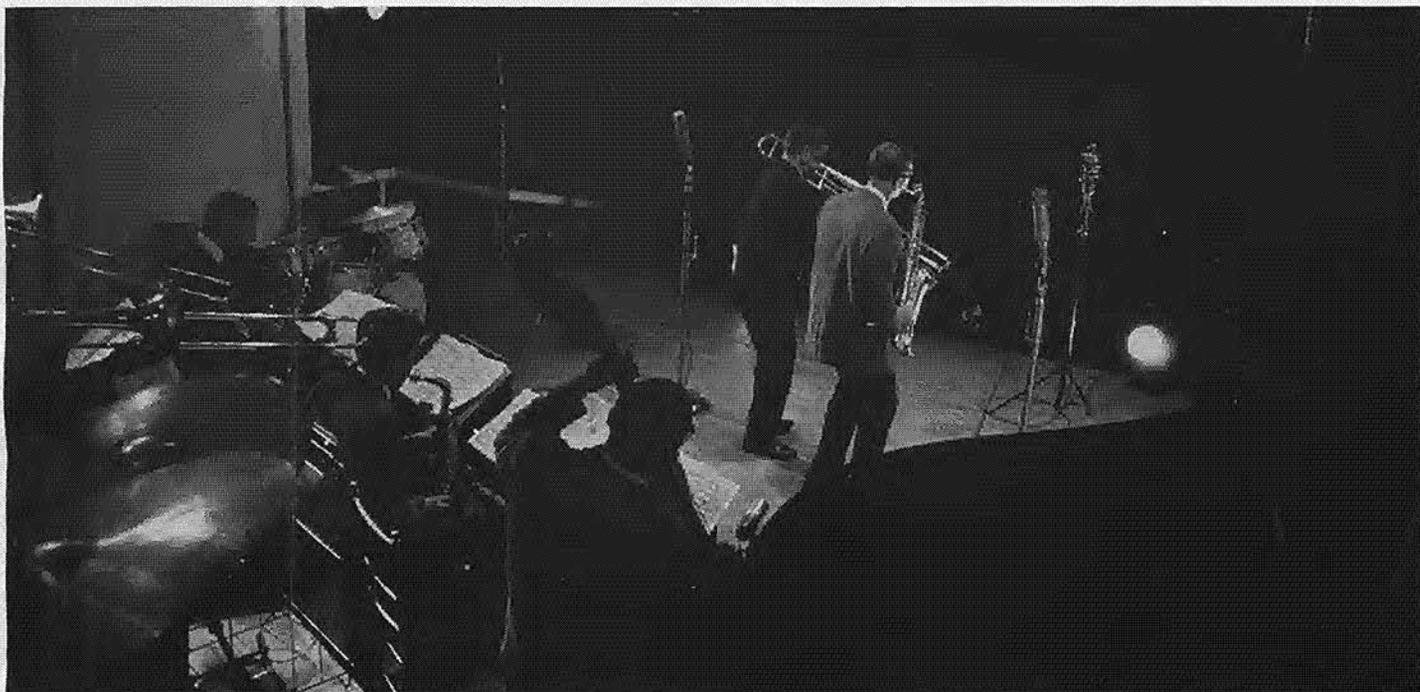
From James Lyons, General Manager, Monterey Jazz Festival, Inc.:

Critics, participating musicians and the jazz-loving public have been unanimous in proclaiming Monterey the outstanding and "different" jazz event in this country. Behind the total acceptance of Monterey by professional musicians lies year-round planning, thought, and dedication to a set of principles based upon one overriding idea. This idea is that the true purpose of a jazz festival is to further jazz as America's greatest original contribution to the world of art.

To this end the Monterey Jazz Festival is committed to programming music that cannot be heard elsewhere. This includes specially commissioned works written for performance by specific musicians. Last year, Monterey commissioned Benny Golson to compose a work for Coleman Hawkins; Ernie Wilkins, John Lewis and J. J. Johnson were also assigned composing tasks for a workshop band led by Woody Herman. This band, which money could not buy and maintain on the road for a single month, was "in residence" at Monterey for a full week. Their rehearsals were always open to the public. An outstanding feature of our 1959 Sunday afternoon was a symphonic brass ensemble led by Gunther Schuller.

Monterey does not play it safe with big name and big money attractions. Instead it presents artists like Ornette Coleman, who are an important part of future jazz, and relatively obscure performers like Charlie Byrd and Jimmy Witherspoon who were certainly among the memorable hits at our last festival.

At this writing, we have signed artists ranging from Louis Armstrong to Ornette Coleman—a real gamut of attractions! But whatever and whoever we present, it will be jazz, great jazz, the jazz we love, offered with dignity, treated with respect and presented with an atmosphere of devotion.



An up-and-coming band, such as Maynard Ferguson's group, can gain thousands of fans from a few jazz festival dates.

mercial jazz festivals is the New York tournament at Randall's Island, a huge outdoor auditorium at the edge of the city. Last summer's fourth Randall's Island fair attracted 28,000. This year's will be held August 19-21. Although the stadium is already too vast for optimum jazz listening and might not even be suitable for chariot races, 2200 more seats will be added. The effect of listening to jazz at Randall's Island has been graphically described by Thorne: "When one is part of this sea of humanity, there is a feeling that one is sitting far away with the music behind a glass wall and with the sound electrically transcribed out into the audience without much personal communication."

This lack of communication between musicians and audience is reflected in most of the albums that have come out of the festivals. Newport set the precedent—followed by other festivals when they could get away with it—of allowing a record company to record if the label paid the performance fee of the artist as well as his normal recording fee. The only company to have profited from festival recording has been Columbia, largely through its 1956 *Ellington at Newport* (Columbia CL-934). That album sold well because of Paul Gonzalves' lengthy, repetitious, off-mike but viscerally churning tenor saxophone solo on *Diminuendo and Crescendo in Blue*. The other Columbia Newport albums have not done as well, and Norman Granz experienced a debacle when he released no less than fourteen albums of the 1957 Festival.* Resistance among consumers were so stubborn that, as Granz later lamented, "Even Ella Fitzgerald, normally our best seller on Verve, sold way below her usual figures on her Newport album."

More recently, an entertaining and spirited album has been released from the Monterey event (*Jimmy Withers-*

poon at Monterey, HiFiRecords 421); but in general, record companies have become justifiably wary of taking a chance at the summer carnivals.

It does appear, however, as if the success of Monterey artistically as well as financially may spearhead a counter-reformation among at least some of the festivals. The practice of importing pop performers and quasi-jazz units such as the Dukes of Dixieland should begin to decline this summer. The percentage of listeners who come primarily for the jazz rather than the beer is likely to increase, at least at such festivals as Monterey where a seriousness of musical purpose has been clearly demonstrated.

Francis Thorne has indicated the direction in which American jazz festivals can most usefully grow: "Where the driving incentive is money, or the ego of a promoter, or 'prestige for jazz,' I can hardly visualize a healthy future . . . Where new works will be commissioned and old bands re-formed, there will be life and vitality. Where new artists can make themselves properly heard, and forgotten men can find they are still appreciated, the music will have the ring of truth."

But too much optimism is not realistic. Most of the stops on the American jazz festival circuit still recall a conversation between jazz veterans Roy Eldridge and Coleman Hawkins, who served part of their jazz apprenticeship in traveling variety shows thirty and more years ago. On the way to Newport, Roy turned to Hawkins and said, "Bean, I bet you never thought you'd be playing the carnivals again after all these years."

Nat Hentoff, one of the "regulars" in these pages, has lately found new "carriers" for his infectious enthusiasm for jazz, letting the contagion spread by radio via "The Scope of Jazz," aired over WBAI, New York, and "The Jazz Makers" on the Concert Network. The New Yorker, Esquire, and The Reporter are among the general magazines recently enriched by his contributions.

* The 1958 Newport festival, however, is well documented in the new film, "Jazz on a Summer's Day," produced and directed by Bert Stern, with sound by Columbia Records. Cameramen Stern, Hafeta and Phealan succeed not only in capturing the myriad color of audience activity, but also the compelling moods and intensities of performance which are never quite realized through recorded sound alone. "Jazz on a Summer's Day" is presently scheduled for national art-theatre distribution.



FILHARMONIA NARODOWA

**SALA KAMERALNA
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IX KONCERT JAZZOWY

Niedziela, dnia 7 czerwca 1959 r., godz. 19.30

Poniedziałek, dnia 8 czerwca 1959 r., godz. 19.30

SPOTKANIE z W. CONOVEREM

Koncert zorganizowany z okazji pobytu w Polsce jednego z najpopularniejszych komentatorów jazzowych

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JAZZ BELIEVERS • TRIO KOMEDY
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WANDA WARSKA • JERZY MILIAN
MODERN DIXIEL ANDERS
SWINGTET JANUSZA ZABIEGLINSKIEGO**

**KONCERT PROWADZI:
ROMAN WASCHKO**

Sprzedż bilietów w kasie Filharmonii Narodowej na pięć dni przed koncertem w godz. 12-15 i 17-19.

About the author . . .

Ten years ago Willis and I sat in a Washington nightclub commiserating with one another about the frustrations of the jazz life. At the time, he had a jazz show on radio station WWDC in that city, was promoting concerts and fronting a fine jazz orchestra. His business was one of dedication to the music. His most frequent payment was whatever satisfaction remained in the face of public apathy about jazz. But in the short time since then, jazz has burst into a bustling business and Willis has become a name, a voice, as much known in the jazz world abroad as is Louis Armstrong's.

Born in Buffalo, New York, in 1920, Willis has been active in radio, television and concert presentations of jazz since 1939. There have been asides for army service, for writing (among other things, he's been a congressional ghost writer), even into the world of the soap opera (he played Albert in Peg Lynch's Ethel and Albert series), but his major concern has been with music. Situated in Washington since 1944, he could make some claim as the one citizen most responsible for building a sizeable jazz community there: excellent musicians supported by an appreciative and informed audience.

Although he continues a weekly jazz show on a small Arlington, Virginia, station, most of Willis' present audience is outside the United States. The millions of listeners to his Voice of America program, Music USA, are in all parts of the world. They reassert for him, in their letters and during his visits to various nations, the strength and truth of his convictions about jazz. They understand and appreciate the music better than most Americans. Most importantly, they believe jazz to be an image of America.

It is from this understanding and belief that he writes here, still concerned with the lack of enthusiasm displayed by most Americans toward their native art. If he sounds positive, pointed, even occasionally aggressive, it is from a background of having watched and suffered during the years when the art he admires was so much neglected, and with some worry about what the public will do with jazz in the future.

Bill Coss, Editor, Metronome

REFLECTIONS ON AN IMAGE REFLECTIONS ON AN IMAGE

Willis Conover/music abroad

Recently, a beautiful Arab princess I know in Washington came to my house with two Arab men (a reversal of the usual order) who had heard no jazz, so far as they knew, though they knew about Louis Armstrong and liked Negro spirituals. They asked for some spirituals and I gave them Mahalia Jackson. One said, "Now play us some jazz, anything you like."

I thought fast. I could do the obvious and put on some Dixieland; but many Arabs don't drink, and that's when Dixieland sounds best. What the hell, let's give 'em both barrels, I thought, and reached for Charles Mingus, Miles Davis, and Art Blakey.

Did they like it?

My guests were not Cadillac-happy oil princes, nor did they ride camels any more than we Americans go horse-

back. As educated young diplomats they shared a characteristic of most educated people: they could enjoy jazz . . . even types which many experienced jazz listeners reject. So to them Miles Davis' *'Round Midnight* was "perfectly beautiful." Art Blakey's *Oscalypto* was "Extraordinary!"

I wasn't sure how they'd take Mingus. I introduced his *Git It In Your Soul* as an instrumental translation of gospel song, his *Goodbye Pork Pie Hat* as an expression of bereavement at the death of a fellow musician, his *Pithecanthropus Erectus* as any man's hate for his oppressors.

They were enraptured. No one spoke, but their faces were joyful, tearful, and grim, as the music directed. At the end, they reached for pens and wrote the name and number of each album, planning to buy the records for themselves. One commented at the door: "Most of our



Author Conover at the Newport Jazz Festival. As festival master of ceremonies, he appears in the film "Jazz on a Summer's Day."

music, no matter what its subject, is sad. Your music is optimistic, and this is new and exciting for us."

While this may seem like a revelation, it's no real trick to introduce foreigners to jazz. This is so because its harmonies and rhythms came from countries other than our own. We didn't invent improvisation. It was our culling and recasting of borrowed elements that begot jazz. So the secret of my catalysis was partly presentation: I cued the Arabs into a way to listen. But there was rapport.

Historically, the communicative rapport of jazz has existed as long as the medium itself. The Original Dixieland Jazz Band played London around 1920; five years after Nick La Rocca led this band to Chicago, jazz was sweeping Europe like a brush fire. How quickly the English seized on the idiom is seen in the song-hit of "*Charlot's Review*" of 1922, *Limehouse Blues*. It wasn't jazz, but it used jazz coloring and the blues name. John Wiggin, now a Voice of America executive, carried six ODJB records to Bombay in 1922 and found instant social success among the British in that distant outpost, not only by playing these records, but by organizing a group (American, English, Russian, Italian, and North Irish) which tried to play jazz.

Looking still farther back, we find the rapport extending into the ranks of the classicists. Ansermet had praised Bechet in 1919. Earlier, in 1908, Debussy wrote his ragtimey *Golliwog's Cake Walk*. And Satie, Stravinsky, Milhaud, Hindemith, Honegger, Krenek, Copland, and Ravel testified obliquely to the validity of the new art form. Meanwhile, back at the ranch the commercial American band leaders—Lopez, Eddie Elkins, Paul Whiteman—were pressed to reduce jazz into social respectability. While Whiteman paraded his jazz lady, the jazz man returned to cellars for a dark decade. It took the national exuberance over the repeal of the Volstead Act in 1933 to provide an atmosphere for the defeat of saccharinity and the revival of al fresco jazz.

We can easily get too solemn and knowingly pontifical about jazz. But it's unfortunate that too few Americans actually take it seriously enough to admit its existence. Thus, it is in Europe that jazz has its greatest audience and liveliest imitation. European audiences alone hear jazz from sixteen radio stations. A few listeners are jazz critics or musicians, professional and amateur, but most are non-playing and non-writing fans: intellectuals, industrialists, farm workers, students. These range from rock 'n' roll graduates who attend concerts and listen to the radio, through fans in their twenties and thirties who buy records and dance or listen to jazz in clubs as well as at concerts and on the radio, to older people who do all this and also reflect on the meaning and importance of jazz. At any age, the jazz fan may be a neophyte, eager for basic jazz and for basic facts we sometimes assume everyone knows . . . or an initiate, who wants only the "best" jazz and the latest information (after all, the first book on jazz was written by a Belgian, the second by a Frenchman) . . . or he may be a mere seeker of entertainment.

Group status pressures may have decided his musical taste for him, or he may have developed his own preference: the extrovertish styles of New Orleans or Chicago, or the challenge of bop and its derivatives, or the mature musicianship of the Ellington-Basie middle-era—the last, probably, if he's a working professional musician, though his chances to work in Europe are as limited as they are here. If he's an amateur jazz musician, he prefers either of the extreme styles to the middle one, and if he plays "modern" jazz, he

HIFI/STEREO

began by playing traditional jazz first, then moved out. (There are exceptions, of course.)

Three years ago, two board members of the Newport Jazz Festival went to Europe to audition musicians for an international band. They finally listed one hundred fifty candidates from fifteen countries. Hundreds of others were excluded as not being professional enough, or as being too professional and therefore not available.

A catalog of European big bands alone finds at least two playing for Yugoslavia's state radio. The influences heard here are Kenton, Ellington, Glenn Miller, and Harry James. Czechoslovakia's Karel Vlach band is similar. Harry Arnold's Swedish Radio Studio Orchestra confuses blind-folded "experts" who guess top American bands. The Kenton-like Ib Glindemann Orchestra of Denmark has America's Stan Getz as resident soloist. Johnny Dankworth's Orchestra hits English towns with Ellingtonian sounds in Basie-ish rhythms. Dozens of bands and combos play occidental music in Tokyo clubs. The Kurt Edelhagen band of Germany comprises musicians from six nations, using an ambitious modern book by an Indonesian arranger.

In Duesseldorf, I saw a huge auditorium packed with utterly still German teenagers listening to England's Chris Barber Dixielanders. "They don't want to miss a note," it was explained. A German club called The New Orleans offered British traditionalists for dancing, drinking and conversing. Two German Dixieland bands, one professional, one non-pro, alternated at another club. (On the wall was a sign contemptuously preserved from the Nazi era, "Musizieren Verboten," and an old Alabama license plate with the legend "Heart of Dixie.") Modern jazz, too—homegrown and imported—is well-received in Germany. Art Blakey's Jazz Messengers sold out in one German city the day after tickets were announced. The Modern Jazz Quartet, too, was a sell-out. "Horace Silver and Thelonious Monk would do it too," I was told.

The Dutch, too, treat jazz as a national institution. Hollanders danced to modern jazz by a local group in Amsterdam. A small swing-era band played in a dance club at Scheveningen, a sea resort bordering The Hague. Club-

goers at De Vliegende Hollender (The Flying Dutchman) in Scheveningen sat to hear Dutch and American musicians. Rita Reys, an excellent Dutch singer, gave a concert of jazz and American show tunes at the Kurhaus in Scheveningen, accompanied by Kurt Edelhagen's International Band from Germany.

I went with a group of musicians to a little town called Blokker, about ten miles and a hundred years outside Amsterdam. We were their second American visitors: the year before, a Dutch concert-promoter had imported Benny Goodman. A delegation met us on the outskirts with twelve old automobiles out of the movie "Genevieve." The promoter piled us in, two or three to a car, and led a ten-mile-an-hour drive towards town. From scattered houses, families waved over the flower-boxes. People began to line the country roads; old men in plain black suits and hats, rosy-cheeked wives and children at their side; bashful young couples, blushing and tittering. Some waved and called "Hallo!" Some grasped our hands. Some stood in open-mouthed wonder. Children ran and bicycled alongside, shouting happy Dutch words.

Soon they were clustered thick as billboards. As we rolled through the town square to cheers from three hundred, I knew I had never felt so well.

A year earlier, the promoter had been mistaken for Benny Goodman. Now they saw him again. "Banny Goodmon!" shouted two or three. "Hallo, Banny!"

Just beyond the square we halted. The burgomaster stepped out of history to welcome us, and a band of little boys and girls in wooden shoes and Old Dutch Cleanser hats struck drums and marched our caravan toward the auditorium. The hall turned out to be a big metal-roofed market with the stalls removed and benches and a stage put in. As we drove in the "stage entrance" a dixieland band onstage began playing furiously, and the huge crowd screamed and jumped. We limped out of our cars into the focus of television lenses.

Poland I visited alone. I wondered what to expect as the plane landed in Warsaw. Then I looked out the window and said "Oh-oh." A welcoming committee waited at

The Happy Wanderers play marches and jazz standards seven days a week, eight hours a day, in all weather, all over London. But they know the name of only one jazz man: Louis Armstrong.



the ramp: American embassy officials and Poles with tape recorder, camera, and flowers—the traditional Polish gift. I was the last to leave the plane. This wasn't a dramatic pause; I was nervous. "There he is!" someone said. Just beyond the airfield fence, thirty musicians began playing—I can't remember what—and hundreds of men and women roared.

"This is the most fantastic thing that's ever happened to me!" I told cultural attaché Frank Lewand, as the crowd pursued the embassy car.

"You must understand," Lewand said, "jazz is a religion with the Polish youth, just like their Catholicism. That's what you represent to them." A Pole riding with us added: "For us, jazz is also a great art."

Preliminary meetings concluded, I sat with a select group of twenty in a dining room of Warsaw's Grand Hotel, eating ice cream and trying to keep weary smile-muscles from trembling while I struggled to converse. Someone helped with a Polish word which, he said, meant "to swing." I asked, "Which American musicians, in your opinion, don't swing?" After a one-beat pause, I had my first exposure to the Polish sense of humor as one fellow answered: "Count Basie."

That afternoon, the Polish Radio broadcast a composition called "Welcome, Mr. Conover." I saw clippings of front-page newspaper stories announcing my arrival. Musicians came from all over Poland to give me two concerts at the National Philharmonic. During the second evening, the master of ceremonies read aloud a wire he had just received. "DIE UNGARISHE MODERNE JAZZ LIEBHABER BEGRUESSEN WILLIS CONOVER BEI SEINEM BESUCH IN POLEN." From Budapest: The Hungarian Modern Jazz Fans welcome Willis Conover during his visit in Poland. Seated in the second row, two representatives of the Soviet embassy received the news impassively.

Everywhere I went in Warsaw, a big clown from Krakow would at times catch my eye and bow with mock dignity. During a jam session in a cavernous dark hall, he came from a nearby table, placed a packet of sesame-cakes before me, bowed like an ecstatic head-waiter, and returned to his table. Later it was a bottle of vodka, again presented with flourish and bow. One day he and his son, a drummer in the concerts, drove me to Chopin's birthplace. We walked from room to room while the guide pointed out Chopin's piano, Chopin's desk, his cradle, etc. Leaving the grounds, we passed a car parked at the side of the path. The father whispered to me, "Chopin's automobile."

The day before I left Warsaw for Paris, they came smiling to my room at the Grand. "Today," said the man, "we must go home to Krakow. Now you have heard my son play the drums. Tell me: he is good? or he is very good?"

I said, "I think your son is good. If he could play with American musicians, he would be very good."

The clown face broke into tears. He clutched my arm. "Thank you. Thank you." Sobbing, he left with his son.

At the airport, my new friends produced gifts from nowhere: vodka and ceramics and bouquets. A musician's wife who spoke no English handed me a tiny flaxen-braided doll in the form of a dancing peasant girl shyly turning its face and holding out a big red heart. I was also given a photograph of myself to autograph for the Leningrad Jazz Club "who asked us to get it for them."

The French idolized the late Sidney Bechet. His picture hung before theaters showing his films in Paris and in Brus-

sels, Belgium. Bechet could sell 500,000 records of a popular tune. His following ". . . is not just jazz fans," an admirer said. "Everyone here, of all ages, loves Sidney."

Why was the American expatriate so popular? "Because he is a great musician. Because the tone of his soprano sax has a vibrato like a French singer. Because he is colored, with a French name. And because, with his white hair and kind face, he is like a grandfather—a grandfather *swinging*, like a child!"

The French take their jazz seriously. Traditionalists once warred continuously with the fans of modern jazz. They whistled and booed at each other's concerts. One contingent even scaled the wall at a "wrong" concert to cut the public address system wires. They take it *very* seriously.

In Paris, I learned why some French clubs are called *caves*. That's what they are. We tripped down steep winding stone stairs into a dungeon where my spectacles immediately clouded up. Teenagers jitterbugged to French dixieland with modern harmonies. The group's clarinetist obviously liked Barney Bigard. The pianist in the succeeding trio was very Teddy Wilson. At Club Saint Germain-des-Prés on the Left Bank, a diffident pianist from Algeria, Martial Solal, was particularly impressive, with a technique and an approach to the piano like Art Tatum's but with ideas all his own.

London too, abounds with many clubs of its own special type; *Melody Maker* lists dozens of active jazz clubs, emphasizing traditional jazz—although capable modernists exist. And a store on Charing Cross Road shows excellent record stocks and the best collection of jazz books I've seen anywhere. England publishes as many jazz magazines and music papers as the United States; *Melody Maker* has a weekly circulation twice that of the bi-weekly best-selling American jazz magazine. English audiences recently have heard Duke Ellington, Count Basie, George Lewis, Dizzy Gillespie, and Dave Brubeck, among others. Band tours begin in London's plus Royal Festival Hall, go as far as Glasgow, hitting industrial towns en route, and then return for more London performances. George Wein, who produced the Newport Festival's European tour last year, claims "London is the jazz capital of the world. In what other city could the same concert play eight shows and pack every house? Not in New York!"

Even England's young nobility disinhibits itself at Lady Donegal's weekly jazz sessions down in the Star Room of the Gore Hotel, in Queen's Gate, Kensington, where a professional-sounding amateur band recreates traditional jazz arrangements with a fervor suiting these troubled times. I attended a formal dinner in the Star Room, an adaptable chamber which defines jazz sessions and accommodates the overflow from the Gore's Elizabethan Room upstairs, where troubadours strum Elizabethan ballads, wenches serve peacock and syllabub, and you can get loaded on mead.

As usual I noted the prettiest dinner guest, who happened to be on my left. I ignored her till I could find a subtle opener. She was expensive-looking, with whatcha call real class, but she had one flaw—and that was my cue.

"In the spirit of international amity," I whispered, "may I forget we haven't been introduced long enough to tell you you've left a curler in your hair?"

The lady's last words are worth pondering—"I can't believe you're an American. You don't have a crewcut!"

Yes, Americans like the informality of a crewcut and an open collar. We revel in the friendly insult, the familiar address, the loud conversation. Yet, oddly enough, we often



The "Jazz Believers" swing in a concert at the National Philharmonic, Warsaw.



In Berlin, Louis Armstrong is interviewed by Conover for his highly popular Voice of America program, "Music USA."

A few of the forty musicians who welcomed Conover at the Warsaw Airport, Poland, in 1959.



reject our own music for its same impolite vigor. Europeans, however, find this quality delightful in our music but not in our tourists. Why? Probably, deep within himself, the American is insecure socially, hence fears a *gaffe*. The Englishman, socially secure, thinks no one would accuse *him* of vulgarity! and enjoys his jazz openly and unafraid.

There is a potential audience for jazz everywhere. A Turkish man from a prominent Izmir family, however, says, "For us to become jazz-interested was fantastic. In Turkey, the media are very poor, not like Europe. It's an Eastern-oriented country. All they ever heard was Eastern music, and there is in those circumstances a cultural opposition, a basic antagonism toward anything foreign. On its own feet, jazz was to most people in Turkey a brand new thing, different from anything else."

Now living in Washington, he says: "I got interested in America because of jazz. Chick Webb's *Holiday in Harlem*, which I heard in 1937 when I was twelve, was a revelation! Then I began listening to Raymond Scott's radio show. His theme was *Twilight in Turkey* and it knocked me out because it had nothing to do with Turkey. *I was in Turkey!* But—it was a nice number. Then, Duke Ellington's 1939-1940 band, which remains interesting to me today. To me, jazz was the only thing of American things I met—American literature, movies, etc.—that was worthwhile. The only thing that had validity of itself, that made sense, was jazz. And it still does. If I stay here, it will be because of jazz. I don't think people can realize in this country what a strong power this music has!

"Jazz was America," he continues, "and America was jazz. And America signifies personal individual freedom—the only place in the world where actual freedom is more or less close to the ideal.

"Not everybody likes America, as you know. But even a few young Turkish ultra-leftists who hate America love jazz. At the least, it keeps them from listening to Radio Moscow."

I recall the Brussels journalist who said my jazz program gives a wonderful picture of America, adding: "I should tell you, I represent a Communist newspaper."

Tunisian Radio's Arabic service soon begins its jazz program for Muslims. Art Blakey will be a staple; also the music of Ahmed Abdul-Malik, Brooklyn-born of Sudanese parents, who plays bass with Thelonious Monk but records separately with oud, derrbeka, duf, kanoun, violin, tenor saxophone, and drums. A Tunisian girl (not an Arab) says, "I don't think most people here are now interested in jazz, but they will become. You can observe it by watching young people, educated in French and Arabic both. They love jazz and they try to get accustomed with it and know it well. They buy records and organize parties where they can listen to music and dance. Little by little, more and more people are coming to the jazz. They are not just imitating Western people; they frankly and honestly like the music. It may be they respond to a taste which was maybe hidden till now which they discover all of a sudden.

"This could be true of the unschooled Arab as well. When you enter into a café in Tunis where there is a jukebox, there are of course a lot of American jazz records, and you find around this jukebox a lot of people not so well educated. And while they are around this jukebox and listening to jazz music, they clap their hands; they are caught by it.

"Apparently there is only a little connection between the

music of the East and the music of the West; the instruments are different, the way of playing is different. But the feelings are everywhere the same . . . love or hate or anger. It's feelings, in jazz, and more. It's ideas, concepts. It's an intelligent music. I think maybe it will not replace, but it can be considered as valuable as classical music."

There is no questioning European recognition of American jazz as an important contribution to world culture. The same cannot be said about American concert music—classical music, whatever you want to call it. Even though Americans can look with satisfaction on a list of American composers that contains names like Ives, Ruggles, Varese, Harris, Copland, Piston, Barber, Sessions, and Menotti,



As the VOA's personification of jazz, Conover is honored at Warsaw by a reception committee of several hundred enthusiastic fans.

most Europeans regard American composition with condescension.

Why is this? Perhaps we have not produced a Stravinsky in the past seventy-five years, but then neither has Europe. Certainly we have produced experimentalists of comparable stature to Schoenberg, Hindemith, the Groupe de Six, and Shostakovich, but Europeans are slow to admit it. Why?

Perhaps because of historical circumstances. The Post-Revolutionary condition of the arts in early Nineteenth Century America tended toward wholesale importation from Europe. America's political, social, and cultural leaders condescended to their own artists; and Europe followed their lead. But, whereas the new nation soon developed its own giants in literature, it had to wait longer for its musical giants to appear. MacDowell and Ethelbert Nevin, faithfully imitating European music, were heard to some extent; but Charles Ives' experiments with indigenous American sounds were hardly ever heard. Even the American experimentalists worked from traditions and forms developed first in Europe. They did not invent new forms in the sense that Edgar Allan Poe invented the detective story, that American architects invented the skyscraper—or that nameless American musicians invented jazz.

What is it that distinguishes classical music from jazz, and gives the latter its unique and powerful communicative value? Briefly, one has made its rules; the other is still making them. Classical music (for convenience here, expand the definition to include anything the crewcuts call "longhair") is music which has endured pretty much as it was composed. Although jazz, too, has discipline and form, it is a performer's music; the musician is expected to put in something that wasn't there before. Hence classical music as defined today and jazz as defined today are mutual-

ly exclusive. If some examples of jazz also endure, future definitions of classical music may expand further to include them.

Jazz has values beyond its potency as a molder of the American image, yet it is affective. A cantata can heighten our reverence; a war song marches us into battle. Chopin's "Polonaise" rallied wartime Poland. "Dixie" rouses southerners to rebel yells. And jazz affects alien audiences—directly, through its optimistic spirit, and indirectly, through its identification with this country and what this country represents. It is no accident that jazz was born in America. Its structure, if not always its business deals, parallels America's social-political scheme: *individual freedom within group cooperation*. When we play jazz, we first agree on tempo, key, and harmonic progression; then we are free to improvise. In the American democracy, we agree on laws, customs, rules of behavior. Within that framework (ideally—and, largely, practically) we have complete freedom to move and speak as we wish. The keep-your-paws-off-me attitude in jazz contradicts the Soviet and Nazi designs for living. They damn jazz further by lumping it with rock 'n' roll, which has no more to do with jazz than televised wrestling has to do with sports.

For many people, our music is the only window open into America; they can't jet-jump oceans as easily as we. They tap America's optimistic climate through our music, which is that climate made perceptible. Some so absorb it that they become American in spirit without recognizing it—and isn't that even better?

Jazz speaks to the world's young people on their own terms. What it tells them is important. It helps them believe America is the kind of country they want us to be. It makes dramatically evident the fact that we can judge our citizens by their accomplishments, not by economic class, political belief, national origin, or racial strain. It corrects the fiction that America is racist. Minority groups have an uneasy time everywhere; but when scores of Negro performers are honored by white Americans, then a Louis Armstrong, a Nat Cole, an Ella Fitzgerald, a Duke Ellington is obviously no exception. Finally, we are esteemed for the naked integrity of the music itself and for the musicianship of the men who play it. "A country which produces such beautiful music, and a government which sends it to us," said a North African, "must be a good country."

Look at a rose-colored object through rose-colored glasses, and you won't see it. Jazz so echoes America that most Americans don't notice it's around. Yet a Hungarian refugee, asked recently how he had learned to speak English so well and so quickly, said, "It was easy, because I already knew jazz in Budapest. And your music and your speaking are the same."

Willis Conover

MORE COVERAGE OF THE JAZZ SCENE

AUGUST ISSUE:

Bob Abel writes about Ornette Coleman,
the most controversial figure
in the world of ultra-modern jazz.

OCTOBER ISSUE:

Ralph J. Gleason writes about Woody
Herman, a close-up profile of the man,
his music, and the "Herds."

INTER-OFFICE MEMO

To: Mr. E. B. Windlass
President, Shop-Along Super Markets
FROM: Herbert Keefer
Manager, Store No. 24

Dear Mr. Windlass:

I have your letter asking me to explain why grocery sales have fallen off here at Shop-Along Super Market No. 24.

As you know, I took over as manager of this store nearly fifteen years ago. Since that time I have worked hard for Shop-Along. I have done my best in good times and bad, through the butchers' strike of 1948, the cheese panic of 1951, and the coffee riots of 1954-55.

I have gone along with new selling methods and the introduction of new products. When the home office ordered me to set up a magazine rack, I never objected. When I was told to sell encyclopedias and paper-back books, I went right along. And I never complained once about bringing in cosmetics, small appliances, toys, and medicines. No, sir, I think I have proved my loyalty and that I am what you could call a "company man."

Everything was normal here at Store No. 24 until the middle of last year. It was then, if you recall, that I got the memorandum to set up a hi-fi record rack. I want to remind you that I never objected to this. Although we're sort of cramped for space, I tore down our fancy fruit display and moved it back with nuts and olives. This gave me room for the record rack, which I placed below a sign reading, "Hi-Fi Corner."

Mr. Windlass, I shall never forget the first sale. One of my best customers, Mrs. Hendershot, had just filled up her cart with about twelve dollars worth of groceries, when she saw the record rack. She went through all of the records and finally picked out one of Beethoven's Symphony No. 6. This, I learned since, is known as the "Pastoral."

Well, the next day she was back. Now this sort of surprised me because Mrs. Hendershot comes in twice a week for all of her groceries and I never see her between times. Anyway, she came up to me and said she wanted to exchange her "Pastoral" for another brand. It seems she didn't like the tempo. I looked through the rack, but that was the only "Pastoral" we had. But Mrs. Hendershot being such a good customer and everything, I took the record back and gave her \$1.98 credit, which is what it sells for.

The next thing I knew, Mrs. Hendershot wasn't coming into the store any more. Why this should be I didn't know. I gave her a call to find out what was wrong. It was then she told me that Fernleaf Bros., down the street, was carrying a bigger assortment of "Pastorals" and that she was going to do all of her shopping there.

Well, you could have knocked me over with a stylus, which is a trade name for a phonograph needle. What could I do? Fernleaf Bros. is my biggest competition, and Mrs. Hendershot, she's one of my best customers. I had no choice. I told her we were expanding our "Hi-Fi Corner" and that we'd soon be carrying the best line of "Pastorals" in town.

So we expanded. I removed jams and jellies and shoved them between peanut butter and syrups. Then I moved

JULY 1960

BRINGING

HOME

The saga of Grocer Keefer, whose LP's became his bread and butter.

Frank Jacobs/humor

THE

BEE

HOVEN



"... as she threw the records at me, I backed into the canned dog food spectacular..."



evaporated milk in with baby foods and completely got rid of hair tonics, which never sold well anyway. I called up the record distributor and told him I had to have a bigger line. I ordered two gross of Beethoven, plus a case of Mozart and Brahms, five dozen quality operas, and a display assortment of Schubert, Mendelssohn, Stravinsky, Rachmaninoff, Copland and Bach.

All of this wasn't easy of course. The hair tonic supplier really put up a beef when he heard he'd been yanked, but the public be served, say I. My "Hi-Fi Corner" was now taking up the entire right front of the store, and I was handling eight different brands of records.

A week or so later, I was finishing the final pyramid on a canned dogfood spectacular when Mrs. Grimbley tapped me on the shoulder. She is a good, steady customer and she was holding two records of Dvořák's *New World Symphony*.

Which one is best, she wants to know. Being an honest and forthright person, I told her that I really didn't know because I hadn't listened to them. She then asked where the listening booth was so she could play them. I told her that this being a supermarket we didn't have the space for a listening booth. Whereupon she threw both records at me, turned on her heel, and said she would take her business elsewhere where they knew something about good music.

As I picked up the cans from the dog food display, which I backed into when Mrs. Grimbley tossed the records at me, I realized that I must keep up with the times. There was only one thing to do, and that was to learn more about the records I was selling.

I left early that day and went to a music store where I picked up a record player. Then I went to a book store and bought a dozen books on music and records. That night I started reading and listening. Within a couple of weeks I had listened to all of the best-sellers we carried at the store and, if I do say so myself, was beginning to sound like a top-grade music critic.

A few days later, one of my new customers, Mrs. Tubber, was browsing through the concerto rack. She was holding a record of Grieg's Piano Concerto played by Ludwig Flensch with the Stuttgart Philharmonic. What did I think of it?

"Sheer poetry," I told her, "and one of the great recordings of this or any other year. Flensch is a master, and you will hear how he brings out all of the work's beauty, particularly in the slow movement. Any deficiencies in



technique are overshadowed by his feeling for the Concerto as a whole."

Well, sir, this really pleased Mrs. Tubber and she bought the Grieg record, and three others, too. And now I don't get any complaints about the "Hi-Fi Corner," although occasionally I may get into a long discussion about tonal textures and things like that. In fact, even Mrs. Grimbley became a customer again when she heard that I had called Felix Pitkin's recording of Debussy's *La Mer* "a brilliant interpretation, not likely to be forgotten."

Well, Mr. Windlass, this was all several months ago. And now you're probably wondering when I'm going to get around to explaining why grocery sales have fallen off. You see, it isn't that grocery sales have fallen off in the real sense of the word. It's just that we've expanded our "Hi-Fi



"Sheer poetry," I told her ... "Any deficiencies in technique are overshadowed by his feeling for the Concerto as a whole..."

Corner" so many times that we've had to get rid of certain items. Fruits, vegetables, soaps, cereals, canned goods—things like that. We've still got a counter toward the back of the store where we sell bread and sandwich spreads, but next week we're setting up a chamber music section and it looks like those will have to go, too.

Now I admit that all this has been sort of a change for Shop-Along. But when you get right down to it, Mr. Windlass, we're still showing as good a profit as ever. And after all, who are we to stand in the way of culture? ●



Kabalevsky expresses delight to Eugene Ormandy over brilliant dress rehearsal of his "Colas Breugnon" Overture with the Philadelphia Orchestra.



In Boston, Kabalevsky chats with American colleague, Aaron Copland.

with cordiality, their music was performed by the best orchestras, and they received the warmest reception on the part of the public.

Yes, it is true that we were richly satisfied with and sincerely grateful for the good-fellowship shown us by Americans. We appreciated highly the excellent performances of our works by such renowned conductors as Charles Munch and Eugene Ormandy* of the Boston and Philadelphia symphony orchestras as well as by Howard Mitchell and Robert Whitney of the Washington and Louisville orchestras. We remember, too, the fine performance by Eugene List of Shostakovich's Piano Concerto in Louisville.

As for myself, I cherish feelings of warmest sympathy and gratitude toward Samuel Mayes, who gave such an excellent rendition of my Cello Concerto in Boston and New York and toward the gifted 13-year-old Abbot Lee Raskin for his brilliant playing of my "Youth" Piano Concerto (No. 3, Op. 50) in Washington. Needless to say, I was happy to make the acquaintance of the fine orchestras of Boston and Washington, as well as of Louisville, as guest conductor.

Another thing that especially pleased us in the course of our appearances at concerts was the inclusion on the programs of works by such major American composers as Samuel Barber, Aaron Copland, Henry Cowell, Roy Harris, and Roger Sessions. Indeed, we sensed in the invariably warm audience reaction something more than mere appreciation of the music for its own sake. It was, I feel, a genuine sympathy for the idea of the peoples of the United States and the Soviet Union sharing enjoyable experiences in an atmosphere of friendship.

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Turning now to our immediate and personal reactions to the American musical scene, we discovered that it presents a rather complex picture. Of course, there is jazz in America—plenty of it, even too much, I should say; there are

* Eugene Ormandy and the Philadelphia Orchestra took advantage of the presence of Dmitri Shostakovich to have him on hand for recording sessions devoted to the First Symphony and for the new Cello Concerto with Rostropovich as soloist (Columbia MS 6142/ML 5452). *Ed.*

what we would call formalistic** pseudo-innovators; and there are a great number of commercial musicians of the type that work for TV, radio and motion pictures. But together with these, there is also a sizeable group of really gifted and versatile composers. True, their music has won only comparatively recent recognition in the United States and is just beginning to be known to any extent abroad.

The works of some of these composers had been performed for the first time in the Soviet Union during World War II. In more recent years, American orchestras and soloists who have toured the Soviet Union have extended our acquaintance with the work of these composers still further. The four American composers who visited us in the fall of 1959 belong to this group and, we can now add Samuel Barber, Aaron Copland, Paul Creston, Norman Dello Joio, Andrew Imbric, Gian-Carlo Menotti, Walter Piston, Earl Robinson, Elie Siegmeister, William Schuman and quite a few others. We met these composers in the course of our American journey and we spoke with them frankly. Sometimes we even argued with them; but as a result of these discussions, we became convinced that we shared more viewpoints in common than we had become accustomed to believe.

The overwhelming majority of the composers we have named here seemed to us to be opposed to formalistic trends in modern music, though only rarely did they speak out against them directly or take a strong stand in the matter.

Upon acquainting ourselves with the work of young composers—chiefly students—and hearing no less than twenty of them perform, I was able to discover only a very few whose compositions I really liked. To my way of thinking, most of their works lacked emotional appeal, expressive melody or a natural flow of development. All the works seemed to reflect a desire on the part of the composers to be "original" at all costs.

** We understand *Formalism*, as defined in Soviet musical parlance, to refer to pre-occupation with technique in art at the expense of expressive content. The term in music can refer equally to linear character (12-tone serialism, etc.), to harmony dissonance as an end in itself, or to the use of such "shock tactics" as bizarre instrumentation or the use of electronic devices, etc. *Ed.*



The influence of atonality in its post-Webern serial form made itself felt in many of the works we heard. To us, it seemed strange that the teachers of these young composers, some of whom were unquestionably very talented, were not concerned about the leanings of their pupils toward this fruitless system—one which strikes us as the refuge of the mediocre or for those with distorted ideas on art. I imagine that the viewpoint, held by many in the West, that freedom of creative work excludes any and all ideological considerations in art, has a direct bearing on this situation that we encountered. It is claimed by them that all trends have a right to existence—that this is the thing that makes for diversity and richness in art. But how does one reconcile art that recognizes the living force of the best traditions of the great classics of the past with art that renounces all traditions and all classics? Is it really possible to approach with equal “objectivity” art based on love and respect for folklore, and art that has divorced itself not merely from folklore, but from the people themselves?

The most important problem concerning the development of American music is, as I see it, the problem of its national idiom. A great deal in the musical tradition of the United States stems from the British, the Negroes, and the Indians, as well as from the many other nationalities that have come to populate the New World. Where, out of all this medley, is the genuinely national soil on which American composers can stand? Is there any basis for a national school of American music comparable in 20th century terms to those which came into being during the past 100 years in Russia and Italy, Czechoslovakia and France, England and Poland, Hungary and Norway?

The difficulties inherent in this problem have held up to no little extent, it seems to me, the development of American music both in the past and into the beginning of the present century. Following the First World War, the situation was rendered still worse by the ever-increasing dissemination of cosmopolitan theories and trends which distracted American composers from the creation of their own musical culture. But this problem would not and could not be dismissed as a matter of serious concern.

In this connection, mention should be made of George Gershwin. What is the reason for this composer's great popularity far beyond the United States? His talent alone? I am not inclined to believe this, even though there is not the slightest doubt that he was endowed with very great talent. It is its national qualities that have won world-wide recognition for Gershwin's music. With his lovely lyrical songs, his effective *Rhapsody in Blue* and his highly dramatic opera, *Porgy and Bess*, Gershwin contributed to the world's music not just his talent and a part of himself,

Ukrainian composer
Konstantin Dankevich
bespeaks the enjoyment of
himself and compatriots
at Broadcast Music Inc.
reception in New York.



High point of gala Philadelphia Orchestra concert was Eugene Ormandy's introduction of musical visitors from the USSR.—Standing (l. to r.) Konstantin Dankevich, Boris Yarustovsky, Tikhon Khrennikov, Fikret Amirov, Dmitri Kabalevsky, Dmitri Shostakovich.

but something far more important—a part of the American people, American culture, American art. It was with Gershwin's name that American music, which until then had matured within its own geographical borders, first assumed significance in the world musical arena.

From our point of view, an important problem bearing on the development of American music is its ideological trend. I have not been able to find among the scores of serious American composers many works devoted to the life of their people, or directly associated with the foremost humanistic ideals of our time—the striving for peace and friendship among all peoples and for democracy and social justice. Some that we do remember grew out of the anti-fascist movement in the United States during the 1930s—compositions of high excellence bound up, both as regards spirit and theme, with the people's life. We also remember several works of the war years which gave soaring expression to the themes of the day—such as Roy Harris' Fifth Symphony of 1942, dedicated to the defenders of Stalingrad. After the War, however, the social theme in American music seems to have almost completely disappeared. A rare exception has been Earl Robinson's talented "folk opera" *Sandhog*, an attractive musical treatment of Theodore Dreiser's story of American working people.

Of course, American composers have created a number of scores of genuine artistic value. Most seem to be non-programmatic symphonies and chamber pieces. The operas and ballets impress me as being of lesser significance, because of their poverty of ideological and thematic content and their pre-occupation with petty personal themes, expressed more often than not in highly naturalistic terms.

A negative viewpoint, lack of understanding for or fear of modern humanistic ideals—fear, that is, of the social themes of our own day—these are things which in my opinion are retarding the successful development of American music. One might hope and expect that the deeper these ideals and themes permeate the minds and hearts of American composers, the more richly will the national element manifest itself in their work. Then, it seems to me, the music of the United States will undoubtedly occupy a far more salient place in the world's musical life than has been the case up till now.

The United States has come to be considered, and with justice, a land of high symphonic culture having some twenty excellent symphony orchestras, with those of Boston, New York and Philadelphia at their head. The role of these major orchestras, is, of course, very great—all the more so in that the careers of such celebrated musicians as Sergei Rachmaninoff and Arturo Toscanini have been closely associated with them. These artists and the splendid orchestras with which they made music were highly instrumental in setting standards for America's musical life, at least that part of it which came into regular contact with performances by these major symphonic organizations.

However, we learned in the course of our own American journey that America's serious music does not end there. We heard some of the student orchestras at places like the University of California in Berkeley, San Francisco State College, the University of Southern California in Los Angeles, the New England Conservatory of Music in Boston and the Juilliard School of Music in New York, and I must

. . . we were anxious to hear America's jazz . . .

Kabalevsky pays respects to Juilliard School acoustics department.



say that the impressions we retained were of the best.

These orchestras of young people played such complex scores as Tchaikovsky's Sixth Symphony, Prokofiev's Fifth Symphony and Ravel's *Rapsodie Espagnole*; and as a rule they played them very well in both the technical and artistic sense of the word. I recall with special pleasure the fine rendition of my *Colas Breugnon* Overture when I was invited to conduct the student orchestra of the San Francisco State College.

While on the West Coast we also heard several student choruses and saw some of their opera productions. Especially good was the University of California chorus in excerpts from Handel's *Israel in Egypt*, as well as a small group from the *Madrigals* course which performed early French, English and Italian repertoire with remarkable musicianship. We were also thrilled by a student chorus in San Francisco singing a Milhaud choral piece and a Negro spiritual. However, the greatest—I should even say most stupendous—impression was made on us by the Negro chorus of Howard University in Washington, which sang the *Chorés No. 10* of Villa-Lobos with the National Symphony Orchestra conductor, Howard Mitchell, directing.

The repertoire we heard played by the student symphony orchestras and choruses showed that modern music occupied a prominent place alongside the classics and that works of Soviet composers were included as well. We remember some band performances that encompassed not only William Schuman's *Chester* Overture but the Ninth Symphony of Shostakovich and the finale of the Fifth. We noted, too, that there were student opera companies whose repertoire offered, along with Mozart and Rossini, Prokofiev's *The Duenna*. Richard Strauss' *Der Rosenkavalier* and even Stravinsky's *The Rake's Progress*.

Apropos Stravinsky, whose early works were so bound up with the great traditions of Russian music, he has in recent years been toying with formalistic trends in music to the extent that it seems as though he were afraid of losing his reputation as "the most advanced" composer of the 20th century. In his *Canticum Sacrum* and *Threni*, as well as in his *Agon* ballet, he has tried to catch up with the dodecaphonic serialists who had "outraced" him. In my opinion, he has completely let down this mechanistic system by disclosing its utter impotence.

We heard two major opera performances—*Die Meistersinger* performed in Los Angeles under the baton of Leopold Ludwig and *Madame Butterfly* done at New York's Metropolitan Opera under Dimitri Mitropoulos. The impressions they produced on us were very mixed. The orchestras and choruses, and the décor (especially in Puccini's opera, as designed by a Japanese) were very good. But the singers, most of them Italians, were surprisingly mediocre. The only thing that saved face in this situation was the fine musical level of the performance as a whole—credit for which must go to the conductor, especially so splendid a one as Mitropoulos.

As for beautiful singing—this we found in two wonderful Negro artists. The first, Leontyne Price, we heard give in New York an excellent performance of Barber's *Knoxville, Summer of 1915*. The second, Ella Lee, who as part of a student concert at the University of Southern California, sang a Haydn aria with Ingolf Dahl accompanying.

So it was that we sampled the best of American professional and student symphony orchestras and heard some opera performances. What next? Of course we could not limit our acquaintance with America's music to symphonies and opera alone. We wanted as broad an experience of it as possible. Naturally, we were anxious to hear America's jazz—the backbone of her musical love.

• • •

It was very crowded and hot in the tiny restaurant in San Francisco where we had repaired to hear our first "progressive jazz" music. The band, including its leader, a temperamental saxophonist,* was professionally on a high



Kabalevsky and Rostropovich lend an ear to Ormandy's welcoming speech at Philadelphia Orchestra rehearsal.

level. We found two or three numbers genuinely interesting; but then the noise and dynamic rhythm—ironclad and imperative but mechanical and devoid of life or any inner movement—began to grate on our nerves. We soon tired of it altogether.

Later, in Boston, we heard Louis Armstrong and his boys. This time we were even less satisfied. The one-time great trumpeter did nothing but evoke incredibly high and piercing sounds from his instrument without producing anything resembling a melody. The same went for his band.

* Julian "Cannonball" Adderley and his Quintet at The Jazz Workshop. Ed. HiFi/STEREO

Hysterical screeching and crashing, unrelated bits of rhythm—rhythm devoid of any soul, rhythm without music.

Just before leaving the United States, the no less famous Benny Goodman invited us to New York to hear his band. It too was very small, consisting of seven or eight musicians. Excellent musicians they were, which is not surprising if you remember that Goodman himself has played classical repertoire under Toscanini and Munch. They gave a very musical and versatile rendition of their diverse program. I had been told that Goodman's band was the "yesterday of America's jazz." If this be so, "yesterday's jazz" was not so bad. At any rate, it was better than the jazz of today, if "progressive jazz" be the name for it.

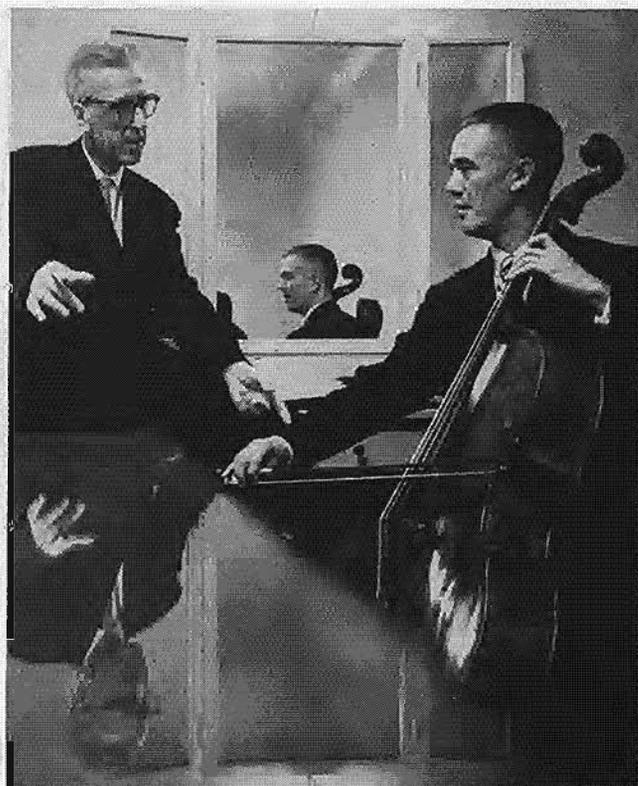
We received yet one more vivid impression of a sector of American musical life—one lying far beyond the boundaries of professional music making. This happened in a small and unpretentious café in the Los Angeles suburbs frequented mostly by young enthusiasts for music and poetry. Under the subdued light of a single lamp sat a girl in a very simple frock. At a little distance from her sat a youth with a guitar. The girl sang English, French and German folk songs. Her face was very sweet and serious, and she sang beautifully, with her whole heart and soul.

The people in the café were very still, listening to the girl with rapt attention. Then Lynn Gold—for that was her name—was joined by another girl, and they sang duets. Then both became listeners themselves while a young man who had been sitting among the audience began to sing. All sang folk songs for the most part. When the young man learned that a Russian musician was present he began to sing in Russian. So the improvised concert went on. Somewhere in the murky depths of the room a low, deep voice struck up a Negro song. The voice grew nearer and nearer and finally the figure of a young Negro was outlined in the light. He threw back his shoulders, standing at full height, and his voice rose to a mighty pitch. Then he disappeared with his song as imperceptibly as he had appeared. It was really wonderful—so simple and yet so very expressive. I recall the hour or two spent in that café, poetically called The Ash Grove, with the greatest pleasure.

In New York, we attended a good "musical" production—Lerner and Loewe's *My Fair Lady*—and a rather mediocre variety show in the huge Radio City Music Hall. But there is no need for me to dwell on these in detail since I can add nothing in principle to what I have already said.

I should like to mention, however, something about the torrent of music that keeps pouring onto the heads of Americans from loudspeakers in millions of radio and television sets, in myriad restaurants and night clubs, from the stages of numberless theaters, and from the motion picture screens. I know that not everything is bad in this torrent of music. I know that there are films with good music, as well as good plays with good music, and that there are radio broadcasts of fine symphony concerts. But the proportion between the good and the bad, alas, hardly favors the former which is simply drowned and lost in the torrent just as a precious stone is lost in muddy flood waters.

Many Americans are dissatisfied with "Tin Pan Alley" music, as they call the numerous bad songs that pollute the musical waters of their country. As for the music that pours forth incessantly from the TV, one can apparently wait in vain to hear a work by a single serious composer. Frankly



Just before going onstage to conduct his own Cello Concerto with the Boston Symphony, Kabalevsky reviews a few fine points with soloist Samuel Mayes.

speaking, America's television in general produced a most depressing effect on me.

During the course of our big symphony concert in Philadelphia, the program of which was devoted to the work of American and Soviet composers, Eugene Ormandy made a short speech to the audience. "This is a historic occasion . . ." he began, and then, saying how warmly he had been received in the Soviet Union during his tour with the Philadelphia Orchestra, he called upon the American composers sitting in the hall to make themselves known to the audience. One after the other they stood up, greeted by applause—Samuel Barber, Henry Cowell, Paul Creston, Norman Dello Joio, Gian-Carlo Menotti, Vincent Persichetti, Walter Piston, Roger Sessions, Elie Siegmeister, George Rochberg and Richard Yardumian. Then the members of our group were introduced by Ormandy in turn. Those, I must say, were really stirring moments. The hall hummed with enthusiasm and it truly seemed to me that the American listeners saw in this friendly meeting of the composers of two countries a living symbol of the great and strengthening friendship among our peoples.

World culture has always developed through close and friendly contact among numerous schools of thought and diverse trends from different nations and areas of the globe. Such mutual contact has in no way interfered with the independent progress of such national trends and schools of thought. On the contrary, it has helped to enrich them.

This is the kind of contact we are now striving for. We must get to know each other as well as possible. On every point we need not agree, but we must learn to understand each other!

Dmitri Kabalevsky



Sergei Eisenstein at the time he directed "Nevsky."



Nikolai Cherkassov starred in the title role of "Nevsky" with impressive effect.



Composer Serge Prokofiev was a no-nonsense conductor.

RUSSIAN HISTORY *in* STEREOPHONIC GRANDEUR

David Hall / feature review

PROKOFIEV'S "ALEXANDER NEVSKY" FROM ORCHESTRA HALL

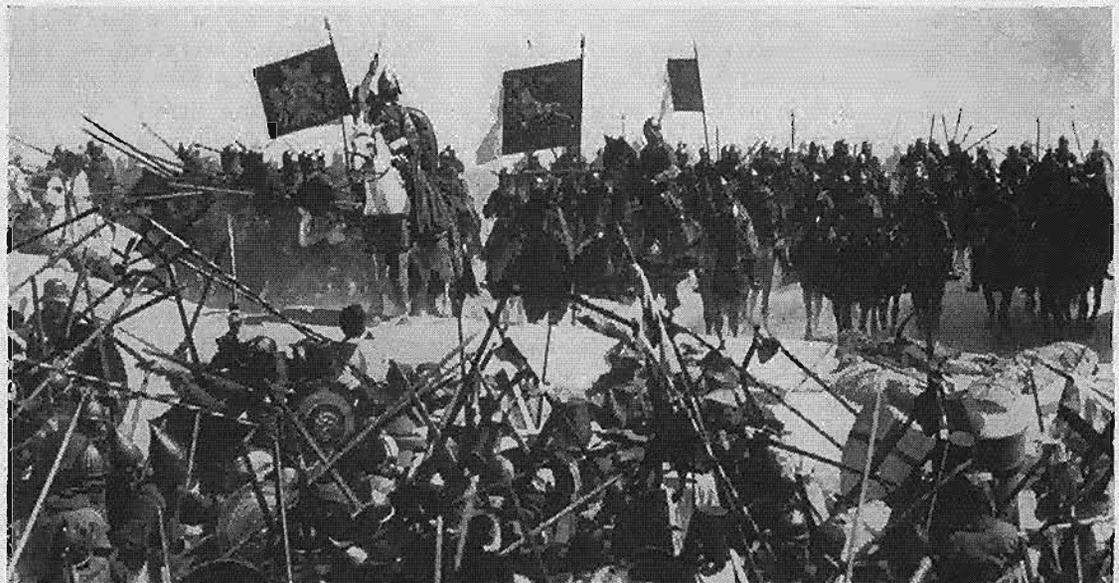
▲ ▲ **PROKOFIEV:** *Alexander Nevsky—Cantata, Op. 78* (arr. from music for the Sergei Eisenstein film). Chicago Symphony Orchestra & Chorus with Rosalind Elias (mezzo-soprano), Fritz Reiner cond. RCA Victor LSC 2395 \$5.98; Mono LM 2395 \$4.98

Interest: Imposing film score
Performance: Brilliant
Recording: Awesome
Stereo Directionality: A-1
Stereo Depth: First-rate

Few who saw the film *Alexander Nevsky* during its first American run some 20 years ago are likely to forget the

magnificent camera work or the imposing mass scenes done under the famed late director, Sergei Eisenstein. Neither will they erase easily from the memory the impression of the music composed by Serge Prokofiev for that memorable film evocation of Russian medieval history—the turning back by Prince Alexander Nevsky in 1240 of an invasion of the Knights of the Teutonic Order. Even today, an occasional "art" theater puts on a re-run of "*Nevsky*," usually as part of a festival series; and though the print may be battered and worn and the musical sound-track faded and

The "Battle on the Ice" afforded both Eisenstein and Prokofiev the opportunity to achieve a visual and musical tour-de-force.



scratchy, the story, the acting—and Prokofiev's music still have the power to stir the onlooker-listener.

The opening scenes take us to the bleak and windswept steppes, where the Mongol khans in 1240 were still levying tribute from the populace—and here Prokofiev's music underlines the chill melancholy of it all. Then comes the transition to the serene and glittering landscape by the river where Alexander Nevsky and his kinfolk are setting nets for fish. As a background to this superbly lighted shot we hear the choir intone the *Song About Alexander Nevsky* and how he had turned back a Swedish invasion some years earlier at the River Neva. This idyllic scene is interrupted with the news of the invading Teutonic Knights and the horrifying tale of their sacking of Pskov. The film cuts abruptly to the scene of the burning city, and of German cruelty and torture; and for this Prokofiev supplied the harshly dissonant and brazen *Crusaders in Pskov* music.

THE merchants of Novgorod, rival city to Pskov in matters of trade, are next depicted in the film—unconcerned at first, but then aware that they will be the next to suffer rape and pillage. Alexander Nevsky is called upon to help and the tocsin summons all to arms. *Arise, Ye Russian People*, a "mass" chorus of simplicity and compelling strength, is heard at this point. The next musical set-piece accompanies the famous and crucial *Battle on the Ice*, at the end of which masses of heavily armored German knights in full retreat break through the frozen surface of Lake Chud and go to a chill and watery death. From the standpoint of sheer dynamics and tone-color, this is the most exciting part of the whole score. However, the finest music—indeed, one of the most beautiful of all Prokofiev's melodies—comes with the next episode, that of the heroine searching among the dead and wounded after the battle for her beloved. There is no spoken sound-track at this point, only a mezzo-soprano voice singing a poignantly moving requiem, *Field of the Dead*. Quite naturally, the final scene of *Alexander's Entry into Pskov*, takes the form of a massive choral-orchestral apotheosis, based for the most part on the music for *The Song about Alexander Nevsky*. Even so, Prokofiev was enough of a craftsman and artist to avoid concentrating on the exclusively grandiose, as was Eisenstein in his filming of the triumphal scene. Contrasted with the "Russian" tone of the music associated with Nevsky is the element of vivid and exotic Asian color represented by tribesmen of the steppes playing their primitive musical instruments.

As concert music, the seven sections of Prokofiev's *Alexander Nevsky* follow a pattern of exposition—*Russia under the Mongolian Yoke*, *Song about Alexander Nevsky*, *The Crusaders in Pskov*, *Arise, Ye Russian People*; development—*The Battle on the Ice*; interlude—*Field of the Dead*; and recapitulation—*Alexander's Entry into Pskov*. It is frankly patriotic "public square" music in somewhat the same vein as *The Testament of Freedom* choral-orchestral settings of Thomas Jefferson done by our own Randall Thompson during the war. But what splendid patriotic music this is! And as film music, it surely ranks with the best ever written. I can think of only one other instance where collaboration between director and composer has produced a musical result of comparable quality—and that is the series of documentary films done by Pare Lorentz (*The River*, *The Plow that Broke the Plains*) and by Laim O'Flaherty (*Louisiana Story*) for which Virgil Thomson wrote the scores.

JULY 1960

A score with the panoramic grandeur, pageantry and mass action of *Alexander Nevsky* is absolutely made-to-order for stereo recording; and RCA Victor surely has made an ideal choice of recording locale in the spacious, yet warm, acoustical environment of Chicago's Orchestra Hall. In Fritz Reiner, who has made of the Chicago Symphony an instrument of stunning refinement and virtuosic exactitude, they have a conductor able to emphasize the substantial musical merits of Prokofiev's score, while taking care not to exaggerate its purely cinematic aspects. Choral director Margaret Hillis has long been known as one of the finest in the country, thanks to her earlier years in New York, while the artistic capabilities of mezzo-soprano Rosalind Elias of the Metropolitan Opera speak for themselves in her sensitive treatment of the *Field of the Dead* solo.

Eugene Ormandy's 1945 *Alexander Nevsky* recording with the Philadelphia Orchestra (and with Jennie Tourel as a singularly memorable soloist) is still in the active catalog in its I.P. transfer, but from a sonic standpoint is now ready for honorable retirement. Vanguard's 1954 performance, though sung in Russian under Mario Rossi's capable baton, offers no match in its orchestral playing for either Philadelphia or Chicago; while the Soviet recording available on Westminster has magnificent choral singing but no adequate sound to back it up.

This leaves Dr. Reiner and his forces pretty much in command of the field, so far as the *Alexander Nevsky* music is concerned. It should be emphasized, however, that this is no mere victory by default. RCA Victor's engineering team has come up with some of its best Orchestra Hall stereo yet; but even more important, Reiner has done a magnificent job in collaboration with these engineers in illuminating every last facet of Prokofiev's music. We have here what is perhaps the most detailed exposure of large choral-orchestral work ever gotten onto discs at this stage of the recording art. The subtle percussion texture in the middle of the final movement comes first to my mind in this connection. Impressive and terrifying, too, is the way in which Reiner stresses the dissonant polytonality that runs throughout the *Crusaders in Pskov* episode. *The Battle on the Ice*, of course, comes off superbly—even though Reiner's armored horse gathers speed with rather startling rapidity. The shouted interjections for chorus come through the instrumental bedlam with almost shocking impact and clarity.

Stereo to Shake Your Woofers

There have been complaints in these pages about certain stereo discs being bass-shy as compared to their monaural counterparts. RCA Victor's *Alexander Nevsky* is surely not one of them. The bass drum and tam-tam transients in the third, fourth and final movements can be guaranteed to shake the stoutest woofers and speaker enclosures to their very foundations. Not only does the stereo disc track without a sign of distortion even where the choral-orchestral dynamics are heaviest, but the stereo characteristics of aural perspective and directional localization manifest themselves with a startling degree of truth to the realities of concert hall performance.

There will unquestionably be other stereo recordings of *Alexander Nevsky* to come, but RCA Victor and Fritz Reiner have set a standard of recorded performance here that will be hard to match, let alone surpass.

SOUND and the QUERY

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carbon tetrachloride. This removed the dirt, along with a generous portion of each knob.

What should I use to clean the new knobs when they get dirty?

F. Marsh
Philadelphia, Pa.

Soap and water.

Carbon tetrachloride is a wonderful solvent for many plastics, including those that are often used for control knobs. Besides, it's poisonous, so it is best not used for anything at all, except outdoors.

Intermittent Flutter

My tape recorder is plagued with terrible flutter, but the trouble does not seem to be in the drive mechanism. The flutter is intermittent, being entirely absent for minutes at a time and then bursting in for a few seconds.

I have checked the entire mechanism and found that when I feed the tape from a pile on the floor, there is no flutter. It seems I only get the flutter when the tape is feeding from its supply reel, the way it is supposed to. I have also noticed that when I am recording the second track on a tape, this flutter never occurs.

I returned the recorder to the factory twice, but each time they told me there was nothing wrong with the machine. Do you have any ideas, before I lose my patience completely and sell the damn thing?

Robert Donaldson
Hyannis, Mass.

Three things could cause this trouble: slippage of the supply reel's holdback brake, chattering of the holdback clutch, or insufficient tape winding tension on the supply reel. The fact that the fluttering does not occur when recording the reverse track suggests that loosely-wound tape is causing your intermittent flutter.

The tape on a new reel often is not wound very tightly, so if the recorder's braking system imposes a fair amount of holdback drag on the supply reel, the loose layers may tend to slip against one another from time to time as the reel unwinds, causing very erratic tape travel and, hence, intermittent flutter. Many recorders will rewind tapes too loosely, too, causing the same trouble from previously-used tapes. Evidently, the take-up reel on your machine has enough torque to wind the tape adequately tight, which explains why the flutter never occurs when you run the tape the other way.

Overly loose rewinding can be prevented by applying firm but gentle thumb pressure against the flange of the reel you're winding from. Don't touch the edge of the reel, though: this can cause a painful friction burn.

If trouble is encountered with new reels of tape, rewind each one under thumb tension before starting to record. ●

Snap, Crackle, Pop

The only way I have been able to eliminate a strange popping, crackling noise from my phono is by applying a wet sponge to the record grooves directly ahead of the stylus.

My records are scrupulously clean, and I have tried grounding the turntable, arm, and all other components, but the noise persists. I can only assume that it is being caused by static electricity discharges, but I can't stand and hold a sponge on the record for thirty minutes at a stretch. Any other suggestions?

L. V. Parsson
Rocky River, Ohio

If your records are as clean as you think they are, then static electricity probably is responsible for the noises you hear.

When the air is very dry, as during the winter months or in the Mojave desert, friction between the pickup stylus and the record groove causes a buildup of static electricity on the surface of the disc. This normally drains off through the turntable spindle, or discharges in small doses by jumping the gap between the record and the metal armature of the stylus assembly. However, if the pickup uses a nonmetallic stylus armature, and the air is too dry to help the charge travel across to the turntable spindle, the charge will build up until it is able to spark across the gap between the record and the body of the cartridge itself. This takes quite a bit of voltage, so the discharge will often cause a surge that is picked up by the preamp and reproduced rather noisily.

There are two ways of combating this: drain off the static charge as it develops, or neutralize it at its source, so that it never develops at all.

A good anti-static record cleaning compound will generally do the trick, although many of these tend to accumulate in the groove with repeated applications, clogging up the stylus and lifting the tip of a lightweight pickup out of intimate contact with the groove. Another way of draining off the charge is via one of those nifty little brushes that can be clipped to most tone arms. One of these, dampened with water before each listening bout, should work almost as well as the anti-static fluid. (If the tone arm itself is made of a nonconductive material, connect a light wire from the brush clip to the

pickup's ground lead.)

Alternatively, you might add a radioactive anti-static device to the arm itself, to neutralize the charge. If there's no place on the arm to hang this, you could use one of the models that can be positioned over the playing surface on a flexible "goose neck."

Does Phasing Faze Mono?

This may seem like a ridiculous question, but then I suppose you get enough ridiculous questions addressed to you that one more won't bother you.

Consider the lowly kettle drum. When someone hits it, the initial transient of the sound is a rarefaction of the air (because of the inward motion of the drum head). Now, if this drum beat is reproduced monophonically (or via stereo, if you wish; it matters not), the over-all phasing of the system will determine whether that initial transient is a rarefaction or a compression of the air. If the system is out of phase, so that the transient comes through as a compression wave, won't this change the quality of the sound?

Consider the other instruments of the orchestra. Their sounds, as viewed on an oscilloscope, are obviously asymmetrical, in that the positive halves of their waves are consistently different from the negative halves. Now if these are reproduced out of phase, so that pressure (positive) waves become rarefaction (negative) waves, won't this affect the sound?

I tried reversing the phase of my system (both channels at once), but I couldn't hear any difference. Maybe I don't know what to listen for, or something.

John Vincent
Detroit, Mich.

Your reasoning is very sound, but the human ear doesn't seem to agree. We tried this too, and were also unable to detect any difference, so we would guess that over-all system phasing (not to be confused with phasing of the various parts of the system) is not significant.

The ears react to changes in air pressure, and evidently recognize no distinctions between compressions and rarefactions of the air.

Washday Worries

The control knobs on my preamplifier were dirty so I decided to clean them with



Treble attenuation test revealed no impairment of high frequency response by anti-static liquids. High frequency output from test record was checked on VTM before and after application of fluids. Waveform monitored on oscilloscope also remained unaffected by the anti-static treatment.

SECOND THOUGHTS ON SANITATION

The liaison of disc and dirt is sundered by anti-static fluids

Hans Fantel / accessories

Whatever else it may be, the LP record is the ideal dust collector. Were records made specifically for the purpose of attracting and retaining dust, they could hardly do it better by intent than they now do by exasperating inadvertence. And since in matters of sound reproduction cleanliness is a precondition of goodliness, the audiophile soon finds himself saddled with the job of a micro-dustman, performing perennial cleaning chores among the grooves.

In this disconcertingly steady employment he is aided by implements—known collectively as record cleaners—whose efficacy is the subject of endless debate among audiophiles. Our present purpose is to review some recent entries into the ranks. Our comments on their operating principles are also intended to enlarge upon and partly amend Michael Whiteman's article *What You Should Know About Record Cleaners* which appeared last November in this publication. The working process of virtually all record cleaners naturally falls into two distinct and about equally important phases: dust removal and removal of static charges.

Dust Removal

The mere act of wiping a record clean seems almost too simple to warrant any kind of extended comment. However, the nature of the record surface imposes rather complex requirements on the cloth or pad used for this purpose. Textile fibers acting like the bristles of a broom must be long enough to penetrate to the groove bottom; but despite this requisite length they must remain springy and resilient. They must not buckle and fold under the sweeping pressure, and not mat together into a smooth felt that glides over the grooves without reaching down into them. Among the five record cleaners to be examined here (Lektrostat, Lubristat, Sil-Spray, Stat-Sil, and EXtatic) only the Lektrostat takes particular cognizance of these mechanical

aspects of record cleaning by furnishing a rubber-cored velvet pad with highly resilient and non-felting nap. The four others, though applicators are supplied, are primarily anti-static fluids.

Anti-Static Measures

Sweeping a record clean is at best symptomatic relief, as a physician might call it. The cause of the trouble, and the probable reason why the record was dusty in the first place, is the static charge on its surface. Neutralizing this charge is the primary purpose of the five fluids considered here.

Nearly everyone knows the trick of picking up cigarette ashes with a comb charged with static electricity by rubbing. The same sort of attraction exists between disc and dust. The record, being electrically non-conductive, stores up the charges of static electricity generated by the friction of the disc sliding from its envelope and by the stylus friction while playing. So electrified, the disc draws air-borne dust to itself and holds it in clinging embrace. To foil this misalliance between disc and dust, an electrically conductive film must be spread over the record surface. Anti-static liquids, being electrically conductive, allow the accumulated static charge to leak off the record surface.

To test the anti-static efficacy of these fluids, we treated five separate discs with each of the five liquids, respectively, and then held the disc over a plateful of loose cigarette ashes at a height of one inch to test for electrostatic attraction. Prior to treatment all records made the ashes take off from their tray and rise vigorously toward the record surface. But all five, after treatment, proved thoroughly unattractive to the ashes. Evidently each of the five anti-static liquids is capable of curing discs of their unhealthy appetite for air-borne debris.

Our next test criterion was durability. Does this protec-

tion last? Will the film stand up under the mechanical wear of repeated playing?

We subjected the five treated discs to a workout of twelve successive plays on an automatic changer at a punishing stylus pressure of eight grams, and afterwards again tested them for electrostatic attraction by the ash-pickup method described above. The anti-static protection of all five was found undiminished and fully intact at all points of the surface. It thus appears that newly applied anti-static films are fairly resistant to mechanical attrition.

Side Effects

After resolving all doubt as to the effectiveness of these liquids as anti-static agents by the foregoing tests, we went on to investigate the problem of potentially troublesome side effects. It is precisely on this point that the debate on cleaning fluids remains unresolved, and the argument is sometimes advanced that, all things considered, the cure might be worse than the disease.

The difficulty stems from the fact that the film formed by the liquid on the record surface does not indefinitely remain filmy. It hardens and cracks with age. No longer is it a continuous conductive surface capable of counteracting electrostatic charges; and there is some danger that the lumpy remnants of the former film may gum up the grooves, obscure their contours, dull the treble and reduce stereo separation by obstructing stylus passage in the sharp bends especially near the inner margin of the record.

This trouble, say the manufacturers, can be avoided by proper dosage. After all, an extremely thin film will destaticize a disc as well as a thick one—in fact, a monomolecular thickness is all that is needed. Consequently, the stuff should be applied sparingly. They point out further that imbedded dust, held fast by electrostatic attraction will ultimately cause serious and irreparable groove damage, obliterating high frequencies and raising the level of background noise. The residue of an anti-static liquid, on the other hand, can be removed by washing with water and detergent when it builds up after repeated use (even the water-insoluble plastic sprays yield to detergent action). If one must choose between the evils of obstinately clinging dust and diverse foreign particles, and those of chemical film remnants, the latter seem the lesser.

Up to the present, no conclusive data had been gathered on the alleged side effects of liquid anti-static agents. HiFi/STEREO REVIEW therefore undertook the task of furnishing substantive evidence by two tests: residue determination by evaporation, and determination of high frequency attenuation in playback.

Residue Test

To gage the severity of possible groove congestion, we assayed the amount of residue remaining from these liquids after evaporation. Each liquid was applied to a clear glass surface according to the instructions given for its regular use and the respective amounts of residues compared after evaporation. (Since the various compounds have different densities, the gravimetric method of weighing the solid residues of equal liquid quantities would not yield figures indicating the volume of the residue.)

Lektrostat, Stat-Sil and EXstatic excelled in the vanishing act, leaving only a film so slight and thin as nearly to escape detection. Lubristat and Sil-Spray left somewhat heavier deposits, though the difference could hardly be termed appreciable.

The pattern evident from this sampling seems to indicate that the aerosol sprays tend to leave heavier residues than the squeeze-bottled liquids. Since the manufacturers will not disclose the chemical nature of their products, we can only theorize as to the cause of this difference. The plastic sprays presumably form a water-repellent film. The squeeze-bottled aqueous solutions, by contrast, are hygroscopic and capable of calling air-borne moisture to their aid in neutralizing anti-static charges. Being augmented by atmospheric moisture, they require less bulk of their own to form an effective anti-static layer. This hypothesis would account for the apparent fact that the squeeze-bottle liquids leave less visible residue than the sprays and hence presumably are less likely to gum up the grooves.

A qualification must be added to this finding. It should be borne in mind that the plastic films, probably because of greater mechanical strength, tend to last longer and hence require less frequent renewal. Over a period of many months, the total amount of foreign matter introduced by the anti-static fluids may therefore turn out to be approximately equal for the two types of solution. It is also fortunate that, in the process of playing, the stylus itself eventually removes a good portion of the film leftovers.

Distortion Test

To the sound-conscious user, the strongest argument against the anti-static liquids is the alleged impairment of treble reproduction due to groove clogging. To determine the extent of truth in this claim, we measured high frequency response from a test record before and after the application of the various fluids.

The results were reassuring: In no case was there any loss of response at 12,000, 10,000 and 8,000 cycles exceeding 1.5 db. In other words, the difference is inaudible. Surprisingly, some of the readings after treatment showed a higher signal level than before treatment by as much as 1.5 db. Again, this difference is too small to be audible, but it left us baffled as to why the treatment should produce a measurable increase in high frequency output. There was no difference in the magnitude of the changes produced by either the plastic sprays or the aqueous solutions.

As an incidental function, the anti-static film also lubricates the record, lowering the stylus friction and thereby retarding the formation of new static charges. Lubrication also lessens stylus and groove wear, providing the stylus is kept free of accumulated film residue. Since the widespread custom of scraping the stylus with the fingertip is a likely cause of serious cartridge damage, the special stylus cleaning brush included in the Lektrostat Kit is highly welcome. However, from the principal viewpoint of static prevention, lubrication, however salutary, is merely a side issue.

Much of the effectiveness of record cleaners depends on the conscientious user. The disc should be brushed or wiped for dust removal before every play. The liquid should be applied only rarely (when electrostatic dust attraction becomes very noticeable) and then only in small quantity. Once applied, the film should last for months (except under constant playing or in very hot dry climates).

Dirt on discs is a common and obstinate deterrent to good sound. Especially with high fidelity equipment whose extended tonal range betrays the presence of every contaminant, dust removal, destaticizing, and other forms of sonic sanitation will be well repaid in longer record wear and greater aural pleasure.

Hans Fantel

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▲ △ *Monteux with the Vienna Philharmonic—at the age of four-score plus, brings fire and imagination to his reading.*

When the Academy of Motion Picture Arts and Sciences awarded an "Oscar" a few years ago to Dmitri Tiomkin for his score for the film, *High Noon*, the composer proceeded to deliver a Thank You speech to end all Thank You speeches. In the hoary tradition of the Academy Award dinners, Tiomkin began to name all the people to whom he was indebted, and to thank them for their assistance. The names he called off were Peter Ilyitch Tchaikovsky, Nikolai Andreyevich Rimsky-Korsakov, Sergei Vassilievich Rachmaninoff, etc., etc. The speech brought down the house, naturally, and injected a note of genuine and unexpected humor into an otherwise dreary occasion.

If some of the laughter in the audience sounded self-consciously forced and embarrassed, it was only because Tiomkin had assuredly acknowledged not only his own debt to the Romantic Russian composers, but also the debt of most of the assembled Hollywood composers. The colorfully orchestrated and highly evocative scores of Rimsky-Korsakov and Company have proven a rich treasure-trove of inspiration for movie music ever since sound was added to the sights on the screen. The dazzle and brilliance of *Capriccio Espagnol* and the *Russian Easter Overture*, the richly-flavored exoticism of *Antar* and *Scheherazade* are the fountainheads from which have sprung innumerable adventure and quasi-Oriental film scores.

Rimsky-Korsakov and his colleagues came naturally by their feeling for the exotic music of the East. The Caucasian and Asiatic provinces of Russia have had their own musical culture and traditions since antiquity. The ancient

sculpture of the region, indeed, shows instruments almost exactly like those still in use there today—with a heavy emphasis upon flute, tambourine, cymbals and drums. Soviet musicologists of the present day are devoting much serious study and research to the music of these far-flung areas and the music of the Asian republics is assuming a great importance in the development of the musical life of the contemporary Soviet Union.

Yet as long ago as the middle of the 18th century composers in Western Europe had come under the influence of the so-called "Turkish" music with its lavish and colorful use of the exotic percussion instruments. Mozart, for example, called upon the triangle to create an Eastern flavor in *The Abduction From the Seraglio* of 1782 and Beethoven scored prominent parts for triangle, bass drum and cymbals in the Turkish March from *The Ruins of Athens* of 1811. With both composers, however, one has the feeling that the exoticism is a superficial graft upon music which is no more Eastern in feeling than any other music we have from them.

Rimsky-Korsakov is quite different. The family estate in Novgorod was one of the showplaces of the area and among many other attractions it offered a band of four Jewish musicians who entertained at dances and parties. Two of the musicians played violin, one the cymbals and the other tambourine. It was the latter two instruments especially which captured the fancy of the young Nikolai and one can imagine the wide-eyed wonder with which the child watched and listened to the strange and exotic sounds. It is quite

likely that then and there was laid the groundwork for the composer's keen, uncanny sensitivity to ensemble sonority and brilliance.

Rimsky-Korsakov's development as an orchestral painter reached a summit of brilliance during the years 1887 and 1888. In an eighteen-month period culminating in the summer of 1888, he produced his *Capriccio Espagnol*, *Scheherazade* and *Russian Easter Overture*. In the composer's own words in his autobiography, these works "close this period of my activity, at the end of which my orchestration had reached a considerable degree of virtuosity and bright sonority without Wagner's influence, and within the limits of the usual make-up of Glinka's orchestra. These three compositions also show a considerable falling off in the use of contrapuntal devices, which is noticeable after *Snegourochka*. The place of the disappearing counterpoint is taken by a strong and virtuoso development of every kind of figuration which sustains the technical interest of my compositions."

Carl van Vechten has written of Rimsky-Korsakov that "he was always seduced by the picturesque and the exotic. He might be called, indeed, a musical Eurasian." Surely no more fitting subject could have existed for a composer of this natural bent than the *Arabian Nights* or *Thousand and One Nights* stories. The autograph score of *Scheherazade* indicates that the entire work was composed within the single month of July, 1888.

Rimsky-Korsakov himself attached this note to the score:

"The Sultan Schahriar, persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures."

Two themes recur throughout the music like an *idée fixe*: the one is bold and imperious, obviously characterizing the stern Sultan; the other, given to the solo violin, is warm and seductive, a cadenza of virtuoso flavor which just as obviously is intended to portray Scheherazade as she spins her tales. The composer's early fascination with percussion instruments finds its mature fulfillment in the *Scheherazade* orchestration: timpani, snare drum, bass drum, cymbals, tambourine, triangle and tam-tam, in addition to the usual strings, winds and brass. From all the foregoing it should by now be obvious that *Scheherazade* is a virtuoso score which demands of its performers the ultimate in technical polish along with an absorption in the persuasive exoticism of the music.

The ability to coax these qualities out of an orchestra is a trait which is by no means in promiscuous supply among conductors, and though *Scheherazade* is one of the most-duplicated works in the record catalogs, many are the distinguished practitioners of the art of conducting who never recorded the score. I'll never understand why Koussevitzky was not given an opportunity to record his dazzling account of the music, which, with the Boston Symphony, was one of the great performances of our time—but *Scheherazade* is but one of a number of sovereign Koussevitzky read-

ings now lost to posterity due to RCA Victor's negligence a decade and a half ago.

Conversely, there are some conductors who have been given the opportunity to record *Scheherazade* more than once during their careers. Among them are Ansermet, Dorati, Monteux and Ormandy. All except the last are now represented with fairly recent stereophonic editions. Of these four I have no hesitation in singling out the Monteux-London Symphony recording as the most deserving (RCA Victor LM/LSC 2208). Monteux, at the age of four-score plus, brings by far the greatest fire and imagination to his reading of *Scheherazade*. He secures a fine performance from his orchestra, and the engineers have provided him with vivid recorded sound. Ansermet and Dorati (London LL 1162/CS 6018 and Mercury MG 50009/SR 90195 respectively) offer performances of routine, uninspired competence and they are joined in this respect by the performances of Goossens (Everest LPBR 6026/SDBR 3026) and Strauss (Forum 70020/S 70020).

Scherchen (Westminster XWN 18660/WST 14003) and Bernstein (Columbia ML 5387/MS 6069) offer highly personal, hyper-emotional accounts of the score, but where Scherchen succeeds only in being irritatingly perverse in his exaggerated tempo and dynamic emphases, Bernstein's probingly individual approach produces much that is illuminating and exciting. Neither conductor is aided by the recording engineers, Bernstein's sound being diffuse and muddled, Scherchen's, especially in stereo, suffering from poorly focused balances.

All of which brings us to the version which I consider to be the finest recorded performance *Scheherazade* has ever had—Beecham's Angel recording with the Royal Philharmonic Orchestra (35505/S 35505). Sir Thomas many times in his recording career has acted as a human pulmotor in breathing fresh, new life into exhausted warhorses of the repertoire. In *Scheherazade* his ministrations are positively magical: here is Rimsky-Korsakov's score in all its spontaneous color and varied orchestral moods, played as though for the first time, and with vigor, conviction and uninhibited abandon. The orchestral ensemble work crackles with excitement, while Beecham's first chair players—Steven Stryk, violin; Jack Brymer, clarinet; and Gwydion Brooke, bassoon, to mention only the three most prominent—give the performances of their lives in their important solo parts. Angel's recorded sound is luscious and detailed in mono; the stereo, one of Angel's earliest efforts in the two-channel medium, adds little to the over-all aural perspective and sounds suspiciously like a good mono recording fed equally through two channels. But no matter, Beecham reigns supreme, with Monteux heading the pack of out-distanced also-rans.

Martin Bookspan

The BASIC REPERTOIRE Discography

Since the inception of this series, the discography for the first selections in the *Basic Repertoire*—usually seen in this space—has grown to full-column proportions. To prevent it from encroaching on the space normally allotted to Martin Bookspan's analyses it now appears only every third month. Next complete listing will appear in the *Basic Repertoire* for August, 1960.

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JULY 1960

Be Our Guest...

Wherein the reader is invited to be a Guest Critic of new record releases

Our distaff Guest Critic this month, Mrs. Donald E. Fiery, offers an explanation for the scarcity of women in the ranks of professional record critics. She writes: "We [women] are definitely creatures with unshakeable ideas, all too often the result of emotional involvement. When we feel a deep esthetic response to a beautiful work of art, we defend it to the end, despite the fact that it might not truly be worthy of our interest. Consequently, we hesitate to broadcast our feelings, for above all else, we women despise ridicule resulting from our own ignorance and poor judgment."

Mrs. ("Mickey") Fiery was born in Alabama 26 years ago. In 1954, she received a Bachelor of Music degree from Alabama State College for Women, where she majored in piano and voice. For three years, the Birmingham Music Club awarded her scholarships.

Soon after graduation, she was married and moved to Charles Town, W. Va., where she now resides. For a time, she taught piano and directed her church choir. Then came (a) daughter, now age 3, (b) son, now 1½, (c) hi-fi. The Fierys belong to the Music Appreciation Record Club, the Metropolitan Opera Record Club, the RCA Victor Record Clubs and the Columbia Stereo Record Club. They play their discs on a Garrard changer, a Knight stereo amplifier

and a pair of Knight KN2000 speaker systems.

Our second Guest Critic is Master Sergeant Elmer H. Heeren, a career airman with nearly 17 years service, seven of them overseas in Europe, Central America and the Far East. He is 35, ten years married, the father of Diane, 8, and, Darryl, 4, and he is currently the ROTC Instructor at the College of St. Thomas in St. Paul, Minn. His wife is a registered nurse, and they share interests in music, books, bowling and golf. Their playing equipment includes a Bogen DB-230 amplifier, a Garrard changer with Shure M3D cartridge and two AR-2 speakers.

Your tastes and opinions, your likes and dislikes, your commendations and complaints are of interest to all our readers. We invite you to express them in these pages. Write to:

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Tell us a little about your background and what you play your records on. We will send records for review to the chosen Guest Critics. Everyone is eligible. Write today to have *your* say.

*** Mrs. D. E. FIERY

▲ **ADVENTURES IN MUSIC.** Collection including works by Hanson, Rossini, Herbert, Villa-Lobos, Offenbach, Kabalevsky, Elgar, Bach, Tchaikovsky, Copland, Gounod, Debussy and Vaughan Williams. National Symphony Orchestra, Howard Mitchell cond. RCA Victor LES 1002 \$4.98

Interest: Tremendous cross-section
Performance: Excellent
Recording: Brilliant
Stereo Directionality: Very good
Stereo Depth: Very good

One of a series of albums designed for use in Public School Music Education, this collection achieves its ultimate goal—that the classics can be as entertaining to young people as any other form of musical art. All of the works incorporated in this album are extremely rhythmic. There is a wide variety of score material ranging from the baroque of Bach to the present day of Howard Hanson. Conductor Howard Mitchell drains every ounce of musical talent and emotion from the members of the orchestra, and the instruments come alive in all their beauty and clarity. This record, while compiled principally for children, holds an equal fascination for adults who enjoy selections embodying full orchestra and varied themes. *Mrs. D. E. F.*

▲ **TELEMANN:** Oboe Concerto in E Minor; Oboe Concerto in D Minor; Viola Concerto in G Major; Violin Concerto in A Minor; Sonata a Quattro in A Major. I Solisti di Zagreb, Antonio Janigro cond. Vanguard BGS 5028 \$5.98

Interest: Limited
Performance: Extremely gifted

Guest Reviewers, July, 1960

Recording: Very good
Stereo Directionality: Fair
Stereo Depth: Fair

For lovers of chamber music, this record is an asset to a collection. The solo artists are in complete command of their respective instruments and each one plays as though he himself had invented his tool of musical expression. However, the absence of a complete orchestra results in a less than perfect sound, and the conservative, measured, unemotional melodies leave your reviewer longing to hear some Dynamic Wagner. *Mrs. D. E. F.*

▲ **CAN-CAN.** Original soundtrack recording with Frank Sinatra, Shirley MacLaine, Maurice Chevalier and Louis Jourdan, with Chorus and Orchestra conducted by Nelson Riddle. Capitol SW 1301 \$5.98

Interest: Universal appeal
Performance: Hypnotic
Recording: Good
Stereo Directionality: Satisfactory
Stereo Depth: All right

The haunting themes which came from the pen of Cole Porter for *Can-Can* take on a fashionable new dress under the hand and baton of Nelson Riddle. The lush orchestrations, even though they remain secondary to the vocals, come through to such an extent that you feel you are in Paris, witnessing every delightful scene. Sinatra still has that magic tonal quality in his delivery and Miss MacLaine, while her voice is nothing to solicit raves, projects her personality via the clever lyrics. The diction of all four stars is excellent, and this helps to make up for the periodic

ELMER HEEREN ***

sudden increase and decrease in the volume of the voices, as though the microphone were not stationary. At times, a rather harsh, metallic sound came through and made me wonder what kind of acoustical structure housed this particular recording session. *Mrs. D. E. F.*

▲ **DEBUSSY:** *La Mer*; *Danses Sacrées et Profanes*; **ROUSSEL:** *Bacchus et Ariane, Suite No. 2.* Lamoureux Orchestra, Suzanne Cotelle (harp), Igor Markevitch cond. Deutsche Grammophon DGS 712040 \$6.98

Interest: Has plenty
Performance: Lacks vitality
Recording: Variable
Stereo Directionality: Mostly adequate
Stereo Depth: Sometimes shallow

The choice of Roussel's *Suite* as a filler is commendable. Far too few are the recordings, and live performances, of his fine music. The impressionistic melodies of Debussy's *La Mer* are interpreted well if not enthusiastically, but the sound of the recording is against the performance, lacking fullness and ringing a bit hollow. Stereo depth is sometimes off and directionality occasionally too centered, giving the stereo a mono effect in spots. I was disappointed in Suzanne Cotelle's solo, but again, in all fairness, the engineers didn't do her justice in bringing out fully the highlights and qualities I'm sure her performance has.

The Roussel and the inclusion of Debussy's *Danses*, one of the few diversions from his rigid impressionistic technique, (Continued on page 63)

HiFi/STEREO

BEST OF THE MONTH . . .

Reviewed by
MARTIN BOOKSPAN
WARREN DeMOTTE
DAVID HALL
GEORGE JELLINEK
DAVID RANDOLPH
JOHN THORNTON

▲ ▲

Everest has a real "sleeper" in its album of choral music by the short-lived French woman composer, *Lili Boulanger*.

"... magnificent music. . . . The most surprising aspect . . . is its power. . . . Markevitch . . . conducts with passion and virility. . . . The clarity and depth of the sound are superb." (see p. 53)



▲ ▲

Deutsche Grammophon has brought a "forgotten" masterpiece to light in its 2-disc set of *Dvořák's Requiem*, recorded with Czech Philharmonic, soloists, and choir. . . . "A superlative performance of . . . one of the great masterworks of the literature. . . . The stereo fairly crackles with gloriously full and evenly distributed sound." (see p. 55)



▲ ▲

RCA Victor celebrates the Gustav Mahler centenary with a thrilling stereo set of *Das Lied von der Erde* with Maureen Forrester and Richard Lewis. Fritz Reiner conducts the Chicago Symphony Orchestra. . . . "Reiner emerges as one of the sovereign interpreters of this masterful score. . . . The recording is . . . clean and clear, full and noble." (see p. 58)



Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

• • •

AUBER: Overtures (see **OFFENBACH**)

▲ **BACH:** Italian Concerto; Chromatic Fantasia and Fugue in D Minor; Partita No. 1 in B-flat; Toccata in D Major. Wanda Landowska (harpisichord). Angel COLH 71 \$5.98

Interest: Bach keyboard masterworks
 Performance: Incomparable
 Recording: Still sounds good

In these recorded performances of 1935-36 vintage, the late and very great Wanda Landowska put on record some of the finest performances in the entire disc literature. The sustained poignance that she brings to the slow movement of the *Italian Concerto*, the fierce drama she imparts to the *Fantasia* section of the *Chromatic Fantasia and Fugue*, the brilliance with which she brings off the *Toccata* and the intimacy of her reading of the *B-flat Partita*—all these are the hallmark of interpretive artistry at its very peak.

The recorded sound, while not the highest of hi-fi, is thoroughly acceptable and has been transferred to LP from the 78 rpm masters by Angel with considerably more clarity than was the case with RCA Victor's LCT 1137, issued some half-dozen years ago or more from the same masters.

Here is truly one of the Great Recordings of the Century—indispensable for any disc library of Bach keyboard music that has any pretense whatever to being representative. Now, gentlemen of Angel, when do we get COLH issues of Mme Landowska's Scarlatti, Couperin, Rameau, and Handel, to say nothing of the balance of the Bach repertoire she recorded during the 78 rpm era?

D. H.

▲ △ **BARTÓK:** Piano Concertos—No. 2 (1930-31); No. 3 (1945). György Sándor with the Vienna Pro Musica Orchestra, Michael Gielen cond. Vox 511490 \$6.95; Mono 11490 \$4.98

Interest: Bartók—dynamic and lyric
Performance: Good
Recording: Disappointing stereo; good mono
Stereo Directionality: Confusing
Stereo Depth: Over-reverberant

It is hard to imagine two more sharply contrasted Béla Bartók scores than those offered on this disc for the first time in stereo—the ferocious and hard-bitten Second Concerto and the singingly transparent-textured Third completed by the composer in American exile on his death-bed (save for scoring of the last 17 measures). Perhaps the key to this contrast lies not merely in the fact that one was written by a composer-pianist at the peak of his vital powers, while the other was from the hand of a dying man; but also in the fact that the Second Concerto was written by Bartók for his own use on concert tour, while the Third was done as a parting gift for his pianist-wife, Ditta Pásztory.

György Sándor was soloist in the world premiere of the Third Concerto with Eugene Ormandy and the Philadelphia Orchestra and they recorded the music for Columbia soon after. However, the Columbia LP has long been unavailable. Of the currently available mono recordings, those by Katchen and Ansermet (London) and by Haas and Fricsay (Decca) offer substantial competition to this new Vox version, especially in recorded sound.

So far as the Second Concerto is concerned, only Farnadi and Scherchen in their forceful sounding Westminster disc (which also offers the Third Concerto) offer an alternate choice.

Throughout the Vox disc, it is Sándor's pianism that is the main attraction; for it strikes this listener as the epitome of Bartók's own playing style, crisp, forceful, utterly clear and full of rhythmic vitality. He is superbly recorded, too. Unhappily, the same cannot be said for the orchestra; and for that reason alone, the Second Concerto which demands less string weight (there are no strings in the toccata-like, first movement) sounds the more effective. The atmospherics of the slow movement, the hair-raising velocity of its middle section, and the "bear dance" finale all come off with wondrous *eclat*. In the Third Concerto, not all of Sándor's brilliant keyboard work can compensate for the lack of string sonority, particularly in the bass. This was evident when the old Philadelphia disc was checked for comparison.

This reviewer was quite baffled by the stereo disc of this performance; for the piano emerged from the far right and the strings were rather lacking in presence. The room sound was quite reverberant and may well have been responsible in its reflection characteristics for the confused impression conveyed by the disc. The mono is superior in almost every respect—especially when heard on a stereo system with the selector control at "stereo" setting. The piano at least is heard in the proper location and the orchestra is nicely spread out. The general sonic texture of the mono disc seems clearer too. D.H.

▲ △ **BEETHOVEN:** Overtures—Coriolan; Leonore No. 3; Fidelio; Consecration of the House; Egmont. Lamoureux Orch., Igor Markevitch cond. Deutsche Grammophon DGS 712019 \$6.98; Mono DGM 12019 \$5.98

Interest: Five masterpieces
Performance: Extremely good
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Good

Markevitch is here the dedicated and devoted servant of the music. He doesn't try to boke up these pieces with any "personal" interpretive idiosyncracies, rather he invests each score with an unswerving integrity which matches to perfection the integrity of the music itself. All five overtures receive unqualifiedly excellent performances, but perhaps the best of all is *The Consecration of the House* which recalls the great old 78 rpm performance conducted by Felix Weingartner.

What with this record, along with the Berlioz *Damnation of Faust* and the Debussy-Roussel coupling reviewed elsewhere in this issue, Markevitch has taken enormous leaps forward in my estimation.

As in the Berlioz, the Lamoureux Orchestra (except for the typically French vibrato of its horns) sounds absolutely first-class and the reproduced sound is big and rich. M.B.

▲ **BEETHOVEN:** Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor"). Wilhelm Backhaus with the Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. London CS 6156 \$5.98

Interest: "Must" masterpiece
Performance: Steady
Recording: Big
Stereo Directionality: Good
Stereo Depth: Good

One of the most distinguished recordings in the pre-stereo London *frr* catalog was a performance of Beethoven's *Emperor* Concerto by Wilhelm Backhaus with the Vienna Philharmonic Orchestra conducted by Clemens Kraus. That performance is still available as London LL 879.

The present disc leaves only the Second Concerto to be released to complete the Backhaus project of re-recording all the Beethoven Concertos for London in stereo. As before, the principal attraction of the Backhaus performance is its impressive grandeur and nobility, its single-minded devotion to the granitic strength of the music. That such a strong and virile reading should be the product of fingers that have been playing this work for 60 years and more is a remarkable tribute to the stamina and discipline of one of music's elder statesmen.

As in the already-released Backhaus stereo recordings of the First, Third and Fourth Beethoven concertos, Schmidt-Isserstedt partners Backhaus knowingly and the Vienna Philharmonic plays magnificently. The engineers, too, have done their jobs well, giving us full and clear stereo sound and good balance between solo instrument and the orchestra. M.B.

▲ **BEETHOVEN:** Piano Sonata in C Major, Op. 53 ("Waldstein"); Piano Sonata in F Minor, Op. 57 ("Appassionata"). Wilhelm Backhaus. London CS 6161 \$5.98

Interest: Top Beethoven piano fare
Performance: Strong
Recording: Realistic
Stereo Directionality: Not needed
Stereo Depth: Good

You certainly can depend upon Backhaus for a strong, integrated performance of a Beethoven sonata. While he rarely comes up with a revelatory surprise in interpretation, he never lets you down with any idiosyncrasies. He hews to the line of tasteful and powerful musicianship. These performances are virile and masterly, and decidedly poetic. This is a great artist at the keyboard and he deserves the excellent recording he receives. W.D.

▲ △ **BERLIOZ:** *The Damnation of Faust*—Dramatic Legend, Op. 24 (complete). Lamoureux Orchestra and Elisabeth Brasseur Chorus, Igor Markevitch cond., with Consuelo Rubio (mezzo-soprano), Richard Verreau (tenor), Michel Roux (baritone), Pierre Mollet (bass). Deutsche Grammophon SLPM 138099/100 2 12" \$13.96; Mono LPM 18599/600 \$11.96

Interest: Berlioz masterpiece
Performance: Excellent
Recording: First-class
Stereo Directionality: Marvellous
Stereo Depth: Excellent

Earlier recordings of the *Symphonie Fantastique* (Decca DL 9783) and *Harold in Italy* (Decca DL 9841) revealed Markevitch as a singularly responsive Berlioz conductor. With this release of the complete *Damnation of Faust*, Markevitch moves up alongside Beecham and Munch to the very forefront of insightful Berlioz conductors. Here is an electric performance of the work that may well be Berlioz' masterpiece. Markevitch has obviously trained his participants down to the last dotted-eighth note and they give him a reading without technical blemish. The Lamoureux Orchestra, which played so shabbily in a recent recording of Brahms' Fourth Symphony under Markevitch (Decca 12017/712017), sounds here for all the world like one of the great orchestras of the world, and the chorus, which carries a major share of the musical burden, covers itself with glory. Of the soloists, the three men are especially good, and the tenor, Verreau, sounds like a real find. The diction of all three is extremely fine. Rubio sings her part with less distinction, but she is a believable Marguerite nonetheless and her *D'amour l'ardente flamme* is well done.

The recorded sound is excellent in every respect, with the stereo edition exhibiting judicious separation and excellent spacial and depth characteristics. The pioneer Munch recording of 1954 (RCA Victor LM 8114) is now superseded and the Deutsche Grammophon engineers have accommodated the entire work on two discs as against the three required for the Munch-RCA.

Even the booklet for the new edition adds to its distinction. The French text is given in German and English translation (in addition to the original, of course) and complete and detailed stage directions are included, all of which greatly adds to the cumulative dramatic impact of Berlioz' score.

Bravo Markevitch! M.B.

▲ **BERLIOZ:** *Symphonie funèbre et triomphale, Op. 15.* Musique des Gardiens de la Paix de Paris with Chorale Populaire de Paris. Désiré Dondeyne cond. Westminster WST 14066 \$5.98

Interest: Military ceremonial, French style
Performance: Appropriate
Recording: Spacious
Stereo Directionality: Effective
Stereo Depth: Lots

This music, written for the ceremonial reinterment in 1840 of those who died in the 1830 revolutionary uprising in Paris is not top drawer Berlioz; but it is highly effective as a work of impressive mass appeal designed for outdoor performance by a large military band, plus a chorus for the closing pages. Berlioz also supplied *ad lib.* parts for strings; but in this recorded performance, it is the military band version that is used.

The opening funeral march with its masses of muffled drums is genuinely imposing in its way. There follows an *Oraison funèbre* in which the solo trombone plays an important role, then a concluding "Apotheosis" with a paean of glory to the fallen heroes sung by chorus at the very end. Here the level of musical inspiration falls somewhat.

The recorded performance is effective, though hardly the last word in spirit and precision. The chorus, for all its 110 voices, seems rather overwhelmed by masses of percussion and brass. It is the stereo sound which lends this recording its chief interest, as there is no other stereo version of this music available. It is the kind of music that needs all the "spread and space" that stereo can give, and it certainly gets it here. D. H.

▲ Δ **BOULANGER:** *Du fond de l'abîme (Psalm 130); Psaume 24; Psaume 129; Vielle Prière Bouddhique; Pie Jesu.* Soloists, The Chorale Elisabeth Brasseur, Lamoureux Orchestra, Igor Markevitch cond. Everest SDBR 3059 \$4.98; Mono LPBR 6059 \$4.98

Interest: Grand music by a girl
Performance: Magnificent
Recording: Magnificent
Stereo Directionality: Excellent
Stereo Depth: Excellent

This is a great recording of magnificent music. Although Lili Boulanger died in 1918 at the age of 24, this is the first time any of her major compositions have been recorded. Considering the fact that her older sister, Nadia, has been a famous teacher, conductor and pianist for more than two-score years, the long wait is surprising. How much inferior music has been recorded during this period!

The three Psalms are grandiose works for soloists, chorus and orchestra. No. 130, *Out of the Depths*, is the longest, occupying a full record side. No. 24 is only a little over three minutes long, but it packs a terrific punch. As a matter of fact, the most surprising aspect of Lili Boulanger's music is its power. This frail girl, who ailed most of her tragically short life, wrote music which has the impact of a thunderstorm. It is strong and assured and the climaxes are truly tremendous. Not here is there necessity of apologizing for the sex and physical weakness of the composer. Neither does her youth require

allowance. Her music is mature, serious and profound; the subtlety of her treatment of words is uncanny.

Markévitch gives some of his most dynamic performances on this disc. He conducts with passion and virility, and he carries all of the participants along on this high pitch of enthusiasm and involvement. Not to let them down, Everest's technicians do some of their finest engineering here; the clarity and depth of the sound are superb.

Nadia Boulanger supervised this undertaking. She must feel proud, indeed, of her sister's music and its wonderful presentation on this disc. She has every reason to be. W. D.

▲ **BRAHMS:** *Piano Concerto No. 1 in D Minor, Op. 15.* Julius Katchen with the London Symphony Orchestra, Pierre Monteux cond. London CS 6151 \$5.98

Interest: Certainly
Performance: Quite good
Recording: Good
Stereo Directionality: Good
Stereo Depth: Fine

There are moments of less than perfect ensemble in this performance, suggesting that some more rehearsal time was needed before the tape machines were started; but the performance we get is a strong and disciplined one and a credit to both Katchen and Monteux.

Fleisher and Szell offer an even more closely-integrated performance on Epic, but the Katchen-Monteux team makes its points, too, especially in the finely-grained emotional intensity they bring to the slow movement. M. B.

▲ **BRUCKNER:** *Symphony No. 8 in C Minor (original version).* Berlin Philharmonic Orchestra, Herbert von Karajan cond. Angel S 3576 B—2 12" \$12.96

Interest: Bruckner's greatest
Performance: Devoted
Recording: Full-bodied
Stereo Directionality: Nicely spread
Stereo Depth: Just right

Certain composers need stereo for adequate phonograph representation. Wagner, Bruckner and Mahler are three major instances in point; and Angel's stereo issue of Bruckner's mighty Eighth Symphony provides some splendid ammunition in the argument against those who insist on stereo as a fraud and a gimmick. "The fault, dear Brutus . . ." lies not in stereo but in the all-too-frequent instances of its mis-use or of faulty processing somewhere along the line between the recording studio and the listener's ear. All this is by way of saying that a hearing of this Angel album in comparison to its mono counterpart on good stereo playback equipment should be enough to convince the most adamant stereophobe that there may be something in that "gimmick" after all, even for symphonic repertoire.

Bruckner's creative work as a symphonist began in 1864 when he was forty and reached its culmination thirty years later, when he had completed the three extant movements of his Symphony No. 9. The gigantic Eighth Symphony occupied him for a full half-dozen years—from 1884 to the early part of 1890. Each of its four

movements is as long as the normal Haydn or Mozart symphony.

A provincial church musician turned symphonist, Bruckner spent much of the first forty years of his life among the rural peasantry in or near the valleys lying below the Austrian Alps. He was 42 when he heard Beethoven's Ninth Symphony for the first time, shortly after which he settled permanently in Vienna. Like Franz Schubert, his way of thinking and living had little in common with the urbane cynicism so characteristic of the Austrian capital during late 19th century. Though he went through the motions of his duties at the Vienna Conservatory, the University and the Court Chapel, his inner life was conditioned by his devout Catholicism and by his profound awareness of the eternities represented by the mountains amid which he spent his youth. This, as much as anything, can be said to account for the timeless qualities and cosmic dimensions of works such as the massive Eighth Symphony.

The Milton of *Paradise Lost* and the Blake of the *Songs of Innocence* come to mind as one hears the music of the Eighth Symphony. The conflicts of the first movement are of apocalyptic grandeur, interspersed by moments of the most purely rustic. The scherzo is filled with the evocation of church bells. The ecstatic slow movement finds its echo only in the sublime last essays of Beethoven in that vein. Only the grandiose finale shows somewhat of a falling off in inspiration; but its kinesis alone, in the hands of a first-rate conductor, carries it along to a grandiose conclusion with its combination of all the main themes from earlier movements.

For purposes of listening at home, it is stereophonic sound that can give this music the vasty baroque grandeur that it needs to make its point. The rest is up to the conductor and the orchestra—and here, Herbert von Karajan and the Berlin Philharmonic do their work magnificently. Only the late Eduard van Beinum with the Amsterdam Concertgebouw Orchestra (Epic mono) or Bruno Walter with the New York Philharmonic (unfortunately never recorded) have offered a comparably visionary performance. The Schubert of the "Great" C Major Symphony, the Beethoven of the "Ninth" and Wagner of the *Götterdämmerung* achieve an astounding synthesis in this tonal vision of "the former assistant schoolmaster of Windhaag."

This reviewer has been very critical of Karajan's readings of the oft-played standard repertoire; but in this all-demanding score of the Bruckner Eighth Symphony, Herr von Karajan and the Berlin Philharmonic rise gloriously to its challenge. The Angel EMI recording engineers have done likewise, communicating in this well-processed stereo disc a full measure of the music's vastness and overwhelming grandeur. Only tape could do it better! D. H.

Δ **BUXTEHUDE:** *Preludes and Fugues—G Minor (I), D Major (I), E Major (I), E Minor (II), G Minor (III), F Major (III), E Minor (III), F-sharp Minor (III); Prelude, Fugue and Chaconne in C Major (II); Chaconne in C Minor (I); Canzona in D Minor ("Dorian") (I); Magnificat Primi Toni (III); Variations on "Vater unser" (III); Chorale-Fantasias—Wie schön leuchtet der Morgen-*

stern (I); Nun freut' euch, lieben Christen g'mein (II); Te Deum (I); Chorale-Preludes—Nun komm' der Heiden Heiland (I); In dulci jubilo (I); Puer natus est (I); Ach, Herr, mich armen Sünder (II); Komm, heiliger Geist (2 versions) (II); Nun bitten wir den heiligen Geist (2 versions) (III). Finn Viderø [organ]. Washington WR 421/22/23 3 12" \$4.98 each

Interest: Pre-Bach masterworks
Performance: Intensely vital
Recording: Variable

Denmark's great organist, Finn Viderø, is rivalled in the practice of his art only by Helmut Walcha of Germany and André Marchal of France. In fact, for sheer vitality of rhythm and phrasing in the classic organ repertoire, I would go so far as to say that few are Viderø's equal and none his peer. Unfortunately, he has not fared too well in the recorded sound with which he has been represented on American labels. Therefore it was with hope and curiosity that I put these Washington discs on my turntable; for a complete recording of the organ works of the Danish-born 17th century master, Diderik Buxtehude, as done by Viderø, could well be a major monument of the disc repertoire.

These first three out of what promises to be a long series (Westminster is already at Volume 7 in their series with Swedish organist, Alf Linder) offer brilliant and vital performances; but the recorded sound is not quite ideal. Having heard quite a number of Danish classic organs in person, I can say that they don't sound as sharp-toned as on these discs; and certainly the noble Sorø Klosterkirke instrument on WR 421 has more bass than is heard on the record! I have an HMV Buxtehude disc by Viderø which displays this organ in fullest glory and it should be made available on Capitol or Angel. WR 422 and WR 423 were done on the more modest instrument of Skt. Joannis Kirke at Vejle. The pedals are heard to better advantage, but the reeds are still too strident on the record. Perhaps more felicitous equalization in the tape-to-disc transfer would help in future pressings.

The musical content of these three discs is superb. There are luxuriant pieces like the Prelude and Fugue in G Minor that opens Vol. I; brilliant virtuosic items such as the Prelude, Fugue and Chaconne on Vol. II or the F-sharp Minor Prelude and Fugue on Vol. III; majestic masterpieces like the Prelude and Fugue in E Minor (Vol. II); and, of course, the sometimes charming, sometimes touching chorale-preludes. One may not find in Buxtehude the sheer learnedness and contrapuntal resources of a J. S. Bach; but of melodic and rhythmic spontaneity and of creative joy in ornamentation and elaboration, there is a treasure trove.

As performance *per se*, these are the recordings I would prefer to own; but there may be those who will find the brightness of the sound too much to cope with. As alternate choices, I would recommend such DGG Archive discs that are available of Buxtehude organ works. The Westminster discs are also excellent in sound, but I find Lieder rhythmically stodgy after the heady readings of Viderø. *D.H.*

△ **CHARPENTIER:** *Misérere des Jésus-*
54

ites. **GERVAIS:** *Exaudiat Te*. Martha Angelici and Andréa Eposito (sopranos), Jeanine Collard and Solange Michel (contraltos), Jean Girardeau (tenor), Louis Noguera (bass) with Chorale des Jeunes Musicales de France and Orchestre de l'Association des Concerts Pasdeloup, Louis Martini cond. Pathé DTX 228 \$5.95

Interest: Gems
Performance: Thoroughly à la mode
Recording: Spacious

This man Marc-Antoine Charpentier is a real "find." If I'm not mistaken, we in this country can thank the LP record for bringing him to light. And what splendors are revealed in this music! His dates, 1634-1704, show that he preceded Bach and Handel by half a century.

Although he did not write in the highly contrapuntal style that characterizes the music of Bach, there is, nonetheless, an eloquent and grandiose quality to his music. Moreover—and perhaps this is its most important asset—his music is above all, expressive. I know of no other school in which the ornamentations of the vocal lines contribute so materially to the emotional and expressive qualities of the music; they are no mere decorations.

The shorter work by Gervais is one of those outgoing, triumphant pieces, as indicated by the featured solo trumpet.

The performances are done with a fine sense of style, and the soloists are totally French in matters of vocal tone. This is as it should be, of course. The chorus is well trained, and fully responsive to the demands of the music. The recording suggests the acoustics of a church, while maintaining a modicum of clarity of line. All in all, this is a rewarding venture into little known fields. *D.R.*

▲ △ **CHOPIN:** Piano Concerto No. 1 in E Minor, Op. 11; *Krakowiak*, Op. 14. Stefan Askenase with the Hague Residency Orchestra, Willem van Offerloo cond. Deutsche Grammophon SLPM 138085 \$6.98; Mono LPM 18605 \$5.98

Interest: Masterpiece plus engaging novelty
Performance: Assured
Recording: Vary good
Stereo Directionality: Reasonable
Stereo Depth: Good

Stefan Askenase is a new name on the American record scene, although the European catalogs have listed his recordings for several years. He was born in Lwow, Poland, in 1896, and resides in Brussels. He plays Chopin with assurance and authority and a solid, rich tone. It is expressive playing, expansive, communicative and satisfying.

The *Krakowiak* is a large-scale rondo for piano and orchestra, with a strongly nationalistic heredity. It was written when Chopin was only eighteen, two years before the earlier of his concertos, and it resembles them stylistically in its rather unimaginative orchestration. However, its dance rhythms sparkle and it is an entirely engaging novelty, very well performed. The recording of both compositions is realistic and well balanced. *W.D.*

△ **COPLAND:** *Dance Symphony*; **STEVENS:** *Symphony No. 1*. Japan Philharmonic Symphony Orchestra, Akeo Watanabe cond.

Composers Recordings CRI 129 \$5.95

Interest: Important modern symphonies
Performance: Sincere
Recording: Vary good

The Copland work was first performed in 1931 by the Philadelphia Orchestra under Leopold Stokowski. Two years earlier, it had won a \$5000 prize from RCA Victor with a promise of a recording. Thirty years later, it finally has been recorded, but not by RCA Victor or the Philadelphia Orchestra. Why so powerful a piece has been neglected so long is a mystery, considering the popularity of several of Copland's other works.

Halsey Stevens' First Symphony was completed in 1945, after four years in the writing, and was premiered the following year by the San Francisco Symphony Orchestra. In 1950, Stevens revised it, and this new version is the one recorded.

The Japanese orchestra plays these difficult American symphonies with enthusiasm and a reasonably high degree of skill and certainly, nothing can be said against Watanabe's conducting. But it does seem wrong that this orchestra must be heard in a-typical repertoire, and that two major American compositions have to receive their first recordings under disadvantageous circumstances. CRI is not to blame; it does better than can be expected with its limited resources, and it deserves every credit, encouragement and assistance.

It seems to me that those larger record companies who dabble in modern music, particularly American modern music, for prestige (or conscience), knowing that they will lose money on each dabble, would do better to underwrite the CRI efforts by making their facilities and artists available at rates the little company can afford. I am sure CRI would gladly express its appreciation publicly, and thus the major company would enjoy the credit and honor of performing an artistic service at probably less expense to itself than its present method of issuing costly recordings and soon deleting them from the catalog. CRI could bear the expense of pressing and distribution. As it seems to have a market for this type of product and its income requirements are smaller, there is every reason to believe that this plan would be successful. Without meaning any disparagement of the abilities of the Japan Philharmonic Symphony Orchestra, wouldn't it make more sense for the Copland and Stevens Symphonies to be recorded, especially for the first time, by the Boston, the Philadelphia, the Philharmonic, or the Chicago symphony? *W.D.*

△ **COWELL:** *Music 1957*; **KELLY:** *Symphony No. 2*. Japan Philharmonic Symphony Orchestra, Akeo Watanabe cond. Composers Recordings CRI 132 \$5.95

Interest: Moderns of stature
Performance: Communicative
Recording: Good

Although the Henry Cowell piece was written in Japan, it is not one of the composer's excursions into the musical idiom of the Orient. It is quite American, with the only exoticism a tinge of Celtic folkishness. The Cowell vitality and instrumental ingenuity are present in good measure and they also lend attractiveness.

H I F I / S T E R E O

The Robert Kelly Symphony was completed in 1958, in the composer's forty-second year. It was inspired by a passage in Genesis: "While the earth remains, seedtime and harvest, summer and winter, shall not cease." Its four movements are marked 1. Intense and Energetic (seedtime), 2. Calm (summer), 3. Festive (harvest), 4. Dirge (winter). The music is broad, dignified and very impressive. It is not at all pictorial. It is moving and forceful, and it has the added merit of distinctive personality.

In both compositions, the orchestra plays with a will and surprising understanding, due, no doubt to the conductor's studies in the United States. The recording is meritorious. *W. D.*

▲ **DEBUSSY:** *Le Martyre de Saint Sébastien*. Suzanne Danco (soprano), Nancy Waugh (contralto), Lise de Gontmollin (contralto), Union Chorale de la Tour-De-Peluz and L'Orchestre de la Suisse Romande, Ernest Ansermet cond. London OSA 1104 \$5.98

Interest: Great!
Performance: Extremely fine
Recording: Superior
Stereo Directionality: Perfect
Stereo Depth: Couldn't be better

Debussy's incidental music to D'Annunzio's mystery play *Le Martyre de Saint Sébastien* should be ranked with *Pelleas et Mélisande* in the sense that this neglected masterpiece contains some of his most intense music. Here you will find the driving forward motion of *La Mer*, or the scintillating color of the *Images pour Orchestre*. Debussy was profoundly moved by D'Annunzio's ideas, and in an interview in 1911 said in part: "I assure you that I wrote the music as though asked to do it for the church . . . and in the last act when the Saint ascends into Heaven I believe I have expressed all the feelings aroused in me by the thought of the Ascension. Have I succeeded? That no longer concerns me. We have not the simple faith of other days. Is the faith expressed by my music orthodox or not? I cannot say. It is my faith, my own, singing in all sincerity."

London's stereo issue is the follow up to the monophonic album (LL1061 old number, A4103 new number), issued a long time ago, and spatial perspective does wonders for this marvelous music. It allows the listener to hear all of the delicate, inside colorations, not too discernible on the mono disk. Here is music of infinite sadness. It is music of the theater most certainly, but it is decorative music of the highest order, intense, profoundly moving.

Ansermet eliminates all of the narration—a happy decision—for in its original form the speaker has a large and long part which quickly tires the ear unless you happen to be well acquainted with the French language. You can find the original text on a London Ducretet-Thomson album (DTL-93040/1 now a collector's item) with the forces conducted by D. E. Inghelbrecht, but it is not recommended unless you wish documentation of the complete text.

Ansermet reads the work with magnificent feeling its strength and dramatic power. Each of the sections, called "mansions," deal with significant episodes in the life of Sébastien, captain of the Emperor's archers. In the first part he walks upon live coals, urges Christian brothers

chained to pillars not to renounce their Christian faith, and performs miracles of healing. The second part takes place before a pagan shrine, where Sébastien tears open the seal to allow entrance of the new faith. In the moving third section, Sébastien defies Caesar Augustus, who orders his execution by his own archers. Then follows the death scene and the miracle when the arrows disappear from his body and appear in a tree. The final "mansion" is the scene of the Ascension. Debussy's score is self-sufficient without narration, although "*Le Martyre*" is sometimes presented with abbreviated speaking part. Such a recording already exists in mono, with Charles Munch directing the Boston Symphony, New England Conservatory Chorus, and soloists (RCA Victor LM-2030), with Munch himself as the narrator. His approach to *Le Martyre* is bolder than Ansermet's, more muscular, and provides a fascinating contrast to Ansermet's more subdued but equally satisfying interpretation. Munch, oddly enough, has the better chorus. Soloists in both are splendid.

Le Martyre cannot come to easily but it is a masterpiece—compelling poignant, and beautifully recorded and performed in London's stereo disc. *J. T.*

▲ △ **DEBUSSY:** *La Mer; Sacred and Profane Dances for Harp and Strings;* **ROUSSEL:** *Bacchus and Ariadne Suite No. 2.* Lamoureux Orchestra, Igor Markevitch cond. Deutsche Grammophon DGS 712040 \$5.98; Mono DGM 12040 \$5.98

Interest: French orchestra staples
Performances: Uniformly good
Recordings: Good
Stereo Directionality: Excellent
Stereo Depth: Fine

Markévitch is the first conductor since Koussevitzky, to my knowledge, to record *La Mer* in Debussy's original 1905 version rather than the considerably re-orchestrated one of 1909 which has been favored by most conductors of our time. But it is not only for this reason that the performance under Markévitch reminds me of many great Koussevitzky performances of the music. Like Koussevitzky, Markévitch displays a refined and elegant sensitivity to the many subtle and shifting colors of the music; this sea shimmers and shines incandescently. And the ending is a glorious outpouring of balanced and cleanly defined orchestral sonority. I still cling to the Koussevitzky and Toscanini recordings of *La Mer* (Camden 376 and RCA Victor LM 1833 respectively) but this new Markévitch reading is the finest contemporary recording available. There is a long tradition at work in the recording, for it was the Lamoureux Orchestra which played the premiere of *La Mer* in 1905.

Charles Munch has heretofore pretty well "owned" the Second Suite from Rousset's *Bacchus and Ariadne* Ballet. It was he who conducted the premiere in Paris in the mid-'30's. He also introduced the score to this country in December, 1946 when he conducted the Boston Symphony Orchestra as guest for the first time, and he later recorded it with the Boston Symphony for RCA Victor (LM 6113). It is a score tailor-made for his mercurial conducting talents: there is a prolonged lyrical center section and the music rises

to an impassioned, virtuosic ending à la Ravel's Second *Daphnis and Chloe* Suite. Markevitch proves in this recording that the music is tailor-made for his talents, too; he delivers a reading of stunning poetic insight and electric excitement, and the orchestra and engineers give him everything he asks.

The slight Debussy dances for harp and strings are most beautifully handled also, with sensitive solo work from a Suzanne Cotelle, who must be the solo harp player in the Lamoureux Orchestra.

I shall now mince words no longer. Markevitch made a devastating impression in Boston at his American debut in March, 1955. I have followed his work closely since then because he seemed to have many of the qualities which the Trustees of the Boston Symphony Orchestra should expect from their next conductor. He would not be an easy man to work with, to be sure, but he would bring a kind of quixotic genius to the Symphony Hall podium which, during the Koussevitzky era, produced an orchestra which was the eighth wonder of the world. I am convinced that Markevitch is the man to perform the same miracle. *M. B.*

▲ △ **DVOŘAK:** *Requiem, Op. 89.* Czech Philharmonic Orchestra and Prague Choir, Karal Ancerl cond., with Maria Stader (soprano), Sieglinde Wagner (mezzo-soprano), Ernst Haefliger (tenor), Kim Borg (bass). Deutsche Grammophon SLPM 138026/7 2 12" \$13.96; Mono LPM 18547/8 \$11.96

Interest: Unknown masterpiece
Performance: Superb
Recording: Excellent
Stereo Directionality: Fine
Stereo Depth: First-rate

Of all the recordings assigned to me for review this month, it is this one which has given me the most pleasure, disclosing as it does a superlative performance of a work I had never heard before and surely one which is a great masterpiece.

Dvořák composed his Requiem in 1890, when he was 49, and it was performed for the first time the following year at the Birmingham Festival in England. It is a tightly-organized score of great beauty and deep conviction and discloses a side of Dvořák all but unknown to us in this country: Dvořák as a composer for voice. As evidenced here, he was a superb vocal composer, with a natural feeling for word and note values and a keen sensitivity to the limitations as well as the potentials of the human voice.

There are magical moments in this work; among them I'd like to single out the *Graduale*, a meltingly beautiful setting for soprano solo alternating with female and male chorus; the *Tuba mirum*, with the verses sung successively, and each time a half tone higher, by the contralto, bass and tenor soloists; the *Quid sum miser* with its marvelous echo effects; and the *Pie Jesu*, in which the four solo voices and chorus sing music of unforgettable tenderness.

The performance is fully worthy of the splendid work itself. Ancerl, who on the basis of recordings that keep trickling to us, seems to be a conductor of rare gifts, galvanizes his orchestral, choral and solo forces into a true act of reverent faith.

And the recording engineers, too, have done their job extremely well, especially in the stereo which fairly crackles with gloriously full and evenly-distributed sound. No question about it, this is one of the great recordings of the year. *M. B.*

▲ △ **FALLA:** *The Three-Cornered Hat* (complete ballet). London Symphony Orchestra, Enrique Jorda cond., with Barbara Howitt (soprano). Everest SDBR 2057 \$4.98; Mono LPBR 6057 \$4.98

Interest: Falla masterpiece
Performance: Superb
Recording: Magnificent
Stereo Directionality: Splendid
Stereo Depth: Impressive

The second of Manuel de Falla's great ballets, *The Three-Cornered Hat*, is not as torridly colorful as the celebrated *El Amor Brujo*. Yet, in its delineation of the Miller's Wife who put one over on the local political boss (The Corregidor) who would take his pleasure with her, Falla has conjured up a fetchingly vital and poetic picture of Spanish village life.

Most of us are familiar only with the sequence of three dances, unless we happen to own the very fine mono recording that Ernest Ansermet did for London some years ago. Though Ansermet premiered the ballet, Spanish-born Enrique Jorda knows his way around it too, and he has the benefit of Everest stereo sound at its most opulent and realistic. Soprano Barbara Howitt does splendidly with her brief solo episodes; and in the opening pages, her florid vocalizing with trumpets, drums and flamenco foot-stamping comes across with stunning effect.

Jorda gets top-drawer playing out of the London Symphony musicians from beginning to end and the result is an up-to-date recorded version of *The Three-Cornered Hat* not likely to be bettered in the near future. The only fault I have to find with this album is the skimpy program annotation. Surely a "blow-by-blow" scenario of the balletic action should have been included. *D. H.*

GERVAIS: *Exaudiat Te* (see CHARPENTIER)

▲ △ **GILBERT & SULLIVAN:** *The Mikado*—TV adaptation, starring Groucho Marx. Cast in order of appearance: Robert Rounseville, Stanley Holloway, Barbara Meister, Dennis King, and Helen Traubel. Norman Luboff Choir and the Bell Telephone Hour Orchestra, Donald Voorhees cond. Columbia OS 2022 \$5.98; Mono OL 5480 \$4.98

Interest: Considerable
Performance: Undistinguished
Recording: Good, not great
Stereo Directionality: Too sharp
Stereo Depth: Good

To the purist, the Bell Telephone Hour production of *"Mikado"* will prove an inadequate and poorly reduced imitation of one of the finest G&S's scores, capsuled musically because of the one hour limitation of the TV show, and with the familiar and time-honored dialogue replaced by "modernized" patter of dubious attraction. Neither sophisticated enough nor clever enough to fit into the category of high comedy, nor free-wheeling and wise-cracking enough to be considered as slapstick, the NBC-TV "extravaganza"

falls into a middle of the road entertainment category.

But to those whose experience with Gilbert & Sullivan has been confined to high school productions, the lyrics and tunes of *Mikado* will seem well-strung together, all delivered with professional aplomb by such as Robert Rounseville, who sings a lyrically correct Nanki-Poo, Stanley Holloway, who delivers some rather dull lines in fine fashion as Pooh-Bah, Groucho Marx, who unfortunately plays Ko-Ko "straight," Helen Traubel, who manages the role of Katisha as though she enjoyed it, and Dennis King, who easily turns in the best performance of the entire cast as the feather-brained Mikado. What I had expected was a slam-bang, wise-cracking, ad-libbing spoof of a fine old comedy, but the cast approaches the TV version of *"Mikado"* seriously, especially Groucho, who has been quoted as saying he has always wanted to play the role of Ko-Ko, the Lord High Executioner.

The assembly of stars under the direction of Martyn Green, one of the greatest G&S veterans of these times, turn in a smooth professional performance, able but not inspired, polished but not distinguished. Cuts have been made, and the gaps tied together by great changes in the spoken lines, and what is left fails to ignite into anything resembling the sparkle and classic humour of a top performance of the original G&S score.

What is remembered is Dennis King's buoyant and witty portrayal in a role all too small for his talent and wit, Traubel's kittenish interpretation of Katisha, and Holloway's deadpan delivery of Pooh-Bah.

If only Groucho had thrown away the outsized execution blade, and had assumed this role in nothing more than costume and cigar! Trailing clouds of smoke, filling the air with his breezy quips and searching puns, he could have created a Ko-Ko to remember all right. At such a sight I am sure the creators of *The Mikado* would not only have turned over in their graves, but would have had a big laugh to boot. *J. T.*

▲ **GILBERT & SULLIVAN:** *H.M.S. Pinafore*. Soloists and Chorus of the D'Oyly Carte Opera Company with the New Symphony Orchestra of London and Chorus of the D'Oyly Carte Opera Company, Isadore Godfrey cond. London OSA 1209 2 12" \$11.96

Musical Interest: Magnificent
Performance: As usual, splendid
Recording: Flawless
Stereo Directionality: Spectacular
Stereo Depth: Just right

In issuing the new Gilbert & Sullivan operetta recording, London achieves something of historic importance in that *"Pinafore"* becomes the first in the long and illustrious history of G&S productions to be documented on disc with complete dialogue. It has been a source of wonderment to the writer for over a decade that it should have taken so long to realize a really complete recording. Much of the splendid humor of these masterpieces is contained in the dialogue connecting the musical scenes, and up to now the collector has had to be content to silently speak the lines for himself.

In the *"Pinafore"* the most obvious asset is not in the "conversation" but in the lines assigned to that villain, that scurrilous bouncer, that agitator, Dick Deadeye. Donald Adams, who was such a magnificent Mikado (London OSA 1201) makes the most of a secondary role, and steals every scene where he has lines to speak. The others, being proper English men and women, maintain their dignity, and deliver their lines with that priceless reserve that G&S so magnificently satirized as the prime characteristic of the English race. The difference in a production with dialogue and one without makes one wonder why the previous albums were ever released with the conversations deleted. It would be too much to ask for a third re-recording of *"Pirates of Penzance"* and *"Mikado"* in order to insert the dialogue. But at least London should not ever again produce a G&S without complete text.

As to the performance, it is good, often great, in the high tradition of the D'Oyly Carte Opera Company. Rackstraw is well rendered by Thomas Round who is even better here than he was as Nanki-Poo. Skitch is creditable as Corcoran, and John Reed is a cool, superior, and *veddy* dignified Sir Joseph Porter. But the absence of Peter Pratt and Ann Drummond-Grant is keenly felt. It is too bad that two such outstanding stars could not be heard in the first release of a G&S work with full dialogue. Drummond-Grant does Buttercup to perfection. This grand lady has appeared in scores of productions, and she seems to improve with every performance. She has the strength to sing Brünnhilde, produces a tone of unique warmth, and should be decorated for her diction. Jillian Knight is pleasing as the Bumboat Woman, but she does not give to this role the brooding appeal that was so typical of Drummond-Grant's performances. Technically the production is flawless so far as orchestra, soloists, and chorus are concerned. There is a noticeable drop in volume level during the speaking lines which can easily be corrected in a new master tape. Dialogue is delivered from positions on stage, fine for actual live performance, but more presence is needed for recording, so that the listener can follow the lines without strain. The exception is Dick Dead Eye whose saw-edged, gravely voice is perfect.

This *H.M.S. Pinafore* set is a milestone, the beginning of a new period of new and exciting performances of these altogether splendid masterpieces. *J. T.*

HANDEL: *Organ Concerto, Op. 4, No. 4* (see HAYDN)

HARTLEY: *Concerto for 23 Winds* (see COLLECTIONS)

▲ △ **HAYDN:** *St. Cecilia Mass*; **HANDEL:** *Organ Concerto in F Major, Op. 4, No. 4*. Bavarian Radio Choir and Orchestra with Maria Stader (soprano), Marga Höffgen (alto), Richard Holm (tenor), Josef Gröndl (bass), Anton Nowakowski (organ), Eugen Jochum cond. Michael Schneider (organist in the Concerto). Deutsche Grammophon SLPM 138028/29 2 12" \$13.96; Mono LPM 18545/46 \$11.96

Interest: Little-known but welcome Haydn
Performance: Exemplary
Recording: Excellent

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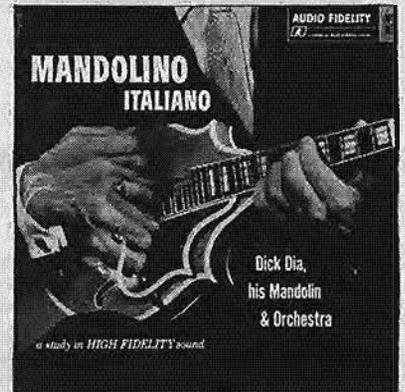
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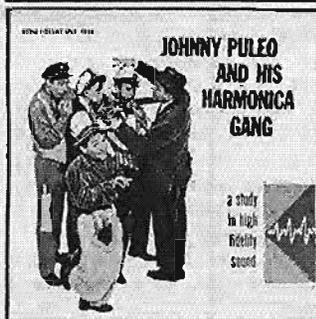


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Stereo Directionality: Adequate
Stereo Depth: OK

The jacket notes inform us in no fewer than four languages—German, English, French and Spanish—that Haydn's Masses were almost completely neglected for a long time because they were considered too "worldly" for liturgical use. Hopefully, recordings such as this one will help to convince the music lover that there are many musical satisfactions to be derived from Haydn's Masses, despite the accusation of "worldliness."

With the exception of certain inadequacies in the soloists, the present performance is a fine one. The chorus is an excellent one in every respect. It has fine tone and is wonderfully responsive. Especially worthy of note are the pianissimo phrases in the *Qui tollis* that are so beautifully floated by the sopranos and altos. The orchestra, likewise, is excellent. Moreover, thanks to the fine balances in the recording, it is possible to hear all the parts in the chorus, in both the stereo and mono versions.

Of the soloists, Miss Stader is by far the most satisfying, to these ears, at least. She invests her solos with a wonderful sense of personal involvement, and with beautiful tone quality. Miss Höfgen, though she sings musically at all times, has a shade too much of the typical "contralto" darkness for my taste. The tenor, who is just adequate in his first solo, suddenly rises to great heights of expressivity in the *Et incarnatus est*. The bass is least satisfactory. He has excessive vibrato and seems uncomfortable in higher registers.

The Handel Organ Concerto that fills out the fourth side is given admirable performance. The registration is tasteful, and the approach is stylistically apposite.

Stereo is used in the Haydn Mass for the sake of the music. There is no attempt to be "spectacular" in any way, with the result that the recording is most satisfying. The pick-up of Miss Stader's voice is especially realistic. A special word must be said for the admirable technical qualities of the discs. There is a complete absence of tape hiss, and the surfaces are absolutely silent. *D. R.*

HAYDN: Symphony No. 45 (see MOZART)

HOLST: Hammersmith (see COLLECTIONS)

▲ **JANÁČEK:** Sinfonietta (1926); Lach Dances (1889). Czech Philharmonic Orchestra, Brno Radio Symphony Orchestra, Bretislav Bakala cond. Artia ALP 122 \$4.98

Interest: Sheer delight
Performance: Authentic
Recording: Good enough

Leoš Janáček (1854-1928) was one of the true "originals" of early 20th century music. Unlike Bartók in Hungary, he made no serious effort to integrate his special brand of Czech-Moravian folklorism into the classic tradition of Bach and Beethoven; nor could his special type of nature poetry and speech-rhythm evocation be made to fit into the impressionist scheme of things.

As the charming Lach Dances from his 35th year show, Janáček began where Dvořák left off; but after that, he went his own way, reaching his first major peak of

creative originality with his opera *Jenufa* (1896-1903), a first complete recording of which is scheduled for review next month from the Artia release. Only after achieving in 1916 some genuine measure of recognition did Janáček reach full creative flower; for it is from the last dozen years of his life that we have the most fascinating of his operas, chamber works, the Slavonic Festival Mass and the thrilling Sinfonietta.

Though the tape master of this Artia recording is a good half-dozen years old, the fact remains that it contains the first truly idiomatic performance of the music to be issued on LP in this country. Bretislav Bakala was one of Janáček's closest disciples and friends and there is no question that he extracts from the players of the Czech Philharmonic all the rhythmic vitality and brazen clangor of its five movements. The recorded sound as such is still quite good; but this music, with its choir of 12 trumpets in the first and last movements, needs stereo and as soon as possible. Let us hope that either Bakala, or someone equally as authoritative, such as George Szell will undertake a stereo recording of this stirring score. *D. H.*

KELLY: Symphony No. 2 (see COWELL)

▲ ▲ **KHACHATURIAN:** Gayne Ballet Suites 1 & 2. London Symphony Orchestra, Anatole Fistoulari cond. Everest SDBR 3052 \$4.98; Mono LPBR 6052 \$4.98

▲ ▲ **KHACHATURIAN:** Suite from Gayne; **KABALEVSKY:** Suite from The Comedians. Vienna State Opera Orchestra, Vladimir Golschmann cond. Vanguard SRV 1135D \$2.98; Mono SRV 113 \$1.98

▲ ▲ **KHACHATURIAN:** Masquerade Suite; **KABALEVSKY:** Suite from The Comedians. RCA Victor Symphony Orchestra, Kiril Kondrashin cond. Victor LSC 2398 \$5.98; Mono LM 2398 \$4.98

Interest: Russian spice
Performance: The Russians will win
Recording: Everest and RCA
Stereo Directionality: Good
Stereo Depth: Best in Everest

The rash of Khachaturian-Kabalevsky releases adds depth to the catalog which is surprisingly thin considering the popularity of the ballet music concerned. Of the lot, two are immediately outstanding, the lyrical Kondrashin readings, and the splendiferous sounding Everest disc with Fistoulari conducting. Although Vanguard's "demonstration" issue on stereo and mono LP is a good achievement, Golschmann faces the competition of a Russian conductor who not only is a highly skilled technician, but a thorough musician with considerable experience with these scores behind him. Except for that formidable competition, the Vanguard entry would be placed among the top efforts, despite a slight hollowness which makes the ensemble sound distant in climaxes. Also, Golschmann does not lend to his account of *Gayne* the same excitement that Fistoulari generates. It is perhaps unfair to compare these two discs, since the latter offers eleven selections, while Golschmann is restricted to seven. The Vienna group has a softer sound and Golschmann's way is stave and romantic

where Fistoulari makes the London players crackle.

Everest engineering is superb; and its disc has the advantage of offering more music from this score than you will find on any other recording of quality at this time. But Kondrashin, who has likely faded from the public memory since the Van Cliburn days, has added another stunning record to his credit, and one which emerges as *the set* to own for the pairing of *The Comedians* and *Masquerade*. He reminds me of Monteux a great deal in that he allows the score to develop its own momentum through a tightly controlled beat, never resorting to exaggeration in scores that almost beg for such treatment. The result is that these tried favorites emerge with new freshness and vitality. RCA Victor engineering is getting better all the time.

One factor in common runs through on these discs is that in every instance the stereo issue is much better than the mono counterpart, in sound quality, in balance, and in frequency response. *J. T.*

LALO: Symphonie Espagnole (see MENDELSSOHN)

▲ ▲ **LISZT:** Piano Concertos—No. 1 in E-flat; No. 2 in A Major; St. Francis Walking on the Waves; Paganini Étude No. 2 in E-flat. Tamás Vásáry with the Bamberg Symphony Orchestra, Felix Prohaska cond. Deutsche Grammophon SLPM 138055 \$6.98; Mono LPM 18589 \$5.98

Interest: A major piano talent
Performance: Beautiful
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

This record is more important as a portent of a major performer in-the-making than for its repertoire. Certainly, another recording of the Concertos, even when garnished with two big solo pieces, is not what one awaits with bated breath. However, we are introduced here to a young pianist of uncommon abilities, and that is a compensation not lightly turned aside.

Tamás Vásáry was born in 1933 in Hungary, and he completed his studies in 1954 with Zoltán Kodály as his harmony teacher. He has the requisite technique for concert work, but more important, he has a warmth and expressiveness possessed only by the chosen few. He plays Liszt's music with sweep and sentiment. His tone is rich and refined and beautifully shaded. His phrasing is always tasteful and his musicianship impeccable.

Prohaska accords the young soloist hearty collaboration and the recording is fittingly robust. *W. D.*

▲ ▲ **MAHLER:** Das Lied von der Erde; **HAYDN:** Symphony No. 88 in G Major. Chicago Symphony Orchestra, Fritz Reiner cond., with Richard Lewis (tenor) and Maureen Forrester (contralto). RCA Victor LSC 6087 \$11.96; Mono LM 6087 \$9.96

Interest: Mahler's masterpiece
Performance: Reiner's masterpiece
Recording: Mohr's masterpiece
Stereo Directionality: Excellent
Stereo Depth: Superb

A few months ago in these pages I voiced disappointment with Reiner's recent RCA Victor recording of Mahler's Fourth Sym-

H I F I / S T E R E O

panies as Vanguard, Telemann seems to be coming in for something of a revival, much as Vivaldi did a few years ago—and what a welcome discovery he is! Born three years after Vivaldi, and four years before Bach, Handel and Domenico Scarlatti, he was a highly respected figure in his own day, but has since been overshadowed by his above-mentioned contemporaries. He was unquestionably one of the most prolific composers who ever lived. Handel said of him that he could write an eight-part motet as easily as any one else could write a letter.

The works contained on this disc show marked similarities to the style of Vivaldi. Even if the music doesn't attempt to storm the heavens or to challenge fate, it is beautifully written and melodious. At times, as in the D Minor Oboe Concerto, it has an abundance of sheer animal spirits that is hard to beat.

The performances are up to the standard that we have come to expect from this fine group of players, being sensitive, stylistically apposite and suitably robust when need be.

Comparison of the Viola Concerto with two earlier recordings reveals the fact that the present version, sonically considered, falls somewhere between the other two. The London recording by the Stuttgart Chamber Orchestra under Karl Münchinger has by far the fullest sound, but one that verges on the "tubby." The Vox version by the Pro Musica Orchestra under Rolf Reinhardt, on the other hand, is more clearly etched, and casts a brighter light on the solo viola. In fairness, it should be stated that the older recordings are monaural, while the present one is stereophonic.

All three of the Zagreb soloists are first rate. Their technical prowess and tone leave nothing to be desired.

The recording is warm and full-bodied, and gives a pleasing sense of directionality to the orchestra. I must confess, though, that I was not always able to "place" the solo instruments. *D. R.*

▲ **VERDI:** Overtures—Nabucco; Aida; Giovanni D'Arco; I Vespi Siciliani; La Traviata; La Forza Del Destino. Tullio Serafin cond. the Philharmonia and Royal Philharmonic Orchestras. Angel S 35676 \$5.98

Interest: Mixed
Performance: Deliberate
Recording: Adequate not great
Stereo Directionality: Good
Stereo Depth: Shallow

Serafin divides his music-making evenly between the Philharmonia and the Royal Philharmonic, but the performances fall short of the standard he has achieved in the complete operas he has made for Angel and London. His tempos are on the slow side, and the sound is far from satisfactory—hard in the middle frequencies, with bass line virtually non-existent.

Of the six selections only four can be considered full fledged overtures—two of them being early Verdi, *Nabucco* and the almost unheard of *Joan of Arc*. *J. T.*

▲ **VILLA-LOBOS:** The Little Train of the Caipira, from *Bachianas Brasileiras No. 2*; **GINASTERA:** Ballet Suites—Estancia, Panambi. London Symphony Orch., Sir Eugene Goossens cond. Everest SDBR 3041 \$4.98.

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Interest: Fascinating program-fare
Performance: Excellent all the way
Recording: Superb
Stereo Directionality: Perfect
Stereo Depth: Very good

The shortest work on this appealing album gets cover prominence and top billing, too, although the Villa-Lobos excerpt only lasts a few minutes while the Ginastera scores occupy all the rest of the microgrooves. Partly because of its quaint title, and its highly descriptive character, the section lifted from *Bachianas Brasileiras No. 2* is often performed as a concert amusement piece at the expense of the entire work which contains some superior writing by the late Brazilian master.

In this stereo disc, Goossens places most of the high percussion on the right chan-

nel, where the wheels locate, with the whistle and timpani road-bed "bumps" on the left. Good engineering creates a vivid picture as the "Everest-Express" bumbles and rumbles along its merry way over the Brazilian hills, chugging bravely up steep hills until with a heavy sigh, and a sudden quick crescendo, the delightful toccato concludes. There are other good readings of this music on competitive labels, but none with this much sonic realism. If you do want the whole suite you can get it on Angel with *Bachianas Nos. 5, 6 and 9*, a highly recommended disc with Villa-Lobos himself conducting.

Goossens conducts the scores of the brilliant Argentine, Ginastera, with a great deal of feeling, especially the earlier work, the Indian ballet *Panambi*. On an earlier

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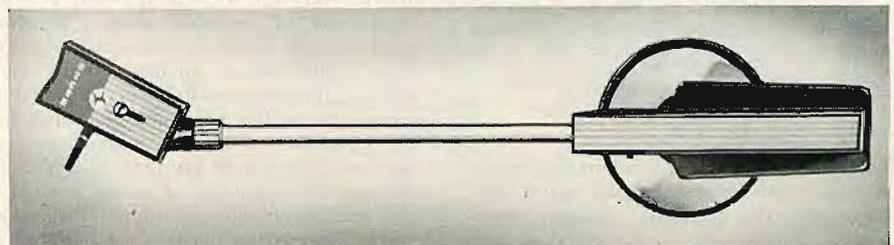
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Everest record he included *Panambi* together with Australian John Antill's fine ballet suite *Corroboree* (SDBR 3003), a recording that has given me many hours of interesting listening.

Estancia, which followed Ginastera's youthful *Panambi* by a couple of years, is a much more colorful composition, featuring Argentine dance rhythms, and ending with a wild and woolly section entitled *Malambo*, a dance tournament between gauchos. But *Panambi* with its impressionistic and reflective sections to balance out the tumult of the *Invocation* and *Dance of the Warriors* is a deeper work.

Goossens really shows what he can do as a conductor in colorful modern music of this type, bringing to his interpretations far more rhythmic vitality and instrumental color sense than is the case with his readings of romantic and late-romantic warhorses. Throughout this disc he has been given the very best engineering. J. T.

▲ **WAGNER:** Tannhäuser—Dich, teure Halle (Elizabeth's Greeting); Allmächt'ge Jungfrau (Elizabeth's Prayer); Lohengrin—Einsam in trüben Tagen (Elsa's Dream); Euch lüften, die mein Klagen; Die Walküre—Du bist der Lenz; **VERDI:** Otello—Era più calmo?; Piangeo cantando; Ave Maria; Don Carlo—Tu che le vanità. Aase Nordmo Löwberg (soprano) with Monica Sinclair (contralto—in Otello) and The Philharmonia Orchestra, Warwick Braithwaite cond. (Verdi); Walter Susskind cond. (Wagner). Angel S 35715 \$5.98

Interest: Considerable
Performance: Bland
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

This is a disappointing record. Löwberg has a lovely voice, but in this program she does nothing with it but emit mildly lovely tones. She puts no intensity into her singing, no drama, no personality. Perhaps recording does not stimulate her in the same measure that a stage performance does. This is unfortunate, for if it is not corrected, her records will then bear false witness against her true stature as a performing artist. W. D.

COLLECTIONS

▲ **ADVENTURES IN MUSIC**—Grade 3, Vol. 1. HANSON: Merry Mount Suite—Children's Dance; ROSSINI: William Tell Overture—Finale; HERBERT: Natoma—Dagger Dance; VILLA-LOBOS: The Little Train of the Caipira; OFFENBACH: Tales of Hoffman—Barcarolle; KABALEVSKY: The Comedians—March and Comedians' Gallop; ELGAR: Wand of Youth Suite No. 1—Fairies and Giants; TCHAIKOVSKY: The Sleeping Beauty—Puss-in-boots and The White Cat; COPLAND: The Red Pony—Circus Music; GOUDON: Faust—Ballad Music, Waltz No. 1; VAUGHAN WILLIAMS: The Wasps—March-Past of the Kitchen Utensils; DEBUSSY: Children's Corner Suite—The Snow Is Dancing; BACH: Suite No. 2—Badinerie. National Symphony Orchestra, Howard Mitchell cond. RCA Victor LE 1002 \$3.98

Interest: For music educators
Performance: First-rate
Recording: Excellent

Lest there be any misunderstanding, it should be pointed out that the record contains only the musical selections listed above. There is no commentary on the

disc. Instead, a rather comprehensive Teacher's Guide is supplied, in the form of a printed booklet prepared by Gladys and Eleanor Tipton.

The preface of the booklet contains notes on *Setting the Stage for Listening*, *Using the Teacher's Guide*, *Introducing the Music* and *What to Listen for in the Music*. The body of the booklet is devoted to a detailed discussion of each of the works and includes background information on the music and the composer, *Highlights of the Music*, with liberal printed themes, and discussion of the mood, rhythm, melody, harmony, dynamics, form, tempo and instruments. There are also suggestions regarding related arts and related listening. There is a glossary of musical terms at the end of the booklet.

The seven pages of information contained in the preface include some valuable, well-thought-out suggestions as to ways of approaching music for the third grade child. Similarly, the discussions of the individual pieces are filled with many valid approaches, in purely musical matters. My one fear—and this is perhaps the big danger in dealing with third grade pupils—is that the teacher may tend to overlook the purely musical suggestions, and take the easy way out by concentrating on the "story" of the music. In almost every case in which related listening is suggested, or in which recommendations are made in other arts, such as painting or poetry, the suggestions are made on the basis of subject matter or story.

The recorded performances are all first-rate, and, sonically considered, the disc is really excellent. D. R.

▲ **THE HISTORY OF MUSIC IN SOUND**—Vol. VIII—The Age of Beethoven (1790-1830). CHERUBINI: Duet from *Les deux journées*; MÉHUL: Ensemble from *Joseph*; SPONTINI: Recitative and Air from *La Vestale*; SPOHR: Excerpt from Act I of *Jessonda*; WEBER: Scene and Aria from *Euryanthe*; ROSSINI: Gondoliera and Willow Song from *Otello*; SCHUBERT: *Nachtgesang*; ZUMSTEEG: *Nachtgesang*; LOEWE: Edward; PRINCE LOUIS FERDINAND: *Allegro moderato* from Piano Quartet in F Minor, Op. 6; SPOHR: *Adagio* and *Allegro* from *Octet*; FIELD: *Divertissement* No. 2 in A, for piano and string quartet; TOMASEK: *Eclouse* in A flat, Op. 47, No. 2; DUSSEK: *Adagio* from Sonata in F Minor, Op. 77; CLEMENTI: *Largo* and *Allegro* from Sonata in B Minor, Op. 40, No. 2; *Monfarina*, Op. 49, No. 1; HUMMEL: *Allegro* from Sonata in F-Sharp Minor, Op. 81. RCA Victor LM 6146 3 12" \$14.94

Interest: Fascinating rarities
Performance: Uniformly excellent
Recording: Rich sounding

Even if this album were not as well produced as it is, one could only be grateful for the opportunity it gives us to hear such musical rarities. As it is, not only is it a storehouse of valuable music; it also presents that music in first-rate performance. The singers, pianists, string ensembles, orchestras and conductors—far too numerous to list here—are identified in the elaborate booklet accompanying the records. Suffice it to say that RCA Victor seems to have gone out of its way to secure the best qualified performers for each work. The recording, too, with just one

exception, is excellent. The exception is the very first work listed, the Cherubini excerpt, in which the orchestra has a rather shallow sound.

As the General Editor, Gerald Abraham, advises us in his printed introduction, it may seem paradoxical to present an album called *The Age of Beethoven* and yet not to include a single example by that composer. But what a wise decision that was, in view of the fact that so much of his music is already available on records. And what an insight these excerpts give us into the other music that was being written in Beethoven's time. Each of the six operatic selections is a gem. So dramatic are these excerpts that I found myself resenting the fact that we bother with the lesser works of the Beethovens and Mozarts and thereby prevent ourselves from investigating these little known riches. There is drama galore in the examples by Cherubini, Méhul and Spontini. Moreover, if the rest of Spohr's *Jessonda* is any where near as beautiful as the trio presented here, then some enterprising opera company or record company would do well to investigate the complete opera.

Moreover, the performance of that trio is one of the surprises of the album. I was struck by the magnificence of the singing by all three soloists; they all seem to embody the best of the German style—full bodied and heroic, yet in the best of taste and with wonderful tone. So beautiful was their singing, in fact, that I was impelled to find out their identities by referring to the modest listings at the back of the booklet. To my amazement, all three are English! The wonderful tenor turned out to be Alexander Young, the man whose oratorio recordings with Beecham I had previously found to be adequate, but in no way outstanding! The soprano was none other than April Cantelo, the light-voiced singer who turned in such beautiful performances of English madrigals and of Purcell, music requiring an entirely different approach. The contralto was Nancy Evans. These are singers who know the meaning of the word "style."

The chamber music examples, likewise, make most gratifying listening, with Spohr again contributing the most impressive music. There is a "lushness" about his Octet that definitely stamps him as a romantic. John Field, (the creator of the "nocturne," so widely adopted by Chopin) is represented by a work in which the piano is featured, while the string quartet merely accompanies. It is lovely music, even though it doesn't plumb any great emotional depths.

Another gratifying surprise is the movement from the piano sonata by Dussek, which is rightly characterized as being "halfway between Mozart and Chopin." The Clementi sonata, too, seems to suggest both Scarlatti and Beethoven.

Both Schumann and Beethoven are reflected in the very dramatic movement by Hummel. All these piano pieces, by the way, are recorded on a piano of the period, even though there is no indication of that fact anywhere in the album.

A further indication of the thought that went into the preparation of these records is the fact that we are given not only the youthful Schubert's setting of *Nachtge-*

HIFI/STEREO

sang, but also the setting of the same text by Zumsteeg, used as his model.

The album is accompanied by a beautifully printed sixty-six page booklet containing not only elaborate and scholarly notes, but also the opening portions of the scores of every one of the works. The songs, incidentally, are presented complete; the opera excerpts are given in condensed score, with the instrumentation clearly indicated.

There is one thing, however, that, for the life of me, I cannot understand. Side 6 of the records merely repeats five of the selections—one from each of the categories! Was this to avoid having one side blank? But isn't there enough other good music from the period to fill another side? However, let us not cavil, in view of such treasures as the scene from Rossini's little known *Otello*, so movingly sung by Nan Merriman. D. R.

▲ **BYRD** (arr. Jacob): William Byrd Suite; **WALTON**: Crown Imperial—March; **HOLST**: Hammersmith—Prelude and Scherzo. Eastman Wind Ensemble, Frederick Fennell cond. Mercury SR 90197 \$5.98

Interest: Unusual band fare
Performance: Magnificent
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Very good

In its original mono issue, this disc got a *Best of the Month* rating (*HiFi/STEREO REVIEW*, February, 1960). The stereo version is likewise, very very good, but the mono seems to have a slight edge in excitement and sheer dynamic range.

Regardless of which version you decide to acquire, this disc is worth having for its sheer musical content—the charm of the Byrd keyboard pieces, the polyphonic brilliance of the Holst and the sheer grandiose sound of the Walton, to say nothing sponse it gets from his Eastman school of Fennell's fine conducting and the restudent players. D. H.

▲ **PERSICHELLI**: Symphony for Band; **GRAINGER**: Hill Song No. 2; **HARTLEY**: Concerto for 23 Winds; **KHACHATURIAN**: Armenian Dances. Eastman Wind Ensemble, Frederick Fennell cond. Mercury SR 90221 \$5.98; Mono MG 50221 \$4.98

Interest: Unusual and colorful
Performance: Brilliant
Recording: Brilliant
Stereo Directionality: Reasonable
Stereo Depth: Good

Each new record of the Eastman Wind Ensemble is more attractive than its predecessor. Fennell has a flair for good programming and he plays the music with such sparkle, it cannot fail to please.

The piece by Vincent Persichetti is actually his Sixth Symphony, Op. 86. Composed in 1956, it is in four movements, with a hymn-based slow movement and a brilliant Finale. Percy Grainger's second *Hill Song* dates from 1907 and it has the characteristic affirmation of the redoubtable pianist-composer. Walter Hartley, born in 1927 and a graduate of the Eastman School of Music, wrote his Concerto in 1957 for Fennell's group. It is in four movements, with constant interplay among the instruments. Aram Khachaturian's two Dances are from his inexhaustible bag

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of tuneful Armenian-flavored trifles. From beginning to end, the program is a delight, and Mercury's recording is tops. W. D.

▲ **PERCUSSION**—BUGGERT: Introduction and Fugue; ALLING: Overture de Ballet; Afro-Fuga; STRAVINSKY (arr. Engelman): Devil's Dance from L'Histoire du Soldat; BENSON: Variations on a Handmade Theme; 3 Pieces for Percussion Quartet; ENGELMAN: Fanfare; HULICK: Rondino. Ithaca Percussion Ensemble, Warren Benson cond. Golden Crest CR 4016 \$4.98

Interest: For the tinkle-boom set
Performance: Brilliant
Recording: Likewise
Stereo Directionality: Yessir!
Stereo Depth: Good

Save for Warren Benson's own compositions and the remarkable Stravinsky arrangement by John Engelman, this record can best be described as "good clean fun for audiophiles." On that level, it is thoroughly entertaining, offers topnotch performances and very good sound. When compared with the EMS disc of Varèse's *Ionisation* or with the Period recording of Lou Harrison's *Song of Queztecóatl*, it must be said that this Warren Benson disc leans a little closer to Dick Schory than to any serious attempt to explore new resources in percussive sonority. The one exception—and the best thing on the record—is the delightful Variations on a Handmade Theme by Mr. Benson—scored appropriately for 8 handclappers! D. H.

▲ **FROM THE BEST OF CARUSO**. VERDI: Aida—Celeste Aida; La Forza del

Destino—Solenne in quest'ora (with Scotti); Rigoletto—Questa o quella; La donna è mobile; Quartet (with Galli-Curci, Perini and De Luca); Il Trovatore—Ai nostri monti (with Homer); Otello—Si pel ciel (with Ruffe); HANDEL—Xerxes: Ombra mai fu; DONIZETTI: Lucia di Lammermoor—Sextet (with Galli-Curci, Egner, De Luca, Bada and Journet); PUCCINI: La Bohème—Che gelida manina; O soave fanciulla (with Farrar); Tosca—Recondita armonia; PONCHIELLI: La Gioconda—Cielo e mar; LEONCAVALLO: Pagliacci—Vesti la giubba. Enrico Caruso (tenor) with Orchestra.

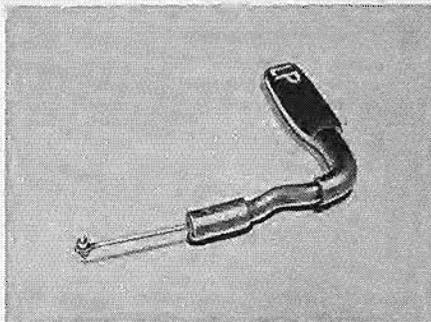
CARUSO FAVORITES. TOSTI: Luna d'estate; L'alba separa dalla luce l'ombra; Pour un baiser; La mia canzone; Ideale; DE CURTIS: Senza nessuno; GASTALDON: Musica proibita; DONAUDY: Vaghiissima sembianza; CARUSO-BRACCO; Serenata; BUZZI-PECIA; Lolita; ANON.: Vieni sul mar; Santa Lucia. Mario Lanza (tenor) with Orchestra, Paul Baron cond. RCA Victor SP 33-75 (Caruso); RCA Victor LM 2393 \$4.98 (The Set)

Interest: More than meets the eye
Performance: Best of Caruso and Lanza
Recording: Caruso—as expected; Lanza—very good

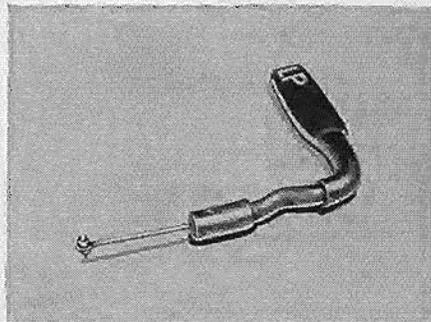
The obvious appeal of this combination is that of economy. The Caruso collection, as enumerated above, should be part of any record library. At the price listed, with or without Lanza, the bargain is assured. As for Lanza's contribution to the package, it does far more for the memory of his idol than his well-remembered participation in a synthetic cinematic tribute did a few years ago.

Lanza lived his short, stormy life in Caruso's shadow, obsessed by what he

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firmly believed to be his natural right to assume the Neapolitan's mantle. As a young, unformed, though undeniably gifted singer, he was caught in the Hollywood game and ended up, tragically, by believing his own publicity. Given a few more years of dedicated study he could have become an important operatic artist, but how can you tell a top-earning movie star to go back to vocalizing?

This recording of a dozen songs—all closely associated with Caruso's career—was completed in Rome shortly before the singer's untimely death at thirty-eight. As Francis Robinson observes in his affectionate notes, Lanza never sounded better. His lifelong study of the originals is evident and the heretofore unsuspected but readily apparent solidity and body of Lanza's middle and bottom range further serve to underline the similarity.

There are faults, of course, technical as well as musical ones. Lanza's intonation sometimes falters; his phrasing is prosaic and often inartistic, and some of his top notes strenuous. But the artist of this disc is a long way from that explosive, crude, overpublicized and overmiked phenomenon his sponsors unleashed a decade ago on an uncritical public. Lanza's relatively quiet Italian sojourn brought blessings to his artistic powers; one can only regret deeply that this beneficial period, and with it his life came to such an abrupt end. G. J.

△ SONGS TO TEXTS OF JAMES JOYCE. Ulysses—DE HARTMANN; Finnegans Wake—BARBER, BUCHBINDER; Pomes Panyeach—GRUEN; Chamber Music—CITKOWITZ, BARAB. Patricia Neway (soprano) with Robert Colston (piano). Lyricord LL 83 \$4.98

Interest: Sophisticated
Performance: Excellent
Recording: Excellent

The liner notes contain a quotation by Richard Ellmann, author of *James Joyce*: "In James Joyce's family, literature was an aberration from the proper art of music. From his first book, *Chamber Music*, to his last, Joyce took his keenest pleasure in the approximation of words to music. In the most intricate word patterns, the most disparate experiences, the essential issue was to find melody."

That Joyce found melody in words is immediately apparent to the sympathetic reader of his writings. Hence, the composer who would use him for text material is in constant danger of merely painting the lily. It is decidedly to the credit of Thomas de Hartmann, Samuel Barber, Hazel Felman Buchbinder, Seymour Barab, Israel Citkowitz and John Gruen that their musical settings add to the understanding of Joyce's words. It is also decidedly to the credit of Patricia Neway that she sings with such understanding and conviction that the hearer never has any difficulty in knowing what she is saying and understanding it better than before.

This recording is a literary and a musical triumph. It would be churlish of me to overlook Robert Colston's contribution to its success; his accompaniments are a vital factor in the artistic unity of the performances. W. D.

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▲ △ LEONTYNE PRICE—A PROGRAM OF SONG—FAURÉ: Clair de lune; Notre amour; Au cimetière; Au bord de l'eau; Mandoline; POULENC: Main dominée par le cœur; Je nommerai ton front; Tu vois le feu du soir; Ce doux petit visage; R. STRAUSS: Allerseelen; Schlagende Herzen; Freundliche Vision; Wie sollten wir geheim; WOLF: Dar Gärtner; Lobe wohl; Morgentau; Geh', Geliebter, geh jetzt. Leontyne Price (soprano). David Garvey (piano). RCA Victor LSC 2279 \$5.98; Mono LM 2279 \$4.98

Interest: Stimulating program
Performance: Appealing
Recording: Well balanced
Stereo Directionality: Not noticeable
Stereo Depth: Unnecessary

RCA Victor has big things in store for Leontyne Price (Donna Elvira and Leonora in forthcoming complete operas), in the light of which the present recital is a welcome show of versatility. Aside from the artistic values associated with this prodigiously gifted singer—a voice of warmly beautiful quality and uncommon technique—the recital attests to imaginative program-making on the part of the artist or her advisers. Fauré and Poulenc are as remarkably harmonious choices for one side as Strauss and Wolf are for the other; and the contrast between the two is stimulating.

As yet, Miss Price's art is more distinguished by its tonal and technical attributes than by penetrating insight. But she offers a delightful and reasonably un-hackneyed program (two of the Poulenc songs, as far as I can determine, are new to records). Full texts and translations are provided with the notes. There is good balance between singer and accompanist, but a little knob-twirling may be needed to compensate for a metallic edge in the piano tone. G. J.

▲ △ PRAETORIUS: Canticum trium puerorum—Motet for Small Chorus, Large Chorus, Brass and Organ; JOHANN CHRISTOPH BACH: Ich lasse Dich nicht—Motet for Double Chorus; SCHEIDT: Duo Seraphim clamabant—Motet for Chorus, Trombones and Organ; SCHÜTZ: Supereminet omnia scientiam—Motet for Chorus and Organ. Philippe Cailliard Vocal Ensemble, Chorales "A Coeur Joie" de la Région Parisienne, with Organ and Brass Ensemble of the Musique des Gardiens de la Paix de Paris, Philippe Cailliard cond. Westminster WST 14090 \$5.98; Mono XWN 18898 \$4.98

Interest: 17th century masterpieces
Performance: Variable
Recording: Mostly imposing
Stereo Directionality: Good
Stereo Depth: Mostly very good

The earliest of these liturgical scores dates from 1607, the Praetorius motet, while the latest is the 1676 piece by Johann Christoph Bach, uncle of the great Johann Sebastian. In his setting of the song of praise to Jehovah of the three boys in the fiery furnace, as told in the Book of Daniel, the great composer and theorist, Michael Praetorius (1571-1621) has come up with music of blazing grandeur that recalls Dürer's conception of the triumphal car for the Emperor Maximilian. Here is a stereophonic spectacular that musically is not one whit inferior to what was being produced by the Gabrielli's in Venice at

about the same time. The dynamic contrasts between unaccompanied small choir and full vocal forces with brass and organ is utterly hair-raising as recorded here. The acoustics are those of a huge cathedral; but the performance has enough snap and precision to avoid any semblance of muddiness.

A complete change comes with the simple and touching Johann Christoph Bach motet, which in its use of the Lutheran choral style points the way toward the cantatas of Johann Sebastian Bach. The recorded performance is properly intimate in sound and the choral singing is absolutely first-rate. When the splendors of Praetorius wear a little thin, this is the music on this disc that I shall turn to for repeated hearings.

Samuel Scheidt's Latin motet evokes the glory of the heavens praising God, with the four trombones adding a special atmosphere of solemnity at climactic lines. The acoustics and performance have about the same characteristics as the Praetorius.

The one outright failure on this disc is the lovely Schütz work, an apostrophe to Jesus whose "love surpasses all understanding." Here the organ and baroque-like acoustics muddy up the musical waters. A small chapel and accompaniment by a modest baroque-style instrument would have been more in keeping with the nature of this music.

Despite this one miss, here is a disc decidedly unusual in its choice of rare repertoire, and for the most part well performed and splendidly recorded. Lovers of fine choral music for the church, whether stereophiles or not, will find it hard to pass this up once they've heard it. D. H.

△ THE BEST OF THE TRAPP FAMILY SINGERS. Muss 'l' Donn (German folk song); SWEELINCK: Angelus ad Pastores; "J'entends le moulin (French-Canadian folk song); TELEMANN: Trio sonata; MORLEY: Sing We And Chant It; The Lone Prairie (Texas cowboy song) & 28 others. The Trapp Family, Dr. Franz Wasner, cond. Decca DXB 162 2 12" \$9.98

Interest: Charming
Performances: Exemplary
Recording: Fine

Taking advantage of the interest in the Trapp Family that has been created by the Broadway musical *The Sound of Music*, Decca has wisely issued this album, which covers various aspects of the family's performances. The music ranges from excerpts from Gregorian Chant, through *Waltzing Matilda*, in addition to such works as are listed above.

Regardless of the impetus for the issuance of the album, we can be grateful for its appearance. The performances are beautifully blended, with unerring intonation and fine ensemble. Moreover, the same qualities are in evidence in the purely instrumental works.

One's ears readily accept the slight Austrian accent that is present in the works sung in English. It's all part of the charm of the presentation, as is the fact that *The Lone Prairie* emerges much more like an Austrian folk song than a cowboy song. D. R.

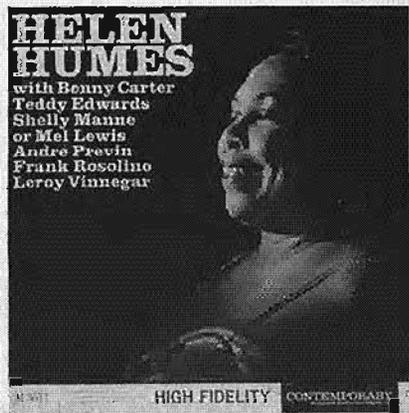
Hi Fi/STEREO

BEST OF THE MONTH . . .

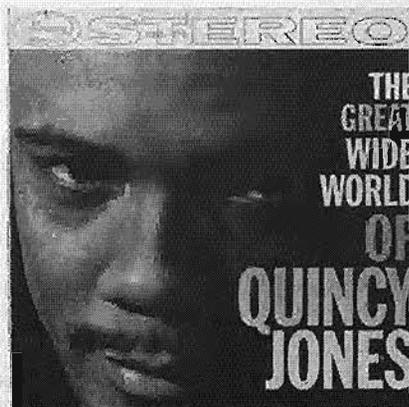
△ Columbia scores brilliantly with its latest Dave Brubeck Quartet LP, *Southern Scene*. ". . . the most interesting LP Brubeck has made. . . . Brubeck forgets his formal background and really digs in as a jazz musician. There is a superb version of *Deep in the Heart of Texas*." (see p. 69)



△ Contemporary makes a major contribution to jazz by bringing *Helen Humes* back to discs. "Helen Humes is singing today better than she ever has. . . . The accompaniment is first-rate and the tunes make a fine collection. . . . If you have any feeling for jazz singing, don't miss this LP." (see p. 70)



▲ △ Mercury shows off a winner in band leader Quincy Jones. *The Great Wide World of Quincy Jones* brings forth ". . . one of the best new big bands to appear in ages, a fine, exciting ensemble playing a series of first-rate arrangements. In either stereo or mono, this is a superior LP." (see p. 70)



Reviewed by
RALPH J. GLEASON
NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 1/2 rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

△ **SOUTHERN SCENE — DAVE BRUBECK QUARTET.** *Deep In The Heart Of Texas; Darktown Strutters Ball; Little Rock Getaway; Happy Times & 6 others.* Columbia CL 1439 \$4.98

Interest: Broadest for jazz
Performance: A'Way above average
Recording: Excellent

In many ways I find this the most interesting LP Brubeck has made. For one thing, it contains a short track (*Darktown Strutters Ball*) on which Dave and bassist Gene Wright are alone in a wonderfully swinging performance. It is at rare moments like this that Brubeck forgets his formal background and really digs in as a jazz musician. There is also a superb version of *Deep in the Heart of Texas* which offers drummer Joe Morello in a long and fascinating drum solo. Altoist Paul Desmond is heard to best advantage on *Southern Scene* in which he displays again his almost ghostly empathy for the music of Brubeck. Dave himself, by the way, is featured on Joe Sullivan's *Little Rock Getaway* in which he turns out to be a better than average barrelhouse pianist. The various facets of Brubeck's talents which are displayed here are equally engaging. A top notch LP. R. J. G.

▲ **MR. SWING—HARRY EDISON.** *Love Is Here To Stay; Short Coat; Ill Wind; Baby, Won't You Please Come Home; Impressario.* Verve MG VS 6118 \$5.98

Interest: Very pleasing swing
Performance: With feeling
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Tenor Jimmy Forrest is on the right, trumpeter Edison is on left center and the drums are in the middle, with the piano at the right and the bass in the center. It's a good balance, allowing you to hear everything without any imbalance. Edison is a consistently interesting soloist with a great ability to swing simply and engagingly in any tempo. The rhythmic backing is first-rate; relaxed but forceful and the piano playing by Jimmy Jones is outstanding. Forrest is a derivative tenor, owing a lot to Ben Webster among others; but he manages here to play simply and convincingly, especially on *Love Is Here to Stay*. Not a sensational album, but what's better, one that will stand up after repeated listening. R. J. G.

▲ **FIREHOUSE FIVE PLUS TWO CRASHES A PARTY.** Let's Have A Party; Mams Inez; Bill Bailey; Ballin' The Jack & 8 others. Contemporary M 12038 \$4.98

Interest: Fun-type jazz
Performance: For kicks
Recording: Faithful

The FHF is a group of dedicated amateurs, whether or not they hold professional musician trade union status. This crops out in their music all the time; it is obvious that they enjoy what they do and they end up many times satirizing the desperately serious Dixieland jazz bands that seem to dot the landscape these days. This quality of humor and good spirits which pervades their work is the saving grace; otherwise it would be just another routine version of the old, old tunes. In between the playing on this LP, there's a lot of laughing and shouting as if at a party—may have been at a party, at that, everything sounds a little like 3 A.M. R. J. G.

▲ **AD LIB—JIMMY GIUFFRÉ.** I Hear Red; Stella By Starlight; I Got Those Blues; & 3 others. Verve MG VS 6130 \$5.98

Interest: Pleasant modern jazz
Performance: Easy
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

Giuffrè, in a new mood, essays more earthy playing than usual and has the backing of some topnotch jazz men (Lawrence Marable, drums and Red Mitchell, bass, Jimmy Rowles, piano). There's less of the contrived folksiness of Giuffrè's recent work, a great deal of light swinging and easy improvisation and some excellent solo work from both Red Mitchell (one of the most moving of present-day bass soloists) and Jimmy Rowles, a man who has a gift for bright piano phrasing. The piano is consistently on the right and the sax or clarinet on the left, with the drums and bass in the middle for a good spread. However, I am fairly consistently disenchanted with the Giuffrè playing personally these days. If he turns out to be a major jazz artist in future years, we will be able to study his development in detail—all his periods being preserved on LP, change by change. R. J. G.

▲ **LIGHTNIN' AND THE BLUES**—Lightnin' Hopkins (vocals). Life I Used To Live; My Baby's Gone; My Little Kewpie Doll & 9 others. Herald LP 1012 \$3.98

Interest: Down home blues
Performance: Stirring
Recording: Rather harsh

We're in the midst of a Lightnin' Hopkins renaissance. In the past few months, the Texas blues singer has been represented by new albums on Folkways and Tradition and reissues on Time and Herald. Lightnin' is one of the most individual of the older type of traditional blues singers still alive. These recordings were made as singles. I would guess, during the middle and late forties. The notes do not indicate this as a reissue set.

The company obviously insisted on an electric guitar and a constantly battering backbeat. But Lightnin's raw vitality and humor comes through clearly and most of the performances are worth having. Characteristic of Lightnin's philosophy is the observation: "What you want with a rooster, he won't crow for day/What you want with a woman, she won't do nothin' she say." Lightnin' recently complained that while he's become too sophisticated to expect royalties from these reissues, he'd appreciate the companies sending him a copy of the album. N. H.

▲ **HELEN HUMES.** You Can Depend On Me; Trouble In Mind; Star Dust; Bill Bailey & 8 others. Contemporary M 3571 \$4.98

Interest: Return of a great singer
Performance: Beautiful
Recording: Topnotch

Helen Humes is singing today better than she ever has and it is commendable that Contemporary has brought her back to records. She has a great ability to swing a song, a fetching way with the blues and a fine, clean and untricky sound to her voice. This LP is easily one of the best vocal jazz LPs of the year. The accompaniment is first-rate and the tunes chosen make a fine collection. *Trouble in Mind*, which was Bertha "Chippie" Hill's great song, is reprised with affection as well as conviction. *I Got It Bad* is really surprising; a great song once again in an impressive version, and *You Can Depend on Me* one of the most cheering signs jazz music has given us of the continuing contribution of the past generation. If you have any feeling for jazz singing, don't miss this LP. R. J. G.

▲ **THE GREAT WIDE WORLD OF QUINCY JONES:** Ghana; Lester Leaps In; Caravan; Air Mail Special & 6 others. Mercury SR 60221 \$4.98; Mono MG 20561 \$3.98

Interest: Fine big band jazz
Performance: Spirited
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

This is one of the best new big bands to appear in ages, a fine, exciting ensemble dotted with good, solid soloists and playing a series of first-rate arrangements. In either stereo or mono, this is a superior LP. In the stereo version the piano is at one end of the spread and the drums at the other with the saxes. The brass rides the middle for a reasonable facsimile of actual band set up. There are a number of outstanding tracks (the fact that one grows fonder of this LP the more

one plays it, is a key point among them are *Ghana* for Sahib Shebah's baritone solo; *Everybody's Blues* for Ernie Wilkin's excellent brass section writing and *I Never Has Seen Snow* for Phil Woods' exciting alto solo. R. J. G.

▲ **FRED KATZ AND HIS JAMMERS.** Elaqy; Feeling The Blues; Dexterity; To Blow Is To Know & 6 others. Decca DL 79217 \$5.98; Mono DL 9217 \$4.98

Interest: Tricky jazz
Performance: Professional
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Although everybody concerned with this is a capable musician, it is all too contrived and tricked up. The bass, for instance, is over-recorded throughout and the sound separation is pronounced at all times. Katz is a good arranger and gets a warm tone on the cello when playing bowed but he is no swinging jazz soloist (his statement on this subject in the liner notes notwithstanding) and when he dominates the proceedings, even the excellent drummers on the date (Frank Butler, Billy Higgins and Lenny McBrowne) can't help much. There's a good deal of the placidity and blandness that characterizes the worst of West Coast jazz. At its best, this is pleasant background jazz with no particularly outstanding solos from the sextet though vibist Gene Estes is occasionally rather engaging.

Decca's famous surface noise is at a minimum, thank goodness. R. J. G.

▲ **POLL WINNERS THREE—BARNEY KESSEL, SHELLY MANNE and RAY BROWN.** Soft Winds; Crisis; Mack The Knife; I Hear Music & 6 others. Contemporary M 3576 \$4.98

Interest: Superior modern jazz
Performance: Exciting
Recording: The best

Take three topnotch jazz musicians like this, give them material they like to play (or rather let them pick it themselves) and if you have any luck at all you're bound to get some good music. This was Contemporary's lucky day and the result is a superior collection of jazz performances. Since the instrumentation is drums, bass and guitar, there is a restraint in the total sound which could be monotonous except that the jazz pulse of the players is strong enough to keep your interest. I was particularly pleased by the version of *Mack The Knife* and by *Soft Winds*. Shelly Manne's drumming on this LP is a fine example of how a really good drummer relates his time keeping and rhythmic accents to the melody of the tune itself. Of course not every drummer can do this and many who try cannot do it as well as Shelly Manne. Kessel is also a gifted guitar soloist and Brown, of course, is one of the great jazz bassists. This was a particularly rewarding meeting of three major jazz talents. R. J. G.

▲ **THE FOX—THE HAROLD LAND QUINTET.** The Fox; One Second, Please; One Down; Little Chris & 2 others. HiFiJazz J 612 \$4.95

Interest: Top modern jazz
Performance: With conviction
Recording: Excellent

HIFI/STEREO

Compatible musicians, plus planning and freedom in playing have paid off for HiFi-Jazz in this release which demonstrates that all the jazz played in Los Angeles is not West Coast, if West Coast means cool. This music is hard-swinging and hot. Land is a very good modern tenor player with overtones of Rollins and Coltrane; he has a fine drummer in Frank Butler and in Dupree Bolden, a new trumpet player, he has a musician who will be heard from a great deal in the future. The music swings all the way, and has that deep digging-in quality which makes modern jazz at its best genuinely rewarding listening. *R. J. G.*

▲ **GET HAPPY WITH CAPPY.** Cappy Lewis (trumpet), Jimmy Rowles (piano), Morty Corb (bass), Jack Sperling (drums), Rosalie Swane; Running Wild & 9 others. HiFiJazz \$4.95

Interest: Moderate
Performance: Rambling
Recording: More presence needed

Cappy Lewis became best known as a trumpet player with Woody Herman, particularly with "the band that played the blues" in the early forties. He had a driving, crisp attack and was in the Bunny Berigan tradition. Lewis has since become a Hollywood studio musician, and this is his first album as a leader. There are occasional echoes of the vintage Cappy, but the soft life has apparently dulled his jazz conception. Many of the solos meander and lack fresh organic development. His tone is still bracing and he has a good beat, but there seems to be little urgency in his playing. Tasteful, solid rhythm section support. *N. H.*

▲ **BLUES FROM THE BAYOU — GEORGE LEWIS AND HIS ORCHESTRA** with George Lewis (clarinet), Andy Anderson (trumpet), Bob Mielke (trombone) and rhythm section. Memphis Blues; Beale Street Blues; Milenberg Joys & 5 others. Verve MG VS 6113 \$5.98

Interest: Disappointing
Performance: Often uncertain
Recording: Good presence
Stereo Directionality: Well spread
Stereo Depth: Competent

This is one of George Lewis' less memorable albums. The fault is not with his own innocent, sweet-toned clarinet but with his colleagues. Mielke is a lumbering, unimaginative trombonist who has inexplicably modeled himself after Kid Ory. (He is, in fairness, effective in a talking role in *Beale Street Blues*). Anderson, about whom no information is given in the notes, has an unusually attractive, singing tone and a freshly lyrical conception, but his technique is occasionally fumbling.

The rhythm section is enlivened by pianist Joe Robichaux who plays what might be called neo-barrelhouse piano. Before it's too late, Lewis should be recorded with a front line worthy of him. Possible candidates might be a controlled Red Allen on trumpet and Vic Dickenson on trombone.

Because of the inadequacies of the trumpet and trombone, the ensemble climaxes in this set are more in the nature of anti-

climaxes. But Lewis, for all his quixotic intonation, is a remarkably expressive—if limited—traditional jazzman. *N. H.*

▲ **JAZZ SHOWCASE introducing THE MASTERSOUNDS.** Lover; Dexter's Deck; Drum Tune; Un Poco Loco & 6 others. World Pacific S 1271 \$4.98

Interest: Middle-of-the-road modern
Performance: Excellent
Recording: Spotty
Stereo Directionality: Good
Stereo Depth: Shallow

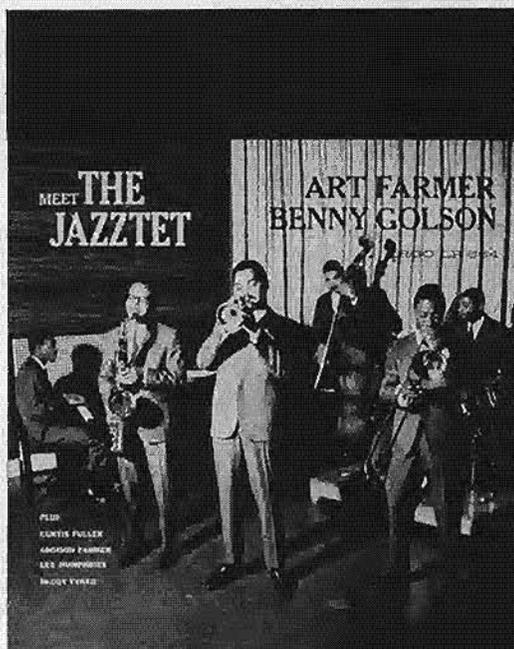
This is a good group which is no longer in existence, though its albums will probably continue to appear for some time. It is remarkable chiefly for the vibes playing of Buddy Montgomery and the piano of Richie Crabtree, and for the care and

attention which went into each arrangement. Unfortunately World Pacific only once succeeded in recording the group well and this was not the time (*The King and I*—1017/1272—is their best L.P. by far). On this album, there's a high level of noise from the original tape which is disturbing in the quiet parts of the tunes. When I wrote the notes for the original mono release (1957) all the information was current. It has since become hopelessly dated and WP should have revised it. *R. J. G.*

▲ **MINGUS DYNASTY — CHARLES MINGUS AND HIS JAZZ GROUPS.** Song With Orange; Sloc; Things Ain't What They Used To Be; Mood Indigo & 5 others. Columbia CL 1440 \$4.98

Interest: Hard core modern jazz

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Performance: Studio authentic
Recording: Excellent

This is uneasy music: at times it is almost unbearably harsh, particularly *Song With Orange and Slop*. At other times it verges on the saccharine, as in *Diane*. Occasionally there are surprising ensemble passages (such as the saxes in *Orange*) and at other times the ensemble is monotonous. Mingus, though one of the great bass players, seems more interested these days in writing original compositions. These—and this LP is a perfect demonstration—hinge mainly on the deep, hand-clapping blues style which now and then is interrupted with shouts and exhortations. One wonders just how authentic this sort of thing can get to be in the sanitary atmosphere of the recording studio and if perhaps Mingus is himself victim of the concept that calling something authentic makes it so. *Things Ain't What They Used to Be* is the best track, showing as it does Mingus' love for Ellington and containing also a remarkable bass solo. *Mood Indigo* is also outstanding for its Ellingtonian effects and the general depth of feeling with which it is played. Pianist Roland Hanna is brilliant throughout the LP and there are good solo moments from Jerome Richardson, flute, and Jimmy Knepper, trombone. *R. J. G.*

▲ **THE MUSIC from THE CONNECTION—THE FREDDIE REDD QUARTET** with JACKIE McLEAN — Freddie Redd (piano), Jackie McLean (alto saxophone), Michael Matos (bass), Larry Ritchie (drums). *Who Killed Cock Robin; Time To Smile; Theme For Sister Salvation & 4 others.* Blue Note 4027 \$4.98

Interest: Happy to harrowing jazz
Performance: Biting
Recording: Very live

Jack Gelber's play, *The Connection*, is in a long run at New York's Living Theatre. It's an unsparing exploration of the drug addicts' world and its perspective is wholly unsentimental. On stage are several musicians, doubling as actors. Occasionally they play jazz as part of the action, and these sections are reproduced in this album. The music is brilliantly evocative in the context of the play, and it also stands up as sharply personal, hard-swinging modern jazz on its own terms. The most effective soloist is McLean. The moods range from ravenous frustration to acute, transitory happiness. *N. H.*

▲ **CAT ON A HOT FIDDLE—STUFF SMITH**—Stuff Smith (violin), John Eaton (piano), Lewis Powers (bass), Harry Saunders (drums). *The Man I Love; Blue Violin; Nice And Warm & 8 others.* Verve MG VS 6097 \$5.98

Interest: Dean of jazz violin
Performance: Fierce
Recording: Clear and bright
Stereo Directionality: Good
Stereo Depth: Competent

Stuff Smith remains the most impressively hot of all jazz violinists, and this album—recorded in Washington with a local rhythm section—is fully characteristic. Smith phrases very much like a horn and he swings, in baseball terms, from the

heels. There is close to a total fusion between Smith and his instrument that permits full release of emotions. At times, Stuff sounds like an ecstatic bee with visions of becoming an eagle. His vitality is infectious, but his vocals are nonetheless expendable. *N. H.*

▲ **THE ART TATUM DISCOVERIES, VOLUME 1**—Art Tatum (piano). *Willow Weep For Me; Tenderly; Yesterdays & 9 others.* 20th Fox 3029 \$3.98

Interest: An important find
Performance: Sounds three-handed
Recording: Competent

There's at least one Tatum album recorded at an actual concert, but this is the only set of Tatum at a private party. It was taped—without Tatum's knowledge at the time—at the home of a Hollywood musical director. The performances are somewhat less calculated and more emotional than much of Tatum's previous "public" recordings. (Musicians say he was at his best in after-hours sessions.) The stunning technical pyrotechnics remain, but there's more plunging involvement in places here. One of several indices of Tatum's prodigious powers of invention is his having taken so exhausted a song as *Begin The Beguine* and making it sound newly composed. *N. H.*

▲ **JOE VENUTI PLAYS GERSHWIN**—Joe Venuti (violin), Tony Gottuso (guitar), Jack Zimmerman (bass), Bobby Donaldson (drums), Ellis Larkins (piano). *Fascinatin' Rhythm; Do Do Do; Liza & 9 others.* Golden Crest CR 3100 \$3.98

Interest: A welcome return
Performance: Sizzling fiddling
Recording: Somewhat shrill
Stereo Directionality: Good
Stereo Depth: Very good

Joe Venuti, probably the first of the really "hot" fiddlers, has been absent from records for far too long a time. Venuti plays with a strength and passion that only Stuff Smith, among the jazz violinists, excels. His conception of time is not modern, but there's no denying his compelling swing. Most impressive is the feeling of abandon he communicates. Venuti is at his most drivingly exciting on up-tempos. The ballads are played with an expansive romanticism that's also attractive. Good, solid rhythm section support. *N. H.*

▲ **JOE VENUTI PLAYS JEROME KERN**—Joe Venuti (violin) and rhythm section. *Who, Make Believe; All The Things You Are & 8 others.* Golden Crest CR 3101 \$3.98

Interest: Echt jazz violin
Performance: All spots out
Recording: Rather brash
Stereo Directionality: Good
Stereo Depth: Very good

A companion set to *Joe Venuti Plays Gershwin* (Crest CR 3100), this also underlines Joe's rare capacity to make the violin a thoroughly legitimate jazz instrument. In timbre, beat and phrasing, Joe turns the instrument into a strongly personal—and heated—extension of himself. His support (the same as on the Gershwin album) is sympathetic and sturdy. *N. H.*

H i F i / S T E R E O

Reviewed by

RALPH J. GLEASON

DAVID HALL

JOHN THORNTON

4-TRACK CLASSICS

▲ **BEETHOVEN:** Piano Concerto No. 5 in E-flat, Op. 73. Robert Riefling with the Oslo Philharmonic Orchestra, Odd Gruner-Hegge cond. SMS S 31 \$8.95

Interest: Great concerto
Performance: Clear-cut
Recording: Very good
Stereo Directionality: Good
Stereo Depth: Fine sound

Robert Riefling plays the *Emperor* Concerto brilliantly, his technique sure all the way, his approach to this difficult score direct and confident, his tone bright and clear. If the Oslo Philharmonic had played with the same fire, the album could be considered on a level with the other great recorded performances of the score; but the ensemble, while it plays deftly and together, does not match the soloist. It is a little disconcerting to find no information about Mr. Riefling on the liner, or inside the box (In his native Norway, he is regarded as the country's finest concert pianist—Ed.), for an artist of this ability should be given every opportunity for exploitation.

Odd Gruner-Hegge directs the Oslo musicians carefully, meticulously and with some caution, so that while the ensemble is correct, the accompaniment does not add to Riefling's fine artistry, it merely supports it. Thus the soloist is put in the position of carrying the work, and the burden is a staggering one. Engineering is good, with exceptionally fine piano pick-up. Stereo is well balanced, the hall sound is warm and full. Not much bite in the attacks, no edge or sheen to the strings, but this is no fault of engineering. J. T.

▲ **BERLIOZ:** *Symphonie Fantastique*, Op. 14a. London Symphony Orchestra, Sir Eugene Goossens cond. Everest T 43037 \$7.95

Interest: Romantic masterwork
Performance: Excellent, not brilliant
Recording: Superb
Stereo Directionality: Good balance
Stereo Depth: Fine sound

Goossens' reading of the *Symphonie Fantastique* is the first to be reproduced in 4-track stereo, and it is a stunning example of what can be done qualitatively in this medium. The London Symphony members deliver a fine performance under Sir Eugene's careful direction. Much of

Boston gives to this score a fury and dramatic impact I've never heard equalled, but he does not capture the lyrical beauty of the third movement as well as Goossens. The engineering is much better on Everest than on the RCA disc. Still, if you can wait a bit, for London's recording with Argenta or for a stereo tape issue of Monteux's wonderful interpretation on RCA Victor with the Vienna Philharmonic. I have not yet heard Audio Fidelity's Wallenstein performance on tape, but the disc was a marvel.

Goossens treats the waltz scene on a small scale and the *March to the Scaffold* is exciting, if not hair-raising. In the last section, the *Witches Sabbath*, he realizes his best moments, and uses large orchestral chimes for stunning effect just before the entrance of the *Dies Irae*. Other conductors favor the heavier tone and hollow-sound of regular church bells, but the brilliant effect Goossens creates is enough to raise goose bumps on a statue.

The stereo spread is like magic for this score, and so is Everest engineering. J. T.

▲ **COPLAND:** *Symphony No. 3*. London Symphony Orchestra, Aaron Copland, cond. Everest 4T 3018 \$7.95

Interest: Major Copland
Performance: Composer's conducting
Recording: Wide open spaces
Stereo Directionality: Good
Stereo Depth: Plenty

Copland's major essay in the monumental manner is no unqualified masterwork; but there are plenty of splendid passages to justify its existence, especially in the first two movements; while the fanfare that introduces the finale remains an all-time hi-fi bug's dream.

Mercury's mono disc of 1953 vintage with Dorati and the Minneapolis Symphony still remains a landmark of its kind and still surpasses Copland's own recorded performance for brass-percussion presence and general orchestral precision. However, Copland as conductor sheds considerably more illumination on the inner textures of his own score and he has the further advantage of some powerfully impressive stereo sound, even if the timpani in the crucial fanfare are rather drastically far out in right field. If you're a Copland fan, you'll want to own both recorded versions of the Third Symphony.

So far as the tape goes, it's something of an improvement over the disc in that there is no inner groove distortion. However, careful adjustment of tape playback head is necessary to keep "cross-talk" between tracks down to a minimum. My review copy had the channels reversed, but

we have been assured that this condition has been corrected on most subsequent production copies. D. H.

▲ **HINDEMITH:** *Kleine Kammermusik*, Op. 24, No. 2; **DANZI:** *Wind Quintet*, Op. 67, No. 2. New York Woodwind Quintet. Concertape 4T 3015 \$6.95

Interest: Top woodwind repertoire
Performance: Smooth
Recording: Very good
Stereo Directionality: Tasteful
Stereo Depth: Natural

Paul Hindemith's acidulous little masterpiece from the early 20s is the gem on this tape. Here we have the musical counterpart of the social-satirical drawings of the late George Grosz that shocked the inflation-ridden, disillusioned Germany of the years just after World War One. Yet Hindemith's piece stands up superbly as just music, as does his remarkable String Quartet No. 8 of the same year (1922)—which is unhappily no longer available in recorded form.

The Wind Quintet by Beethoven's somewhat older contemporary, Franz Danzi, is cheerful, unproblematical music—a nice foil for Hindemith's mixed ink and acid.

This is the only stereo recording of the Hindemith and there is no available competition on the Danzi. Both performances are absolutely first-rate, and the recorded sound in stereo has the wind group spread out nicely against the living room wall. Hiss is minimal. A good buy! D. H.

▲ **MOZART:** *Overtures—Don Giovanni; The Seraglio; Così fan tutte; Idomeno; The Impresario; Titus; The Marriage of Figaro; The Magic Flute*. Hamburg Pro Musica. Harry Newstone cond. Forum FTB 601 \$6.95

Interest: High
Performance: Smooth, elegant
Recording: Average to poor
Stereo Directionality: Good
Stereo Depth: Good

Considering that the members of the Hamburg Pro Musica who play these Mozart overtures must have been included in the Pro Musica Orchestra of Hamburg who performed *Scheherazade* for the Perfect label, it is astonishing that the two performances could be played with such dexterity on the one hand, and so apathetically on the other. Mr. Newstone conducts the orchestra briskly, smoothly, to achieve elegant accounts of these Mozart gems. The string entrances are crisp, the winds good in intonation and phrasing. Attacks are solid, if not electrifyingly perfect, and the only real handicap is engineering, which is not bad, but not outstanding either.

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Recording level could be higher, but even so, print-through is frequently in evidence. A good tape, nevertheless and worth the price for a good representative selection of Mozart overtures. J. T.

▲ **MOZART:** Quintet in E-flat for French Horn and Strings (K. 407); Quartet in F Major for Oboe and Strings (K. 370). John Barrows (horn), Ray Still (oboe) with the Fine Arts Quartet. Concertape 4T 3016 \$6.95

Interest: Mozartian charmers
Performance: Neat as a pin
Recording: Strings a bit shrill
Stereo Directionality: Rather spread
Stereo Depth: Good

Few oldtime record collectors are likely to give up their fond memories of the Mozart Oboe Quartet as done by Léon Goossens with members of the Lener Quartet on Columbia 78s, or for that matter the Horn Quintet on English Decca *flr* 78s with Dennis Brain and the Griller Quartet.

For all his skill and finesse, Barrows never matches the rhythmic thrust of the late, great Britisher; but that is small fault to find in an otherwise very satisfactory display of topnotch musicianship. The same applies to Ray Still in the Oboe Quartet—for me one of the most completely beguiling lighter chamber works.

Both are "first and only" on stereo and the sound is especially fine in terms of instrumental balance. However, some treble cut may be necessary to ease shrill violin tone in the louder spots. D. H.

▲ **SHOSTAKOVICH:** Symphony No. 1 in F Major, Op. 10; Prelude in E-flat Minor, Op. 24, No. 14 (arr. Stokowski); Entr'acte from Lady Macbeth of Mzensk. Symphony of the Air, Leopold Stokowski cond. United Artists UATC 2209 \$7.95

Interest: Topdrawer Shostakovich
Performance: Superb all the way
Recording: Likewise, except for hiss
Stereo Directionality: Fine and dandy
Stereo Depth: Good

In stereo disc format, these recorded performances are among the finest done by Stokowski since his great days with the Philadelphia Orchestra. His treatment of the youthful and intense Shostakovich Symphony is more broadly lyrical than that done in the presence of the composer by Ormandy and the Philadelphians for Columbia (MS 6124/ML 5452), but is not one whit less valid for all that. He has also made an awesome miniature tone poem in his transcription of the E-flat Minor Piano Prelude.

All this being equal, one would expect a tape issue of these performances to be "the living end." Unhappily, it's not so; for the prevailing level of tape hiss is far beyond the limits of tolerability—at least on our review copy. We are surprised that UST let this one get by for release. Let's hope a good quiet master tape can be found for another try at 4-track processing. Meanwhile, the stereo disc is still your best bet on this recording. D. H.

▲ **STRAUSS, STRAUSS, STRAUSS.** Music of Johann, Sr., Johann, Jr., and Joseph Strauss. The Gypsy Baron—Overture; Polkas—Express; Feuerfest; Bajadere; Auf der Jagd; Libelle; Tritsch-Tratsch; Par Force;

Annen; Plappermälchen; Jokey; Donner und Blitz; Frauenherz; Vergnugungszug. Graz Philharmonic Orchestra, Walter Goldschmidt cond. Livingston 4T 11 \$8.95

Interest: Yes!
Performance: Just right, every note
Recording: Just right, every bar
Stereo Directionality: Perfect
Stereo Depth: Great

For \$8.95 here is the best bargain I've yet reviewed in 4-track stereo! The Graz under Goldschmidt is letter perfect in every measure, every page, every intoxicating, joyous moment of these delightful pieces. You will find umpteen records and many tapes listed under the Strausses, and this one takes its place among the very top along with London's stellar recordings with the Vienna Philharmonic. And as for dollar value, not even London can match the Livingston tape, which is the best yet of all their recordings.

The repertoire is great, some familiar, some out-of-the-way like the lovely *Libelle* and the saucy wit of *Par Force* to say nothing of the charm of *Frauenherz* (first recording?) and the bombastic appeal of the train polka, *Vergnugungszug*.

This collection from three illustrious dance composers must be counted as one of the outstanding albums of the year. One line can sum up Livingston's *Strauss, Strauss, Strauss* . . . and that is . . . "more, more, more!" J. T.

▲ **STRAVINSKY:** *Petrouchka* (complete ballet). London Symphony Orchestra, Sir Eugene Goossens cond. Everest T 43033 \$7.95

Interest: Basic Stravinsky
Performance: A bit slack
Recording: Opulent
Stereo Directionality: First-rate
Stereo Depth: Plenty

The Goossens reading of *Petrouchka* for Everest is the second version of Stravinsky's ballet masterpiece to find its way onto 4-track stereo tape. The other is the redoubtable Ansermet-Suisse Romande interpretation for London (LOK 80006 \$11.95) which is coupled with his reading of *Le Sacre du printemps*.

For those who must have their *Petrouchka* on tape, a choice between these two versions is no easy one. Ansermet's is the crisper reading and he elicits a greater degree of ensemble precision from his orchestra; but the London tape is marred by "cross talk" from the "Sacre" performance. This is especially evident in the opening pages of *Petrouchka*.

Goossens may not bring quite the same excitement and rhythmic tension to the music that Ansermet does; but there is no "cross talk" problem with the Everest tape either—and the sound is very, very good. Of course, the London offers the "Sacre" for an additional \$4, but it is neither one of Ansermet's best readings nor London's best recording.

All things considered, the Ansermet *Petrouchka* is definitely the one for musical perfectionists. However, those who find the "big" sound irresistible and who insist on tape absolutely free of extraneous cross-talk must choose Goossens. Only if RCA Victor issues a tape version of its Monteux-Boston Symphony recording or

HiFi/STEREO

Mercury gives us the one by Dorati with the Minneapolis Symphony is there likely to be a better choice available. *D. H.*

▲ **TCHAIKOVSKY:** Symphony No. 5 in E Minor, Op. 64. London Symphony Orchestra, Sir Malcolm Sargent cond. Everest T 43039 \$7.95

Interest: Russian masterpiece
Performance: Good, sturdy
Recording: Excellent
Stereo Directionality: Well balanced
Stereo Depth: Warm sound

In the 4-track tape catalog, which by comparison with 2-track tape and stereo LP is still quite thin, this release of the Tchaikovsky E Minor Symphony must be considered the best available. Judged by its technical superiority, even if the catalog were jammed, it would be among the top, for the engineering is very good. A little more bite and sharpness to the first string body would help, but this is a minor complaint when overall sound is considered.

Sargent traverses the E Minor score easily, gracefully, with a minimum of exaggerated dramatics, and the result is musical and flowing. It makes for interesting, sometimes exciting, but not overwhelming listening. Compared to the most recent Tchaikovsky "Fifth" disc issue, the Szell performance with the Cleveland Orchestra for Epic, the Everest release emerges as the better engineered, although Szell makes more of a virtuoso show of his fine orchestra. In checking the Epic stereo LP and Everest tape side by side the Sargent seems preferable, for the difference in interpretation is not too startlingly different. Szell does use the original uncut score of the finale, but Sir Malcolm elects the cut that Mengelberg used with dramatic success in his ancient but priceless 78 rpm reading with the Amsterdam Concertgebouw Orchestra.

A serious fault in production does show up on the Everest tape. Three-quarters through the slow movement, the A-side of the tape ends abruptly. By the time it is reversed and re-threaded, the entire mood is lost. Today, with microgroove and long-play tape, it is ridiculous to have music produced in such a manner. Part of the concept of "long-play" was to put an end to the irritating separation between sides that was such a problem with the old 78s. It seems inexcusable to this writer to destroy what the composer intended, and what the conductor tries to achieve. *J. T.*

▲ **TCHAIKOVSKY:** Symphony No. 6 in B Minor, Op. 74. "Pathétique." Oslo Philharmonic Orchestra, Odd Gruner-Hegge cond. SMS S 27 \$8.95

Interest: Tchaikovsky's best
Performance: Spotty
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Considered purely as a performance of this music, the Oslo Philharmonic under its regular conductor, Odd Gruner-Hegge, cannot compete on the same level as teams like Boston Symphony-Monteux, Chicago Symphony-Reiner, or Suisse Romande-Ansermet; but as a demonstration of quality

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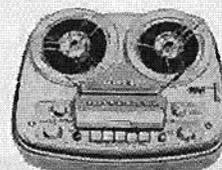
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sound on quarter-track tape, the SMS album can stand up to the best.

Odd Gruner-Hegge displays somewhat the same careful approach as in the Beethoven *Emperor* Concerto (S31), but he is given far better engineering in the Tchaikovsky. For most of the way the Oslo members play nobly, especially the strings in the first and third movements. The second movement displays some ensemble weakness, and this same lack of "togetherness" on string passagework shows up in the middle pages of the finale. The faults are not glaring, but enough to put the performance into the category of adequate rather than outstanding.

Middle-fill stereo sound is not always good and brasses are buried at times. J. T.

▲ **VILLA-LOBOS: Forest of the Amazon.** Symphony of the Air with chorus and Bidú Sayão (soprano). Heitor Villa-Lobos cond. United Artists UATC 2210 \$7.95

Interest: First-grade movie music
Performance: Nice professional job
Recording: Quite good
Stereo Directionality: Well handled
Stereo Depth: Good

United Artists has released the music from the film *Green Mansions*, written by Villa-Lobos, and called *Forest of the Amazon*. Scored for large orchestra with a considerably augmented percussion section, the work must be considered as first-grade movie music—with flashes of fine writing, mixed with a great deal of mediocre material. The "suite" cannot be compared to Villa-Lobos' better known masterpieces, the *Bachianas Brasileiras*, and the story has it that the composer was very reluctant to undertake a film music commission.

Except for the fact that Bidu Sayão still possesses a voice of opulent warmth and strength, the album has little to offer in the way of originality. Percussion and orchestral coloristic effects are used to simulate the big, green, deep, wild, mysterious, sun-drenched, shadow-filled, brooding, enchanting jungle, and although Villa-Lobos says it in his own way, the orchestral language has been used this way before to create movie mood. Thank heavens for his restraint in one respect . . . there are no chattering monkeys, no forest parrots, no coughing of jaguars or howling of strange spirits.

The suite is divided into twelve sections, but not in the sequence of Hudson's novel, on which film and music is based. Some of the titles run like this: *Deep in the Forest*, *Excitement Among the Indians*, *Savage War Dance*, *Indians in Search of the Girl*, *Forest Five*, etc. The Indian scenes with wordless chants could be Hopi, Sioux, Aztec, or Blackfoot, for the effect is much too sophisticated sounding, and too "western" to create authentic atmosphere. There are several songs by Sayão, the best of which are *Blue Dusk* and *Love Song*. She is still very much the great artist, despite the years of absence from the Metropolitan stage, and one has the feeling she could sing Butterfly or Mimi tomorrow with a great deal of the same pure beauty and all of the special feminine appeal that characterized her performances years ago.

Forest of the Amazon is excellent as film

fare, and should not be taken seriously as anything else. J. T.

▲ **POLKAS, WALTZES AND MARCHES by ZIEHRER and LANNER:** Fesche Feister Overture; Todolini Galop; Nachtschwaermer Waltz; Vinea Galop; Hans Joergl Polka; Schoenfeld March; Romantiker Waltz; Loslassen Polka; Styrian Dances. Graz Philharmonic Orchestra, Walter Goldschmidt cond. Livingston 4T 9 \$7.95

Interest: For Strauss lovers
Performance: Good
Recording: Mellow
Stereo Directionality: Too much right
Stereo Depth: Fine

The collection of scores by Ziehrer and Lanner as a companion piece to Goldschmidt's remarkable release of the Strauss family dances was a good idea, for it gives the collector music by those who followed or shared the sunlight with the indefatigable Strausses. Ziehrer (1843-1922) and Lanner (1801-1843) are part and parcel of the Viennese tradition, a little more on the heavy-handed side, but their music as conducted by Goldschmidt comes off in fine fashion.

My tape needed re-balancing as the right channel was up too high. Although the Graz orchestra plays beautifully throughout, the sound is not as crisp as on the Strauss album. It is much mellower, without quite the articulation and brightness of the latter release. A good tape on the whole, but not a match to the truly magnificent Livingston Strauss offering. J. T.

▲ **FAVORITE CHORAL SELECTIONS.** BACH: Now Let Every Tongue Adore Thee; NEVIN: Little Boy Blue; Folk Songs—Cindy; Skip to My Lou; Witness; THOMPSON: Alleluia; MALOTTE: The Lord's Prayer; MARTIN: Come to the Fair; SCOTT: Mountain High; KOUNTZ: The Sleigh. John Haloran Choir. Concertape 4T 3013 \$6.95

Interest: Choral grab-bag
Performance: Undistinguished
Recording: Good when not loud
Stereo Directionality: Well spread
Stereo Depth: Realistic

The Randall Thompson *Alleluia* and the folksong settings are the most musically worthwhile offerings in this otherwise undistinguished sequence of recorded performances. The tape is further plagued by overload distortion in the climaxes. D. H.

4 TR. ENTERTAINMENT

▲ **ELLA FITZGERALD SINGS THE GEORGE AND IRA GERSHWIN SONG BOOK—Volume 1.** But Not For Me; Let's Call The Whole Thing Off; My One And Only; Nice Work If You Can Get It & 6 others. Verve VSTC 215 \$7.95

▲ **ELLA FITZGERALD SINGS THE GEORGE AND IRA GERSHWIN SONG BOOK—Volume 2.** The Man I Love; Who Cares; They All Laughed; 'S Wonderful & 7 others. Verve VSTC 216 \$7.95

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▲ **ELLA FITZGERALD SINGS THE GEORGE AND IRA GERSHWIN SONG BOOK**—Volume 5. They Can't Take That Away From Me; Embraceable You; I Got Rhythm; Boy! What Love Has Done To Me & 6 others. Verve VSTC 219 \$7.95

Interest: The best pop songs by the best pop singer
 Performance: Consistently excellent
 Recording: Ditto
 Stereo Directionality: Marked
 Stereo Depth: Good

Soundwise these five reels are a dream; for one thing they are consistent as to placing of voice, soloists and instrumental backing, section by section, and can therefore be played as a program for an entire evening with no resetting of controls. Secondly, there is really excellent presence on the part of both the voice and accompaniment. The latter, which consists of a swing band with strings, is spread nicely from left to right. Miss Fitzgerald's voice is at the right center and not in the middle. There is no tape hiss discernible on my rig. (Ampex-Leak-KLH). But since this whole stereo culture is based on music (except for the sound freak), the most important thing about this entire collection is that the level of performance is uniformly excellent and the level of the music itself is well nigh unbeatable. Miss Fitzgerald has one of the most remarkable voices in music and it is exceptionally suited to the sort of superior popular song in which Gershwin excelled. Nelson Riddle, who did the arrangements and who conducted the accompanying orchestra, has a knack for putting singers into the right surroundings, and in this instance he exercised it with more than his usual flair. The five reels contain the same selections issued on LP in the giant package by Verve last year.

If there is any flaw in this whole group it is in the fact that Miss Fitzgerald, though always a songwriter's dream as an interpreter, nevertheless is, I suspect, more at home with those Gershwin melodies which have taken the popular fancy such as *They Can't Take That Away From Me*, *I Was Doing All Right* and *Nice Work If You Can Get It* than with those songs, relatively obscure down through the years, which have recently found new favor with the cafe set of sad song singers. On these latter, such as *Sam And Delilah*, *Beginner's Luck* and *The Half Of It Dearie Blues* she sounds now and then as if she didn't believe it at all. And for Miss Fitzgerald, to believe is to sing well.

Nevertheless, this collection of Gershwin, reel by reel or one at a time, is top-notch popular music performance by some of the very best people qualified to do so. Wouldn't it have been a bargain issued as a double set? R. J. G.

▲ **THE HERD RIDES AGAIN . . . IN STEREO**: Woody Herman. Caldonia; Wildroot; The Good Earth; Bijou & 8 others. Everest STBR 1009 \$7.95

Interest: Good big band
 Performance: Good
 Recording: Spotty
 Stereo Directionality: Pronounced
 Stereo Depth: Good

Although there is good presence and superior solo pickup, there are several things wrong with this tape. To begin with, the band is set up unnaturally (i. e. not as it would be in person) and with the marked split this is a disadvantage. Then, on this particular copy, there are places where the sound varies instantly and inexplicably (*Caldonia* is the prime example; after Herman's vocal the ensemble begins and, as though there was a bad splice in the original, drops down after a few bars.) The band itself, while competent, is really only a desultory aggregation as far as spirit is concerned and not comparable to the original which did most of these numbers a decade ago. R. J. G.

▲ **I WANT TO LIVE**—Motion Picture Sound Track. I Want To Live; Poker Game; Stakeout; Barbara Surrenders & 12 others. United Artists UATC 2201 \$7.95

Interest: Fine modern jazz
 Performance: Good
 Recording: Good
 Stereo Directionality: Good split
 Stereo Depth: OK

Here is a band featuring such top rank Hollywoodians as Shelly Manne, Bill Holman, Frank Rosolino and Jack Sheldon in the score from the sound track of the picture and conducted by the composer and arranger, Johnny Mandel. It's a good

band, the solos are played with spirit and competence and there's a fairly natural sound and good presence. The tape hiss is minimal and on parts where there are Latin effects, the sound is great and particularly well suited to stereo. This appears to be one of the few decent stereo tape jazz packages. R. J. G.

▲ **I WANT TO LIVE**—Jazz Version. Gerry Mulligan, Shelly Manne and Art Farmer. Life's A Funny Thing; Frisco Club; Barbara's Theme; Night Watch & 2 others. United Artists UATC 2202 \$7.95

Interest: Good modern jazz
 Performance: With spirit
 Recording: Spotty
 Stereo Directionality: OK
 Stereo Depth: OK

Mulligan leads a small combo here in music from the sound track of the motion picture. He, himself, contributes several top notch solos and there is very good playing by Shelly Manne, drums; Art Farmer, trumpet; Art Pepper, alto and Red Mitchell, bass. There are two separate combos and, thus, two set-ups. This requires some adjustment of your rig. In addition it would appear that there was movement on the part of the musicians occasionally. There's also tape hiss which varies but is generally too pronounced for comfort. Having the drums first on one channel and then on the other is also a bit disconcerting. R. J. G.

▲ **GENE KRUPA plays GERRY MULLIGAN ARRANGEMENTS**. Begin The Ba-

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Stew & 8 others. Verve VSTC 223 \$7.95

Interest: Big band swing
Performance: Not inspired
Recording: Erratic
Stereo Directionality: Marked split
Stereo Depth: Reasonable

Gerry Mulligan, now a jazz star in his own right, once was an arranger for Krupa. This collection of the numbers he wrote then (over a decade ago) has been re-recorded again by Krupa and a studio band that remains unidentified though containing a good soloist in each section (trumpet, trombone, alto and tenor sax). Mulligan's writing was rather advanced for a swing band of the 40s, with some linear movement and lots of bright brass and reed flourishes. It is too late, however, to reconstruct it now and this package fails musically for that reason: it is no longer authentic. The recording is spotty, with the placement varying from track to track. Generally it has good presence, there's a pronounced split of the section sounds and the drums are usually in the left center. The best track is *Begin The Beguine* which is quite soft in sound, but here the drums seems to shift all over. R. J. G.

▲ **GEMS FOREVER—MANTOVANI.** All The Things You Are; True Love; I Could Have Danced All Night; You Keep Coming Back Like a Song; A Woman In Love; This Nearly Was Mine; Summertime; Something To Remember You By; Love Letters; The Nearness Of You; An Affair To Remember; Hey There. Mantovani and His Orchestra. London LPM 70001 \$6.95

Interest: Mantovanian
Performance: Uniquely his
Recording: Great
Stereo Directionality: Fine job
Stereo Depth: Typical sound

Mantovani has made another recording in which he returns almost wholly to the style that made him so famous. Each selection features swelling, cascading strings, sudden *accelerandi*, string attacks that begin *pianissimo* and with superb control gradually increasing to full *forte*, dying away gradually until the tone disappears. It has been copied, but never successfully. In later releases Mantovani has resorted to other techniques, and has shown fine imagination for orchestral color, particularly in his use of winds. But here the technique is that which earned for him a reputation, and a fortune. In case you are interested he only uses twenty-eight strings (six firsts, six seconds, six third violins, four violas, four cellos, and two basses), aided by thirteen mixed brass, winds and percussion. The large sound resulting from this average-sized ensemble is partly microphone technique, and partly Mantovani's unique method of scoring. This release is for quiet listening, for reflective enjoyment, and the musicianship on its particular level is perfect. J. T.

▲ **MUSIC FROM ODDS AGAINST TOMORROW: played by THE MODERN JAZZ QUARTET.** Skating In Central Park; A Social Call; Odds Against Tomorrow; Cue & 2 others. United Artists UATC 2205 \$7.95

▲ **ODDS AGAINST TOMORROW — Original Music from the Motion Picture**

Sound Track. Odds Against Tomorrow; Looking At The Caper; A Cold Wind Is Blowing; The Carousel Incident & 15 others. United Artists UATC 2206 \$7.95

Interest: Jazz film score
Performance: Professional
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

One reel (UATC 2205) consists of the Modern Jazz Quartet playing music written by John Lewis from the score of *Odds Against Tomorrow*; the other reel (UATC 2206), presents John Lewis conducting the studio orchestra of 21 pieces, including the members of the Modern Jazz Quartet other than John Lewis and such jazzmen as Bill Evans, Jim Hall and Joe Wilder playing on the sound track.

On the Quartet reel, the music played is the same program the MJQ has been offering for some time; it is really an adaptation of the film score for Quartet performance. Since the MJQ is one of the most perfectly balanced groups in music, they come through beautifully in stereo with an illusion of presence that is eerie despite the tape hiss which is relatively high. However, the music itself is not as adaptable to performance by the Quartet as it might be, since it was concerned with the music subservient to the story line of the picture and not, as was Lewis' music for *No Sun in Venice*, as separate compositions capable of standing alone. Although this is beautiful sound and excellent stereo, it is less than great as music.

The sound track, on the other hand, is a superior sound track although suffering naturally enough from the same aesthetic defect as the Quartet reel. Here the great sonorities and almost frightening use of dissonance is very effective with the larger band. Lewis displays in this music an ability to create tension without volume rivalled in jazz only by Duke Ellington. There are a multitude of little effects, especially in *The Carousel Incident* which are really charming and which make for excellent stereo. On this reel, the sheer weight of sound removes the problem of the tape hiss. R. J. G.

▲ **KID ORY PLAYS W. C. HANDY.** Joe Turner Blues; Way Down South; Loveless Love; Atlanta Blues & 5 others. Verve VSTC 228 \$7.95

Interest: Authentic New Orleans
Performance: Spirited
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

It is impossible to take it away from the old timers like Ory. When they get down to business, they can really play. This is one of the best collections he has issued in years—a fine reprise of dixieland standards done with the aid of an excellent trumpeter (Teddy Buckner) and an excellent clarinet (Caughey Roberts). The drums are the only weak point, being overheavy throughout. The piano is on the left, trumpet, trombone in the middle, the clarinet, drums and guitar on the right. It's got fine presence and the sound split is OK for a natural effect. R. J. G.

HiFi/STEREO

POPS . . . THEATER, FILMS, TV . . . FOLK

BEST OF THE MONTH . . .

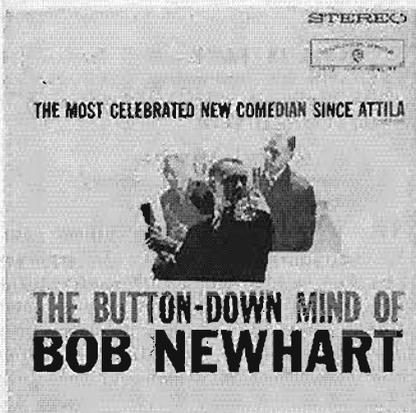
△ Columbia's "old reliable," Andre Kostelanetz, still has plenty on the ball, as heard in his *Gypsy Passion* album. . . . "I'm happy to report that it's a beaut. There are so many fiery, impassioned numbers . . . ideal not only for Kostelanetz but for an LP program." (see p. 80)



▲ △ Capitol has added new lustre to a veteran of the pop tune wars in Dinah Sings Some Blues with Red. "Red Norvo on vibes and his sidemen set down an accompaniment that is perfectly adapted to her style. . . . She communicates warmth without the excessive sugar that usually comes with it." (see p. 80)



△ Warner Bros.' *The Button-Down Mind of Bob Newhart* displays ". . . one of the funniest, most original of the modern group of comics who are not afraid . . . to make observations about the world in which we live. . . . Newhart's most inspired musing . . . is his impression of what would have happened if Lincoln had used a press agent." (see p. 84)



Reviewed by

STANLEY GREEN
NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Versions received for review are identified by closed (▲) and open (△) triangles respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting or its equivalent. Monaural recordings (△) may be played also on stereo equipment with resulting improvement in sound distribution quality. Stereo recordings (▲), however, must not be played on monaural phonographs and hi-fi systems.

. . .

POPS

△ **TOUJOURS MAURICE — MAURICE CHEVALIER** with Orchestras, Henri René & Leonard Joy cond. Quai de Bercy; Mon Idéal; My Love Parade & 9 others. RCA Camden CAL 579 \$1.98

Interest: **Toujours**
Performance: **Chevalier at his prime**
Recording: **Good enough**

Toujours Maurice indeed! Just last month RCA Victor issued a record of vintage Chevalier culled from the vaults (LPM 2076), and here is still another program taken from the same sources. Why one should sell for \$3.98 and the other for \$1.98 can probably be blamed on a sort of self-inflicted industrial *apartheid* practiced by large corporations.

Anyway, the Camden collection is a delight. Possibly the numbers are less familiar than those on the Victor disc, but there seems to have been greater care taken in the preparation of the less expensive album. This is due, I am sure, to the work of producer R. A. Israel, who supplied the informative notes and chose the fascinating photographs that decorate the back cover. As for duplications on the two releases, *You Brought a New Kind of Love to Me* and *My Ideal* are sung in English on the Victor and in French on the Camden, and the same master of *My Love Parade* is used for both sets. S.G.

△ **DORIS DAY (WHAT EVERY GIRL SHOULD KNOW)** — Doris Day (vocals)

with Orchestra under the direction of Harry Zimmerman. Mood Indigo; Something Wonderful; The Everlasting Arms & 9 others. Columbia CL 1438 \$3.98

Interest: Superior pops
Performance: Attractive
Recording: Very good

Harry Zimmerman has provided admirably tasteful scores that complement Miss Day without stifling her. Most of the tunes are ballads, and she sings them with unaffected warmth and with characteristic rhythmic ease that never lets them become soggy. Fortunately, she has revived *What's The Use of Wond'rin'*, one of the most beguiling songs from the Hammerstein-Rodgers *Carousel* and yet one of the least heard. Miss Day doesn't go too deeply into these songs—as Lee Wiley might have in her prime—but her singing is thoroughly musical and relaxing. N. H.

▲ **BLOSSOM DEARIE—MY GENTLEMAN FRIEND** with Quartet. *Chez Moi*; *You've Got Something I Want*; *Hello Love* & 7 others. Verve MG VS 6112 \$5.98

Interest: Neglected pops
Performance: Slight but persuasive voice
Recording: Splendid
Stereo Directionality: Maintains intimacy
Stereo Depth: Good enough

It is a tribute to Miss Dearie's daring that of the ten songs in her latest release, only one, *Someone to Watch Over Me*, is a standard. Of course, the fact that a song is unknown does not necessarily mean that it's good, but, on the whole, the singer has chosen a better than average collection, and the numbers are all sung with a good deal of projection and obvious affection. I think you'll like the Gershwin brothers' *Little Jazz Bird*, and two pieces by Cy Coleman and Carolyn Leigh, *It's Too Good to Talk About Now* and *You Fascinate Me So*, both slightly reminiscent of Cole Porter. S. G.

▲ **HELLO LOVE! ELLA FITZGERALD**—Ella Fitzgerald (vocals) with Orchestra conducted by Frank DeVol. *Willow Weep For Me*; *So Rare*; *Moonlight In Vermont* & 9 others. Verve MG VS 6100 \$5.98

Interest: Class pops
Performance: Pleasant but surface
Recording: Good
Stereo Directionality: Very good
Stereo Depth: OK

With Frank DeVol providing soft, romantic backgrounds, Miss Fitzgerald sings these first-rate standards with her usual admirable musicianship, but with little emotional involvement. Nelson Riddle, contrasting Frank Sinatra with Fitzgerald in a *London Daily Express* interview recently, pointed out: "I don't think she gives as much thought to a lyric as Frank. . . . He sizes up a song. Ella is pure musician. . . . She could mispronounce the words and it would still be marvelous to listen to." Perhaps, but some of us prefer more intelligence and a more incisive emotional grasp of a lyric's meaning than Miss Fitzgerald, for all her taste and accuracy, usually provides. N. H.

▲ **HERE COMES JERRY KELLER**—Jerry Keller (vocals) with Orchestra directed by Richard Wolfe and Glenn Osser. *Unchained Melody*; *Time Has A Way*;

Young Love & 9 others. Kapp KS 3178 \$4.98; Mono KL 1178 \$3.98

Interest: Palatable pops
Performance: Accomplished
Recording: First-rate
Stereo Directionality: Excellent
Stereo Depth: Superior

This is the first album by Jerry Keller, previously a hitter for singles. Keller is more of a singer than most of his contemporaries in the pop lists. He has a rather light, controlled voice and pays more than casual attention to the lyrics. Keller can loosely be categorized as belonging to the Pat Boone school though he has his own style. Some of his material here is weak, but this is a cut above most pop sets. N. H.

▲ **ANDRÉ KOSTELANETZ AND HIS ORCHESTRA—GYPSY PASSION**. Two Guitars; *Storm Warning*; *Gypsy Princess* & 11 others. Columbia CL 1431 \$3.98

Interest: For the caravan crowd
Performance: Kosty around the campfire
Recording: Excellent

Sooner or later, of course, André Kostelanetz was bound to come up with an album of gypsy music. Now that he has, I'm happy to report that it's a beaut. There are so many fiery, impassioned numbers in the repertory and so many dark, brooding songs that they could not help but be ideal not only for Kostelanetz but for an LP program. Quite a few are authentic melodies, while others have been heisted from the operetta camps of Lehár, Kalman, and Victor Herbert. S. G.

▲ **IRVING BERLIN—GREAT MAN OF AMERICAN MUSIC**—Raoul Poliakin And His Orchestra & Chorus. *What'll I Do?*; *Now It Can Be Told*; *The Song Is Ended* & 8 others. Everest SDBR 3068 \$4.98; Mono LPBR 6058 \$4.98

Interest: Berlin bouquet
Performance: Mostly satisfactory
Recording: Fine on both
Stereo Directionality: Tasteful
Stereo Depth: Some

For some strange reason, Maestro Poliakin seems to have the notion that the parade down Fifth Avenue on Easter Sunday is a brisk military march. As a result, his version of *Easter Parade* begins this Berlin compendium with its worst foot forward; from then on, however, things become more surefooted with attractive interpretations given to, among others, *Let's Face the Music and Dance*, the sadly-neglected *With You* (the chorus actually sings words on this one), and *Say It Isn't So*. S. G.

▲ **ELVIS IS BACK!**—Elvis Presley (vocals) with the Jordanaires. *Fever*; *Such A Night*; *Reconsider, Baby* & 9 others. RCA Victor LPM 2231 \$3.98

Interest: Elvis in transition
Performance: Musically schizoid
Recording: Good

This is Mr. Presley's first album since his demobilization, and it's the strangest he's ever made. Apparently uncertain as to the future direction of public taste, Presley is trying out several styles these days. On some of the ballads—the worst he's ever made—he sounds uncomfortably close to Bill Kenney of the original Ink

Spots although Elvis' voice is lower. Elsewhere, there is much of his former vitality in commercial rockabilly romps. Only toward the end, in tunes such as *It Feels So Right*, *Like A Baby* and *Reconsider, Baby*, does Presley return to the Negro blues roots that made him so powerful a performer at first. N. H.

▲ **BEHIND BRIGITTE BARDOT**—Peto Rügolo and His Orchestra. *Jeff's Blues*; *Paris B.B.*; *L'Etang* & 7 others. Warner Bros. WS 1371 \$4.98

Interest: Well rounded collection
Performance: Admirable group
Recording: Clean
Stereo Directionality: It's there
Stereo Depth: Adequate

Spread out, the twenty-four inch length of the album's flap cover is utilized to display a recumbent, semi-nude Bardot. Now that you have bought the set, I think you'll find much to please you musically as well, as the actress obviously has inspired her film composers to some extremely attractive numbers. Among them, Paul Misraki's *Mambo Bardot* features a bright flute and guitar conversation, André Hodeir's *Paris B.B.* carries on a frenetic clip accompanied by some savage mating calls by Gloria Wood, and *Jeff's Blues* creates an appropriate slinky mood through its use of muted horns and an alto saxophone solo. S. G.

▲ **BRASS AND BAMBOO—TAK SHINDO**—Orchestra conducted and arrangements by Tak Shindo. *Caravan*; *Flamingo*; *Brass And Bamboo* & 9 others. Capitol ST 1345 \$4.98; Mono T 1345 \$3.98

Interest: A waste of effects
Performance: Skilful
Recording: Superior
Stereo Directionality: Excellent
Stereo Depth: Very good

Instead of the "brand new concept in music" heralded in the liner notes, what Capitol has here is a run-of-the-mill instrumental album mildly spiced by the use of such Japanese instruments as the koto and Kabuki drums. The new timbres are arresting but are wasted in so unimaginatively commercial a context. The scorings are conventional, and while the album may be of use for dancing or background music, arranger Tak Shindo might better have tried a program with the Japanese instruments alone. N. H.

▲ **DINAH SINGS SOME BLUES WITH RED**—Dinah Shore (vocals) with the Red Norvo Quintet and occasionally others. *Someday Sweetheart*; *Lucky In Love*; *Skylark* & 9 others. Capitol ST 1354 \$4.98; Mono T 1354 \$3.98

Interest: Dinah's best
Performance: Red's a prime asset
Recording: Excellent
Stereo Directionality: Superior
Stereo Depth: First-rate

This is easily the most delightful album Dinah Shore has ever made (despite the title, these are not blues). Red Norvo on vibes and his sideman set down an accompaniment that is perfectly adapted to her style. It's light yet multi-colored and it swings softly but firmly enough to compensate for Dinah's own rather stiff beat.

Hi Fi / STEREO

She has the musical sense to sing here with as little affectation as possible and her underplaying leads to a comfortable rapport between herself and the musicians. The signs of strain occur only on up-tempo climaxes. Dinah is still far from a remarkable singer, but she does have warmth. Here, because of the lean, tasteful arrangements, she communicates warmth without the excessive sugar that usually comes with it. Congratulations to producer Voyle Gilmore. *N. H.*

THEATER, FILMS, TV

▲ **CAN-CAN (Cole Porter).** Original soundtrack recording. Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louis Jourdan, with Orchestra, Nelson Riddle cond. Capital SW 1301 \$5.98

Interest: Minimal
 Performance: It's not all right with me
 Recording: Couldn't be better
 Stereo Directionality: Could be better
 Stereo Depth: Great

Cole Porter's score for the stage musical, *Can-Can*, was one of the master's least inspired efforts. Possibly aware of this, those in charge of the movie version (1) cut out six of the original songs, (2) added three others from previous Porter musicals, and (3) rearranged the order of the numbers.

The result is a shambles. Frank Sinatra does a sensitive job on *It's All Right With Me*, the best song in the show, but he strikes a completely false note by having the effrontery to tack on his familiar expression "Ring-a-ding-ding" at the end of *C'est Magnifique*. Moreover, his *I Love Paris* is affected and phony.

Not even the additional Cole Porter standards are well done. Maurice Chevalier talks his way through *Just One of Those Things* (with the lyric awkwardly changed to make the song apply to two other people); Louis Jourdan's weak, prissy voice lacks the necessary buoyancy for *You Do Something*; and in *Let's Do It*, Shirley MacLaine and old Ring-a-ding-ding himself sing some horrible additional verses, among them this anachronistic gem: "Marie Antoinette did it/With or without Napoleon." Oh, yes, it seems that as long as Chevalier and Jourdan were both in the picture, someone got the bright idea to have them sing *Live and Let Live* in exactly the same manner as they once did *It's a Bore* in *Gigi*. A bore indeed! *S. G.*

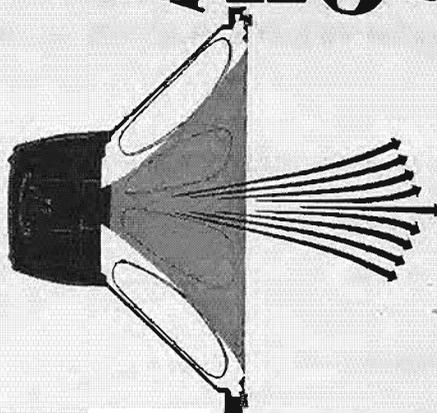
△ **FOUR BELOW STRIKES BACK.** Original cast recording. Jenny Lou Law, Nancy Dussault, George Furth, Cy Young, with Robert Colton & Paul Trueblood (pianists). Offbeat O 4017 \$4.95

Interest: Enjoyable monkeyshines
 Performance: Talented foursome
 Recording: All right

The satirical observations that were once so much a part of the Broadway musical stage are now found almost exclusively in off-Broadway and night club revues. The most consistently good material in this genre seems to be offered today at Julius Monk's late-night bistros, Upstairs at the Downstairs and Downstairs at the Up-

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Title	Interest	Performance	Recording	Stereo Quality	Score
PHOTOPLAY PICKS THE GREAT LOVE THEMES FROM HOLLYWOOD—Various Orchestras Laura, Tara's Theme, Hi-Lilli, Hi-Lo; Three Coins in the Fountain & 8 others. Warner Bros. WS 1368 \$4.98	✓✓✓✓	✓✓✓✓	✓✓✓✓	✓✓✓	15
THE SWEET AND THE SWINGIN'—Paul Weston Blue Moon, The Thrill is Gone, Lies, Dreams, I Love You & 7 others. Capitol ST 1361 \$4.98	✓✓✓	✓✓✓	✓✓✓✓	✓✓✓	13
MARCHES THE BLUES—Felix Slatkin's "Fantastic Brass" Sugar Blues, Wabash Blues, St. Louis Blues, Birth of the Blues & 8 others. Liberty LST 7157 \$4.98	✓✓	✓✓✓✓	✓✓✓	✓✓✓	12
AFRO CAN-CAN—Jack Costanzo (bongos) and Orchestra Interpretation of Cole Porter's Can-Can. Liberty LST 7137 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
ALAN DALE SINGS GREAT AMERICAN HITS IN ITALIAN Laura, At Last, Over the Rainbow, Stardust, Blue Moon & 7 others. United Artists UAS 6091 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
GREETINGS FROM ITALY—Gianni Monese Orchestra Cook's Tour of Italy, Cook's Tour of Naples, Cook's Tour of Venice & 7 others. Vox STVX 426.170 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
I REMEMBER YOU—Earl Humphreys with Russell Garcia Orchestra What's New, I Hadn't Anyone Till You, Time After Time & 9 others. Verve MG VS 6136 \$5.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
TITO RODRIGUEZ AT THE PALLADIUM Satin and Lace, Double Talk, Mama Guelo, Liza, El Sabio & 5 others. United Artists UAS 6064 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓✓	11
TAHITI—The Surfers Drums of Tahiti, My Sweet Sweet, Beauty Hula, Kalua, Tiare & 7 others. HiFirecord R 417 \$5.95	✓✓	✓✓✓	✓✓✓	✓✓✓	11
BIG BAND MAN—Ralph Marterie Orchestra I'm Shootin' High, Diga Diga Doo, Where Are You & 9 others. Mercury SR 60183 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
EUROPEAN HITS IN AMERICA—Richard Wolfe Orchestra Morgen, In Surabaya, The Day the Rains Came, Come Prima & 8 others. Kapp KS 3183 \$4.98	✓✓	✓✓✓	✓✓✓	✓✓	10
THE MOST BEAUTIFUL MUSIC OF HAWAII—George Greeley (piano) Warner Bros. Orchestra & The Outriggers Hawaiian War Chant, Beyond the Reef, Lovely Hula Hands & 9 others. Warner Bros. WS 1366 \$4.98	✓✓	✓✓	✓✓✓	✓✓✓	10
101 HIT SONGS—Lou Stein and his Orchestra Excerpts of 101 song hits published in the last 20 Years. Everest SDBR 1082-2 2 1/2" \$7.98	✓	✓✓	✓✓✓	✓✓✓	9
POPULAR MELODIES OF CHOPIN—Russ Case & Orchestra Polonoises Op. 53 & Op. 40; Minute Waltz; Etude, Op. 10, No. 3; & others. Ronde-lette SA 157 \$2.49	✓✓	✓✓	✓✓	✓✓✓	9
AMOR—Raymond Scott Orchestra How High the Moon, Stardust, Deep Purple, Over the Rainbow & 8 others. Everest SDBR 1080 \$3.98	✓	✓✓	✓✓✓	✓✓	8
BRAZILIANA—Nestor Amaral & Joe Carioca Guarujá, Que Soudade, Two Brazilians in Tokyo, Maquininha & 8 others. Dot DLP 3231 \$4.98	✓	✓✓✓	✓✓	✓✓	8
SOUNDS FROM BRASÍLIA—The Brazilian Rhythmists Various new samba compositions. Musidisc MS 16014 \$4.98	✓	✓✓	✓✓	✓✓	7

Interest:	Outstanding ✓✓✓✓	Moderate ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recording:	Excellent ✓✓✓✓	Good ✓✓✓	Fair ✓✓	Poor ✓
Stereo Quality:	Outstanding ✓✓✓✓	Effective ✓✓✓	Uneven ✓✓	Poor ✓

stairs. Beginning with *Four Below*, and continuing through *Take Five*, *Demi-Dozen*, and *Pieces of Eight* (there was no *Seven Up*), these bright, vest-pocket revues have provided excellent and necessary training ground both for new performers and new writers.

Four Below Strikes Back, the fourth in the series to be recorded by Offbeat, is one of the best. Previously, there seemed to have been too much of an emphasis on the Broadway stage and the fashionable life on the East Side of Manhattan; it's good to have Monk's Merry Minstrels at last tackle a few items not limited to New York. (Of course, it still helps if you know that there is a restaurant on Park Avenue called the Four Seasons which uses a different decor for each of them.)

The high spot in this collection is Bud McCreery's trio on Edith, Osbert, and Sacherevell Sitwell, whose books didn't sell a bit well until they became part of the poetry and jazz movement. As Edie, Ossie, and Sach, they find new fame and glory which they detail in an uproarious parody of Dame Edith's *Façade*. An interview with Mr. X, the man who manufactures all the inferior Brand X products on the television commercials, and another with a twelve-year-old François Sagan-type novelist, are both pointed and funny.

There are also some charming melodies, such as *It's a Wonderful Day to Be Seventeen*, by Tom Jones and Ronny Graham, and *Love, Here I Am*, by Walter Marks. Edward C. Redding's *Jefferson Davis Tyler's General Store* is a tender piece of remembrance in which a girl recalls the characters who once hung around the general store of a small Southern town.

The cast of four perform admirably. Nancy Dussault has most of the ballads, while Jenny Lou Law's bits as a lady interviewer are especially well done. The men, George Furth and Cy Young, have less to do, but they're right in there pitching. S. G.

▲ △ **LOVE IS MY PROFESSION** (René Clorec). Original soundtrack recording, with Orchestra, Ray Ventura cond. **WHERE THE HOT WIND BLOWS** (Roman Vlad). Original soundtrack recording, with Orchestra, Claude Vasari cond. Everest SDBR 1076 \$3.98; Mono LPBR 5076 \$3.98

Interest: Well sustained on both
Performance: Definitive
Recording: Fine
Stereo Directionality: Satisfactory
Stereo Depth: Adequate

Everest should have a little more faith in the music contained on this record. A picture of Brigitte Bardot covers the entire front cover and one of Gina Lollobrigida covers the entire back cover, and there isn't one word about either the films (Bardot's is *Love Is My Profession* and Lollobrigida's is *Where The Hot Wind Blows*) or the music. This is a pity, as both scores are decidedly worthwhile. René Clorec's score for the Bardot film is a languid, moody creation with great reliance on the saxophone section and the strings. Roman Vlad's music for the Lollobrigida epic is far more varied and animated, and conveys all the passionate
JULY 1960

goings on that apparently take place where the hot wind blows. S. G.

△ **NOT SO LONG AGO**. Bob Hope (narrator), with Orchestra, Robert Russell Bennett cond. Includes voices of La Guardia, Eisenhower, Truman, Churchill, Einstein & others. RCA Victor LOC 1055 \$4.98

Interest: If you liked the program
Performance: ???
Recording: Music better than voices

In February, 1960, NBC's *Project Twenty* television program offered a fond, light-hearted look at the major happenings in the United States during the peace years from 1945 to 1950. On the disc version, *Not So Long Ago*, the attempt is made to combine the documentary approach of Edward R. Murrow with a musical survey of the period, interspersed by the commentary of Bob Hope. I'm inclined to think that a record devoted either to just the voices or just the music would have been more satisfactory, but if you enjoyed the TV program this record makes a fine souvenir. S. G.

△ **ORIGINAL AMATEUR HOUR 25th ANNIVERSARY ALBUM**—Ted Mack; Major Edward Bowes; Teresa Brewer; Stubby Kaye; Eddie Lawrence; Art Lund; Pat Boone; Jan Bart, Jerry Vale & others. United Artists UXL 2 2 12" \$6.98

Interest: For Amateur Hour fans
Performance: Grab bag
Recording: Satisfactory

In celebration of the twenty-fifth anniversary of the Original Amateur Hour, United Artists has come up with a two-record set that contains twenty-one individuals or acts that have appeared on the program. No dates are given, but the first two sides, featuring Major Bowes, are apparently taken from a single broadcast at a Seabees camp during World War II, while the second two, featuring Ted Mack, have been compiled from a considerable variety of programs.

It is, of course, in listening to currently well-known performers that the album holds its greatest interest. Here are Teresa Brewer, age seven, singing and dancing to *The Darktown Strutters' Ball* . . . Stubby Kaye (then known as Martin Wilson) and Eddie Lawrence both doing some dreadful impersonations . . . an especially hollow-voiced Pat Boone singing *I Believe*. Incidentally, one famous alumnus not represented is Francis Albert Sinatra, who made his appearance on the program as part of a pick-up group known as the Hoboken Four.

Apart from the amateurs taking part, the records reveal something of the contrasting personalities of Bowes and Mack. The current master of ceremonies appears to be a genuinely warm, sincere person. Bowes, with his whiny voice and condescending "All right, all right," projected an almost Satanic personality. This is immediately noticeable in his less than kind introduction to young Miss Brewer, whom he welcomed with "She already has her applause and probably will not require or get any more." S. G.

▲ △ **A THURBER CARNIVAL** (James Thurber). Original cast recording. Tom

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Ewell, Peggy Cass, Paul Ford, John McGiver, Alica Ghostley, Wynne Miller & others, with the Don Elliott Quartet. Columbia KOS 2024 \$6.98; Mono KOL 5500 \$5.98

Interest: Low-key humor
Performance: Fine cast
Recording: Splendid on both
Stereo Directionality: Intelligently done
Stereo Depth: Sufficient

Don't expect loud guffaws. The humor of James Thurber is low-keyed, dry, literate, and possibly better read than listened to. On this recording featuring the members of the cast of the current Broadway success, we are given the opportunity to savor some of the writings of the master done either as straight recitation or as dramatic scenes, somewhat (but not exactly) in the manner of revue sketches.

Tom Ewell does a notable job of reciting such familiar Thurber pieces as *The Night the Bed Fell*, *Memorial to a Dog*, and *The Last Flower* (Thurber's own

drawings for *The Last Flower* are enclosed in a portfolio in the record album). Mr. Ewell also takes part in the lengthiest sketch, *File and Forget*, which details the harrowing experience Mr. Thurber supposedly once had in trying to keep his publisher from sending him books he did not want.

Two parables, *The Unicorn In the Garden* and *The Little Girl and the Wolf*, are done as sketches, and there is a wonderfully meandering dialogue between John McGiver and Paul Ford in the piece called *Casuals of the Keys*. *Word Dance*, in two parts, seems to be nothing more than a string of Thurber captions in search of cartoons. (My favorite line is: "She overheard him saying Brazil was bigger than the United States so she 'phoned the F.B.I.")

The Don Elliott Quartet's subdued and tasteful jazz backing is thoroughly effective throughout, and the sonic embellishments

of stereo have been used wisely and well.

▲ **THE UNFORGIVEN** (Dimitri Tiomkin). Original soundtrack recording. Santa Cecilia Orchestra of Rome, Dimitri Tiomkin cond. United Artists UAS 5068 \$5.98

Interest: Hi Yo, Tiomkin!
Performance: Cinematic
Recording: Great
Stereo Directionality: Perfect
Stereo Depth: Fine

Ever since *High Noon*, Dimitri Tiomkin has become one of Hollywood's most proficient creators of *Home on the Range* background scores. *The Unforgiven* gives him great opportunity for the kind of wide open spaces scoring that he excels in, as it is full of emotional conflicts, *Turkey In the Straw* dances and cowboy-Indian fights. The main theme, known commercially as *The Need for Love*, is not too dissimilar from one Vernon Duke created for the play *Time Remembered*. S. G.

▲ **BITTER SWEET** (Noël Coward). Vanessa Lee, Roberto Cardinali, Julie Dawn, John Hauxwell, with the Rita Williams Singers and Michael Collins & his Orchestra. Angel S 35814 \$5.98

▲ **WHITE HORSE INN** (Ralph Benatzky-Robert Stolz-Harry Graham). Andy Cole, Rita Williams, Charles Young, with the Rita Williams Singers and Tony Osborne & his Orchestra. Angel S 35815 \$5.98

▲ **THE MERRY WIDOW** (Franz Lehár-Christopher Hassall). Thomas Round, June Bronhill, Howell Glynne, Marion Lowe, with members of the Sadler's Wells Opera Company & Orchestra, William Reid cond. Angel S 35816 \$5.98

▲ **LILAC TIME** (Franz Schubert-Heinrich Berté-G. H. Clutzam-Adrian Ross). June Bronhill, Thomas Round, John Cameron, with the Rita Williams Singers and Michael Collins & his Orchestra. Angel S 35817 \$5.98

Interest: For operetta buffs.
Performance: Topnotch singers
Recording: Generally satisfactory
Stereo Directionality: Most on choruses
Stereo Depth: All right

The overblown sentimentality of the music and lyrics of operetta may be a bit excessive for some modern tastes. Nevertheless, old-fashioned though some of it may be, this form of musical entertainment has had a profound effect on many modern craftsmen, particularly the Rodgers-Hammerstein and Lerner-Loewe teams, and there is no denying the continued appeal of much of the music.

Angel's current simultaneous release of four of the most popular examples offers us a good cross-section. Chronologically, *The Merry Widow* is the oldest work, having first been presented in Vienna in 1905. However, Christopher Hassall's serviceable translation, which was written

for a Sadler's Wells production in 1958, makes it—in a way—also the most modern. This is doubtlessly the most popular operetta ever produced; the scintillating Lehár melodies are impossible to resist and the current recording is preferred to other English versions with the exception of Columbia's with Dorothy Kirsten and Robert Rounseville (CL 838).

I wish, though, that the jacket would have carried more identifiable titles. Why should the familiar *Maxim's* (it's still *Maxim's* even in the new translation) be given the German name *Auftrittslied*, or the even more familiar *Merry Widow Waltz* be identified simply as *Duet*? Vocally the *March Septet* (better known as *Women*) is especially well done, and June Bronhill and Thomas Round make an admirable *Widow and Prince*.

Miss Bronhill and Mr. Round also have the leads in *Lilac Time*, which was first produced in London in 1922. This piece has a rather unusual history. Originally shown in Vienna under the title *Das Dreimäderlhaus*, the work was offered on Broadway as *Blossom Time* a year before its London opening. For the American production, however, instead of using the original Heinrich Berté arrangements of some well-known Franz Schubert melodies, Sigmund Romberg was called in to revise the entire work. Because Romberg was then under contract to producer Lee Shubert, the English version reverted to the original Berté orchestrations augmented by those of G. H. Clutzam. Thus *Blossom Time* and *Lilac Time*, while they both have basically the same melodies, utilize entirely different arrangements, as well as lyrics.

Of the four Angel releases, *Lilac Time* probably is the least appealing to modern audiences. Not that there aren't some

luscious, ripe melodies for the singers to sink their teeth into, but there are just too many numbers with lyrics of the caliber of "We're three jolly, jolly brothers with one merry, merry song." Still, once you get past this kind of thing (and *Hark, Hark the Lark* and *Under the Lilac Bush*), you might very well enjoy such melodies as *The Golden Song* (adapted from *Die Forelle*), the *Serenade*, and the first act finale, based on the *March Militaire*. But don't expect to find *Song of Love*, which was just about as much Romberg's as it was Schubert's.

White Horse Inn was the most popular German operetta of the Twenties, and the reason for its success is not hard to find. The Ralph Benatzky-Robert Stolz score is literally drenched with melody, with such delights as *Happy Cows*, *Your Eyes*, *You Too*, and the compelling waltz, *My Song of Love*, making it easy to overlook the arch (and arch-type) lyrics. Good cast, too, particularly a tenor with the unromantic name of Andy Cole.

Of the foursome, Noël Coward's *Bitter Sweet*, first presented in London in 1929, is the only one with lyrics not translated from the German. This tender romance has an unfailingly lovely score that reveals the composer-lyricist in sentimental mood. Vanessa Lee, Julie Dawn, John Hauxwell are well suited to their roles, but Roberto Cardinali, as a Viennese music teacher, has an accent that sounds like a strange mixture of Italian and Yiddish. Some of the original songs from the score, most regrettably *Green Carnation*, have not been included on the record.

Stereo could have been used more imaginatively on all the four albums; it is only in the choral numbers that the listener is aware of it at all. S. G.

▲ **THE BUTTON-DOWN MIND OF BOB NEWHART**. Warner Bros. WS 1379 \$4.98

Interest: Yes, indeed
Performance: Bright young comic
Recording: Hollow sound
Stereo Directionality: Unnecessary
Stereo Depth: Some

I had never heard of Bob Newhart before

receiving this record. I am sure we shall all hear a great deal of him from now on. For Mr. Newhart is certainly one of the funniest, most original of the modern group of comics who are not afraid to use the night club stage as a platform from which to make observations about the world in which we live.

What concerns Newhart the most seems

to be the current emphasis on merchandising techniques, and how this would have applied in the past. What would have happened, he wonders, if Abner Doubleday, the inventor of baseball, had tried to sell his idea to a game manufacturer, or if the Wright brothers had gone to a sales promotion firm to have them get people interested in the airplane.

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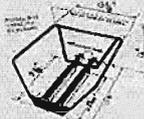
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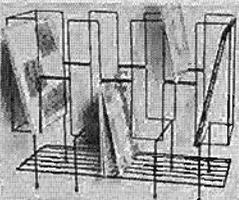
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sharp though these routines are, Newhart's most inspired musing in this vein is his impression of what would have happened if Lincoln had used a press agent. In this monologue, Newhart, as the press agent, is talking to Lincoln on the telephone just before Gettysburg, with the President's unheard comments prompting such lines as, "You changed four score and seven to eighty-seven? . . . Abe, that's meant to be a grabber. . . . We test-marketed it in Erie, and they went out of their minds."

Other inspired bits concern the Khrushchev landing in Washington (he had come a day ahead of schedule to do a run-through for the benefit of the television cameras), the dangerous life of a driving instructor, and a speech by a captain of a submarine that had just made an around-the-world trip under water. S. G.

△ **SWING DAT HAMMER—HARRY BELAFONTE**—Harry Belafonte (vocals) with the Belafonte Folk Singers conducted by Robert De Cormier. Grizzly Bear; Swing Dat Hammer; Rocks And Gravel & 6 others. RCA Victor LPM 2194 \$3.98

Interest: Vivid material
Performance: Valiant attempt
Recording: Robust

Harry Belafonte and the Belafonte Folk Singers interpret a series of Negro prison songs. As usual, Belafonte has carefully researched the material and he plunges into the songs with all the passion and conviction of which he's capable. Unfortunately, there's such a chasm between these studio recreations and the real thing (as in Alan Lomax's *Negro Prison Songs, Tradition 1020*) that the Belafonte recreations convey only a minute percentage of the power in these songs. It's an honest attempt, but Webster Hall, N. Y. C., just isn't Parchman Farm, Mississippi. N. H.

△ **HORA—SONGS AND DANCES OF ISRAEL—ORANIM ZABAR TROUPE FEATURING GEULA GILL**—Geula Gill, Michael Kagan, Dov Seltzer (vocals) with Morf Freeman and accompaniment arranged and conducted by Dov Seltzer. Elektra EKL 186 \$4.98

Interest: For dancers too
Performance: Vigorous
Recording: Excellent

This newest album by the Oranim Zabar Troupe is particularly designed for dancers as well as listeners. The selections are all dance tunes and the accompanying booklet includes complex step instructions as well as texts, translations, and music.

The scope, as is usual in Israeli albums, includes proud descriptions of the land, of loved ones, and even of a tractor and steamroller. Quoted in the notes is a leading figure in the Israeli folk dance movement who comments on the acceleration of the folk process by modern organization techniques: "We don't want to wait for our culture to develop in a normal way; this might take many centuries. Therefore, we are artificially creating this culture at the same speed as the growth of our country. We compose our dances based on quotations from the Bible, on Holy Days, on the struggle for freedom, on Arabic and Yemenite steps, and on many other sources. N. H.

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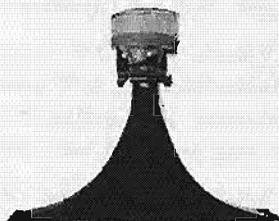
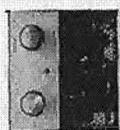
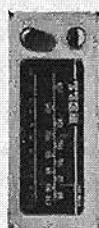
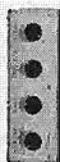
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THE FLIP SIDE



Oliver P. Ferrell, Editor

REPORT AND PROGNOSTICATION

**Thinking of
up-grading your
stereo hi-fi?**

Cartridges: Refinements continue to be made in the top performers as production increases. Shure Brothers opens a new era by introducing a higher-priced (\$75.00) version of the M8D called the M3LS. It will carry a 3-year guarantee and will be delivered to audiophile with individual response curve as measured in their laboratory.

Tone Arms: Many long-time favorites are being redesigned to permit finer adjustment of stylus playing pressure. All tone arms will soon be delivered with completely shielded phono input cabling, thus eliminating need for soldering.

Turntables, Players and Changers: Better motor shielding, heavier turntable platters and more flexibility are the improvements offered for 1960-61. More semi-automatic players will be marketed. Twain may soon meet as turntable/tone arm combinations become more like record changers, and changers assume some of the functions and characteristics of turntables. Old favorites continue in favorable light as weaker ("rumbly") products are weeded out.

Amplifiers: Emphasis is now on styling to please the housewife—something long overdue. Bell Sound has completely restyled entire line of amplifiers in new modernistic, but tasteful format. Most manufacturers see stereo receivers as big sellers in 1960-61 season. See our lab report on stereo receivers in October issue.

Tuners: More FM tuner kits (especially from Dynaco and Harman-Kardon) will grace the fall market. Premium-quality FM tuners with multiplex provisions are being readied for the big push to bigger and better FM broadcasts in 1960-61.

Speakers: The deluge of bookshelf systems has been choked off. Available systems are being improved without much fanfare. University Loudspeakers has cute gimmick in their inter-changeable front grillwork and pedestal stand.

• • •

Many readers were apparently surprised that the EICO HF-81 integrated stereo amplifier kit was not included in the "Stereo Kit Foursome" article (June issue, p. 45). While this article was not declared as being complete coverage, the absence of the EICO will be rectified in a special report in the August issue.

Here's a switch. Several big name manufacturers of "packaged" hi-fi consoles are entering into the component business; i.e., selling individual amplifiers and tuners. Some component manufacturers that specialize in amplifiers and tuners are secretly pleased by this "if you can't lick them—join them" attitude. Others are more wary and admit that so far the items offered by the *big boys* are two years behind the times in styling and functional utility. Prices are comparable.

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HF-81 report?**

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4. Original soundtrack recording from Rodgers and Hammerstein film hit.



243. Tenor in operetta hits. Serenade; Deep in My Heart, Dear; many more.



204. Hawaii in hi-fi! 12 all-time Hawaiian hits: Sweet Leilani, Aloha Oe.



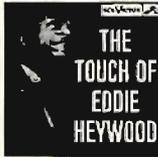
89. Exciting, exotic African rhythms and themes, sometimes blended with jazz.



220. Hit album of jazz themes from TV series by Henry (Peter Gunn) Mancini.



5. All-time classical best-seller by most talked-about pianist of recent years.



37. Pianist's trio plays Summertime, The Man I Love, All of You, Cherry, etc.



14. Fresh versions of 12 harmony hits. Paper Doll, To Each His Own, Cool Water.



212. Mr. Guitar's first dance disc! Night Train, Till There Was You, etc.



7. Breath-taking new recording of best-selling suite from dramatic TV score.



236. Corn-fed humor, insane parodies of hit songs. Their funniest album!



245. The Sing-Along Spectacular! 33 all-time top tunes, plus song sheets.



246. The Rodgers & Hammerstein score sung by the family that inspired it.



210. Cha-cha standards. Paper Doll, Isle of Capri, If You Knew Susie, etc.

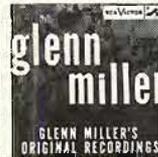


226. Sonic blockbuster of the hi-fi age! Military cannons plus strings and brass.

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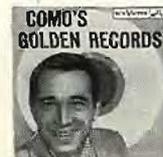
*137. 14 by Presley! Hound Dog, All Shook Up, etc.



*145. In the Mood, Moonlight Serenade, Tuxedo Junction, etc.



*234. Harry's biggest seller! Day-O, Man Smart, more.



*124. 14 million-sellers. Prisoner of Love, Temptation.



*102. 12 Dixieland classics brilliantly played in hi fi.



*244. His 12 zaniest hits. Cocktails for Two, Chloe, etc.



214. The new vocal sensation! Someday, The Lady Is a Tramp, Thou Sweet, more.



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- BLUE ROOM
- BLUEBERRY HILL
- BOULDER BUFF
- BUGLE CALL RAG
- CARELESS
- CARIBBEAN CLIPPER
- CHATTANOOGA CHOO-CHOO
- CHIP OFF THE OLD BLOCK
- DEVIL MAY CARE
- DON'T SIT UNDER THE APPLE TREE
- DOWN FOR THE COUNT
- FAREWELL BLUES
- FLAGWAVER
- FOOLS RUSH IN
- FRESH AS A DAISY
- GLEN ISLAND SPECIAL
- HERE WE GO AGAIN
- I CAN'T GET STARTED
- I GUESS I'LL HAVE TO CHANGE MY PLAN
- IDA
- IMAGINATION
- INTRODUCTION TO A WALTZ
- IT MUST BE JELLY
- JAPANESE SANDMAN
- JUST A LITTLE BIT SOUTH OF NORTH CAROLINA
- KING PORTER STOMP
- LADY BE GOOD
- LET'S DANCE

- THE LAMPLIGHTER'S SERENADE
- LITTLE BROWN JUG
- LOVE WITH A CAPITAL 'Y'
- MAKE BELIEVE
- MELANCHOLY BABY
- A MILLION DREAMS AGO
- MISTER MEADOWLARK
- MOON LOVE
- MOON OVER MIAMI
- MY DARLING
- MY DEVOTION
- NAUGHTY SWEETIE BLUES
- OH SO GOOD
- ON A LITTLE STREET IN SINGAPORE
- ONE O'CLOCK JUMP
- PERFIDIA
- RAINBOW RHAPSODY
- RHAPSODY IN BLUE
- RUG CUTTER'S SWING
- SAY SI SI
- SLEEPY TOWN TRAIN
- SLIP HORN JIVE
- STOMPING AT THE SAVOY
- STRING OF PEARLS
- SUN VALLEY JUMP
- SWEET ELOISE
- THERE'LL BE SOME CHANGES MADE
- TWENTY-FOUR ROBBERS
- UNDER A BLANKET OF BLUE
- WEEKEND OF A PRIVATE SECRETARY
- WHAT'S THE MATTER WITH ME
- WISHING WILL MAKE IT SO
- WONDERFUL ONE

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