

JANUARY 1962 • 50 CENTS

HiFi/Stereo

review

**Martin Bookspan's
Choice Of The Best
Classical Records**

**Manuel de Falla
And The Lost
Atlantis**

**Turntables:
Lightweight
Versus
Heavyweight**

**Distortions
In The
Jazz Image**



HOLLIBROOKS
R E THOMAS
2219 HIGHLAND AVE
UTICA & N Y

JOHNNY MATHIS
JOHNNY'S MOOD



April in Paris
There's No You
18 more
COLUMBIA

4. Also: I'm in the Mood for Love, How High the Moon, etc.

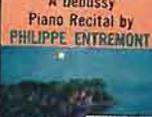
HEAVENLY



Hello, Young Lovers
Stranger in Paradise
10 more
COLUMBIA

3. Also: Moonlight Becomes You, More Than You Know, etc.

CLAIR de LUNE
A Debussy Piano Recital by PHILIPPE ENTREMONT



COLUMBIA

98. "Extraordinarily beautiful...brilliant, silvery"—N.Y. Times

Portrait Of My Love
STEVE LAWRENCE
Orchestra Conducted by DON COSTA



UNIVERSAL RECORDS

18. Don't Blame Me, More Than You Know, For You, 12 in all

NEVER ON SUNDAY
Original Sound Track Music



UNIVERSAL RECORDS

61. All the delightful music from the year's gayest comedy

TILL ROGER WILLIAMS
April Love
Tammy
Jalouise
9 MORE
KAPP



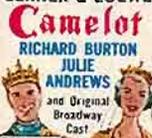
10. Also: Arrivederci, Roma; Oh, My Papa; Moonlight Love; etc.

ROGER WILLIAMS
YELLOW BIRD
KAPP



11. Gigi, An Affair to Remember, Green-sleeves, 12 in all

LEARNER & LOEW
Camelot
RICHARD BURTON
JULIE ANDREWS
and Original Broadway Cast



COLUMBIA

53. "Most lavish and beautiful musical, a triumph"—Kilgallen

HARMONICATS
Peg-O-My Heart
Deep Purple
Tenderly
—10 More
COLUMBIA



6. Also: Malaguena, Sabre Dance, Perfidia, Mam'selle, etc.

TV SING ALONG WITH MITCH



COLUMBIA

7. California, Avalon, Moonlight Bay, 16 favorites in all

SENTIMENTAL
Sing Along with Mitch
Heart of My Heart
I'll See You in My Dreams
15 More
COLUMBIA



8. Also: Singin' in the Rain, Hello! My Baby, Ida, etc.

FINLANDIA
PHILADELPHIA ORCHESTRA - MORMON TABERNACLE CHOIR
plus Valze Triste - Swedish Rhapsody - Peer Gynt Suite No. 1



COLUMBIA

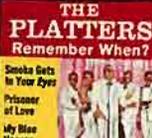
102. "Electrifying performance...overwhelming"—HiFi Rev.

THE PLATTERS
Encore of Golden Hits
Twilight Time
My Prayer
Only You
9 more
KAPP



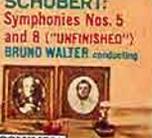
1. Also: Great Pretender, Enchanted, Magic Touch, etc.

THE PLATTERS
Remember When?
Smoke Gets in Your Eyes
Prisoner of Love
My Blue Heaven
plus 9 more
KAPP



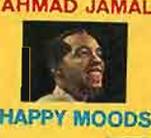
2. Also: Somebody Loves Me, Thanks for the Memory, etc.

SCHUBERT:
Symphonies Nos. 5 and 8 ("UNFINISHED")
BRUND WALTER conducting
COLUMBIA



103. "Glowingly beautiful, full of color"—N.Y. Times

AHMAD JAMAL
HAPPY MOODS
ARGO



82. I'll Never Stop Loving You, For All We Know, 8 more

RAY CONNIFF
his orchestra and chorus
CONCERT IN RHYTHM
COLUMBIA



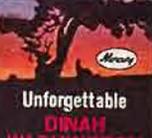
25. I'm Always Chasing Rainbows, Serenade, 12 in all

SAY IT WITH MUSIC
(A Touch of Latin)
RAY CONNIFF
COLUMBIA



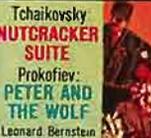
26. Also: I've Got You Under My Skin, Too Young, etc.

Unforgettable
DINAH WASHINGTON
COLUMBIA



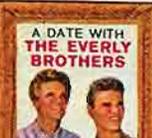
15. When I Fall in Love, I Understand, Song is Ended, etc.

Tchaikovsky
NUTCRACKER SUITE
Prokofiev:
PETER AND THE WOLF
Leonard Bernstein
N.Y. Philharmonic
COLUMBIA



100. "Skillfully performed, beautifully recorded"—High Fid.

A DATE WITH THE EVERLY BROTHERS
WARRNER BROS.



73. Cathy's Clown, A Change of Heart, Love Hurts, Lucille, etc.

ELLA FITZGERALD
sings GERSHWIN
VOL. 1
Vocal Record



31. Clap Yo' Hands, But Not for Me, Man I Love, plus 9 more

JOHNNY HORTON'S GREATEST HITS
Battle of New Orleans
Sink the Bismarck
North to Alaska
plus 9 more
COLUMBIA



67. Also: Comanche, Johnny Reb, The Mansion You Stole, etc.

INSIDE SHELLEY BERMAN
A Vocal Record



59. "Hilarious..."—L. A. Examiner. Not available in stereo

MESSIAH
DOMENYO PHILADELPHIA ORCHESTRA
THE MORMON TABERNACLE CHOIR
FARRELL LIPTON
CUMMINGS
WARFIELD
COLUMBIA



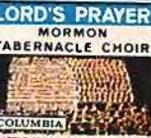
93-94. Two-Record Set (Counts as Two Selections.) The Mormon Tabernacle Choir; Ormandy, The Philadelphia Orch.

LORD'S PRAYER
MORMON TABERNACLE CHOIR
COLUMBIA



91. Also: Londonderry Air, Blessed Are They That Mourn, etc.

SONGS OF THE NORTH & SOUTH
1861-1865
MORMON TABERNACLE CHOIR
COLUMBIA



92. The Bonnie Blue Flag, Battle Cry of Freedom, Dixie, etc.

Rhapsody in Blue
An American in Paris
Leonard Bernstein plays Gershwin
COLUMBIA



95. "Fierce impact and momentum"—N.Y. World-Telegram

FRANKIE LAINE
HELL BENT FOR LEATHER
High Noon
Wild Goose
Mule Train
9 more
COLUMBIA



24. Also: Rawhide, Wanted Man, The 3:10 to Yuma, etc.

TIME OUT
THE DAVE BRUBECK QUARTET
COLUMBIA



77. Take Five, Three to Get Ready, Everybody's Jumpin', etc.

TCHAIKOVSKY: 1812 Overture
Capriccio Italian
ANTAL DORATI
MINNEAPOLIS SYMPHONY ORCH.
COLUMBIA



101. "The most exciting reading I've ever heard"—High Fidel.

REX HARRISON JULIE ANDREWS MY FAIR LADY
ORIGINAL CAST RECORDING
COLUMBIA



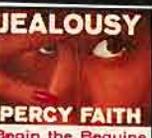
54. The best-selling original cast recording of all time

BOUQUET
PERCY FAITH STRINGS
Tenderly
Laura
Speak Low
plus 9 more
COLUMBIA



21. Also: Song from Moulin Rouge, Ebb Tide, etc.

JEALOUSY
PERCY FAITH
Begin the Beguine
Where or When
COLUMBIA
10 More



22. Also: I've Told Every Little Star, Black Magic, etc.

BROOK BENTON GOLDEN HITS
Kiddio - The Same One
Endlessly - 9 More
Mercury



13. Also: So Close, Hurtin' Inside, So Many Ways, etc.

GREAT THEMES
EXODUS
NEVER ON SUNDAY
THE APARTMENT
plus 13 more
UNIVERSAL RECORDS



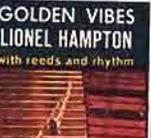
62. Also: Some Like It Hot, Magnificent Seven, Smile, etc.

GRAND CANYON SUITE
PHILADELPHIA ORCH., ORMANDY
COLUMBIA



96. This brilliant musical painting is an American classic

GOLDEN VIBES
LIONEL HAMPTON
with reeds and rhythm
COLUMBIA



79. Smoke Gets in Your Eyes, My Funny Valentine, 10 more

THE BROTHERS FOUR
GREEN FIELDS
COOLIDGE LIGHT - YELLOW BIRD
plus 9 more
COLUMBIA



19. "Lighthearted, winning informality"—HiFi Stereo Review

RACHMANINOFF: PIANO CONCERTO NO. 2
ENTREMONT - BERNSTEIN
N.Y. Philharmonic
COLUMBIA



99. "A performance of manly eloquence"—New York Times

THE FABULOUS JOHNNY CASH
DON'T TAKE YOUR GUNS TO TOWN
RUN SOUT'N BLUE RIVER
PLUS 10 OTHERS
COLUMBIA



69. Also: One More Ride, I Still Miss Someone, etc.

FLOWER DRUM SONG
ORIGINAL BROADWAY CAST
RODGERS & HAMMERSTEIN
COLUMBIA



55. "A hit of gargantuan proportions!"—N.Y. Daily Mirror

HAWAII
The Fabulous 50th State
SAM MAKIA and the Makapuu Beach Boys
KAPP



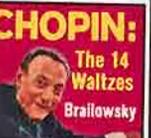
44. King Kamehameha, Blue Hawaii, Across the Sea, 9 more

In Person MILES DAVIS FRIDAY NIGHT
COLUMBIA



78. Bye Bye Blackbird, Walkin', All of You, etc.

CHOPIN: The 14 Waltzes
Brailowsky
COLUMBIA



97. Mr. Brailowsky is "a poet of the piano"—N.Y. Times

Gunfighter Ballads
MARTY ROBBINS
Cool Water
Big Iron
El Paso
9 More
COLUMBIA



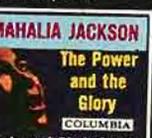
71. Also: Billy the Kid, Running Gun, In the Valley, etc.

THE WORLD'S GREATEST THEMES
FERRANTE & TEICHER
UNIVERSAL RECORDS



38. Romance, Theme from The Apartment, Love Affair, 9 more

MAHALIA JACKSON
The Power and the Glory
Orch. and Choir Cond. by PERCY FAITH
COLUMBIA



29. Onward Christian Soldiers, Rock of Ages, 12 in all

SERKIN
BRAHMS: Piano Concerto No. 2
Philadelphia Orch.
Ormandy
COLUMBIA



105. "A masterful account of this massive work"—HiFi Rev.

ROY HAMILTON
You Can Have Her
EPIC



27. Never Let Me Go, Jungle Fever, Down by the Riverside, etc.

gypsy passion
ANDRE KOSTELANETZ and his Orch.
COLUMBIA



41. Dark Eyes, Two Guitars, Hora Staccato, 14 in all

FOLK SONGS and DRINKING SONGS from GERMANY
COLUMBIA



90. Lighthearted singing, lusty and utterly delightful

FLAMENCO SPECTACULAR
COLUMBIA
RECORDED IN SPAIN



89. Fandangos, Sevillanas, Alegrias, Tanguillos, 8 more

ROMANIAN Rhapsodies 1 & 2 HUNGARIAN Rhapsodies 1 & 2
PHILADELPHIA ORCH., ORMANDY
COLUMBIA



106. "Superbly played, exciting"—Amer. Record Guide

Norman Luboff Choir MOMENTS TO REMEMBER
I'll Never Smile Again
Paper Doll
The Breeze and I
plus 9 more
COLUMBIA



36. Taking a Chance on Love, South of the Border, 10 more

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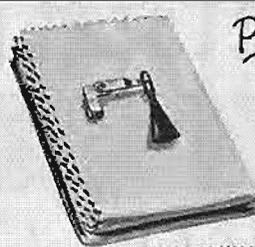
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64. "A complete joy... new-initiated freshness"—High Fidelity.



104. "Dynamic fourth and evocative fifth"—Amer. Rec. Guide



107. "Probably the finest dramatic soprano"—Time



109. "Very highly recommended"—Amer. Record Guide



111. "Their finest... both performance and recording"—High Fidelity.



112. "Glowing intensity, snap and brilliance"—High Fidelity.



113. "One of the truly great recordings"—Atlantic



114. "Serkin forges through both with brilliance"—N.Y. Times



121. The symphony is "exquisitely played"—High Fidelity



123. "Some of the most impressive Bach playing"—Harpers



152. "Bernstein sets a stimulating pace"—Saturday Review



153. "Best performance of this work"—Newsweek



154. "Defiant performances of both masterpieces"—HiFi Rev.



155. "Incomparably the best available"—HiFi Review

More than 1,250,000 families now enjoy the music program of COLUMBIA RECORD CLUB, Terre Haute, Ind. 10

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NO "FLUTTER AND WOW"
FROM THE
NEW



empire troubador...

(record playback system)

EXCEPT IN THE ENTHUSIASTIC RAVES The Buddha listens to the incomparable performance of the New Empire Troubador with silent pleasure. But other users are more communicative. "I found speed variations—that is, flutter and wow—to be inaudible," writes top equipment reviewer, Larry Zide, in his Sound Ideas column in the American Record Guide. "Total rumble, vertical plus lateral," he continues, "was lower than any turntable I have ever tested."

OF THE EXPERTS

And from Don Hambly, Station Manager of KRE AM/FM, Berkeley, California, comes this appreciative note—"As the art develops, we find that the turntables we have been using for our AM/FM stereo broadcasts since early 1958 are becoming inadequate. We have long realized that belt driven tables would be the best to use, but had not been impressed with those on the market. The Empire tables, however, have all the basic requirements of design and simplicity of operation and maintenance that we have sought."

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Export: E.M.E.C. Plainview, L.I., N.Y.

Canada: Active Radio & T.V., Ltd., 431 Kings Street, Toronto, Ontario

PUBLISHER
Phillip T. Heffernan

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JANUARY 1962

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Cover photograph by Francis Duval

ZIFF-DAVIS PUBLISHING COMPANY
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One Park Avenue, New York 10, New York

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Midwestern and Circulation Office (Wabash 2-4911)
434 South Wabash Avenue, Chicago 5, Illinois
Midwestern Advertising Manager: Jack Tierney

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9025 Wilshire Boulevard, Beverly Hills, California
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Foreign Advertising Representative
D. A. Goodall Ltd., London, England

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

EDITORIAL CONTRIBUTIONS must be accompanied by return postage and will be handled with reasonable care; however, publisher assumes no responsibility for return or safety of art work, photographs, or manuscripts.

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HIFI/STEREO REVIEW January, 1962, Volume 8, Number 1, is published monthly by Ziff-Davis Publishing Company at 434 South Wabash Avenue, Chicago 5, Illinois.

Subscription rates: one year United States including possessions and Canada \$5.00; Pan American Union Countries \$5.50; all other foreign countries \$6.00. Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash.



Average
Net Paid
Circulation
149,070

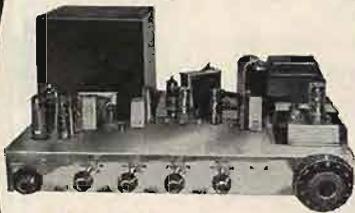
ABC Publisher's Statement,
June 30, 1961



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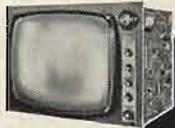
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**EDITORIALLY
 SPEAKING**

by FURMAN HEBB

A RATHER shady, but unfortunately legal, method of selling tape
 recorders is now being practiced in several parts of the country.
 The pitch begins when a salesman rings your doorbell and
 asks permission to demonstrate the recorder that he has brought
 along. If you admit interest but are unwilling to pay out the four
 hundred dollars in cash that he asks for the machine, he offers to
 arrange installment financing through a local finance company.
 Then, if you still balk at the deal, the salesman makes you his special
 offer. You can have the machine for nothing; all you have to do
 is furnish him with the names of friends who would be interested
 in owning a tape recorder. You will be credited with five dollars
 for each name and an additional fifteen dollars for each recorder
 that one of your prospects buys. Even if none of your friends buys
 a recorder, you can pay for yours—at the rate of four prospects a
 month—in just a little over two years, carrying charges included. Oh
 yes, the prospects you name must not have been named by anyone else.

There are some variations on the above scheme, but the general
 pattern is as described. Coming up with four names a month doesn't
 seem like a difficult task at first glance, but in order to pay for the
 recorder, you must eventually provide a total of 114 names. And
 the more calls a salesman makes in any given community the more
 his prospect lists overlap, and the more difficult it becomes to pro-
 vide unduplicated names. What happens, of course, is that you are
 usually obliged to pay off the bulk of the recorder's price in cash
 to keep it from being repossessed.

Postal authorities classify this kind of proposition as a fraud and
 a lottery, and forbid its use in the mails. However, it does not vio-
 late local regulations in many communities, and this is why it persists.
 Incidentally, the list price of a recorder that has been sold for four
 hundred dollars in this way is currently \$219.50. The Better Business
 Bureaus offer the following advice: shop before buying; read the
 fine print; and don't forget that you never get something for
 nothing. Period.

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In

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HiFi/STEREO



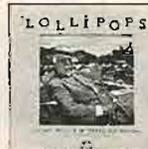
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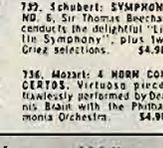
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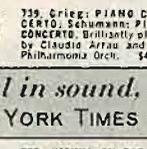
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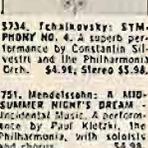
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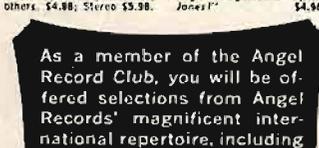
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by DAVID HALL

ART FOR THE MASSES—VULGARIZATION?

SOME months ago Jacques Barzun, the eminent man of letters and provost of Columbia University, wrote a highly stimulating essay that was published in the September, 1961, issue of the British intellectual-literary magazine *Encounter*. In its course he deals with one of the more striking apparent dichotomies of Western cultural life. On the one hand, we see the struggle of the contemporary creative artist to develop for himself a language of form and expression that will be wholly distinctive, even if this means chucking out the whole apparatus of Western aesthetic tradition accumulated over the past half-millennium; and on the other, the extraordinary growth of popular interest in art produced within that tradition—an interest fostered by what Mr. Barzun describes as “the incessant propaganda of museums and libraries, of mass journalism and the cultural industries that produce discs and reproduce paintings, and of the educational institutions, naive or fraudulent, that market the virtues of these commodities.” And so, according to Mr. Barzun, “The total repudiation of Art by our leading men coincides with the frittering away of high art through vulgarization.”

While we certainly agree with Mr. Barzun in his denunciation of meretricious promotion schemes and shoddy products—be they badly reproduced paintings, movie and TV adaptations of literary masterpieces done in poor taste, poorly printed books, or third-rate recordings of great music—we feel that he verges on hyperbole when he chooses to focus on the phenomenon of mass culture in such terms as these: “Symphonies in bars and cabs, classical drama on television any days of the week, highbrow paperbacks in mountainous profusion (easier to buy than to read), ‘art seminars in the home,’ capsule operas, ‘Chopin by Starlight,’ ‘The Sound of Wagner,’ ‘The Best of World Literature’: this cornucopia thrust at the inexperienced and pouring out its contents over us all deadens attention and keeps taste still-born, like any form of gross feeling. Too much art in too many places means art robbed of its right associations, its exact forms, its concentrated power. We are grateful for the comprehensive repertoire which modern industry for the first time puts within our reach, but we turn sick at the aggressive temptation, like the novice in the sweet-shop.”

We are inclined to think that Mr. Barzun underestimates the capacity of even the relative novice in cultural matters to choose the circumstances of his art experiences. The combination of listening experience, exchange of ideas with more sophisticated friends, and some good collateral reading on matters musical (some of the best of it available in paperback format) will eventually make the crassest newcomer to concert music on recordings realize that Beethoven’s “Eroica” Symphony or Bartók’s *Music for Strings, Percussion, and Celesta* are not for cocktail-party listening, that they demand time and undivided attention. By the same token, if he must have background music, he may even discover that Handel’s *Water Music* or the lighter divertimentos and cassations of Mozart, used for the



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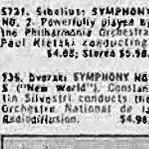
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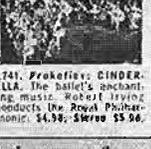
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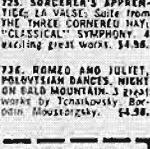
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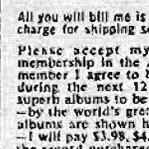
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ART FOR THE MASSES—VULGARIZATION?

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same purpose two centuries ago, represent an improvement over the treacle dispensed by Mantovani, Melachrino, and Percy Faith.

Modern technology, whether concerned with nuclear energy or with mass dissemination of the arts, is in itself neither good nor bad. The purposes for which human beings use modern technology, in one area or the other, is what carries moral or ethical consequence. In the realm of the arts, especially—at least in the Western democracies—the responsibility for conserving the meaningfulness of art masterpieces, past or present, rests ultimately on the individual.

True, this is, at least for the American urban dweller, the age of the great distraction, wherein the senses



are assaulted day and night in every public place, and in too many private ones, as well, by urgings to buy, to see, to participate. Without question, one of the fundamental tasks of education is to aid the individual in developing the ability to make intelligent choices.

To charge, as Dr. Barzun seems to do in his *Encounter* essay, that the broadening of the public for the fine arts is contributing to their dissolution both as a cultural heritage and a continuing creative process implies a disquieting want of faith in the effectiveness of the educational process in our culture. He has given us some very serious matters to think about and to act on. He has also set forth a considerable educational challenge for himself and his pedagogical colleagues in the realm of general human culture and the fine arts. Rather than bemoan the seeming vulgarization of the arts in American society, it seems to us that the next stage of broad public education in the arts must go beyond mere mass exposure and inculcate the value of discriminating choice in accordance with one's individual framework of values.



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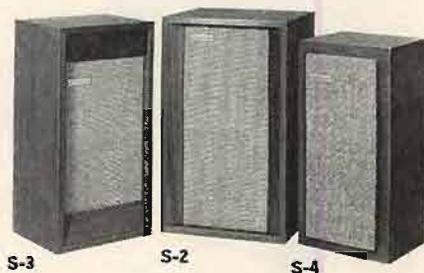
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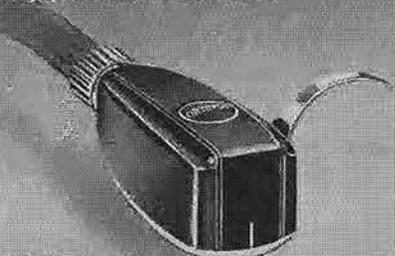
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LETTERS TO THE EDITOR

More Maag

● How often do we read plaintive comment to the effect that Bruno Walter is the last living conductor whose personal esthetic reflects the Romantic tradition and that his kind of music-making is not elsewhere to be found in our time. Without disrespect to Dr. Walter, allow me to suggest that Peter Maag, the young Swiss conductor now recording for London, possesses in large measure the qualities that Bruno Walter has come to symbolize: expressive pliancy of tempo and phrasing, a lyric sense of melodic line, and the ability to evoke the warm sonorities that are basic to the tonal texture of nineteenth-century orchestration.

I offer this observation on the evidence provided by Mr. Maag's London recordings of Mendelssohn's "Scotch" Symphony (CS-6191) and the Incidental Music to *Midsummer Night's Dream* (CS-6001). I had previously been acquainted with Mr. Maag's finely wrought Mozart recordings, but these superbly proportioned Mendelssohn interpretations have convinced me that in Maag we have one of the few men who could give us vital and convincing statements of the whole symphonic literature of the Romantic period—particularly Schubert and Schumann—and who might also bring us new insights into Brahms. Let's hope that London gives him the opportunity to do so.

RICHARD KRANZ
Bergenfield
New Jersey

One Man's Meat

● Differences of critical opinion can sometimes be instructive, but what is one to make of complete contradiction? Reviewing the London recording of Verdi's *Otello* in the October 1961 issue of *HiFi/STEREO REVIEW*, George Jellinek writes about Mario del Monaco: "His vocal solidity and declamatory vigor were always potentially ideal for *Otello*, and here he refines these qualities with subtleties of dynamics, color, and phrasing. . ."

Compare this rave with Conrad L. Osborne's review in *High Fidelity*: "Del Monaco's Moor is a decided disappointment. . . The voice is showing signs of the merciless use to which tenor has put it. . . There is no reason or justification for resorting to shouted declamation on every climax. Had Verdi intended these lines to be yelled rather than sung. . ."

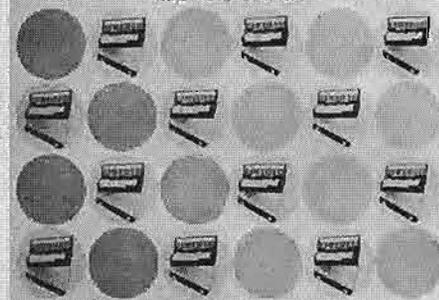
How great can be the difference in the tastes of two critics if one admires the "subtleties of dynamics" while the other censures the performer for yelling rather than singing and if one talks of "vocal solidity" while the other hears vocal deterioration? (Continued on page 14)



"William Tell Overture," "Second Hungarian Rhapsody," "Dance of the Hours" and others
"These are true virtuosos . . . flawless in their solo and ensemble techniques." Louis Biancolli,
N. Y. World-Telegram

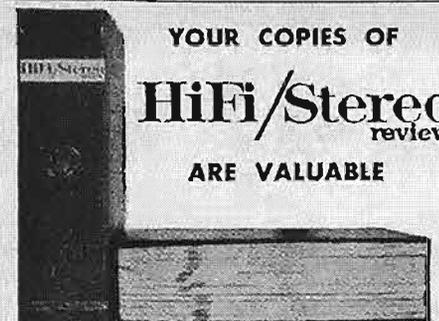
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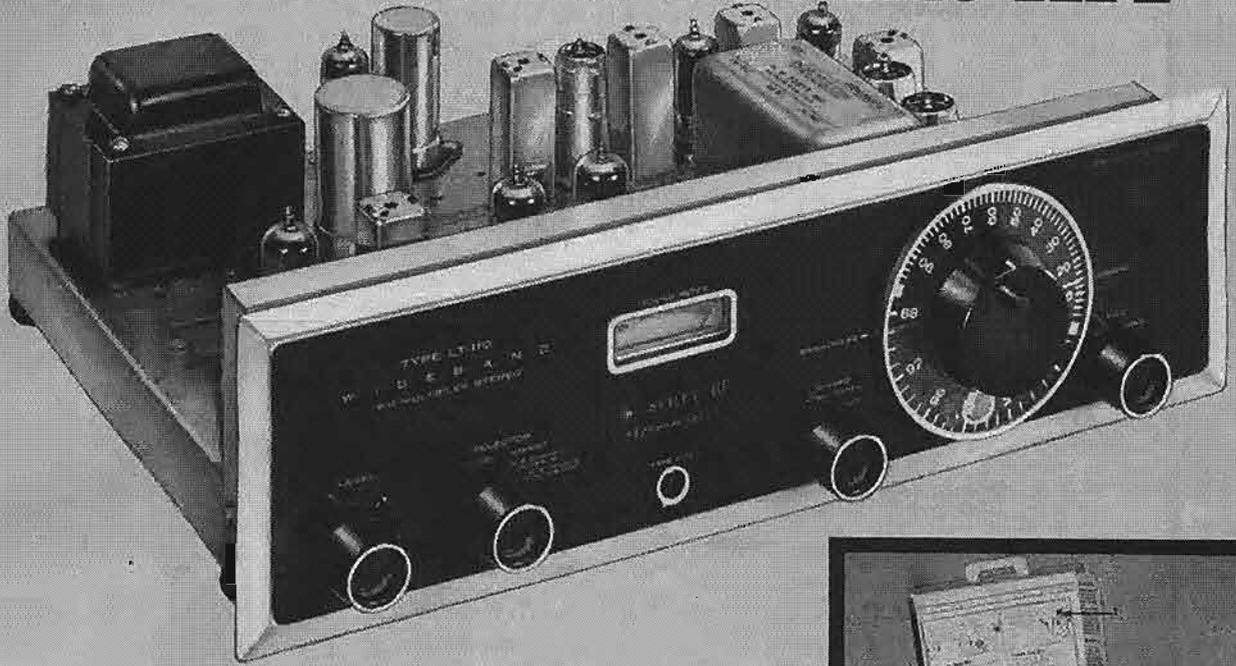
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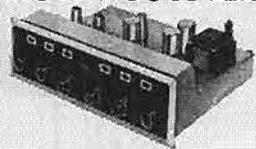
Now you can build a Multiplex Tuner that meets rigid factory standards

Now have the fun of building a genuine H. H. Scott Wide-Band FM Stereo Tuner in just a few hours . . . and save money, too. Revolutionary Scott-developed kit building techniques assure you of performance equaling Scott factory units.

The new LT-110 Scottkit features a pre-wired and tested multiplex section plus the famous silver-plated factory built and aligned front end. Sensitivity of this magnificent new tuner is 2.2 μ v. IHFM. There are special provisions for flawless tape recording right "off-the-air."

Scott Wide-Band multiplex tuners are the standard of the industry. They have been chosen by leading FM stations from Boston to San Francisco. If you want to build a truly professional component choose a Scottkit. All H. H. Scott kits are backed by over 15 years experience in the design and production of superb components. Important features include front panel tape recorder output and precision illuminated tuning meter. All critical parts heavily silver plated. Unique Ez-a-Line system assures factory performance without expensive test equipment. Dimensions: 15½ W x 5¼ H x 18 D in accessory case.

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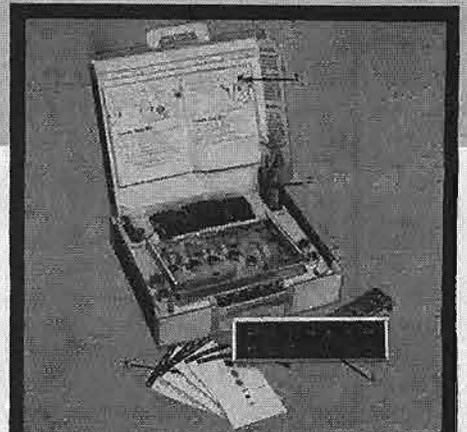
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Admittedly, there is a large area of healthy disagreement on matters of music and its interpretation, but how can the reader know where bias, error, or plain orneriness take over?

JOHN J. STERN, M.D.
Utica, N.Y.

Mr. Jellinek replies:

Dr. Stern has a good point, though I should hope that neither my review nor Mr. Osborne's has given him cause to suspect "ornerness." The truism of De gustibus non est disputandum applies to all aspects of human behavior. When we are dealing with artists of controversial attributes, such as Mario del Monaco, the individual tastes, preferences, and preconceptions of intelligent observers (all observers, not just critics) unavoidably produce individual opinions.

I am not aware of Del Monaco's "vocal deterioration" on the basis of the London

recording. Perhaps the youthful bloom is no longer on the voice, but surely Del Monaco's voice peals forth with far more tonal richness and "solidity" than Mr. Vickers can command, to say nothing of the threadbare sounds produced by Ramon Vinay to mar his otherwise magnificent character portrayal on the old Toscanini mono set.

Far from being an unqualified admirer of Del Monaco, I have often found his singing graceless and insensitive. But not here. He is the best Otello we have, and I believe he deserves praise.

Manufacturer's Comment

● While we were pleased with the fair and accurate report on our Model 505-4RX tape recorder that appeared in Julian Hirsch's "Technical Talk" column in the October issue, Mr. Hirsch made one point that was not entirely accurate.

In the conclusion of the review he stated that the recorder is "manufactured in Japan, and it is a credit to that country's growing reputation for being a producer of well-crafted mechanical products."

In point of fact, the basic machine work and subassembly work on the 505-4RK is done in Japan, but the final assembly and quality-control responsibility is handled entirely by our Culver City factory, as was the design and engineering of the unit. This is perhaps a small point, but we felt we should bring it to the attention of your readers.

PAUL R. ABBEY
Director of Marketing
American Concertone, Inc.
Culver City, Calif.

Record Prices

● I have often wondered why records that feature a single performer or a

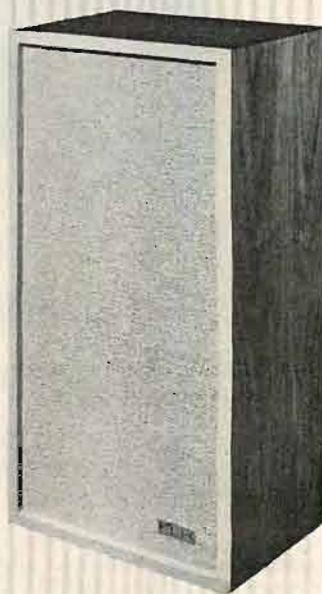
KLH has introduced a new speaker system — the Model Ten.

We believe the Model Ten will serve as a new standard of value among speaker systems — a standard beyond which advance for some time will be so difficult as to appear impossible. In the light of known technology, nothing further can be done to lower any costs without serious losses in performance. This performance cannot be improved without sharply increased costs.

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found in compromise units. Time-switching circuitry for best separation, lowest distortion and finest performance with a tape recorder.

2. 80-Watt Laboratory Quality Output Stage

This is a no-compromise design giving you full power down to 20 cps. The power stage is equivalent to the finest separate power amplifiers.

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2. Oversized output transformers provide full power down to 20 cps, unlike conventional tuner-amplifiers.
3. Precision tuning meter insures accurate tuning on either AM or FM.
4. Tuner selector switch includes sub-channel noise filter position for reduced noise on sub-channel.
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FM sensitivity 2.5 μ v.

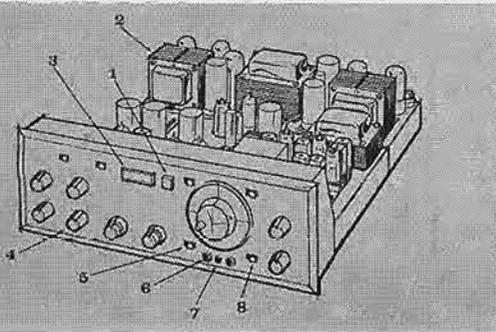
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*Case extra. Slightly higher West of Rockies.



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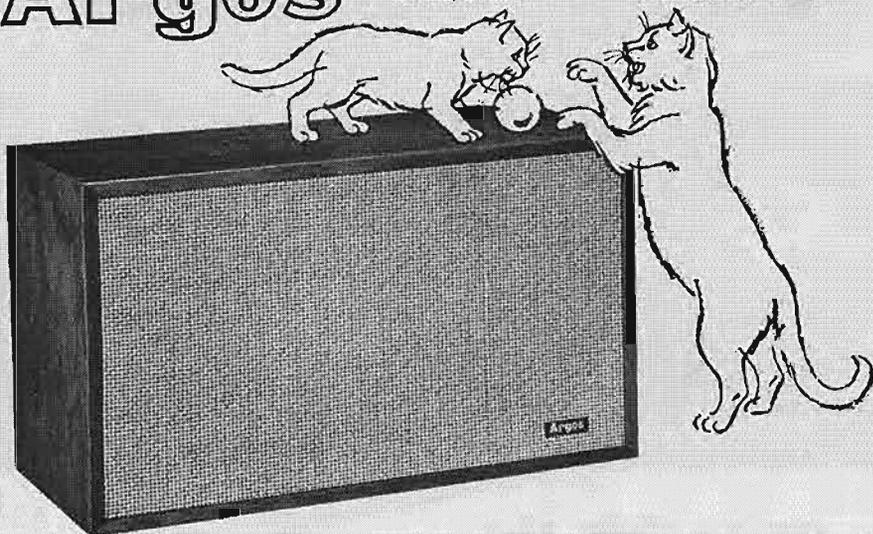
12" . . . \$39.95

Audiofile net. TSE-12KS has 3 Jensen speakers — one 12" woofer, two 3½" tweeters. Range 40-17,000. Size 25 x 14 x 10 inches.

8" . . . \$27.95

Audiofile net. TSE-8KS has 2 Jensen speakers — 8" woofer, 3½" tweeter. Range 50-17,000. Size 23 x 11 x 9¼ inches.

Argos PRODUCTS COMPANY
Genoa, Illinois



small group should cost as much as those recorded by a full orchestra or an entire opera company. I am not suggesting that a nose count be made at every session and the number of artists involved listed on the cover, but it seems unfair to have to pay as much for a single musician as for a hundred.

ALBERT GROVER
Southampton
New York

If the price of each individual record were made exactly proportional to its production cost, hardly any two records would sell for the same amount. Also, it would make recordings that require many artists and large orchestras prohibitively expensive. As it is, many opera recordings and releases of valuable music of limited sales potential are, in effect, paid for by records that have relatively low production costs.

Stokowski's Gurre-Lieder

● The Manchester Guardian recently reported a European performance of Schoenberg's *Gurre-Lieder*. I wonder if that performance was taped and whether there is any hope of its becoming available on records.

JACK E. NUGENT
Ottawa, Ontario
Canada

At last report Deutsche Grammophon Gesellschaft (DGG) has made arrangements for recording and releasing Stokowski's brilliant interpretation of this score.

Dating Discs

● As a music student, I have found it relevant and helpful to the development of my piano technique to build a collection of piano recordings, including early LP's and 78-rpm discs. It would be very interesting for me to find out the date of release for some of these vintage items. Do you know how this information could be obtained?

DAVID QUAGLIE
Amherst, Mass.

We do not know of any readily obtainable publication that lists release dates for American records, though such information is available for LP discs released in England in the Gramophone Long Playing Classical Record Catalog. However, a book called "Record Ratings," edited by Myers and Hill and published by Crown, lists American record releases from 1948 to 1955, along with the dates of periodicals in which these records were reviewed. For LP's that appeared in this period that were derived from 78-rpm records, the review date for the original 78's is also given.

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In recent years, many fine musicians, most closely associated with that period known as the swing era, have virtually lost their audience.

The PRESTIGE/SWINGVILLE series has been designed to provide an outlet thru which Mainstream musicians can prove their worth. The *First Annual Prestige Swing Festival* is a summation of the series to date. We feel, in many ways, it will be the true historical document, offering definitive proof that musicians of this calibre are as valid, today in 1961 as they were in 1940.

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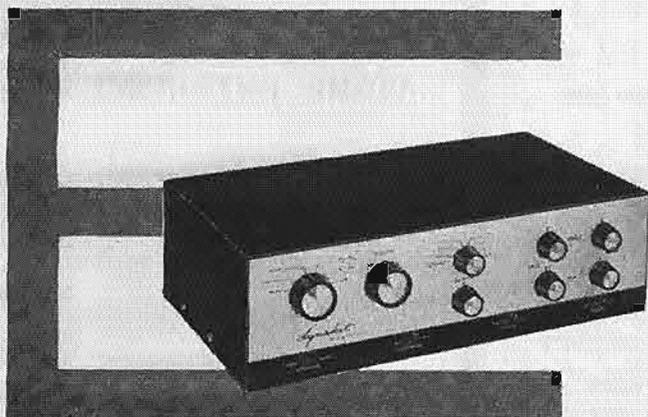
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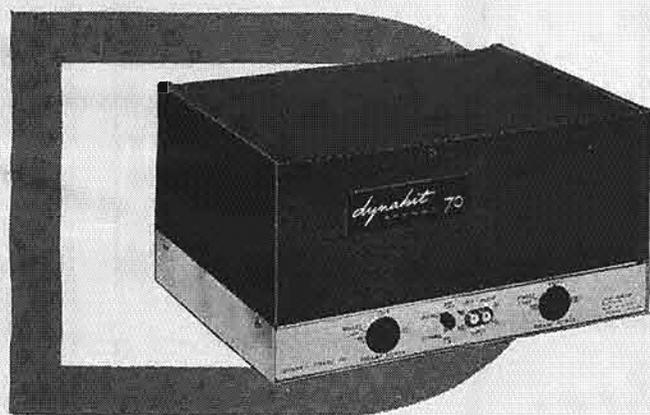
FM-1 \$79.95 kit, \$119.95 assembled and tested.



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Easily the finest value in the high fidelity field, this "no distortion" preamp has won acclaim for impeccable performance, at just about the lowest price ever for a stereo preamplifier. Full control flexibility in a simple, modern arrangement makes it easy to build and a pleasure for the non-technical music lover to use. You'll revel in its near-perfect freedom from hum, noise, and distortion. Just \$59.95 buys the most important improvement in your music system.

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It's more than two years old, but we've never had to make a single change in the Stereo 70 amplifier. Patented Dynaco output transformers and circuitry, and the superior reliability of the finest etched circuit construction assure continued superiority of performance. In the words of Hirsch-Houck Laboratories (December 1959 issue of High Fidelity Magazine) "This amplifier's components are operated more conservatively than those in any other commercial amplifier we have tested . . . Its power and distortion ratings are completely conservative. Its listening quality is unsurpassed." Could we say more?

Stereo 70 \$99.95 kit, \$129.95 assembled and tested.

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A superlative instrument with the finest performance per cubic inch of any speaker yet devised.



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WHAT TO DO WHEN THE BOMBS START FALLING

by J. Gordon Holt

TACK THIS UP IN A PROMINENT PLACE OVER YOUR TURNTABLE, AS A REMINDER IN CASE OF ATOMIC EMERGENCY.

1. Turn system off and remove all fuses.
2. Unplug electrostatic tweeter from a.c. outlet.
3. Place plastic coverlet over turntable.
4. Tie down tone arm, if it is not dynamically balanced.
5. Turn on rumble filter.
6. Insert all records in plastic sleeves and seal each one with tape.
7. Turn FM antenna away from blast.
8. Close windows.
9. Climb into loudspeaker enclosure, take deep breath, and hold it until fallout has ceased.

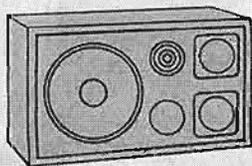
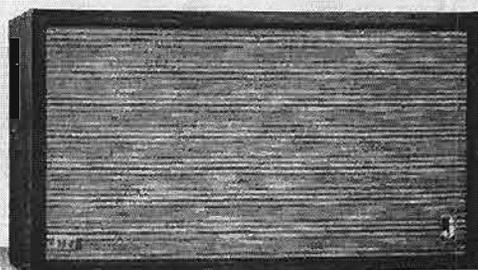
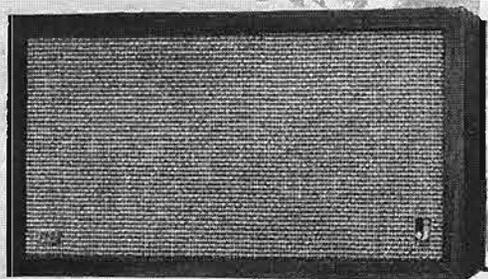
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THE WIDELY ACCLAIMED **TF₃**
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In a recent test, both the widely acclaimed Jensen TF-3 and our precocious newcomer TF-2 were preferred above "rated" systems costing much more. So it's wise to be your own thinking-man about hi-fi speakers.

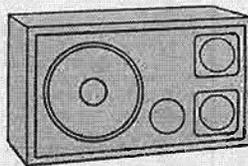
Be sure to hear the TF-3 and TF-2 . . . they may well be the "best buy" for you in hi-fi speaker systems. Fine woods . . . smart styling. For still more moneysaving, unfinished utility models are an intelligent choice . . . paint, finish or build-in as you choose.



TF-3 4-speaker 3-way system. Covers the full frequency range with a full size Flexair® woofer in Base-Superflex® enclosure, two coloration-free mid-range units, and the sensational Sono-Dome® Ultra-Tweeter. Choice of genuine oiled walnut or unfinished gum hardwood cabinetry. 13 1/4" x 23 3/4" x 11 1/2".

Oiled Walnut... \$99.50
Unfinished... \$79.50

*T.M. Reg.



TF-2 3-speaker 2-way system. Also uses a full size Flexair® woofer for distortion-free bass response, plus two special direct radiator tweeters giving smooth, extended highs. Choose from two cabinetry styles: the oiled walnut or the economical unfinished gum hardwood. 13 1/4" x 23 3/4" x 11 1/2".

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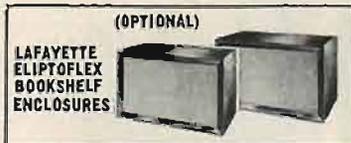


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BASIC STEREO AMPLIFIER KIT

KT-550 In Kit Form **134.50**

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- Rated at 50-Watts per Channel
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- Grain Oriented, Silicon Steel Transformers
- Multiple Feedback Loop Design
- Easy-To-Assemble Kit Form

A new "Laboratory Standard" dual 50-watt amplifier guaranteed to outperform any basic stereo amplifier on the market. Advanced engineering techniques plus the finest components ensure flawless performance. Distortion levels so low they are unmeasurable. Hum and noise better than 90 db below 50-watts. Complete with metal enclosure, 9 1/2" x 12 1/2" D. Shpg. wt., 60 lbs.

KT-600A PROFESSIONAL
STEREO CONTROL CENTER

KT-600A In Kit Form **79.50**

LA-600A Completely Wired **134.50**



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- Response 5-40,000 cps ± 1 db.
- Precise "Null" Balancing System
- Unique Stereo and Monaural Control Features
- Concentric Input Level Controls
- Easy-To-Assemble Kit Form.

Sensitivity 2.2 mv for 1 volt out. Dual low impedance "plate follower" outputs 1500 ohms. Less than .03% IM distortion; less than .1% harmonic distortion. Hum and noise 80 db below 2 volts. 14x10 1/2" x 4 1/2" D. Shpg. wt., 16 lbs.

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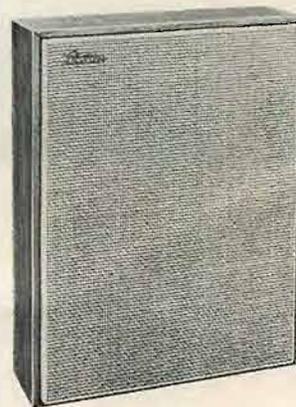
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● **Cabinart** enters the low-cost speaker market with the Mark 1, which contains an extended-range 8-inch speaker with a 1-inch voice coil and a 3.16-ounce magnet. Frequency response is from 45 to 13,000 cps, power-handling capacity is 8-10 watts, and impedance is 8 ohms. The cabinet is constructed of 3/4-inch wood composition board that is suitable for staining or painting. Dimensions: 23 x 11 x 9 1/2 inches. Price: \$15.00 (FOB factory). (Cabinart Acoustical Engineering Corporation, 31-39 Geyer Street, Haledon, N.J.)

● **Electro-Sonic Laboratories**, hitherto known for their cartridges and tone arms, are introducing the Gyro/Spension T-200 turntable. Rumble is rated at 57 db below average recording level, and the four standard speeds can be selected by interchanging motor capstans. The spindle rotates in permanently lubricated bronze bearings that require no maintenance. Price: \$49.95 (with four-pole induction motor), \$69.95 (with hysteresis synchronous motor). (Electro-Sonic Laboratories, Inc., 627 Broadway, New York 12, N.Y.)

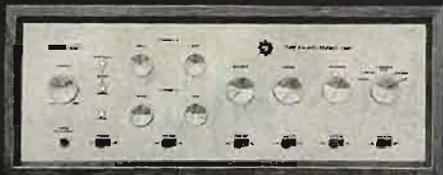
● **Fisher** presents the first kit version of a slim-line loudspeaker (5 3/4 inches deep) in its Model KS-1. The kit can be assembled in less than an hour and in-



cludes a 10-inch woofer, a 5-inch mid-range unit, and a 3-inch supertweeter, crossover networks, cabinet, grill cloth, and sound-absorbent padding. Frequency response extends from 20 to 15,000 cps, with crossover points at 1,400 and 5,000 cps. Price: \$59.50 (birch), \$64.50 (walnut). The unit is also available fully assembled for \$84.50 (birch) or \$89.50 (walnut). (Fisher Radio Corporation, 21- (Continued on page 28)

Everything

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50 Watt Stereo Amplifier PLUS

the distortion-free, wide-band response and sensitivity of

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Everything captured in one magnificent instrument!!!!!!!!!!!!!!



The New Award Stereo Festival III, AM/FM Multiplex Receiver

The new Award Stereo Festival actually has everything. Picture a complete stereophonic home music center on one compact chassis: sensitive AM/FM and FM Stereo (multiplex) tuner for unsurpassed monophonic and stereo reception; dual preamplifiers with input facility and control for every stereo function and a powerful 50 Watt stereophonic amplifier.

Features include: wide-band Foster-Seeley discriminator and 6BN6 gated beam limiter to insure freedom from distortion and noise; D'Arsonval movement tuning meter which measures discriminator balance and permits perfect visual tuning of all FM stations; convenient front-panel stereo headphone input receptacle; illuminated push-button on/off switch; blend control which eliminates "hole-in-the-middle" effect by introducing a variable amount of blend between the two channels; stereo indicator lights for instant visual identification of mode (FM or Stereo) of operation; individual bass and treble tone controls; zero to

infinity balance control to balance any speaker system regardless of listener's position in the room; stereo contour control to boost base energies at low listening levels.

In the way it looks, and in the way it performs, the Award Stereo Festival is the embodiment of creative engineering at its finest. Simply add two speakers and a record player and your stereo installation is complete. The Award Stereo Festival III, Model TA5000X—\$299.95. Walnut Enclosure WW80—\$29.95; Metal Enclosure CX80—\$12.95. All prices slightly higher in the West.

For further information on the Award Stereo Festival and other fine Harman-Kardon products write Dept. R-1, Harman-Kardon, Inc., Plainview, New York (Export Office, EMEC, Plainview, N.Y.)

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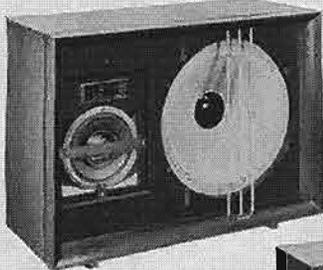


In all E-V compact systems



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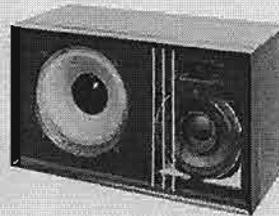
ESQUIRE 200A



ROYAL 400



PRINCESS



REGAL 300

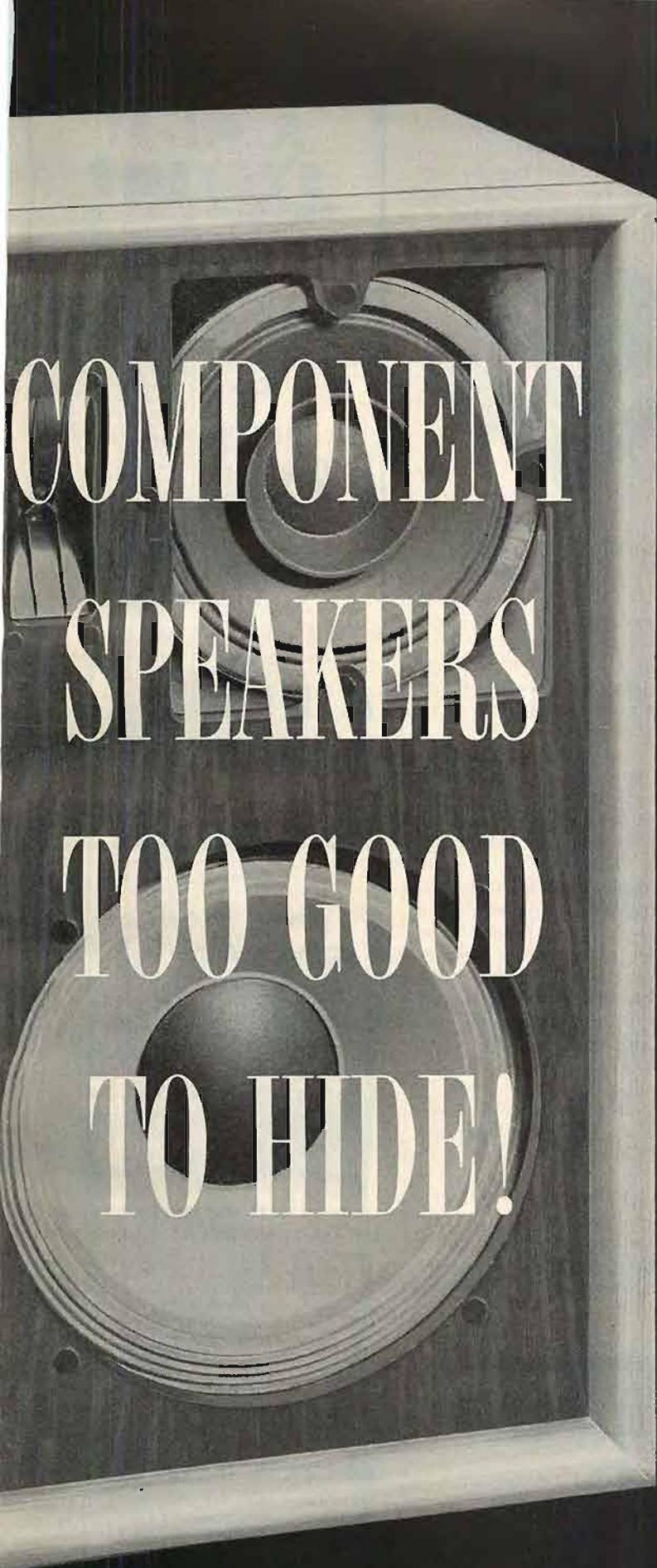
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Model	Royal 400	Regal 300	Esquire 200A	Leyton	Princess	Regal 300 Kit	Esquire 200 Kit
Frequency Response	30-19,000 cps	35-19,000 cps	40-19,000 cps	50-15,000 cps	60-15,000 cps	35-19,000 cps	40-19,000 cps
Power Handling, Program Level Controls	70 Watts Two	70 Watts Two	30 Watts Two	25 Watts One	20 Watts None	70 Watts Two	70 Watts Two
Crossover Frequencies	200, 3500 cps	200, 3500 cps	800, 3500 cps	2000 cps	2000 cps	200, 3500 cps	200, 3500 cps
Speaker Types	18" foam-cone woofer, 8" cone mid-range, diffraction-horn tweeter	12" foam-cone woofer, 8" cone mid-range, diffraction-horn tweeter	10" woofer, 5" cone mid-range, diffraction-horn tweeter	10" woofer, 5" cone tweeter	8" x 12" woofer, 5" cone tweeter	12" foam-cone woofer, 8" cone mid-range, diffraction-horn tweeter	12" woofer, 8" cone mid-range, diffraction-horn tweeter
Impedance	8 ohms	8 ohms	8 ohms	8 ohms	8 ohms	8 ohms	8 ohms
Finishes Available	Walnut, Mahogany Unfinished Hardwood	Walnut, Mahogany Unfinished Hardwood	Walnut, Mahogany Unfinished Hardwood	Walnut, Mahogany	Walnut	Unfinished Hardwood	Unfinished Hardwood
Size: (Finished Model) (Unfinished Model)	23 1/4"H, 32"W, 14 1/4"D 22"H, 31 1/2"W, 11 1/4"D	14"H, 25"W, 13 1/2"D 14"H, 23 1/4"W, 12"D	14"H, 25"W, 13 1/2"D 14"H, 23 1/4"W, 12"D	14"H, 25"W 12"D —	10 3/4"H, 19 1/2"W, 8 3/4"D —	(Assembled) 14"H, 23 1/2"W, 12"D	(Assembled) 14"H, 23 1/4"W, 12"D
Shipping Weight	103 lbs.	67 lbs.	30 lbs.	29 lbs.	15 lbs.	63 lbs.	52 lbs.
Price, Finished	\$249.00	\$179.00	\$133.00	\$84.50	\$49.50	—	—
Unfinished	\$199.00	\$149.00	\$107.50	—	—	\$125.00	\$93.00



COMPONENT SPEAKERS TOO GOOD TO HIDE!

The textured cane grille cloth featured on all E-V Compact Systems blends smartly with any decor — any period. And you can use your E-V system upright or horizontally . . . all four sides have rich, hand-rubbed finishes.

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All E-V bass speakers, for example, utilize a high-compliance suspension, long-throw voice coil and a high-mass moving system to extend low-frequency response with minimum efficiency loss . . . minimum distortion. Mid-range and high-frequency speakers provide peak-free, wide-angle response balanced to the bass speaker. Crossover points, too, are chosen meticulously to satisfy the strictest engineering and musical requirements. And all mid-range and high-frequency components are isolated from other speakers to eliminate interaction, cut distortion.

In E-V compact systems, too, you'll find such features as edgewise-wound voice coils for 18% more efficiency . . . while high-efficiency magnetic circuits and viscous-damped cloth suspensions maintain this efficiency. Rigid steel or diecast speaker frames assure perfect alignment and unvarying performance. Excellent dispersion of highs for greater freedom in stereo speaker placement results from E-V exclusive diffraction horns or new flat-cone tweeters.

These features are wedded by skillful E-V design and engineering know-how to bring you a sound that can best be described as "transparent"—you feel the deepest bass, enjoy the crisp clarity of the treble and literally delight in the brilliance of even the highest overtones!

ROYAL 400 Finest low-resonance system available. Uses giant 18" foam-cone woofer, yet cabinet is only 23-1/2" high, 32" wide, 14-3/4" deep. Features effortless handling of deepest bass plus balanced response throughout entire range. Superbly finished in Mahogany or Walnut. Net each \$249.50. Unfinished utility model, net each \$199.00.

REGAL 300 Premium-quality bookshelf-sized three-way system. Deluxe components throughout. Two level controls. Hand-rubbed Walnut or Mahogany finish. Net each \$179.00. Unfinished utility model, net each \$149.00.

ESQUIRE 200A Completely redesigned with speakers specially built for compact use. Three-way system includes 10" woofer, 5" mid-range and diffraction-horn tweeter. Richly-grained Walnut or Mahogany finish. Net each \$133.00. Unfinished utility model, \$107.50.

LEYTON Value leader in the E-V compact line. New two-way system uses 10" woofer, 5" wide-range tweeter. Lowest cost full-size book-shelf system in line. Walnut or Mahogany finish. Net each \$84.50.

PRINCESS Newest, smallest two-way system in the E-V family of compact systems. Ideal for low-cost stereo . . . just \$99.00 for a pair! Unusual 8" x 12" woofer provides response to 60 cps. Walnut finish. Net each \$49.50.

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Three-way systems with 12" woofer, 8" mid-range, compression tweeter. Medium or high efficiency. Simply assemble cabinet, then install speakers. Saves up to 30%! Deluxe Regal 300 Kit for highest efficiency, finest sound. Net each \$125.00. Medium-efficiency Esquire 200 Kit, net each \$93.00.

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Please send my free copy of the Electro-Voice high fidelity catalog.

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model 7 Stereo Console

model 8B Stereo Amplifier

Here is today's top-ranking stereo combination. The Marantz model 8B amplifier and model 7 preamplifier offer a quality of performance which can only be approached—not equalled. Use these well-proven Marantz components if you want the comforting assurance of the finest results obtainable. Marantz warrants its products for two full years.

Points of superiority include:

Model 7 Stereo Console Its magnificent performance and precision have won world-wide respect • 1M distortion @ 10V ea. pk. RMS, within 0.15%, 0.1% typical • Hum and noise, 80 db below 10 mv phono input • Sensitivity, 400 microvolts (0.4 millivolts) for 1 volt output • Equalizer and tone curves matched to better than 0.5 db • Volume tracking within 2 db, 1 db typical • Beautiful precision construction • Price \$264 (Cabinet extra)

Model 8B Stereo Amplifier In the typical Marantz tradition. Very fine, clean performance and workmanship • 35 watts per channel (70 watts peak) • Harmonic distortion, less than 0.1% in most of range, less than 0.5% at 20 cps and 20 kc • Hum and noise, better than 90 db below 35 watts • Exceptionally stable under all conditions • Built-in metered tests and adjustments • Price \$249. (Prices higher in West)

* Write for literature No. 56V

marantz
25-14 BROADWAY, LONG ISLAND CITY 6, N. Y.

(Continued from page 24)
21 44th Drive, Long Island City 1, N.Y.)

● **Garrard's AT6** four-speed automatic record player features a dynamically balanced tone arm and a built-in stylus pressure gauge. Two center spindles are fur-

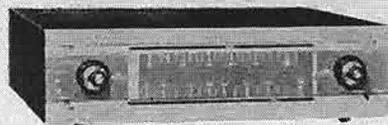


nished, one for record-changing functions and the other for playing records manually.

The unit mounts in a space 15 3/4 inches across and 13 1/8 inches deep. It requires clearances of 4 3/4 inches above and 2 3/4 inches below the motor board. Price: \$54.50. (Garrard Sales Corporation, Port Washington, N.Y.)

● **Grado** is introducing a new line of cartridges, of which the premium model, the Laboratory, has a frequency response of 10 to 30,000 cps ±1 db, output of 8 millivolts per channel, compliance of 12 x 10⁻⁶ cm/dyne, 30 db channel separation, and stylus mass of 0.3 milligram. Like all Grado cartridges, it operates on the moving-coil principle; both coils are wound around a single armature that moves as a balanced mass. Recommended tracking force is 3 grams, and the diamond stylus is guaranteed for five years. Price: \$49.50. Other cartridges in the series are the Classic, priced at \$37.50, and the Senator, priced at \$24.95. (Grado Laboratories, Inc., 4614 Seventh Avenue, Brooklyn 20, N.Y.)

● **Knight's KF-90** is an AM-FM tuner kit with a built-in section for receiving FM-stereo broadcasts. The FM circuitry incorporates Dynamic Sideband Regulation, which reduces distortion caused by



overmodulation of the transmitter or by signal weakness in fringe areas. The circuit also includes dual limiters and a discriminator stage. The usable sensitivity of the KF-90, measured by IHFM standards, is 1.5 microvolts.

(Continued on page 32)

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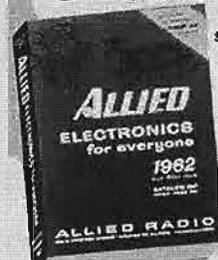
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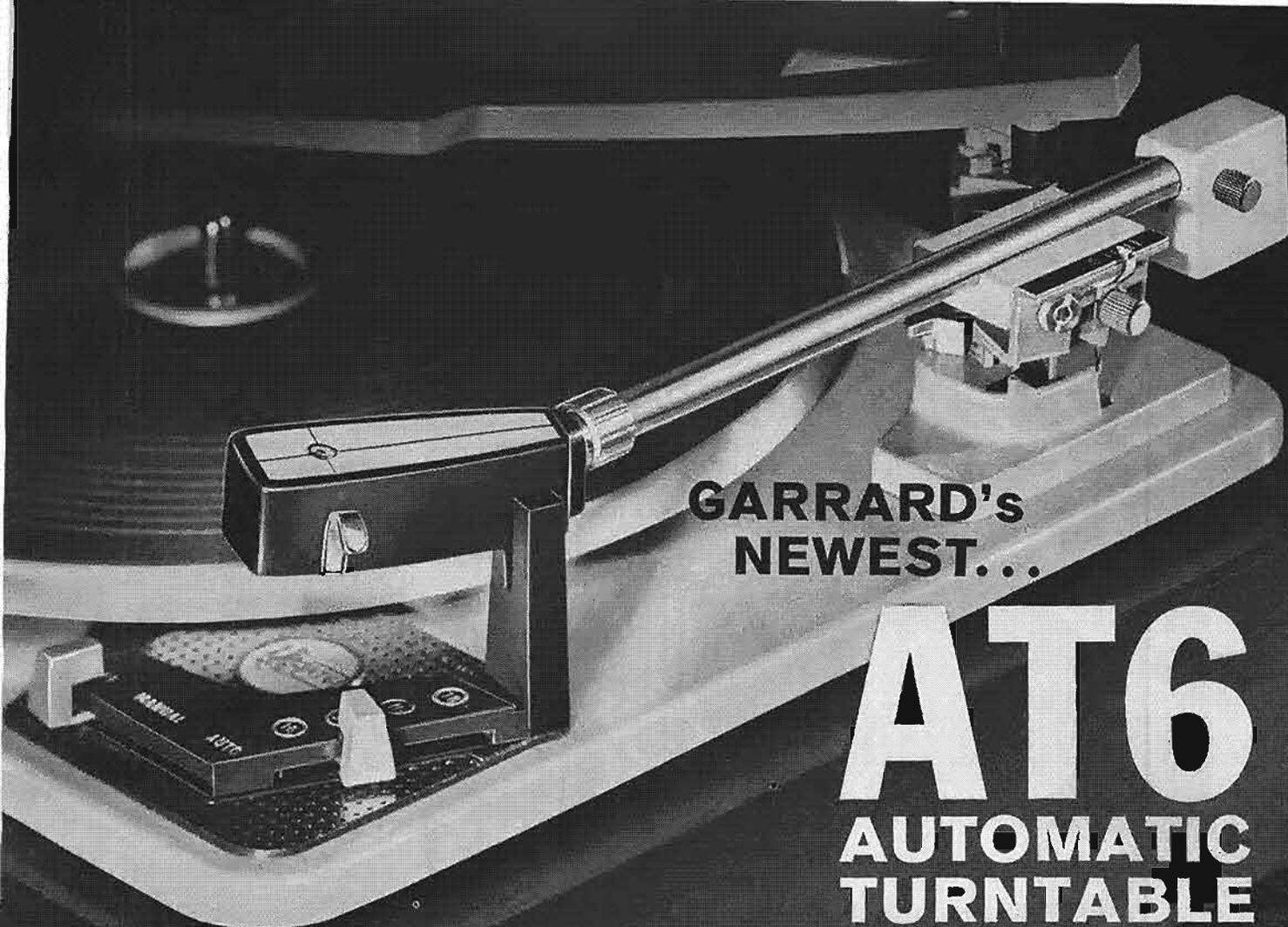
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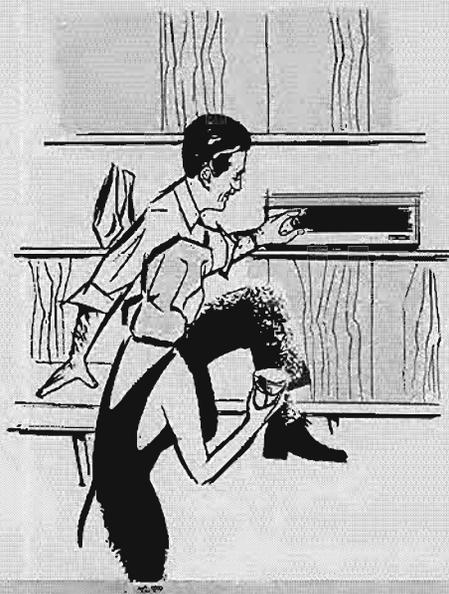


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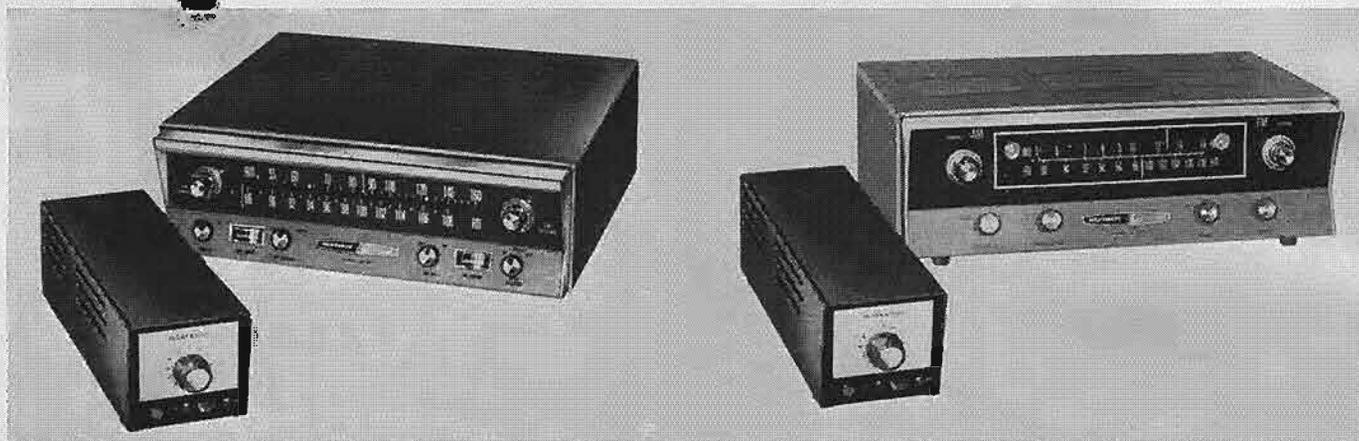
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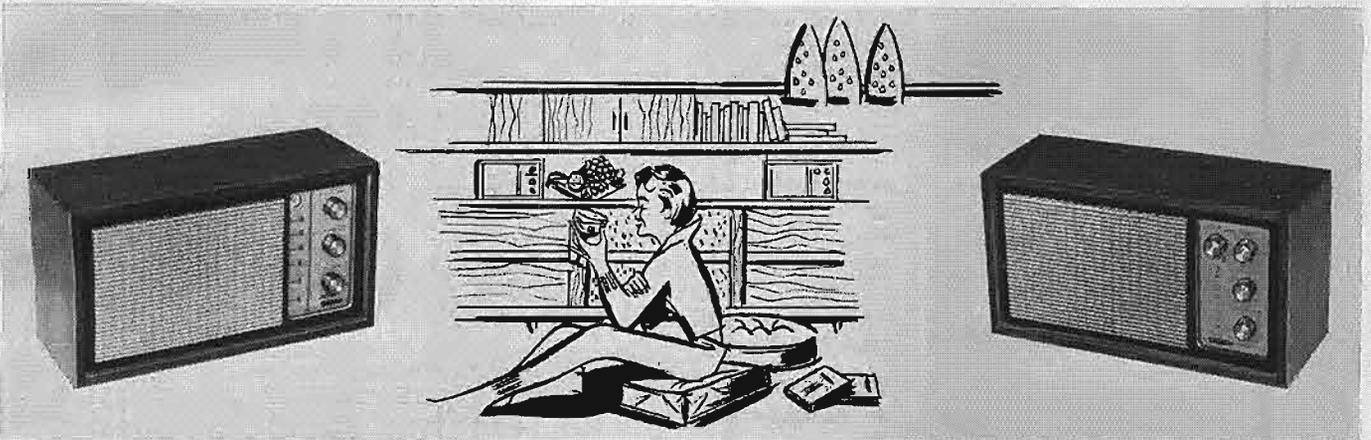
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controls; operates up to 15' from radio for max. stereo effect. Both units have factory finished $\frac{3}{8}$ " walnut veneer cabinets with unique "relief" speaker grille offset from the front.

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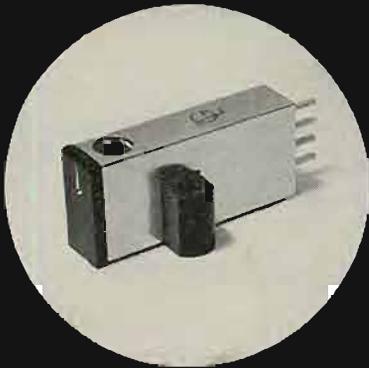


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(Continued from page 28)

The AM section offers a choice of narrow and wide IF bandwidths, a 10-ke whistle filter and a loopstick antenna.

Operating controls include a separation control, defeatable AFC, and separate AM and FM tuning. Cathode-follower outputs have individual level controls, and visual tuning indication is provided for both AM and FM.

Printed circuit boards and pre-aligned RF and IF transformers simplify construction. Dimension: 15½ x 4½ x 15 inches. Price: \$99.95. (Allied Radio Corp., 100 N. Western Avenue, Chicago 80, Ill.)

● **Omega** makes its debut in the high-fidelity field with an all-transistor amplifier that employs in its output stages the Quadra-Power circuit (patent pending), to assure uniform power dissipation from all transistors.

The amplifier is rated at 30 watts music power per channel, and it has a frequency response of 18 to 20,000 cps ±0.3 db at full output, with distortion being less than 1 per cent. Hum and noise are 75 db below full output. The unit is sold with an unconditional two-year guarantee. Dimensions: 15½ x 3 x 9 inches. Price: \$249.00. (Omega Electronics Corp., 10017 North 19th Avenue, Phoenix 21, Ariz.)

● **Ravenswood** is producing several all-in-one stereo speaker systems that employ the "Reflection Coupler" principle of sound projection. The resulting sound dispersion enlarges the effective stereo listening area, according to the manufacturer.

Five models are available, differing in furniture style, power-handling capacity, and speaker complement. Prices: \$79.95 to \$229.95 (Ravenswood, Division of Annapolis Electroacoustic Corporation, 241 West Street, Annapolis, Md.)

● **University** introduces the Classic Mark II, which contains a high-compliance 15-inch woofer, an 8-inch mid-range unit, and a Sphericon super-tweeter. Over-all frequency response is from 20 to 40,000 cps.

The system operates with as little as 10 watts input but can handle as much as 60 watts amplifier output. The enclosure is vented, employing a ducted port to provide critical cone loading and to increase efficiency. Wide-range controls regulate the high-frequency and mid-range levels, adapting the speaker's response to the acoustics of the listening room. The system operates at either four or eight ohms impedance. Dimensions: 35 x 28¼ x 17½ inches. Price: \$295.00. (University Loudspeakers, Inc., 80 South Kensico Ave., White Plains, N.Y.)

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How to get the most out of Radio · Audio · Electronic kit building

A new plan by Milton Sleeper, noted figure in electronics

"For a long time," Milton Sleeper explains, "I felt that a society should be formed for the benefit of everyone interested in kit building. There are clubs and leagues to represent and further the interests of stamp collectors, photo fans, and radio hams. Similarly, there should be a kit builders' society, and it should have its own publication to voice the opinions of the members, for the exchange of experiences, and to provide news and information on this fascinating hobby."

Now, at last, there is such a national society. Here's how it came about:

THE R · A · E SOCIETY

Nearly two years ago, a group of kit builders in the Berkshire Hills area of Massachusetts—comprised of businessmen, lawyers, engineers, and bankers—elected Mr. Sleeper chairman of what they called the R · A · E Society, because the members were all interested in building Radio · Audio · Electronic equipment.

As news of the Society spread, people from far and wide inquired about joining. Letters came from high school and college students, and from men of many different professions. Their enthusiastic interest showed that the Society could be more useful to more people than had been anticipated.

Also, there were many requests for a Society journal to serve a membership growing to national proportions. That posed a problem, however, for it meant setting up offices for the Society, with a paid staff at a cost which could not be met from membership dues.

A SPONSOR FOR THE SOCIETY

Meanwhile, the original members had undertaken to work out their own ideas of components to be assembled from kits. Certainly there was room for many improvements, because no basic changes had been made in kits and instructions over the past 20 years.

They first made a study of the advanced designs and techniques now employed in commercial and military equipment. Then they applied their findings to the design of components to be assembled from kits, and to the preparation of error-proof instructions.

Their undertaking was successful beyond expectations, so much so, in fact, that a company—R · A · E Equipment, Inc.—was formed to produce kits from their unique designs. Then, logically, this Company assumed sponsorship for expanding the Society nationally, and for the Society's R · A · E Journal.

THE R · A · E JOURNAL

Publication of the quarterly R · A · E Journal is important to members of the Society because it provides two much-needed services. First, it is an open forum for the exchange of opinions, suggestions, and experiences. Through it, members can make their views known to the record, tape, and equipment manufacturers, the radio and TV broadcasters, and to the Federal Communications Commission.

Second, the Journal fills a growing need for more specific, less technical information on kit assembly, home workshop projects, plans for stereo and mono record, tape, and radio installations, correct operation of components, and testing methods. Also, since no advertising space is sold, the Journal can carry unprejudiced reports, free of commercial bias, on all new developments.

With Milton Sleeper as editor, you will certainly find the Journal interestingly written from cover to cover, easy to understand, elaborately illustrated, and handsomely printed on fine paper. Please note that only members of the Society will receive the Journal. No copies will be sold.

YOU ARE INVITED

You are cordially invited to become a member of the R · A · E Society, an organization that started from the activities of a dozen kit building hobbyists, and is now growing into a national institution.

Membership is open to high school and college students, to men of all professions, and to hobby-minded women, too. Whether you are a beginner, an experienced kit builder, or an advanced enthusiast, you are welcome to join the Society, and to share in the privileges of membership. By applying now

• You will take part in various group activities and opinion polls

• You will receive accurate, advance information on new radio, audio, and electronic kits

• You will qualify to serve on one of the Advance-Test Panels, and if you are selected you will receive a free R · A · E kit in return for writing a report on it

• You will receive the four annual issues of the R · A · E Journal

• You will receive an official membership card identifying you with the R · A · E Society.

CHARTER MEMBERSHIP NOW OPEN

For a limited time (expires January 31, 1962) you can join the Society as a Charter Member. Dues for the first year are only \$1.00. This entitles you to receive the Journal for one year, and to enjoy all the other benefits of membership.

Use the coupon below or your own stationery to apply for Charter Membership.



Milton Sleeper originated the idea of step-by-step kit instructions and picture wiring diagrams in the 20's. A pioneer radio engineer and manufacturer, he is an author and magazine publisher, founder of High Fidelity magazine, and a recognized authority on kit design techniques.

R · A · E SOCIETY (sponsored by R · A · E Equipment, Inc.)
Central Bank Building
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Yes, I want to take part in the Society's activities, to receive the R · A · E Journal edited by Milton Sleeper, and I want to qualify to serve on one of the Advance-Test Panels. I enclose \$1.00 for Charter Membership dues for one year.

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I understand that I am not required to purchase any R · A · E kit in order to enjoy full membership privileges. I am a
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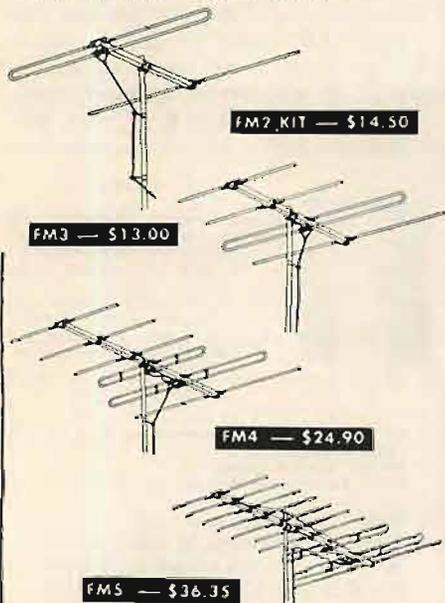
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BEGINNERS
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by HANS H. FANTELE

I HAVE KNOWN some otherwise quite venturesome record listeners who seemed to be mortally afraid of turning their bass and treble controls away from their "flat" positions, evidently under the impression that they would lose their cherished flat frequency response if they did. This fearfulness stems from a misunderstanding of the purpose of these controls.

If all records were perfect in tone balance, and if no loudspeaker were ever bass-shy, there would indeed be almost no need for tone controls, and you would be quite right in leaving your bass and treble controls in their flat, or neutral, positions. But perhaps your loudspeakers are a little weak in bass—a condition not uncommon among the less expensive compact speakers. Or perhaps your listening room is too small to permit even an excellent speaker to radiate bass effectively. In cases like this a slight amount of bass boost from the tone controls will bring the lower notes into the right proportion with the rest of the music. By turning your bass control away from the flat position, you are actually restoring flat frequency response by compensating for a deficiency elsewhere in the listening setup.

Quite often a bit of bass boost will bring out unsuspected warmth and solidity of sound from a disc that sounds hard and cold when played with the tone controls in the flat position. Conversely, a slight cut-back of treble can make a strident record sound smoother and more natural. Occasionally, too, you may use the controls to reduce the bass on a boomy recording or bring up the treble on a dull, lifeless disc.

Thus to some degree the tone controls allow you to second-guess both the recording engineers and the conductor in matters of tonal balance. But it is important to avoid exaggerated effects. Most of us have encountered one of those determined fanciers of juke-box sound who turn the bass all the way up and the treble all the way down until the music becomes a dull, thumpy caricature of itself. Yet there are times when you may justifiably use the controls to change the tonal seasoning.

For instance, I own a recording of a Bach cantata in which the all-important bass line is somewhat obscure simply because the bass fiddle was located in the rear of the orchestra. When I leave the tone controls flat, the bass fiddle is too far in the background. A helpful nudge on the bass boost, however, brings the bass line forward. The resulting sound may be unrealistic in the sense that it then no longer represents the actual balance at the recording session, but, to me, it is musically more satisfying, for it lets the delicate lacework of Bach's counterpoint rest upon a more solid bass fundamental. Similarly, the treble controls can often simulate changes in acoustic perspective. A slight advance of the treble can make a high-pitched solo instrument stand out more boldly, while a slight cut-back of treble makes it seem to recede more into the orchestral background. If, in this manner, you can add to the musical expressiveness of your discs, by all means turn those tone controls. Avoid the excessive, to be sure, but don't hesitate to compensate.

If you can't afford a Fisher tuner...



build one!

Introducing the newest Fisher StrataKit: the KM-60 FM-Stereo-Multiplex Wide-Band Tuner

Fisher FM tuners have always been reasonably priced considering their unsurpassed sensitivity and matchless overall design—but, even so, not everyone can afford them. If economics have thus far deterred you from buying the very finest, the new Fisher KM-60 StrataKit solves all your problems in exchange for a few evenings of entertaining and instructive work. It incorporates Fisher FM engineering at its most advanced, including built-in Multiplex and sophisticated wide-band circuitry—yet it costs almost one-third less than the nearest equivalent Fisher-built tuner, which it also matches in physical appearance.

This spectacular saving involves absolutely no risk, even if you are 'all thumbs.' The StrataKit method of kit construction has eliminated the difference between the expert technician and a totally unskilled person as far as the end result is concerned. You assemble your StrataKit by easy, error-proof stages (strata), each stage corresponding to a particular page in the Instruction Manual and to a separate transparent packet of parts. Major components come already mounted on the chassis, and wires are pre-cut for every stage—which means every page! You can check your work stage-by-stage and page-by-page, before you proceed to the next stage. There can be no last-minute 'surprises'—success is automatic.

In the KM-60 StrataKit, the front-end and Multiplex circuits come pre-aligned. The other circuits are aligned by you after assembly. This is accomplished by means of the tuner's laboratory-type d'Arsonval signal-strength meter, which can be switched into each circuit without soldering.

The KM-60 is the world's most sensitive FM tuner kit, requiring only 0.6 microvolts for 20 db quieting! (IHFM-standard sensitivity is 1.8 microvolts.) Capture ratio is an unprecedented

2.5 db; signal-to-noise ratio 70 db. The famous Fisher 'Golden Cascade' RF stage, plus four IF stages and two limiters, must take most of the credit for this spectacular performance and for the superb rejection of all spurious signals. Distortion in the audio circuits is virtually non-measurable.

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TECHNICAL TALK

THE MEASURED frequency response of a speaker system is affected by the size and shape of the testing room, its furnishings, the location of the speaker in the room, and the position of the test microphone. To eliminate as many of these variables as possible, it has become customary to test speakers in echo-free rooms, or anechoic chambers. Even in an echo-free environment, however, the response of a speaker is a function of microphone position. As the frequency increases, the speaker beams more sound directly ahead. A number of frequency-response measurements made with the microphone at different angles to the speaker's axis are necessary to define the speaker's response with a good degree of accuracy.

In a typical home environment, most of the sound that reaches a listener's ears is reflected, perhaps several times, from the floor, ceiling, and walls. For this reason the usual axial sound-pressure curve can convey a misleading impression of a speaker's response. Two speakers that have identical axial sound-pressure curves will sound completely different if their radiation characteristics are dissimilar. In actual use, a highly directional speaker will sound bright on axis but dull elsewhere in the room, whereas a speaker that has better high-frequency dispersion will have better treble over the entire room.

I believe that speakers that are intended for home use should be tested under conditions that approximate a home environment. Speaker tests made by Gladden Houck and myself are performed in a fairly live room, and frequency response is measured with the speaker in at least two different locations in the room and with at least eight different microphone locations. Then all the response curves are averaged to obtain a single curve. Obviously, as more and more sets of data are averaged, the results become progressively more meaningful.

Although the response curve obtained in this way would not be precisely reproducible in any other room, it does give a fairly good idea of a speaker's aural character. This sort of curve does not look like a typical curve published by a manufacturer, but I believe it more nearly corresponds to what a speaker

sounds like in one's home. And that, after all, is what we are trying to describe.

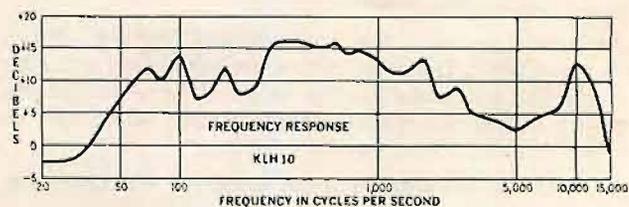
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The speaker was tested in a rather live room about 12 by 30 feet. It was positioned first near a short wall and then near a long wall. Four response measurements were made with the speaker in each location and with the microphone in various positions. Thirty-five frequencies were measured in each test, from 20 to 15,000 cps, maintaining a constant input of 10 watts into the speaker. The eight sets of data for each test frequency were averaged to arrive at the final response curve.

The frequency response of the KLH 10 proved to be smooth and free from peaks or holes of any importance up to about 9,000 cps. The middle frequencies from 300 to 1,500 cps were exceptionally uniform. The low-frequency response held up well to below 50 cps and fell at a rate of 12 db/octave as the frequency went lower. Unlike many small speakers, the KLH





by JULIAN D. HIRSCH

10 had very low harmonic distortion at low frequencies, producing only 5 per cent distortion at 30 cps. This is quite impressive when one considers that the 10-watt test input to the speaker produced sound levels far in excess of those that are likely to be used under normal listening conditions in the home.

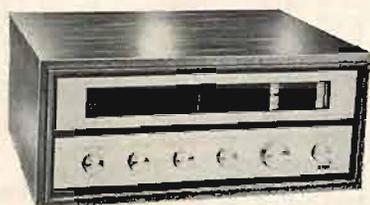
The transient response of the KLH 10, as revealed by tone-burst tests, was extraordinary. In our experience it has been equalled by few speakers and surpassed by none.

The only flaw revealed by our measurements was a peak in the response at 10,000 cps. With due allowance for the response of the microphone, it appeared to be about 6 db in amplitude. Listening tests confirmed its presence, in the form of a slight accentuation of record surface noise. The frequency of the peak was high enough, however, to prevent it from contributing any unpleasant coloration or stridency to the sound.

In general, the listening quality of the KLH 10 was very easy, smooth, and balanced. Its bass was good but not prominent; it had a tight sound that is associated with freedom from hangover. The highs were crisp, almost to the point of being brilliant.

The KLH 10 is a thoroughly pleasant-sounding speaker, offering many of the characteristics of the deservedly popular KLH 6 in an appreciably smaller and less expensive package. It is priced at \$86 unfinished, \$89 in mahogany, and \$94 in walnut.

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meters. The Citation III also has many interesting circuit features that in general indicate a high caliber of engineering excellence.

This is not one of those kits that requires little more than soldering on the line cord and plugging in the tubes. The constructor must do a reasonable amount of mechanical and electrical assembly, which in the case of this unit took twenty-one hours, but the design is sufficiently foolproof that one can expect to have a properly operating tuner when he has finished building it.

As noted, the unit tested had been constructed from a kit. Sensitivity and distortion measurements were made on the Citation III kit after it had been aligned by the method described in the instruction book, and then it was attempted to improve its performance by laboratory-instrument alignment. There was no significant difference between the two sets of data.

In practically every respect the manufacturer's claims for the Citation III were confirmed. The IHFM usable sensitivity was 2.0 microvolts, as rated. The frequency response was plus or minus 0.9 db from 20 to 20,000 cps, as compared to the rated plus or minus 0.5 db from 1 to 52,000 cps (beyond the range of our test equipment). Distortion at 100 per cent modulation was 0.3 per cent, which is as good as we have ever measured and probably reflects the inherent distortion of our FM signal generator. The drift from a cold start was about 20,000 cps, which is negligible though greater than the 5,000 cps claimed by the manufacturer. In fact, the small amount of drift made the AFC circuit superfluous—which was fortunate because the AFC action was surprisingly ineffective. The capture ratio of 3.4 db was somewhat better than the rated 5.5 db, and hum was down 64 db from 100 per cent modulation, an extremely good measurement.

In use, the Citation III exudes an aura of quality. Its tuning is smooth and noncritical, and all controls work positively. The interstation-squelch circuit is particularly effective, producing no thumps or other extraneous sounds. The sound is, as it should be, a faithful replica of the transmitted program. The unit is priced at \$149.95 in kit form or \$229.95 factory-wired.

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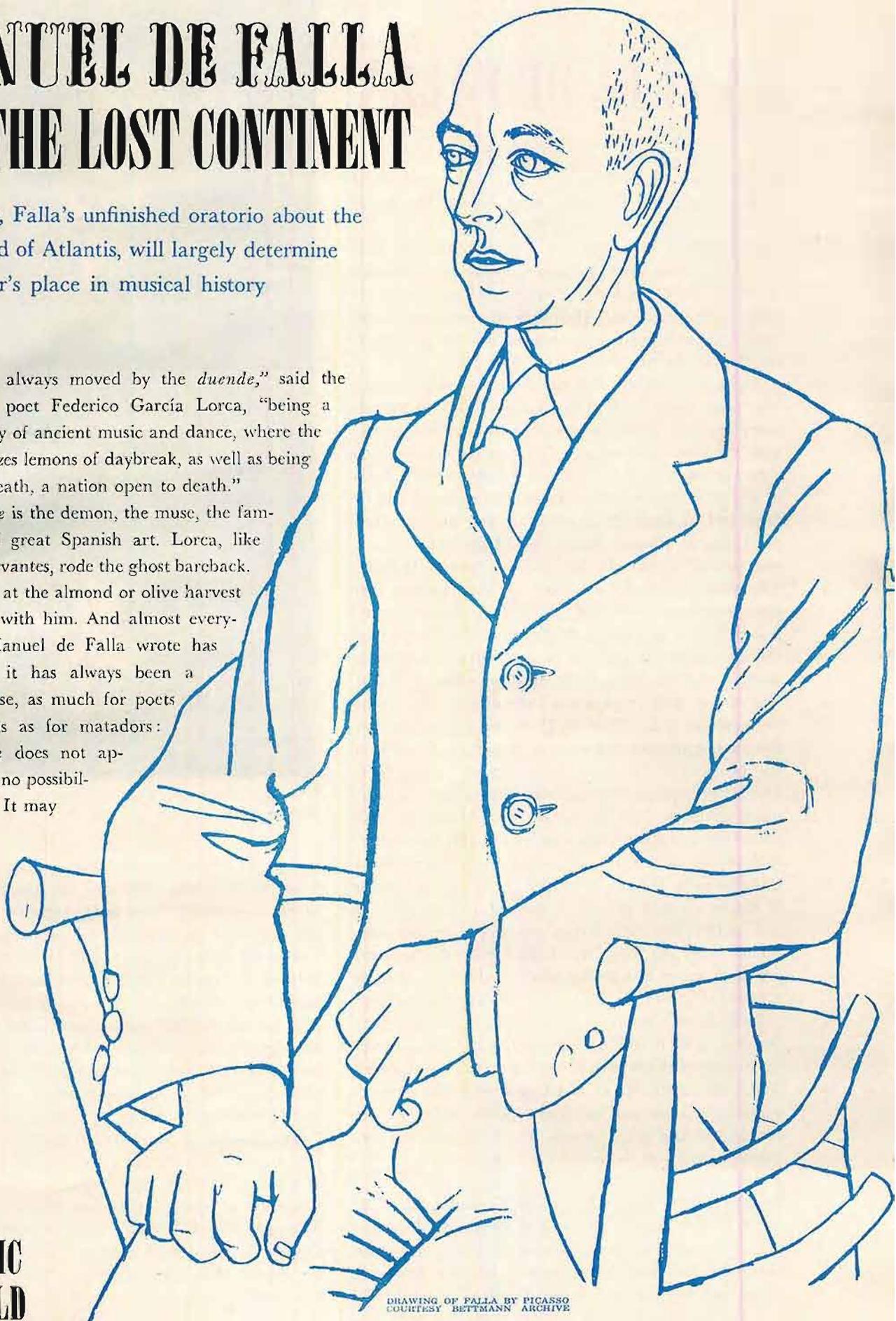
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MANUEL DE FALLA AND THE LOST CONTINENT

L'Atlántida, Falla's unfinished oratorio about the fabled island of Atlantis, will largely determine its composer's place in musical history

"SPAIN is always moved by the *duende*," said the young poet Federico García Lorca, "being a country of ancient music and dance, where the *duende* squeezes lemons of daybreak, as well as being a nation of death, a nation open to death."

The *duende* is the demon, the muse, the familiar spirit of great Spanish art. Lorca, like Goya and Cervantes, rode the ghost bareback. An old singer at the almond or olive harvest may carry it with him. And almost everything that Manuel de Falla wrote has *duende*. But it has always been a disastrous muse, as much for poets and musicians as for matadors: "The *duende* does not appear if it sees no possibility of death." It may



DRAWING OF FALLA BY PICASSO
COURTESY BETTMANN ARCHIVE

by
**FREDERIC
GRUNFELD**

MANUEL DE FALLA

be still too early to draw up a final balance sheet of Falla's music, but he must stand among the tragic and mysterious figures of all Spanish art.

When Falla is mentioned among musicians, two questions always arise. First, how could the composer of *The Three Cornered Hat* write anything as cerebral and dissonant as the Harpsichord Concerto? And second, what became of the big oratorio he worked on for the last twenty years of his life?

The answer to the first question is simple enough. The same kind of creative curiosity that led Picasso from the blue-period portraits to the cubist intersection, the same kind of urge that took Stravinsky from *The Fire Bird* to *L'Histoire du Soldat* brought Falla to the polytonal frontier. The second question will be answered in detail during the coming season, when the house of Ricordi publishes *L'Atlántida* in a version pieced together by his disciple, Ernesto Halffter. The musical world has waited for this oratorio ever since it was first described, in 1929, by the composer's friend and biographer, J. B. Trend. "The story which the work tells is the story of the lost country of Atlantis, sunk in the sea beyond the western coast of Spain. 'Do you see that great ocean?' the chorus asks, seeing in imagination the Pillars of Hercules and the Atlantic Ocean beyond. 'In other times it was the Garden of the Hesperides. Here the Titans strove; cities flourished. Everywhere were the songs of maidens and the music of birds. Now in the marble palaces the seals are gathered and the lawns are clothed with sea-weed.'"

Based on an epic by the great nineteenth-century Catalan poet Jacinto Verdaguer, *L'Atlántida* speaks of the new world as well as the old, of Columbus as well as Hercules. Man struggles with nature and communes with his God. In Falla's eyes the oratorio gradually came to take the place of the Mass that, as a devout Catholic, he had always dreamed of writing.

Falla hardly knew of the poem's existence until the year of his fiftieth birthday, 1926, which happened to coincide with the fiftieth anniversary of Verdaguer's death. The discovery of *L'Atlántida* was like a homecoming; it awakened memories of his childhood, of sea dreams and ocean sounds that he had almost forgotten in years of living inland.

CADIZ, where Falla was born on November 23, 1876, stands on the ruins of the ancient Roman Gades, once the second largest city of the empire. Pliny, and other historians, believed that it was a leftover fragment of the lost Atlantis, and to this day its inhabitants will



Manuel de Falla, the shy, aloof master of twentieth-century Spanish music, traveller of many stylistic roads.

accept no other explanation of its beginnings. Cadiz is neither the best preserved nor the most romantic of Spain's ancient cities, but it faces the open western sea instead of the landlocked Mediterranean; Columbus sailed from its harbor, and for centuries it served as port of embarkation for voyages of discovery, conquest, and colonization. As a result, the city has always had a large foreign colony, and Falla grew up in a thoroughly cosmopolitan atmosphere. At home there were private tutors, piano lessons, chamber-music evenings, and even a miniature theater. At twenty Falla lost his amateur standing as a salon pianist when the family moved to Madrid and he began to study at the conservatory. At the same time he tried his hand at writing *zarzuelas*, that peculiar theatrical mixture consisting of one part Italian opera and two parts Viennese *Kitsch*. One of them was even produced, despite the good advice of an expert who told Falla to "forget about the thing and devote your life to any other profession but music."

At the turn of the century, Spanish composers had begun to make their mark abroad for the first time since the days of Tomás Luis de Victoria, but they knew little about orchestration, less about theory, and had only the vaguest notions about folk music. Albéniz, Granados, and Turina were all pianists who composed more with their fingers than in their mind's ears. Falla, however, in his sober, dogged way, prepared himself thoroughly. For aesthetic direction he turned to Felipe Pedrell, a great folk-song collector and apostle of early Spanish music. Pedrell, already in his sixties, made him listen to the harsh wails of gypsies and the whipcrack rhythms of upland dancers, taught him how to reverberate inside himself with the *cante hondo*, and initiated him into the mysteries of primitive polyphony. After Pedrell retired, Falla wrote *La Vida Breve* as a one-act master's thesis and promptly won a prize that was being offered by the Academia de Bellas Artes.

Though *La Vida Breve* seems suspended in an operatic limbo halfway between folklore and Massenet, it made many important friends for Falla when he went to Paris in 1907—notably Debussy, Dukas, and Maurice Ravel. Their orchestral palette dazzled him. He reacted to Paris like Van Gogh, who had discarded his dark Dutch colors and pounced joyfully on the reds and yellows of the Impressionists. In a short time, Falla acquired the whole spectrum of French instrumental effects, which seemed made to order for his needs of musical expression.

MUSIC from exotic places—whether Russian, Italian, or Spanish—cast a spell over prewar French tastes, and only Falla's *duende* saved him from becoming a perfumer at this point, a mere dabbler in Moorish scents. The *Nights in the Gardens of Spain* (1909-1915) bear signs of this tendency, and certain passages might even have been written by Dukas. Still, you can draw up a whole catalog of Falla's virtues on the basis of these nocturnes for piano and orchestra: bowstring tautness of line, terse melodies of modal inflection, harmonies with cutting edges, and an over-all structure shorn of every nonessential. And under a shimmering veil of sound runs the wine-red stream of Andalusian folk song. "In listening to Falla playing the nocturne of the Generalife," García Lorca remembered, "a man with more culture than anyone I have known made this splendid pronouncement: 'All that has dark sounds has *duende*.' And there is no greater truth."

Five years went into the making of the *Noches*, and they were still unfinished when World War I sent Falla back to Madrid. Friends had tried vainly to speed up his tortoise pace, but Falla could not be hurried. He spent months revising every detail, complaining of feeling terrible pains whenever a manu-

script went to the engraver and he could no longer change anything. During the war years, however, while the arts stood still elsewhere in Europe, Falla worked rapidly, completing both *El Amor Brujo* (1915) and *El Sombrero de Tres Picos* (1919).

FOR *El Amor Brujo*, the ballet of the demon lover, Falla had the help of the noted dramatist Martínez Sierra and the flamenco dancer Pastora Imperio, who had asked them to write it for her. The work will tell the truth about gypsy music long after the great tradition has vanished from the caves of Granada. Not long ago I sat on a hard wooden seat in a Spanish provincial theater and watched a touring dance company do the ballet. It was only a backwoods perform-



Falla, in 1919, with Leonid Massine at the Fountain of Lions in the Alhambra Palace in Granada.

ance, mounted in tattered scenery, illuminated by two venerable spotlights, and played by a wheezing band recruited in the bars of Cordoba. But it jelled: the dancers grew feverish, the winds found their breath

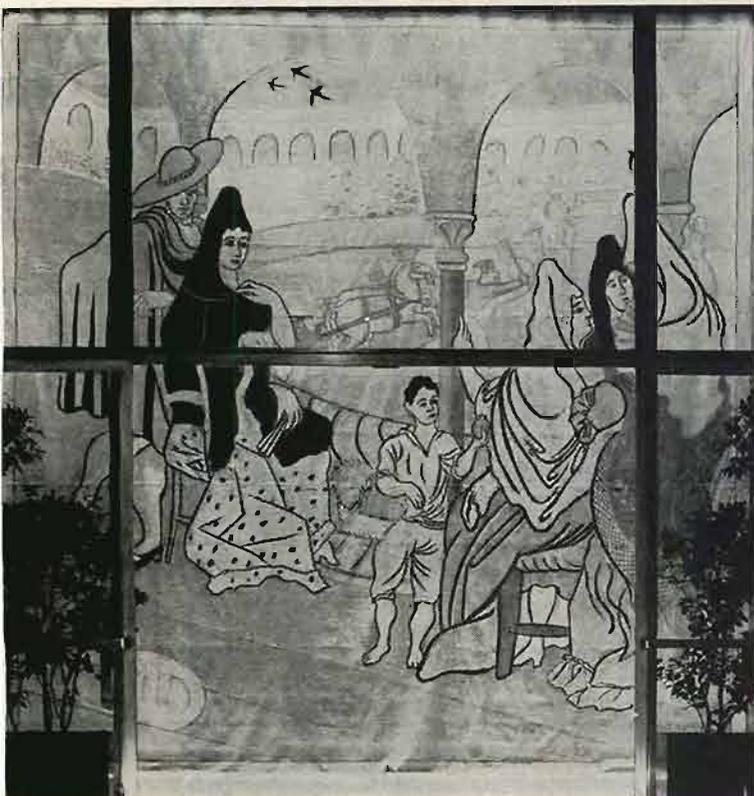
MANUEL DE FALLA

and the strings their bowing muscles—it had, as they say, *duende*.

The Three Cornered Hat was commissioned by Sergei Diaghileff for his Russian Ballet when the company was stranded in Spain during the war. Falla and Martínez Sierra put together the preliminary version, based on Pedro de Alarcón's classic story of the shrewd miller who turns the tables on the magistrate who tries to cuckold him. Later Leonid Massine and Pablo Picasso were called in to do the choreography and design. Falla's score ranks among the four or five best ballets of the century, and Picasso's designs were the finest he ever created for the theater. Together they amounted to a veritable triumph of modern Spanish art.

Some years ago, I tried to discover what had become of Picasso's magnificent drop-curtain for *El Sombrero* for which Falla wrote a special number so that the audience would have time to take a good look at it. The scene sketches were in the Wadsworth Atheneum, in Hartford, and I saw the costume designs in a New York private collection. But the curtain itself turned out to be owned by a wealthy balletomane, and it was

Picasso's drop-curtain for *The Three Cornered Hat* can be seen today in "The Four Seasons" restaurant in New York.



THE HOUSE OF SEAGRAM, INC.

being stored in a warehouse on the outskirts of Paris. Later, I heard rumors that the curtain might be sold to a museum. Then, when I paid my first visit to the Seagram Building on Park Avenue, I found it there, hanging unheralded in the restaurant at the rear of the lobby. It was rather like turning a corner and seeing Seville for the first time.

Although both ballets sound demonstrably "Spanish," the dances from *El Sombrero* could never be exchanged for those of *El Amor Brujo*, or vice versa. In one the characters are chiefly peasants from the north; in the other you meet only Andalucian gypsies. Their music has no more kinship than a Maine fisherman's shanty and a Carolina sharecropper's holler. These distinctions, needless to say, mattered a great deal to Falla. According to Jaime Pahissa, the Catalan biographer who shared his South American exile, Falla took a special trip to Aragon to hear an authentic *jota* as danced in its native habitat. He found one, finally, in the streets of Goya's birthplace, Fuendetodos. A proper *jota*, they say in Aragon, must remind you of the neighing of horses and the clash of swords. Falla wrote such a jousting *jota* for *El Sombrero's* final dance, but the climax never quite comes off because symphonic percussionists, even in Spain, have never learned to play castanets properly. When the critical moment arrives, they use a sort of floppy slapstick instead. Real castanets, which have individual pitch (and can cost as much as a guitar), would redouble the voltage of that climax.

UNLIKE Bartók, Falla never did serious folk-song collecting, and he borrowed folk tunes on only the rarest occasions. Forty years ago, however, he and García Lorca organized a *cante hondo* festival in hopes of preserving what little was left of the authentic "deep song" and "the grave hieratic melody of yesterday." Falla grew vehement whenever he spoke about the "ridiculous, clumsy, artificial flamenco style of today." Once, when he and J. B. Trend visited Seville during Holy Week, they heard the *saetas*—the "arrows of song" that street singers improvise when their saints are carried by in a procession. "Falla was furious. 'They call that singing *saetas*?' he cried. 'It sounds like drawing corks—like someone going to be sick!'"

Falla had solved one problem to his own satisfaction: how to express Spain's most primitive musical impulses through such civilized organs as the symphony orchestra. Now he turned his back on folk music. In *El Retablo de Maese Pedro*, a puppet opera based on a comic episode from *Don Quixote*, the melodies can't be whistled, the harmonies turn sweet and sour in competing keys, the dramatic effects seem as curiously flat as the taste of Spanish bread. Critics wondered whether the *duende* had deserted Falla, but in reality

he had merely shifted his ground. Like Don Quixote himself, he had set out in search of a bygone era, an age of ideal tonal relationships that he had discovered in his library. "Never did music approach more closely the ideal conception of what it should be," he said, "nor attain such depths of magic and mystery, than in the simple works of the twelfth and thirteenth centuries—that is, before the firm establishment of the two modern keys, major and minor, and the tonal harmony that derives from them."

In *El Retablo*, then, the mood is medieval and the music modal, evoking the Spain of castles and cathedrals rather than cafés. The composer may have turned over a new leaf, but it was merely a parchment page from the same book of Spanish history. In the Harpsichord Concerto (1923-1926) that followed it, he alluded also to other epochs—to the fifteenth century, and to the eighteenth, when Domenico Scarlatti played at the Spanish court.

Until 1927, Falla wrote, for the most part, to fulfill various commissions. This is not to say that he composed only on order; on the contrary, he turned down more commissions than he accepted (including one from Douglas Fairbanks, Sr., for a "Don Juan" film score). But it seems obvious that outside stimuli kept him productive and checked his tendency to hoard notes. Several things that he wrote for himself never saw the light of day because no one applied sufficient pressure. After the taciturn little Harpsichord Concerto, which can be played in less than fifteen minutes, he suddenly had nothing new to send to his publishers.

Following his parents' death in 1919, Falla had settled in Granada with his sister María del Carmen, his faithful housekeeper for three decades. He enjoyed a comfortable income from record and publishing royalties; he wore the Legion of Honor in his buttonhole; he belonged to the exclusive club of living classics whose ranking members were Puccini, Ravel, Sibelius, Strauss, and Stravinsky. A psychoanalyst might say that Falla deliberately set himself an impossible task when he began to write *L'Atlántida*. As a composer who worked instinctively in small, tight forms, he must have known that the poem's epic scope would engulf his gifts. At any rate, like that elusive Eighth Symphony of Sibelius, *L'Atlántida* became as much a will-o'-the-wisp as the lost continent itself. Falla had entered the period of his great hesitancy.

THE process of creating any work of art involves countless decisions on the artist's part. If he lives in an age of accepted forms and conventions, as Mozart did, then his work is cut out for him; he can alter or enlarge the forms, but the problems of choice are considerably simplified. A chess player has his choice of an infinite variety of moves, but he has the security



Falla at the piano could evoke Andalusian folk song under a shimmering veil of sound.

of knowing that the rules remain constant—that a pawn cannot arbitrarily begin to move like a bishop, and that the number of squares will not suddenly increase. The twentieth century has conspired to break down the rules of creative chess, leaving the artist with a perplexing, sometimes paralyzing, multiplicity of choices. By adapting the methods of primitive musicians, Falla had steered a relatively calm course through the turbulent musical storms of his time. But after 1927 he could no longer bring himself to make the necessary decisions.

Not that he stopped working; in fact, he became so anxious about wasting time that he would study ancient texts while shaving or learn Catalan grammar in his bath. But while the music for *L'Atlántida* took shape in his imagination, it refused to let itself be pinned down. Everything could distract him—drafts in the room, coffee the wrong temperature, a mistake in bookkeeping. He had always been frail, and now a succession of minor ailments undermined his health. The doctors agreed only that he was suffering from a *dolencia fantástica*; some called it a persecution complex. If complexes have mythological precedents, then Falla's was a Penelope complex, for he often erased each evening what he had written during the day. Time and again he asked his sister or his friends whether they preferred this chord or that one, a theme in a high key or a low one.

In the early Thirties Falla felt that a change of atmosphere might help matters, and he moved to Majorca, the proverbial "Isle of Calm." Padre Juan Tomás, the serene musician-priest who founded the island's remarkable Capella Classica, helped his friend get comfortably settled near Palma, but he recalls that "there was no solution to his inner conflicts, no way

MANUEL DE FALLA

of satisfying Falla's search for a spiritual island."

Falla's state of mind in this period is illustrated by Padre Thomás' story of Falla's surrealist encounter with the black limousine. After breakfast Falla habitually took a long walk in the country, hoping that "the motion of the body would stimulate the activity of the brain." One day he noticed a black limousine driven by a black-uniformed chauffeur whose face reminded Falla of a skull. In the back seat sat another figure, also clothed in black. The car slowed down as it came into view, and its horn trumpeted the four-note opening theme of Beethoven's Fifth Symphony—the fate motif. Falla was terror-stricken. Every day for a week as the car passed his house it sounded what he interpreted as "the claxon of death." His spirits recovered when the horn lost its last note and could no longer play the fate motif. Ultimately he learned the explanation: that the car belonged to the music-loving director of a local hospital, the proud possessor of Spain's most classical auto horn. When Falla's reaction had been made known to him, he had adjusted the horn so the composer might have his peace.

L'Atlántida might have been completed on the basis of four steps forward and three steps back if the Spanish Civil War had not intervened. Rheumatic attacks and the *dolencia fantástica* kept Falla confined to his home in Granada from 1936 to 1939, when, to use his own phrase, "man's cruelties became immense

collective blasphemies." Some of his friends, like Lorca, were among the victims; others went into exile. Falla joined them as soon as the shooting stopped and an opportunity for going to South America presented itself.

ARGENTINA received Falla like a visiting head of state when he arrived in October of 1939. He felt well enough to conduct a round of gala concerts, but his illness shortly forced him back into retirement. With María del Carmen he moved to a picturesque village in the mountains of "New Andalucía." He had managed to finish the orchestration of the *Homenajes*, a suite based on earlier pieces, and now he took up *L'Atlántida* again, with its agonizing problems of correction and deletion. It was still unfinished at his death in Alta Gracia on November 14, 1946—only a few days before his seventieth birthday.

In time the collection of sketches and manuscripts for *L'Atlántida* was entrusted to Ernesto Halffter, who discovered that many major sections were complete. There were others that Falla had barely sketched out; these have been finished and orchestrated. According to Halffter, the style of *L'Atlántida* is "the natural outgrowth of *El Retablo* and the Harpsichord Concerto," though he adds that "Falla was a composer in continuous evolution and did not repeat himself." The score calls for a full symphony orchestra (unlike the delicate chamber combinations of the puppet opera and the concerto), with quadruple woodwinds, six French horns, two pianos, and two harps. In performance, *L'Atlántida* will take almost three hours, making it by far the longest of Falla's works. The world premiere, in a concert version, will probably have taken place in Spain by the time you read these words, and La Scala, Milan, may produce a stage version of the work next season.

Falla's musical executor is convinced that the world will consider *L'Atlántida* "one of his most important and universal works." It is a consummation devoutly to be wished, though happy endings are rare in real-life tragedies. I know of no work in music history that plays a more critical role in determining its composer's ultimate place in the annals of art. No other major score, certainly, is the product of so long and so intense a struggle as Falla's music of the lost continent. In Spain, as Lorca asked us to remember, "the *duende* likes a straight fight at the edge of the abyss."

Frederic Grunfeld, for many years a music commentator on station WQXR in New York, now lives on Majorca, close to the sources of information for the present article. Among his recent articles in HiFi/Stereo Review was "The Wizard of Gravesano" (September 1961), a study of conductor Hermann Scherchen and his experimental sound studio in Switzerland.



THE BEST OF FALLA ON DISCS

by David Hall

El Amor Brujo. Shirley Verrett-Carter (mezzo-soprano); Philadelphia Orchestra, Leopold Stokowski cond. COLUM-BIA MS 6147/ML 5479.

Harpsichord Concerto; El Retablo de Maese Pedro. Soloists with Spanish National Orchestra, Ataulfo Argenta cond. LONDON CS 6028/CM 9213.

Nights in the Gardens of Spain. Gonzalo Soriano (piano); Spanish National Orchestra, Ataulfo Argenta cond. LONDON CS 6046/CM 9212.

Piano Music (complete). José Echaniz. WESTMINSTER XWN 18434.

Seven Popular Spanish Songs. Teresa Berganza (mezzo-soprano); Félix Lavilla (piano). LONDON OS 25113/A 5517.

The Three Cornered Hat. Barbara Howitt (soprano); London Symphony Orchestra, Enrique Jorda cond. EVEREST SDBR 3057/LPBR 6057.

La Vida Breve: Interlude and Dance. Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTOR LSC/LM 2230.



TURNTABLES:

Presenting two opposed
views of turntable design

by Hans H. Fantel

LIGHTWEIGHT HEAVYWEIGHT

OR

WHAT USED to be said of children in an earlier generation still applies to turntables: they should be seen and not heard. It is the mark of a good turntable that it gives no audible sign that it exists, leaving the music undistorted by extraneous noises.

The goal of quiet inoffensiveness in turntables is today pursued in different ways, and the audiophile who finds himself confronted with seemingly contradictory solutions to the same problems may well feel puzzled. On one hand he is confronted by what might be called the armorplate school of turntable design, leaning toward weighty platters, powerful drive motors, and generally husky construction. On the other hand there are the proponents of a relatively new sort of turntable, light in weight and driven by motors hardly bigger than those found in electric clocks.

The common objective of these differing design approaches is to banish rumble, flutter, and wow—the onomatopoeically named consequences of turntable malfunction. Flutter and wow are pitch variations caused by inconstant turntable speed. Wow is a slow

waver of the pitch; flutter is a fast, stuttery tremolo resulting from rapid speed variations. Rumble, which sounds like softly rolling thunder in the distance, is the result of vibration that is picked up by the phono cartridge along with the music.

Constant speed, to prevent flutter and wow, and absence of vibration, to prevent rumble, are therefore necessary for satisfactory turntable operation. Each of the elements in a turntable—platter, motor, drive linkage, frame, and suspension—plays a vital part in meeting these requirements, but the way in which the separate parts function within the over-all logic of a given design is markedly different in heavy and light turntables.

The attempt to satisfy the primary requirement of constant speed is greatly aided by the flywheel effect of the turntable platter, which tends to smooth out whatever irregularities of motion may be inherent in the drive system. This is the main reason for using heavy, massive turntable platters. The greater the mass of the platter the greater is its effective flywheel action, and, other factors being equal, the heavier

TURNTABLES: LIGHT AND HEAVY

turntable will have relatively less flutter and wow.

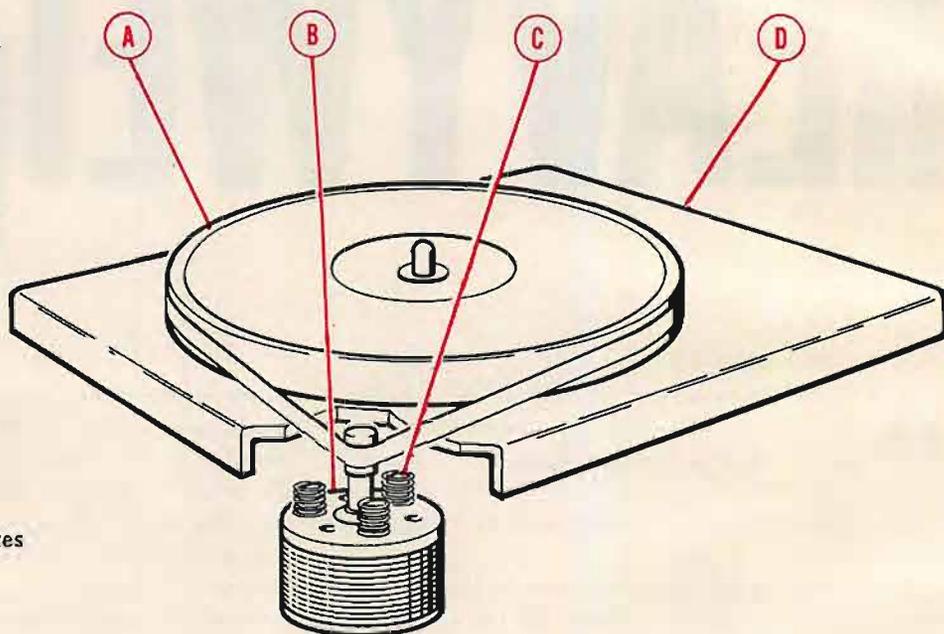
Looking at the seemingly flimsy lightweight turntables, one might wonder how they manage to achieve sufficient flywheel effect with so little mass. Paul Weathers, who pioneered lightweight turntables as early as 1951, explains it as follows: "The smoothing action of the platter is a function of its own inertia relative to that of the motor's rotor, and a light motor can be stabilized by a light platter." Something else works to the advantage of the small motors in maintaining the steady speed of the turntable platter. This is the fact that most of the small motors employed in lightweight turntables are of a type that exerts highly uniform pull throughout each turn and therefore

novators argued that to drive a heavy turntable you need a heavy motor, and if such a motor develops vibration the considerable mass of its rotor adds its inertia to the vibrations, making them difficult to isolate and therefore more likely to cause rumble.

THE implication that heavyweight turntables are more prone to rumble than lightweights draws a firm rebuttal from Herb Horowitz of Empire, Inc., whose Troubadour turntable has all the earmarks of the armor-plate approach. "Granted," says Mr. Horowitz, "that the vibrations of a heavier motor, *if* they do occur, have greater moments of inertia. But there is no reason why they *should* occur. If the rotating parts are

ELEMENTS OF A HEAVYWEIGHT TURNTABLE

- A** Massive platter provides good flywheel effect.
- B** Large motor necessary to drive heavy platter.
- C** Shock mounts isolate motor vibration.
- D** Heavy base plate stabilizes entire assembly.



needs less flywheel correction than do the four-pole induction motors that are often used in the heavier turntables. Lightweight turntables, in consequence, can achieve a high degree of speed constancy despite their small mass.

It is the second requirement—absence of vibration—that provided the original impetus for the development of lightweight tables. Heavy turntables had been an established tradition for decades when, just a while back, a few venturesome engineers developed lightweight models as an alternative approach. The in-

properly centered and balanced, and if its bearings are snug, any motor will run smoothly. The problem hinges on the *quality* of the motor, not on its size."

But the proponents of lightweight turntables point out that small motors also have an advantage over big motors because of the speed at which the small motors operate. The four-pole induction motors that are commonly used in heavy turntables run at a nominal 1,800 rpm, this speed being a fixed function of a four-pole design operating on 60-cycle current. Dividing 1,800 by 60, we see that this corresponds to

a speed of 30 revolutions per second. If the motor is unbalanced or running out of true, this would cause rumble at 30 cps. Some heavy turntables employ hysteresis-synchronous motors that can rotate at a lower speed, but heavy-duty hysteresis motors tend to be expensive. By contrast, multipole construction in small motors is cheaper, and it is therefore economically feasible to use motors with as many as twelve poles in light turntables. Because of their greater number of poles, these motors run at slower speeds, usually anywhere from 400 to 800 rpm. If any unbalance occurred, the resultant vibration at these slower speeds would not only be of small amplitude because of the low mass of the rotor, it would also fall below audibility—somewhere in the 10-cps region. In short, even if the motor caused rumble, you couldn't hear it.

To some engineers, however, this method of solving the rumble problem seems like sweeping dirt under the rug. As Mr. Horowitz of Empire, Inc. points

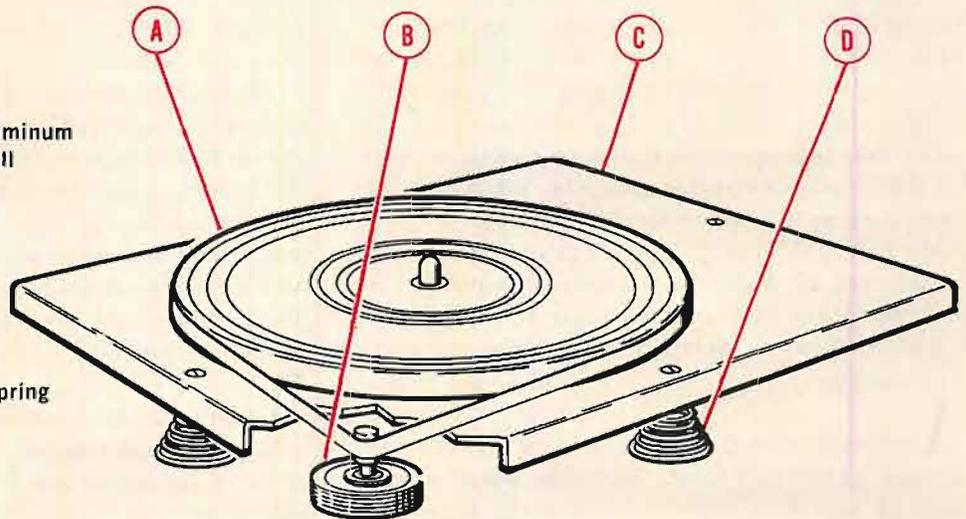
In the matter of starting torque, which largely determines how quickly the turntable reaches full speed, a heavy motor is superior to a light one. This is an advantage for cueing the beginning of separate bands on a record. For this reason, broadcasters—who often must cue in spot announcements and sound effects rapidly and accurately—have always favored powerful motors with correspondingly heavy platters.

The torque available from small motors is considerably less, and the light turntables usually take a bit longer to reach full speed from a standstill, in some cases as long as three seconds. But their designers point out that rapid cueing is seldom needed in home listening and maintain that what really counts is the ability of the motor to maintain speed under normal loads.

"A hifinik tests motor torque by trying to stop the turntable by hand," observes Edgar Villchur of Acoustic Research. "This will tell him the suitability of the turntable for sawing wood, but it will tell him nothing

ELEMENTS OF A LIGHTWEIGHT TURNTABLE

- A** Lightweight stamped-aluminum platter allows use of small motor.
- B** Small motor has low vibration and uniform torque.
- C** Light base plate allows spring suspension.
- D** Entire assembly is floated on springs.



out, "Just because you can't hear the rumble doesn't mean it isn't there. And even subaudible rumble is picked up by the cartridge and intermodulated with the signal, thus producing distortion. Moreover, inaudible rumble of wide amplitude can send heavy surges through the amplifier and overload it at the peaks." For this reason, heavyweight designers feel that, rather than shifting rumble to a subaudible frequency, it is better to have the rumble frequency within the audible range—so that rumble, if it is present at all, can be detected immediately.

about useful torque for playing records. I define the index of useful torque as the force required to slow down a turntable beyond the 0.3 per cent speed tolerance set by the National Association of Broadcasters for professional sound equipment. On a standard stroboscopic card, this represents a drift of twenty-one strobe lines per minute."

ONE AREA of agreement between the conflicting approaches concerns the use of vibration-filtering elements in the drive that transmits motor torque to the

TURNTABLES: LIGHT AND HEAVY

turntable. Virtually all turntables introduce a certain amount of elasticity into the linkage between the motor and the turntable platter to damp out whatever vibration is present at the motor shaft. The manner in which this is accomplished varies considerably from one make to the other.

Many turntables use a slightly elastic belt that is looped around the turntable platter and the motor shaft. The difference in diameters between the platter and the motor shaft provides the necessary step-down transmission ratio. When the turntable operates at a single speed only (say, $33\frac{1}{3}$ rpm), this simple arrangement can produce excellent results. The Rek-O-Kut N-33 is a typical example of a heavy turntable that employs this kind of drive. If it is desired for the turntable to operate at more than one speed, a stepped-diameter motor pulley can provide different transmission ratios that correspond to the standard turntable speeds. The Empire Troubador and the Fairchild Model 440 are cases in point. The four-speed Thorens TD-124, an extremely heavy turntable, employs a linkage system that combines a stepped pulley, an idler wheel, and a belt. In this arrangement, the speed-reduction operation is done in two stages, making the step-down ratio for each stage less abrupt. The same purpose is achieved by the dual-stage belt drive in the Fairchild Model 412. According to Don Plunkett of Fairchild, the lower transmission ratios reduce wow and flutter, and the use of two separate belts provides a greater degree of isolation between the motor and the cartridge.

A MODIFICATION of the conventional belt drive was devised for the new Grado turntable, whose rotating mass of seventeen pounds makes it the heaviest of all current models. Most of this mass is contained not in the platter but in a separate flywheel below the motor board. The flywheel, which is driven by the belt, is stabilized by two bearings—one of which is adjustable to ensure a tight fit—that prevent the lateral pull of the drive belt from making the turntable shaft wobble sideways within the tolerance of its well. Designer Joseph Grado claims for this unique design a significant reduction in the amount of rumble and flutter.

Paul Weathers, who makes the lightest of all current high-quality turntables, employs what is probably the simplest of all drive mechanisms: a flexible disc centered on the shaft of a tiny motor and touching the inner rim of the turntable with its periphery. Vibra-

tion is filtered out by the softness of the material. For its functioning, this drive depends upon the extreme lightness of the turntable, for the soft disc would flex excessively if it had to overcome the inertia of a heavier platter—assuming the motor were able to provide the necessary power.

MARKED CONTRAST also exists between the heavy-weight and lightweight schools of turntable thought in their approaches to the design of the base plate and its suspension. Where the heavies usually rely on the mass of a heavy base plate to isolate the turntable from acoustic feedback and other environmental disturbances, the lightweight turntables float the entire assembly on a set of springs. Paul Weathers calls this kind of mount a "seismic platform," a term that implies that it will remain unaffected by earthquakes and, presumably, just about anything else. Similar suspensions are used in the lightweight Stromberg-Carlson PR-500 and the middleweight Acoustic Research turntable.

A logical elaboration of the floating platform principle is incorporated in the Stromberg-Carlson and Acoustic Research turntables, where the pivot base of an integral tone arm is linked to the floating underpinnings of the turntable. As a result, the turntable and tone arm execute all vibratory motion, if any, in unison, thereby cancelling out relative motion between the turntable and the tone arm that might become audible as rumble.

TO ISOLATE possible motor vibration from the base plate, all heavy motors are suspended from shock mounts. An innovation in this area of design is the single-point motor suspension employed in the Electro-Sonic T-200. The suspension point corresponds to the fulcrum of a pendulum whose mass is represented by the motor. According to ESL, a vibratory motion of the motor does not affect its mounts any more than the back-and-forth motion of a pendulum affects the point of its suspension.

The current clash between the lightweights and the heavyweights marks turntable design as one of the most controversial fields of audio. It is an area in which new principles are challenging established practices, and both sides have good arguments to support their contentions. Let us hope that ideas will be sharpened and designs improved under the stimulus of conflict until the happy turntable designer can at last exclaim with Hamlet: "The rest is silence."



THE BASIC REPERTOIRE: updating and second thoughts

A Review of the Outstanding Recordings of Thirty-six Musical Masterworks

by Martin Bookspan

In this third annual roundup of updating and second thoughts of the Basic Repertoire choices to date, I think I should state again the premises that guide these monthly discussions:

(1) My concern (with very few exceptions) is with recordings that are readily available, and the Schwann Long Playing Record Catalog defines, for practical purposes, the availability of recorded repertoire. Only if discontinued recordings have extraordinary merit are they included in the discussions.

(2) While a musical score can be as explicit as a do-it-yourself instruction sheet in terms of surface aspects—matters like tempo markings and dynamic shadings—it is the communication of a work's inner meanings that distinguishes a superb performance from a lesser one.

(3) Finally, although the opinions and evaluations expressed each month and on the following pages are arrived at only after careful consideration, they are still necessarily subjective judgments, and they are so presented.

Here, then, are my choices at this time of the finest recorded performances of thirty-six immortal works of music. The dates in the parenthesis that follow the listing of each work refer to the issue in which the original discussion of the work appeared.

MANUSCRIPT FROM "MUSICAL AUTOGRAPHS FROM MONTEVERDI TO HINDEMITT" BY WILHELM NITZ. DORCHESTER UNIVERSITY PRESS © 1955

BACH: BRANDENBURG CONCERTOS (Sept., 1961)

Rudolf Baumgartner (Deutsche Grammophon ARC 73156/7, mono 3156/7, Yehudi Menuhin (Capitol SGBR/GBR 7217) and Hermann Scherchen (Westminster WST 307, XWN 3316) all offer stimulating performances of these scores. Menuhin and Scherchen are perhaps more imaginative than Baumgartner at times, but it is the solid, forthright honesty of the lat-

ter's performances that may be ultimately the most satisfying of all.

BACH: CHACONNE IN D MINOR FOR VIOLIN (April, 1959)

No violinist has entered the lists during the last year to do battle with Heifetz' superb account of this music on RCA Victor LM 1976. Segovia's guitar performance of a transcription (Decca DL 9751) is now challenged

UPDATING THE BASIC REPERTOIRE

by Narciso Yepes, a first-class artist, on London CS 6201, CM 9270.

BARTÓK: CONCERTO FOR ORCHESTRA (Dec., 1961)

Haitink delivers a straightforward account of the music on Epic BC 1129, and he gets superlative playing from the Concertgebouw Orchestra and rich recorded sound. Fricsay's mono recording on Decca DL 9951 offers a more penetrating performance that is also extremely well-played and recorded. If you must have stereo, choose Haitink's version; but Fricsay's is still the most convincing recorded performance this score has ever had.

BEETHOVEN: PIANO CONCERTO NO. 5 (June, 1959)

The past year has seen new recorded performances of the "Emperor" by Van Cliburn (RCA Victor LSC/LM 2562), Leon Fleisher (Epic BC 1139, LC 3791) and Guiomar Novaes (Vox STPL 511930, PL 11930). All have their good points, with Novaes' being an especially interesting, lyrical performance; but, Rubinstein (RCA Victor LSC/LM 2124), by virtue of his imperiousness and grandeur, remains my first choice.

BEETHOVEN: PIANO SONATA NO. 14 (Jan., 1959)

A new version by Wilhelm Kempff has been released recently by Deutsche Grammophon (SLPM 136227, LPM 19227), but Egon Petri's performance (Westminster XWN 18255) continues to dominate the field.

BEETHOVEN: SYMPHONY NO. 3 (March, 1959)

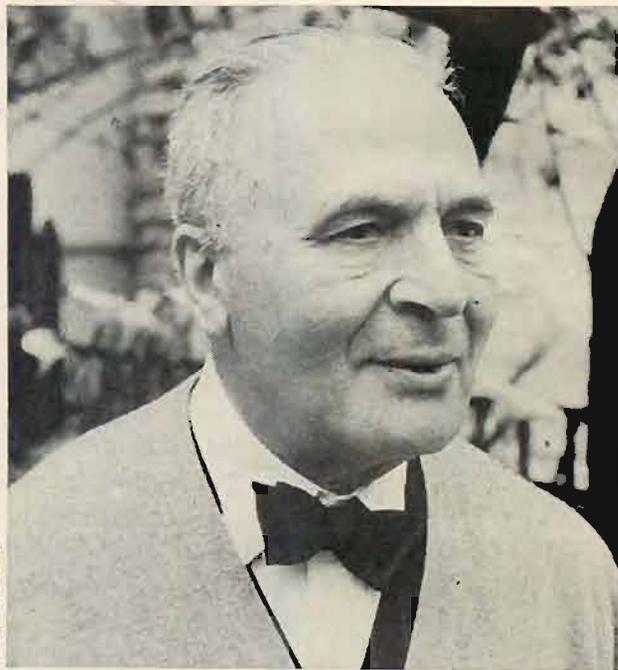
Angel's new version of the "Eroica" (35853) with

OTTO KLEMPERER
Noble readings of Brahms and Beethoven



COLUMBIA RECORDS

Otto Klemperer conducting the Philharmonic Orchestra offers a broad, noble account of the score—even more so than the same conductor's earlier performance (35328)—and it is the preferred choice in both mono and stereo. Maticic (Parliament S 129) is an excellent bargain-price stereo alternative in a reading both profound and personal.



ANGEL RECORDS

BRUNO WALTER
Lyrical Beethoven, warmly romantic Schubert

BEETHOVEN: SYMPHONY NO. 5 (Dec., 1958)

Klemperer's stereo/mono version of the Fifth that was released this year on Angel 35843 strikes me as an unbearably pompous, slow-gaited reading that is much less impressive than Klemperer's earlier mono recording for Angel (35329). Reiner's hard-driving, kinetic reading on RCA Victor LSC/LM 2343—marred though it is by occasional sonic overloading—and Krip's dignified one for Everest (in the integral recording of all the Beethoven Symphonies—SDBR 3065, LPBR 6065) continue as the favored versions.

BEETHOVEN: SYMPHONY NO. 6 (Nov., 1961)

Columbia's recording, with Bruno Walter conducting (MS 6012, ML 5284), is a rapturous, glowing account of this gentle work; it outdistances all re-

corded competition, past or present, stereo or mono.

BEETHOVEN: SYMPHONY NO. 7 (August, 1960)

Recordings of Beethoven's Seventh Symphony continue to come and go. No recording of the past year measures up to the deepfelt propulsion of Bruno Walter's effort, in stereo, on Columbia MS 6082 or the 1936 mono edition by Toscanini and the New York Philharmonic RCA Camden 352, now withdrawn.

BEETHOVEN: SYMPHONY NO. 9 (June, 1961)

Despite its fine sound and generally excellent qualities, the recent Epic recording (BSC 112, SC 6041) by Szell and the Cleveland Orchestra falls short of Josef Krips's recording of the Ninth Symphony for Everest. But since Everest has not yet released the Krips performance by itself, you have to buy the entire package of all nine Beethoven symphonies (SDBR 3065, LPBR 6065) to get it. You could do worse; the set is a splendid accomplishment.

BERLIOZ: SYMPHONIE FANTASTIQUE (Oct., 1959)

Ormandy's recent recording for Columbia (MS 6248, ML 5648) fails to come to grips with this music in the same way that Wallenstein (Audio Fidelity 50003) and Munch (RCA Victor LM 1900) do in theirs. They remain the preferred choices.

BRAHMS: PIANO CONCERTO NO. 2 (April, 1960)

The versions released during the past year (Gyorgy Sandor for Vox, Julius Katchen for London, Geza Anda for Deutsche Grammophon) cannot challenge the combination of poetry and intensity that Rudolf Serkin brings to his recording with Ormandy and the Philadelphia Orchestra (Columbia MS 6156, ML 5491). The Rubinstein recording, with Krips conducting (RCA Victor LSC/LM 2296), is also a worthy choice, as is the lyrical and smaller-scaled one by Richter (RCA Victor LSC/LM 2466).

BRAHMS: SYMPHONY NO. 1 (March, 1961)

Klemperer's performance on Angel 35481 offers rare spiritual communication, but its sonics now seem rather shallow. Ormandy's version with the Philadelphia Orchestra (Columbia MS 6067, ML 5385) is magnificently played and recorded and is a worthy reading, too, with a sense of true dedication. It is a fine alternate to the Klemperer interpretation.

BRAHMS: SYMPHONY NO. 3 (Nov., 1959)

The past year brought no new recordings of this score, and the imposing nobility and rock-like grandeur communicated by Klemperer on Angel 35545 remain the ultimate statement of this symphony on records.

BRAHMS: SYMPHONY NO. 4 (Oct., 1961)

Klemperer's heroic conception of this music on Angel 35546 is the most powerful currently to be heard in stereo—despite sonics that are now a bit coarse. The decade-old mono recording by Toscanini (RCA Victor LM 1713) remains the finest of that conductor's Brahms symphonic recordings and one of the real monuments of the recorded literature.

BRAHMS: VIOLIN CONCERTO (Nov., 1960)

Stern's recent recording (Columbia MS 6153, ML 5486) doesn't alter my preference for the intellectual-emotional stimulation offered by Szigeti (Mercury SR 90225/MG 50225) or Kreisler (Angel COLH 35).

DEBUSSY: IBERIA (Sept., 1960)

No new editions of *Iberia* have been released in the past year, and Argenta (London CS 6013, CM 9210) remains the choice of the integral recordings of all three *Images*, while Reiner's (RCA Victor LSC/LM 2222, unaccountably withdrawn) leads the *Iberia* recordings that have coupled material.



NATIONAL BROADCASTING CO.

ARTURO TOSCANINI

Magnificent in Beethoven, Brahms, and Moussorgsky

DVORAK: SYMPHONY NO. 5 (Feb., 1959)

Toscanini's extraordinary recording of a decade ago that was reissued in stereo-enhanced form during the past year on RCA Victor LME 2408 has good spatial characteristics, but the original mono recording on RCA Victor LM 1778 has warmer, fuller sound and remains for me the preferred mono version. Ludwig (Everest SDBR 3056) gives a beautifully poetic account of the music with the London Symphony Orchestra and is the best recording that is available in a stereophonic version. (Continued on next page)

UPDATING THE BASIC REPERTOIRE

FRANCK: SYMPHONY IN D MINOR (Jan., 1961)

By the time these words appear, RCA Victor will have released a performance of the Franck symphony with Monteux conducting the Chicago Symphony Orchestra. This new recording may well change the picture, but as of this writing the choice is as before: the dynamic and virile Paray performance for mono (Mercury MG 50023) and Bernstein's intense performance for stereo (Columbia MS 6072).

Pittsburgh Symphony Orchestra offers a more sophisticated version. The next year is likely to see Angel release a Klemperer performance that has been greatly admired in England.

MOUSSORGSKY: PICTURES AT AN EXHIBITION (July, 1961)

London's version with Ansermet and the Suisse Romande Orchestra (CS 6177, CM 9246) offers splendid recorded sound, an interesting interpretation, and fine playing. The monophonic edition by Toscanini on RCA Victor LM 1838 is recommended to anyone for whom stereo is not a must in this score. (The later, stereo-enhanced processing of the Toscanini recording has tighter, more restricted sound than the original.)

MOZART: SYMPHONY NO. 40 (July, 1959)

Neither Boult (Westminster WST 14126, XWN 18942) nor Fricsay (Deutsche Grammophon SLPM 138125, LPM 18625)—this year's entries—eclipse the nobility of Klemperer's reading (Angel 35407), available in both mono and stereo editions.

RIMSKY-KORSAKOFF: SCHEHERAZADE (July, 1960)

The freshness and imagination of Beecham's interpretation on Angel 35505 are still unrivalled, but London has recently released a most sensitive reading with Ansermet (CS 6212, CM 9281) that also has astounding recorded sound and includes, as a bonus, a rousing performance of the Polovtsian Dances from Borodin's opera *Prince Igor*.

SCHUBERT: SYMPHONY NO. 8 (May, 1959)

This has been a good year for the "Unfinished." Both Reiner (RCA Victor LSC/LM 2516) and Maazel (Deutsche Grammophon SLPM 138128, LPM 18628) have given us perceptive accounts of the score. However, Columbia's recent edition with Bruno Walter conducting (MS 6218, ML 5618) has a warm glow that is uniquely Walter's, and it is now the preferred version.

SCHUBERT: SYMPHONY NO. 9 (June, 1960)

Columbia has released a relaxed, free-flowing performance conducted by Bruno Walter (M2S 618, M2L 269), but the more incisive, compelling performance by Szell (Epic BC 1009, LC 3431) is the first stereo choice. The mono Furtwängler recording (Decca DL 9746), with its imposing nobility, is in a



RCA VICTOR RECORDS

JASCHA HEIFETZ
Flawless Bach, virtuosic Tchaikovsky

PROKOFIEFF: SYMPHONY NO. 5 (May, 1961)

The last eight months have brought no new recordings of this masterpiece of our time. Ormandy's performance with the Philadelphia Orchestra (MS 6004, ML 5260) is by far the best of those currently available. But, because Erich Leinsdorf conducted superb performances of this score with the Boston Symphony Orchestra last season, perhaps it will be recorded this fall when Mr. Leinsdorf succeeds to the orchestra's musical directorship.

MENDELSSOHN: SYMPHONY NO. 4 (Feb., 1960)

The new Deutsche Grammophon performance conducted by Maazel has many attractions, but the Capitol recording (SP/P 8515) with Steinberg and the

class by itself. Later this year Angel will very likely release the Klemperer recording that is already available in England.

SCHUMANN: PIANO CONCERTO (August, 1961)

No new editions have appeared since last August. The mono edition by Lipatti (Columbia ML 4525) remains for this listener the supreme statement of the work, with Fleisher's stereo recording for Epic (BC 1080) being outstanding among those currently available in stereo.

SIBELIUS: SYMPHONY NO. 2 (August, 1959)

The labored Karajan interpretation of recent vintage on Angel 35891 in no way matches the excitement of the performances by Ormandy (Columbia MS 6024, ML 5207) or Monteux (RCA Victor LSC/LM 2342). You can't go wrong with either.

STRAUSS: DON JUAN and TILL EULENSPIEGEL (Oct., 1960)

Of the available discs that couple these two extraordinary scores, Szell's (Epic BC 1011, LC 3439) still seems the worthiest, in particular for its display of amazing orchestral virtuosity.

STRAVINSKY: LE SACRE DU PRINTEMPS (March, 1960)

Columbia's new recording that has the composer as conductor (in a three-disc set that also includes *Petrouchka*: D3S 614, D3L 300) is a starkly terrifying account of the music, recorded with utmost transparency. Bernstein's (Columbia MS 6010, ML 5277) remains the most savage rendition, and the withdrawn Monteux recording with the Boston Symphony Orchestra (RCA Victor LM 1149) has the greatest feeling of architectural cohesion.

DINU LIPATTI
Supreme in the Schumann Piano Concerto



ANGEL RECORDS

TCHAIKOVSKY: PIANO CONCERTO NO. 1 (Nov., 1958)

Mercury's version with Byron Janis (SR 90266, MG 50266) is more explosive and dynamically exciting, with generally brisker tempos, but the poetry and personal conviction of the Cliburn-Kondrashin recording (RCA Victor LSC/LM 2252) make it more convincing.

TCHAIKOVSKY: SYMPHONY NO. 4 (Sept., 1959)

The rather pallid new version by Mravinsky and the Leningrad Philharmonic Orchestra (Deutsche Grammophon SLPM 138657, LPM 18657) still leaves the field pretty much to Bernstein's capricious but engrossing performance (Columbia MS 6035, ML 5332). A good low-price alternative is the performance conducted by Denzler (Richmond 29082, 19082).

TCHAIKOVSKY: SYMPHONY NO. 5 (Dec., 1960)

The biggest disappointment in Deutsche Grammophon's recent stereo editions of the last three Tchaikovsky symphonies was Mravinsky's performance of the Fifth (SLPM 138658, LPM 18658)—a curiously detached, uncommitted performance, with dull sound. The choice then remains as before: Ormandy's passionate view for stereo (Columbia MS 6109) and Mravinsky's earlier and uniquely balletic approach for mono (Decca DL 9884).

TCHAIKOVSKY: SYMPHONY NO. 6 (May, 1960)

As indicated above, Deutsche Grammophon's recent release of the three final Tchaikovsky symphonies was two-thirds of a disappointment. The "Pathétique" performance, however (SLPM 138659, LPM 18659), is a masterful one, and it displaces the more richly recorded Ormandy performance (Columbia MS 6160, ML 5495) from the preferred position.

TCHAIKOVSKY: VIOLIN CONCERTO (Jan., 1960)

No recording of the past year eclipses the awesomely virtuosic performance by Heifetz (RCA Victor LSC/LM 2129) or the serenely lyrical one by Stern (Columbia MS 6062, ML 5379), which also offers as a bonus an elegant performance of the Mendelssohn concerto.

VIVALDI: THE FOUR SEASONS (April, 1961)

The most imaginative treatment of *The Four Seasons* is available only as part of a subscription set from Max Goberman's Library of Recorded Music. Of the editions generally available in record shops, Kapp's edition under Emanuel Vardi's direction (Kapp KC 9056 S) and the Angel performance by the Virtuosi di Roma (35877) seem to have the most to recommend them in the way of response to Vivaldi's exuberant music.

THE JAZZMAN: IMAGE AND REALITY

Is the jazzman eccentric, a beatnik, an alcoholic, a dope fiend? Or is he just folks, like the rest of us? Neither, says the author; he is an artist, deeply affected by the conditions under which he works.

by JOE GOLDBERG



IF YOU HAVE any first-hand acquaintance with the jazz world, you realize very quickly that the image presented in print of the jazz musician in this country has little or nothing to do with the men who make the music. A jazzman, unfortunately, becomes topical for reasons that have to do with everything but the music he makes. If Miles Davis is hit on the head with a policeman's billy outside a New York night club, that is news; if he plays brilliant music earlier the same evening, that is not news. To this extent, the jazzman suffers the common fate of all heroes of popular culture.

Which is to say that the myth of the jazz musician has grown up not so much in response to the sound of his music as in response to the needs of

THE JAZZ IMAGE

literary invention. For when writers choose a jazz artist for their subject, they superimpose their own sensibilities on the facts and project his image as that of someone outside society, of someone carrying in his nature the seeds of self-destruction.

There have, of course, been artists like that—Byron, Gesualdo, Nijinsky, Van Gogh—and in America, we had one, a paragon of his kind, who appeared in the first great days of jazz's popularity. This was F. Scott Fitzgerald. As the English critic Cyril Connolly put it, "Whatever standing Fitzgerald will possess as an author, he is now firmly established as a myth, an American version of the Dying God, an Adonis of letters born with the century, flowering in the twenties, in the Jazz Age which he perfectly expresses and almost created, and then quietly wilting through the thirties to expire—as a deity of spring and summer should—on December 21, 1940, at the winter solstice and the end of an epoch."

The details of the Fitzgerald legend have been recounted over and over again: how he had a great talent and personal charm; how he was reckless; how he had a beautiful wife who destroyed herself and him by going insane; and how he drank himself to death, leaving his greatest novel unfinished. Fitzgerald became a legend and set the tone of an era. Central to his vision was what was believed to be jazz, and it is not surprising that he influenced the style of the early writers about jazz.

Here, for instance, is a passage, by the elegant George Frazier, in which the Fitzgerald world and tone is very present: "You know what class is? Well it is, of course, *ne plus ultra* and *noblesse oblige*, Fifth Avenue at Christmastime and a *Boss* over-and-under gun, Tom Jones and Delius and Humprey Bogart in *The Maltese Falcon* and the matchless tap-dancing of John Bubbles, and so forth. But it is also like, for instance, Garbo."

THE jazz personification of that era was the great trumpet player Bix Beiderbecke. George Avakian makes the pertinent points accurately: "The Bix Beiderbecke story is the great romantic legend of American jazz. It has everything: a sensitive young man who just *had* to play that horn, after-hours sessions in smoky cellars, gin, more gin, and enough crazy stories to fill several books. And the setting was just right: a Scott Fitzgerald atmosphere with John Held illustrations, complete to Stutz Bearcats and



Dizzy Gillespie—His master showmanship made "bop" a household word. Note the bent trumpet.

raccoon coats. Bix outlived those times, but not by much. Like the stock market, he was riding high but shaky by 1929. He died on August 7, 1931, his health shot, all but washed up professionally at the ripe age of 28."

Then the literary tone of one of America's gods-who-die-young combined with the life story of another to produce a jazz legend. Dorothy Baker joined the two to write a novel, *Young Man With a Horn*, which remains, sadly enough, the most widely known piece of jazz fiction yet produced in this country. She called Bix "Rick Martin," supplied him with "that difficult baggage, the soul of an artist," and had him die of drink after an all-night jam session.

SO FAR AS writing about jazz was concerned, the Fitzgerald era reached its low point in the 1940's. We had another war, and Ernest Hemingway became more of an influence than Fitzgerald had ever been; and after the war we had thrust upon us a new kind of jazz and a new kind of jazz fan.

The new way of looking at jazz is best exemplified by a quote from John Clellon Holmes, author of a beat novel called *Go* and of a novel about jazz called *The Horn*: "If the members of this generation attend to a wailing sax in much the same way as men used to attend the words and gestures of sages, it is because jazz is primarily the music of inner freedom, of improvisation, of the creative individual rather than the interpretative group. It is the music of a submerged people, who *feel* free, and this is precisely how young people feel today. For this reason, the short, violent life of alto-saxist Charlie Parker (together with those of James Dean and Dylan Thomas) exerts a strong attraction on this generation, because all three went their own, uncompromising way, celebrating whatever

they could find to celebrate, and then willingly paying the cost in self-destruction."

The generation Mr. Holmes refers to is the Beat Generation, and the music he refers to is bop, the amazing jazz revolution of the later 1940's that Charlie Parker led. The gods-who-die-young—Parker, Dean, and Thomas—were still the heroes, but the tone of the praise was different, and we were looking at jazz in another way. The Fitzgerald romantic had perhaps been embarrassed by his wealth and position, and longed to mingle in the gutter. But the beat writers—Jack Kerouac, Allen Ginsberg, and so on—have managed to climb down into the gutter and have been looking at our social structure from below. If jazz is protest, as has been said, they were part of the protest, and had a natural affinity for it.

THIS view of jazz as the music of individual freedom is accurately stated by Mr. Holmes—although the submerged people he mentions might be surprised to be told how free they feel—but it is a view whose influence has led to some shocking excesses in writing about jazz. One example will suffice, from an article written about Charlie Parker by Richard Gehman and Robert George Reisner in *Playboy*: "Some say that he was a martyr to his music. . . . But he did not die because of some hand-wringing desire to do what was beyond him. He died because he had been engaged since his early teens in a methodical yet fantastic process of self-extermination, as unwittingly yet artfully conceived as any solo he ever played through the marijuana clouds of an after-hours session. . . . Parker was the wonder of his friends, some of whom he would occasionally call in to witness or photograph his actions. He was not merely a satyr; he may have had the most advanced case of satyriasis ever known, and this is a rarity in a person addicted to drugs." This was written about a man considered to be the greatest genius jazz has produced since Ellington. One wonders where Gehman and Reisner got their information concerning Parker's sex life. Short of keyhole peeping, there would seem to be little possibility of the authors' having first-hand or even second-hand information. Are we to suppose that Parker's doctor gave the authors access to the Parker medical file? And who has seen the photographs of Parker's "actions"? With documentation, such an article would only be in poor taste; without it, it is pernicious. And people wonder why the jazz musician is suspicious of the press.

Just what is the public image that this kind of reporting has created of the jazzman? The musician of fiction is, if he is not a Negro, a white who associates almost exclusively with Negroes. If the picture was drawn before 1945, he is an alcoholic; if after the bop revolution, a heroin addict. If not sexually pro-

miscuous, he hides from a hostile world behind his instrument and has no sexual or social life at all. He dresses outlandishly if he has money; or else, being totally unconcerned with clothes, he merely reaches for what comes first to hand in the closet—double-breasted jacket and odd pants, mismatched socks, a spotted tie. Also, he wears a beard. He earns either an enormous amount of money or none at all. He speaks in an argot that is incomprehensible to the layman, and he cannot read music.

Incorrect as this image is, it is equally unrealistic to take the opposite stance, as some crusading journalists do, and say, in effect, "Jazz musicians don't do those dirty things. They are just like you and me. They love their wives, play with their children, drink beer and watch television, and go to ball games." Some of them do that too, of course, but fiction often has its basis in fact, and everything eccentric mentioned in the paragraph above has been done, or not done, by some notable jazzman at some time or other. Much of it, as might be expected, started with Beiderbecke. He could not read music until late in his career, he drank to excess, and he had little to do with women. Charlie Parker was an addict who paid little or no attention to clothes. Dizzy Gillespie, on the other hand, is a master showman, and helped his career along by wearing a beret and dark glasses and affecting a mustache and goatee. Some jazz musicians, such as Dave Brubeck, Miles Davis, and Ray Charles, do command great amounts of money—as much as two thousand dollars for a one-night stand. On the other hand, trombonist J. J. Johnson, who has won first place on his instrument in both the *Downbeat* and *Metronome* polls for several years running, was forced, just before he formed a phenomenally successful quintet with his fellow trombonist Kai Winding, to take a job as watchman in a Sperry Gyroscope plant in order to support his family.

WHAT remains to be done is to give some idea of the kind of people jazz musicians actually are, and how they live their lives. They are, in the main, a

J. J. Johnson—He had to take a job as a watchman when he couldn't make a living in jazz.



LAWRENCE N. SHUSTAR

THE JAZZ IMAGE

remarkable group of men, as any group that has created a body of music that has aroused such fanatical adulation and hostility would have to be. Some of them, such as Duke Ellington, are great and lasting artists; others are men of talent and facility who have managed to make a comfortable living by catering to the tastes of the public.

What a jazz musician must do, if he is regularly employed in a night club, which is where most of them work, is to play from about nine in the evening until about four in the morning on a shift calling for forty minutes of playing followed by a twenty-minute break, either five or six nights a week, depending on local union regulations. That means that he is actually playing for four hours and forty minutes each night. Since jazz is an improvised music, he is composing on the spot before an audience for that length of time. It is obviously unrealistic to expect sustained inspiration for that long, even under optimum circumstances. But that is exactly what is expected. More reasonably, such a respected musician as Miles Davis has said, "If you play good for eight bars, it's enough." But if the musician has a bad night, he may disappoint the people who have never heard him in person before—since most fans acquire their taste from recordings—word gets around, business falls off at the club, and the musician is not invited to return.

All this time he is playing under pressure before noisy and heterogeneous, often inattentive audiences, in dimly lit rooms with faulty sound systems and out-of-tune pianos. If he agrees to sit down with a fan who offers to buy him a drink, he is very often subjected to a stream of stupid and (or) personal questions; if he refuses to answer them he is regarded as being rude.

IT WOULD be false, however, to give the impression that all the drawbacks to working conditions are caused by people from outside of jazz. Many of the stumbling blocks come from people within the jazz fraternity itself. And it is here that the problem of the Negro must be touched on. While jazz is no longer exclusively a Negro music—such poll winners as Gerry Mulligan, Stan Getz, Dave Brubeck, and Paul Desmond attest to that, as well as such old masters as Pee Wee Russell and Jack Teagarden—it began as Negro music in a Negro social situation.

However, the average Negro cares no more about jazz than does the average white. Pianist Billy Taylor



HERT GOLDBLATT

John Lewis—Musical excellence has enabled his Modern Jazz Quartet to survive the dangers of success.

once wrote an angry article entitled "Negroes Don't Know Anything about Jazz," and drummer Art Blakey, when asked whether the Negro people had set up Charlie Parker as an idol, replied, "Hell, the Negro people never even heard of Charlie Parker." The truth is that the Negro jazzman was an outsider from the start, even within his own group. For a long time, the only fields in which a Negro could attain great success were show business and sports. Unfortunately, both of these fields place a great premium on youth, and an athlete or a musician can be an old man at thirty-five. Perhaps that is one of the reasons why jazz has become a furious battleground, full of men scuffling to get to the top. That circumstance, coupled with dependence on an audience that is notoriously faddish, has resulted in a vicious complex of stresses that inhibit creativity.

A good place to begin looking at this phenomenon is with a quotation from Roy Eldridge, taken from an article by Nat Hentoff in the book *The Jazz Makers*: "One thing today is that there are not enough sessions. . . . Now if you go out to jam and don't play a certain way, the cats don't like you, and there are no kicks. So for me and Coleman [Hawkins], there are no places for jamming these days. We used to go out and play, and we'd have a ball. There was no feeling of 'I'm going to outplay you.' And we went out every night. Now guys who feel like I feel don't have any steady gigs where you can come and jam. The other guys have the gigs today. And they don't want you to play with them if you don't play their things. They let me, but they don't mean it, and I can feel the draft."

Yet Eldridge is generally considered to be one of the few great trumpeters in jazz. His was the style that Dizzy Gillespie used as his first model. But when

Gillespie eventually evolved his own style and went on, with others, to produce the music known as bop, a situation developed that was to have a direct influence on Eldridge's earning power. For the jazz fan is entranced by what is new. If he has a new hero on a particular instrument, he will often stop listening to his former favorite. This situation has become so acute that Sonny Rollins, who was considered the greatest of tenor saxophone players three or four years ago, went into retirement after John Coltrane appeared. He is working, he says, on a new style. Rollins is thirty-one. The situation is even worse for a man like Eldridge, who plays in a pre-bop style.

Eldridge's friend Coleman Hawkins, who is always classified as one of the three or four great tenor saxophone players of all time, has fared better than most. He has kept abreast of changing styles and has championed young musicians. The iconoclastic modern pianist Thelonious Monk's first recording was as a Hawkins sideman. Years later, Monk made a record on which he used Hawkins as a sideman. And now that Monk is a name himself, he disparages the work of the iconoclastic Ornette Coleman.

It may seem shocking but it is understandable that there should be such conformity in a world that is supposedly so dedicated to creative freedom. Any musician of moderate intelligence can see which way the wind of fashion is blowing, and if he lacks the talent, conviction, or desire to go his own way, he can always ally himself with what is in fashion and be sure of work if he catches the right tone. For instance, at present, the prevailing style is funk—a hard, angry-sounding type of jazz that derives from gospel music—and many jazzmen have suddenly emerged as funky musicians. Others have kept to their own ways. As the respected alto saxophonist Paul Desmond, discussing his recent decline in popularity, says, "I'm not hostile enough to be currently acceptable."

BUT if success is achieved, the most vicious trap of all awaits. This is the attitude, held by many critics and fans, that equates success with sellout. Many musicians, after they finally begin to win polls and work top clubs, are bewildered to find that they are the targets of critical barrages and that their fans turn away from them. Often this happens only because they have become popular. What need is there for a hero if everyone knows about him? Once a jazz musician appears on TV and begins to work the sup-

*Joe Goldberg is perhaps best known to readers of this magazine for his affirmative views on the question, "Is the Third Stream Killing Jazz?" (HiFi/STEREO REVIEW, July, 1961). He is currently editing *Jazzmen of the Fifties*, a history of jazz since the advent of bop, soon to be published by Diamond Books.*

per clubs, he is on the way out. Some men, such as George Shearing, have dealt with the problem by catering to the new audience at the expense of the old one. Others, such as Dave Brubeck and Chico Hamilton, have continued to play pretty much as they always have. The Modern Jazz Quartet suffered through this phase, went on resolutely as always, and, through sheer musical excellence, emerged with a greater following than ever.

THESSE are the pertinent facts of the matter; but no matter how diligently such facts are circulated, the legends will almost surely persist—particularly when there are always new performers around whom colorful legends can grow up. Today, such a legend is beginning to grow around the trumpeter Miles Davis, a persistent poll-winner and generally acknowledged to be one of the great contemporary jazz musicians. But legend depends on more than talent, and Davis has shown himself to have the extra, indefinable qualities that legend demands. Most particularly, he has what actors call presence, a term that is best defined as impact of personality; for Davis has presence the equal of a Brando. A small, lithe man of catlike motion and fastidiousness, he has rare qualities that have enabled him to transcend all the stigmas that may attach themselves to jazzmen. Although a former narcotics user, he works regularly, and, enormously



LAWRENCE N. SHUSTAK

Miles Davis—He has the qualities of which legends are made.

popular as he is, he still receives critical adulation. And his legend has spread, perhaps because of his canny sense of show business, perhaps simply because of his aloof insistence on privacy. So perhaps some day Miles Davis, with his genius, his lovely wife, and his white Ferrari will be the subject of the next legend that will rise to further obscure the facts about the most misunderstood music America has produced.

SOUND and the QUERY

by J. Gordon Holt

a forum for eliminating the most common—and often most exasperating—problems of stereo hi-fi

Audible Appliances

Q. When my phono system is operating, it picks up switching noises from my house's electrical supply and reproduces them through the speakers. Every time an appliance goes on or off, and every time I flip a light switch, the system puts out a pronounced click.

How do these clicks get into my system, and how can they be eliminated?

HENRY WILSON
Warkworth, Ont.
Canada

A. When a power connection is made or broken, the sudden change in load on the power line sends a single high-frequency impulse through the whole house's wiring system, and thence to the amplifying equipment. Some preamplifiers seem capable of filtering out these impulses, but others will pass some of the energy through to their amplifying tubes, creating the audible clicks that you hear.

A .05-mfd 600-volt tubular capacitor bridged across the hi-fi system's power plug will clear up most cases of this sort of interference.

Stereo Amp to Mono Speaker

Q. I am building towards a complete stereo system made up of the highest-quality components I can buy, and I am obliged to forego the second speaker system until finances permit me to match the first unit with an identical one.

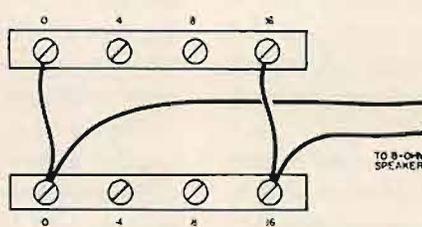
I already have my stereo amplifier, though, and I'm a little puzzled as to what I should do with its second output channel. Should I leave the second channel disconnected and just run the

speaker from one channel only? Or should I parallel the amplifier's inputs and outputs and drive the single speaker from both amplifier channels?

At present I am using both channels, paralleled, but I'm worried about damaging the speaker because the amplifier's total power exceeds the speaker's rated capacity. Is there a better way of using one speaker with a stereo amplifier?

THOMAS M. HARRIS
Scarsdale, N.Y.

A. Most loudspeakers can be used safely with amplifiers rated at twice the speaker's capacity, but be careful not to unplug phono cables while the system is turned on. If your total amplifier power is no more than twice the speaker's rated power, your



present hookup (shown above for an 8-ohm speaker) isn't likely to damage anything. If the total amplifier power is more than twice the speaker's rated capacity, you'd do best to connect the speaker to one output only, disconnecting the other channel's input and loading its output with a 1-watt resistor of the same value as the missing speaker's impedance.

Whose Recommended Force?

Q. I have read on some record jackets that the playback pickup's weight should be from 3 to 4 grams.

I'm tracking mine (a Shure M7D in a Garrard 4HF record player) at 4½ grams, and I'm wondering if this is too much weight. Just what is the best tracking weight?

CRAIG McCROSKEY
Portland, Ore.

A. The optimum tracking force for a phono pickup is the lowest force that will yield tolerably clean tracing of loudly recorded discs. This is an admittedly evasive answer, but it is the only one possible because the optimum force for a given cartridge in a given tone arm depends entirely upon the cartridge and the tone arm.

A good pickup will trace cleanly until its force is reduced to a certain point (determined by the cartridge and arm), below which tracing distortion increases rapidly. The proper tracking force is about ½ gram higher than the value at which distortion becomes evident during the loudest passages. Higher force than this causes unnecessary record wear, and considerably lower force can do the same thing (by allowing the stylus to rattle around between the groove walls).

So set your force to the lowest value that yields clean sound from most of your records, regardless of what the record jackets say. If you find you have to go much over 4 grams to get clean tracing, a better cartridge or tone arm might be a worthwhile investment.

Mono from Stereo

Q. I want to connect a third speaker to my stereo system so that it will reproduce both channels monophonically when the system is playing stereo.

I have been told I can do this by hooking the third speaker between the "hot" output taps on the amplifiers. Will this work all right, or is there a better way?

RICHARD J. SZIDON
Peoria, Ill.

A. A speaker that is connected between a stereo amplifier's "hot" output terminals will get signal only when there's a difference between the stereo signals coming from the system. When both channels reproduce the same thing (as when playing mono discs, or when reproducing centered instruments from a stereo recording), the same voltage will appear at both "hot" terminals. Thus there will be no voltage difference between them, and no signal will go to the third speaker at all.

If your third speaker is more efficient than the main stereo speakers, connect one side of the speaker to the common ground connection and the other to both 16-ohm "hot" outputs through a pair of 10-watt resistors. Each resistor should have the same value as the impedance of the third speaker. This arrangement will cost you some stereo separation in the main channels, but it is simple and cheap.

A better, but more expensive, solution is to use a pair of 500-ohm resistors and feed their combined outputs to a separate power amplifier and thence to the third speaker. The amplifier must have a level control to enable you to adjust the volume of the third channel.

BEST OF THE MONTH



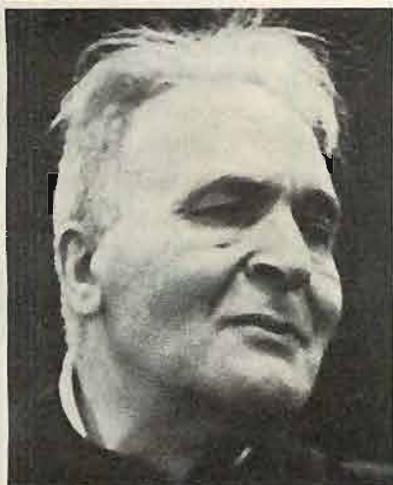
CLASSICAL

THE CONSUMMATE ARTISTRY OF BRUNO WALTER

Walter and his orchestra provide glowing performances of Bruckner and Wagner

THE stereo disc premiere of Anton Bruckner's beautiful "Romantic" Symphony is a complete triumph for all concerned—the composer, Bruno Walter and the orchestra Columbia has assembled for him, and the engineers of Columbia's recording staff. This fourth of the Austrian master's symphonies is such a marvelous blend of solemn pageantry and pastoral naïveté that, especially in this performance, it can scarcely help but disarm those who still criticize its composer's music as being very heavy and filled with longueurs. The work, in fact, is the perfect introduction to Bruckner.

COLUMBIA RECORDS



BRUNO WALTER
Inspired Bruckner, vital Wagner

It was with vivid memories of a 1939 performance by Bruno Walter and the NBC Symphony Orchestra that I put this recording on my turntable. He "owned" the music then, and I am happy to say that he still owns it now. In my estimation, this recording deserves the adjective "definitive." Every detail of phrasing and dynamics is in place as the whole side-spanned structure is recreated flawlessly by Walter and his musicians. From the opening horn fifths over magically shimmering strings to the blaring splendors of the final bars, the listener is held spellbound by the immediacy of the communication. The peak of Walter's interpretation, and of the work itself for that

matter, comes with the somber processional beauties of the slow movement, followed by the exultant brilliance of the famous "hunting" scherzo.

The Columbia production staff has abetted Walter's great performance with a first-class job of recording, achieving wonderfully transparent and well spread out stereo and, perhaps even more important, sufficient weight in the bass to drive home the full impact of Bruckner's sledge-hammer climaxes.

(continued overleaf)



An unexpected bonus, making this album virtual double value, is Walter's reading of the overture and Venusberg music from Wagner's *Tannhäuser*. In tonal sensuousness, irresistible momentum, and sheer musicality, the Walter performance puts even the recently issued and very brilliant reading by Leopold Stokowski for RCA Victor completely in the shade. The closing *Tristan*-like pages are played—and sung by the excellent female chorus—with ravishing beauty. In sum, this release presents Bruno Walter at his very finest, and were I asked to select the most truly representative example of his conductorial genius to be had in stereo format, this album unquestionably would be it.

David Hall

© BRUCKNER: *Symphony No. 4, in E-flat Major ("Romantic")*. WAGNER: *Tannhäuser: Overture and Venusberg Music*. Columbia Symphony Orchestra; Occidental College Choir, Bruno Walter cond. COLUMBIA M2S 622 two 12-inch discs \$11.96.

STRAUSS'S *ELEKTRA*— IN STEREO AT LAST

P *A triumphant performance,
magnificently recorded*

PRODUCED in Dresden, where it had its premiere in 1909, and interpreted by Karl Böhm, perhaps the most authoritative Straussian of our time, *Elektra* can now be heard in a version that eclipses all the incomplete and technically inadequate recordings that have come before. The final thunderous chord, as Elektra falls lifeless on the stage, leaves the listener with a limp, exhausted feeling, a stunned relief after the unrelenting tensions of this crisis-laden opera. No doubt about it, Böhm, in this new Deutsche Grammophon recording, has captured all of the drama in Strauss's scaring music. And his reading is perpetuated in an aural setting that is difficult if not impossible to duplicate in the opera house, because of the problems of balancing the voices with the mighty orchestra.

From the eerie sounds of her first pronouncement to her final collapse Inge Borkh remains a complete mistress of the exhausting title role, prodigious in vocal strength, imposing in dramatic comprehension. Jean Madeira, too, makes a strong impact with a portrayal of Klytaemnestra in which her insight and skill compensate for the absence of a truly commanding voice. The Aegisth of Fritz Uhl is just about ideal, and Chrysothemis is a role in which the expressiveness and musicality of Marianne Schech may be enjoyed



OPERA NEWS

INGE BORKH

Savage realism for Strauss's Elektra

without the intruding presence of the tonal shortcomings that have often marred her singing in more exposed circumstances. Dietrich Fischer-Dieskau seems incapable of an undistinguished performance. As Orest, a role that calls for darker and more menacing tones, he is decidedly miscast, but the brooding, appealingly vocalized figure he projects is still an asset. In further assurance of strength, the minor roles are given to singers of the caliber of Sieglinde Wagner, Judith Hellwig, and Gerda Scheyrer (the Maidens), Ilona Steingruber (the Overseer), and Gerhard Unger (the Young Servant).

DGG's sound is superlative in both mono and stereo editions, and the stereo realization is ideal. In the accompanying notes Böhm assures us that the three relatively minor cuts in the score had the composer's approval; in fact, he says, Strauss himself utilized the version recorded here during the last twenty years of his life. The set is packaged in a manner worthy of the performance it contains, but there is no libretto—an indefensible omission.

George Jellinek

© ® RICHARD STRAUSS: *Elektra*. Inge Borkh (soprano), Elektra; Jean Madeira (mezzo-soprano), Klytaemnestra; Marianne Schech (soprano), Chrysothemis; Fritz Uhl (tenor), Aegisth; Dietrich Fischer-Dieskau (baritone), Orest; others. Chorus and Orchestra of the Saxon State Opera, Karl Böhm cond. DEUTSCHE GRAMMOPHON SLP 138690/91 two 12-inch discs \$13.96, LPM 18690/91 \$11.96.

***** JAZZ *****

SARAH VAUGHAN EMANCIPATED

*Spontaneous jazz singing
by an old pro*

FAVORED by an unusually comfortable format in her new Roulette album, "After Hours," Sarah Vaughan delightfully demonstrates her pre-eminence in range, acuity of ear, and her uniquely evocative timbre. This performance leaves the impression that no other singer now in jazz has Miss Vaughan's potential. Usually inhibited by large, mewling string sections and carefully commercialized arrangements, she has seldom been challenged to stretch out and really improvise. However, in this recording session she has been freed of all obstacles. Accompanied only by bassist George Duvivier and guitarist Mundell Lowe, Miss Vaughan roams adventurously and securely through ten standards in an absorbing demonstration of the art of vocal improvisation.

Because her voice has such a variety of textures, it is all the more fascinating when heard under these relatively exposed conditions. Here, her rhythmic sense is inventive and playfully confident, and she comes closer to the cheerful spontaneity of which she is capable than in any other Vaughan performance, live or on record, that I've heard in a long time.

The pervasive mood is that of flowing relaxation, and there are no intensely dramatic interpretations. The feeling is very much what the title connotes—an unusually musical singer informally comparing notes with two sensitive colleagues. George Duvivier, who worked for a long time with Lena Horne, is a bassist of formidable technique and taste, and Mundell Lowe is an alert, resilient accompanist. Both provide Miss Vaughan with ideal support. The performance is abetted by a quality of recorded sound that is appropriately natural, with none of the overloading that has occasionally distorted Miss Vaughan's recordings.

Nat Hentoff

© SARAH VAUGHAN: *After Hours*. Sarah Vaughan (vocals), George Duvivier (bass), Mundell Lowe (guitar). *My Favorite Things; Great Day; In A Sentimental Mood; Wonder Why?; Easy to Love; Sophisticated Lady; Ill Wind*; and three others. ROULETTE SR 52070 \$5.98.

DIZZY AND J. J. JOIN FORCES

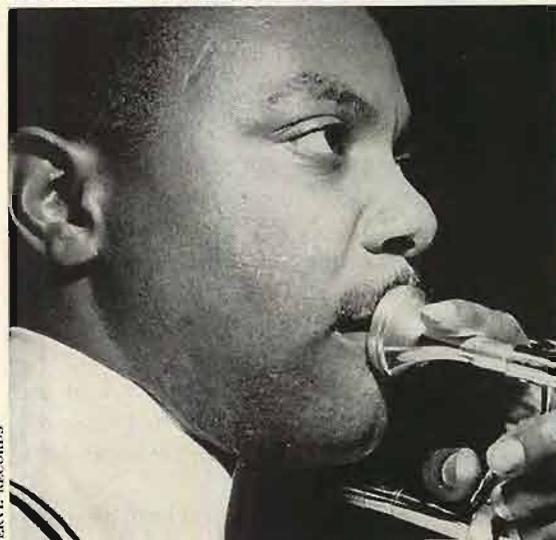
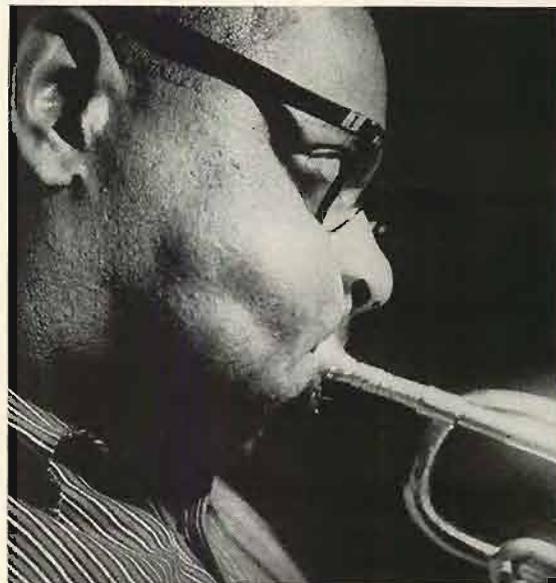
*A major jazz composition,
brilliantly performed*

ASINGLE hearing of "Perceptions," Verve's latest Dizzy Gillespie album, which features J. J. Johnson's longest and most ambitious composition, makes abundantly clear the reasons for Johnson's increasing stature as one of the most mature jazz composers and orchestrators to have emerged during the past decade. Taking up both sides of the disc, Johnson's *Perceptions* is performed with stunning virtuosity by Gillespie, who is accompanied by a twenty-one-piece orchestra conducted by Gunther Schuller.

The orchestra consists of trumpets, trombones,

DIZZY GILLESPIE AND J. J. JOHNSON

A great jazz trumpeter does justice to a colleague



VERVE RECORDS

French horns, tubas, rhythm, and two harps. As could be expected from an expert brass player, the writing for brass is brilliantly idiomatic. Moreover, Johnson has an exceptional feeling for tone colors, and his voicings make for one of the broadest and most subtle spectrums of brass coloration in the history of jazz composition. Fortunately the recording has been skillfully engineered so that all of these subtleties are heard clearly and in realistic balance.

The work is structured in six parts that encompass a wide variety of moods, from introspective through romantic, and Dizzy Gillespie fulfills all these requirements. The solo part is exacting, but Gillespie has no technical difficulties; indeed, he gets so inside the music that it is difficult to separate composer from soloist. There will be no forgetting the sweep of his ability after this performance. Much credit, too, is obviously due Gunther Schuller, the classical composer and third-stream explorer, who conducts expertly.

Though Johnson has drawn his basic materials from within the jazz language, it should be emphasized that the album need not appeal only to jazz listeners. It is an accomplishment that should stimulate anyone who is interested in the infinite varieties of expression that are possible in contemporary music.

Nat Hentoff

© **DIZZY GILLESPIE: *Perceptions***. Dizzy Gillespie (trumpet); orchestra conducted by Gunther Schuller. *Perceptions*. VERVE V 8411 \$4.98.

THE ART OF BILLIE HOLIDAY

*A performance recording
of a 1956 concert*

TO INITIATE its Jazz Essentials series Verve Records has released a poignant and evocative concert recording by Billie Holiday, whose untimely death in July of 1959 brought to an end the tragic career of the finest and most powerful pure jazz singer the idiom has yet known. "The Essential Billie Holiday," as this disc is aptly titled, presents a baker's dozen of the ardent, luminous selections Miss Holiday offered to the highly appreciative audience that had gathered in Carnegie Hall one November evening in 1956 to do her homage.

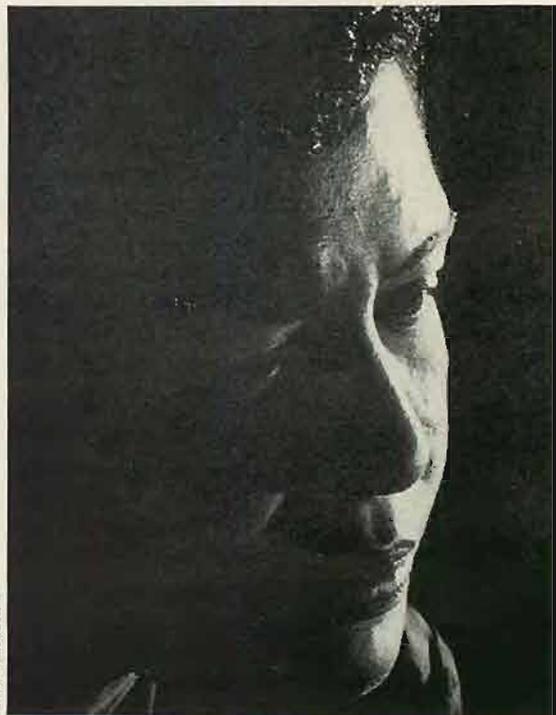
The loss to jazz of Lady Day has been an irrep-

arable one, for no singer during or since her time has come forth who has possessed anything like the combination of qualities that gave her singing such burning brilliance: a husky, emotive voice of remarkable resilience and suppleness; an instinctive, unfailing rhythmic sense; a knowing, honest use of drama; sensitivity and taste; and the rare ability to penetrate to the very essence of her materials, vitalizing them with a sense of urgency and stark personal intensity. No other vocalist has been able to effect this with anything near the consistency Miss Holiday has, and this is her great achievement.

Considering that this was made from a tape not intended for commercial use, the sound is surprisingly clean and sharp. The accompanying musicians are occasionally off mike, but not Miss Holiday; the throaty vibrancy of her singing comes through with vivid clarity. The program consists entirely of numbers with which she had been identified for years, songs that bore her personal stamp, and she vests them with the magical sinuosity, vibrancy, and conviction that lifted her interpretations to the first rank of jazz vocal art. Narrator Gilbert Millstein's readings from Miss Holiday's brutal, forthright autobiography "Lady Sings The Blues" provide an arresting framework for this compelling concert recording.

Peter J. Welding

BILLIE HOLIDAY
Magical and vibrant jazz artist



VERVE RECORDS

© **BILLIE HOLIDAY:** *The Essential Billie Holiday*. Billie Holiday (vocals), Gilbert Millstein (narration), various small group accompaniments. *Lady Sings the Blues; It Ain't Nobody's Business; Yesterday;* and ten others. VERVE V 8410 \$4.98.

* ENTERTAINMENT *

WEST SIDE STORY— THE FILM VERSION

*Hollywood's treatment is better
than Broadway's*

RECENTLY *West Side Story* was made into a movie, and everyone can relax. Musically, it is just as exciting, just as touching as it was on the stage. But something has been added to make its tale of the senseless conflict between rival New York street gangs seem even more affecting than it was on Broadway.

In order to create the proper mood right from the outset, the finger-snapping, electric *Prologue* has been expanded far beyond the limited frame of the original orchestration. The dance at the gym, an equally explosive number, is also more fully developed. And, though all the songs have been retained, the sequence has been altered so that the deceptively gay *America* comes between—not after—the two chief romantic expressions, *Maria* and *Tonight*, and the touching *Somewhere* now concludes the entire score. This juxtaposition unquestionably strengthens the work's dramatic purposefulness and even gives it a firmer musical structure.

The most obvious change of all, however, occurs in the song *America*. As sung on the stage, it was a harmless satire that compared living conditions in Puerto Rico to those in New York. Now the mood and attitude have been completely reversed to make it a bitter comment on the lot of Puerto Ricans living in New York. (Sample couplet: "Free to do anything you choose/Free to wait tables and shine shoes.") The fact that this may give one group of toughs a sympathetic advantage over the other is less important than the fact that the point of the song has been sharpened and is more pertinent to the conflict.

All the voices are at least equal to those in the original production. Marni Nixon, who provides the singing voice for Natalie Wood, brings a convincing lyrical quality to Maria's songs, and Jim Bryant's youthful, intense singing of Tony's part



UNITED ARTISTS CORP.

RITA MORENO
Swinging chick from West Side Story

(in place of Richard Beymer) is equally good. The reason for the odd double credits listed below is that both Betty Wand and Tucker Smith (who is in the film) take over from Rita Moreno and Russ Tamblyn on the more demanding vocal passages.

Stereo produces some admirable effects. The name "Maria" echoes all over as Bryant begins his song about her, and the allusion to the Romeo-Juliet balcony scene is heightened by extreme separation as the lovers sing *Tonight*. But it is the placement of the rival gangs and the principals during the *Quintet* that produces the most strikingly dramatic episode on an album that is rich in strikingly dramatic moments.

Stanley Green

© **WEST SIDE STORY** (Leonard Bernstein-Stephen Sondheim). Sound-track recording. Marni Nixon, Jim Bryant, Rita Moreno (and Betty Wand), Russ Tamblyn (and Tucker Smith), George Chakiris, and others, with orchestra, Johnny Green cond. *Prologue; Jet Song; Something's Coming; Dance at the Gym; Maria; America; Tonight; Gee, Officer Krupke; I Feel Pretty; One Hand, One Heart; Quintet; The Rumble; Cool; A Boy Like That; I Have a Love; Somewhere.* COLUMBIA OS 2070 \$5.98.

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BEETHOVEN: PIANO SONATAS, No. 30 in E, Op. 109, No. 31 in A♭, Op. 110 (Fou Ts'ong, Piano) MONO XWN-19002 — STEREO WST-17002

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classics

Reviewed by MARTIN BOOKSPAN • WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

Ⓜ = monophonic recording

Ⓢ = stereophonic recording

BACH: Concerto for Two Violins (see BEETHOVEN).

Ⓢ Ⓜ **BARTÓK: Piano Concerto No. 1; Rhapsody for Piano and Orchestra, Op. 1. Géza Anda (piano);** Radio Symphony Orchestra Berlin, Ferenc Fricsay cond. DEUTSCHE GRAMMOPHON SLPM 138708 \$6.98, LPM 18708 \$5.98.

Interest: Bartók tough and tender

Performance: Meticulous

Recording: Favors piano

Stereo Quality: First-rate

Bartók's rough-tough piano concerto from 1926 benefits in this, its third recording, from absolutely first-rate stereo sonics. Thus the polyphonic complexities of the first movement emerge with utter transparency, while the subtle interplay of piano and percussion ensemble in the slow movement can be heard with a coloristic subtlety unheard on discs until now. The only reservation about the recording as such is its tendency to favor the piano rather too much: it is our guess that Bartók meant the solo instrument to function in a concertante Bach-like manner rather than as a nineteenth-century Romantic protagonist. This impression becomes reinforced upon hearing the youthful rhapsody, which Bartók composed in full-blooded Lisztian style. Here the piano-and-orchestra balance seems ideal.

The Anda-Fricsay performance of the concerto stresses the coolly modern-classic elements in the score rather than the fierceness of its sophisticated primitivism. Thus it stands at opposite poles to the marvelously exciting mono recording done by Leonid Hambro and the Zimmler Sinfonietta under Robert Mann on Bartók 313. The Vox disc, for all György Sandor's forceful pianism, is lacking as to sound and orchestral virtuosity. *D. H.*

Ⓢ **BEETHOVEN: Piano Concerto No. 5, in E Flat, Op. 73 ("Emperor").** Guiomar Novaes (piano); Bamberg Symphony Orchestra, Jonel Perlea cond. Vox STPL 511,930 \$4.98.

Interest: Concerto cornerstone
Performance: Gentle and lyrical
Recording: OK
Stereo Quality: Unobtrusive

Ⓢ **CHOPIN: Piano Concerto No. 1, in E Minor, Op. 11.** Guiomar Novaes (piano); Bamberg Symphony Orchestra, Jonel Perlea cond. Vox STPL 510,710 \$4.98.

Interest: Characteristic Chopin
Performance: A mite tired
Recording: As above
Stereo Quality: Likewise

RECORDING OF SPECIAL MERIT

Ⓜ **BEETHOVEN: Piano Sonata No. 21, in C, Op. 53 ("Waldstein"). SCHUMANN: Arabeske, Op. 18; Romance,**



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GUIOMAR NOVAES
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in F-sharp, Op. 28, No. 2; The Prophet Bird, Op. 82, No. 7. Guiomar Novaes (piano). Vox PL 11,990 \$4.98.

Interest: Keyboard classics
Performances: Excellent
Recording: Fine

Along with the recently issued collection of Mendelssohn's *Songs Without Words* (Vox STPL 512,000, PL 12,000), these three discs bring Novaes back to recording activity after an absence of several years. Hers is romantic playing such as one rarely encounters today, with dynamic shading of infinite variety, a beautifully liquid tone, and an unabashed personal involvement in the music at

hand. Sometimes this last quality gets in the way of the flow of the music, as in the constantly variable tempo shifts she applies to the Chopin concerto. But the performances are at all times stimulating—as, for example, in her underscoring of the gentler elements of Beethoven's heaven-storming "Emperor" Concerto.

In general, Mme. Novaes is most persuasive in her solo disc, with a "Waldstein" reading of enormous conviction and graceful warmth. Mated to this are Schumann performances of disarming simplicity and spontaneity. This is one of the finest discs we have ever had from this artist.

Perlea and the Bamberg Symphony Orchestra offer sympathetic performances in the two concertos. The recorded sound is crisp and rather light-textured, with stereo quality of an unobtrusive nature in the concerto recordings. *M. B.*

Ⓢ **BEETHOVEN: Symphonies: No. 8, in F Major, Op. 93; No. 9, in D Minor, Op. 125 ("Choral").** Adele Addison (soprano); Jane Hobson (mezzo-soprano); Richard Lewis (tenor); Donald Bell (bass); Cleveland Orchestra and Chorus, George Szell cond. Epic BSC 112 two 12-inch discs \$11.96.

Interest: Colossus of symphonies
Performance: Good, but...
Recording: Fine
Stereo Quality: Good

This is a beautifully proportioned, superbly played performance of the Ninth Symphony; the chorus sings with conviction, and the four soloists form an unusually well-balanced quartet. Also, the quality of reproduced sound is quite good, with a genuine sense of massed weight in the final movement.

With all these elements, this should have been a memorable performance; strangely, however, one comes away from it with a curious feeling of unfulfilled promise. Perhaps what is lacking is a stronger sense of involvement. Klemperer evoked nobility and herculean grandeur in his recording (Angel 3577 B); Krips emphasized dignity and warmth (Everest SDBR 3065, LPBR 6065); Toscanini, fiery idealism (RCA Victor LM 6009); Furtwängler, other-worldly spirituality (Angel GRB 4003). But Szell remains

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Philharmonic, Ancerl conducting PLP-132 **
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Czech Philharmonic,
Ancerl conducting PLP-127/2 *
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rather uncommitted as to his own relationship to the music.

In the Eighth Symphony, Szell adopts a rather heavy-handed, unbending attitude, and the performance has little of the rakish good humor that other conductors have found in the music. The quality of recorded sound is a major point in favor of this set. M. B.

© BEETHOVEN: *Violin Sonata No. 9, in A Major, Op. 17 ("Kreutzer")*. Jascha Heifetz (violin); Brooks Smith (piano). BACH: *Concerto for Two Violins, in D Minor*. Jascha Heifetz and Erick Friedman (violins); Thornton Lofthouse (harpichord); New Symphony Orchestra of London, Sir Malcolm Sargent cond. RCA Victor LSC 2577 \$5.98, LM 2577 \$4.98.

Interest: Heifetz and protégé
Performance: Streamlined
Recording: Close-up Beethoven, reverberant Bach
Stereo Quality: Good

Heifetz's second recording of both these works is marred to a considerable extent by disadvantageous microphone placement: too close and dry in the "Kreutzer" Sonata, so that flaws in the playing are readily noticed, and too distant in the Bach, resulting in a cavernous acoustic that completely muddies the orchestral texture. Brooks Smith handles the piano part of the Beethoven work too much in the manner of an accompanist, without the authority that Benno Moiseiwitsch invested in Heifetz's earlier recording, and the violinist, for all his technique, treats both Bach and Beethoven in a streamlined fashion that seems to emphasize speed and slickness. Erick Friedman, a twenty-two-year-old pupil of Heifetz who makes his recording debut in the Bach work, copies his mentor with admirable technique and tone, but the swollen sonics of an overly large orchestra reduces the desirability of this version of the work. It would be interesting to hear Friedman in a solo recording. I. K.

BERIO: *Differences* (see NONO).

BORODIN: *In the Steppes of Central Asia* (see PROKOFIEFF).

BORODIN: *Prince Igor: Polovstian Dances* (see RIMSKY-KORSAKOFF).

RECORDING OF SPECIAL MERIT

© BRITTEN: *Spring Symphony, Op. 44*. Jennifer Vyvyan (soprano); Norma Procter (contralto); Peter Pears (tenor); Orchestra and Chorus of the Royal Opera House, Covent Garden, Benjamin Britten cond. LONDON OS 25242 \$5.98.

Interest: Contemporary choral-symphonic
tour de force

Performance: Authentic
Recording: Excellent
Stereo Quality: Ditto

Benjamin Britten's *Spring Symphony* is a thoroughgoing *tour de force* in almost all of its manifestations. To begin with, the composer has solved the difficult structural problem of sustaining symphonic continuity throughout the thirteen separate and distinct texts employed; one never has the impression that he is hearing a mere chain of but vaguely related vocal settings (as in Roy Harris' *Folk Song Symphony*), nor, for that matter, that one



BENJAMIN BRITTEN
His Spring Symphony, a masterpiece

is hearing an orchestrated song cycle. Like Mahler's *Das Lied von der Erde*, the conception is sustained, the symphonic unities ever present, the necessary long-range contrasts—the essential theatricality of symphonic form—are achieved with unflinching musical instinct.

The texts—they range from the anonymous *Soomer is icoomen in to Auden's Out on the Lawn I Lie in Bed*—are related only by virtue of their being involved with some facet of spring. The music is the larger relating force, and Britten has achieved an extraordinary variety of expressive results that run a gamut quite as wide-ranged as the textual material itself: spring in its pose of joyful anticipation and rebirth (the finale, after Beaumont and Fletcher); the sinister, chill, forbidding spring that makes one think of T. S. Eliot's line, "April is the cruelest month" (Vaughan's *Waters Above*); or spring as symbolized by nature sounds (Nash's *Spring*)—a variety of attitudes all quite precisely caught in musical language.

Britten's technical facility is of the sort to make most living composers lay aside their pens. Ideas seem to flow with unceasing fluidity, and even the more casual of them is treated with technical virtuosity. One has the feeling that Britten somehow heard the entire piece—orchestration and all—in a single flash and then had nothing to do but the wearisome job of committing it to paper.

Like all of Britten's works, the *Spring Symphony* is romantic in its afflatus and

personal in its canny stylistic eclecticism; yet, also characteristic of Britten, the music is touched by a coolness and impersonality of expression—Romanticism observed rather than experienced.

The recording and performance can scarcely be faulted. It is good to have the Spring Symphony on records. *W. F.*

© **BRUBECK:** *Points on Jazz*; "There'll Be No Tomorrow." Arthur Gold and Robert Fizdale (two pianos); Carmen McRae (vocalist); the Dave Brubeck Trio. COLUMBIA CS 8478 \$4.98.

Interest: Musical merger
Performance: High-class
Recording: Excellent
Stereo Quality: Effective

According to composer Brubeck's liner notes, the composition of his ballet *Points on Jazz* is the result of an impressive saga. It begins in Poland, where Brubeck—on a concert tour—composed its theme, which became a popular success in Poland. Dania Krupska, an American choreographer of Polish descent, heard the tune and asked Brubeck to expand it into a score for a ballet she was planning for a Metropolitan Opera ballet night. When her project did not materialize as planned, Brubeck arranged it into a two-piano suite for Gold and Fizdale. Although the American Ballet Theatre eventually performed the piece in the Brubeck-Krupska conception, it is the two-piano edition that Gold and Fizdale present here.

To these ears, more conditioned to serious music than jazz, it is the work's jazz aspect that has the most interest; these sections are fresh, inventive, and skillful. The more academically based movements—there are a fugue and a chorale, for example—tend to be less provocative. The whole work, however, is eminently respectable as extended musical composition.

Gold and Fizdale are more than up to the technical demands of the music, although I sensed a certain lack of fluency and elasticity in their execution of jazz rhythms. The record ends with a pop-tune rendition of the principal theme called "There'll Be No Tomorrow," sung by Carmen McRae. *W. F.*

BRUCKNER: *Symphony No. 4 in E-flat* (see p. 61).

© © **CHOPIN:** *Four Ballades: G Minor, Op. 23; F Major, Op. 38; A-flat Major, Op. 47; F Minor, Op. 52; Prelude No. 25, in C-sharp Minor, Op. 45; Prelude No. 26, in A-flat Major, Op. Posth.; Beyceuse, in D-flat Major, Op. 57.* Fou Ts'ong (piano). WESTMINSTER WST 14137 \$5.98, XWN 18956 \$4.98.

Interest: Fou Ts'ong
Performance: Impressive

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Recording: **Realistic**
Stereo Quality: **Natural**

The Chinese pianist Fou Ts'ong currently resides in England and recently made headlines by marrying Yehudi Menuhin's daughter. This disc, which is especially valuable for including the seldom-played and brief Prelude in A-flat (the only other available recording is in Sergio Fiorentino's erratic performance on Roulette 75004 of the complete preludes), is impressive by virtue of the pianist's sense of style. The poetic quality is still there, but in place of his former relaxed manner, there is a disturbing sense of urgency, as though he were driving himself too hard to achieve brilliance, particularly in the more vehement sections of the ballades. His technical equipment is marvelous, and his interpretive abilities are, with the exception just noted, ideally suited to the music here. The piano used for these performances is a little hard in tone, but the reproduction is exceptionally realistic in both stereo and mono versions. *I. K.*

COLGRASS: *Three Brothers* (see **VA-RÈSE**).

© **DEBUSSY:** *Prelude to The Afternoon of a Faun; Nocturnes; Nuages, Fêtes; Jeux; Poème Dansé.* New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6271 \$5.98.

Interest: **Debussy classics**
Performance: **Not beyond cavil**
Recording: **Lush**
Stereo Quality: **Appropriate**

Bernstein's way with this collection of Debussy produces results that are curiously variable. By overstressing subordinate phrasal members, by inserting something close to gasping breaths between them, and by compressing the orchestral sound into an uncharacteristic (for Debussy) density, the *Afternoon of a Faun*, for example, has been deprived of the lightness and clarity that keep it airborne. Gold has replaced the more appropriate silver; sensuality has somehow been confused with sensuousness.

While *Nuages* has been marred for related, if not exactly similar, reasons, *Fêtes* is a resounding success, tossed off with commanding bravado. But it is in *Jeux*, that prophetic and provocative score, that Bernstein has thrown real light on the music at hand. The performance is so vivid and perceptive that it makes one rueful that the piece is not better known.

The Philharmonic's solo wind players are in fine fettle—especially flutist John Wummer—and, except for the fact that the recording is wanting in deep bass, the sound is fine. *W. F.*

RECORDING OF SPECIAL MERIT

© **DVOŘÁK:** *Symphony No. 2, in D Minor, Op. 70.* London Symphony Or-

chestra, Pierre Monteux cond. RCA Victor LSC 2489 \$5.98, LM 2489 \$4.98.

Interest: **Neglected masterpiece**
Performance: **Extraordinary**
Recording: **Excellent**
Stereo Quality: **First-rate**

Monteux continues to amaze! One would not ordinarily think of him in connection with Dvořák's superb but unjustly neglected D Minor Symphony, but here he is turning in a magnificent, passionate performance of the music. The first movement, especially, is given a heroic reading. In the master hands of Monteux the



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movement has a unique cumulative intensity and power.

The slow movement is one continuous outpouring of lyrical romantic excitement, and while other conductors (notably Haitink, Kubelik, and Szell) have brought more Bohemian national feeling to their performances of the scherzo, Monteux is back in his element with a stirring performance of the finale.

The London Symphony Orchestra is now one of the outstanding orchestras in the world, and it gives its all for Monteux. Such incisive string playing is reminiscent of the halcyon days of the Boston Symphony Orchestra. And the RCA Victor engineering crew has captured the proceedings in superbly natural recorded sound, with especially satisfying stereo quality.

For years we have championed London's discontinued performance of this score by Schmidt-Isserstedt and the North German Radio Orchestra as the ideal recorded statement of it; the new Monteux is a most worthy successor to it in every respect. *M. B.*

© **FOSS:** *Studies in Improvisation:* Lukas Foss (piano); Richard Dufallo (clarinet); Charles Delancey (percussion); Howard Colf (cello); David Duke (French horn), RCA Victor LSC 2558 \$5.98, LM 2558 \$4.98.

Interest: **Long-hair improvisation**
Performance: **To order**

Recording: **Excellent**
Stereo Quality: **OK**

What Foss has done—to describe it simply—is extend the principle of four-hand piano improvisation that every composer has engaged in with a sympathetic colleague within the confines of a conservatory practice studio. In such cases, as in most cases of long-hair improvisation, the improvisation is done for personal pleasure; but Foss, in devising an elaborately schematized technique of ensemble improvisation, asks us to take it seriously.

The element of chance is controlled by having the performer refer to a chart that might or might not indicate any or all of the ensuing: predetermined guide tones where tonality is desired; predetermined thematic substances from which to improvise; predetermined tempi and predetermined durations for a given musical area; a preferred-interval series that aids in solidifying tonality; etc.

That there are interesting effects achieved I will not deny. But they often emerge from stretches of otherwise unabated noodling. One is furthermore led to wonder whether repeated hearings of the same musical "accidents" will continue to be satisfying.

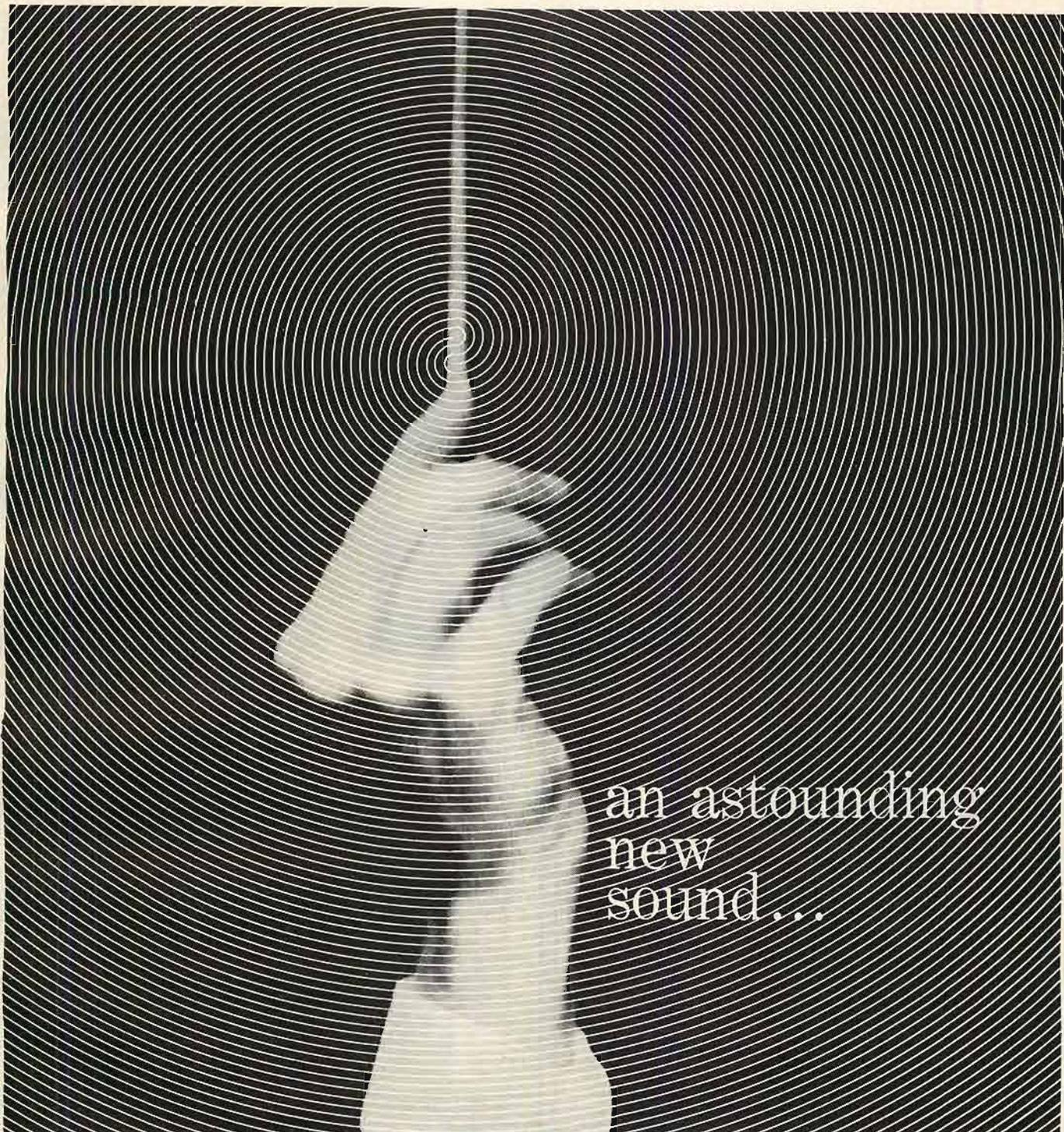
Perhaps I can best illustrate what seem to me to be the limitations of this experiment with the following. The recording was played—by a friend—when I was out of the room. I had not heard it previously, as I did not yet know of its existence among my review material. On hearing what struck me as a meandering, blatantly derivative musical composition, I asked its identity; upon learning, an entirely different and, I might add, largely extramusical set of critical values shifted into operation for judging the musical experience. *W. F.*

GLINKA: *Kamarinskaya; A Life for the Czar; Overture* (see **PROKOFIEFF**).

© **HANDEL:** *Water Music.* Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WST 14142 \$5.98, XWN 18961 \$4.98.

Interest: **Handel on the Thames**
Performance: **Unconventional**
Recording: **Mostly very good**
Stereo Quality: **Superior**

This performance of the complete *Water Music* follows the same edition and sequence of the music that was used for Westminster's previous recording with Sir Adrian Boult. Scherchen, with what can only be described as complete disregard for conventional tempi, Baroque phrasing, dynamics, and general style, almost succeeds in turning this superbly entertaining music into a caricature. The celebrated and noble *Air* is made to jog along at a dog trot, the familiar *Allegro deciso* limps pathetically, while minnets



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and sailor dances either trip at fantastic paces or crawl dirgelike. The ensemble, furthermore, is far from perfect, with a harpsichord continuo that is invariably and embarrassingly behind the beat. The reproduction of the orchestra is rich and full, although the end of the second side tends towards distortion in both the mono and the stereo versions. *I. K.*

HARRISON: *Canticle No. 3* (see VARÈSE).

MADERNA: *Serenata No. 2* (see NONO).

McKENZIE: *Introduction and Allegro* (see VARÈSE).

MOZART: *Concerto for Two Pianos* (see RAVEL).

©NONO: *Polifonica—Monodia—Ritmica*. **MADERNA:** *Serenata No. 2*. **BERIO:** *Differences*. Bruno Maderna and Luciano Berio cond. **TAPE S 8002 \$5.98.**

Interest: Post-Webernites in Italy
Performance: Lucid
Recording: Superb
Stereo Quality: Fine

Italy, like France, Germany, and America, has its school of post-Webernite abstract-expressionists. And they hold high place in the international competition for maximum yield of the musical *recherche*. The three numbers represented here—all scored in atom-splitting style for chamber orchestra—are typical of an international manner that seems to have passed the peak of its vogue in Europe. Nono's piece, composed in 1951, is most rigid in its preoccupation with Webern-like procedures, yet it comes over as the most spontaneously musical. Bruno Maderna's *Serenata* is quite exquisitely delicate and sensitive in its deployment of orchestral solo colors, but the preoccupation wears before the piece is through.

Lucio Berio's *Differences* (1958-60) is the most startling of the works, and, at the same time, the most intense. It combines conventional instruments with gratings and yawps artificially produced on multi-channel tape. The piece sets one's teeth on edge, but, once it's on, I don't think you could ignore it.

The quality of the recording communicates the nature of the music with justice and fidelity, with the sound being extraordinarily clean, wide-range, and brilliantly live. *W. F.*

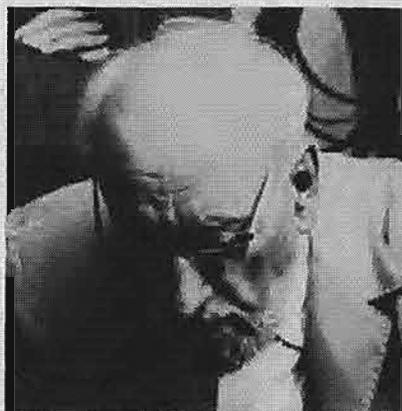
RECORDING OF SPECIAL MERIT

© PROKOFIEFF: *Classical Symphony, Op. 25; Love for Three Oranges: March and Scherzo*. **GLINKA:** *Kamarinskaya; A Life for the Czar: Overture*. **BORODIN:** *In the Steppes of Central Asia*. Suisse Romande Orchestra. Ernest Ansermet cond. **LONDON CS 6223 \$5.98.**

Interest: Russian virtuoso pieces
Performances: Excellent
Recording: First-rate
Stereo Quality: Fine

Nearly ten years ago Ansermet recorded a pert, saucy performance of Prokofieff's *Classical Symphony* for London. The tempi, especially in the first movement, were a good deal slower than we had become accustomed to from other performances, but Ansermet's reading had a feeling of spontaneous rightness to it.

How pleasant it is to have a new performance of the score from Ansermet and



ERNEST ANSERMET
Brings elegance to Prokofieff

to discover that he still is able to perform the same magic. The tempi are virtually the same as in the earlier recording, and the combination of London's luminous sound, the superb playing by the conductor's own Suisse Romande Orchestra (the earlier version was with the Paris Conservatory Orchestra), and the pointed elegance of Ansermet's interpretation all combine to produce a memorable recreation of a masterpiece.

The other works are given straightforward, unspectacular readings in which the respective scores are allowed to make their points without undue fuss. Again, the recorded sound is fine, with well-balanced, rich stereo sound. *M. B.*

RECORDING OF SPECIAL MERIT

© RACHMANINOFF: *Piano Concerto No. 3, in D Minor, Op. 30*. Byron Janis (piano); London Symphony Orchestra, Antal Dorati cond. **MERCURY SR 90283 \$5.98.**

Interest: Rachmaninoff's richest vein
Performance: High-powered
Recording: Fine
Stereo Quality: Excellent

In the summer of 1958 RCA Victor released a performance of Rachmaninoff's Third Piano Concerto with Byron Janis, Charles Munch, and the Boston Symphony Orchestra (LSC/LM 2237). It was a brash, dynamic performance, brilliantly played and recorded, but it was buried

under the avalanche of publicity that greeted the release, the following May, of Van Cliburn's recording. The Janis release was quietly withdrawn by RCA Victor, and Cliburn's was allowed undisputed supremacy.

On this disc, Janis, who is now recording for Mercury, again displays a formidable technique that allows him to surmount the fiendish difficulties of the music. His is a bold, stentorian performance that is very exciting, throughout which Dorati and the orchestra second him admirably. The whole is beautifully recorded by the Mercury engineers, with an especially wide dynamic range and full, rich acoustics.

Withal, from a strictly musical standpoint, I continue to prefer the emotional intensity, the subtle shadings, and the melting poetry of the Cliburn recording (RCA Victor LSC/LM 2355)—one of the most extraordinary accomplishments in the disc literature. *M. B.*

© RAVEL: *Concerto for Left Hand*. **MOZART:** *Concerto, in E-flat, for Two Pianos (K. 365)*. Robert Casadesus (piano); Gaby Casadesus (piano); Philadelphia Orchestra, Eugene Ormandy cond. **COLUMBIA MS 6274 \$5.98.**

Interest: Mellow pianism
Performance: Elegant
Recording: Top-flight
Stereo Quality: Perfect

Robert Casadesus' reading of the Ravel concerto is a long-celebrated one, and justly so. He brings the music sensitive coloration, enormous refinement, and a kind of connoisseur's delight in handling high-quality merchandise.

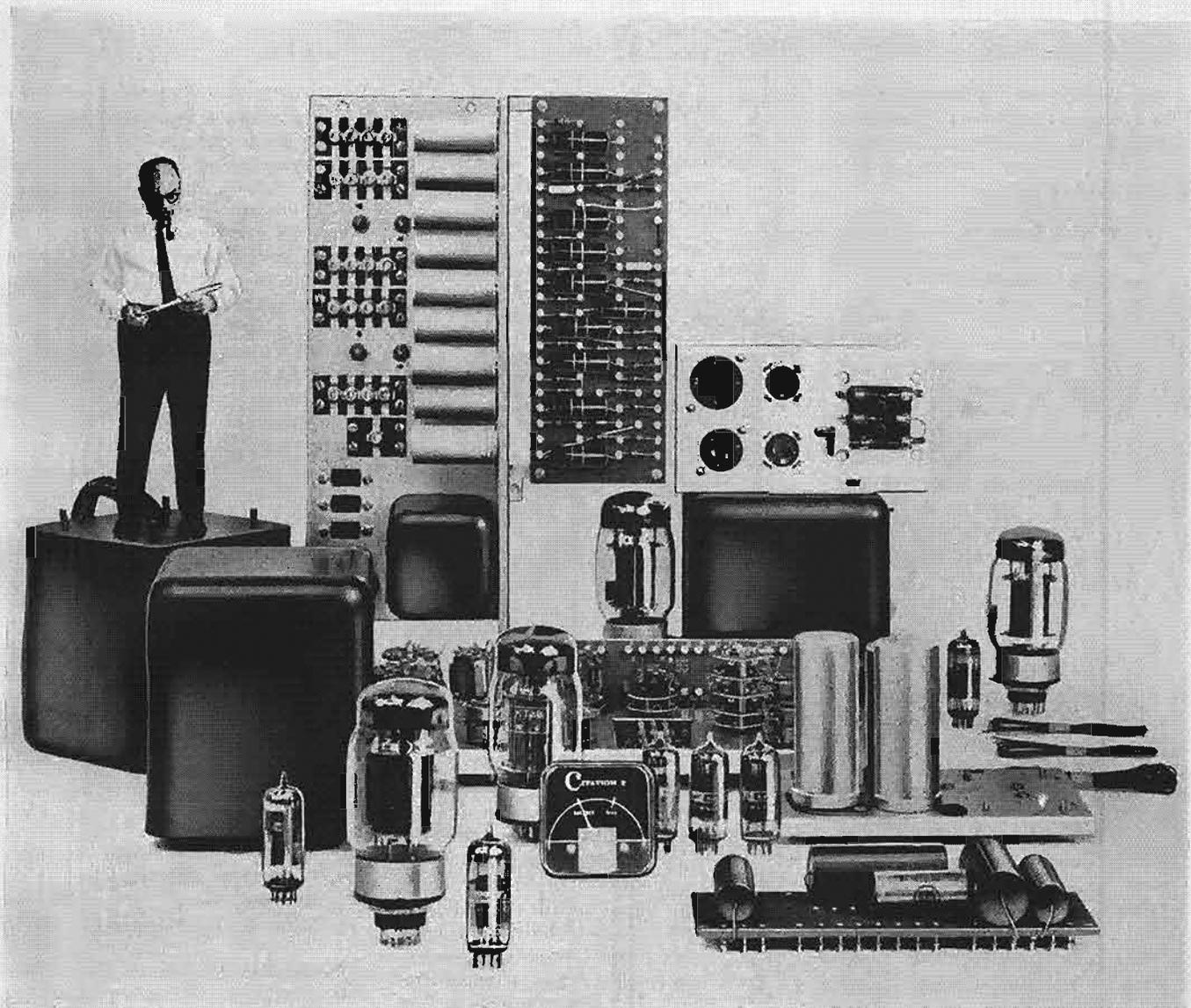
His new recording follows closely the release of John Browning's performance of the same work for Capitol, and comparisons are more than usually odious. Casadesus has, of course, the advantage over the Browning-Leinsdorf collaboration in his accompaniment. Both Ormandy and his orchestra give the concerto a sheen, an animation, that is lacking in the Leinsdorf. But, on the other hand, Browning lends the piece a detached, icy brilliance that is, in my mind, closer to the sensuous anti-Romanticism that is the piece's nature.

The Mozart concerto is an exquisite work, and all concerned bring it to life without fault. The recording is splendidly balanced; the release is an altogether distinguished one. *W. F.*

RECORDING OF SPECIAL MERIT

© RESPIGHI: *Roman Festivals*. **SLIBELIUS:** *Symphony No. 7, in C, Op. 105*. Philadelphia Orchestra, Eugene Ormandy cond. **COLUMBIA MS 6275 \$5.98.**

Interest: Exciting readings
Performances: Excellent



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Recording: Stupendous
Stereo Quality: Excellent

© RESPIGHI: *Roman Festivals; The Fountains of Rome*. Santa Cecilia Academy Orchestra, Fernando Previtali cond. WESTMINSTER WST 14140 \$5.98, XWN 18959 \$4.98.

Interest: Pale Respighi
Performances: Dutiful
Recording: Unexceptionable
Stereo Quality: Pretty good

Aside from the fact that the Columbia disc is one of the weirdest couplings to appear in years, it is a superlative release. Here, at last, is a performance of Sibelius' last symphony to put alongside the classic performance that Koussevitzky recorded in the 1930's with the BBC Symphony Orchestra. Ormandy gets to the very core of this rather unbending work and produces a performance of great intensity and deep feeling. The pages just before the end have a quality of other-worldliness about them, and the proud self-assertion of the final bars rings out with genuine nobility. This work is unquestionably one of the masterpieces of twentieth-century composition; the wonder is that it has fallen into such neglect in recent years. If this recording—magnificently played and superbly engineered—receives the exposure it deserves, it could bring about a revival of interest in Sibelius' music.

Roman Festivals is a gaudy splash of virtuoso orchestral color—and, as such, it is tailor-made for the effulgent sonorities of the Philadelphia Orchestra. Ormandy, as one might expect, makes the most of his opportunity; he tears in and delivers a performance of explosive brashness. Goossens, in his earlier Everest disc (SDBR 3004; LPBR 6004), managed to find musical interest in the piece; but Ormandy—and who is to say that he mistreats the score?—plays it strictly for effect.

The actual recording is a *tour de force*. Heard on wide-range equipment, it is one of the best examples of current technology, with a rich, natural bloom to the sound and just the right amount of reverberation to give the listener a sense of presence. Columbia has printed a diagram of the seating of the orchestra on the back of the jacket; in stereo, everything seems to come from the proper location.

The Westminster disc is sedate by comparison. Previtali certainly knows his way around these scores, but his orchestra can't begin to compare with the Philadelphians in lushness of sound and virtuosity of performance. Also, the Westminster recording pales in comparison with Columbia's remarkable effort. *M. B.*

RECORDING OF SPECIAL MERIT

© RIMSKY-KORSAKOFF: *Scheherazade—Symphonic Suite, Op. 35*. BORO-

DIN: *Prince Igor: Polovtsian Dances*. Suisse Romande Orchestra and Radio Lausanne Choir, Ernest Ansermet cond. LONDON CS 6212 \$5.98.

Interest: Virtuoso display
Performances: Expert
Recording: Superb
Stereo Quality: Extraordinary

This is not just another new recording of *Scheherazade*—it is a superlative new recording, especially in the engineering department. The sound captured in these



HAROLD LAWRENCE

STANISLAW SKROWACZEWSKI
Auspicious disc debut

grooves has a vibrancy and richness, along with a clarity and balance, that bring the art of recording a step closer to the ideal of exact duplication of the original sound. Perhaps the most dramatic illustration of this is the remarkable solidity of the brass instruments. At the very opening, for example, the trombones have true concert-hall impact. The strings have a mellow roundness to their tone, the winds have a typically reedy sound, and the brass and percussion lend impressive weight to the orchestral sonority.

This is at least the third time around for Ansermet in *Scheherazade*, and it is by far his best recorded performance of the score. Only the livelier imagination and greater flexibility of the performance conducted by Beecham (Angel 35505) cause me to continue to prefer that recording above all others, but this version is a close second in the interpretive department, and it is far and away ahead of all competition as far as sound reproduction is concerned.

London offers a substantial bonus: a dynamic performance of the *Polovtsian Dances* from Borodin's *Prince Igor* (sung in French, presumably, although I could not make out a word)—with no loss in the quality of sound in the inner grooves.

No matter how blasé you may have become where *Scheherazade* is concerned, this disc certainly deserves listening to. *M. B.*

© SCHUBERT: *Symphony No. 8, in B Minor ("Unfinished"); Rosamunde: Incidental Music*. Minneapolis Symphony

Orchestra, Stanislaw Skrowaczewski cond. MERCURY SR 90218 \$5.98.

Interest: Skrowaczewski's disc debut
Performances: Sensitive
Recording: Close-to
Stereo Quality: Good

This disc marks the recording debut of the new conductor of the Minneapolis Symphony Orchestra in this country. Judging by the evidence at hand, Skrowaczewski's inclinations are in the direction of poetic interpretation. For example, in the Entr'acte No. 2 from *Rosamunde*, the conductor weaves a delicate web of orchestral color and texture, with a lovely sensitivity of phrasing. The orchestra seems more relaxed than it ever was under Dorati, and the whole enterprise has about it a feeling of gentle intimacy that is most winning.

In the "Unfinished," too, Skrowaczewski stresses the lyrical elements of the music. The recording is close-to, but with a feeling of warmth in the sound. *M. B.*

SCHUMANN: *Piano Pieces* (see BEE-THOVEN).

© SHOSTAKOVICH: *String Quartet No. 4, Op. 83; Piano Quintet in G Minor, Op. 57*. The Janáček Quartet, Eva Bernathova (piano). ARTA ALP(S) 198 \$5.98.

Interest: For Shostakovich specialists
Performance: Sensitive
Recording: Lucid
Stereo Quality: Effective

No one has ever accused Dmitri Shostakovich of being a great contrapuntist, and, for that matter, there is little of his music that suggests that the composer is much concerned with being one. To be sure, one encounters a fugal treatment now and again—simple of linear structure, rather primitive in development, and tinged invariably with a sort of undergraduate academicism—but essentially contrapuntal this composer's music just *isn't*.

The music on this recording raises this question: Are oompas and ostinatos—Shostakovich's most characteristic devices for setting off a melody—really suited to the string-quartet medium? We are, of course, conditioned to look for a maximum of linear detail in the form, if for no other reason than that the coloristic neutrality of the medium seems to demand it. And the great quartet composers—Beeethoven and Bartók, to name two—have invariably seen the matter this way.

The piano quintet (1940) is, in any case, the more impressive of the two works here recorded. It dates from the war era, when Shostakovich's inspiration ran vivid and high. It has stunning moments. So does the Quartet (1949); but it runs on formally, falls into no truly dramatic shape, and descends to occasional banalities.

The performers do handsomely by the music, and the recorded sound has both clarity and resonance. *W. F.*

SIBELIUS: *Symphony No. 7* (see RES-PIGHI).

R. STRAUSS: *Elektra* (see p. 62).

© **STRAVINSKY:** *Movements for Piano and Orchestra; Double Canon for String Quartet; Epitaphium for Flute, Clarinet, and Harp; Octet for Winds; L'Histoire du Soldat (Suite)*. Charles Rosen (piano); Israel Baker (solo violin); Columbia Symphony Orchestra, Igor Stravinsky cond. COLUMBIA MS 6272 \$5.98.

Interest: Late late Stravinsky
Performance: Punctilious
Recording: Splendid
Stereo Quality: Just

"*Movements*" (1961) is Stravinsky's most all-out involvement in contemporary chromaticism to date. I also suspect that it is a small-scaled masterpiece, achieved, it must be noted, with the most uncanny preciseness of effect. The score tells us that the composer—hardly a spendthrift at any phase of his career—has made every note count, every gesture meaningful. It is a veritable *tour de force* of economy, yet there is nothing crabbed or stingy about the piece. It has enormous expressive charm, and its superficial complexity merely disguises music of extraordinary cleanness and simplicity.

The performance is all but perfect, and Charles Rosen's work clarifies his status as the foremost exponent among American pianists of this kind of musical expression.

The *Double Canon for String Quartet* and the *Epitaphium* (why break up an otherwise arresting all-Stravinsky program with them?) are rather more by way of being testaments of musical esthetic than especially interesting musical statements. And, finally, the performances of both the *Octet* and the music from *L'Histoire* are stylistically perceptive and, perhaps, a shade overreverent. *W. F.*

© **STRAUSS:** *Death and Transfiguration, Op. 24; Salome: Dance of the Seven Veils; Till Eulenspiegel's Merry Pranks, Op. 28*. Vienna Philharmonic Orchestra. Herbert von Karajan. LONDON CS 6211 \$5.98.

Interest: Orchestral opulence
Performances: Studied
Recording: Gorgeous
Stereo Quality: Excellent

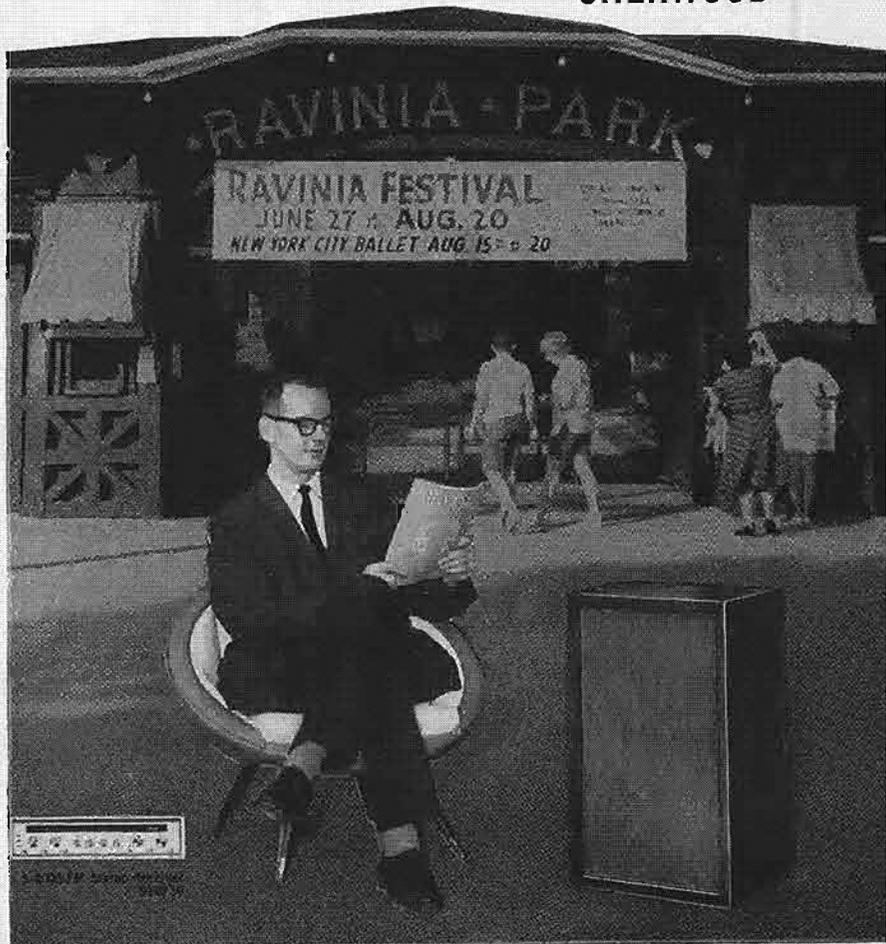
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Karajan's performances of the three scores are meticulously prepared—nay, calculated—to the point, in *Death and Transfiguration*, where the music loses its spark of vitality. *Till Eulenspiegel*, too, emerges as though from the dissecting table. Only the music from *Salome* has a feeling of spontaneity. *M. B.*

© VARÈSE: *Ionisation*. HARRISON: *Canticle No. 3*. BARTLETT: *Four Holidays*. MCKENZIE: *Introduction and Allegro*. COLGRASS: *Three Brothers*. Manhattan Percussion Ensemble, Paul Price cond. URANIA US 5108 \$5.98.

Interest: Percussion masterworks
Performance: Good
Recording: Suitable
Stereo Quality: Intelligent

Two of the works on this disc are masterpieces of modern percussion composition. Varèse's *Ionisation* is probably the best known of the collection and today stands immutably as a classic.

Lou Harrison is less well known to the general public, but his is an extraordinary talent. His music, no matter how far-out its instrumental and technical orientation may seem to be, is almost painfully sensitive and partakes of the most extraordinary sensibility. *Canticle No. 3*, with its remarkable treatment of counterpoint as pure rhythm, is unadulterated Harrison—simple, yet subtle of conception, and enlightened in matters of musical color.

These works comprise side 1. The second side is a letdown. Bartlett's *Four Holidays* are rather tacky stunt pieces, more reminiscent of the musical background for a sadistic animated cartoon than anything else. McKenzie's piece is solid, honorable, but conventional in its musical orientation. Colgrass's *Three Brothers* is, on the other hand, inventive and full of talent. *W. F.*

RECORDING OF SPECIAL MERIT

© VERDI: *Requiem Mass*. Galina Vishnevskaya (soprano), Nina Isakova (mezzo-soprano), Vladimir Ivanovsky (tenor), Ivan Petroff (bass). Moscow Philharmonic Orchestra and State Academic Chorus, Igor Markevitch, cond. PARLAMENT PLP 154-2 two 12-inch discs \$3.96.

Interest: Exceptional
Performance: Exciting
Recording: Excellent

Igor Markevitch is the dominating force here, much as Toscanini was in his memorable treatment of the Verdi *Requiem*, and, in fact, no conductor since Toscanini has approached this monumental score with such driving passion and feverish intensity. Mirrored in a startlingly vital and realistic recording, the turbulent

and terrifying pages of the "*Tuba mirum*" and "*Rex tremendae*" come to life with a sweeping excitement no other recorded version can equal. With a virtuoso orchestra (which, in Verdi, the Moscow Philharmonic is not) and singers more responsive to Verdian style and spirit, this could have been a stupendous performance. With the forces at hand it is still an engrossing one.

Those familiar with the vocal contributions of the competitive sets are unlikely to find anything revelatory here, save for the intriguing Slavic inflections of Miss Isakova and Mr. Ivanovsky. There is more emphasis on dramatic expressiveness than on vocal polish, and



IGOR MARKEVITCH

A fiery Verdi Requiem from Russia

although all four soloists are serious and capable artists it cannot be said that their accomplishments are on the level of RCA Victor's Price and Bjoerling or of the Stignani-Caniglia-Gigli-Pinza quartet to be heard on Angel.

This is far from a faultless performance, surely no match for the transparency and precision of Reiner's reading, but the engineering is first-rate. The shattering climaxes of the "*Dies irae*" are captured brilliantly, choral balances are good, and the vocalists are placed more effectively, in my opinion, than their counterparts in the stereo editions. For the price asked, this set is an excellent buy. *G. J.*

© VIVALDI: *Gloria*. Mimi Coertse (soprano); Ina Dressel (soprano); Sonja Draxler (contralto); Vienna Academy Chorus and Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WST 14139 \$5.98, XWN 18958 \$4.98.

Interest: Baroque splendor
Performance: Devotional
Recording: Warm
Stereo Quality: Fine

The *Gloria*, Vivaldi's best-known sacred work and one of the most impressive examples of Baroque musical splendor, has in some previous recordings suffered from less than adequate forces and im-

perfect sonics. Hermann Scherchen's version has the benefits of excellent reproduction and a thoroughly respectable chorus and trio of soloists. His meaningful interpretation is by and large a good one, perhaps a bit soulful (especially the sentimentalized final chorus) and not always impeccable in orchestral details, but filled with vitality and power. The stereo effects are well managed but not exaggerated. *I. K.*

WAGNER: *Tannhäuser: Overture and Venusberg Music* (see p. 61).

COLLECTIONS

© JOHN GILLESPIE: *A Program of French Harpsichord Music*. Chambonnières: *Rondeau*. L. Couperin: *Canaris*. Le Begue: *Gavotte with a variation by Louis Couperin*. Lully: *Courante*. d'Anglebert: *Sarabande*. Clerambault: *Gigue*. Le Roux: *Chaconne in F*. F. Couperin: *Le Tic-Toc-Choc*. de la Guerre: *La Flamande*. Rameau: *La Poule*. Locillet: *Minuet*. Dandrieu: *Les Fifres*. Daquin: *Le Coucou*. Duphly: *La Vanloo*. Schobert: *Allegro*. John Gillespie (harpsichord). EDUCC 4005 \$4.95.

© JOHN GILLESPIE: *A Program of Spanish Harpsichord Music*. Anon: *Favorita* (c. 1721); *Sonata in A Minor* (c. 1764); *Sonata in B-flat Major* (c. 1764). Montero: *Minuet in C Major*. Soler: *Sonatas in A Major, G Major, and D Major*. Freixanet: *Pezza in G Major*. Lopez: *Andante; Pieza de Clave*. Rodriguez: *Rondo in B-flat Major*. M. Albeniz: *Sonata in D Major*. Galle: *Sonata in C Minor*. Cantallos: *Sonata in C Minor*. John Gillespie (harpsichord). EDUCC 4007 \$4.95.

© JOHN GILLESPIE: *A Program of Italian Harpsichord Music*. Valente: *Ballo Lombardo*. Trabaci: *Gagliarda*. Picchi: *Intavolatura di Balli d'Arpicordo: Ballo alla Polacha; Il suo Saltarello*. Frescobaldi: *La Frescobalda*. B. Pasquini: *Toccata con lo Scherzo del Cuoco*. A. Scarlatti: *Toccata in G Minor*. D. Scarlatti: *Sonata in E (L. 23); Sonata in D Minor (L. 366)*. Porpora: *Fugue in G Minor*. Durante: *Sci Studii e Sci Divertimenti: Studio Quarto (Fuga)*. Alberti: *Sonata in G Major: Allegro*. Pescetti: *Allegretto*. Galuppi: *Sonata in D Major*. G. Martini: *Sonata No. 12, in F Major, Op. 2: Gavotte*. Cimarosa: *Sonata No. 8 in C Major*. Turini: *Presto*. John Gillespie (harpsichord). EDUCC 4010 \$4.95.

© JOHN GILLESPIE: *Keyboard Favorites for the Harpsichord*. J. S. Bach: *Well-Tempered Clavier, Book I: Prelude and Fugue No. 2, in C Minor*. Handel: *Suite No. 5 in E Major: Air and Variations (The Harmonious Blacksmith)*. D. Scarlatti: *Sonata in D Minor (Pastoral)*

Warren MUSIC



DeMotte's QUIZ

1. THE FIRST important American composer was born in Boston, in 1746, with one blind eye, a withered arm, and legs of uneven length. Despite these handicaps, he became a tanner, but found composing more enjoyable. He composed *Psalms* and *Fuguing Tunes*, and during the Revolutionary War, he wrote some popular war songs. Do you know his name and the name of his most famous war song?

2. THE engaging young man shown here was a boxing champion in the U.S. Navy. He completed his studies with an M.A. in music from Drake University and with more specialized work at the Juilliard School of Music. After winning public notice on the Arthur Godfrey talent-scouts shows, he signed a recording contract with Kapp. Over 2,500,000 discs of his *Autumn Leaves* were sold. Who is he?



3. WHEN TWO hearts beat in three-quarter time, they are usually enjoying a waltz; but it ain't necessarily so. What are some other dances in three beats to the measure?

4. DURING the night of September 13, 1814, in the War of 1812, a young Baltimore lawyer was on a mission aboard one of the warships of the British fleet that were bombarding Fort McHenry, Maryland. He was so moved by the sight of the American flag still waving at dawn that he wrote the verses that became known as *The Star-Spangled Banner*. These were soon set to the music of a popular English drinking song and later became our na-

tional anthem. (a) Who was the author of the words? (b) What was the name of the drinking song? (c) When did *The Star-Spangled Banner* officially become our national anthem?

5. DER ERLKOENIG is known to music lovers as the song that is Franz Schubert's Opus 1, the first published work of the young genius. However, there is another masterful setting of Goethe's suspenseful poem by a German composer-conductor and scholar whose fame now rests almost entirely upon his dramatic settings of ballads for voice and piano. What is his name?

6. THE BROTHER of a great novelist, he was the outstanding composer of sentimental ballads of his day. He wrote *On the Banks of the Wabash*, *The Letter That Never Came*, *The Pardon Came Too Late*, *Just Tell Them That You Saw Me*, and a host of other popular favorites. He made a great deal of money, but he squandered it. Poverty-stricken and ill, he wrote *My Gal Sal*, but died on the eve of its tremendous success. What was his name and the name of his brother?

7. BETWEEN THE ages of eighteen and thirty-seven, this portly composer wrote almost forty operas, many of them highly successful, bringing



him substantial wealth. For the remaining thirty-nine years of his life, he was an enigma. He lived well and ate well, but he composed no more operas and wrote almost no music at all. Who was he?

ANSWERS

1. William Billings (1746-1800) and *Chester* (1778).

2. Roger Williams.

3. Minuet, mazurka, sarabande.

4. (a) Francis Scott Key; (b) *To Anacreon in Heaven*; (c) March 3, 1931.

5. Karl Loewe (1796-1869).

6. Paul Dresser (1857-1906), *Theodore Dreiser*.

7. Gioacchino Rossini.

(L. 413); *Sonata in C Major* (L. 104). **F. Couperin:** *Les Moissonneurs: Les Petits Moulins a Vent*. **Rameau:** *Le Rappel des Oiseaux; Tambourin*. **Haydn:** *Sonata No. 37, in D Major*. **Mozart:** *Variations on "Ah! vous dirai-je maman"* (K. 265); *Sonata No. 11, in A Major* (K. 331); *Rondo alla Turca*. John Gillespie (harpsichord). Ebuco 4009 \$4.95.

Interest: For harpsichord enthusiasts
Performance: Foursquare
Recording: Adequate

John Gillespie, a student of the harpsichordist Alice Ehlers, is at present an associate professor of music at the University of California in Santa Barbara. There can certainly be no arguing the excellent choice of repertoire in this comprehensive collection, which includes almost all of the schools of harpsichord composition from the beginning of the seventeenth century until the very end of the eighteenth. Much of the music is familiar, but the performer has wisely chosen a good many pieces, such as Duphy's galant *La Vanloo* or Picchi's two piquant dances, that will intrigue even the specialist. Mr. Gillespie plays at all times with great conscientiousness and with fair stylistic sense, yet his foursquare, straightforward approach often robs the music of its charm. Niceties of phrasing and articulation, dramatic timing, and rhythmic freedom, indeed the measure of inspiration by which a harpsichordist such as Landowska made this music come alive, are simply not present here. Mr. Gillespie is technically most impressive in the Spanish collection, or in such a work as Alessandro Scarlatti's G-minor Toccata; but his dexterity is often spoiled by unevenness of execution and quite a few fluffs. The harpsichordist's registration is nicely varied and musically intelligent, and his instrument has been recorded satisfactorily, if not with quite the loveliness of tone one might desire. It must also be mentioned that the identification of the pieces on each disc (such as Longo numbers for Scarlatti) is in many instances incomplete. I. K.

RECORDING OF SPECIAL MERIT

© ④ **LOLLIPOPS AUS WIEN:** **Strauss, Sr.:** *Gitana Galopp; Annen Polka; Hofball-Tanze; Scufzer Galopp*; **Haydn:** *Gypsy Dances 1, 6, 8; Katherinen-Tanze*; **Schubert:** *Dances from Opp. 9, 18, 67, 77, 127; Ecossaisens, Op. 49*; **Lanner:** *Abendsterner Walzer; Neue Wiener Landler*; **Mayer:** *Schnofler Tanz*; **Stelzmüller:** *Stelzmüller-Tanz*. Boskovsky Ensemble, Willi Boskovsky cond. VANGUARD VSD 2096 \$5.95, VRS 107 \$4.98.

Interest: Irresistible
Performance: Likewise
Recording: Good
Stereo Quality: Good

"An Assortment of Delectable Dances of Old Vienna" reads the subtitle of the jacket for this disc; and one could scarcely ask for a more accurate description. For Vanguard's sequel to its marvelous "Bonbons aus Wien" (VSD 2068; VRS 1057) is equally delightful both in its choice of repertoire and in the stylish playing of Boskovsky's "Heurigen" band of first-desk Vienna Philharmonic musicians.

There are charming works by Johann Strauss, Sr., Haydn, Lanner, and Schubert, and of particular charm are the pieces by such half-forgotten figures as Johann Mayer and Vinzenz Stelzmüller.

The sound here is first-rate, though some variations in reverberation from band to band lead us to believe that the recording must have been done in several different halls. D. H.

© ④ **HERMANN SCHERCHEN CONDUCTS CONCERTOS FOR TRUMPET:** **Haydn:** *Concerto in E-flat Major*. **Torelli:** *Concerto in D Major*. **Vivaldi:** *Concerto for Two Trumpets, in C Major*. **Handel:** *Concerto for Two Trumpets, in D Major*. Roger Delmotte and Arthur Haneuse (trumpets); Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WST 14135 \$5.98, XWN 18954 \$4.98.

Interest: Trumpet virtuosity
Performance: Unstylistic
Recording: Good
Stereo Quality: Effective

In spite of this album's title, the star of most of these pieces is not the conductor but Roger Delmotte, a French virtuoso



PAVEL LISITSIAN
Art conceals art

who has not been previously associated on records with music of this period. His playing, and that of his partner in the Vivaldi and Handel works, is very good though not ideal stylistically. Scherchen's contribution is best in the Haydn, but his conducting of the Baroque pieces suffers from some peculiar dynamics, unconvincing effects (as in the slow movement of the Vivaldi), and a lack of stylistic insight. The so-called Concerto for Two Trumpets by Handel is actually a Con-

certo in D (listed as Concerto "B" in the Handel Gesellschaft), which is based in part on the opening theme of the *Royal Fireworks Music* and was originally written as an organ concerto. Incorrectly retitled, the present version, like Ormandy's arrangement of the same music on Columbia ML 4797, dispenses with the organ part and badly distorts the composer's intentions. The orchestral pickup throughout the disc is somewhat distant in relation to the solo instruments, but the stereo effect in the Vivaldi work, with the left-channel trumpet much further back than the right-hand one, is both novel and intriguing. No audible continuo instrument, harpsichord or organ, seems to have been used. I. K.

© **MENDELSSOHN:** *Scherzo from the Octet for Strings, Op. 20*. **ARENISKY:** *Variations on a Theme by Tchaikovsky, Op. 35a*. **VAUGHAN WILLIAMS:** *Fantasia on "Greensleeves."* **WARLOCK:** *Capriol Suite*. **BARBER:** *Adagio for Strings*. **VARDI:** *Americana*. Kapp Sinfonietta, Emanuel Vardi cond. KAPP KC 9059-S \$5.98.

Interest: Generally tasteful program
Performance: A little cut and dried
Recording: Clear
Stereo Quality: Unobtrusive

Vardi's selection of material for this project is a pleasant enough combination of the familiar and the more arcane, and it all jells very nicely. The performance is meticulous, if a shade lacking in abandon, in the more romantic numbers. The recording is lucidly revealing of musical detail. W.F.

© **PAVEL LISITSIAN: Song Recital.** **Handel:** *Xerxes: Ombra mai fu*. **Schubert:** *An die Musik; Der Atlas*. **Schumann:** *Ich grolle nicht; Die alten, bosen Lieder*. **Ravel:** *Chanson Romanesque; Chanson a boire*. **Tchaikovsky:** *We sat together; None but the lonely heart; The fearful moment*. **Kabalevsky:** *Shakespeare Sonnets Nos. 153 and 30*. **Rachmaninoff:** *In the silence of the night; A Dream; Oh, I pray, do not go!* Pavel Lisitsian (baritone) and N. Valter (piano). ARTIA MK 1558 \$5.98.

Interest: Unusual program
Performance: Exceptional singer
Recording: Satisfactory

There is a disarming artlessness about the singing on this record that should fool no one. Such seeming lack of effort conceals art in its purest form. Lisitsian is a natural singer whose style is entirely free of mannerisms, whose tones are rich, vibrant, admirably even, and completely devoid of the strong vibrato commonly associated with the Slavic school. He is not completely at home with the Italian style, nor is he an absolutely correct in-

terpreter of Ravel, but the tonal qualities and sheer musicality of his singing are always rewarding. Lieder specialists with lighter voices find the heroic utterance of *Der Atlas* forbidding in its rhythmic intricacy and shifting dynamics; Lisitsian sails through the troublesome passages with imposing smoothness. And it is a revealing experience to hear *Die alten, bösen Lieder*, for which an opulent, "operatic" voice is not an absolute must, rendered with such intensity and dramatic strength. Everything is sung in the original language, and, as can be expected, the Russian part of the recital is all lyric passion and firm authority. G. J.

© DAME NELLIE MELBA: *Opera Arias and Songs*. Tosti: *Mattinata; Goodbye; La Serenata*. Bemberg: *Nymphes et Sylvaains*. Arditi: *Se suran rose*. Handel: *Il Penseroso; Sweet Bird*. Donizetti: *Lucia di Lammermoor: Mad Scene (portion)*. Verdi: *La Traviata: Ah fors'è lui . . . Follie! Follie! . . . Sempre libera; Rigoletto: Caro nome*. Thomas: *Hamlet: Mad Scene*. Puccini: *La Bohème: Addio*. Bishop: *Lo, here the gentle lark*. Gounod: *Faust: Jewel Song; Roméo et Juliette: Je veux vivre*. Lalo: *Le roi d'Ys: Vainement, ma bien aimée*. Nellie Melba (soprano) with piano and orchestral accompaniment. ANGEL COLH 125 \$5.98.

Interest: Historical
Performance: Gold standard
Recording: Listenable

The fabulous Nellie Melba was born a century ago; hence this welcome, fascinating tribute. For once, even the die-hards of the 78-rpm collector species had better take notice: this LP contains three selections in hitherto unpublished form, two of which were enterprisingly realized by joining together published and unpublished portions of material long buried in EMI's vaults. The entire program is devoted to the singer's early (1904-1906) output, and most of the numbers are only piano-accompanied, but, fortunately, the pianist, Landon Ronald, who later became a conductor and Peer of the Realm, was far above the old studio variety. The busy obbligato flutist, incidentally, is Philippe Gaubert, then another eminent conductor-to-be.

Melba had many marvelous qualities as a singer. Technical virtuosity was one of them, and this recital offers ample opportunities to admire the evenness of her scales, the security of her trill, the boldness of her *staccati*. Some listeners will be startled to discover the strength and solidity of Melba's voice in the middle and low register (the *Bohème* aria and *La Serenata* are especially telling examples). This was an exceptionally rich and powerful voice for a lyric soprano, which made her astonishing ornamental facility all the more remarkable.

Another remarkable Melba phenomenon was commented upon by W. J. Henderson (in a quote reprinted from Desmond Shawe-Taylor's accompanying essay): "Melba . . . had no attack; she opened her mouth and the tone was in existence . . . without betrayal of breathing. It was simply there." She could also join notes separated by a wide interval in a similarly pearly, effortless fashion (e.g. in Tosti's *Goodbye*), but I am afraid I cannot quite go along with the oft-heard paeans concerning Melba's absolute perfection of intonation.

This is a disc for specialized collectors and is highly recommended. G. J.

© GALINA VISHNEVSKAYA. Rachmaninoff: *Oh, cease thy singing, maiden fair; I wait for thee*. Shostakovich: *Lady Macbeth of Mzensk: Katerina Izmailova's aria (Act I)*. Prokofieff: *The ugly duckling*. Tchaikovsky: *Complaint of the bride; Lullaby; Why?*. Glinka: *Barcarolle; To her; Do not excite me without cause*. Galina Vishnevskaya (soprano) with Alexander Dedyukhin (piano). RCA VICTOR LSC 2497 \$5.98 LM 2497 \$4.98.

Interest: Unusual program
Performance: Authentic, often exciting
Recording: Clear
Stereo Quality: Not noticeable

Here is a program that refreshingly eschews the obvious. Instead, it gives us three haunting songs by Glinka and Prokofieff's 1914 setting of Hans Christian Andersen's *The Ugly Duckling*, which points to *Peter and the Wolf*. To the best of my knowledge, these works are unobtainable elsewhere on records. The same is true of Katerina's aria from *Lady Macbeth of Mzensk*, a lament of an unhappily married woman in search of love. (The manner in which she finds it during Act II, incidentally, was the source of endless notoriety for Shostakovich and his opera during the Thirties.)

Mme. Vishnevskaya is undoubtedly an authentic interpreter of this varied repertoire. To the straightforward lyricism of Glinka and Tchaikovsky she brings warmth and an easy flow, to Rachmaninoff's *O, cease thy singing* an aura of languor. But drama is her true métier, judging from the theatrical effectiveness with which she projects various moods and emotions. She is endowed with a solid technique and good intonation and firmness at both extremes of the soprano range, but the voice itself lacks sensuous beauty, and its quality is uneven—exquisite vocal effects are often followed by shrill passages or instances of excessive vibrato. Over-all, however, this is an impressive display of artistry. The Shostakovich aria would have benefited from orchestral accompaniment, and the album should have included song texts instead of just English language synopses. G. J.

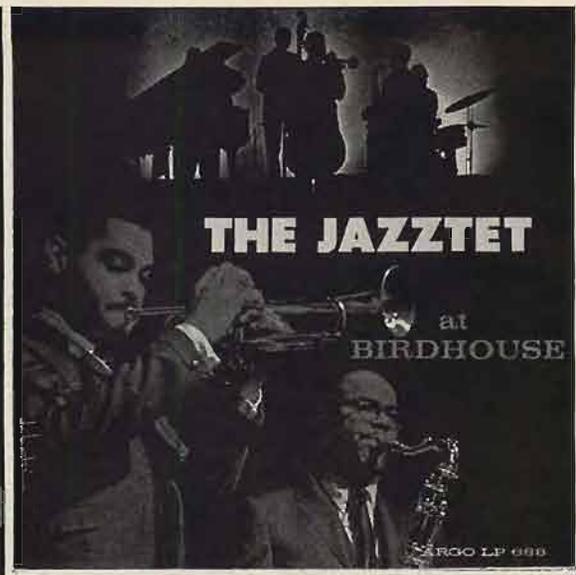


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World premiere! Joseph Jongen's glittering Symphonie Concertante for Organ and Orchestra was composed in 1932 . . . this is the first recording. Rich in Gallic feeling, it is a spectacular tour-de-force, performed by Virgil Fox on the great Palais de Chaillot organ. The Paris Opera Orchestra is conducted by Georges Prêtre. Surely this is Mr. Fox's most exciting recording—a *must* for stereo-philos, a landmark in music of this century. (S)P-8573.



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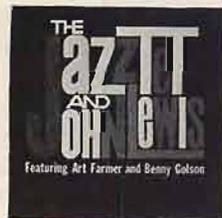
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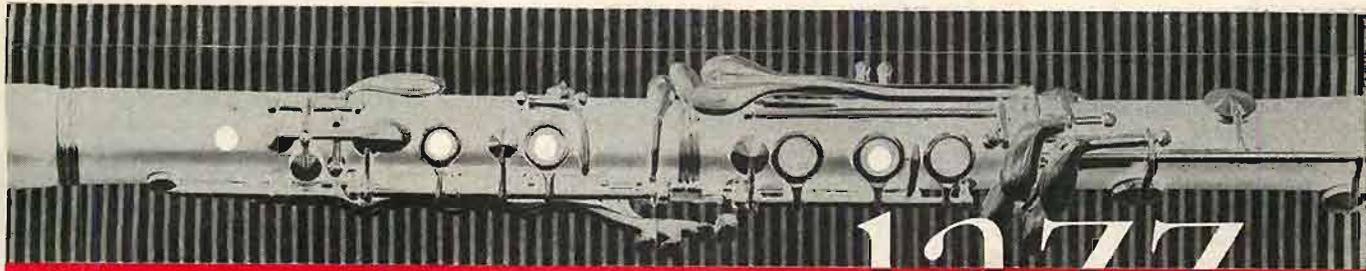
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Jazz

Reviewed by NAT HENTOFF • PETER J. WELDING

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

RECORDING OF SPECIAL MERIT

Ⓢ **LOUIS ARMSTRONG AND DUKE ELLINGTON.** Louis Armstrong (vocals and trumpet), Duke Ellington (piano), Barney Bigard (clarinet), Trummy Young (trombone), Mort Herbert (bass), Danny Barcelona (drums). *Duke's Place; I'm Just A Lucky So and So; Cotton Tail; Mood Indigo; Black and Tan Fantasy*; and five others. ROULETTE SR 52074 \$4.98.

Interest: Summit meeting
 Performance: Mellow
 Recording: Extremely good
 Stereo Quality: Vivid

There are any number of happy moments in this nostalgic, unhurried meeting between the perennially youthful elders Louis Armstrong and Duke Ellington. However, contrary to the liner's bold assertion, this is not their first recording together. Though representing two widely divergent jazz styles—Armstrong the foremost exponent of the gusty, free-wheeling New Orleans tradition and Ellington the epitome of the suave, sophisticated New York big-band idiom—the two find a compatible middle ground in some of Duke's earliest (*Black and Tan Fantasy* dates from 1927, *The Mooche* from the following year) and most obviously blues-based compositions. Armstrong roars his way with characteristic ebullience through the ten attractive pieces, doing some of his brightest trumpet work in years. Ellington's solos are, by contrast, models of somber grace and thoughtful lyric charm. The veteran clarinetist Barney Bigard, who has been a featured member in the groups of both leaders, contributes some soaring, pungent improvisations. P.J.W.

Ⓢ **COUNT BASIE: *Basie at Birdland.*** Count Basie (piano); Count Basie Orchestra. *Blee Blop Blues; Whirly Bird; One O'Clock Jump*; and six others. ROULETTE BIRDLAND SR 52065 \$5.98.

Interest: Basie at home
 Performance: Crowd-heated
 Recording: Very good
 Stereo Quality: Excellent

There is little surprise but much power left in the Count Basie band, particularly when it's outside a recording studio and in contact with a warmly partisan live audience. Accordingly, this first album made at the band's favorite meeting place



ATLANTIC RECORDS

JOHN COLTRANE
Emotion determines form

is markedly more exciting than any other set by Basie in the past couple of years. Also adding to the collective zest are two relatively new, stimulating sidemen—the tenor saxophonist Budd Johnson and the trombonist Quentin Jackson. The band's repertoire continues to be riff-built and uncomplicated. The liner notes fail to identify the soloists, an especially careless slip for a jazz album. N.H.

Ⓢ **ART BLAKEY: *Jazz Messengers.*** Art Blakey (drums), Lee Morgan (trumpet), Curtis Fuller (trombone), Wayne Shorter (tenor saxophone), Bobby Timmons (piano), Jymie Merritt (bass). *Invitation; I Hear A Rhapsody; Gee Baby, Ain't I Good to You*; and two others. IMPULSE A 7 \$5.98.

Interest: The soft side of Art
 Performance: Firmly integrated
 Recording: Well-balanced
 Stereo Quality: Good

Away from their usual Blue Note battle-

ground Art Blakey's young warriors seem to have undergone a gentling process. The combo still swings deeply, and the soloists are intense, but the prevailing mood is less aggressive, more care is taken to construct cohesive arrangements around the solos, and the band reveals a feeling for ballad lines that has only been fitfully evident before. The most impressive hornmen are Lee Morgan, who no longer seems to feel compelled to play every note he can execute in any given bar, and Wayne Shorter, a strongly emotional and resourceful musician who is developing his own individualistic style. N.H.

Ⓢ **JOHN COLTRANE: *Africa/Bruss.*** John Coltrane (soprano and tenor saxophones), McCoy Tyner (piano), Elvin Jones (drums), Reggie Workman and Art Davis (bass); unidentified trumpet, four French horns, alto and baritone saxophones, two euphoniums, tuba. *Africa; Greensleeves; Blues Minor.* IMPULSE A 6 \$5.98.

Interest: Whirlpools of emotions
 Performance: Coltrane needs editing
 Recording: Not enough band presence
 Stereo Quality: Very good

The idea of juxtaposing the fiercely experimental Coltrane and a larger group is sound, but, unfortunately, Eric Dolphy's arrangements explore only a small part of the instrumental potential, so that in most places the orchestra simply adds expendable ornamentation. Coltrane himself, however, is thoroughly absorbing. Technically, he continues to expand the harmonic foundation of jazz improvising by not limiting himself to conventional chord progressions. By his credo, feeling determines form. He also is elasticizing the rhythmic scope of jazz invention, particularly here in the long—sixteen and a half minutes—*Africa* with its adaptation of African rhythms. The use in this piece of one bass carrying the basic rhythmic line and a second bass superimposing counter-lines creates a whirlpool-like pulse that is strikingly apt for Coltrane's own gyroscopic momentum.

However, these performances sag because Coltrane is so far apparently unable to edit his material. When he him-

self solos, he communicates so hypnotic a mood that time, in a sense, stops; his colleagues are not so forceful. Yet, in any case, the album is worth hearing, if only for the challenging impact of its leader.

N.H.

© **DUKE ELLINGTON:** *Paris Blues*. Duke Ellington Orchestra. *Take the "A" Train; Battle Royal; Birdie Jungle;* and seven others. UNITED ARTISTS UAL 4092 \$4.98.

Interest: Lackluster Ellingtonia
Performance: Little more than literal
Recording: Excellent

This disc from the sound track of the film *Paris Blues* consists of a pair of Ellington staples in their most expendable versions, and some tunes written expressly for the film. These latter pieces, with the possible exception of the hauntingly lovely *Autumnal Suite*, are not especially good Ellington, and several of them have a harsh, strident quality. The most egregious is *Wild Man Moore*, the one track apparently featuring Louis Armstrong. The scores are presented professionally enough, but there is simply insufficient substance to them. The participants are not identified.

P.J.W.

© **MAYNARD FERGUSON:** *"Straightaway" Jazz Themes*. Maynard Ferguson (trumpet); orchestra. *Apprehension; Last Lap; After the Race;* and seven others. ROULETTE BIRDLAND SR 52076 \$5.98.

Interest: Sports-car jazz
Performance: Brittle
Recording: Adequate
Stereo Quality: Good

This is Ferguson's score for an ABC-TV show based on the frenetic world of racing cars. A few of the themes are arresting, but none is sufficiently developed. The band is characteristically tight rhythmically, although it does work within a wider range of dynamics than is its custom. Quick, spirited solos are seeded inside the clamor, but the only musician original enough to focus attention clearly on himself is the pianist Jaki Byard. Ferguson's own trumpet playing is tense and rigid. If he could ever relax, the power of his band might take a more meaningful direction.

N.H.

DIZZY GILLESPIE: *Perceptions* (see p. 63).

© **LIONEL HAMPTON:** *Soft Vibes, Soaring Strings*. Lionel Hampton (vibraharp); string orchestra. *Deep Purple; Do Nothin' Till You Hear from Me; Stairway to the Stars; Over the Rainbow;* and seven others. COLUMBIA CS 8461 \$4.98.

Interest: Tranquilized Hampton
Performance: Effortless

Recording: Excellent
Stereo Quality: Very good

Following the lead of Milt Jackson on Atlantic, vibraharpist Lionel Hampton has put together a disc that sets the flowing balladic side of his playing against a backdrop of lush, shimmering strings. The results make for a pleasant mood



AHMAD JAMAL
Dispenses jazz hors d'oeuvres

jazz set, although Hampton's work here has little of the ardor and intensity of Jackson's fervent efforts. Still, after the frenzied bellicosity of his recent big-band approach, it is a delight to hear Hampton in this relaxed role.

P.J.W.

RECORDING OF SPECIAL MERIT

© **HAMPTON HAWES:** *For Real!* Hampton Hawes (piano), Harold Land (tenor saxophone), Scott La Faro (bass), Frank Butler (drums). *Hip; Numbers Game; I Love You;* and three others. CONTEMPORARY S 7589 \$5.98.

Interest: Exuberant inventiveness
Performance: Personal, unpretentious
Recording: Excellent
Stereo Quality: Finely balanced

Although recorded in 1958, this Hampton Hawes session—his most satisfying for Contemporary—has never been released before. Hawes' style is based on the grammar of Charlie Parker with admixtures of gospel feeling and Hawes' own singularly straightforward melodic conception. His playing is consistently buoyant, and he is an unreconstructed believer that jazz can still be fun. Rhythmically, Hawes has an unusually limber beat, and he phrases with leaping logic. He also indicates here that he can be convincingly soft as well as fiery.

Hawes' support is especially formidable in the rhythm section. Harold Land is an urgent but orderly soloist, if rarely a surprising one. Frank Butler, however, is a superior drummer in all areas—time, taste, and the sound he gets from his instrument. The late Scott La Faro was already a major soloist three years ago, and when he died, earlier this year, he was

among the leading two or three bassists in jazz.

N.H.

BILLIE HOLIDAY: *The Essential Billie Holiday* (see p. 54).

© **PAUL HORN:** *The Sound of Paul Horn*. Paul Horn (alto saxophone and flute), Emil Richards (vibes), Paul Moer (piano), Jimmy Bond (bass), Milt Turner (drums). *Without a Song; Mirage for Miles; Blue on Blue;* and seven others. COLUMBIA CS 8477 \$4.98.

Interest: Needs seasoning
Performance: Fluent
Recording: Very good
Stereo Quality: First-rate

Although the jacket proclaims that Paul Horn has the imprimatur of Miles Davis—the jazz equivalent of Dun & Bradstreet's highest rating—the disc itself leaves at least one listener unconverted. Horn has been thoroughly trained in music theory, and he has an ingeniously varied and beguiling writing style that is distinctively his own. Yet much of his writing, and nearly all of his playing, sounds rather shallow emotionally, for while his alto work is precise it lacks bite, and his flute playing, while consistently attractive, has little jazz content. Bassist Jimmy Bond is the most invigorating of his associates here.

N.H.

© **AHMAD JAMAL:** *Ahmad Jamal's Alhambra*. Ahmad Jamal (piano), Israel Crosby (bass), Vernell Fournier (drums). *Sweet and Lovely; Broadway; The Breeze and I;* and seven others. ARGO 685 \$4.98.

Interest: Pointillist jazz
Performance: Skeletal
Recording: Adequate

Perhaps because Ahmad Jamal is the owner of the Alhambra, the Chicago club where this set was recorded, this is the most sprightly of all his on-location recordings. He seems exceptionally light-hearted as he spins intriguing melodic variations on popular standards while characteristically making his silences an integral part of the tension-and-release curve of each performance. Still, tasteful as his playing is, it lacks the quality of intensity and organic invention that identify a major jazz pianist. He can certainly be delightfully elliptical, but a musical meal cannot be made entirely of hors d'oeuvres. Crosby and Fournier are impregnable steady accompanists.

N.H.

© **QUINCY JONES:** *Around the World*. Quincy Jones (arranger-conductor) and his orchestra. *Hot Sake; Strike Up the Band; Africana; Meadowlands;* and seven others. MERCURY PPS 6014 \$5.98.

(Continued on page 85)

AS AN artists-and-repertoire man at Columbia Records, jazz historian John Hammond continues his productive career, not only by finding and developing new talent from a wide variety of sources, but also by reactivating a reissue program that promises to be of unprecedented thoroughness. In conjunction with Frank Driggs, who is responsible for the actual production, Hammond has made the first full-scale documentation of the career of Fletcher Henderson in "The Fletcher Henderson Story: A Study in Frustration," a boxed set of four discs.

Until the release of this meticulously prepared package, there were few Henderson recordings available, and it was difficult to estimate accurately his full importance from the fragments at hand. The new set contains sixty-four of Henderson's choicest performances from 1923 to 1938, and, through them, the evolution of big-band jazz becomes a great deal clearer.

Hammond explains the project's subtitle, "A Study in Frustration," in his candid introduction: "An early success as a college-trained son of teaching parents and an unparalleled skill in assembling great musicians should have made him a fortune and given him stability. It is my belief that the color bar crippled his ambition and made him cynical of the intentions of all white people. It was not until the Thirties that big agencies like MCA, William Morris, and GAC would consider booking Negro bands, and until that time Henderson was exploited by the small timers."

There is little reflection of Henderson's frustration, however, in the music itself. What does come through is the team pride his units possessed. He always insisted on high standards of musicianship, and, accordingly, many of the most resourceful and original soloists of the 1920's and 1930's first became known through the Henderson bands. The Henderson sidemen were proud of their ability to master the arrangements, which were often advanced for the time. The writing—first by Don Redman, then by Benny Carter and Henderson himself—shaped the styles of nearly every big band that followed.

In addition to establishing new standards of jazz professionalism, Henderson's orchestra, as Frank Driggs observes, was the first that played and improvised on original arrangements. From that time, music publishers no longer controlled the way their songs would be played by big bands. Henderson also formalized the size of the swing-era orchestras to come. By 1927, he had three trumpets, two trombones, three reeds, and four rhythm. And from 1925 on, as these recordings demonstrate, "the big band textbook is revealed—simple riffs, three-clarinets section work, four-four final ensembles and divided section passages" as well as "unison riffs behind soloists, harmonized solo

THE FATHER OF BIG- BAND JAZZ

by Nat Hentoff

COLUMBIA RECORDS



FLETCHER HENDERSON

A genius for assembling top swing talent

choruses, call and response patterns played by the brass and reed sections."

At first the writing and playing were stiff, and not even Coleman Hawkins' playing has major jazz content in the 1923 sides. But the next year Louis Armstrong joined the band, and his importation of the New Orleans blues roots, together with his own startling expansion of jazz solo virtuosity, shook up the band radically. From that point on, Henderson and his men found their own style. The soloists phrased more flowingly, while the band as a whole became more relaxed and more naturally climactic in the ensemble shouts.

What is particularly exciting when one follows the Henderson story is the series of explosive arrivals of superior soloists. Armstrong dominates the first disc, but by its end, a more free and vigorous Cole-

man Hawkins has burst through. Reinforced are the reputations of Joe Smith, a uniquely lyrical trumpeter; the spare, burning Tommy Ladnier; and Jimmy Harrison, the emancipator of the jazz trombone from its parade and circus backgrounds. There are also surprises—the gutty assurance of trombonist Benny Morton in his pre-Basie days; the stabbing authority of Bobby Stark, a much underrated trumpeter; the expressive range of trombonist Claude Jones; and the zestful daring of Rex Steward, who proves that he was an improviser of merit before becoming part of Duke Ellington's ambience.

By the 1930's, there were new voices—the uninhibited J. C. Higginbotham on trombone; Red Allen's biting trumpet; the crisp drive of Roy Eldridge; the remarkably tasteful, loose drumming of Sid Catlett and Walter Johnson; and the hot, rolling style of tenor saxophonist Chu Berry.

As extraordinary as these performances were, Henderson never made the money, nor achieved the acclaim, of the Dorsey, Artie Shaw, or Benny Goodman, even though Henderson, as staff arranger for Goodman in the 1930's, formed that band's style. Henderson, as John Hammond comments, "made great recordings of his own compositions which sold a minimal number, only to have these same tunes and arrangements cut by Benny Goodman with astronomical sales." And there were times when borrowings by other band leaders were much more casual. Listen to the 1931 *Hot and Anxious*, and you'll hear a riff that later became a best seller for Glenn Miller as *In The Mood*.

Henderson, to be sure, compounded his frustrations by lax business methods and an inability to keep his bands firmly disciplined. In retrospect, however, despite the inadequacies of recompense and recognition, Henderson made a huge contribution to the evolution of big-band jazz, and through his spotlighting of direction-setting soloists, his bands helped change the course of jazz. This collection, it should be emphasized, is not just for the archives. Many of the solos are as penetrating and joyful as when they were first performed.

Great credit is due Frank Driggs for the production, the carefully researched historical essay, the complete personnels, dates, and solo credits, and the intriguing pictures that are included in the long monograph that comes with the package.

© FLETCHER HENDERSON: *The Fletcher Henderson Story: A Study in Frustration*. Fletcher Henderson (piano) and orchestras. *Dicty Blues*; *King Porter Stomp*; *Sugarfoot Stomp*; *Queer Notions*; and sixty others. COLUMBIA C4L 19 four 12-inch discs \$15.98.

MORE JAZZ AND ENTERTAINMENT REVIEWS

IN BRIEF

DATA

COMMENTARY

⑤ **NAT ADDERLEY:** *That's Right!* Nat Adderley (cornet), Jimmy Heath (saxophone), and others. *The Old Country; Tadd; Night after Night;* and five others. RIVERSIDE RLP 9330 \$5.98.

Nat Adderley still displays wit and facility, but the daring of his earlier work is missing from this disc. The arrangements, mostly by Jimmy Heath, are rather dated and unimaginative. *N. H.*

⑤ **AL COHN AND ZOOT SIMS:** *You'n Me.* Al Cohn and Zoot Sims (tenor saxophones and clarinets), Mose Allison (piano), Major Holley (bass), Osie Johnson (drums). *On the Alamo; Love for Sale;* and seven others. MERCURY SR 60606 \$4.98.

Although their small but fervent group of admirers would disagree, an entire evening—or an entire LP—of the Cohn-Sims tenor sound is a bit too much. They are swinging and imaginative, but why they don't take more advantage of their clarinet skill is a mystery. Effective stereo. *N. H.*

④ **LOU DONALDSON:** *Stompy Side Up.* Lou Donaldson (alto saxophone), Horace Parlan (piano), Sam Jones (bass), Bill Hardman (trumpet). *Blues for J. P.; Goose Grease;* and four others. BLUE NOTE 4036 \$4.98.

These are strongly swinging performances by a man who owes much—but not all, by any means—to Charlie Parker. He receives fine support from Jones and Parlan. Not one of the year's outstanding discs, but a very good one. Good sound. *R. J. G.*

④ **VICTOR FELDMAN:** *Latinville!* Victor Feldman (vibraphone), Conte Candoli (trumpet), Walter Benton (tenor saxophone); and others. *Cuban Pete; Spain; Fiesta;* and nine others. CONTEMPORARY M 5055 \$4.98.

One of the most superfluous albums of recent years. The synthesis of jazz and Latin-Americana is, by now, uninteresting in itself, and the performances here lack bite or urgency. Feldman strait-jackets himself in his arrangements. Fine sound. *N. H.*

⑤ **JONAH JONES QUARTET:** *Jumpin' with a Shuffle.* Jonah Jones (trumpet); rhythm section. *Dream; Misty; The Lonesome Baby; A Monday Date;* and eight others. CAPITOL ST 1404 \$4.98.

On this disc, Jones plays with economy, vibrant tone, and thoroughly relaxed phrasing. The results are qualified only by their annoying shuffle beat that Capitol seems to require of his rhythm section. A fine album, excellently recorded. *N. H.*

④ **ROLAND KIRK:** *Introducing Roland Kirk.* Roland Kirk (alto and soprano saxophone); combo. *The Call; Soul Station; Our Waltz; Spirit Girl;* and two others. ARGO 669 \$4.98.

Roland Kirk plays the alto saxophone and two variants of the soprano sax—all at once. Who cares? It's just a waste of time and multi-channel tape. Adequate sound. *R. J. G.*

④ **SHELLY MANNE:** *"The Three" and "The Two."* Shelly Manne (drums), Shorty Rogers (trumpet), Jimmy Giuffrè (clarinet and saxophone), Russ Freeman (piano). *Flip; Abstract No. 1; Speak Easy;* and nine others. CONTEMPORARY M 3584 \$4.98.

These recordings, originally issued on ten-inch LP's, were made during the rise of West Coast jazz. The players seem to be fascinated by devices like the canon and the twelve-tone row for their own sakes. Still, some interesting exploration is involved, and the music is worth hearing. Good sound. *N. H.*

④ **HORACE PARLAN QUINTET:** *Speakin' My Piece.* Horace Parlan (piano), Tommy Turrentine (trumpet), Stanley Turrentine (tenor saxophone), and others. *Wadin'; Borderline; Rastus;* and three others. BLUE NOTE 4043 \$4.98.

The real feature here is the brother act of the Turrentines. They are both very good. The rest of the personnel, including Parlan, also do well. This is no grand-prize disc, but it's well worth owning. The recording is fine. *R. J. G.*

④ **PINKY VIDACOVICH AND RAYMOND BURKE:** *Clarinet New Orleans Style.* Pinky Vidacovich and Raymond Burke (clarinet), Armand Hug (piano), and others. *Up a Lazy River; Rose Room; Eccentric; Riverboat Shuffle;* and six others. SOUTHLAND 227 \$4.98.

Both Vidacovich and Burke play with the liquid, flowing tone that all New Orleans clarinetists seem to have, and also with lightness and lyricism. The music justifies their evident affection. The sound is quite good. *R. J. G.*

④ **DIXIELAND FROM THE SOUTHLAND.** Armand Hug (piano), Mike Lala, Thomas Jefferson, Tommy Gonsoulin (trumpets), Monk Hazel (drums), and others. *Clarinet Marmalade; That's a Plenty;* and six others. SOUTHLAND LP 228 \$4.98.

The musicians here, most of them more than middle-aged, play fluently and with evident pleasure, but the effect is like that produced by any bunch of old grads at an alumni reunion. There's just not enough freshness. Adequate sound. *N. H.*

④ **NEW ORLEANS AT MIDNIGHT.** Thomas Jefferson (trumpet and vocals), Armand Hug (piano), Monk Hazel (drums). *When You're Smiling; Back of Town Blues; Float Me Down the River; Breeze;* and others. SOUTHLAND 229 \$4.98.

These contemporary practitioners of New Orleans jazz make music that is pleasant, rhythmic, and warm. There are a few too many vocals, perhaps, and too much emulation of Louis Armstrong by Thomas Jefferson, but the results are enjoyable nonetheless. Warm sound. *R. J. G.*

Reviewed by Ralph J. Gleason and Nat Hentoff

Interest: Stereo showcase
 Performance: Tame
 Recording: Lush and vibrant
 Stereo Quality: Stunning

For all the brilliance of its recorded sound and the sharpness of its stereo definition, this disc contains some surprisingly tame and routine big band music. Quincy Jones, the young composer-arranger whose stimulating jazz scoring for Lionel Hampton, Dizzy Gillespie, and Harry Arnold, among others, held so much promise several years ago, lets us down here by producing a mish-mash of the mildly exotic clichés apparently so necessary for a musical world tour. The execution is precise but little else. The orchestra contains any number of full-blooded jazzmen, but they rarely get a chance to strut their stuff. Beautiful sound, though.

P. J. W.

circles for their wholly distinctive vocal adaptations of jazz classics. Along with the truly astonishing precision of their execution, much of the credit for their success is due to Jon Hendricks' striking lyrics, which manage to be simultaneously flippant and tender. They maintain good standards in this album, but the three seem to be resting on their oars for the most part, and there is a higher proportion of cute numbers here than in earlier collections by the three. Still, they are unique. The listener would be better served by the notes, it seems to me, if information on the original tunes were supplied.

P. J. W.

© OLIVER NELSON: *The Blues and the Abstract Truth*. Oliver Nelson (alto and tenor saxophones), Eric Dolphy (alto saxophone and flute), Freddie Hubbard (trumpet), George Barrow (baritone saxophone), Bill Evans (piano), Paul Chambers (bass), Roy Haynes (drums). *Stolen Moments; Yearnin'; Teenie's Blues*; and three others. IMPULSE A 5 \$5.98.

Interest: Fresh writing
 Performance: Superior sidemen
 Recording: Very good
 Stereo Quality: Good

Despite the pretentious title, the music on this album is very concrete, and it represents a significant development in the composing and arranging of Oliver Nelson. All of his six originals use as root material a twelve-bar blues or the form and chord changes of *I've Got Rhythm*. Yet through structural devices—such as augmentation and differing thematic developments—he creates a considerable variety of moods and an absorbing range of designs.

Nelson has had the good sense to enlist some of the most venturesome and flexible explorers in jazz. George Barrow is superb in his section work, and each of the others contributes strongly individual solos that are, however, fully integrated into each of Nelson's projects. Only Nelson's tenor, in fact, is not of the first rank. Nelson has written his own liner notes, and they are so lucidly helpful that they presage, I hope, a time when more musicians will explain themselves.

N. H.

© PRESTIGE SWING FESTIVAL: *Things Ain't What They Used to Be*. Coleman Hawkins (tenor saxophone), Pee Wee Russell (clarinet), Vic Dickenson (trombone), Claude Hopkins (piano), Joe Thomas (trumpet), etc. *Spring's Swing; I May Be Wrong; So Glad; Years Ago*; and seven others. PRESTIGE/SWINGVILLE SV 4001, two 12-inch discs \$9.96.

Interest: Swing-era reunion
 Performance: Uneven
 Recording: Close and clean

RECORDING OF SPECIAL MERIT

© STAN KENTON: *Kenton's West Side Story*. Stan Kenton Orchestra. *Prologue; Something's Coming; Maria; America*; and six others. CAPITOL ST 1609 \$4.98.

Interest: Provocative treatment
 Performance: Growing assurance
 Recording: Sharply alive
 Stereo Quality: Capitol's best

The more challenging musical material in Leonard Bernstein's score for *West Side Story* has enabled experimentalist-leader Stan Kenton much fuller expressive potential than the collection of ballads that made up the first, and largely disappointing, LP by his most recent big band. The results here give a fuller indication of the band's capabilities—thanks mainly to Johnny Richards' dark-textured orchestrations, which make telling use of the increased tonal range that the mellophonium section permits. The unit still has its problems with rhythm, for it is difficult to swing an aggregation this size, and the absence of a strong jazz-oriented solo voice is keenly felt, but the band is well on its way with this powerful collection.

P. J. W.

© LAMBERT, HENDRICKS, AND ROSS: *High Flying*. Dave Lambert, Jon Hendricks, Annie Ross (vocals), Ike Isaacs (bass), Gildo Mahones (piano), Jimmy Wormworth (drums). *Come On Home; The New ABC; Farmer's Market*; and eight others. COLUMBIA CS 8475 \$4.98.

Interest: Inimitable trio
 Performance: Glib and assured
 Recording: Very good
 Stereo Quality: Not very pronounced

Dave Lambert, Jon Hendricks, and Annie Ross have earned much praise in jazz

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Matthew T. Birmingham, Jr., Business Manager. Sworn to and subscribed before me this 19th day of September, 1961.

(SEAL) WILLIAM PROEHLER, Notary Public. (My commission expires March 30, 1962)

As further impetus to its admirable campaign to focus more attention on out-of-fashion jazzmen, Prestige assembled seventeen of them in two different groups for this celebration. (A couple of younger players are included, but they fit comfortably into the prevailing swing style.)

Al Sears wrote the arrangements for one contingent, and although his scores are mediocre, the solos of Coleman Hawkins, Hilton Jefferson, J. C. Higginbotham, Joe Newman, and Claude Hopkins are substantial. Jimmy Hamilton's writing for the second company is more imaginative, and the most striking survivors in that unit are Pee Wee Russell, Vic Dickenson, Buddy Tate, Cliff Jackson, and the underrated trumpeter, Joe Thomas.

Although the combos could have been more carefully assembled, this is an entertaining collection, and it points out the fact that gray in a jazzman's hair should not automatically relegate him to the status of an historical relic who has already had his say. In fact, the majority of younger players could learn a great deal about rhythmic relaxation and cohesiveness of ideas from these performances. N. H.

RECORDING OF SPECIAL MERIT

© MAX ROACH: *Percussion Bitter Sweet*. Max Roach (drums), Eric Dolphy (flute, alto saxophone, bass clarinet), Booker Little (trumpet), Julian Priester (trombone), Clifford Jordan (tenor saxophone), Mal Waldron (piano), Art Davis (bass), Carlos Valeler and Carlos Eugenio (conga drums and cowbells), Abbey Lincoln (vocals). *Garvey's Ghost; Tender Warriors; Mendacity*; and three others. IMPULSE A 8 \$5.98.

Interest: Social commentary
Performance: Committed
Recording: Very good
Stereo Quality: Tasteful

This is not another follow-the-bouncing-drumstick percussion album. Although Max Roach does take several brilliantly developed drum solos, the emphasis is on the sound of his group and on the outspoken horns within it. In the past two years, Roach has striven toward a concept of freer group expression that makes his units immediately identifiable. Harmonically, his soloists have a wide choice of complementary notes in that Roach substitutes chord clusters for regular chord patterns beneath the solos. Rhythmically, he encourages his sidemen to improvise around, over, and between the basic meter of a piece.

The resultant freedom is kept from turning into chaos by bold themes—most of them Roach compositions—that deal with the angers and desires of the American Negro. The sidemen, therefore, fuse into the general mood of each work while,

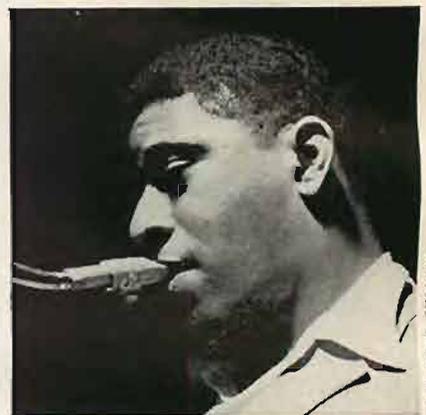
in effect, they tell their own autobiographies in the solos. Because Roach and his colleagues are such first-rate musicians, this socio-dramatic approach to jazz does not result in shrill pamphleteering but in moving, and sometimes deeply expressive, music. N. H.

RECORDING OF SPECIAL MERIT

© SONNY ROLLINS: *Sonny Boy*. Sonny Rollins (tenor saxophone), Kenny Drew or Wade Legge (piano), Kenny Dorham (trumpet), George Morrow (bass), Max Roach (drums). *Ee-Ah; B. Quick; B. Swift; The House I Live In; Sonny Boy*. PRESTIGE 7207, \$4.98.

Interest: Rollins in 1956
Performance: Superb
Recording: Good

This release once again asserts the mastery of Sonny Rollins, the brilliant, forceful tenor saxophonist whose voluntary



SONNY ROLLINS
The jazz scene needs him back

withdrawal from jazz activity for purposes of musical self-examination and reorientation has stretched well beyond two years now. Rollins, it will be recalled, has been one of the two energizing influences on modern jazz saxophone since the bop revolution of Charlie Parker—the other being, of course, John Coltrane.

This powerful collection makes available the fruits of two 1956 recording sessions and includes two extended performances—the title song and *The House I Live In*—that have for some inexplicable reason not been released before, though they are the sure and fully mature statements of a major jazz stylist. On both of these medium-paced selections there is a telling usage of Rollins' purposefully hard, bullying tone (a purely surface roughness that cannot disguise the underlying tenderness) and his own special brand of improvisation.

Rollins' extemporized solos are built most properly on melodic lines of the thematic materials rather than on their harmonic framework (the foundation for most jazz solos)—a process that, though extraordinarily difficult, makes for much

more meaningful improvisation, being closely allied to the formal theme-and-development technique of classical music. Rollins was one of the first to achieve a level of mastery in this demanding technique, and he is at peak form here. These five passionate selections of five years ago leave one hoping that Rollins will return to jazz activity quickly. *P. J. W.*

RECORDING OF SPECIAL MERIT

© **HORACE SILVER:** *Doin' The Thing.* Horace Silver (piano), Blue Mitchell (trumpet), Junior Cook (tenor saxophone), Gene Taylor (bass), Roy Brooks (drums). *Filthy McNasty; Doin' The Thing; Kiss Me Right; The Gringo; The Theme.* BLUE NOTE 4076 \$4.98.

Interest: Vigorous stylist
Performance: Driving
Recording: Fine location job

Recorded at the Village Gate in New York, this is another of Horace Silver's impressively consistent collections. Although he works in a rather narrow emotional groove, Silver has become one of the most individual of modern jazz composer-arrangers. His angular themes and the pragmatic ways in which he lets them develop represent the work of an unusually well-organized talent who knows both his limitations and his potential. The blues pervade all of Silver's music—even when the pieces are not blues in form—but he also has an ease in adapting Latin rhythms to jazz. The playing by all is heated, with Silver being the most spontaneous soloist. *N. H.*

RECORDING OF SPECIAL MERIT

© **BILLY TAYLOR:** *Interlude.* Billy Taylor (piano), Doug Watkins (bass), Ray Mosca (drums). *You Tempt Me;*

Did You Dream Too; You're All That Matters; and six others. PRESTIGE/MOODSVILLE 16 \$4.98.

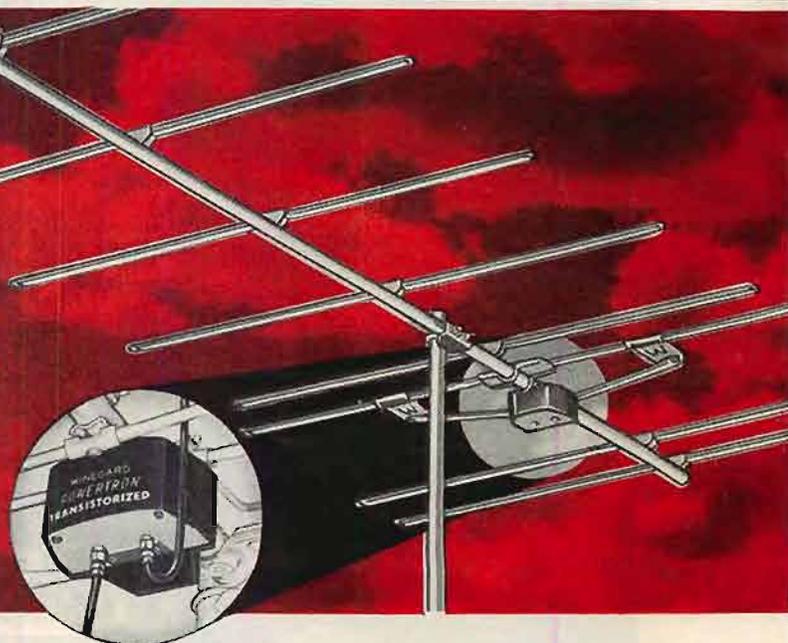
Interest: Original piano jazz
Performance: Beyond reproach
Recording: Bright and clear

Billy Taylor is almost alone among current jazz pianists in his ability to fashion performances of striking loveliness, consistent taste, and high-level inventiveness. And yet, for all their delicacy and charm, there is a sinewy strength to his improvisations, as this program of nine original compositions quite eloquently attests. He receives firm, sensitive assistance from bassist Watkins and drummer Mosca. This is a type of music too seldom heard nowadays—quietly impassioned music of a man going his own way. *P. J. W.*
SARAH VAUGHAN: *After Hours* (see p. 63).

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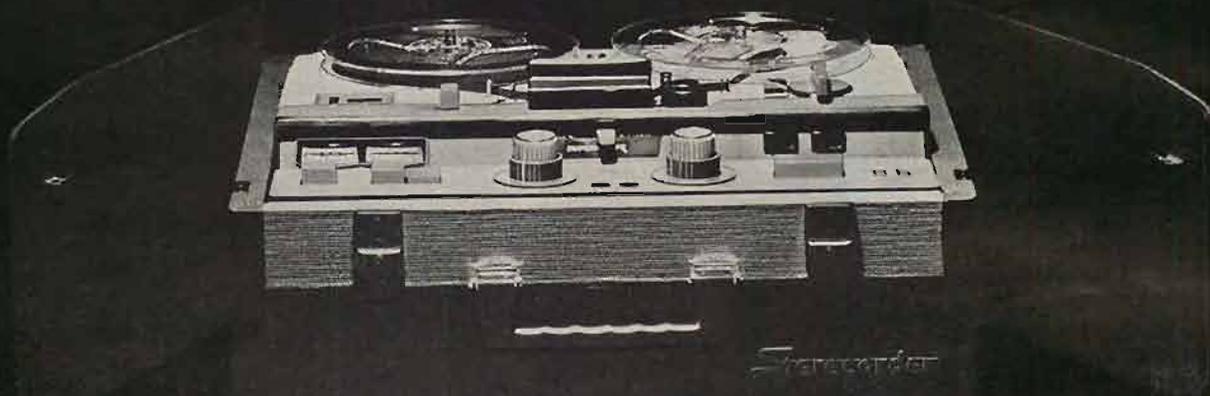
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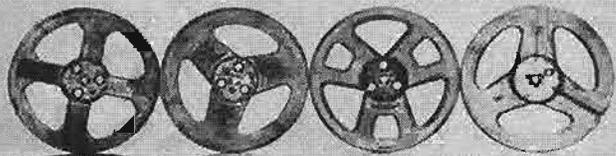
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4-TRACK CLASSICS

Ⓢ **BARTÓK:** *Concerto for Orchestra; Dance Suite*. Concertgebouw Orchestra of Amsterdam, Bernard Haitink cond. Epic EC 814 \$7.95.

Interest: Contemporary classics
Performance: Perceptive
Recording: OK
Stereo Quality: Unpronounced

This tape of the Bartók Concerto by the Concertgebouw Orchestra's young co-conductor is challenged only by the Ansermet and Hollreiser versions, and it is superior to both, at least in terms of performance. Haitink's view of the work is serious and stylistically informed. Expressive elements in the score are duly acknowledged and skillfully balanced against its showier aspects, which are seldom exploited for effect alone. The less imposing but still splendid *Dance Suite* fills out a good, never too brilliant recording. *C. B.*

Ⓢ **BERNSTEIN:** *Symphonic Dances from West Side Story; Symphonic Suite from On the Waterfront*. New York Philharmonic, Leonard Bernstein cond. Columbia MQ 402 \$7.95.

Interest: First-rate Bernstein
Performance: Fierce
Recording: Gorgeous
Stereo Quality: Big

There is no more compelling statement of *West Side Story's* fusion of tenderness and brute vitality than that which the composer himself elicits in this performance of the suite he constructed around the score's central themes. The film-score music is far less of a success heard outside its dramatic context. The recording of both is vibrant, dynamically alive, and clearly articulated. *C. B.*

RECORDING OF SPECIAL MERIT

Ⓢ **COPLAND:** *Rodeo; Four Dance Episodes. Billy the Kid Suite*. New York

Philharmonic, Leonard Bernstein cond. Columbia MQ 397 \$7.95.

Interest: Familiar Americana
Performance: Spirited
Recording: Excellent
Stereo Quality: Fine

This coupling of familiar Copland scores was initially released on discs as a salute to the composer on his sixtieth birthday in 1960, and the performance remains the



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best to date. The tape edition has more solid sound than the disc, particularly in the extreme bass, and the top is clean and well-defined. *C. B.*

RECORDING OF SPECIAL MERIT

Ⓢ **DVOŘÁK:** *Symphony No. 5, in E Minor, Op. 95 ("New World")*. NBC Symphony Orchestra, Arturo Toscanini cond. RCA Victor FTC 2082 \$8.95.

Interest: Symphonic staple
Performance: Brilliant and high-powered
Recording: One of Toscanini's best
Enhancement: Effective

RCA Victor's stereo-enhancing technique works well here. Indeed, with a bit of treble cut and bass boost, the sound of this four-track tape can be described as really imposing. Add to this a performance of hair-raising power and precision, and you understand once more why Toscanini was so idolized during his lifetime. Despite the merits of the genuine stereo "New World" readings on tape by Bruno Walter, Rafael Kubelik, and Fritz Reiner, the vitality of this tastefully enhanced

version makes all the others sound hopelessly anemic. *D. H.*

Ⓢ **GERSHWIN:** *Rhapsody in Blue; Cuban Overture*. Eugene List (piano); Eastman-Rochester Orchestra, Howard Hanson cond. Mercury STA 90138 \$7.95.

Interest: Gershwin favorites
Performance: Authoritative
Recording: Fair
Stereo Quality: Below par

Eugene List is an old hand at the *Rhapsody in Blue*, and his performance here is an enormously attractive one, commanding in spirit, stylish, and buoyantly dashing. The recording, however, tends to be muddy, with sound on the bass end that is ponderous and cottony and with poor stereo definition. Hanson's reading of the *Cuban Overture* makes a brighter impression, but the work is short—even shorter than the rhapsody—so that about four minutes of blank tape are left at the end of side two. *C. B.*

Ⓢ **MOUSSORGSKY-RAVEL:** *Pictures at an Exhibition*. NBC Symphony Orchestra, Arturo Toscanini cond. RCA Victor FTC 2084 \$8.95.

Interest: Great showpiece
Performance: Thrilling
Recording: Troubled by distortion
Enhancement: Effective

In reviewing the disc version of this stereo-enhanced performance I noted that the electronic jiggery-pokery tended to emphasize the distortion, in brass sonorities especially, that was already evident in the monophonic original. The tape is no better in this respect. However, the increased feeling of spaciousness is a definite improvement. If you can close your ears to occasional bits of distortion in "Gnomus" and "Catacombs," then this Toscanini thriller is for you. As a performance, it makes the other tape versions seem tame indeed. *D. H.*

RECORDING OF SPECIAL MERIT

Ⓢ **RAVEL:** *Daphnis and Chloë*. Boston Symphony Orchestra, Charles Munch cond. RCA Victor FTC 2089 \$8.95.

Interest: Ravel's chef d'oeuvre

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Performance: **Impassioned**
Recording: **Powerful**
Stereo Quality: **Impressive**

The Munch reading of the whole of Ravel's masterpiece emerges with even more impressive impact on tape than on the notable stereo disc released previously. The conductorial command of musical structure and impassioned tonal utterance is absolute, and the RCA recording engineers have done themselves proud with broad and deep stereo sonics that have more than ample dynamic range. The review copy had some crosstalk, but not an intolerable amount. *D. H.*

Ⓢ **RESPIGHI: *The Birds; Brazilian Impressions.*** London Symphony, Antal Dorati cond. MERCURY ST 90153 \$7.95.

Interest: **Respighian tone-painting**
Performance: **Elegant**
Recording: **Good**
Stereo Quality: **Passable**

These four feathered vignettes that Respighi drew from more or less obscure seventeenth-century sources are absolute charmers. Their neoclassicism is agreeably complemented by the lush musical souvenir of the composer's visit to Rio and environs, and Dorati's performances, introducing both scores to tape, are princely. The recorded sound is balanced and true-to-life. *C. B.*

Ⓢ **SCHUBERT: *Symphony No. 8, in B Minor ("Unfinished"); Symphony No. 5, in B-flat Major.*** Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor FTC 2090 \$8.95.

Interest: **Schubert young and mature**
Performance: **Powerful**
Recording: **Clear and rather close**
Stereo Quality: **Good**

If you like your Schubert in a somewhat more strict, classical style than that of Bruno Walter's readings on the Columbia tape of these same works, your preference will be for Reiner and the Chicagoans. The early Fifth Symphony is done in chamber-music style, while the "Unfinished" receives an interpretation of almost Brahmsian proportions. Sound is clear, precise, and full for the "Unfinished," intimate for the Fifth. *D. H.*

Ⓢ **THE BLUE DANUBE.** Johann Strauss: *Voices of Spring; The Emperor Waltz; Vienna Blood; On the Beautiful Blue Danube; Tales from the Vienna Woods.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 403 \$7.95.

Interest: **Wien**
Performance: **Magnificent**
Recording: **Excellent**
Stereo Quality: **Spacious**

Given a program of this kind, subtitled "A Johann Strauss Festival," the Philadelphia Orchestra can top almost any orchestra in sheer gusto and tonal splendor. There is no softness in Ormandy's approach to the music; his readings have a kind of jet-age finish, but they do not lack the flow of an earlier elegance. The stereo sound is ample in breadth and depth, and instrumental definition is absolutely first-rate. *C. B.*

RECORDING OF SPECIAL MERIT

Ⓢ **STRAUSS: *Ein Heldenleben, Op. 40.*** Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MQ 396 \$7.95.

Interest: **Heroic Strauss**
Performance: **Athletic**
Recording: **Brilliant**
Stereo Quality: **Spectacular**

Ormandy's muscular statement of the hero's theme gets this performance off to a smashing start, establishing a level of bristling energy that is stoutly maintained to the end. The climactic battle scene is magnificently staged, but so is the whole gaudy saga. The Philadelphia Orchestra's first-desk men execute their solo assignments with stunning virtuosity, particularly concertmaster Anshel Brusilow, who portrays Strauss's Pauline with compassion and wit. The ensemble work, too, is truly remarkable. The sound is dazzling, dynamically explosive, at all times transparent. *C. B.*

4-TR ENTERTAINMENT

RECORDING OF SPECIAL MERIT

Ⓢ **THE ALAMO (Dimitri Tiomkin).** Sound-track recording. Orchestra, Dimitri Tiomkin cond. COLUMBIA CQ 393 \$6.95.

Interest: **Davey à la Tiomkin**
Performance: **Vivid**
Recording: **Durn good**
Stereo Quality: **Ditto**

Included on this tape along with the orchestral highlights of Dimitri Tiomkin's picturesque film score are the spoken words of John Wayne (as Col. David Crockett) on behalf of the Republic, the composer's *Ballad of the Alamo*, sung by Marty Robbins, and his nostalgic *Green Leaves of Summer*, crooned by the Brothers Four. In all, the recording is a compelling musical evocation of a colorful, historically decisive era in America's past. It is also extremely wide-range in sound, as many sound-track recordings are not, and the stereo is nicely balanced. *C. B.*

RECORDING OF SPECIAL MERIT

Ⓢ **HARRY BELAFONTE: *Jump Up Calypso.*** Harry Belafonte (vocals); or-

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chestra and chorus, Ralph Hunter cond. *Sweetheart from Venezuela; Go Down Emanuel Road; The Baby Boy; Gloria;* and eight others. RCA VICTOR FTP 1093 \$7.95.

Interest: West-Indian frolic
Performance: Exuberant
Recording: Excellent
Stereo Quality: Well-balanced

Belafonte, who, to judge by the liner notes, apparently discourages the use of his first name, works his vocal sorcery here in songs that range in mood from the piety of *Baby Boy* to the flamboyant levity and cheer of *Sweetheart from Venezuela* and *Angelina*. This is billed as his first all-calypto recording in six years; outstanding, nevertheless, are two spirituals, *Go Down Emanuel Road* and *Goin' Down Jordan*. More in the calypso frame are a well-intended but rather medicinal bouquet to *Gloria* ("I want you like a long dose of Epsom salts . . . like a bad dose of castor oil") and a doleful narrative of amorous competition told in *Monkey*. The recorded sound is as transparent as the waters of the Caribbean, the playing and singing of the entire Belafonte company, no less than that of the featured artist, as radiant as its sunshine. C. B.

© GLEN GRAY: *Sounds of the Great Bands*. Glen Gray and his Casa Loma Orchestra. *Song of India; Snowfall; Woodchopper's Ball; 720 in the Books;* and eight others. CAPITOL ZW 1022 \$7.98.

Interest: Swing-era standards
Performance: At times spirited
Recording: Very good
Stereo Quality: OK

The success of Glen Gray's resurrected Casa Loma Orchestra (entirely a studio phenomenon) is due mostly to its proven ability to get its teeth into its material—generally swing-era staples such as those in this 1958 tribute collection. But the fact remains that the band is beating a horse that has been dead for twenty years. Here Gray has exhumed the music of the swing leaders by using literal transcriptions of the original versions of the tunes rather than by presenting them in modern dress, a method that can result only in period pleasantries, which may not be quite enough to amuse the listener. However, this band of topnotch Hollywood studio musicians does occasionally manage to summon up the ghosts of the swing-era giants by playing with a shade more conviction and drive than has been heard in other such recreation attempts.

P. J. W.

© BUDDY GRECO: *I Like it Swinging*. Buddy Greco (vocals); Orchestra, Al Cohn, cond. *Day In Day Out; I Wish I Were in Love Again; Hey, There; Too*

Darn Hot; and eight others. ERIC EN 612 \$6.95.

Interest: Simulated Darin-ism
Performance: Doesn't come off at all
Recording: Very good
Stereo Quality: Vivid

Surprisingly, the veteran young vocalist Buddy Greco here takes on the forced, mannered delivery that launched Bobby Darin's career. The approach does generate a surface excitement, but the effect is a bit too pronounced and artificial. The sad thing is that Greco doesn't need this kind of gimmickry at all; he's an exciting stylist on his own terms. Al Cohn's arrangements are merely functional.

P. J. W.

RECORDING OF SPECIAL MERIT

© MICHEL LEGRAND: *The New I Love Paris*. Orchestra, Michel Legrand cond. *I Love Paris; Mademoiselle de Paris; Paris; Autumn Leaves;* and eleven others. COLUMBIA CQ 400 \$6.95.

Interest: Legrand boulevardier
Performance: Dazzling
Recording: Magnifique
Stereo Quality: Fine

Virtually every song ever written about Paris seems to be included in this collection, a rerecording in stereo of a best-selling disc release of a few years ago. The arrangements are identical, as rich and as preposterously ornamented as ever. Legrand's orchestra, even by the standards (if that is the right word) set in this country by André Kostelanetz and others, is huge, and when it really lets go it sounds as though it could easily shake the remarkable tower of M. Eiffel off its foundation. Dynamic level is high; stereo spread and depth are exploited to the full. C. B.

© OLATUNJI: *Afro-Percussion—Zungo!* Michael Babatunde Olatunji (vocals and drums); other vocalists and instrumentalists. *Masque Dance; Zungo; Ajua;* and four others. COLUMBIA CQ 392 \$6.95.

Interest: Quasi-African stylings
Performance: Tedious after a while
Recording: Excellent
Stereo Quality: Strong presence

The Nigerian-born Michael Olatunji, a doctoral candidate at Columbia University, has been enjoying a modest success as the drummer-leader of a group that purports to recreate the strongly rhythmic music of his African forebears. This is his second collection, and, as in the first one, the rhythms are surgingly, passionately infectious and the tunes attractive. There is insufficient melodic development, however.

P. J. W.

© **PASS IN REVIEW.** Marching and parade bands, Bob Sharples director. *Fanfare; Rule Britannia; Scotland the Brave; Waltzing Matilda;* and twenty others. LONDON LPL 74001 \$7.95.

© **TED HEATH: Big Band Percussion.** Orchestra, Ted Heath cond. *Johnny One Note; Blues in the Night; Peanut Vendor; More Than You Know;* and eight others. LONDON LPL 74002 \$7.95.

© **EDMUNDO ROS: Bongos from the South.** Orchestra, Edmundo Ros cond. *Deep in the Heart of Texas; Lisbon Antigua; Lady of Spain; La Comparsa;* and eight others. LONDON LPL 74003 \$7.95.

© **STANLEY BLACK: Exotic Percussion.** Orchestra and chorus, Stanley Black cond. *Temptation; By the Waters of Minnetonka; Adieu Tristesse;* and seven others. LONDON LPL 74004 \$7.95.

© **JOHNNY KEATING: Percussive Moods.** Orchestra, Johnny Keating cond. *Colonel Bogey; In the Still of the Night; Mountain Greenery; Do Nothin' Till You Hear from Me;* and eight others. LONDON LPL 74005 \$7.95.

© **ERIC ROGERS: The Percussive Twenties.** Eula Parker and Gerry Grant (vocals); orchestra and chorus, Eric Rogers cond. *Tiger Rag; Whispering; Black Bottom; Tea for Two;* and eight others. LONDON LPL 74006 \$7.95.

Interest: Sounds for every ear
Performance: Tricky
Recording: Gimmicky
Stereo Quality: Super-separated

These six tapes constitute the initial release in this medium of London's much heralded Phase 4 recordings. Just how they represent a fourth stage in the development of modern recording techniques, and just why they are supposed to sound better than any recordings one has ever heard before, are matters so wildly complex as to discourage any attempt at intelligent discussion. The copywriters London assigned to this project have fanned up a storm of dull, pseudo-technical verbiage that only confuses the issue.

Simply stated, what these Phase 4 recordings set out to do, aside from boosting London's pops sales, is to outstrip the competition in terms of total separation of the two stereo channels, absolute directionality, and movement of sound from one channel to the other. To this end the recordings are made from a four-track master tape on which at least two tracks have been recorded independently on the others and separately from each other as well.

Do the results justify the toil and trouble on the part of the engineers and musical arrangers involved? Hardly. The stereo effects this four-track process

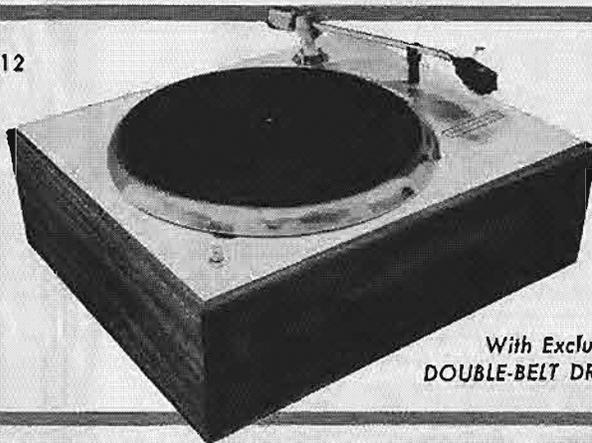
makes possible are indeed startling at first, but after the novelty wears off, there remains the music.

As in most situations where an art form is called upon solely to demonstrate a technical point or to fulfill a function basically extraneous to it, the musical contents of these six tapes are of minimal interest. The arrangements, generally, are striking in their bad taste—an example being the bongo frenzy of Edmundo Ros' cha-cha interpretation of *My Old Kentucky Home*. Least offensive are some of Ted Heath's big-band percussion numbers and the greater part of Eric Rogers' documentary of the music of the 1920's, which ends with a smooth, nostalgic per-

formance of *She's Funny That Way*. Bob Sharples' "Pass in Review," recreating the music and sounds of a passing parade, has the most interest of the lot.

Although the sound is generally clear and true, distortion in the brasses and upper winds does plague portions of the Ros and Heath collections, painfully so in the case of the latter's right-channel sax. Instances of faulty synchronization occasioned by the separate-tape, multi-channel recording technique are rare, but the detuned piano in Rogers' account of *Black Bottom* is all too obviously dubbed in. It is also annoying on the first three tapes to flip at the end of side 1 and hit the middle of a tune. C. B.

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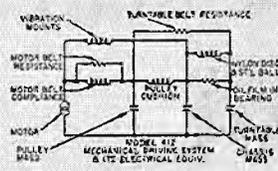
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ENTERTAINMENT

POP HUMOR FILMS
Theater FOLK

Reviewed by STANLEY GREEN • NAT HENTOFF • PETER J. WELDING

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording

POPS

RECORDING OF SPECIAL MERIT

PEARL BAILEY: *The Songs She Loves by Her Favorite Composer Harold Arlen.* Pearl Bailey (vocals); uncredited orchestra. *House of Flowers; Cakewalk Your Lady; Out of This World;* and nine others. ROULETTE R 25155 \$3.98.

Interest: Arlen's pearls
Performance: Pearl's Arlen
Recording: Satisfactory

Apparently Harold Arlen's inspirational qualities extend beyond his musical compositions. Pearl Bailey's singing here shows a far greater respect for the material than she customarily exhibits, and she gives one of her best recorded performances. The mixture combines the familiar with the not so, including no fewer than five selections from *St. Louis Woman*, the musical in which Miss Bailey first won fame. It is a joy to hear *Cakewalk Your Lady* once again, and her interpretation of *Ridin' on the Moon* couldn't be better. I'm afraid, though, that all the sincerity in the world would not be enough to make *The Man that Got Away* suitable for Pearl-May, and, for some reason or other, she just can't keep up with the melody of *Two Ladies in the Shade of the Banana Tree*. But wait for the second side. It's five-sixths *St. Louis Woman*, and it's completely wonderful. S. G.

RECORDING OF SPECIAL MERIT

Ⓢ **NAT KING COLE:** *The Nat King Cole Story.* Nat Cole (vocals) with orchestra conducted on most tracks by Ralph Carmichael. *Sweet Lorraine; Mona Lisa; Send for Me; Wild Is Love; It's only a Paper Moon; Nature Boy; Tao Young;* and twenty-nine others. CAPITOL SWCL 1613, three 12-inch discs \$19.98.

Interest: Model pop singer
Performance: Up to standard

Recording: Excellent
Stereo Quality: Very good

This mammoth session with King Cole covers most of his best known records from 1943 to the present. The majority have been rerecorded, but the original arrangements have been retained. Although this listener still prefers the airy swing and stronger jazz content of the Nat Cole Trio that begins the odyssey, Cole's superb musicianship and complete



ROULETTE RECORDS

PEARL BAILEY

Has a way all her own with Arlen

ease are a continual source of pleasure throughout, even in the most gratuitously lush arrangements. No matter how fluffy the backgrounds, Cole himself always swings softly, but firmly. His phrasing has remained refreshingly natural during two decades of increasingly frenetic stylists. Although some of the material is susceptible to watery bathos, Cole somehow always keeps afloat; and when he gets a sophisticated song such as Billy Strayhorn's *Lush Life*, he brings it subtly and accurately to life.

The handsome packaging includes an illustrated booklet with intelligent essays on Cole by Ralph Gleason, Leonard Feather, and George Simon. It is a tribute to Cole that so much of his pop-music past is still worth attention. Capitol could benefit us further by scheduling at least one Cole jazz set a year. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ **SACHA DISTEL:** *Everybody Loves the Lover.* Sacha Distel (vocals); orchestra, Frank DeVol cond. *Why Don't*

We Do This More Often?; Once; The Lover; and nine others. COLUMBIA CS 8447 \$4.98.

Interest: Parisian charm boy
Performance: He's welcome
Recording: Beautiful
Stereo Quality: Good enough

Though he first won brief international fame as Brigitte Bardot's fiancé, Sacha Distel has since based his reputation on the more solid achievements of his guitar playing and his singing. We hear him only as a vocalist here, with his program consisting almost entirely of American slow tempo ballads. So engaging is his performance, however, that it never gets boring, and his slight French accent adds immeasurably to our enjoyment of a line such as "Do do that foodoo that you do so well" from *You Do Something to Me. Speak to Me of Love* (originally *Parlez-moi d'amour*) is the only one offered in two languages. S. G.

Ⓢ **MICHEL LEGRAND:** *The New I Love Paris.* Michel Legrand and his Orchestra. *Paris; Paris in the Spring; A Paris;* and eleven others. COLUMBIA CS 8440 \$4.98.

Interest: Paris in stereo
Performance: Flash and dash
Recording: Could use bass
Stereo Quality: High

Michel Legrand's "I Love Paris" set (CL 555) became such a snappy seller that Columbia has now issued a repeat performance especially recorded for stereo. M. Legrand uses many dramatic effects, such as strings simulating shimmering water on *La Seine* and rickety woodblocks on *Paris, je t'aime* that are fine, but I do object to the strangely inappropriate brasses that succeed only in destroying the mood of *I Love Paris* and *Autumn Leaves*. On the whole, however, I think you will find this collection a good deal more imaginative and atmospheric than the general run of Parisian "mood" albums. S. G.

Ⓢ **EMANUEL VARDI:** *Maggie's Theme.* Medallion Strings, Emanuel Vardi cond. *The Bilbao Song; Sundown;*

A SELECTION OF CHILDREN'S RECORDS

IN BRIEF

DATA

COMMENTARY

Reviewed by Karla Kuskin

Ⓢ **ALL-TIME FAVORITE WALT DISNEY SONGS.** Dotty Evans and Johnny Anderson (vocals); The Merry-makers; The Forty-Niners. *When You Wish Upon a Star; Whistle While You Work; Mickey Mouse's Birthday Party;* and seven others. HARMONY HL 9503 \$1.98.

The songs from Walt Disney's various animated epics are fair enough, but the performances on this disc sound like budget-rate musical-comedy singers giving their all on the summer circuit.

Ⓢ **101 DALMATIANS.** Story and songs from the Walt Disney Production. DISNEYLAND ST 1908 \$1.98.

This Disney release is on the credit side. Those who have seen the film *101 Dalmatians* should be delighted with this story of horrid anti-canine crime slickly told by a dalmatian puppy. In the end, the wicked are punished and the spotted dogs have their day.

Ⓢ **BIBLE HEROES IN STORY AND SONG.** Joseph Cotten (narrator) and the Cricketone Chorus. *Noah's Ark; David and Goliath;* and others. CRICKET CR 34 \$1.98.

Here screen star Joseph Cotten intones familiar Bible tales against a background of the Cricketone Chorus chirping doggerel comments in a style that came up the river from Disneyland.

Ⓢ **FAMOUS PIRATE STORIES.** William Bendix (narrator) and the Cricketone Chorus. CRICKET CR 30 \$1.98.

The Cricketone Chorus strikes again in this collection of dull and tastelessly told buccaneer lore, with plenty of cutting, slashing, and hacking. Is this just what children need for entertainment these days? Or is it too naive?

Ⓢ **T. S. ELIOT: *Old Possum's Book of Practical Cats.*** T. S. Eliot (reader). SPOKEN ARTS 758 \$5.98.

This is not a children's record, strictly speaking; but, as read by the poet, these poems about various gifted cats should prove vastly entertaining for seven-year-olds and up—which is to say, for everyone who hears it.

Ⓢ **THE SINGING LADY: *Fairy Tales.*** Irene Wicker (narrator and vocals). *Beauty and the Beast; The Magic Fishbone; Jack and the Beanstalk;* and three others. RIVERSIDE 1427 \$1.98.

I distinctly recall loving to hear Irene Wicker on the radio when she and I were both younger, so today's children may not share my adult objections to her syrupy delivery.

Ⓢ **THE SINGING LADY: *Cinderella and Other Fairy Tales.*** Irene Wicker (narrator and vocals). *Snow White and the Seven Dwarfs; Sleeping Beauty; Rumpelstiltskin.* RIVERSIDE 1433 \$1.98.

In "Sleeping Beauty" and "Cinderella" and the companion tales, Miss Wicker does all the voices and, except for a brief lapse of character, does them well. It's too bad that the songs aren't more singable.

Ⓢ **MARCELLA, THE CHICKEN WHO SANG OPERA.** Nadine Lewis (narrator and vocals). RIVERSIDE 1430 \$1.98.

Nadine Lewis wrote this story. She is better as a singer and narrator. Her delivery is good and sometimes quite funny, but the story is unimaginative and too long.

Ⓢ **IT'S NICE TO BE NICE.** Nadine Lewis (vocals). RIVERSIDE 1429 \$1.98.

A "message" record, this has pretty bouncy music, but it also has lyrics all about what you should and shouldn't do. If these had more humor, the disc would be more successful.

Ⓢ **LEARNING THE ABC'S AND HOW TO COUNT.** Rosemary Rice and the Lee Pockriss Quartet. HARMONY HL 9507 \$1.98.

This learning-and-how-to disc sells a little too hard and needs more playing with letters and numbers, although the audience participation ("repeat after me") idea is effectively used.

Ⓢ **WHY, MOMMY . . . ?** Paul Tripp with Tom Glazer, Orchestra, and Chorus. HARMONY HL 9504 \$1.98.

Here we have answers to questions that some parents may be fuzzy on, but Columbia seems a little fuzzy on them too in places. Tom Glazer's singing is very pleasant; Paul Tripp is rather less successful.

Ⓢ **PICCOLO, SAXIE, AND COMPANY.** Victor Borge (narrator) with André Popp Orchestra. COLUMBIA CL 1233 \$3.98.

Victor Borge is warm and natural, and he carries off his tale of musical instruments with gentle wit. The story is too long, though, and wears thin before the second side.

Ⓢ **FOLK SONGS FOR YOUNG PEOPLE.** Pete Seeger (vocals and guitar). *Skip to My Lou; Blow the Man Down; John Henry;* and thirteen others. FOLKWAYS FC 7532 \$5.95.

This is a fine collection, in which Seeger sings a lot and talks a little on the first side. The turnover has him at Town Hall, New York, with an audience of appreciative children. The whole album is friendly and pleasantly informative.

Summer Love; and nine others. MEDALLION MS 7527 \$5.98.

Interest: Attractive program
Performance: Well strung
Recording: Perfect
Stereo Quality: Very high

The Medallion division of Kapp Records continues to provide some of the most tasteful pop stereo available by offering a nicely balanced, all-around sound without the customary hole in the center. Vardi's treatment of a dozen themes—mostly from the movies—makes for a generally attractive package that includes an expressive trumpet solo by Charles Margulis on "Gloria's Theme" from *Butterfield 8*, an insistently thumping treatment of "Maggie's Theme" from *The Parent Trap*, and two new charmers, *Fabiola* and *Sundown*. S. G.

THEATER - FILMS

© THE GUNS OF NAVARONE (Dimitri Tiomkin). Sound-track recording. James Robertson Justice (narrator); Mitch Miller Chorus; London Sinfonia, Dimitri Tiomkin cond.; COLUMBIA CS 8455 \$4.98.

Interest: Two-Gun Tiomkin again
Performance: Cinematic
Recording: A bit harsh
Stereo Quality: Effective

To be sure that you won't confuse it with anyone else's original sound-track recording, the banner across the top of the album jacket reads, in capital letters, "The Dimitri Tiomkin Original Sound Track Recording." The tale that inspired it was the heroic saga of how six men saved the lives of 2,000 British troops trapped on a Greek island during the Second World War, and Mr. Tiomkin can, of course, be relied upon to provide an appropriately stirring musical accompaniment to all the mayhem. Some authentic Greek music may be heard on the tracks titled "Yassu" and "Wedding Music," the latter played on native instruments heard now from the left, now from the center, now from the right. I wish, though, that the main theme, sung by both a sound-track chorus and a non-sound-track Mitch Miller Chorus, did not remind me so much of the Schwartz and Dietz title song from *Inside U.S.A.* S. G.

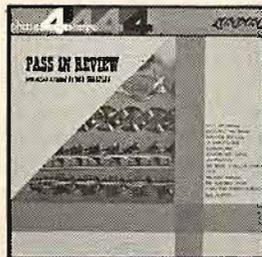
WEST SIDE STORY (see p. 65).

© DIE FLEDERMAUS (Johann Strauss, Jr. - Haffner - Genée). Sari Barabas, Rosi Schweiger, Carl Hoppe, Walter Kreppel, Hendrikus Rootering, with Chorus and Orchestra of the Bavarian State Opera, Carl Michalski cond. A WALTZ DREAM (Oscar Straus - Felix Dormann - Leopold Jacobson). Rudolph Christ, Dagmar Hermann, Herbert

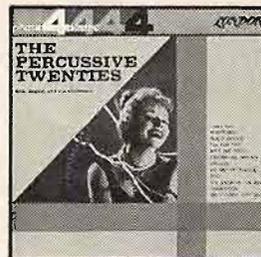


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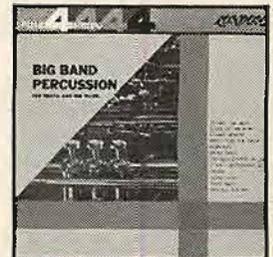
—American Record Guide



PASS IN REVIEW
Prod. dir. by Bob Sharples
Rule Britannia; Scotland the Brave; Lo Ritirala Italiana; Mexican Hat Dance; Waltzing Matilda; Lili Marlene; Marine Corps Hymn; others.



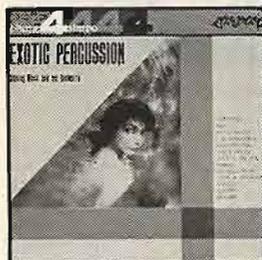
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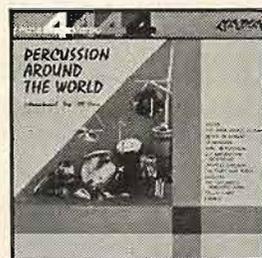
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Liechtensteiner Polka; Beer Barrel Polka; Pennsylvania Polka; Too Fat Polka; Trink, Trink Brüdlein; Trink; Auf Weidorsehn; others.



BONGOS FROM THE SOUTH
Edmundo Ros and Orch.
Lisbon Antigo; Deep in the Heart of Texas; In a Little Spanish Town; Taboo; La Compara; Moon Over Miami; Brazil; others.

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RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **A VISIT TO BORNEO:** *Exotic Music of the Dusun, Murut and Bapau Tribes. Song at the Party; Bye-A-Bye; Banta Banta;* and seventeen others. CAPITOL T 10271 \$3.98.

Interest: Fascinating documentary
Performance: To the manner born
Recording: First-rate for field

This newest addition to Capitol's "Capitol of the World" series is a field recording that was produced for a non-specialist audience but which retains valid interest for ethnomusicologists and anthropologists. The recordings—of consistently good fidelity—were made by Dr. Ivan Polunin in British North Borneo. The impression is thoroughly unself-conscious music-making with a considerable variety of moods and timbres. Predominant is a range of gongs, although there is also the startling *sumpotan* of the Dusuns, an instrument that sounds like a cross between a large harmonica and a bagpipe. The oddest discovery is *Manuk, manuk*, played by the Moslem Bajau people. It turns out to be *My Darling Clementine*. The liner notes are clear and detailed. This is a commendable project on all counts. N.H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **CLANCY BROTHERS AND TOMMY MAKEM.** Tom, Pat, Liam Clancy and Tommy Makem (vocals), Pete Seeger (banjo), Bruce Langhorne (guitar). *The Whistling Gypsy; Haul Away Joe; A Jug of Punch;* and nine others. COLUMBIA CS 8448 \$4.98.

Interest: Exhilarating Celtic songs
Performance: Roaring
Recording: Very live
Stereo Quality: Good

The Clancy Brothers and Tommy Makem are the most invigorating and irreverently high-spirited folk group of recent years. Irish-born, they specialize in homegrown songs, but they also occasionally range widely and authoritatively into the folk expression of other countries.

Several of the numbers have appeared on previous Clancy Brothers albums on the Tradition label. The repertoire is admirably varied and includes a whacking sea chanty, some celebrations of the pleasures of the bowl, and the story of the heretical flute that was burned at the stake. There are solos by all four singers, and Tommy Makem further enlivens the party with his sprightly pennywhistle. Columbia's notes regrettably tell us nothing whatever about any of the individual tunes. N.H.

HIFI/STEREO

Wiener, Anni Berger, Renate Holm, with Chorus of the Vienna Opera, Vienna State Opera Orchestra, Eric Puttmann cond. WESTMINSTER WST 14144 \$5.98, XWN 18963 \$4.98.

Ⓢ Ⓢ **THE MERRY WIDOW** (Franz Lehár - Victor Léon - Leo Stein). Else Liebesberg, Rudolph Christ, Erika Machera, Kurt Equiluz, with Chorus of the Vienna Opera, Vienna State Opera Orchestra, Franz Bauer - Theussl cond. **THE COUNT OF LUXEMBOURG** (Franz Lehár - A. M. Willner - Robert Bodanzky). Karl Terkal, Friedl Loor, Kurt Equiluz, Hilde Brauner, with Chorus of the Vienna Opera, Vienna State Opera Orchestra, Anton Paulik cond. WESTMINSTER WST 14145 \$5.98, XWN 18964 \$4.98.

Ⓢ Ⓢ **VICTORIA AND HER HUSSAR** (Paul Abraham - Fritz Löhner-Beda - Alfred Grünwald). **FLOWER OF HAWAII** (Paul Abraham - Fritz Löhner-Beda - Alfred Grünwald - Emmerich Foldes). Friedl Loos, Horst Winter, Kurt Equiluz, Hilde Brauner, Toni Niessner, with Chorus of the Vienna Opera, Vienna State Opera Orchestra, Josef Leo Gruber cond. WESTMINSTER WST \$5.98, XWN 18965 \$4.98.

COUNTESS MARITZA (Emmerich Kalman - Julius Brammer - Alfred Grünwald). **CZARDAS PRINCESS** (Emmerich Kalman - Leo Stein - Béla Jenbach). Lotte Rysanek, Rudolph Christ, Else Liebesberg, Herbert Wiener, Herbert Prikopa, with Chorus of the Vienna Opera, Vienna State Opera Orchestra, Franz Bauer-Theussl cond. WESTMINSTER WST 14147 \$5.98, XWN 18966 \$4.98.

Ⓢ Ⓢ **THE WHITE HORSE INN** (Ralph Benatzky - Robert Stolz - Hans Mueller). Friedl Loor, Karl Terkal, Kurt Equiluz, Hilde Brauner, with Chorus of the Vienna Opera, Vienna State Opera Orchestra, Josef Leo Gruber cond. **PAGANINI** (Franz Lehár - Paul Knepler - Béla Jenbach). Karl Terkal, Lotte Rysanek, Else Liebesberg, Herbert Prikopa, with Chorus of the Vienna Opera, Vienna State Opera Orchestra, Franz Bauer-Theussl cond. WESTMINSTER WST 14148 \$5.98, XWN 18967 \$4.98.

Interest: Variable
Performance: Satisfactory
Recording: Variable
Stereo Quality: Average

Westminster's plunge into the world of Viennese operetta is laudable, but it is unfortunate that it committed so many errors along the way. Although each album jacket carefully notes the opening date and place of each operetta, not one of them identifies who sings what. And

only three, *Victoria and her Hussar*, *Flower of Hawaii*, and *The White Horse Inn*, list the selections on the labels. But the voices are uniformly good, and the operettas contain some of the most luscious melodies ever written.

There are, however, many recordings of Strauss's *Die Fledermaus* that are better than these excerpts. Although all the major arias are here, Michalski's direction is not in the same class with that of Krauss or Von Karajan. There is the bonus of getting excerpts from *A Waltz Dream* on the reverse side, but this score, too, has been better served, on RCA Victor LSC 2407.

The excerpts from *The Merry Widow* and *The Count of Luxembourg* are generally better. Bauer-Theussl is the conductor on the former, and Anton Paulik



THE CLANCY BROTHERS AND MAKEM
Their Irish is up and doing

is in charge of the latter. Yet here again the *Widow* suffers by comparison with London's and Angel's recordings of the complete work.

Two genuine rarities are *Victoria and her Hussar* and *Flower of Hawaii*, both with music by Paul Abraham and both offered on a domestic record for the first time. They date from the early Thirties and show unmistakable evidence of the way American music had begun to influence the Viennese. There's even a jazzy item on *Flower of Hawaii* called *My Golden Baby*, which contains the line "Du bist my sunshine."

The two Kalman operettas *Countess Maritza* and *Czardas Princess* are examples of great influence of Hungarian Gypsy music on operettas. I prefer Victor's recording of *Maritza* (with Paulik conducting), but if you're interested in twofers, this one is worth having.

White Horse Inn, though it was first shown in Berlin in 1930, is in the proper Viennese spirit. The highly popular work is well done, but I wish it had been paired with something livelier than Lehár's rather ponderous *Paganini*. While it does have the lovely *Gern hab' ich die Frau'n gekusst*, on the whole this operetta represents Franz Lehár at just about his dulllest and most routine. S.G.

© **MAHALIA JACKSON:** *Everytime I Feel The Spirit*. Mahalia Jackson (vocals) with orchestra and chorus conducted by Johnny Williams, Mildred Falls (piano). *Rockin' in Jerusalem; The Only Hope We Have; Little David Play on Your Harp*; and seven others. COLUMBIA CS 8-443 \$4.98.

Interest: Mahalia conquers Columbia
Performance: Peerless gospel singing
Recording: Excellent
Stereo Quality: First-rate

Columbia has once again burdened Mahalia Jackson with an absurdly superfluous, commercial chorus and—except for Mildred Falls—an inapposite rhythm section support. Yet Miss Jackson triumphs over all the obstacles, and this album contains some of her most luminous, impassioned singing. Even when the lyrics are crushingly banal, Miss Jackson ignites them into meaning. She has immense power and presence, and her voice has a remarkable capacity to remain in the mind long after the actual singing has stopped. *N. H.*

RECORDING OF SPECIAL MERIT

© **ED McCURDY:** *A Treasure Chest of American Folk Song*. Ed McCurdy (vocals), Erik Darling (guitar, banjo). *Gypsy Laddie; Derby Ram; Careless Love; Roving Gambler*; and thirty others. ELEKTRA EKL 205 two 12-inch discs \$4.98.

Interest: A bargain introduction
Performance: Unpretentious
Recording: First-rate

Elektra is offering this two-volume cross-section of American folk song for the price of one LP. The program is divided into *New England, The South, O Pioneers!*, and *A Song for Occupations*. Lee Haring, who edited the production, has provided useful background information and a small but choice bibliography. Ed McCurdy is a singer of charm, taste, and story-telling skill. He is not, however, flexible enough in style to be equally convincing in all these different idioms, and Elektra might better have used four or more different singers for this undertaking. Still, the collection is a bargain for the beginner, and it also might appeal to youngsters, who are becoming increasingly oriented to folk songs. The high point of the album is McCurdy's unaccompanied version of the bold, spare Shaker hymn, *Simple Gifts*. *N. H.*

RECORDING OF SPECIAL MERIT

© **THE BEST OF ROBIN ROBERTS.** Robin Roberts (vocals and guitar). *One Sunday Morning; I Lost My Love; The Rigs of Time*; and thirteen others. PRESTIGE 13017 \$4.98.

Interest: Accomplished summation
Performance: Honest, thoughtful
Recording: Good

Robin Roberts has gained considerable confidence and substantial insights into the experiences out of which came the Anglo-Celtic songs in which she specializes. Accordingly, she is much superior to most of the city-born interpreters of folk songs. She tries to emulate the particular stylistic nuances required by each song, and she often succeeds. Miss Roberts, moreover, has inner qualities of wit, warmth, tenderness, and anger with which she animates her material. Miss Roberts' notes are a model of clarity and modesty. "To say these are the best of Robin Roberts," she observes, "is merely to say they were the best she could do of the ones she felt like doing on the day they were done. The best songs are as endless as one's love for them." *N. H.*

© **JIMMIE RODGERS:** *The Folk Song World of Jimmie Rodgers*. Jimmie Rodgers (vocals); orchestra, Joe Reisman cond. *Hush Little Baby; Boll Weevil; Old Joe Clark*; and nine others. ROULETTE R 25150 \$3.98.

Interest: Not the way folk do it
Performance: Smooth, confident
Recording: Competent

The folk-song world of the namesake of the original blues-yodeling Jimmie Rodgers is closer to Perry Como's than to Leadbelly's, but it is to the young Rodgers' credit that he is seldom coy. He sings these familiar standards with affection and commendable straight-forwardness. Occasionally he is entirely out of character, but most of the program is agreeably performed. *N. H.*

RECORDING OF SPECIAL MERIT

© **STAR BETHEL BAPTIST CHOIR:** *Great Day!* Star Bethel Baptist Choir, directed by Herman H. Harper. *Jesus, Jesus; Guide Me, O Thou Great Jehovah; Nothing But the Blood*; and five others. WORD W 3104 \$3.98.

Interest: Impassioned Gospel music
Performance: Wholly convincing
Recording: Good

Gospel music is far and away the most vital and viable of all contemporary Afro-American tradition-based folk-music forms. This exciting and fervently joyous antiphonal music is only a quarter of a century old, yet it has already replaced most of the older religious singing styles. The 100-voice Star Bethel Baptist Choir of Oakland, California, offers ten rousing and raw-edged performances of this forceful and passionately uninhibited music in its most spontaneously direct form. *P. J. W.*

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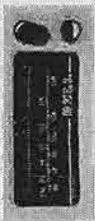
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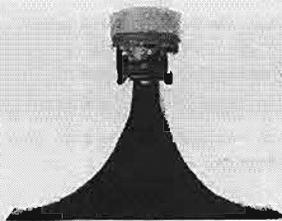
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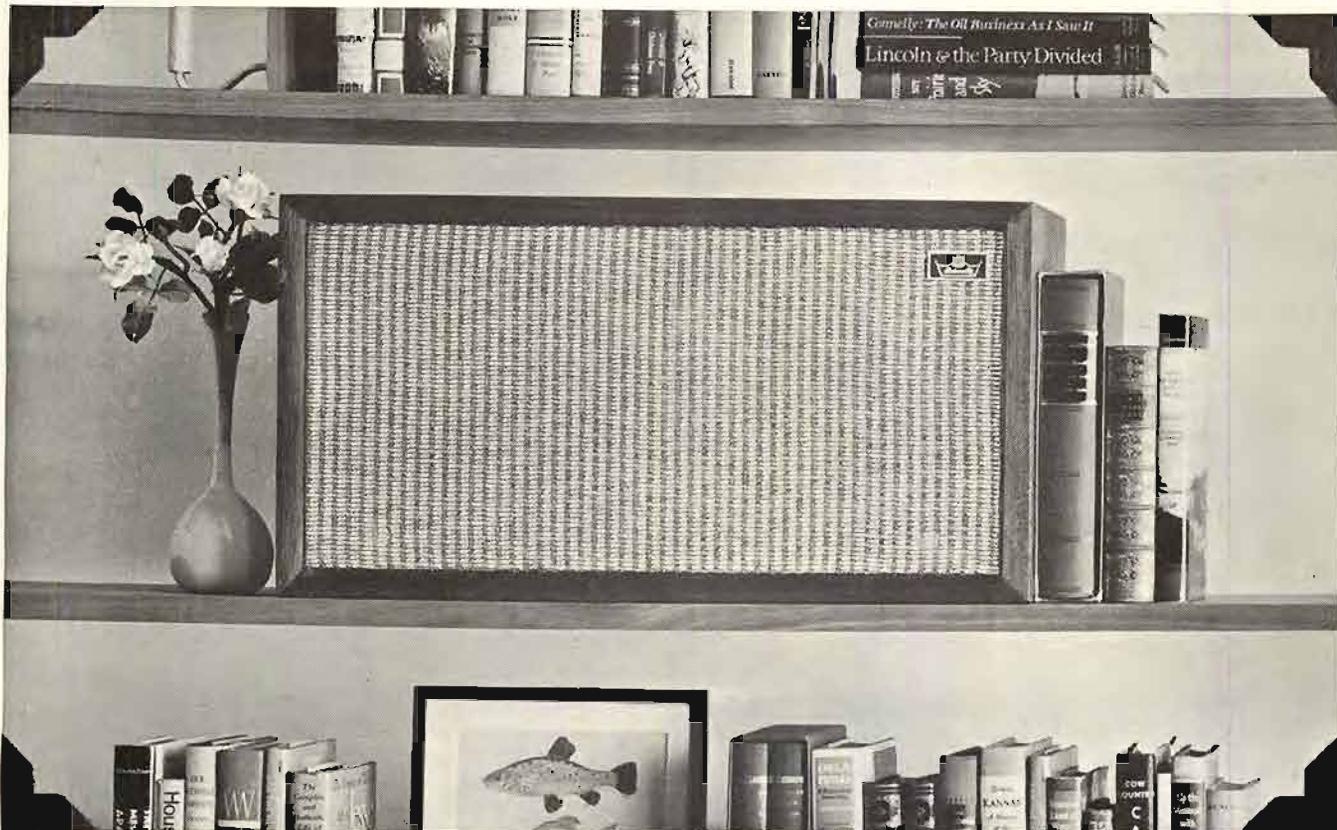
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VOID AFTER FEBRUARY 28, 1962

Printed in U.S.A.

JANUARY, 1962

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