

HiFi Stereo

review

February 1960

50¢



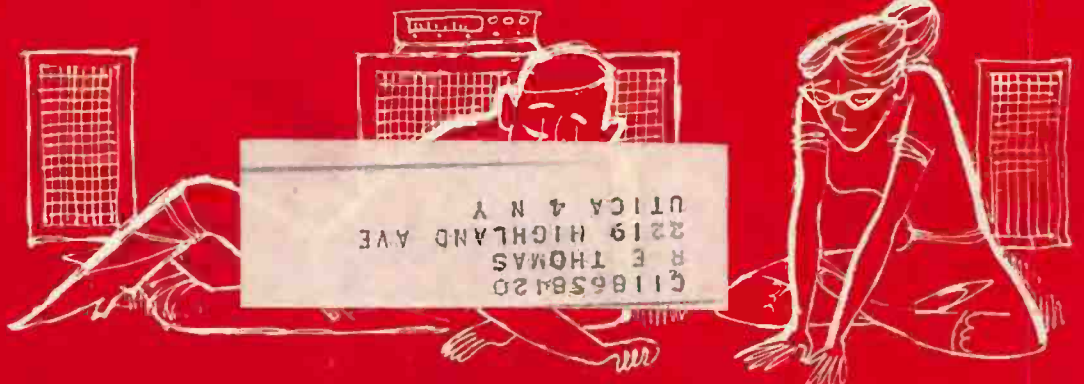
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Test Report:
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Record Players

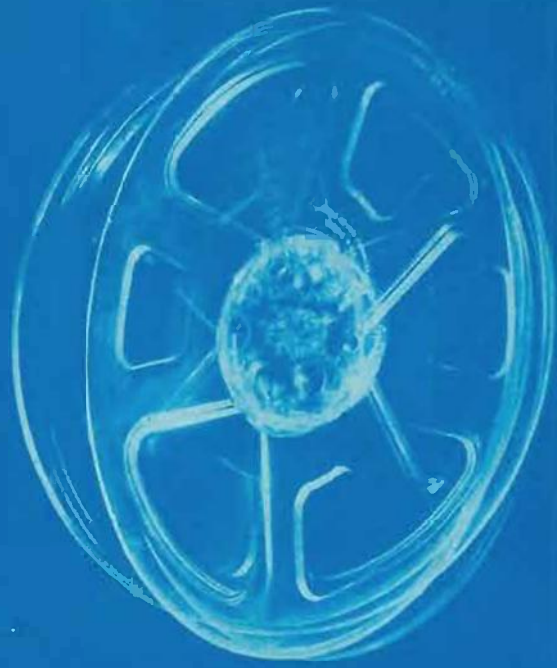


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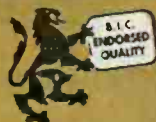
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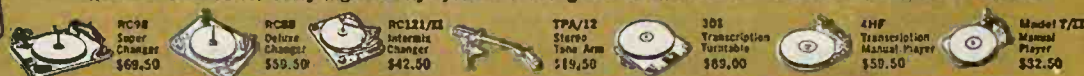
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February, 1960

Vol. 4 No. 2

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ZIFF-DAVIS PUBLISHING COMPANY, One Park Ave., New York 16, N. Y. William B. Ziff, Chairman of the Board (1946-1953); William Ziff, President; W. Bradford Briggs, Executive Vice President; Michael Michaelson, Vice President and Circulation Director; Hershel B. Sarbin, Vice President; J. Leonard O'Donnell, Treasurer.

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SUBSCRIPTION SERVICE

Forms 3579 and all subscription correspondence should be addressed to Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least four weeks for change of address. Include your old address as well as new—enclosing if possible an address label from a recent issue.

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Average Net Paid Circulation 119,005



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HiFi/STEREO REVIEW is published monthly by Ziff-Davis Publishing Company, William B. Ziff, Chairman of the Board (1946-1953), at 434 South Wabash Ave., Chicago 5, Ill. Second class postage paid at Chicago, Illinois. Authorized by the Post Office Department, Ottawa, Ont., Canada as second class matter. SUBSCRIPTION RATES: One year U.S. and possessions, and Canada \$4.00; Pan-American Union countries \$4.50, all other foreign countries \$5.00.

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HiFi Soundings



BY DAVID HALL

The Power of Positive Buyer Action

A perennial complaint currently reaching a *crescendo* throughout the entertainment arts is that the market is gutted with second-rate products. The bad is slowly but surely driving out the good.

It has been said of television. It is being said with increasing frequency and vehemence about the record makers—especially those in the classical disc field.

When it comes to the basic "best seller" classical repertoire of Beethoven, Brahms and Tchaikovsky, the recorded performances most consistently recommended by major critics and publications often turn out to be the hardest to get in the stores. The *latest* versions; good, bad and indifferent, can always be purchased—complete with shiny new sound. A modern opera or symphony of major significance may be issued, but if it fails to make a decent showing in sales during its first year on the dealers' shelves, it soon gets the "black diamond treatment" in the *Schwann Record Catalog*.

Such is the dark view of the situation. But, is it that bad and does it have to be as bad as it seems to be?

We are inclined to the view that the real situation—at least in the realm of concert music recordings—can be spelled out not in terms of too few good releases, but too many mediocre ones. The weeds have become so thick in some places that the beautiful flowers and tasty fruits can't be seen. Yet, the past few months have brought to concert record buyers such choice items as the beginning of a new Beethoven string quartet cycle with the Budapest (Columbia), a complete Mozart *Don Giovanni* starring Dietrich Fischer-Dieskau in the title role (Decca-Deutsche Grammophon), Purcell's *King Arthur* (London-Oiseau-Lyre), Britten's *Peter Grimes* (London), Verdi's heretofore little known but remarkable *Macbeth* (RCA Victor) and the first installment of a complete Vivaldi concerto project (Library of Recorded Masterpieces). Yet the enumeration of these items barely skims the surface of the more interesting classical releases of the past two months. The trouble is, one has to plow through listings of three new Beethoven "*Eroicas*," four Brahms "Firsts," and four Tchaikovsky "*Pathétiques*," (from which assortment perhaps two discs are worthy of notice) in order to concentrate on what is both new and worthwhile. In short, the concert record buyer is faced with a "weeding out" job

every month as he goes through the latest "*Schwann*" or his favorite record review magazine.

For this reason, we at HiFi/STEREO REVIEW have made something of a special point of doing this initial "weeding out" for our readers—hence the BEST OF THE MONTH feature in our review sections, plus Martin Bookspan's regular surveys of the best available "Basic Repertoire" discs. While we have no hesitation in taking inferior records to task, we still feel it even more important to let our readers know which recorded performances are truly outstanding in their several ways.

Let us make it perfectly clear that HiFi/STEREO REVIEW has never tried to "mastermind" its readers—indeed, we sometimes feel, from the tone of our reader mail, that it's the other way around. What we feel we should be doing is keeping our readers from floundering amid the morass of new titles and offering them the opportunity to expand their realm of musical experience through the exploration of the significant literature of recorded music, old or new, light or serious, and as played by the finest artists of today and yesterday.

A readership of informed record buyers, that are actively interested, can surely play a constructive role in helping eliminate some of the "weeds" that clutter up the present-day recorded music picture in the field of concert repertoire. They can make their views known to their record dealers, and even record companies. If a substantial number of these active record buyers, who also read HiFi/STEREO REVIEW, feel as we do—that the choice fruits and flowers of the repertoire need more exposure through clearing away the weeds—then the record producers will pay them some mind. The manufacturers must concentrate on selling their best product rather than flooding the market with unwanted and needless duplications of existing repertoire. A negative buyer reaction, however, is not enough. Just as a community symphony orchestra or opera company needs positive support in the form of season subscriptions, so the record producers who take the care to issue a truly high quality product from the standpoint of repertoire and performance, are deserving of every bit of buyer backing—whether through actual purchases or through word-of-mouth expression of enthusiasm to fellow music lovers.

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(unsullied, except by rediffusion)

JOAN REYSER/satire

A colleague of mine in musicology recently spent several years at the University of Chicago collaborating with a physicist there in an effort to devise an instrument which could be used to measure intervals in the indigenous music of primitive and oriental people. Though the paper describing this complex affair was presented at the last meeting of the American Musicological Society in Boston, the young woman who had invested her energy in this work lives in New York City on 116th Street near Broadway and has little practical use for the material.

I am more fortunate than she. Being the wife of a psychiatrist, I recently found myself destined to accompany my husband on the lengthy summer vacation which is ritual with all those of his profession who practice in Manhattan (the assumption being, I think, that all mental illness evaporates in the intense heat of July and August in New York). Thus, in July, we and our children took off for Barbados in the British West Indies, sacrificing many BOAC-allotted pounds of photographic equipment, toys and water skis in order to bring along a tape recorder with which I could capture some real Barbadian folk music.

When we first arrived, I was delighted with the whole situation. Barbados was really primitive! Here was an island—almost two-thousand miles from New York—without pasteurized milk, laundromats, delicatessens or television. Every morning barefoot native women, balancing heavy wooden trays on their heads filled with papaw, plantain, guava, gooseberries and breadfruit would come to the door to sell their produce. They were "folk"—that was certain, but there was never any music. They didn't sing, the servants working in the houses didn't sing, the laborers cutting sugar cane in the fields didn't sing, and the only song that I ever heard coming from the colorful, open, wooden buses carrying crowds of church picnickers was "The old gray mare she ain't what she used to be."

After several weeks I decided that the best approach to the matter might be to start with the higher echelons of civilization and work down to the more primitive ones—rather than the other way around. This is what I learned.

There used to be two music schools on the island before the introduction of the radio, but now there are none, nor is there any significant music education in the regular school system. Pianos are the only instruments which can be purchased on Barbados and the only printed music available is in the form of tutorial instruction for children studying that instrument. A symphony orchestra was formed two years ago, performs about twice a year and has a repertoire which includes the Overture to Rossini's *Barber of Seville*, an orchestral arrangement of Schubert's *Marche Militaire*, another orchestral arrangement of a Haydn quartet and the Intermezzo from Bizet's *L'Arlesienne*. There is also a police band, from which the orchestra was recruited, which has a tradition dating back to the 1880's and occasionally plays every night of the week in the various open bandstands scattered throughout the island. A recent program listed an English March, two Viennese Waltzes, a Chopin Polonaise, a melody of Scotch tunes, selections from *Call Me Madam*, selections from *Oklahoma!*, and two calypsos arranged by the corporal in the police band.

In all of this, the calypso seemed to me to hold the only note of hope. It is a sad thing to relate to the reader, however, that the calypso is indigenous to Trinidad and Jamaica and only arrived on Barbados via the radio which was introduced to the island in the thirties. The radio is called "rediffusion" because all of the programs have been taped elsewhere and reproduced here; there is only one station and its programming is handled by an English major. A typical day of rediffusion starts with some progressive jazz in the hands of Gerry Mulligan and Miles Davis, progresses to a stately English

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the sound way to better stereo

version of *Portia Faces Life*—"for all women who have ever dared to love—completely," moves onto some western songs interspersed with news from BBC which is often followed by a piece of serious art music, all of which is climaxed regularly by *The Lawrence Welk Show*. A set is rented for two Barbadian dollars a month which is roughly equivalent to one dollar and twenty cents in American money, and although this is a considerable expense in terms of the economic situation of Barbados, my informants on all official matters have told me that every native on the island has a rediffusion set.

Despite the disappointing discovery that the calypso was an imported genre, I contacted one of the young musicians known locally as "The Mighty Radio"—feeling that he might possibly lead me to something unexpected. We talked at some length, and he told me that although he had received absolutely no instruction he had been singing all of his life. I asked him to search far back into his childhood and try to recall fragments of songs that he had heard in the fields or in school as a young boy. Without reflecting for an instant he said "cowboy songs—like *Home on the Range*." He added that he was more versatile now and could handle a fox trot, rumba, mambo, cha cha cha and calypso and that was why he was called The Mighty Radio. I complimented him on his shirt which was something of a cross between a tiger and a leopard and he answered, quite seriously, that this was the band's uniform. When I said that I was not planning to give any cha cha cha parties but was interested in the music that was natural to him and to his friends, he seemed to understand. I asked if they ever played spontaneously—for their own pleasure—and after hesitating for several minutes, he smiled brightly and said that indeed they did; they would meet on a corner in Speightstown, start singing and rhyming, gather a great crowd about them and march in and out of the narrow streets of the tiny villages and through the hills of the countryside. This was for me; the anthropological picture brightened considerably!

The following afternoon my daughter told me that The Mighty Radio had been there to say that they were considering meeting that evening. I went to town, but he was not there. The next morning he came to the house to make plans for that evening

Hi Fi / STEREO

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NOTE: Stereo records must be played only on a stereo phonograph

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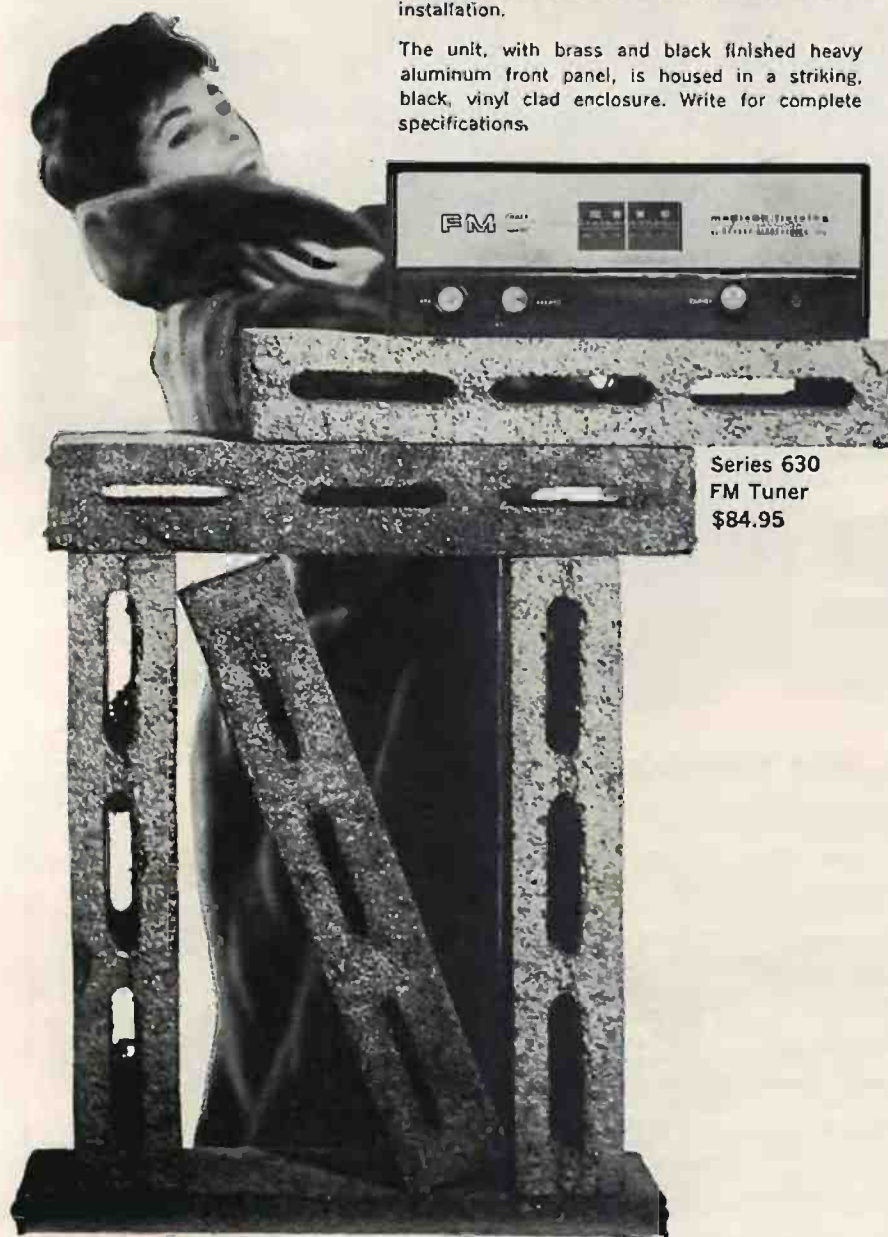
Ⓢ "Columbia," Ⓣ "Epic," Ⓤ Maraca Reg. Ⓦ Columbia Records Sales Corp., 1960

in tune with any setting

The new Madison Fielding Series 630 FM Tuner is equally at home with the most basic or complex component systems. This highly sensitive unit has been designed with matchless engineering excellence, yet it sells at an unheard of \$84.95.

The 630 is the most tunable tuner in hi-fi history. A new concept in tuning eliminates the moving pointer. There's no need to look from selector dial to tuning indicator. Just fix your gaze on the vertical tuning eye as the stations glide across this point. Listening flexibility is greatly enhanced by dial-variable amplified AFC which permits drift-free reception of the weak stations most tuners generally reject. Another unique feature is the removable top plate to facilitate multiplex adapter installation.

The unit, with brass and black finished heavy aluminum front panel, is housed in a striking, black, vinyl clad enclosure. Write for complete specifications.



Series 630
FM Tuner
\$84.95

madison fielding

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BRAND PRODUCTS INC.
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National marketing organization for Madison Fielding

and was horrified to hear that I had been to Speightstown the night before; he had, of course, "canceled the engagement with the boys" when he couldn't get in touch with me. When I indicated my overwhelming sense of disappointment at the lack of spontaneity and *joie de vivre* that had characterized the events of the past twenty-four hours, he told me a little of the history of live calypso on the island.

Before the fifties calypso was, apparently, almost non-existent. In 1951 a calypso band of some esteem was formed by a man named Springer who tuned all of the instruments. (In a steel band this is done with a blow torch and a chisel.) When plans were being made for the annual winter carnival, Springer decided that the band needed a new uniform and he broke into a store and stole eighteen black and yellow striped shirts. During the festivities, while Springer and his men were cavorting about the streets, they were, quite naturally, seen by the man who had been robbed. Springer was sentenced to prison for eighteen months leaving no one on the island able to tune the instruments adequately. The result was that three excellent calypso groups developed in the prison, but live calypso was a pretty dead affair on the rest of the island for a year and a half. The Mighty Radio was unable to explain the sudden increase in talent, but he said that there are over twenty-small steel groups on Barbados today.

I am a reasonably hard working woman in my field, but at this point I felt that the handwriting was on the wall. I put my typewriter and tape recorder away—high in a closet—and rented a pair of water skis. Several days later, as I was resting my legs (water skiing is hard on a musicologist's muscles), a native carrying a basket of pottery came to the garden selling his work. He had come from Chalky Mount, a fairly isolated mountain area in the middle of the island. He was very slender and almost toothless, but spoke to me with quiet dignity and grace. I asked him to come into the house so that I could look at his things more closely. He said that he had come from a family that had been potting for generations and that all the men in his small village earned their living from making pots after the sugar season was over and they were no longer employed to cut the cane. His work was very primitive and a little

HiFi/STEREO

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Among the advanced features embodied in this striking model are: Dual IN LINE Stereophonic sound channels; balanced tone (loudness control); real portability with molded glass and steel case; 360° sound distribution with two self-contained speakers; single knob control; precision Index counter; public address system; input switches automatically for mike or phono; instant stop button; self-adjusting disc brakes; tape speeds, 3.75 and 7.5 i.p.s. With microphone, 2 reels, tape and cords.

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GUARANTEED SPECIFICATIONS — Frequency Response: 75-13,000 c.p.s. ±3db at 7½ i.p.s. (Both Channels); 85-7,000 c.p.s. ±3db at 3½ i.p.s. Signal to noise ratio greater than 48db at both speeds. Wow and flutter less than 0.3% at both speeds. More than 50db isolation between stereo channels. NARTB equalization for optimum playback of pre-recorded tapes.

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STEREO



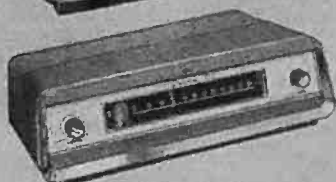
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The "Little Jewel," a high quality 20 watt stereo pre-amplifier and power amplifier. Two 10 watt channels convert to 20 watts monophonic, 40 watts peak. Controls are ganged for simplified stereo operation - Frequency response ± 0.5 DB, 20-20,000 CPS - Hum and Noise 80DB below rated output - Selector for Aux, Tuner, NARTB Tape, RIAA Phono, Crystal Phono - Treble, Bass, Loudness Controls - Inputs for records, tape or tuner - Outputs 4, 8 and 16 ohms - Two AC outlets for associated components - Size only 14" x 4 1/2" x 9". Gold and oyster-white face plate. Audiophile net, only \$69.95.*



GROMMES CUSTOM 101GT FM TUNER

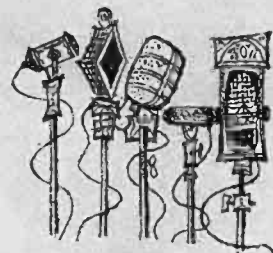
Outstanding performance. Electronic tuning eye and AFC simplify tuning. Foster Seeley discriminator and matched crystal diodes detector. Audiophile net, \$79.95.*
*Handsome saddle tan simulated leather enclosure \$10.00 extra.

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stereotyped, but much of it was lovely, and all of it had been left without fishing ships or tropical trees painted on it. Thinking it possible that here might be a small sect of people somewhat concerned with aesthetic beauty hidden away in the crevices of Chalky Mount; I asked this potter whether I could come to watch him and his neighbors work.

The next day my husband and I drove far into the mountains and with the help of an extraordinarily clear road map discovered this small poverty-stricken community of potters. Little boys stood naked under the hot sun, older ones milked goats, chickens wandered about underfoot, women sat working the wheels and the men molded the clay. Nothing was spoken. Babies were held by little girls who stared at the two Americans who had driven to the top of their mountain. The only sounds which could be heard were the gentle humming of the potters' wheels and the extremely sophisticated and stylized rendition of Frank Sinatra *You Make Me Feel So Young* blasting at full volume from every re-diffusion set in the village.

It is hard to say whether Barbados ever had a musical culture of its own, but it certainly has none at the moment. It is, of course, entirely possible



that the media of communication has progressed to the point at which imported idioms swiftly devastate all indigenous musical activity. It is also possible that, for any number of reasons, there are some people who are simply not musically inclined, and although this might be an unattractive answer to an ethnomusicological investigation, it should be considered as a serious possibility. In Jamaica and Trinidad there may well be dozens of Harry Belafontes happily flashing their teeth as they sing "Banana Boat" songs while they work, but in the careenage in Bridgetown, Barbados, scores of tough and muscular men simply unload the bananas from the boat and go for a shot of rum. It doesn't sound picturesque, but that is the way it is.

Joan Peysor
HiFi/STEREO

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FISHER 800

Stereophonic FM-AM Receiver

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OUTSTANDING SPECIFICATIONS OF THE FISHER 800

THE STEREO TUNERS: Fabulous 1 uv FM sensitivity for 20 db of quieting. Exclusive Golden Cascade front-end identical to the finest FISHER tuners used by broadcast stations, **TWICE** the sensitivity of the nearest competitor. ■ Signal-to-noise ratio 62 db at 100 uv input. ■ New, Automatic Interstation Noise Suppressor. ■ High sensitivity AM tuner, absolutely free of hiss and 'birdies.' ■ **THREE**-position AM selectivity. ■ Rotatable AM antenna. **THE STEREO AMPLIFIERS:** The most powerful used in *any* stereo receiver. ■ Hum, noise and distortion totally

inaudible. ■ **TWO**, separate power supplies to prevent circuit interaction. ■ Frequency response, 19 to 32,000 cycles. **THE STEREO CONTROLS:** 22 controls, for all present and future program sources and applications. ■ 15 input and output jacks. ■ Exclusive, new *Center-Channel Volume Control on front panel* for unlimited flexibility in multi-channel stereo and remote speaker operation. ■ Separate, dual Bass and Treble tone controls. ■ Tape Monitor switch. ■ New, wide-range Channel Balance control. ■ Solid, architectural-brass front panel.

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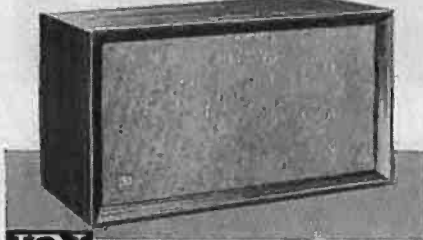
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**high-compliance
2-way speaker system**

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Features: 8" long-excursion low-frequency driver; balanced, adjustable tweeter; quality cabinet, lustroously finished on four sides. 12½ x 24 x 10½". 28½ lbs.



KN 2000
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3-way speaker system**

\$84.50
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Features: 12" free-edge woofer; matched 8" mid-range driver; compression HF unit; sealed, acoustically damped system, finished on four sides. 13¾ x 26¾ x 12¾". 45 lbs.



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**high-compliance system with
2 built-in electrostatic tweeters**

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Features: Electrostatic Arthur Janszen radiators; special high-compliance weighted-cone 12" woofer. Enclosure sealed, hand-finished on four sides. 14 x 26½ x 13". 50 lbs.

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• **Ampex's** new Model 403 stereo control center evidently makes convenience of operation one of the principal design objectives. Simplicity of handling is achieved by push-button selection of inputs and friction-coupled concentric controls (treble, bass, volume) that may act either jointly on both channels or separately on each. Channel reverse is also controlled by a push-button.

The technical performance data of the Ampex 403 includes frequency response from 20 to 20,000 cycles ±2 db. at less than 0.09% distortion for 1 volt output. Hum and noise are -65 db. below 2 volts output for the low level inputs, -75 db. for the high level inputs. Cathode follower output assures proper matching to any power amplifier. Price: \$159.50 (walnut case extra). (Ampex Audio, Inc., 1020 Kifer Road, Sunnyvale, Calif.)

• **Argos** loudspeaker enclosures of the bass-reflex type can now be easily tuned by the buyer to match the free cone resonance of his woofer, thereby eliminating boom and improving the loudspeaker damping. The tuning is accomplished by slicing cardboard tubes, acting as internal ducts for the cabinet, to the appropriate length. A chart listing the proper lengths for various bass resonances is furnished with the enclosures or the enclosure kits.



The new tunable port is available at no extra charge with the Argos "Californian" series. (Argos Products Co., 301 Main Street, Genoa, Ill.)

• **Audax** adds a junior member to their

new loudspeaker family. Measuring a compact 9½ x 10 x 18 inches and employing a woofer of only 6 inches diameter, the CA-60 reportedly has bass response as low as 60 cycles while a cone tweeter is said to extend the treble to 17,000 cycles. The power handling capacity of this diminutive speaker system is rated at 20 watts. The cabinet is oil-finished walnut. Price: \$59.95. (Audax, Inc., 38-19 108th Street, Corona 68, N. Y.)

• **Eico** has combined on a single chassis their AM and FM tuners which formerly were only separately available. The new AM/FM tuner is known as Model HFT92 and carries provisions for FM-multiplex stereo via an adapter. However, it cannot serve as an AM/FM stereo tuner since it does not permit simultaneous reception of both media.



The HFT92 also comes in kit form, easing the task of the builder with a pre-wired, pre-aligned FM "front end" housed and shielded in a solid aluminum-zinc casting. The front end is claimed to be sufficiently stable and drift-free to obviate the need for automatic frequency control. All IF coils in both the FM and AM sections are also pre-aligned. Hence the kit builder needs no alignment instruments for the construction of this tuner.

Operating features include a visual tuning indicator of the "exclamation point" type, volume control and cathode follower output.

The rated FM sensitivity is 2.5 uv for 30 db quieting (1.5 uv for 20 db) and the IF bandwidth is 240 kc at the 6 db points. Drift is held to a maximum of 20 kc from a cold start. Total harmonic distortion on FM is 1.5%, on AM less than 2% up to 70% modulation. Hum is 60 db below 1 volt output. Dimensions: 3½ h x 12 w x 8¼ h inches. Price: \$59.95 (kit), \$94.95 (ready-wired). (Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City 1, N. Y.)



Acclaimed by HF Reports!

The Fabulous

FISHER 600

Stereophonic FM-AM Receiver

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\$349⁵⁰

From the HF Reports On the FISHER 600

■ "Practically all system interconnections have been eliminated without sacrificing the performance obtainable from separate components of good quality. The performance of each portion of the Model 600 is of top caliber, and the complete unit requires only the addition of a pair of good speakers, a turntable, and a stereo pickup to form a truly high fidelity stereo music system."

■ "(Loudness control) contours are well-chosen. The result is a well-balanced sound, free of boominess at any volume setting. The rumble and scratch filters are nearly ideal. These filters, which are most effective in their intended functions, hardly disturb musical content."

■ "The amplifiers are absolutely stable and free from ringing under any conditions of capacitive or resistive loading."

■ "The amplifiers of the Fisher 600 showed less distortion at very low frequencies than any other integrated stereo or mono amplifier we have tested."

■ "The Fisher 600 has adequate IF bandwidth to receive weak signals without clipping or distortion even at high-modulation levels. It is very easy to tune. The tuning eye is remarkably sensitive, showing a definite indication for signals as weak as two microvolts."

■ "We were surprised to find that the AM sound of the 600 did not suffer a bit by comparison with its FM sound. With this receiver we were able to appreciate FM-AM stereo broadcasts fully, which is more than we can say for most stereo tuners we have used. Much of the tuner's outstanding sound was due to the silent background."

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Features: Full 40 watts of clean stereo sound • Two fully integrated, built-in preamps • Exceptional control versatility • Single knob channel balance and separate dual concentric tone controls for each channel • Full-frequency range center channel output for 3-speaker stereo system • Exclusive printed circuit switches for easy assembly • Outputs for stereo tape recording • Beautiful case in Cordovan gray vinyl plastic bonded to steel; Desert Beige and Sand Gold extruded aluminum escutcheon; 4¼ x 15¼ x 11¼" • Shpg. wt., 23 lbs.

knight-kit Deluxe FM-AM Stereo Tuner Kit

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• **Fisher** is pioneering "augmented stereo" sound with its new WS-1 "Wide Surround Speaker System." These small speaker systems, reproducing only mid-range and highs from 250 to 15,000 cycles, are intended as extra sound sources to be added to conventional two-speaker stereo systems to create an impression of sound from all over. By suitable placement of these additional speakers unusual effects of depth and fullness can be achieved. Dimensions: 11½ x 8¾ x 4¾ inches. Choice of walnut, mahogany, teak or cherry. Price: \$49.50 per pair. (Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N. Y.)

• **Flexicone** is the name of a new fluid that can be painted on the edge of a loudspeaker cone to make it more compliant. This drops the resonant frequency and may improve bass response. Any attempt to improve upon the product of a reputable speaker manufacturer who knew what he was doing in the first place is fairly risky business, but with ordinary non-hi-fi radio speakers the Flexicone might bring surprising improvement. The three-bottle kit comes complete with instructions. Price: \$3.00. (Porter & Dietsch, Inc., 2459 University Avenue, St. Paul 14, Minn.)

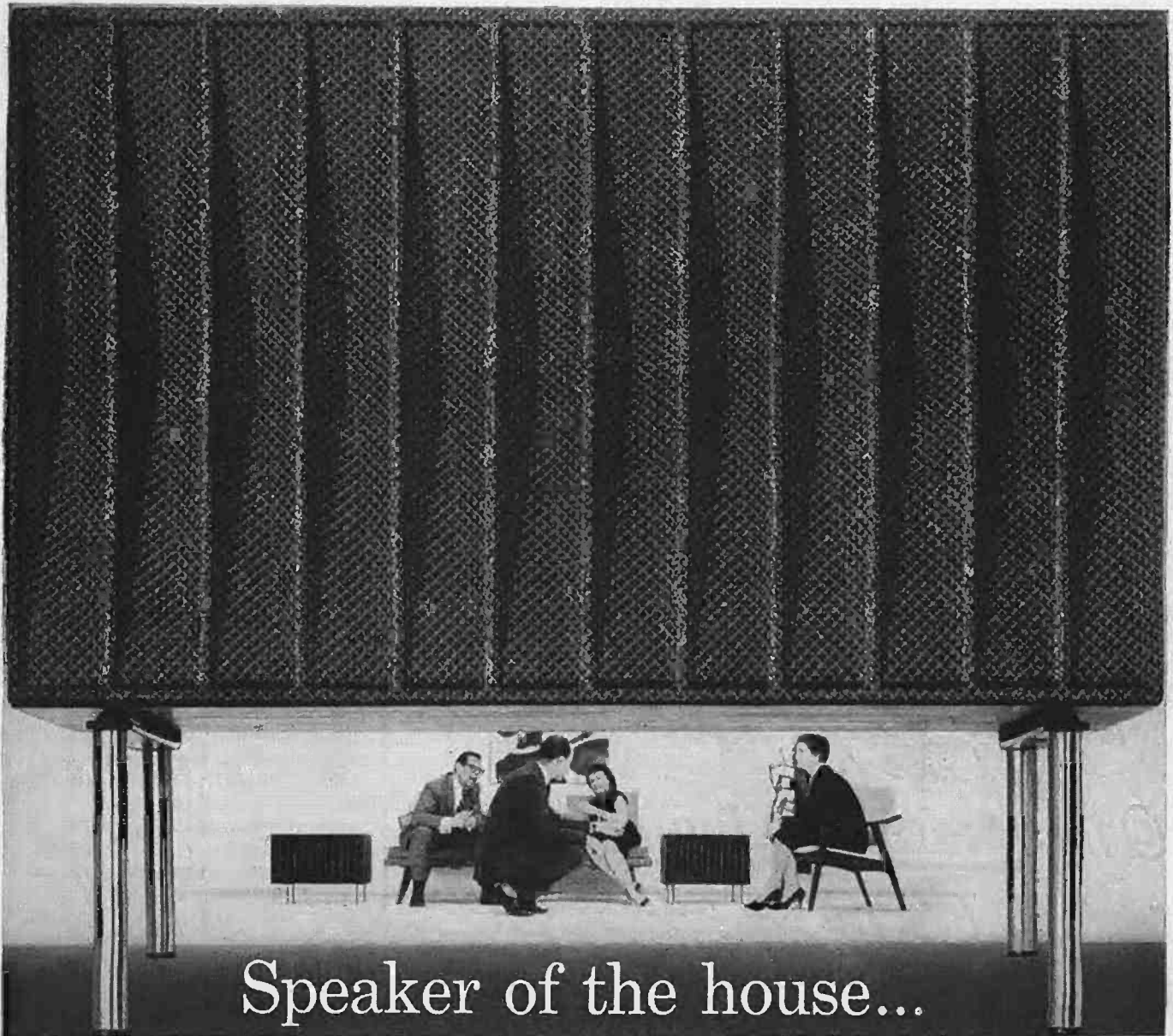
• **Grommes** has branched out into a kit line with several new amplifiers and tuners, which are also available in ready-wired form. Model 201J, dubbed "Little Jewel," is a stereo amplifier, rated at 10 watts per channel with a claimed response of 20 to 20,000 cycles ±0.5 db and hum level at -80 db. All controls are ganged.

The 101GT FM tuner is a companion piece to the "Little Jewel" amplifier. It features dual limiters, a Foster-Sceley discriminator and a crystal diode detector. A tuning indicator and AFC are provided. A pre-wired and pre-aligned front end simplifies the construction of the tuner for the kit builder. Price: \$59.50 (101GT tuner kit), \$59.50 (201J stereo amplifier kit); \$79.95 for either unit ready-wired. (Grommes Division of Precision Electronics, Inc., Franklin Park, Ill.)

• **Jensen's** popular bookshelf speakers, the three-way "Tri-Ette" and the two-way "Duette," are now available for the first time in unfinished cabinets at considerable cost reduction.

The "Tri-Ette" employs a 12-inch woofer, an 8-inch midrange unit and a horn tweeter, combined in a tube-vented enclosure to give an overall response of 25 to 15,000 cycles with a power rating of 30 watts. The "Duette" has an 8-inch woofer paired with a cone tweeter, responding from 36 to 14,000 cycles in a tube-vented enclosure with a power rating of 25 watts. Both systems operate at 16 ohms input impedance and measure 13¾ x 25 x 11¾

HiFi/STEREO



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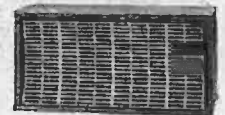
Audax systems were planned with intelligence, styled with boldness, built with precision. They are everything an outstanding speaker should be... a welcome combination of unusual beauty and versatility... a truly original achievement in furniture design. The 3-dimensional *Dynel Acoustiscreen* is a distinctive new face in speaker grilles, available in vertical or horizontal patterns to preserve the "honest" design. Place Audax as you want—on shelves, tables, in cabinets, or free-standing. Legs are available, if desired. All Audax Paraflex Speaker systems are custom finished in oiled walnut.

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CA-80 — 2 full range 8" speakers and matched tweeter. \$99.95 ■
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 the biggest and best sound in the smallest
 package! Model CA-60, right — 9½" x 10"
 x 18". \$59.95



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FEBRUARY 1960

yes...but have you heard the Z-400?

This loudspeaker goes well beyond previously high-rated shelf speakers. The NEW Z-400 is an integral combination of the two most recommended speaker developments of recent years...

① The exclusive Janszen* Electrostatic whose remarkable range and clarity of mid and upper frequencies makes high fidelity -- with or without stereo -- a fact instead of fancy.

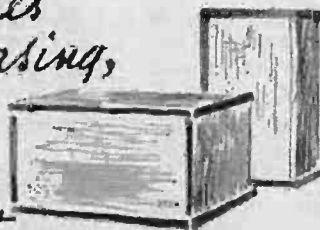
② The Model 350 Dynamic -- a high compliance, low distortion cone woofer specifically designed to match electrostatics in minimum sized enclosures.

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*incorporating designs by Arthur A. Janszen and made only by

NESHAMINY ELECTRONIC CORP.,
Neshaminy, Pennsylvania



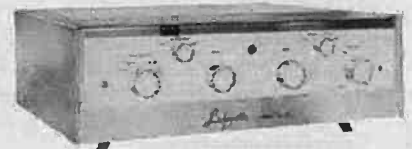
inches (Tri-Ette), and 12½ x 24 x 10½ inches (Duette). Price: \$89.50 (Tri-Ette), \$59.95 (Duette). (Jensen Mfg. Co., 6601 South Laramie Ave., Chicago 38, Ill.)

• **Knigh** introduces two new stereo amplifiers, one serving the demands of quality-conscious audiophiles while the other serves those who are economy-conscious. The KN-760 deLuxe model delivers 30 watts per channel (or 60 watts mono). Its features include a continuously variable blend control, a choice of three different contours of loudness compensation, scratch and rumble filters, as well as the usual input selector facilities for a variety of program sources. A blended "third channel" takeoff is also provided.

Built around the newly developed 6L6GC output tubes, the circuit provides frequency response within ±0.5 db from 25 to 20,000 cycles at full output with harmonic distortion at less than 0.75% and IM distortion at less than 2%. Hum and noise are rated 54 db below full output on the magnetic cartridge input, -74 db for tuner and auxiliary inputs, and -47 db for the tape head input.

The KN-520 economy amplifier proves that stereo amplifiers of modest power need cost no more than what we used to pay for similar mono equipment. The KN-520 features 10 watts output per channel, frequency response from 40 to 15,000 cycles with hum and noise -40 db below full output on the magnetic cartridge input. Concentric controls allow separate or ganged adjustment of treble, bass and volume. Price: \$149.94 (KN-760), \$62.50 (KN-520). (Allied Radio Corp., 100 N. Western Avenue, Chicago 80, Ill.)

• **Lafayette** hasn't forgotten those in search of an inexpensive mono amplifier for economy sound systems or for use as a secondary system in the home. The new LA-55 is a neatly styled, compact unit with a power output of 15 watts, a fre-



quency response of 15 to 30,000 cycles ±1 db and harmonic distortion of less than 0.3% at rated output. Controls on the front panel include monitor/on-off, bass, treble, rumble filter and hum balance in addition to a four-position program source selector. Price: \$39.95 (fully assembled). (Lafayette Radio, 165-08 Liberty Ave., Jamaica 33, N. Y.)

• **Madison-Fielding** joins the growing number of manufacturers offering all-in-one stereo receivers. The Model 440

HiFi/STEREO

11 SNEAKY WAYS TO BEAT YOUR WIFE AT HI-FI

But hi-fi gives Little Charley a trauma



N^o 4 "That's because the little — uh — darling hasn't heard the true sound of music on an Altec matched component system. Isn't that right lil' feller — heh, heh. You see, Victoria, Charley is such a high-strung lad that nothing less than the purest, most honest sound reproduction would be good enough for him. Altec is specially made for superior little — uh — darlings like him."

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ULTRA CRITICAL TUNING is now at your fingertips with the new wider slide rule dial of the Altec 308A. Automatic frequency control locks-on exact station. New low-silhouette metal cabinet with platinum pink or gold panel encases 3 IF stages, and output for stereo multiplex adaptor. Today's most advanced FM Tuner sells at \$120 complete. • Altec offers you the most complete line of quality matched stereo and mono high-fidelity components and systems in the world. Complete systems sell as low as \$279.50,



308A HIGH FIDELITY FM TUNER

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FEBRUARY 1960

NEW! Lafayette 50-WATT Complete Stereo Phono System



- COMPONENTS**
- LAFAYETTE LA-250 50-WATT AMPLIFIER 89.50
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 - 2- LAFAYETTE SK-58 FAMOUS FREE EDGE 12" COAXIAL SPEAKERS @ 29.50 59.00

REGULAR CATALOG PRICE ~~218.55~~

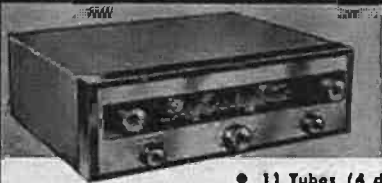
COMPLETE STEREO SYSTEM 174⁵⁰

You Save 44.05

YOUR GUARANTEED BEST STEREO SYSTEM BUY!

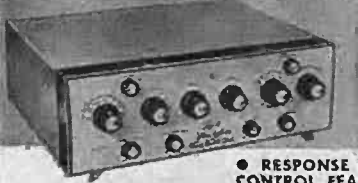
This superb system will add a new dimension in living to your home with all the excitement and realism of a live concert. The new Lafayette LA-250, 50-watt stereo amplifier (25 watts each channel) forms the heart of this outstanding stereo hi-fi phonograph music system—the features, versatility and advanced circuitry of this unit are second to none. Also included is the famous Garrard RC121/11 intermix 4-speed automatic record changer with full manual or automatic operation supplied with your choice of stereo cartridges—the new GE VR-22 (.7 Mil) diamond stereo cartridge, Picketing 371-7D (.7 Mil) diamond stereo cartridge, Shure M7D (.7 Mil) diamond stereo cartridge or the new Electro-Voice 31 MD7 (.7 Mil) diamond stereo cartridge. Supplied with the Lafayette wood base cut for the RC121 in your choice of finishes. These outstanding components are coupled with the 2 famous free edge Lafayette SK-58 12" Coaxial speakers with built-in crossover network and brilliance level control. System supplied with plugs, cables and simple instructions. Shpg. wt., 67 lbs.

- HF-681 WX Hi-Fi STEREO PHONO SYSTEM with choice of cartridge and mahogany, walnut or blond changer base (please specify) 5.00 Down Net 174.50
- HF-683 WX Same as HF-681, but with 2 Lafayette Elliptoflex Series Bookshelf Enclosures (please specify finish). Shpg. wt., 143 lbs. 10.00 Down Net 229.95
- HF-682 WX Stereo AM-FM-Phono System. Same as HF-681 but including the new Lafayette LT-50 stereo tuner. Shpg. wt., 85 lbs. 10.00 Down Net 287.50



KT-500 FM-AM STEREO TUNER KIT

- 11 Tubes (4 dual-purpose) + Tuning Eye + Selenium rectifier provide 17 tube performance
 - Multiplex Output for new Stereo FM
 - Armstrong Circuit with Dual Limiters and Foster-Seely Discriminator
 - Extreme Sensitivity and Wide Frequency Response.
- A precision engineered, highly stable tuner—perfect for 1140kc stereo FM-AM broadcast reception, FM reception and/or AM reception. Features separate tuning and volume controls for AM and FM. Magic eye on AM and FM, plus automatic frequency control on FM for accurate tuning—stations are "locked" in. Other deluxe features include cathode follower outputs and 5-position Function Selector. Efficient, broadband circuitry on AM with built-in antenna. FM section features include 2 microvolt sensitivity for 30 db quieting, frequency response 20-20,000 cps \pm 1/2 db and full 200 KC bandwidth. Two printed circuit boards make wiring simple—even for such a complex unit. Complete kit includes all parts, deluxe cabinet and detailed instruction manual. Size is 13 3/4" W x 10 1/2" D x 4 1/2" H. Shpg. wt., 22 lbs.
- KT-500 WX FM-AM Stereo Tuner Kit 5.00 Down Net 74.50
 - LT-50 WX Same as above, wired & tested 5.00 Down Net 124.50



KT-600 PROFESSIONAL STEREO CONTROL CENTER

Solves Every Stereo/Monaural Control Problem!

- RESPONSE 5-40,000 CPS \pm 1 DB
 - UNIQUE STEREO & MONAURAL CONTROL FEATURES
 - PRECISE "NULL" BALANCING SYSTEM
 - CONCENTRIC INPUT LEVEL CONTROLS
- A truly professional stereo preamplifier and master audio control center—solves every stereo/monaural control problem. Features unique Bridge Control for variable cross-channel feed for elimination of exaggerated channel separation effects—plus controlled 3rd channel output. Has all-concentric controls—including clutch-operated Volume Balance control. Provides complete and advanced facilities for accepting, controlling and providing undistorted gain for any and all program sources. Sensitivity 2.2 mv for 1 volt out (low level inputs). Dual low impedance "plate follower" outputs 1500 ohms. Response 5-40,000 cps \pm 1 db. Less than .03% IM distortion. Less than .1% harmonic distortion. Hum and noise 80 db below 2 volts (high level inputs). Uses 7 new 7025 low-noise dual triodes. Size: 14" x 4 1/2" x 10 1/2". Shpg. wt., 16 lbs. Complete with all parts, tubes, deluxe cabinet and detailed instruction manual.
- KT-600 WX Stereo Preamplifier Kit 5.00 Down Net 79.50
 - LA-600 WX Stereo Preamplifier, wired and tested 5.00 Down Net 134.50

- KT-500**
IN KIT FORM
74.50

- LT-50**
COMPLETELY WIRED
124.50

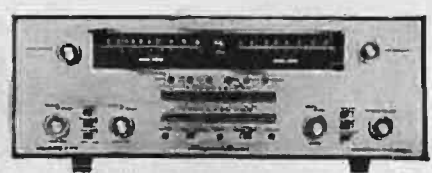
- KT-600**
IN KIT FORM
79.50

- LA-600**
COMPLETELY WIRED
134.50

mounts on a single chassis an AM/FM tuner, a 20-watt per channel stereo amplifier, and full control facilities.

Several unusual operating features are included in the design: a push-button input selector that permits mixing of inputs for either mono or stereo listening; a "third channel" takeoff that requires no external third amplifier—a third speaker may be directly connected to provide either a "blended" center channel for stereo or to pipe mono sound to other parts of the house. Separate earphone outputs for "private" listening works either as an alternate or in addition to the speaker outputs.

A monitor circuit enables tape recordists to monitor recordings on both channels as they are made, providing the tape



recorder is equipped with a monitor head.

Other features include DC filament operation of the preamp stages to reduce hum, separate microbeam tuning indicators for AM and FM, multiplex adapter outputs, rumble and noise filters, rotatable AM loopstick antenna.

Stereo balancing is facilitated by an "aural null" phase inversion circuit in which the two channels cancel each other when their outputs are equal. Dimensions: 19 x 6 3/4 x 13 1/4 inches. Weight: 40 lbs. Price: \$325.00. (Madison-Fielding, Inc., Brand Products, 39 West 55th Street, New York 19, N. Y.)

In Re "Record Stacking"

A new product discussed in this column in the January issue inadvertently creates a very false impression about record changers. The product in question was a small transparent plastic spacer that added a little extra air space between records that were stacked on a record changer. Our writeup of this item broadly inferred that these spacers would prevent record damage—ostensibly by preventing them from grinding together during the changing cycle. A goodly number of our readers have brought to our attention that we had fallen victim to an "old hat" idea. On one hand, unless records are really filthy with large chunks of sand and grit there is no damage to the record through the small movement during the changing cycle. Secondly, practically all records now being manufactured come with some sort of raised perimeter to preclude any rubbing even on the tops of the grooves in the first place. As far as damage to records is concerned, there is no evidence that a properly handled changer "grinds" or otherwise defaces a record surface. ●

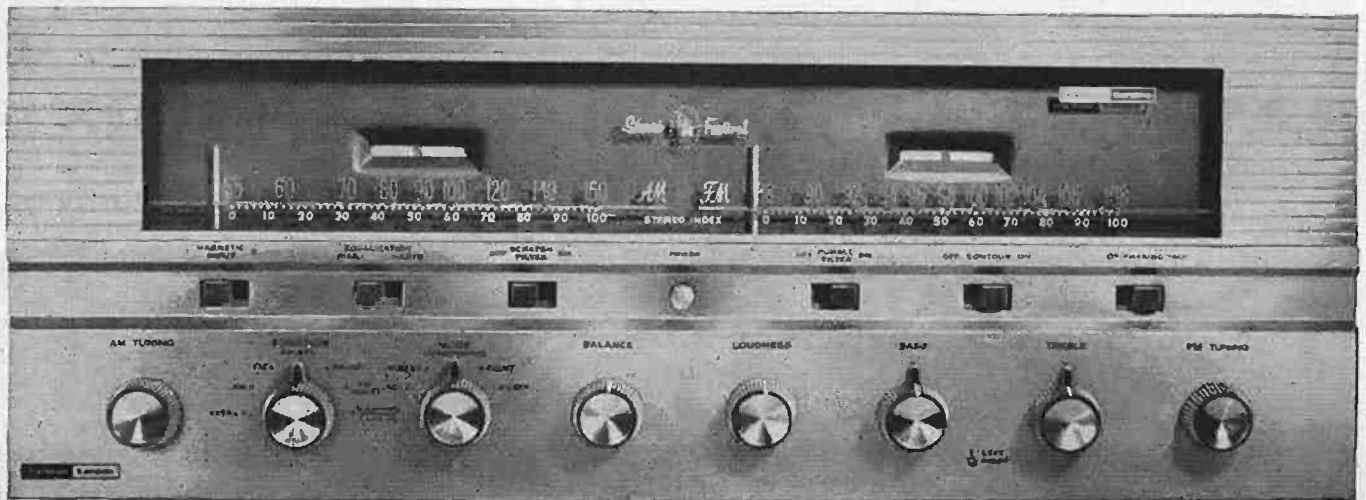
HiFi/STEREO

CUT OUT AND PASTE ON POST CARD

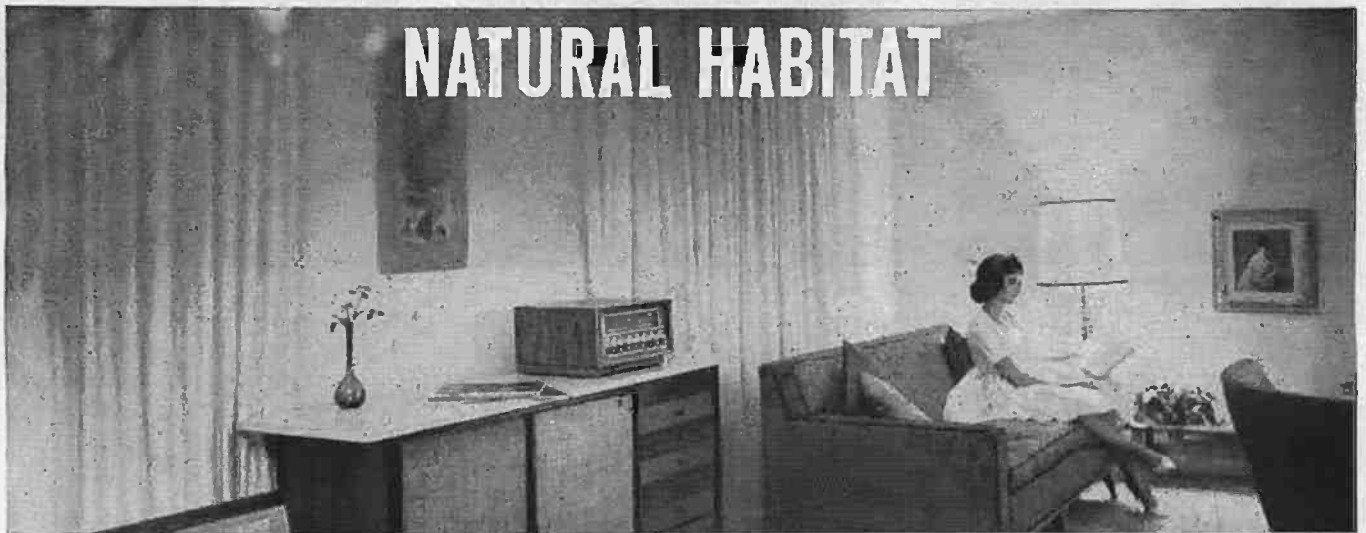
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PRECISION INSTRUMENT: NATURAL HABITAT



A precision instrument performs flawlessly. It blends naturally into its proper setting and imparts a special distinction to that setting. A sports car on the open road; a fine camera in the hands of a skilled photographer; a high fidelity instrument in the home. The new Harman-Kardon Stereo Festival is just such an instrument. It is simple and precise in its operation. It is straightforward and logical in its design. Its reproduction of music is incomparable. The Stereo Festival, timeless in its styling, free of frills or faddishness—adds distinction and beauty to any home.

THE STEREO FESTIVAL

Species: STEREO FESTIVAL — member of a family of precision-built stereo high fidelity instruments. A 30 watt stereo power amplifier, dual preamplifiers and stereo AM/FM tuner all on one handsome chassis.

Genus: HARMAN-KARDON — manufacturer of the finest quality stereo high fidelity instruments for your home.

Natural Habitat: YOUR HOME.

Distinguishing Characteristics: Brushed copper, satin chrome or brass sculptured escutcheon. Optional walnut,

fruitwood or copper and black enclosure. Especially noted for ease of operation, functional design, unsurpassed reproduction of music.

Additional Features: HARMAN-KARDON FRICTION CLUTCH TONE CONTROLS: permit adjustment of bass and treble tone controls separately for each channel. Once adjusted, controls lock automatically to provide convenience of ganged operation. ILLUMINATED PUSH-BUTTON ON/OFF SWITCH: Permits Stereo Festival to be turned on and off without upsetting careful prior setting of controls. Separate ELECTRONIC TUNING BARS for AM and FM; AUTOMATIC FREQUENCY CONTROL to insure accurate FM tuning every time; RUMBLE AND SCRATCH FILTERS to eliminate annoying phonograph rumble and record hiss; CONTOUR SELECTOR, MODE SWITCH, BALANCE CONTROL, RECORD-TAPE EQUALIZATION SWITCH and two high gain magnetic inputs for each channel.

The Stereo Festival, Model TA230...\$259.95, Copper and Black Enclosure, Model AC30...\$12.95, Walnut or Fruitwood Enclosure...\$29.95. All prices slightly higher in the West. For free catalog of all H-K high fidelity instruments write: Dept. R-2, Harman-Kardon, Inc., Westbury, N. Y.

harman kardon

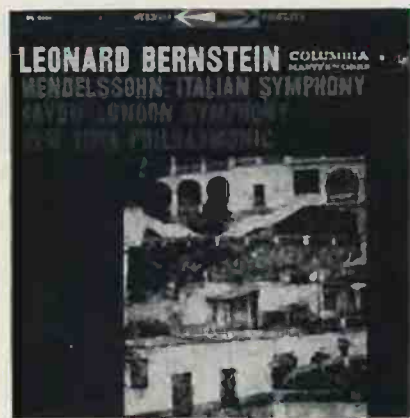
RATES THE BASIC REPERTOIRE

Item 15 of the "First Fifty"

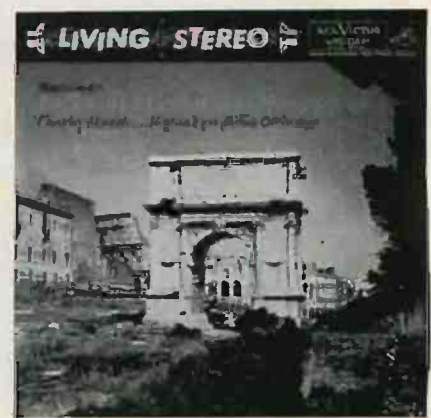
MENDELSSOHN'S ITALIAN SYMPHONY



Koussevitzky with the Boston Symphony—Irresistible sparkle, but unfortunately a collectors' item.



Bernstein with the New York Philharmonic—Elegance and élan . . . A wealth of gorgeous sound.



Munch with the Boston Symphony—An "Italian" characterized by grace, charm and relaxation.

It was in 1831, when he was twenty-eight years old, that Felix Mendelssohn visited Italy on a holiday. Mendelssohn the tourist would have delighted the travel agent of 1960: he had an insatiable curiosity about the places he visited and he threw himself whole into exploring all the fascinating tourist attractions. Rome, Naples, Amalfi, Sorrento, Capri—Mendelssohn journeyed to all of them and drank in the local color and pageantry. "I work hard," he wrote in one of his letters from Rome, "and lead a pleasant, happy life: my mirror is stuck full of Italian, German and English visiting cards, and I spend every evening with one of my acquaintances."

That all was not holiday sightseeing for Mendelssohn is immediately apparent from this letter written in Rome in February, 1831, and addressed to his beloved sister, Fanny: "I have once more begun to compose with fresh vigor, and the Italian Symphony makes rapid progress; it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *adagio*, and think I shall reserve it for Naples."

Despite the obvious enthusiasm which gripped Mendelssohn when he wrote these words, the Symphony proved to be an elusive, worrisome project. Eleven months later, this time from Paris, Mendelssohn again wrote to Fanny informing her that the symphony was proving troublesome and that he had put it aside temporarily. Finally in March of 1833, in Berlin, the score was completed. The Royal Philharmonic Society of London played the premiere of the

Symphony the following May, led by the composer.

But still Mendelssohn was not satisfied with the piece, and he set about revising it. From Düsseldorf in June, 1834 Mendelssohn wrote to his friends, Ignaz and Charlotte Moscheles: "The other day, Dr. Frank, whom you know, came to Düsseldorf, and I wished to show him something of my A Major Symphony. Not having it here, I began writing out the *Andante* again, and in so doing I came across so many errata that I got interested and wrote out the Minuet and Finale, too, but with many necessary alterations . . . The first Movement I have not written down, because if once I begin with that, I am afraid I shall have to alter the entire subject, beginning with the fourth bar—and that means pretty nearly the whole first part—and I have no time for that just now."

Years passed and still Mendelssohn did not submit the symphony to his publisher. It was not until 1849, two years after Mendelssohn's death, that the revised version of the score was performed for the first time; and two years after that it was finally published. The great English musicologist, pianist and teacher, Sir Donald Francis Tovey, made a careful study of the symphony in an attempt to discover wherein lay Mendelssohn's dissatisfaction with it. Tovey came away convinced that nowhere could Mendelssohn have improved upon it. In common with the other first-rate works by this composer—the Violin Concerto, the

(Continued on page 34)

New Stereo Amplifiers

MORE OF THE BEST FROM THE LEADER . . .

Heathkit, first in performance, quality and dependability, proudly presents a host of new, outstanding do-it-yourself projects designed, as always, to bring you the finest in kit-form electronics.

FOR THE FINEST IN STEREO . . .

14/14-WATT STEREO AMPLIFIER KIT (SA-2)

A complete dual channel amplifier/preamplifier combination, the new Heathkit SA-2, in one compact, handsomely styled unit provides every modern feature required for superb stereo reproduction . . . yet is priced well within your budget.

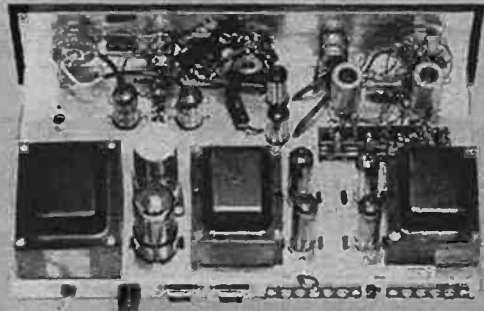
Delivers 14 watts per channel stereo, or 28 watts total monophonic. Maximum flexibility is provided by the 6-position function switch which gives you instant selection of "Amp. A" or "Amp. B" for single channel monophonic; "Mono. A" or "Mono. B" for dual channel monophonic using both amplifiers and either preamp; and "Stereo" or "Stereo reverse". A four-position input selector switch provides choice of magnetic phono, crystal phono, tuner, and high level auxiliary input for tape recorder, TV, etc. The magnetic phono input is RIAA equalized and features 3 mv sensitivity—adequate for the lowest output cartridges available today.

Other features include a speaker phasing switch, two AC outlets for accessory equipment and hum balance controls in each channel. As beautiful as it is functional, the SA-2 will be a proud addition to your stereo sound system. Shpg. Wt. 23 lbs.

SPECIFICATIONS—Power output: 14 watts per channel, "hi-fi"; 12 watts per channel, "professional"; 16 watts per channel, "utility". Power response: ± 1 db from 20 cps to 20 kc at 14 watts output. Total harmonic distortion: less than 2%; 30 cps to 15 kc at 14 watts output. Intermodulation distortion: less than 1% at 16 watts output using 60 cps and 6 kc signal mixed 4:1. Hum and noise: mag. phono input, 47 db below 14 watts; tuner and crystal phono, 63 db below 14 watts. Controls: dual clutched volume; ganged bass, ganged treble; 4-position selector; speaker phasing switch. AC receptacle: 1 switched, 1 normal. Inputs: 4 stereo or 8 monophonic. Outputs: 4, 8 and 16 ohms. Dimensions: 4 $\frac{1}{2}$ " H. x 15" W. x 8" D. Power requirements: 117 volts 50/60 cycle, AC. 150 watts (fused).



HEATHKIT SA-2
\$52⁹⁵



STEREO PERFORMANCE AT MINIMUM COST

ECONOMY STEREO AMPLIFIER KIT (SA-3)


The amazing SA-3 delivers more than enough power for pure undistorted room-filling stereophonic sound at the lowest price anywhere. Delivers 3 watts per channel stereo—or 6 watts monophonic. The built-in high level preamplifier has two separate inputs for each channel, designed for use with ceramic or crystal cartridge record players, tuners, tape recorders, etc. Ganged tone controls provide convenient bass "boost" and treble "cut" action, while a dual concentric clutched volume control makes possible precise channel balancing. A channel reversing position is provided on the function switch and a speaker phasing switch on the back panel allows optimum performance with any speaker system. Tastefully styled in black with gold trim. Shpg. Wt. 13 lbs.

SPECIFICATIONS—Power output: 3 watts per channel. Power response: ± 1 db from 50 cps, 20 kc at 3 watts out. Total harmonic distortion: less than 3%; 60 cps, 20 kc. Intermodulation distortion: less than 2% @ 3 watts output using 60 cycle & 6 kc signal mixed 4:1. Hum and noise: 65 db below full output. Controls: dual clutched volume; ganged treble, ganged bass; 7-position selector; speaker phasing switch; on-off switch. Inputs (each channel): tuner, crystal or ceramic phono. Outputs (each channel): 4, 8, 16 ohms. Finish: black with gold trim. Dimensions: 12 $\frac{1}{2}$ " W. x 6 $\frac{1}{2}$ " D. x 3 $\frac{1}{2}$ " H.



HEATHKIT SA-3
\$29⁹⁵

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.

New **HEATHKIT** Amplifiers & Tuners

A NEW AMPLIFIER AND PREAMP UNIT
PRICED WELL WITHIN ANY BUDGET

14-WATT HI-FI AMPLIFIER KIT (EA-3)

This thrilling successor to the famous Heathkit EA-2 is one of the finest investments anyone can make in a top quality monophonic high fidelity amplifier. It delivers a full 14 watts of hi-fi rated power and easily meets professional standards as a 12 watt amplifier.

Rich, full range sound reproduction and low noise and distortion are achieved through careful design using the latest developments in the audio field. Miniature tubes are used throughout, including EL-84 output tubes in a push-pull output circuit with a special-design output transformer. The built-in preamplifier has three separate switch-selected inputs for magnetic phono, crystal phono or tape and AM-FM tuner. RIAA equalization is featured on the magnetic phono input. The stunning new styling of the EA-3 represents the latest word in modern design, with mar-proof vinyl-clad steel cover in black leather-like texture, inlaid gold design and brushed gold trim. Shpg. Wt. 15 lbs.

NOTE THESE OUTSTANDING SPECIFICATIONS—Power output: 14 watts, hi-fi; 12 watts Professional; 18 watts Utility. Power response: ± 1 db from 20 cps to 20 kc at 14 watts output. Total harmonic distortion: less than 2%, 30 cps to 15 kc at 14 watts output. Intermodulation distortion: less than 1% at 10 watts output using 60 cps and 6 kc signal mixed 4:1. Hum and noise: mmo, phono input, 47 db below 14 watts tuner and crystal phono, 63 db below 14 watts. Output impedances: 4, 8 and 16 ohms.

NEW



HEATHKIT EA-3
\$29⁹⁵

MORE STATIONS AND TRUE FM QUALITY ARE YOURS
WITH THIS FINE TUNER KIT

HIGH FIDELITY FM TUNER KIT (FM-4)

This handsomely styled FM tuner features better than 2.5 microvolt sensitivity, automatic frequency control (AFC) with on-off switch, flywheel tuning and prewired, prealigned and pretested tuning unit. Clean chassis layout, prealigned intermediate stage transformers and assembled tuning unit makes construction simple—guarantees top performance. Flywheel tuning and new soft, evenly-lighted dial scale provide smooth, effortless operation. Vinyl-covered case has black, simulated-leather texture with gold design and trim. Multiplex adapter output also provided. Shpg. Wt. 8 lbs.

SPECIFICATIONS—Tuning range: 88 to 108 mc. Quieting sensitivity: 2.5 uv for 20 db of quieting. IF frequency: 10.7 mc. Image ratio: 45 db. AFC correction factor: 75 kc per volt. AM suppression: 25 db. Frequency response: ± 2 db 20 to 20,000 cps. Harmonic distortion: less than 1.5%, 1100 uv, 400 cycles 100% modulation. Intermodulation distortion: less than 1%, 60 cycles and 6 kc mixed 4:1 1100 uv, 30% modulation. Antenna: 300 ohms unbalanced. Output impedance: 600 ohms (cathode follower). Output voltage: nominal .5 volt (with 30% modulation, 20 uv signal). Overall dimensions: 4 1/2" H. x 13 1/2" W. x 5 1/2" D.

NEW



HEATHKIT FM-4
\$34⁹⁵



HEATHKIT UA-2
\$22⁹⁵

NEW



HEATHKIT W-7A
\$54⁹⁵

NEW



HEATHKIT SP-2A
(two channel stereo).
Shpg. Wt. 15 lbs.
\$56⁹⁵

NEW

HEATHKIT C-SP-1A (converts SP-1A to SP-2A).
Shpg. Wt. 4 lbs. \$21.95
HEATHKIT SP-1A (single channel monophonic). Shpg.
Wt. 13 lbs. \$37.95

NEVER BEFORE HAS ANY HI-FI AMPLIFIER
OFFERED SO MUCH AT SO LOW A PRICE!

"UNIVERSAL" 14-WATT HI-FI AMPLIFIER KIT (UA-2)

Meeting 14-watt "hi-fi" and 12-watt "professional" standards the UA-2 lives up to its title "universal" performing with equal brilliance in the most demanding monophonic or stereophonic high fidelity systems. Its high quality, remarkable economy and ease of assembly make it one of the finest values in high fidelity equipment. Buy two for stereo. Shpg. Wt. 13 lbs.

WORLD'S BIGGEST BARGAIN IN A HI-FI AMPLIFIER

55-WATT HI-FI AMPLIFIER KIT (W-7A)

Utilizing advanced design in components and tubes to achieve unprecedented performance with fewer parts, Heathkit has produced the world's first and only "dollar-a-watt" genuine high fidelity amplifier. Meeting full 55 watt hi-fi rating and 55-watt professional standards, the new improved W-7A provides a comfortable margin of distortion-free power for any high fidelity application.

The clean, open layout of chassis and pre-cut cabled wiring harness makes the W-7A extremely easy to assemble. Shpg. Wt. 28 lbs.

STEREO-MONO PREAMPLIFIER KIT (SP-2A)

Available in two outstanding versions! SP-2A (stereo) and SP-1A (monophonic). SP-1A convertible to stereo with conversion kit C-SP-1A. Use with any basic amplifier as the control center of your entire high fidelity system. Six inputs in each channel accommodate most any program source. Switch selection of NARTB or RIAA, LP, and 78 rpm record compensation.

New **HEATHKIT** Tape Recorders



PROFESSIONAL QUALITY TAPE RECORDER KITS (TR-1 Series)

Enjoy the incomparable performance of these professional quality tape recorders at less than half the usual cost. These outstanding kits offer a combination of features found only in much higher priced professional equipment, generally selling for \$350 to \$400. Not the least of these special features is the handsome styling which characterizes the kits . . . a semi-gloss black panel is set off by a plastic escutcheon in soft gold, which is matched by black control knobs with gold inserts. The mechanical assembly, with fast forward and rewind functions, comes to you completely assembled and adjusted; you build only the tape amplifier. And, you'll find this very easy to accomplish, since the two circuit boards eliminate much of the wiring. Separate record and playback heads and amplifiers allow monitoring from tape while recording and a "pause" control permits instant starting and stopping of tape for accurate cueing and tape editing. A digit counter is provided for convenient selection of any particular recording. Push-pull knob provides instant selection of 3 3/4 or 7 1/2 IPS tape speed. Safety interlock on record switch reduces possibility of accidental erasure of recorded tapes. Shpg. Wt. 30 lbs.

SPECIFICATIONS—Tape speed: 7.5" and 3.75" per second. **Maximum reel size:** 7". **Frequency response (record/playback):** ±2.5 db, 30 to 12,000 cps at 7.5 IPS; ±2.5 db, 30 to 6,500 cps at 3.75 IPS. **Harmonic distortion:** 1% or less at normal recording level; 3% or less at peak recording level. **Signal-to-noise ratio:** 50 db or better, referred to normal recording level. **Flutter and wow:** 0.3% RMS at 7.5 IPS; 0.35% RMS at 3.75 IPS. **Heads (2):** erase, record, and in-line stereo playback (TR-1C, monophonic playback). **Playback equalization:** NARTB curve, within ±2 db. **Inputs (2):** microphone and line. **Input impedance:** 1 megohm. **Model TR-1D & TR-1E outputs (2):** A and B stereo channels. **Model TR-1C output (1):** monophonic. **Output levels:** approximately 2 volts maximum. **Output impedance:** approximately 600 ohm (cathode followers). **Recording level indicator:** professional type db meter. **Bias erase frequency:** 60 kc. **Timing accuracy:** ±2%. **Power requirements:** 105-125 volts AC, 60 cycles, 35 watts. **Dimensions:** 15 1/2" W. x 13 1/4" D. **Total height 10 1/2".** Mounting requires minimum of 8 1/2" below and 1 1/2" above mounting surface. May be operated in either horizontal or vertical position.

MODEL TR-1C Monophonic Tape Deck: **\$159⁹⁵**
Monophonic Record and Playback. \$16.00 DN., \$14.00 MO.

MODEL TR-1D Two Track Stereo Tape Deck: Monophonic Record and Playback, plus Playback of 2-track Pre-recorded Stereo Tapes (stacked). **\$169⁹⁵**
\$17.00 DN., \$15.00 MO.

MODEL TR-1E Four Track Stereo Tape Deck: Monophonic Record and Playback, plus Playback of 4-track Pre-recorded Stereo Tapes (stacked). **\$179⁹⁵**
\$18.00 DN., \$16.00 MO.

MODEL C-TR-1C Conversion Kit: Converts TR-1C to TR-1D (see TR-1D description above). Shpg. Wt. 2 lbs. \$19.95

MODEL C-TR-1D Conversion Kit: Converts TR-1D to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. \$14.95

MODEL C-TR-1CQ: Converts TR-1C to TR-1E (see TR-1E description above). Shpg. Wt. 2 lbs. \$19.95

STEREO-MONO TAPE RECORDER KITS (TR-1A Series)

Here are the tape recorders the avid hi-fi fan will find most appealing! Their complete flexibility in installation and many functions make them our most versatile tape recorder kits. This outstanding tape recorder now can be purchased in any of the three versions. You can buy the new two-track (TR-1AH) or four-track (TR-1AQ) versions which record and playback both stereo and monophonic programming, or the two-track monophonic record-playback version (TR-1A) and later convert to either two-track or four-track record-playback models by purchasing the MK-4 or MK-5 conversion kits. The tape deck mechanism is extremely simple to assemble. Long, faithful service is assured by precision bearings and close machining tolerances that hold flutter and wow to less than 0.35%. Power is provided by a four-pole, fan-cooled induction motor. One lever controls all tape handling functions of forward, fast-forward or rewind modes of operation. The deck handles up to 7" tape reels at 7.5 or 3.75 IPS as determined by belt position. The TR-1A series decks may be mounted in either a vertical or horizontal position (mounting brackets included). The TE-1 Tape Electronics kits supplied feature NARTB equalization, separate record and playback gain controls and a safety interlock. Provision is made for mike or line inputs and recording level is indicated on a 6ES "magic eye" tube. Two circuit boards simplify assembly.

MODEL TR-1A: Monophonic two-track record/playback with fast forward and rewind functions. Includes one TE-4 Tape Electronics kit. Shpg. Wt. 24 lbs. **\$10.00 DN., \$9.00 MO. \$99⁹⁵**

TR-1A SPECIFICATIONS—Frequency response: 7.5 IPS ±3 db 50 to 12,000 cps; 3.75 IPS ±3 db 50 to 7,000 cps. **Signal-to-noise ratio:** better than 45 db below full output of 1.25 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).


MODEL TR-1AH: Two-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs. **\$15.00 DN., \$13.00 MO. \$149⁹⁵**

TR-1AH SPECIFICATIONS—Frequency response: 7.5 IPS ±3 db 40 to 15,000 cps; 3.75 IPS ±3 db 40 to 10,000 cps. **Signal-to-noise ratio:** 45 db below full output of 1 volt/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase frequency:** 60 kc (push-pull oscillator).

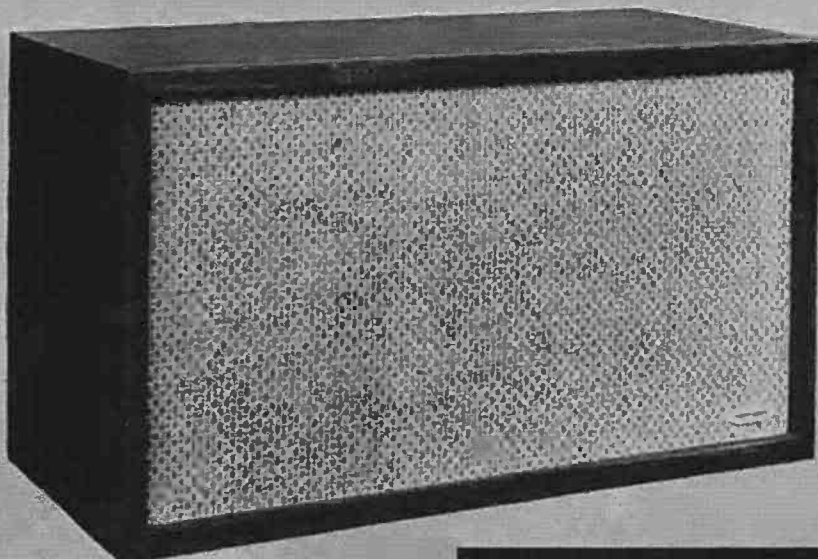
MODEL TR-1AQ: Four-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs. **\$15.00 DN., \$13.00 MO. \$149⁹⁵**

TR-1AQ SPECIFICATIONS—Frequency response: 7.5 IPS ±3 db 40 to 15,000 cps; 3.75 IPS ±3 db 40 to 10,000 cps. **Signal-to-noise ratio:** 45 db below full output of .75 volts/channel. **Harmonic distortion:** less than 2% at full output. **Bias erase:** 60 kc (push-pull oscillator).

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.

NEW



- Superlative praise by hi-fi authorities and experts
- Licensed exclusively to HEATHKIT
- Revolutionary principle in speaker design
- Preassembled and prefinished cabinets

HEATHKIT AS-2U (unfinished) **\$69⁹⁵**
 \$7.00 DN., \$7.00 MO.
 HEATHKIT AS-2M (mahogany) \$79.95
 HEATHKIT AS-2B (birch) \$79.95
 \$8.00 DN., \$8.00 MO.

New "Acoustic Suspension" Speaker System

*NOW—FOR THE FIRST TIME IN KIT FORM
... EXCLUSIVELY FROM HEATH*

"Best we've ever heard" . . . "cleanest bass response I have ever heard" . . . "achieves the seemingly impossible" . . . "an outstanding speaker because of its small size, not in spite of it" . . . such superlatives flowed from the pens of noted authors and editors of audiophile magazines when the Acoustic Research speaker appeared on the market a few years ago. A revolutionary principle in speaker design, the Acoustic Research speaker has been universally accepted as one of the most praiseworthy speaker systems in the world of high fidelity sound reproduction.

HEATHKIT is proud to be the sole kit licensee of this Acoustic Suspension principle from AR, Inc. and now offers for the first time this remarkable speaker system in money-saving, easy-to-build kit form.

The Acoustic Suspension principle involves the use of a freely suspended bass woofer, using the "cushion" of air inside the cabinet as a "spring". In conventional loudspeakers the moving cone is mounted on elastic suspensions—thus, when the cone is moved and then released, it springs back to its normal position. The necessarily imperfect quality of these mechanical springs is the greatest single source of speaker distortion. The Acoustic Suspension principle replaces the mechanical spring of the bass speaker suspension with a pneumatic spring of near-perfect characteristics—the sealed-in air of the cabinet. This fundamentally new approach to speaker design results in: reduction of bass harmonic distortion by a factor of 4; a uniform and extended low frequency response, establishing the new standards; ability to realize optimum speaker performance from conveniently small cabinet size.

The size of the AS-2 speaker cabinet is dictated by acoustical considerations and represents an advance, rather than a compromise, in quality. The 10" Acoustic Suspension woofer delivers clean, clear bass response over an extended range with markedly low harmonic distortion. Outstanding high frequency distribution is a result of the specially designed "cross-fired" two speaker tweeter assembly.

Another first in the Heathkit line with the AS-2 is the availability of completely pre-assembled, pre-finished cabinets; the AS-2 cabinets are available in pre-finished birch (blonde) or mahogany, or unfinished birch models. The unfinished birch model is of furniture grade wood suitable for the finish of your choice, walnut, mahogany, blonde, etc. Kit assembly consists merely of mounting the speakers, wiring the simple crossover network and filling the cabinet with the fiberglass included with the kit. Shpg. Wt. 32 lbs.

RECOMMENDED AMPLIFIER FOR THE AS-2

The Heathkit W-7A high fidelity amplifier has proven by laboratory tests to be ideal for driving the new Heathkit AS-2 acoustic suspension speaker. See full details and specifications for the W-7A in this ad.

SPECIFICATIONS—Frequency response (at 10 watts input*): ±5 db. 42 to 14,000 cps; 10 db down at 30 and 16,000 cps. Harmonic distortion: below 2% down to 50 cps; below 3% down to 40 cps; at 10 watts input in corner room location. Impedance: 8 ohms. Suggested damping factor: high (5:1 or greater). Efficiency: about 2%. Distribution angle: 90° in horizontal plane. Dimensions: 24" W. x 13½" H. x 11½" D.
*Power input level required for average listening level will not exceed 10 watts.

NEW

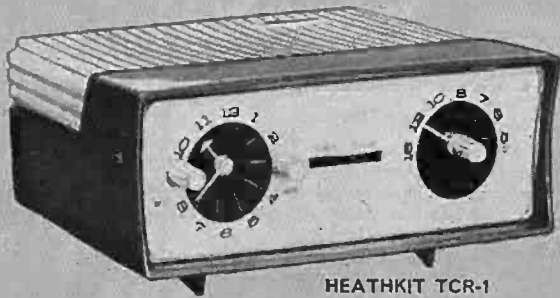
HEATHKIT US-3
\$19⁹⁵



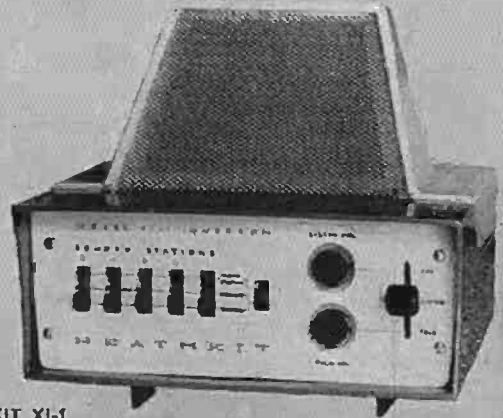
NEW COAXIAL HI-FI SPEAKER KIT (US-3)

Newest addition to the Heathkit "US" series of speakers, the US-3 takes its rightful place at the top of the line as your best buy in a coaxial type of speaker. Capable of handling 15 watts with a frequency response from 50 to 15,000 cps, the US-3 uses a 12" PM "woofer" (6.8 oz. magnet) and a 3" PM "tweeter" (1.47 oz. magnet); crossover frequency of the built-in network is approximately 2,000 cps. Instructions for building a suggested speaker enclosure are provided with the kit. Suitable for a variety of installations, the US-3 is an excellent speaker for high quality sound reproduction at minimum cost. Shpg. Wt. 7 lbs.

More New Hobby Kits from



HEATHKIT TCR-1
\$45⁹⁵



HEATHKIT XI-1
\$27⁹⁵ (master)
HEATHKIT XIR-1 \$6.95
Shpg. Wt. 4 lbs. (remote)

"YOUR CUE" TRANSISTOR CLOCK RADIO KIT (TCR-1)

Take all the deluxe features found in the most expensive clock-radios, add the convenience of complete portability, plus a modern 6-transistor battery operated circuitry . . . then slash the price at least in half, and you have the new HEATHKIT "Your Cue" Transistor Portable Clock Radio. Lulls you to sleep, wakes you up, gives you the correct time and provides top quality radio entertainment; can also be used with the Heathkit Transistor Intercom system to provide music or a "selective alarm" system. The "lull-to-sleep" control sets the radio for up to an hour's playing time, automatically shutting off the receiver when you are deep in slumber. Other controls set "Your Cue" to wake you to soft music, or conventional "buzzer" alarm. A special earphone jack is provided for private listening or connection to your intercom or music system. Six penlight-size mercury batteries power the radio receiver up to 500 hours; the clock operates up to 5 months from one battery. Ordinary penlight cells may also be used. The handsome turquoise and ivory cabinet, measuring only 3½" H. x 8" W. x 7½" D. fits neatly into the optional carrying case for beach use, boating, sporting events, hunting, hiking or camping. Shpg. Wt. 5 lbs.

LEATHER CARRYING CASE No. 93-J (2 lbs.) \$4.95

TRANSISTOR INTERCOM KIT (XI-1 and XIR-1)

Consisting of a master unit (XI-1) and up to five remote stations (XIR-1), the system is designed for any remote unit to call the master, for any remote station to call any other remote station, or for the master unit to call any single remote or any combination of remote units. Used with clock-radio (opposite), it can serve as a music or "selective alarm" system.

Transistor circuitry means long life, instant operation and minimum battery drain. Eight ordinary, inexpensive "C" flashlight batteries will run a unit for up to 300 hours of normal "on" time. Circuitry is especially designed for crisp, clear intelligible communications and the instant operation feature allows turning off units between calls, extending battery life. Use of battery power does away with power cords. Only two wires are required between the master unit and each remote station. Beautifully styled in ivory and turquoise for a rich, quality appearance. Batteries not included. Shpg. Wt. 6 lbs.

AC POWER SUPPLY (XP-1)

A permanent power supply for 24 hour operation of the XI-1 on household current. Converts 110 V. AC to well-filtered 12-volt DC output, eliminating the need for batteries. Power supply is small, compact and fits easily in space normally occupied by batteries. HEATHKIT XP-1 (2 lbs.) \$9.95



Write today for free catalog describing over 100 easy-to-build kits in hi-fi—test—marine and amateur radio fields.

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Enclosed find \$.....
Please enclose postage for parcel post—express orders are shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice.

QUANTITY	ITEM	MODEL NO.	PRICE

(Continued from page 28)

music for *A Midsummer Night's Dream*, or the *Introduction and Rondo Capriccioso* for piano solo—there is about the *Italian* Symphony a feeling of inevitability, as though it had existed in some time capsule which Mendelssohn merely came upon and opened up.

A recent Schwann's listed no fewer than 16 different versions of the *Italian* Symphony, six of them on stereo. Back in the 78 rpm days the *Italian* Symphony field was dominated by an irresistible sparkling recording made in January, 1935 by Serge Koussevitzky and the Boston Symphony Orchestra. Koussevitzky and the Boston Symphony Orchestra re-recorded the score (in Carnegie Hall, New York, incidentally) about a dozen years later, and this second Koussevitzky recording—now transferred to LP—is still carried in the RCA Victor catalog as LM 1797. The remake doesn't have quite the bounce of the 1935 recording, but it is Koussevitzky's recording, nevertheless, which has set the standard for all subsequent performances of the score—and it offers us a bonus missing from his original version—a repeat of the first movement exposition, allowing us to hear 23 bars of delightful music which is omitted when the repeat is ignored. The sound of LM 1797 is now dated, but it is still acceptable. All you have to do is to be able to locate a copy!

Of the more recent versions, Leonard Bernstein's reading with the New York Philharmonic (ML 5349 or stereo MS 6050), aside from an excessively slow-gaited *Andante*, exudes a spirit of elegance and élan which is most winning. Columbia's engineers have surrounded the performance with gorgeous sound.

Charles Munch has a surprisingly good recording of the score with the Boston Symphony Orchestra (LM 2221 or stereo LSC 2221). I say surprisingly, because I have heard him whip this score unmercifully in concert. The recording, however, presents an "Italian" of grace and charm and relaxation. The sound of the monophonic edition is good, but the original stereo pressing presented tight, constricted sound; I understand this has improved in recent pressings.

A hard-driven, graceless performance is offered by Solti with the Israel Philharmonic Orchestra on a London stereo disc (CS 6065) but Camden's bargain-priced stereo performance by Grüner-Hegge with the Oslo Philharmonic (S 508) presents a steady and straightforward account of the music that is well-recorded. The performance for Urania by Goossens with the London Philharmonic Orchestra (USD 1013) is sluggish in the extreme, with that marvel of a slow movement sounding here as though it will never end. The remaining stereo edition is on Vox, with van Remoortel conducting the Vienna Gesellschaft Orchestra in a crisp but rather characterless performance (ST 511.210).

Of the mono-only versions, those by Cantelli (Angel 35524), Markevitch (Angel 35309) and Toscanini (RCA Victor LM 1851) present firmly-disciplined, well-played performances, the Toscanini one having that feverish intensity so characteristic of his music-making. Here, I think, it is misapplied.

To sum up: Bernstein or Munch are my preferred stereo choices, with Bernstein winning out by virtue of the fact that, like Koussevitzky, he too repeats the exposition of the first movement. Of the mono version, Koussevitzky remains my choice.

—Martin Bookspan

BASIC REPERTOIRE TO DATE

1. Tchaikovsky's First Piano Concerto—Nov. '58. Cliburn; Kondrashin with Orch. RCA Victor LM/LSC 2252 △ ▲
2. Beethoven's Fifth Symphony—Dec. '59. Reiner; Chicago Symphony RCA Victor LM/LSC 2343 △ ▲
3. Beethoven's "Moonlight" Sonata—Jan. '59. Patric; Westminster XWN 18255 △
4. Dvůřák's "New World" Symphony—Feb. '59. Reiner; Chicago Symphony RCA Victor LSC 2214 ▲ Toscanini; NBC Symphony RCA Victor LM 1778 △
5. Beethoven's "Eroica" Symphony—March '59. Szell; Cleveland Orchestra Epic BC 1001 ▲ Klemperer; Philharmonia Angel 35328 △
6. Bach's Chaconne for Solo Violin—April '59. Heifetz; RCA Victor LM 6105 △ Segovia (guitar) Decca DL 9751 △
7. Schubert's "Unfinished" Symphony—May '59. Fricsay; Berlin Radio Symphony Decca DL 9975 △
8. Beethoven's "Emperor" Concerto—June '59. Rubinstein; Symphony of the Air, Krips RCA Victor LM/LSC 2124 △ ▲ Istomin; Philadelphia Orch., Ormandy Columbia ML 5318 △
9. Mozart's G Minor Symphony (No. 40)—July '59. Klemperer; Philharmonia Angel 35407 △ ▲ Reiner; Chicago Symphony RCA Victor LM 2114 △
10. Sibelius' Second Symphony—Aug. '59. Revised: Dec. '59. Ormandy; Philadelphia Orch. Columbia ML 5207/MS 6024 △ ▲ Montoux; London Symphony RCA Victor LM/LSC 2342 △ ▲
11. Tchaikovsky's Fourth Symphony—Sept. '59. Bernstein; N. Y. Philharmonic Columbia ML 5332/MS 6035 △ ▲ Koussevitzky; Boston Symphony Orch. RCA Victor ML 1008 △
12. Berlioz' Symphonie Fantastique—Oct. '59. Revised: Dec. '59. Wallenstein; Virtuoso Symphony Orch. of London Audio Fidelity FCS 50003 ▲ Munch; Boston Symphony Orch. RCA Victor LM 1900 △
13. Brahms' Third Symphony—Nov. '59. Klemperer; Philharmonia Orch. Angel 35545 △ ▲
14. Tchaikovsky's Violin Concerto in D Major—Jan. '59. Heifetz; Reiner, Chicago Symphony Orch. RCA Victor LM/LSC 2129 △ ▲ Stern; Ormandy, Philadelphia Orch. Columbia ML 5379, MS 6062 △ ▲

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

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

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

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

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

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



Cutaway
view of
Esquire 200
Speaker System

Mahogany, Lined Oak, or Walnut...\$123.00
Unfinished Birch.....\$111.00

CONSUMER PRODUCTS DIVISION

Electro-Voice INC. DEPARTMENT 20F, BUCHANAN, MICHIGAN

FEBRUARY 1960

ONLY the ACRO Stereo pre-amplifier gives you these years ahead design features!

CHECK THESE EXTRAS that no other kit gives:

- | | |
|---------------------------------------|---|
| 1. Selective Rumble & Scratch Filters | 5. Input Level Controls |
| 2. 3rd Channel Output | 6. Exclusive Panel Light Matrix |
| 3. Exclusive Mike Dub Switch | 7. Lowest Hum with D.C. Filament Supply |
| 4. Phasing Switch | Plus many other features |



ACRO'S STEREO PRE-AMPLIFIER

EASY TO ASSEMBLE KIT

Unequaled Versatility; Logical planning; Pre-assembled, tested, printed circuit board makes construction simple. A PERFECT MATE FOR ACRO'S STEREO 20 AND ULTRA LINEAR 11 AMPLIFIERS.

SPECIFICATIONS

INPUTS each channel

- Magnetic (Turntable & Changer) Equalized 78, LP, RIAA
- Crystal/ceramic (switched in mag. input) Sensitivity for 1.5V out Low Level 5 MV. High Level 30 MV.
- Tape Head Equalized NARTB Sensitivity 2 MV
- FM ● AM ● FM Multiplex ● Tape Head
- Microphone (switched into one channel for announcing, faded in or out with balance control)

OUTPUTS 2 Ampl., 2 Tape, 3rd Channel

INPUT SELECTOR (8 position) 78, LP, RIAA1, RIAA2, Tape Head, FM-AM, FM Multiplex & Aux.

OUTPUT SELECTOR 7 MODES (Check-A, Check-B, Stereo, Stereo Reverse, Monaural A-B, Monaural A, Monaural B.) 6 panel light Matrix provides selection Mode at a glance.

CONTROLS Ganged Volume/Loudness, Balance, Individual Bass & Treble for each channel

SWITCHED EXTRAS effective each channel. Filters, scratch and rumble ● loudness ● phasing ● tape input/monitor ● mike dub

AC OUTLETS 2 switched 2 direct

TUBES (4) Type 7199 low noise pentode/triode

DIMENSIONS 4-1/2H x 13-3/4L x 6-3/8D

PRICE: Kit \$69.50 Self powered kit \$79.50

Write today for free folder

ACRO PRODUCTS COMPANY KIT DIV.

410 SHURS LANE, Dept. HFR 2
Philadelphia 28, Pa.

ACRO, THE FIRST NAME IN AUDIO!

Musical Oddities

Collected by Nicolas Slonimsky

Eavesdropping on neighbors' amorous trysts is gossip, but reporting on dead composers' love life is musicology. A whole literature has arisen out of a letter that poor Beethoven, solitary and yearning for female companionship, addressed to an imaginary figure generated by his restless fantasy—the Immortal Beloved. The letter bears no year and gives no indication of the character of the person to whom it was addressed. Beethoven wrote it and put it away; it is possible that he kept it just in case a real occasion would present itself. It was entirely in the spirit of the time to use stereotyped romantic letters in addressing ladies. Benedict Arnold wrote identical proposals of marriage to several women, in an exceedingly elevated style.



While in Beethoven's case there is tangible evidence that he might have intended to send a love letter to an unknown, there is no such excuse in the invention of an affair between Mozart and a Frau Hofdemel. Mozart was acquainted with the Hofdemels, and maintained some correspondence with Herr Franz Hofdemel, who, like Mozart, was a Mason. On December 10, 1791, Franz Hofdemel assaulted his wife furiously with a knife, and then committed suicide. The widow petitioned the court for additional sums from her husband's estate, describing the injuries and disfigurements that she suffered at his hand. The court adjudged her 550 florins (about \$250). She left Vienna and went to Brünn, where she was shortly delivered of a son. A rumor was started that Hofdemel attempted to murder his wife in jealous fury when he discovered that she had had an affair with Mozart and that the unborn child was Mozart's. In 1841, one Leopold Schefer published a novel about the alleged affair. The great Mozartologist Otto Jahn, in his lengthy account of the book, pointed out that the attempted murder and suicide occurred five days after Mozart's death, and therefore could not have been an act of jealousy. On the other hand, the devil's advocate may advance the argument that posthumous jealousy is not inconceivable. Perhaps watching Frau Hofdemel's grief and despair after Mozart's death, her husband questioned her and extracted a confession from her, which drove him to a maudlin rage, resulting in the great injury to his wife and his own death.

America's leading romantic composer, MacDowell, was devoted to the predominately lyrical works and the memory of his teacher, Joachim Raff, but was indifferent to the music of Brahms. He taught a dog to lie down and simulate death whenever the name Johannes Brahms was mentioned. Yet after Brahms himself died, MacDowell did modify his attitude, at least to the extent of recommending study of Brahms' music to his pupils.

The famous German conductor Hans Richter was asked by a young conductor for the secret of his success in creating perfect interpretations of the classics. "Very simple," replied Richter. "My upbeat equals my downbeat."

Among operatic murders, the act of strangling is usually a swift operation, as for instance in Verdi's *Otello*. But in Antheil's opera *Transatlantic*, produced in Frankfurt in 1930, the President-elect, who is the leading character, begins to strangle the faithless Helena in Scene 8, and is still at it in Scene 26. Then he suddenly decides to let go, and Helena is released from his clutch in Scene 27.

PREDICTION:

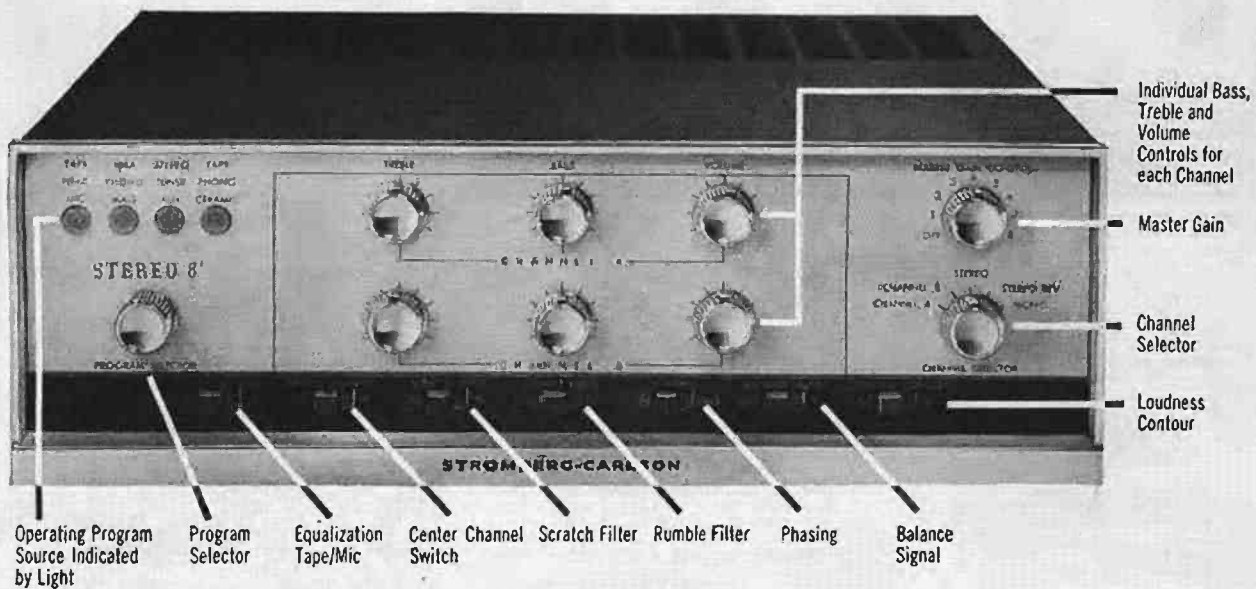
Stromberg-Carlson's new 8-80 stereo amplifier will be the most highly regarded... the most sought after amplifier in the history of high fidelity

The combination of features, performance, and price make Stromberg-Carlson's new 8-80 one of the most unusual values ever offered in high fidelity. Its control features and listening quality—engineered to Integrity In Music standards—provide a degree and flexibility of performance not available in any other amplifier. Stromberg-Carlson dealers invite you to read, listen, and judge for yourself.

THE POWER AMPLIFIER uses grain-oriented steel transformers and a new circuit design, the exclusive High Frequency Phase Equalization Network. These design innovations dramatically reduce distortion—radically improve performance.

The specifications are conservative. (The power output of each channel could actually be rated at 36 watts rather than our 32-watt rating.) Perhaps more important, the standard Music Power Rating and the more exacting RMS rating are identical because Stromberg-Carlson uses silicon rectifiers for highly effective power supply regulation.

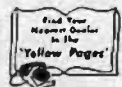
THE PREAMPLIFIER is actually separate even though mounted on the same chassis. It has an extremely wide range of precise control features. Its circuitry includes: ECC83 tubes and D.C. powered filaments for low noise; specific feedback circuit for RIAA and NARTB equalization; improved Baxandall circuit for tone controls. The 8-80 is available now for only \$199.95. We suggest you compare it—in an actual listening test—with *any* amplifier, at *any* price. You be the judge. For details, write Special Products Division, 1448-02 N. Goodman St., Rochester 3, N. Y.



ASR-8-80 SPECIFICATIONS: Power: 64 watts (2—32-watt channels); Response: 20-20,000 cps \pm 0.9 db; Distortion: Harmonic: less than 0.6% at full output, IM: less than 1% at program level; Hum and Noise: down 70 db. Full Frequency Feedback Loop. High Frequency Phase Equalization Network. D.C. on preamp filament; Inputs: Phono (2—mag. and ceramic), Tapehead, Tuner, Tape, Aux.; Outputs: Low, High 4, 8, 16 ohm. Third channel output (A plus B); Tubes: 10; Rectifiers: Two silicon voltage doublers; Price: \$199.95 Zone 1, gold and white finish, top cover extra.

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HF86 28W Stereo Power Amplifier Kit \$43.95. Wired \$74.95.

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New FM/AM Tuner HFT92 combines the renowned EICO HF90 FM Tuner with excellent AM tuning facilities. Kit \$59.95. Wired \$94.95. Includes cover & F.E.T.

New AF-4 Stereo Amplifier provides clean 4W per channel or 8W total output. Inputs for ceramic/crystal stereo pick-ups, AM-FM stereo, FM-multi stereo. 6-position stereo/mono selector. Clutch-concentric level & tone controls. Use with a pair of HFS-5 Speaker Systems for good quality, low-cost stereo. Kit \$38.95. Wired \$64.95.

HF12 Mono Integrated Amplifier provides complete "front-end" facilities and true high fidelity performance. Inputs for phono, tape head, TV, tuner and crystal/ceramic cartridge. Preferred variable crossover, feedback type tone control circuit. Highly stable Williamson-type power amplifier circuit. Power output: 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Includes cover.

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Stereo Preamplifier HF85



**70W Stereo Power Amplifier HF87
28W Stereo Power Amplifier HF86**



**FM Tuner HFT90
AM Tuner HFT94**

**FM/AM
TUNER
HFT92**



Stereo Integrated Amplifier AF4



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HFS2 Omni-Directional Speaker System (not illus.) HWD: 36", 15¼", 11½". "Eminently musical" — HIGH FIDELITY. "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

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AN EXCELLENT PRIMER for the high fidelity novice has been Bogen's attractive brochure, *Understanding High Fidelity*. A brand-new stereo edition of this beginners' standby has just come off the press and can be had for a nominal 25¢ by writing to Bogen-Presto, Box 500, Paramus, N. J.

"YOUNG AUDIENCES," a program designed to present special children's concerts locally and on TV, has received a sizable Ford Foundation grant for a three-year experimental project. Programs in which the children will be allowed to inspect the various orchestral instruments and ask questions about the music are to be presented in all major areas of the country. David Randolph, our contributing editor, has been writing and narrating many TV presentations of the Young Audiences series on CBS.

TYRO PHOTO FANS with a yen for professionalism can now learn the photographic ropes via recorded lectures put out by the Brooks Institute of Photography, Santa Barbara, Calif. Two courses of ten lessons each are offered—color photography for the still camera and motion picture photography. The courses are non-technical in nature, conversational in tone, and save the aspirant photographer the trouble of reading.

CHANGING TIMES are reflected in the recent award of the Vienna Philharmonic's famed Nicolai Medal to the recording team of London Records. Traditionally, the medal is awarded for outstanding artistic contributions to the orchestra, and in the past has gone to such men as Wilhelm Furtwaengler and Clemens Krauss. It signifies the importance of recording in current musical life that the orchestra decided to bestow this high honor to the engineers who have so well preserved the characteristic Viennese sound.

CONCERT HALL DESIGN lately appears to have been influenced by high fidelity. A case in point is the Philharmonic Hall now abuilding in New York's Lincoln Center. Despite the prospect of frequent sellouts, the new hall will

have some 400 fewer seats than the old Carnegie Hall it replaces. The shrinkage was decreed in the interest of acoustics. Audio-conditioned listeners nowadays expect musical detail to be clearly audible and only a smaller hall with more intimate acoustics will serve their demands. The era of the giant, cavernous auditorium seems gone. The problem arises how to pack the growing musical public into the smaller auditoriums. The only answer seems to be a higher ratio of orchestras per capita, giving more concerts to smaller groups. It is significant that Vienna, a city of 1.5 million, has three first-rate orchestras, Paris (4 million) has four, while New York (with 8 million inhabitants) has only one.

LISTENERS OF WBAI recently received the station in a different sense of the term. In effect, it was given to them as a gift from its former owner, industrial magnate Louis Schweitzer. Long interested in the possibilities of intelligent broadcasting, Schweitzer apparently came to believe that broadcasters cannot maintain artistic and intellectual integrity under present-day conditions of commercial sponsorship. WBAI (New York) will therefore sell no more advertising air time. Its support is to come by voluntary subscriptions from its listeners. The station will be administered by the Pacifica Foundation, which operates two highly successful California stations on similar non-commercial principles. Now that it has become sadly evident that commercial radio and TV rarely function as the public service for which, supposedly, they are chartered by Congress, Mr. Schweitzer's generous experiment seems particularly significant.

STIMULATING CHILDREN'S interest in art may be quite a chore for parents in this age of the everlasting TV. A new series of records released by Ottenheimer, Publishers of Baltimore 15, Md., might prove surprisingly helpful. *Let's Look at Great Paintings*, *Let's Put On a Play* and *An Introduction to Ballet* offer to their respective subjects mature but lively approaches likely to hold a child's attention because they don't talk down. Handsomely illustrated booklets accompany the discs.

AN EPIDEMIC OUTBREAK of ethics among disc jockeys has been attributed by cynics to the Congressional exposure of putrid matter, such as "payola" and *schlockmeistering*. Let's hope current efforts to check this particular form of "air pollution" will restore order to the ranks of the hit parade.

CHICAGO POLICE BANNED *Don Giovanni* in a recent film version on suspicion that the Don's notorious lechery may be obscene. That Mozart's masterpiece is profoundly moral in concept has apparently escaped notice, and the fact that the piece has had a successful 173-year run on the world's stages (including Chicago's own Lyric Opera) has failed to daunt the Police Department's zeal for virtue.

A PILE OF MONEY is being spent to advertise "3-Channel Stereo" in package phonographs, some of which are flimsy portable items. Quite aside from the doubtful sonic merits of such contraptions, the "3-channel" claim might be charitably described as a misnomer. The simple fact is that commercial 3-channel stereo does not exist; nor are there any commercial 3-channel program sources on either tape or disc. What the packagers are pushing is in truth a 2-channel system with satellite speakers, working on the principle explained on p. 58 of our December 1959 issue. The mere fact that three speakers are used (1 center speaker and 2 outriggers) does not add another channel. If you start with 2 channels from disc or tape, you wind up with two channels—no matter how many speakers are scattered around. Currently proclaimed statements to the contrary, however persuasive, are adman's fiction.

WHILE ELVIS PRESLEY busies himself abroad with the defense of the United States, the home front appears to be crumbling. An increasing number of teenagers, by what must be innate taste reinforced with sheer willpower, are extracting themselves from the contorted spell of rock 'n' roll. Pop record makers, sniffing change, have recently toned down the heat and added tunes to their songs.

GOLDEN YEARS OF A REBELLIOUS ROMANTICIST

... whose genius for offending critics and thrilling audiences has helped mark him as this century's sovereign master of music.

Richard Anthony Leonard / personality

Illustration: Don Cornelius

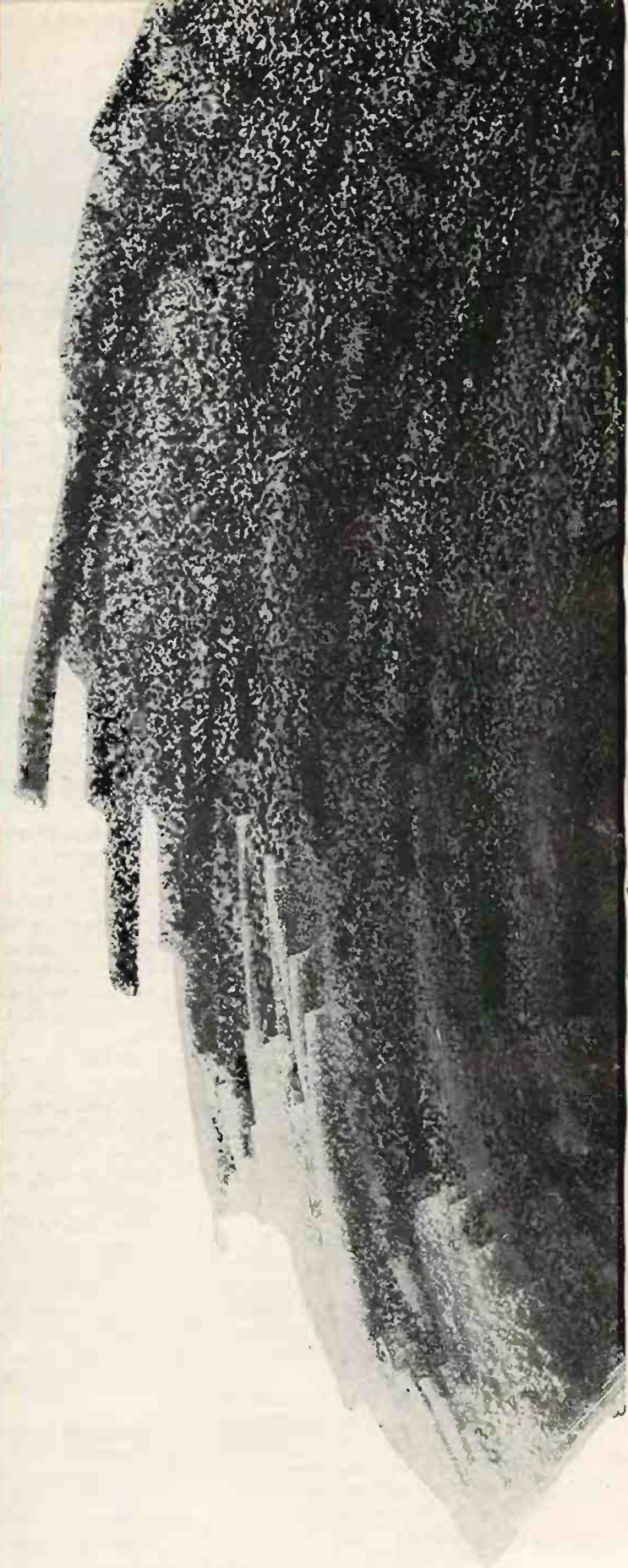
Some years ago Leopold Stokowski was rehearsing the NBC Symphony in the last movement of Tchaikovsky's Fourth Symphony. Suddenly, at the peak of the rousing finale, he stopped the players short. They were not giving him what he wanted at this point—an *accelerando*. One of the players ventured to remark that there was no *accelerando* marked in their parts. Stokowski smiled.

"Let me tell you something, gentlemen," he said, addressing the entire band. "When you are all dead and in hell—"

The orchestra burst into a roar of laughter.

"Oh, I shall be there with you, of course," Stokowski went on, in his odd, nondescript accent. "But when we start to play you will notice that in front of us there will be a large metronome, beating out the tempo. That metronome will never change its pace—not once, bar after bar, page after page. And we will have to follow it—precisely, endlessly. Then we musicians will all know, beyond doubt, that we are in hell."

The truth is that for Leopold Stokowski, any strict conformity, whether with metronomes, or printed notes, or musical traditions, or what have you, would be hellish indeed. For more than fifty years he has been the arch-rebel among conductors, with an insatiable appetite for trying something new, something different. His so-called "Stokowski stunts" have been a source of irritation to the purists, while some of his readings of





. . . would it be fairer to call him a non-conformist

the classics have driven the Tory members of the critical faculty dangerously close to exasperation-induced heart attacks. No performing musician of this century has been drenched with more devastating criticism.

And yet—there he was, just a few months ago at the brilliant season's opening of the New York City Opera Company, conducting Stravinsky's *Oedipus Rex* and Orff's *Carmina Burana* with such thrilling mastery of chorus, orchestra, soloists, and dancers, that at the end he had the huge audience on its feet, cheering him wildly.

One of New York's friendlier critics called him "one of the last survivors of what is already beginning to look like a fabulous age of great conductors." Hearing Stokowski conduct a score like *Oedipus Rex* is indeed like having a giant once again on the podium, where we have gotten used to small men. A first-time listener, knowing nothing of his past, might well wonder: How could there ever be any doubt about this man's sovereign mastery of music?

Well, Stokowski is a hard man to explain. For five decades the pro- and anti-Stokowskiites have been wrangling over his abilities and his accomplishments. Many of the news stories about him over the years make him sound like Hollywood's notion of a famous musician—i.e. equal parts of genius and oddball. He has been at once the headline writer's delight and the conservative critic's *bête noire*.

The anti-Stokowskiites will tell you that his name and his strange accent are phony; that he is older than he admits; that he conducts without a baton only to show off his graceful hands; that his endless experiments with orchestral seating, with acoustics, with exotic instruments, with ultra-modern music, are mere publicity gimmicks; that the entire Hollywood phase of his career—the making of *Fantasia* with Walt Disney, his appearance with Deanna Durbin in *One Hundred Men and a Girl*, his romance with Greta Garbo—all this the anti-Stokowskiites claim should be beneath the dignity of a true symphonic votary, who is supposed to keep the candles lit at the shrine of Bach, Beethoven, and Brahms.

Stokowski himself seldom replies to criticism, no matter how crude or unfair. Privately he is a charming and cultured man, but with a curious air of detachment. Deftly he turns aside questions about himself. For all the floods of publicity about him (climaxing with the recent unhappy break-up of his marriage with Gloria Vanderbilt), few people seem really to know him intimately. Enigmatic, contradictory, anomalistic, Janus-like—he has been termed all these and more. Thus a true profile of him would probably have to be a composite of many opinions, some of them utterly conflicting.

One of the top engineers in the recording business calls him "the most satisfying conductor of them all to work with. With the players he may sometimes seem unreasonable; with me, never. He has a solid knowledge of recording techniques, and he loves to work over the tapes himself, editing and mixing channels. He's a perfectionist, and he gets results."

But a veteran violinist of The Philadelphia Orchestra once said, "His was a marvelous talent that somewhere went wrong. There were many times when we thought he was

the greatest conductor who ever lived; but as the years went on he became eccentric. He drove us crazy with his experiments, his continual changes, his strange readings."

"His professional competence is amazing," said a noted music critic, "but why—why does he stoop to those showman shenanigans?"

An eminent record authority wrote of hearing him perform the same Brahms symphony twice during a single season. "The first reading was enough to make the purists gnash their teeth with rage, while the second was absolutely 'straight' but imbued with all the drive and clarity that we have come to associate with the 'good' Stokowski."

VINTAGE STOKOWSKI

PIANO CONCERTO NO. 2 IN C MINOR—RACHMANINOFF—With Rachmaninoff & Philadelphia Orchestra (1929); RHAPSODY ON A THEME OF PAGANINI—RACHMANINOFF—With Rachmaninoff & Philadelphia Orchestra (1935). In RCA Victor LM 6123 3 12" \$14.94

NUTCRACKER SUITE—TCHAIKOVSKY (1935); CARNIVAL OF THE ANIMALS—SAINT-SAËNS (1941)—with the Philadelphia Orchestra. (Warwick Sym. designated on label). Camden 100 \$1.98

TRISTAN UND ISOLDE—WAGNER (Symphonic Synthesis—arr. Stokowski)—with "his" Symphony Orchestra (1952). RCA Victor LM 1174 \$4.98

L'ARLÉSIENNE SUITES; SYMPHONY IN C MAJOR—BIZET—with "his" Symphony Orchestra (1952). RCA Victor LM 1706 \$4.98

SCHEHERAZADE—RIMSKY-KORSAKOV (1953)—with Philharmonia Orchestra. RCA Victor LM 1732 \$4.98

SUITE FOR VIOLIN, PIANO AND SMALL ORCHESTRA—HARRISON—with Maro & Anahid Ajemian and "his" Orchestra (1954); PERSIAN SET—COWELL—with "his" Symphony Orchestra (1957). Composers Recordings 114 \$5.95

THE PLANETS—HOLST (1957)—with the Los Angeles Philharmonic Orchestra. Capitol SP 8389 \$5.98; Mono P 8389 \$4.98

SYMPHONY NO. 11—SHOSTAKOVICH (1958)—with the Houston Symphony Orchestra. Capitol SPBR 8448 2 12" \$11.96; Mono PBR 8448 \$9.96

SYMPHONY NO. 1—SHOSTAKOVICH (1959)—with the Symphony of the Air. United Artists UAS 8004 \$5.98; Mono UA 7004 \$4.98

SCHELOMO—BLOCH—FROM ISRAEL—BEN-HAIM (1959)—with George Neikrug (cello) & Symphony of the Air. United Artists UAS 8005 \$5.98; Mono UA 7005 \$4.98

UIRAPURU; MODINHA FROM BACHIANAS BRASILEIRAS NO. 1—VILLA-LOBOS; CINDERELLA—BALLET SUITE—PROKOFIEV (1959)—with Stadium Symphony Orchestra of N. Y. Everest SDBR 3016 \$4.40; Mono LPBR 6016 \$4.40

PASSACAGLIA IN C MINOR; KOMM, SÖSSER TOD; BOURRÉE FROM ENGLISH SUITE NO. 2; SARABANDE FROM SOLO VIOLIN PARTITA IN B MINOR; EIN' FESTE BURG; SHEPHERDS' MUSIC FROM CHRISTMAS ORATORIO; FUGUE IN G MINOR ("Little") BACH. (Arr. Stokowski—1959.) Capitol SP 8489 \$5.98; Mono F 8489 \$4.98

It would seem that the only way to construct a sound estimate of this conductor would be, first of all, to ignore most of the stunts, and to try to concentrate on the enduring musical side of his accomplishment. Even with this procedure, however, you have to make hard choices. It is typical of Stokowski that what may seem to be a mere publicity stunt often conceals a sound idea based on common sense. You are left with a question. Is he merely a showman? Or would it be fairer to call him a non-conformist, a rebel who believes passionately that he is trying to make the musical future better than the past?

It is now a matter of record that he was born in London in 1882, of a Polish father (named Stokowski) and an Irish mother. He received his music education at the Royal College of Music in London, and at Queens College, Oxford (Mus. B. 1903). He later studied in Berlin, Munich, and at the Paris Conservatory. He became organist and choir-master at a London church, and later (1905-1909) at St. Bartholomew's in New York City.

In 1909 he deserted the organ loft forever, and with comparatively little practical experience became conductor of the Cincinnati Symphony. Then in 1912, orchestras in two large eastern cities, New York and Philadelphia, each needed a new conductor. Stokowski tried to get the New York post, naturally; but the old Philharmonic Society made an historic error in judgment. They took Josef Stransky, whose subsequent stature as musical director has been likened to a tower of jelly. So The Philadelphia Orchestra got the blonde, lithe young Leopold Stokowski, and the town got a man who was to become its most renowned personality after Ben Franklin and Connie Mack.

Stokowski wasted no time. He went to work revitalizing the orchestra's moribund personnel, building its repertoire, and developing his own talents as conductor. In 1916 he electrified Philadelphia by daring to perform Gustav Mahler's mammoth Eighth Symphony, the "Symphony of One Thousand." Later he transported his entire army of players and singers to New York, where he took the musical population by storm. Within a few years his concerts in both cities had become musical events of top priority, with packed houses, seats at a premium, and season tickets hoarded like gilt-edged securities.

Nothing quite like that Philadelphia Orchestra of the nineteen-twenties had ever been heard on the American continent, and probably never in Europe. Its sound was fabulous—a string section of unparalleled depth and richness, a wind choir that was molten gold, solo players who seemed virtuosos all. To hear this superb instrument, and to watch its imperious young commander whip it into lightning response and draw from it a dazzling display of tonal colors, was an unforgettable experience for the fortunate ones who jammed the concert halls during that exciting era.

Stokowski himself was a picture of disciplined grace and efficiency. Tall and slender, in faultlessly fitting clothes, with his handsome head and striking crown of blonde hair, he was the idol of the pro-Stokowskiites. He was also, somehow, a source of more than faint annoyance to an already-forming body of dissenters.

From the beginning he had the conservative critics crying



Bearing a striking resemblance to actor Van Johnson, the young Stokowski conducted the Cincinnati Symphony before applying to the old Philharmonic Society for the post given to Josef Stransky

Culver



His work seldom stopped with the playback. Stokowski often "mixed" his own final balances in re-recording from master tapes

In the mid-30's his faultless dress and famous hands were the despair of his critics



Culver

• • he introduced a host of new works by contemporary composers • • •

out in anguish. They found him maddeningly unpredictable. On the same program he might treat some classic work to a performance that was a model of purity and grace, only to follow it with another in which, without batting a conductorial eye, he would tamper freely with dynamics, phrasing, tempos, and instrumentation.

He once explained it all very simply, with an air even of piety. He was rehearsing a Beethoven symphony, and he made a small change in the instrumentation. This he justified to the players by saying that there are two ways of playing music—by observing either the letter of the score, or the spirit.

"I am for the spirit," he said.

Suffice to say that in any attempt to fathom Stokowski the interpreter, it is essential to view him in historical perspective. "He is a Wagnerian conductor," Igor Stravinsky once said of him; but that was a shallow view that missed the main point. Stokowski is a romanticist—to the core. When he was a young man the world of music was still governed by the romantic traditions of performance laid down by Liszt and Paganini. Performers were expected to give highly colored personal readings, to rhapsodize, to dramatize.

For the past several decades that type of interpreter has been passé, replaced by classicists who revere the strict letter of a composer's score. But Stokowski has never swerved from the romantic tradition. In fact, as his command over the orchestra became more absolute, he pushed to the limits his demands for individual readings that seemingly took fire from the inspiration of the moment.

After he and The Philadelphia Orchestra had made a country-wide tour in 1936, one of the woodwind players made a revealing remark.

"There was one piece," he said, "that audiences everywhere went wild over—Stokie's arrangement of music from *Tristan and Isolde*. I think we did our best playing in that piece. We had to be on our toes every instant, because Stokie never played it twice in quite the same way."

Thus, under this conductor's hand the symphonic orchestra had become a personal instrument upon which he performed with the consummate virtuosity of a Liszt, a Paganini, a Hofmann.

Stokowski's romantic bent also explains his thirst for the new, his passion for change. In Philadelphia he experimented ceaselessly with the orchestra itself. When he moved the second violins over alongside the firsts, with violas and cellos in the middle of the stage, critical eyebrows went sharply up. But his purpose was to get the "f" holes of all the instruments turned directly toward the audience, and thus increase powerfully the volume of string tone. For the same reason he urged the string players to bow freely in certain passages and not in unison. He tried out new electronic instruments; he played music for instruments that could sound quarter-, eighth-, and sixteenth-tones. He experimented with the "color organ" (playing *Scheherazade* in accompaniment), and with a tone-sustaining piano invented by John Hays Hammond. He tried giving concerts in near-darkness, but the lone spotlight on his own head and hands was too much for the critics, who raised loud hoots of derision.

Inevitably, a conductor of Stokowski's temperament would be a champion of all that was new in music; in fact, for years his specialty was not just the new but the violently controversial. Once the violence took the form of open revolt from his usually faithful audience. This was on a night in 1929 in Carnegie Hall, when, after he and the Philadelphia Orchestra had performed Schoenberg's unmercifully dissonant *Variations For Orchestra*, there was a cloudburst of booing and hissing. Stung and angry, Stokowski finally turned on his podium and gave his listeners a ten-minute tongue lashing.

"If you want to register your dislike of what we play," he said in effect, "that is your privilege. But please remember that we of the orchestra have a duty to find the best scores in contemporary music—and to play them."

That speech did not make many new friends for Schoenberg's music, but it did get columns of nation-wide publicity for the conductor.

Not publicized, but far more significant, were the years of hard work that Stokowski spent reshaping completely the American symphonic repertoire. He built his Philadelphia Orchestra programs for the most part around the standard



All business at rehearsal time. From the moment he takes off his jacket to the first down beat can be less than 30 seconds

Culver



Some of the greatest days of the Philadelphia Orchestra were spent with Stokowski at the Academy of Music

classics of Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Wagner, Tchaikovsky, and Debussy. But he weeded out the lesser scores that no longer interested him or his audiences. Instead he introduced a host of important new works by contemporary French, German, Russian, English, and American composers.

Here are some of the works (the list is by no means inclusive) of which Stokowski gave first American performances:

Stravinsky: *Le Sacre du printemps* (also first American stage performance), *Les Noces*, *Renard*, *Oedipus Rex* (first American stage performance), Violin Concerto. Schoenberg: *Die Glückliche Hand*, Variations for Orchestra, *Gurre-Lieder*, *Pierrot Lunaire*. Berg: *Wozzeck*. Mahler: Eighth Symphony. Sibelius: Fifth and Seventh Symphonies. Webern: Passacaglia for Orchestra. Falla: *El Amor Brujo*. Rachmaninoff: world premieres of Fourth Piano Concerto, Rhapsody on a Theme of Paganini, Third Symphony. Ravel: Piano Concerto in G minor. Milhaud: Concerto for Percussion Instruments. Shostakovich: First, Third, and Sixth Symphonies. Prokofiev: *Le Pas d'acier*, Third Symphony. Satie: *Piège de Méduse*. Minskowsky: Fifth Symphony. Varèse: *Hyperprism*, *Ameriques*. Tailleferre: Piano Concerto. Also the first American performance (in concert form) of Moussorgsky's *Boris Godunov* in its original version.

The crowning enigma in Stokowski's controversial career is undoubtedly his link with the most revered name in music—J. S. Bach. In the early nineteen-twenties there began to appear on his Philadelphia programs transcriptions of some of Bach's organ works. At first no mention was made of the name of the transcriber. But soon everyone guessed who he was. ("Anonymity," remarked one New

York reviewer, "often speaks louder than 24-point type.") After the conductor himself acknowledged his work as transcriber, the public interest in these pieces grew to astonishing popularity. Bach-Stokowski became "box-office".

Transcriptions are music's illegitimate children. Some critics habitually treat them with disdain, unless made by the composer himself. For his Bach transcriptions Stokowski was usually double-faulted by the purists. First, they saw no good reason for inflating eighteenth-century organ music into twentieth-century orchestral music; second, they found Stokowski's performances stylistically false and often rather shocking.

The public, for the most part, ignored the critical scoldings. It is not difficult to understand why. Bach's used to be the most forbidding name in the concert hall, the synonym for the dry-as-dust classicist. Now, suddenly, his music was revealed for many new listeners as rich in melodic and harmonic beauty, deeply emotional, and even powerfully dramatic.

In justice to Stokowski it should be said that both his transcriptions and his performances of Bach's music have varied widely in merit. Regardless of concepts of stylistic rectitude, it is hard to resist being moved by the majesty of the Passacaglia in his performance, or the fiery tempest of the D Minor Toccata and Fugue, the superb articulation of the Chorale Prelude, *Wir glauben all' an einen Gott*, the tenderness of *Komm, süßer Tod*, or the austere beauty of the B Minor Prelude from Part I of the *Well-Tempered Clavier*. On the other hand, one would prefer to draw the aural veil over his bloated version of the *Chaconne*, or the C Minor Fugue from Part I of the *Well-Tempered Clavier*. Efforts like these seem like the magnification of delicate miniatures into Gutzon Borglum-like mountain sculpture.

The great dividing line in Stokowski's career came in 1936, when he left the Philadelphia Orchestra after twenty-four years. At first many could not believe that he could tear himself away from the instrument that had seemed so much a part of him. The wonder, however, was that a man of his restless temperament could have stayed so long, even though rewards, artistic and financial, had been very great.

He formed the All-American Youth Orchestra, and proved that he could take a group of adolescents and make them sound like veterans. When Toscanini quarreled with NBC, Stokowski stepped in, and for two seasons he drew from the NBC Symphony some of its most memorable performances. He created the New York City Symphony, and revitalized the Hollywood Bowl Orchestra, and for a few seasons was guest conductor of the New York Philharmonic. Over the years he has conducted various orchestras in Europe and Latin America, and recently several in Russia. At present he is Musical Director of the Houston Symphony.

With every orchestra that he touches—whether professional or amateur, first-rate or mediocre—the same metamorphosis usually takes place. Often with only a few rehearsals the Stokowski imprint becomes manifest—superb clarity, driving vitality, sensuous richness of tone.

The secret of this imperious control? Call it a mystery if you will; but with Stokowski (as with Toscanini) the art of conducting is the art of rehearsing.

As he appears today while conducting a recording session with the *Symphony of the Air*



Morthe Holmes (United Artists)

Paradoxically, this man who is famous for the most sensuous, the most sentimental readings in music has a will of iron. The orchestra must give him its sharpest attention every instant, and play even at rehearsals with all its mind and heart. No player dares talk, for Stokowski deliberately refrains from raising his voice. Half-sitting on a high stool, the score lying flat before him, his eyes dart around the orchestra like a hawk's as he observes not just the performance but the attitude of every man. His directions are crisp, and usually courteous; he is disdainful only of stupidity and insensitivity.

He works first of all for precision and responsiveness in an orchestra—vitality that springs into action at his slightest touch. That achieved, he spends most of his time on phrasing, tonal beauty, and, above all, contrapuntal balance. The chief melody must always stand out in high relief; under it he moulds the bass line and the inner voices so that each is clearly articulated, wending its own way, yet never overwhelming another's. He takes immense pains to maintain this balance, and the resulting clarity is one of the chief reasons for his success in recording.

Communication is another secret of his prowess. No one would be so naive as to imagine that he is not acutely conscious of the grace of his famous hands, but they have nevertheless a practical function. A recording engineer once remarked, when a control room line suddenly went dead, "Even when you can't hear the music you can almost reconstruct the contour of a score Stokowski is conducting, his gestures are so graphic and yet so economical."

One of his players once put it more succinctly: "If he had to, he could conduct with one finger and still be great."

The services of a trained psychologist would probably be required to explain Stokowski's attitude toward audiences. Alternately he seems to love them and to hate them. In Philadelphia he often lectured his listeners on their behavior, scolding late-comers, early-goers, whisperers, and coughers. Once he campaigned, but not for long, against applause. In a more mellow mood, he might take his Philadelphia audiences into his confidence and explain a difficult new work on the program. Like every other performer he dearly loves the approval of the crowd; at the same time he avoids personal contact. Visitors are as strictly barred from his rehearsals as they were from Toscanini's. But unlike the Maestro, who welcomed swarms of relatives, well-wishers, and assorted idolators in his dressing room after a concert, Stokowski used to discourage receiving lines. Often he escaped from the hall even before the last bull fiddle had been carried off the stage.

Only in an opium dream could anyone imagine Toscanini in the role that Stokowski liked to assume for his radio concerts at NBC—that of announcer. For this task he had few of the talents that have recently made Leonard Bernstein's television talks so suavely informative. His remarks were stilted and commonplace. On one occasion he even forgot his carefully memorized lines, and was prompted, more than *sotto voce*, by a member of the chorus standing near the podium.

Much of Stokowski's professional life has been spent in recording studios and control rooms, where his technical knowledge and skill are again formidable. In the pioneer era of electrical recording he and The Philadelphia Orchestra dominated the field, and their records sold in the hundreds of thousands. Many of these discs, made for Victor between 1927 and 1937, were so brilliant in their day that still they have not faded into total obsolescence. One noted

record authority has predicted that they "will one day be recognized . . . as the great musical-technological achievements that they were."

After he left Philadelphia, Stokowski continued to make records by the score, with various orchestras and various recording companies. The results, unfortunately, were uneven. Some discs would strike the familiar magic, the "Philadelphia sound"; but in others the conductor was betrayed by halls with poor acoustics, and by engineers who, by fumbling with multiple microphones, ruined his delicate orchestral balances. He himself often had to take the blame for exaggerated readings of works like Dvořák's *New World Symphony*, Tchaikovsky's *Fourth Symphony*, Strauss' *Death and Transfiguration*, and some of his Bach transcriptions.

For a time Stokowski returned to Victor, and with a selected group of virtuoso players (labeled "his" symphony orchestra) he re-recorded many of his old favorites, often with superlative results. Some of his latest discs have been stunning—in particular those made during the past year for United Artists. He has gotten not only magnificent playing from the *Symphony of the Air*, but expert engineering that is reminiscent of the great Philadelphia days.

Although he is now approaching his eightieth year, Stokowski still conducts, happily, with youthful vitality and masterful control. Not for a long time can there be any summing up of a career like his. One thing, however, is already clear. His departure from Philadelphia in 1936 brought to a close an entire era in the history of music in America. It was a brilliant, an exhilarating era, dominated by this man of protean personality and gifts. He did much more than create a peerless orchestra. We know now that he greatly widened the American audience for serious music, both by his recordings and his pioneer work in radio broadcasting. He made every season an adventure in the discovery of new scores that are now fixtures in the repertoires of all our orchestras. He taught the American concert audience that the ultra-modern score of today can be the classic of tomorrow. He set a new standard for the duties of responsible conductorship, by never shirking but rather welcoming the challenge of the most difficult, the most complex, and often the most immediately unrewarding works in contemporary music.

Rebels, adventurers, pioneers, and prophets are often exasperating. We put up with them because they provide the yeast of life. Thus the public, ignoring some of the critics, has always taken an unprejudiced view of Stokowski. His mercurial moods, his often rash impulses, his passion for change—all these they gladly accept as a small price to pay for his countless great performances of great music.

A frequent contributor to HiFi/STEREO REVIEW, Richard Anthony Leonard derives his knowledge of music and things musical from an outstanding career as a network producer and director. In addition to having produced the historic five-year series of broadcasts of the NBC Symphony under Arturo Toscanini, Mr. Leonard has also helped to put such other conductors as Stokowski, Walter, Monteux, Boult, Reiner, and Mitropoulos on the air. His writings include many articles and two books—"The Stream of Music," a history of music from Bach to the present, and, most recently, "A History of Russian Music."

Britten's "Peter Grimes"

London's stereo and a great performance do belated justice to a remarkable opera

▲ ▲

BRITTEN: *Peter Grimes* (complete opera). Peter Pears (tenor)—Peter Grimes, Claire Watson (soprano)—Ellen Orford, James Pease (bass)—Captain Balstrode, Jean Watson (contralto)—Auntie, Raymond Nilsson (tenor)—Bob Boles, Owen Brannigan (bass)—Swallow, Lauris Elms (mezzo-soprano). Mrs. Sedley, Geraint Evans (baritone)—Ned Keene, John Lanigan (tenor)—The Rector, David Kelly (bass)—Hobson, Marion Studholme (soprano)—1st Niece, Iris Kells (soprano)—2nd Niece, Covent Garden Royal Opera Chorus and Orchestra, Benjamin Britten cond.

London OSA 1305 3 12" \$17.94; Mono A 4342 \$14.94

Interest: Powerful drama of men and the sea

Performance: Intense

Recording: Vivid

Stereo Directionality: Effective

Stereo Depth: Mostly good

Although the Four Sea Interludes and Passacaglia from Benjamin Britten's opera, *Peter Grimes*, have been in the active disc repertoire (on Columbia, London and Westminster labels successively) from the earliest days of LP, it has taken nearly fifteen years for the entire *Peter Grimes* score to find its way onto records. Perhaps this long wait has been a blessing in disguise; for as recorded by London with the finest stereo techniques under the direction of the composer, we are treated to the full impact of a profoundly moving dramatic and artistic expression—an impact that might have been sadly diluted by the recording techniques of 10 years ago. We are made to realize that *Peter Grimes* is the first large-scale tragic opera in the English language to achieve that kind of greatness which makes it deserving of a regular place in the active international repertoire. That such has not become the case—despite the flurry of performances all over the world between its 1945 premiere and 1949—is no fault of the music. Perhaps the existence of this magnificent London recording will do something to rectify the situation; for after listening to these discs a half-dozen times, it seems to me that *Peter Grimes* can certainly hold its own with any of the standard operatic repertoire dating from the past hundred years. Given the number of first-rate American singers active in the major opera companies of this country, there is no reason why "*Grimes*" shouldn't be on the boards somewhere in the U. S. every year. Yet, the sad record shows that after the Berkshire Music Festival performance of 1946 at Tanglewood (the score was commissioned by the Koussevitzky Music Foundation) and those of 1948-49 at New York's Metropolitan Opera, Britten's work has had not a single major professional staging in this country.

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London Records

Composer Benjamin Britten remains the finest interpreter of his own work. Comparison with other recordings of the "Sea Interludes and Passacaglia" tells the tale.

Those of us familiar with the recordings of Britten's *Serenade for Tenor, Horn and Strings* (London 5358) and with his chamber opera, *The Turn of the Screw* (London A 4219) are well aware of this composer's remarkable gift for musical intensification of the English language. For once, language and music work with each other instead of getting in each other's way. Furthermore, Britten is able, in his operas, to steer clear of the dreary *parlando* that mars so much modern operatic writing; yet, he also can write a piercingly intense lyrical line without distorting metrical accent and word rhythms. All this is evident in the early and later works of Britten; and at the age of 31, when he completed *Peter Grimes*, he brought this special ability of his superbly to bear for the full-scale operatic stage. That the resulting accomplishment was so brilliant was due also to a superior libretto and to a command, on his part, of musical form and orchestral color the equal of any 20th century composer. Britten's flair for integrating all of these elements into thrilling opera hits home with shattering power when we hear the familiar music of the Sea Interludes and Passacaglia woven into their stage context and realize the crucial dramatic significance of their thematic content. In *Peter Grimes*, as in most of his output before and after, Britten is an eclectic composer *par excellence*—which is to say that he has not hesitated to draw upon every and any musical device or style suitable to his purpose and in so doing, make it his very own. The combination of coloratura flexibility and rhythmic vitality found in Britten's vocal line may stem from Purcell, but it comes out very distinctively Britten. Moussorgsky may have been the inspiration for his treatment of the crowd scenes, but the end result is Britten working in his own way. From the standpoint of harmonic and polyphonic texture, Britten can be conventionally tonal, or outright polytonal and pan-tonal, as the dramatic situation may demand. What is important is that *it all sounds perfectly natural*. One is rarely aware of



Peter Pears explains a fine point of action-for-stereo to his colleagues, Kelly and Brannigan.

contrivance for its own sake—which is to say that the art which conceals art is essential to great music generally and to great opera in particular. Only in the fugal “storm chorus” of Act One does contrivance seem to take the upper hand in *Peter Grimes*.

The *Peter Grimes* story is quickly told: The scene is a bleak little fishing village on the Suffolk coast of England during the early 1800s. Peter Grimes, morose and something of a misfit, and so, unable to get a partner to help with boat, nets and fishing gear, has taken to hiring apprentice lads from a nearby workhouse. One has already died at sea and the villagers suspect mistreatment by Grimes has had something to do with it. Grimes' reaction to the coroner's inquest and to the village gossip is one of alternate defiance and withdrawal. His one hope for the future is to make enough money from his fishing so that his affluence will still the gossips' tongues and enable him to marry the widowed school teacher, Ellen Orford, the only person in the village to show him kindly interest. Despite stern warning at the coroner's inquest, Grimes purchases another apprentice and Ellen in effect agrees to keep an eye on the boy's well-being; but still the village gossip persists, “His exercise is not with men but killing boys.” One day, some weeks later, Ellen discovers that Grimes has been mistreating his new apprentice. His response to questioning makes her realize the hopelessness of her attempt to humanize him—he can neither receive nor give love—and when she says as much, he strikes her and rushes away with the boy.—“So be it. And God have mercy upon me!” From this point on, Grimes' fate is sealed. News of what Grimes has done spreads among the villagers as they file out of church. Over the protests of clearer heads, they are inflamed to the point where an investigating posse sets out for the fisherman's hut, which borders on a sheer cliff overlooking the sea. Grimes, meanwhile, hustles the boy and himself into seafaring clothes; for it is only out at sea that he can now find solace. His moods shift between sadistic rage and black despair tinged with remembered hope. The sound of the approaching villagers—led by constable with drum—is the spur to fatal action. The boy is told to scramble down the cliff, with Grimes to follow, after locking the hut. A sharp cry tells of missed footing and Grimes hurries out. The villagers find a neat and deserted hut, but are not aware of what has happened by the cliff. A few days later, the absence from the village dance of Grimes and the boy is noted by some, but before the night is out, Ellen finds the boy's watersoaked jersey by the shore, and Grime's boat is found pulled up on the beach. The word is soon spread and in moments a full-scale manhunt is on. As the posse searches along the shore, a demented Grimes wanders on the scene, witnessed only by Ellen and by Captain Balstrode, most respected and levelheaded of the townsfolk. Ellen manages to calm Grimes—both she and Balstrode know well the only thing to be done; and it is Balstrode who then

quietly confronts Grimes with, “Come on. I'll help you with the boat . . . Sail her out till you lose sight of the Moot Hall, then sink her. You'll know what to do. Good-bye, Peter.”

Such is the story of *Peter Grimes* in barest outline: but it is in the characterization of the dozen personages involved that gives both the drama and the music its strength and bitter poignance. Here we must mention that the superbly poetic libretto fashioned by Montagu Slater, derives from the work of the clergyman-poet, George Crabbe (1755-1832) who was born at Aldeborough, the locale of *Peter Grimes* (Britten lives there today). Out of Crabbe's memory of those early years came a poetic narrative, *The Borough*, which has more than a little in common with the *Spoon River Anthology* by our American poet of a century later, Edgar Lee Masters. It is from this that the story of Peter Grimes was taken and developed by Slater and Britten.

Before the opera is over, we feel that we know very well every person in the drama and how they relate to every other person—the bitter, hapless Grimes, the pathetic Boy (who is mute, save for a few whimpers and his final outcry); the compassionate Ellen Orford and her sterner counterpart Captain Balstrode, the lusty Auntie and the two flighty “nieces” who run The Boar Inn, the rabble-rousing fanatic Methodist fisherman Bob Boles, the pompous lawyer Swallow, the evil, drug-taking, neurotic old widow and would-be criminologist Mrs. Sedley, the slyly opportunistic apothecary Ned Keene and the forthright carter and constable Hobson. All of these people are made immensely real through the music Britten has written for them and the words which Slater has put into their mouths; and we sense with horror the transformation of some of them, together with the mass of villagers, from individual humans to a mindless mob. Britten's virtuosic choral writing throughout the opera endows the crowd with a personality and function just as definite as we find in Moussorgsky's *Boris Godounov*. To all this is added the atmosphere of sea and weather that permeates every page of Britten's orchestral score—the cold, gray dawn; the sudden, savage storms that lash the shores of East Anglia; the chill night fogs; the dark night of Peter Grimes' own soul as exemplified by the sinister Passacaglia theme. It is, in fact, Britten's musical-dramatic development of this theme that is for me the most exciting and terrifying sequence in the opera. We hear it first at the sickening moment when he strikes Ellen Orford, to the words “. . . God have mercy upon me!” Then, moments later it turns up in propulsive, satanic vein as Ned Boles inflames the townsfolk against Peter with, “Grimes is at his exercise.” The ensuing development up to the point where Ellen is asked to account for her interest in Grimes is gripping and frightening. It is just before the following scene, with Grimes and the Boy alone in the hut that the theme is heard in its full Passacaglia form.

A limitless amount of space could be used here to tell of Britten's superb vocal writing, notably for the role of Grimes himself, which was conceived for Peter Pears. In the final act, Grimes' unaccompanied “mad scene” with offstage chorus is hauntingly, heart-breakingly beautiful, as is the unaccompanied duet for Grimes and Ellen at the close of the Prologue. While it would be wrong to say that the characters in *Peter Grimes* “come out singing” in the Puccini manner, the fact remains that Britten's opera is full of memorable episodes in the best Moussorgskian sense of the word. Other than those scenes we have already mentioned, and the famous Sea Interludes, there are the lovely opening and closing choruses for the townsfolk, set to actual verses

from Crabbe's poem; the dialogue between Grimes and Balstrode that closes the first scene of Act I; Grimes' haunting monologue during the Inn scene, "*The Great Bear and the Pleiades*;" the "vengeance" chorus of the posse midway in Act II, and the deeply moving "duet" between Ellen and Balstrode just before Grimes' "mad scene," which is climaxed by the lines, "When horror breaks one heart, all hearts are broken." Memorable, too, is Britten's handling of the two big scenes in which the tense dramas of individual destiny are being played out against the social life of the community—the altercation, during the church service in Act II, between Ellen and Peter over mistreatment of the boy; the discovery by Ellen, Balstrode and Mrs. Sedley of the fate of Grimes' apprentice during the village dance in Act III.

Here, we feel, is a good place to summarize the dramatic action as actually distributed through the acts and scenes of *Peter Grimes*: *Prologue*—Coroner's inquest at the Moot Hall. Grimes is baited by lawyer Swallow and Mrs. Sedley and protests bitterly. He is warned not to hire another apprentice. Ellen Orford tries to calm and comfort Grimes. *Act I—Scene 1*—(Dawn Interlude) Village street scene by the shore. Talk against Grimes. All, except the decent-minded Balstrode and the canny Ned Keene (who is about to get Grimes another apprentice from the workhouse), turn their backs on Grimes as he asks for a hand hauling out his boat. Hobson, the village carter and constable, refuses to fetch the new apprentice, but reluctantly agrees when Ellen says she'll accompany him. A storm begins to sweep in from sea. (Storm Chorus) Balstrode, alone with Grimes, advises him to leave town rather than try a fresh start with a new boy.

Act I—Scene 2—(Storm Interlude) Inside the Boar Inn with the storm at its height. Mrs. Sedley, Balstrode, Boles, Ned Keene and others take refuge, drink and wait to see whether Hobson, Ellen and the Boy will get through over the roads blocked by landslides. Grimes enters, bitter and brooding. Boles, getting steadily more drunk, baits him savagely and Balstrode is hard-put to prevent a fight. He makes all take up a shanty, which is interrupted by the arrival of Ellen, Hobson and the Boy. Grimes thereupon sets out for the hut with his apprentice, followed by derisive shouts.

Act II—Scene 1—(Sunday Morning Interlude) Ellen and the Boy sit by the shore as the village church service is in progress nearby. She notes a bruise on his neck. Grimes comes

The sea shanty-sound at The Boar Inn—Pears, in the title role, breaks in with his own grim variant.



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upon them and tries to get the Boy to put out to sea with him over Ellen's protests. She questions him about the bruise. He strikes her and runs off with the Boy. The villagers coming out of church hear what has happened and Boles seeks to inflame them into action against Grimes. Ellen is called to account. It is decided to send a posse to investigate Grimes at his hut.

Act II—Scene 2—(Passacaglia) At Grimes' hut. By turns, savage and brooding, Grimes gets himself and the Boy ready to put out to sea. He hears the posse coming and sends the Boy scrambling down the cliff. He closes the doors and follows after. The Boy falls. The posse finds only a deserted but shipshape hut.

Act III—Scene 1—(Moonlight Interlude) Same as Act I, Scene 1 but a few days later. It is night and a dance is in progress. Mrs. Sedley, aware of Grimes' absence, is thrilled with the prospect of detecting murder and airs her suspicions freely. Ellen and Balstrode enter and we learn that the Boy's jersey has been found on the shore and that Grimes' boat has returned. Mrs. Sedley, who has overheard this, fetches lawyer Swallow from the Inn. A full scale man-hunt is set in motion.

Act III—Scene 2—Same locale, some hours later. The demented Grimes is seen near his boat. He hears only the doleful sound of a distant fog horn and the cries of the posse calling his name. Ellen and Balstrode approach, and calm him. Balstrode tells Grimes what he must do and helps Grimes push his boat off on its final journey. . . . As dawn breaks, the village comes to life, another day's work to be done, with only the news being from the coastguard of a boat sinking at sea.

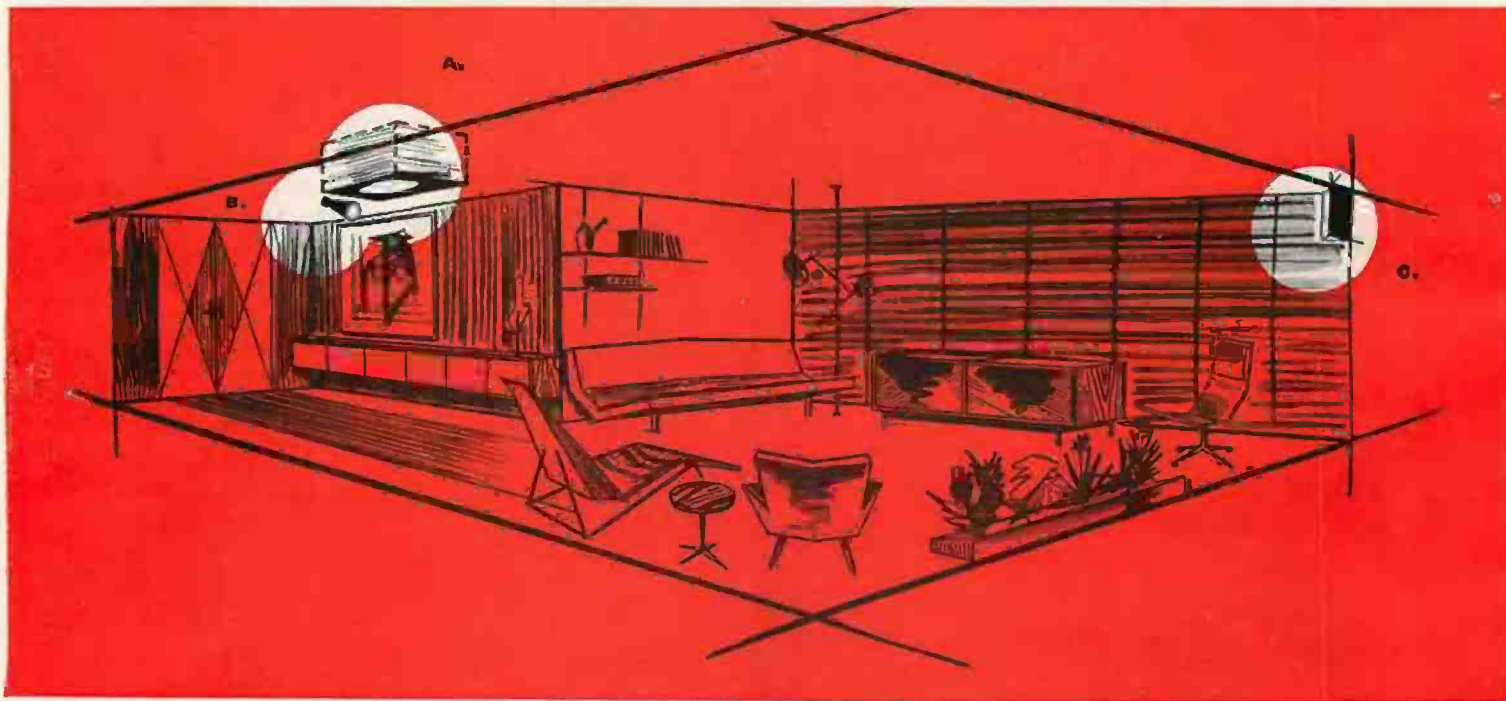
The recorded performance of *Peter Grimes*, as accomplished in stereophonic sound by London, is surpassed only by the memorable Vienna discs of Wagner's *Das Rheingold* (OSA 1309; mono A 4340). Evidently the Walthamstow Town Hall, where "*Grimes*" was done, is somewhat more limited in its capacity for stereo depth illusion than Vienna's Sophiensaal; but this is of small moment in the light of the flawless artistic accomplishment represented by this recording of a great tragic opera. Every one of the principals does his or her part to the hilt; but if I were forced to choose favorites, it would have to be Peter Pears as an unforgettable Grimes; James Pease as the virile, yet compassionate Balstrode and Lauris Ehms as the malignant Mrs. Sedley. Claire Watson as Ellen is never less than very good; but I strongly suspect that there is more dimension and subtlety to the role than she brings to it. Between the lines of Slater's verse, I sense that Ellen is made of somewhat stronger stuff—but again, this is minor criticism. The chorus does superbly; and Britten himself remains the finest conductor of his own work. Comparison of the Sea Interludes and Passacaglia from other recordings tells its own tale in this respect. The stage movements and sound effects, whether of scurrying beach brats in the first scene of Act I, of scuffling during the Inn scene, or of the offstage cries of "*Peter Grimes*" in the final scene, all come off with telling effect. In this instance, however, London has given us not only a triumph of stereo operatic production for records, they have made what under present circumstances is the most important contribution that can possibly be made to the recorded literature of opera in English. We hope that London's interest in contemporary English-language opera will not stop here, but will one day include such scores as Vaughan Williams' *Riders to the Sea* and *Pilgrim's Progress*, as well as Delius' *Village Romeo and Juliet*.

—David Hall

Stereo and the environment

Every home
presents a
unique setting—
but stereo
adapts to them all

Your stereophonic hi-fi system may be "news"! We're on the lookout for offbeat ideas, providing they really work. Have you a hi-fi layout that's not exactly according to the "book"? Sketch it for us, along with 200-250 words of description. Publishable suggestions will be paid \$40 upon acceptance. In cases of duplication, the letter with the earliest postmark will be accepted.



It was air conditioning, oddly enough, that put Karl Wood on the track toward the solution of his particular stereo problem. Wood owned a generously proportioned (60 x 32 x 24 inch) reflex enclosure, which gave forth magnificent bass but encumbered his room with its elephantine bulk.

A possible answer suggested itself when, after installing air conditioning in his home, Wood removed the attic

fan that had previously kept the air circulating. The fan cutout in the ceiling was enlarged to accommodate the big speaker cabinet, which was hoisted into the attic and out of the way.

Facing down into the living room from the former fan opening (A), the woofer projects the omnidirectional bass quite effectively. All that was necessary was to place a rug on the floor directly under the ceiling speaker to

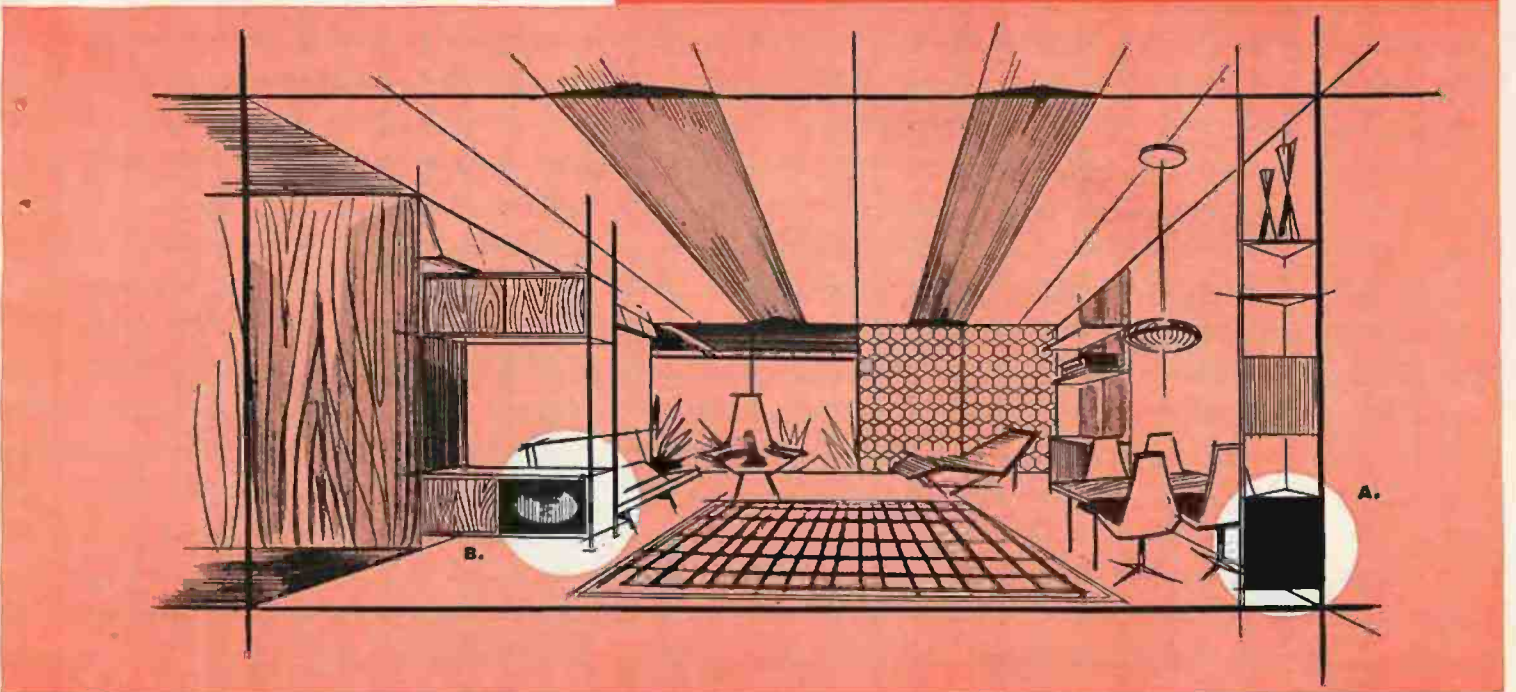
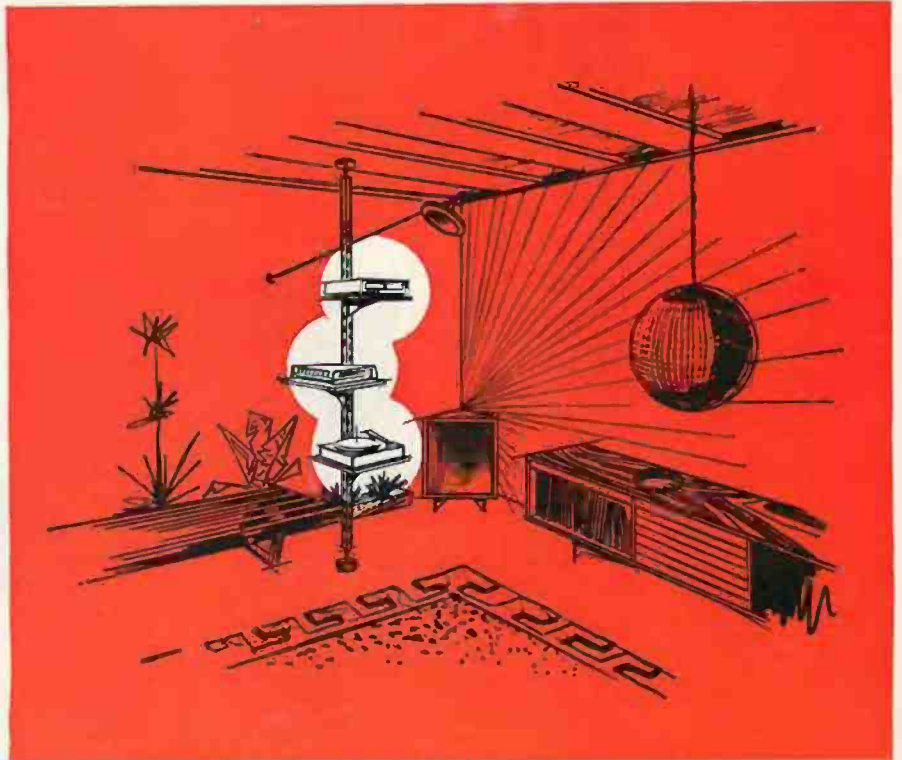
prevent direct reflection of sound back into the speaker. However, to assure proper spread of midrange and highs, a separate horn speaker (B) was attached to the ceiling and aimed toward the main listening area. Together, the ceiling speaker group comprises the sound source for channel A, which is complemented by a corner speaker (C) (also suspended off the floor) that reproduces the other sound channel. ●

HiFi/STEREO

G. F. Rankin felt that all the wires interconnecting the components of his stereo system had him up a tree. There seemed to be no way of hiding unsightly cords and cables until Rankin decided to reverse roles with his components and put *them* up a tree for a change.

The "tree" in this case was a white 2 x 2 vertical pine beam, from which the various components were branching out on a series of bracket-supported shelves. A length of light plastic garden hose was fastened to the back of the "tree trunk" to serve as a conduit for all connecting wires, which kept them neatly out of sight.

The "stereo tree" was then festooned with components: a turntable at waist level, where it would be most convenient for changing discs, a stereo tuner at the top, where eye-level location made dialing easy and accurate, and an integrated stereo preamp in the middle.



The domestic situation of Leslie Thompson bore ominous portent. Mrs. Thompson appeared satisfied with the Status Quo of her furniture arrangements while Mr. Thompson craved changes he thought necessary for effective stereo.

The impending crises was resolved by an ingenious and unorthodox disposition of loudspeakers. One loudspeaker was assigned to corner (A).
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But no other corner was available for the second speaker. Moreover, the wall space was so cut up that a second speaker would prove inconvenient in nearly any location.

The final solution was to place the second speaker in the end-table (B) adjoining the sofa. By directing the sound against the nearest wall (represented as transparent in our drawing), it was made to rebound into the

room and create a broad-source effect that combined with the corner speaker (A) to give perfect stereo over a wide area.

To compensate for the phase reversal caused by the rebound, it was necessary to operate speaker B in phase opposition to speaker A.

The result, thanks to the unaltered interior, is aural as well as domestic harmony.

Miles Davis

ADVERTISEMENT

Next month a potential hit album with the artistry of Miles Davis will be released. Here is the behind-the-scenes story of the frantic activity during one recording session.



VERN SMITH (Columbia Records)

ON a grey November Sunday afternoon, Miles Davis, arranger-conductor Gil Evans and nineteen other musicians were scheduled at Columbia's huge 30th street studios on New York's East Side. They were to record a unique album concept—Spanish themes rescored by Evans and improvised on by Davis, the most influential and intractably individual trumpet player in modern jazz.

The instrumentation was Davis, four trumpets, tuba, three French horns, two trombones, bass, drums, percussion, harp, five woodwinds. Davis and Evans had already collaborated for Columbia on two brilliantly integrated orchestral albums, *Miles Ahead* (CL-1041) and *Porgy and Bess* (CL-1274, CS-8085). Both had sold well, especially the broodingly dramatic intensification of the Gershwin score.

By 2:15 nearly all the musicians had arrived at the studios, which had once been a church, then a brewery, and was now in constant use by Columbia. The majority of the musicians were dressed in sports clothes. The one woman was slender, auburn-haired harpist Janet Putnam. Miles, short and wiry, is somewhat of a stylesetter sartorially as well as musically among the younger jazz musicians and on that afternoon, he wore a green Italian sweater, grey polo shirt, green and red silk scarf and tapered chino pants. He looked, however, as if he'd rather be at home swearing at television, a continuing avocation of his.

Miles moved wearily into the control room. The effects of a recent attack of flu lingered. "I'm breaking up," he said in his croaking hoarse voice. "I'm breaking into pieces."

The A&R man, Teo Macero, a composer and erstwhile experimental jazz musician, was briskly giving instructions to engineer Fred Plaut and Plaut's assistant, Lou Belok.

The first session had taken place unsuccessfully the previous Tuesday. Miles, even more racked by flu than, hadn't arrived until more than half the date was over, and the three hours had been spent mostly on the orchestra's finding the right tempos for the main piece in the album, Evans' re-arrangement of the middle section of the *Con-*

cierto de Aranjuez for Guitar and Orchestra by the contemporary Spanish composer, Joaquin Rodrigo (Columbia ML-5345). As planned, it would take up one album side.

Miles had first heard the work several months ago on the west coast when a friend gave him the record. "After listening to it for a couple of weeks," Miles said, "I couldn't get it out of my mind. Then when Gil and I decided to do this album, I played him the record and he liked it. As we usually do, we planned the program first by ourselves for about two months. I work out something; he takes it home and works on it some more; and then we figure out how we're going to do it. He can read my mind and I can read his."

Fred Plaut meanwhile was beginning to express firm ideas of his own on the best way to balance the session. Plaut, a Parisian who came to Columbia twenty years ago is witty, conscientious and multi-lingual. He engineers many classical dates, most of the Broadway shows, and a large percentage of the jazz albums. Fred is a superb photographer and candid shots he's taken during Columbia dates have been on exhibition and in magazines.

The balance set by Macero had the trumpets, trombones and regular jazz drums (played by Miles' regular drummer, Jimmy Cobb) on the right. On the left were woodwinds, harp, and Elvin Jones on various percussion instruments, including tympani, tambourine and castanets. The French horns, bass and Miles were in the middle.

Teo started checking out each section of the orchestra to hear if all the microphones were working. Nine microphones had been set up—one each for brass, harp, woodwinds, horns, Miles, castanets and percussion, drums, bass, and an opening trio of flute, trombone and trumpet.

"We're going to cross-feed some of the instruments," Teo explained, "to get a true stereo picture."

In the studio, Gil Evans was checking the parts with his characteristically preoccupied look. A lean, graying 47, Gil looks like a gently aging diplomat who collects rare species



Lead trumpeter Ernie Royal, Miles and Lou Mucci discuss Rodrigo's complex rhythms.

. . my records sound so funny to me

of ferns on weekends. Though always polite, he is in firm control of his record dates and insists on hearing exactly what he has written. Now while Evans moved to one of the spare pianos at the far end of the studio to play some of the score, Fred Plaut and Teo Macero were debating the placement of the jazz drums.

"I never put rhythm drums with brass," said Fred. "It's a big mistake having the drums on the right side."

"No," countered Teo, "they'll wash out the woodwinds if they're on the left."

"The drums are very bright," Fred persisted. "And the brasses are bright too."

"I'd rather not move them," said Teo.

"All right! I give up," and Fred continued checking out the microphones.

Miles had joined Gil at the spare piano and they started discussing Miles' part which spread out, accordion-fashion, over many sheets of manuscript paper. Teo walked out into the studio from the control room, and Plaut turned to his assistant. "I'm still sorry the jazz drums aren't on the other side."

As each section of the orchestra was being checked out, Gil kept looking at Plaut from the studio to see if any new problems were arising.

"Remember, we want lots of bass," Teo said over his shoulder to Plaut. "And Fred, there's a lot of leakage in the center."

Miles went back in the control booth. "I always manage to put my foot in it," he said of the Spanish experiment. "I always manage to try something I can't do." The statement was mockingly self-deprecating and no one bothered with the logical rebuttal that Miles is able to accomplish exactly what he sets out to do, and even rarer among jazzmen, he's always clear as to what it is he does want.

"I'm going to call myself on the phone one day," Miles continued. "and tell myself to shut up."

At ten minutes of three, the remaining music parts were passed out. The copyist had been late. What with further checking of equipment, elimination of a crackling noise

that suddenly developed on one control room speaker, dry runs with the orchestra, and other complications, it wasn't until half past three that Teo said, "Stand by please" and then stopped. "Alright, who has a radio on in the studio?" he snapped into the microphone. "Please!" he ordered, and the offending French horn player put a transistor radio back in his pocket.

The take began with Miles sitting on a stool; a trio of trumpet, trombone and flute behind him; and Gil directing in the center of the orchestra. Evans conducts with an almost ballet-like flow of motion. He uses both arms, and keeps the beat going like a firm Poseidon calming troublesome waves. Evans is extremely careful that all the dense textural details and markings for dynamics are performed precisely and are recorded so that all the interweaving parts emerge clearly.

At one point later in the afternoon, Evans cut off one take and said into the microphone, "Are you getting a blending of the three flutes? I only hear one flute out here." Macero assured him that all three were distinctly audible in the control room. Gil went into the booth, heard for himself, and was satisfied.

Miles came in for a sip of vodka. "I can't eat. That's what's wrong with me." After the vodka, he chuckled as he went out, saying, "Me and Buddy Bolden." (The reference was to the first "name" jazz trumpeter, a New Orleans barber with a reputation for high and hard living).

By four, the shape of the piece was becoming established. The characteristic, fiercely mournful Spanish melody was a strong one. Evans' sketch for Miles looked complex, but Miles seemed to have no difficulty improvising around it. The orchestra's function, as in other Evans' scores, was to provide partly a support for and partly a commentary on Davis' solo statements. The range of colors was extensive, and they changed often, sometimes subtly dissolving into slightly different shades and at other times breaking sharply from ominous cool to brighter blends. By means of more complete instrumentation and varied voicings, Evans gets an unusually full-bodied orchestral sound for jazz from the

As A&R man for the Davis recording session, Teo Macero was the busiest man in the place.



Gil Evans had collaborated with Davis on two very successful albums, and wanted to rescore work by a Spanish composer.

deep bottoms of the tuba and French horns to high register woodwinds and brass. "These look like flute parts we're playing," lead trumpeter Ernie Royal said during one break, shaking his head in respect and exasperation.

The rhythms were complex and several of the musicians found it hard to keep their time straight. Gil stopped one take as the rhythms became tangled. "The tempo is going to go," he waved his arm in an arc, first to the left and then to the right, "this way and that way. Just keep your own time and let the rhythm go." He again made a slow, even wave to further illustrate his point.

As more and more takes, most of them fragmentary, were tried, Miles' confidence in his own role grew markedly. He had already demonstrated in his *Flamenco Sketches* (Kind of Blue, Columbia CL-1355, CS-8163) and *Blues for Pablo* with Gil Evans (*Miles Ahead*, Columbia CL-1041), a basic affinity with the Spanish musical temperament and sinuous rhythms. He played as if all by himself, his tone becoming burningly dark in the somber passages and then cutting through with sharper loneliness as the music grew more animated.

In the control room, the visiting Hall Overton, a classical composer who has also been involved in jazz as a pianist and arranger, said, "This is the toughest notation I've ever seen in a jazz arrangement. It could have been written more easily for the players and the result would have been the same, but Gil has to have it exactly the way it happens in the piece. Another thing that makes it tough is that he's using so many different levels. Like the little trio part at the beginning that has to be balanced with Miles on his microphone. Then the three players go back to their places and that makes for another balance problem. And that's just at the beginning. Fortunately, these guys are among the best readers in town. Two of those horn players, Jim Buffington and John Barrows were in New Jersey last night playing a Beethoven sextet for string quartet and two horns."

In the studio, the French horn player had his radio at his ear again. Gil, listening intently to a playback a few feet away, had his ears cupped in his hands, and shook his head. "We lost the beat." Miles meanwhile shouted from the

studio into the control room, "Hey, Teo, it doesn't matter how loud those castanets are. It's supposed to be that way." Then Miles bent over, cupping his ears in his hands, and listened.

"This," said trombonist Frank Rehak between taking pictures of Miles and Gil during the playback, "is a tough one. To count at all, you have to count four on every beat."

For the rest of the afternoon, the takes continued to improve. On one, Miles began to play in the lower register with deep feeling and a fuller tone than is usual in his work. "Beautiful," Teo said. "The writing there is almost Gregorian," he turned to Overton. "It's all diatonic.

"Fred," Teo said quickly, "there'll be big brass after the next little solo if Gil doesn't stop it there." Gil did.

"Ach," said Plaut, "why did he cut it *there*?"

Gil was back at the piano checking chords with Miles.

"This," said Plaut to no one in particular, "will be some splicing job."

"Gil will come up for that," said Teo, "and probably Miles too."

Gil and Miles came in to listen to a playback. "I love that chord," said Miles, "and the end of that section with the flutes way up there. That's all I could hear last night in my sleep. Hey," he turned to Macero, "don't forget take three. That was a good one."

Teo asked Evans if the tympani came in too softly. "I wanted it to be just a whisper," said Evans, "a little cushion of air, something to keep the thing floating. I think it's all right. The tuba is too loud though."

"You know," Miles returned to the conversation, "the melody is so strong there's nothing you have to do with it. If you tried to play bebop on it, you'd wind up being a hip cornball. The thing I have to do now is make things connect, make them mean something in what I play around it."

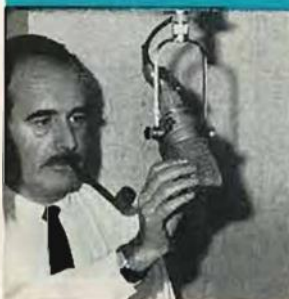
"Why don't we do it from the beginning again," said Plaut after Evans and Davis had left the control room.

"No," said Teo, "not unless Gil and Miles want to."

"If you don't do it again," said Plaut, "you'll swear at me afterwards."

"The trumpet was a little weak on bar thirty-three," Teo changed the subject.

Never-say-die Fred Plaut insisted the mikes were picking up too much brass.



These rapt expressions by Messrs. Hentoff, Davis and Evans occurred during the playback session at the end of the first day's take.



. . . we're making it just to have a record at home

A little later, Plaut shook his head. "I'm still sorry the jazz drums aren't on the left side. Well, anyway, there's no ping-pong."

"This will be good stereo," Teo agreed.

"Yes," said Fred with a touch of irony. "We're playing football now in there."

By four-thirty, the musicians were a little more than a third of the way through. "There's more confusion in there," said Plaut, "than on a Broadway show recording."

As if in counterpoint to the engineer's comment, Gil announced to the orchestra immediately afterwards, "It's in three flats," and sat at the piano to demonstrate.

"Can you please put that radio away," Teo's voice came into the studio from the control booth. "We're picking it up." The French horn player grimly put the radio away.

The orchestra had now reached the sixty-fifth bar, and from then on it was all new territory for them. At a break, Miles was back in the control room.

"How many copies will this sell?" he asked Teo semi-seriously.

"A hundred thousand. I guarantee it."

"Two!" Miles laughed. "Actually we're making it just to have a record at home we can play for ourselves."

"I think," said Teo, "that's what some of the artists really do."

A few minutes later, a take broke down, and one of the musicians said, "I can't understand those triplets."

"What's to understand?" said Gil. "Play them."

At a few minutes past five, Fred Plaut began taking pictures during a playback. So did the regular Columbia photographer and a couple of the musicians.

A few more takes were tried, and a few minutes before five-thirty, Teo rushed into the control room. "We're going from the top of the whole thing," Plaut smiled. "Put on another load of tape," Teo said to Belok, Plaut's assistant.

It was the best one of the afternoon, lasting some twelve minutes, and there was no question now that the piece was going to work. During one passage, Miles played a series of notes that made Evans spin around and smile at him.

"This," said Plaut when the take was over, "is a lifetime project."

"What I like about Columbia," Miles reached for a little more vodka, "is they spare no expense." As often with Miles, it was hard to separate the satire from the seriousness of his comment. "We can have seventeen flutes playing one note—in unison. Right, Teo?"

Miles dropped the playfulness entirely when a visitor asked him about a recent album. "My records sound so funny to me," Miles grimaced, "once I've made them. I can't hear them anymore. I'm tired of *Miles Ahead* and *Porgy and Bess*. I'm still on *Kind of Blue* and *Jazz Track* though."

Howard Scott of Columbia's classical A&R department entered the control booth. He had a session scheduled with the Russian cellist, Mstislav Rostropovich for that evening, and had to call him to confirm the time. Scott, however, speaks no Russian. He reached the cellist at his hotel, tried French, was relieved to find it worked, and hung up, happy at having confirmed the arrangements for dinner and the recording time.

In the control room, Evans was listening to the last playback. "Damn! Miles can play beautifully down low." In the studio, the musicians were packing up. It was a few minutes before six. "This," said Gil, back in the control room, "is where the heroine is crying for the dead bull-fighter."

"Really?" said a visitor.

"No," Gil smiled. "it's an old Spanish vamp."

"I would have preferred the drums on the other side," Fred Plaut said to Belok.

"That melody," Miles was still marveling at the piece, "is so strong that the softer you play it, the stronger it gets, and the stronger you play it, the weaker it gets."

"Yes," said Gil, "it's distilled melody. If you lay on it too hard, you don't have it."

"It should take two, maybe three more sessions to finish the album," Teo was speculating.

"When Gil and I start on an album," Miles was relaxing, "we don't know how it's going to wind up. It just goes on out there. Gil," he turned to Evans, "our next record date will be silence."

"You," said Gil, "and your big ideas."

—Nat Hentoff

With a few of the myriad stereo mikes hovering overhead, Davis, Evans and company snatch a breather between takes.



Be Our Guest...

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

How would you like to try your hand at being a record critic? You can, just by accepting our invitation.

The urge to be a record critic comes to every record collector at some time or other. In a few instances, comparatively, the urge becomes so insistent that the enthusiast performer becomes a professional record reviewer. Sometimes, happily not too often, this occurs at the cost of his enthusiasm.

As a professional critic, he regularly puts his taste, his knowledge, and his opinions on public display. These, in turn, may themselves become material for criticism—targets

for censure, subjects for praise.

Make no mistake about it, censure and praise are regularly forthcoming. Readers of record reviews are not at all shy about taking issue or voicing agreement with the reviewer—and in so subjective an art as music, there are many valid points of view indeed.

To us on the staff of HiFi/STEREO REVIEW, the opinion of the reader is valuable and interesting. We know it is valuable and interesting to our other readers as well. For this reason, primarily, we invite you to be a Guest Critic of newly released recordings.

Every month, three or four records will be reviewed by a layman reader of HiFi/STEREO REVIEW. These records will also be reviewed as usual in the same issue by regular members of the reviewing staff. The staff reviews will be in their normal location in the record review columns, while the guest reviews will appear on a special page, with a few

(Continued on page 103)

PHIL DOUGLIS, Guest Reviewer—February, 1960

KHACHATURIAN: Violin Concerto;
SAINT-SAËNS: Introduction and Rondo Capriccioso, Op. 28. Mischa Elman (violin) with the Vienna State Opera Orchestra, Vladimir Golschmann cond. Vanguard VSD 2037 \$5.98; Mono VRS 1049 \$4.98

Interest: For violin lovers, romanticists
Performance: All Elman
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: Fine

If it is to be an effective instrument, the violin must sing. And Mischa Elman makes his Stradivarius do just that in this outstanding Vanguard release.

The romantic idiom in which both Khachaturian and Saint-Saëns write calls for a lulling, violently singing violin—and Elman is perfect as the soloist in such a situation. Tremendous stereo depth, plus able support by Golschmann and his Vienna State Opera Orchestra, brings the listener a spectacular outpouring of oriental-flavored music in the Khachaturian, and a more familiar form of romanticism in the Saint-Saëns showpiece.

My major criticism is that in a concerto, both the solo instrument and the orchestra are supposed to share the work—yet in this recording, it is Elman who carries the load. The orchestra is pushed into the background, and though it offers able support, it is shunted aside by the sweet and silky violin tones that fill your room.

Stereo depth makes up for this somewhat, reaching back for the orchestra at times. However, in the mono version, you hardly are aware that the orchestra is there at all.

The concerto, besides being of major dimensions, is also more ingenious and varied than the Saint-Saëns filler. Its folk-like tunes and variations are more exciting to our Western ears than the French composer's rather standard effort.

CALLAS—MAD SCENES—DONIZETTI: Anna Bolena; THOMAS: Hamlet; BELLINI: Il Pirata. Maria Callas with Philharmonia Orchestra, Nicola Rescigno cond. Angel S 35764 \$5.98; Mono 35764 \$4.98

Interest: Top opera entertainment
Performance: Callas at her best
Recording: Good
Stereo Directionality: Negligible
Stereo Depth: Excellent

The three operas represented in this outstanding Angel recording are rarely heard in their entirety, if at all—yet each represents a showcase for the operatic wares of Maria Menghini Callas.

Perhaps the foremost exponent of drama on the opera stage, the Diva brings the poignant, deranged flavor of these roles to a magnificent level. The depth of her perception, coupled with her intense dramatic ability, and the solid orchestral and choral accompaniments make this recording a must for every opera lover, especially Callas collectors. It is her best recording thus far.

In *Anna Bolena*, her spectacular range is shown to best advantage. In this type of opera, however, it is not so much the quality of the voice that counts as it is the inflection and expression put into it. And Callas is a master (mistress?) of dramatic inflection, as she proves again here.

Hamlet features a touching Waltz Scene with Ballad, while *Il Pirata* shows off Rescigno's work with the Philharmonia at its best, particularly in the lyrical harp, oboe and flute passages.

The stereo depth is critical in these scenes. It gives the performances sparkle that is somewhat lacking in the mono version. The crashing cymbals in *Il Pirata* are especially effective in stereo. Stereo directionality is not an important factor, and is not missed. Performance and sound-wise, the recording is topnotch.

ODDS AGAINST TOMORROW (JOHN LEWIS). Soundtrack recording with Orchestra, John Lewis cond. United Artists UAS 5061 \$5.98; Mono UAL 4061 \$4.98

Interest: Too shallow for jazz purists; too offbeat for soundtrack devotees
Performance: Serious
Recording: OK
Stereo Directionality: Forced and gimmicky

Stereo Depth: Good

An increasing trend in scoring motion pictures seems to be along serious jazz lines. John Lewis of the Modern Jazz Quartet has come up with such a score for a recent cops-and-robbers flick starring Harry Belafonte, among others. Yet it hardly merits a 19-band recording.

There is the feeling that true modern jazz is a bit too abstract to adequately express what is portrayed by a visual art. The story of a bank robbery—hardly a prosaic subject—fails to lend itself to something so seemingly impressionistic as this score. The jazz idiom used here is neither real jazz nor effective soundtrack. It tries to compromise so that it can stand as both—and doesn't quite come off.

Parts of this score could have been developed to stand by themselves as bits of effective mood music. In two instances this was attempted, yet both failed. In one scene, Lewis represents a carousel, with bleak, minor-key calliope music—giving an effective, lonesome mood to the scene. But no sooner has he set this mood than he goes off on a tangent, soaring into his own world where he no longer relates to the theme he began with. Later, he returns to the calliope theme, but it all seems kind of perfunctory, an afterthought. He does the same type of thing, unfortunately, with what could have been a striking representation of an ice skating scene in Central Park.

The rest of the score is more or less contrived, making too frequent use of atonal, electronic music, especially with the guitar. This electric guitar eventually proves rather irritating—particularly in penetrating stereo.

The many bands on the disc make for a choppy, relatively meaningless overall effect. The most worthwhile moments are those in which Lewis brings out the lonely, bleak quality which pervades the film. These moments are effective, especially when abetted by stereo depth. The stereo directionality seems rather obvious and forced.

Precision Checkout for your Stereo System

Norman Eisenberg / equipment

For all its sonic wonder the stereo disc can be a fussy plaything of the Muse, critical of the equipment that conveys its content from turntable to loudspeakers. The technical rigors of stereo playback demand a reliable guide to the correctness of that playback—in terms of channel separation, channel identity and balance, phasing, and the like. These things sometimes seem difficult to achieve, but since you have already spent money, time and energy setting up a stereo system, it makes sense to ensure that the sound you'll be hearing is the sound you've been expecting.

It is possible to analyze stereo playback and get a breakdown of important characteristics in terms of what is heard and how well the equipment is functioning. Just such an analysis is provided in the accompanying "Stereo Listener's Checklist" which is based, in the main, on the material furnished on a seven-inch disc released as "Test Record No. 1" by our sister publication, *Electronics World*. This record provides a series of short, revealing, test signals that can show up the weak spots in any stereo system. What's more, with the record and the guidance provided in the accompanying checklist, a good share of any required corrective measures can be determined by the listener.

The record itself is played at $33\frac{1}{3}$ rpm speed. *Side A* contains four bands, cut expressly for stereo pickups. *Band 1* determines channel identification and separation. *Band 2* may be used for establishing channel balance. Speaker phasing can be checked with *Band 3*, while the signals on *Band 4* can reveal turntable rumble. *Side B* contains three bands, cut for stereo and mono pickups. *Bands 1* and *3* contain an identical "comparison" signal for checking the condition of the stylus; *band 2* is a frequency test tone run from 15,000 to 40 cycles, RIAA-equalized.

The stereo listener must keep in mind that poor room acoustics can degrade the sound of the best hi-fi system. With stereo, the theoretical ideal is a room in which both speakers work into identical acoustic environments; in other words the room, as well as the system, should be "balanced." If, for example, one speaker is beaming at a huge glass mirror and the other at a foam rubber sofa, getting channel balance in that room may be awfully difficult, if possible at all.

The room must be "balanced" in yet another sense, the same as used to be recommended for mono hi-fi. This, of course, is in terms of the factors that make for "live" and "dead" room acoustics. If your room has draperies, close them over the windows. Should this deaden things too much (possibly it would in a small room that was heavily carpeted and crowded with furnishings), then take steps to "liven" the room. Often, these measures tie in nicely with what

might be done to provide similar "acoustic environments" for both speakers.

Conduct your stereo tests in as quiet a room as possible, one that is as free as you can make it from outside noises. Your own listening position with respect to the speakers can be important. For these tests, at least, try to place yourself at a point midway between the two speakers and back on a line equidistant from them, so that you and the speakers are the corners of an imaginary equilateral triangle.

Set the level control of "master volume control" on the amplifier(s) to provide louder-than-average sound. If your hi-fi system has a loudness control, turn it off so that the level control functions as an uncompensated volume control. You then will hear the signals with a minimum of coloration. During the frequency test run, however, the loudness control may be switched in to compensate for variables in room acoustics or your own hearing, particularly for tones below 1,000 cycles. In this regard, we might also note that a relatively low recording level was used in making this record to ensure that the full range of tones, from 15,000 to 40 cycles, would indeed be engraved completely on the disc. Because of this low level, the record will appear to have some surface noise. This noise should be ignored during the tests also, don't forget to double check the stylus pressure before starting the tests.

As with any test, the most significant results would be those obtained with electronic test instruments, such as a VOM or VTVM. If your household equipment includes such a meter, you may use it by connecting its leads across the input to each speaker. The extent to which each test tone causes identical deflection of the meter needle (on low a.c. scales, of course) is an indication of how "flat" the system's response is.

The table on the facing page suggests how to check out your stereo system using the test record. Note that the sequence of items to be checked does not follow exactly the sequence of bands and cuts on the record. If, for example, your stylus is in poor condition (as revealed by *Side B*, *bands 1* and *3*), there is little point in playing anything else with it, let alone the critical test signals on this record. Not only will such a stylus fail to produce accurate sound, but it will damage a record. It should be replaced before going ahead. Similarly, the test on *Band 3* of *Side A* relates directly to a pickup's compliance. If this is inadequate, it will doubtless degrade the results of the other tests as well as the record groove itself. Thus, in our scheme, this test comes second. And so on to the last test, response, which actually is a check of the overall system rather than of the pickup specifically.

Good luck!

*Now available in many record stores and hi-fi salons from coast to coast for \$1.59.

ITEM TO BE CHECKED	PLAY	SYMPTOMS	EFFECT ON SOUND OF OTHER RECORDS	PROBABLY CAUSED BY	REMEDY
Stylus condition	Side B, Bands 1 and 3	Band 3 sounds poorer than Band 1	Distortion and degraded sound; increased record wear	Worn or chipped stylus as revealed by microscopic examination at your dealer	Replace with new stylus
				Incorrectly seated stylus (not perpendicular to record surface)	Try to adjust by re-seating cartridge in arm if possible. Do NOT attempt to twist stylus itself; permanent damage may result
Stylus compliance	Side A, Band 3	Loss of volume when playing vertical cut (2nd part)	Loss of "stereo effect," increased record wear	Inadequate vertical compliance of stylus, or arm, or both	Replace offending component(s)
	Side A, Band 1	Insufficient channel separation (see also next item)			
Channel separation and identity	Side A, Band 1	Too much cross feed between channels; failure to get clear indication of each channel; failure of "left" and "right" signals to come from respective speakers	Loss of stereo effect at incorrect two-channel operation	Poor vertical compliance	See above
				Excessive interchannel signal leakage within cartridge	Replace with new cartridge
				Incorrect wiring	Recheck wiring: pickup to tone arm leads; cables to preamp and power amps; lines to speakers
Channel balance	Side A, Band 2	Failure to "focus" signal midway between two speakers	One side of system tends to override the other; unnatural acoustic quality and fullness; stereo effect	Unbalanced response from any dual set of elements in the overall system; incorrect speaker placement; very poor room acoustics	If balance cannot be achieved by using amplifier level and balance controls, try to use better matched pairs of components. Experimentation with speaker placement and arrangement of room furnishings also is indicated.
	Side B, Band 2	Unequal response from both channels			
Phasing	Side A, Band 3	Both test tones sound equally loud	If program material itself is "in-phase," stereo system that is "out-of-phase" may reduce fullness of bass response	Incorrect hookup (reversed leads) relative to one speaker system	Use phasing switch on amplifier (if provided), or reverse leads to one speaker
Motor rumble	Side A, Band 4	Deep, low-pitched rumbling noise overrides specified test tones	Similar noise may intrude during low loudness levels; also possibility of intermodulation distortion	Motor vibration transmitted to cartridge; faulty or inferior parts in record player or in transmission of power to turntable	If pronounced, not likely to be cured. Effects sometimes can be reduced by using foam-rubber pad on turntable, or rumble filter on amplifier
Wow	Side A, Band 1 or Side B, Band 2	Unsteady, wavering pitch during test tones. When very rapid, called "flutter"	Similar effect during certain musical passages, especially sustained woodwind tones	Uneven speed of rotation, most commonly due to defective idler or belt. Rarer causes might be out-of-round turntable or record with eccentric center-hole, or record cut on defective turntable	If pronounced, not likely to be cured. Sometimes remedied by new idler wheel or belt. Note: "wow" also may be caused by warped record, regardless of equipment. Such wow may be minimized by foam-rubber pad on turntable
Response	Side B, Band 2	Large discrepancy in amplitude of response of different test tones. Test with meter or see text; failure to get response to specific test tones (most likely at extreme ends of audio band)	Loss of tone; loss of fullness of sound; eccentric response; unnatural tonal coloration; failure to produce full tonal values and dynamic range	Poor response can be a sign of trouble or of inferior performance in any component used in the system, and even of room acoustics. Consequently, it is too general and inclusive to be taken as a single "symptom." It is more of an indication of a given system's overall capability. If response is noticeably poor, a logical first step would be to test each component, preferably using meters. Alternately, one could substitute known good units for suspected poor ones with a view to upgrading the system	
Turntable Speed	Strobe Disc	Radial lines move back, or forward	Change in musical pitch	Slippage at idler wheel or belt in contact with turntable platter. Too low a line voltage	Replace belt or idler wheel. Clean moving parts to free them of grease or oil



easy installation....
quality performance....
partial automation....
economy....

are the scoring points of these
Stereo Record Players

The handy principle of "first things first" might be profitably applied to high fidelity, where the "first thing" obviously, is the source of the sound signal to be amplified. It is surprising, therefore, that record playing equipment (i.e. turntable and tone arm or record changer) is often added as an afterthought to an array of components (amplifier, speaker system, etc.). Obviously, the record player is the wellspring for much of the music that flows through the rest of the sound system; and if the music is polluted by distortion at the source, even the very best speakers and amplifiers cannot restore its tonal purity. The choice of record playing equipment deserves a great deal more thought than it is usually given.

It is now widely known that stereo has stiffened the technical requirements for turntable, tone arm or record changer performance, being more susceptible to the symptoms of turntable rumble or poor tone arm tracking. Excellence in this area, on the other hand, vastly enhances our pleasure in the reproduced sound—stereo or mono.

Last but not least, the economic aspect of stereo enters into consideration. A well-engineered tone arm does wonders in prolonging the life of the more wear-sensitive stereo discs and makes the need for stylus replacement less frequent. In this sense, an investment in good record playing equipment pays returns in both money and pleasure.

Until recently, the choice lay mostly between a record changer and "professional-type" turntable-tone arm.

Changers are a convenience for those who want to automatically click through a stack of records without immediately playing "the other side" of each disc in the stack. The separate turntable and tone arm—eliminating the mechanical linkages necessary to work the automated stages—offers a margin in rotational stability and shows more tender mercies to sensitive record surfaces (possibility of usually allowing lower stylus pressure).

We at HiFi/STEREO REVIEW have been pleased to see that the choice between the record changer and the separate turntable/tone arm has been widened by a brand new crop of record playing components—the semi-automated manual players: high quality, pre-assembled turntable/tone arm combinations.

These combos are precision-built with performance standards equal to the stringent demands of stereo in terms of very low turntable rumble and wow. The best are in a class with the professional-type turntables and tone arms.

Unlike the "professional" combinations, in which the tone arm must be separately installed, these new units come fully pre-assembled with the tone arm already mounted.* This makes life easier for those who have an aversion to the geometry and drilling required for the installation of a

separate tone arm—though most high fidelity dealers can be inveigled into doing this chore for you. By contrast, installing these pre-assembled players is simplicity itself. Precut bases are available and all cable connections are already provided. Forget your saw, solder and wood drill—just ask the dealer to install the cartridge of your choice into the separate cartridge shell, slip the unit into its base—and the whole rig is ready to plug in and play.

This general feeling of ease extends to the pocketbook. Pre-assembled manual players are priced a notch below most "professional" turntable and tone arm combinations. In fact, they probably represent the cheapest way of getting record playing equipment of true high-fidelity standards.

All of the units described in this article are fully pre-wired. Shielded cartridge leads, coded for left and right channels, are ready to plug in. With one exception noted later, they also provide a special grounding wire to be connected to the amplifier or preamp chassis to reduce possible motor hum pickup.

As of this writing, the new component family has five members:** The Bogen B-60, the Channel Master 6653, the Garrard 4HF, the Stromberg Carlson PR-500, and the Thorens TD-134. The Bogen and Thorens have twin brothers, (B-61 and TD-184, respectively) essentially identical to the standard versions but decked out with some fancy features. As all members of this group are highly individualistic in concept and function, we must take a close look at each to reveal pertinent merits and foibles.

The Bogen B-60

This unit owes to its shallow depth an uncommonly low silhouette. The absence of shiny metal trim makes it quite unobtrusive in a home setting, or even on an open shelf.

The turntable itself is a die-cast 12-inch $\frac{3}{4}$ -pound steel platter, topped with a rubber mat. As in all turntables, the weight creates a flywheel effect that helps banish such aural irritants as flutter and wow. The manufacturer claims

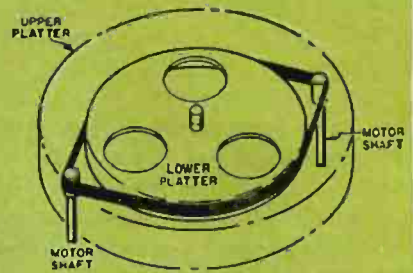
* Some professional turntables, notably the Rek-O-Kut N-33H, have their motorboard pre-drilled for tone-arm mounting centers. Because they are usually calculated for one kind of arm only (made by the same manufacturer), the convenience, as in the case of the pre-assembled units, thus entails a limitation of choice.

** In addition to the five high quality designs discussed, there are a number of pre-assembled record players in a lower price category that make no pretense to advanced engineering standards. These units are eminently practical and useful in situations that do not demand exacting performance in terms of rumble and tone arm tracking. While they may not qualify as the utmost hi-fi, they nevertheless are superior to ordinary phonograph-type players and can be recommended for use in economy sound systems, especially where small speakers are employed that are less likely to reproduce rumble. Notable in this group are the Bogen B-21, the Collaro TP-59, the Garrard Model T MK-11, the Lafayette PK-160SW, and the Lesa 4V3/11.

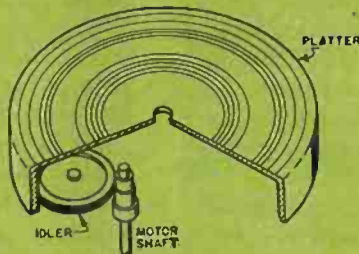
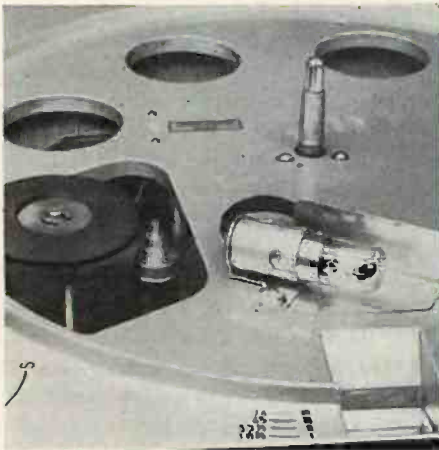
The record player constellation at left is grouped with Thorens at the apex, followed (in clockwise rotation) by Bogen, Garrard, Stromberg-Carlson and Channel Master. Together they represent a new class of quality components: the integrated, pre-assembled turntable and tone arm combination.

Arm rest on Channel Master acts as automatic on-off switch. Garrard features a similar arrangement.

Built-in stroboscope is lighted from above by neon bulb. Stepped shaft and idler drive are also visible beneath the removable platter of the Channel Master 6653.



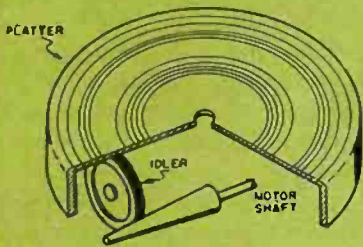
Stromberg Carlson has two clock motors linked by an elastic belt working in tandem to turn lower platter of dual turntable. Single speed (33 1/3 rpm) only.



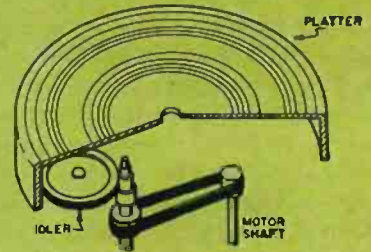
Channel Master and Garrard employ stepped motor shafts to obtain the four standard speeds in transmitting torque to the turntable through the idler.

DRIVE MECHANISMS

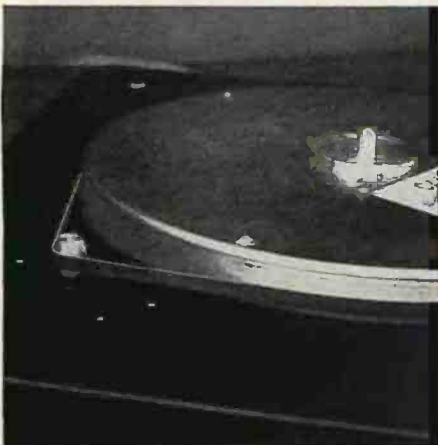
Bracketing the stepped motor shaft in the Garrard 4HF is the automatic disengage mechanism that pulls the idler free of the shaft to prevent "flats" when the machine is shut off.



Bogen employs a vertical idler engaging the underside of the turntable and sliding along conical motor shaft to provide continuously variable speed.



Thorens combines belt drive with an idler, gaining both vibration filtering through belt and four-speed choice by stepped shaft.



The elastic belt, serving both as torque conveyor and vibration filter, connects the two motor shafts (one visible here) with the lower platter in the Stromberg-Carlson PR-500.

"Underplatter shot" reveals the intricate mechanism of Thorens' belt-and idler combination. Note stepped second shaft next to rubber idler.



that such instabilities are reduced to 0.2 percent of the normal rate of speed, which should make them wholly unnoticeable. According to the specifications, even a line voltage variation of as much as 13 percent will produce less than one percent speed variation and hence remain virtually unnoticeable to the ear. This is a decided advantage in communities where residents have to bear with the ups and downs of their local power company.

The turntable shaft, made of precision-ground hardened steel, revolves in a sintered bronze bearing and is seated on a special thrust pad. All this counts toward the smoothness of rotation required for rumble-free stereo.

It should be pointed out that of all the units reviewed in this article, the B-60 is the only one with a platter made of magnetic material, to wit, steel. While this has the advantage of providing a magnetic shield between the motor and the cartridge thus reducing the possibility of hum pickup, it might also cause magnetic attraction between the cartridge and the steel turntable platter. The force of this attraction would then increase the tracking pressure beyond its proper value. To forestall this possibility, most manufacturers now make their turntables of non-ferrous materials and even Bogen, in their model B-61, offers an alternate model of that type.

A unique transmission couples the turntable to a four-pole, squirrel-cage induction motor. A vertical idler engages the bottom of the turntable platter on one side and a conical motor shaft on the other. A slide adjustment jockeys the idler along the conical taper of that shaft, providing speed control continuously variable from below 30 rpm to above 80 rpm. In addition, there is a continuously variable speed range between 15 and 18 rpm. Along this slide adjustment, the standard speeds of $16\frac{2}{3}$, $33\frac{1}{3}$, 45 and 78 rpm are marked by mechanical detents. The speed control lever clicks into these standard positions.

The tone arm of the B-60 is suspended from four ball bearings that allow it to move both vertically and laterally with minimum friction. The cartridge shell locks firmly into place, assuring correct stylus alignment—a must for stereo. The spring counterbalance is adjustable by a smooth-acting and easily accessible micrometer control. When not in use, the arm can be secured to protect the cartridge.

An unusual and convenient operating feature of the B-60 is the built-in cueing and tone-arm positioning device. For people who habitually muff the delicate job of setting the tone arm down in the first groove of a disc, this ends all fumbling once and for all. On the Bogen they merely slide the tone arm on a guide rail over the desired spot on the record. Then they rotate a lever linked to the motor switch and the arm is automatically lowered on the disc. At the end of the record, the whole thing is done in reverse. The tone arm is lifted from the record when the lever is rotated and may then be returned to its resting position via the guide rail. The mechanical cueing mechanism works not only at the beginning but at every point on a disc, which makes it handy for starting a selection on an inside band without chopping off a few measures in the attempt. With the mechanical tone arm positioner, it's a cinch to hit any inside band right on the first groove. The operation is so completely foolproof that you can even let your children play your prized discs.

The "deluxe" version of the Bogen B-60, known as the B-61, features a heavier turntable platter weighing a strap-



Bogen's arm moves in ball bearings, has spring tension adjustment, automatic arm positioner with safety latch.

ping $7\frac{1}{2}$ lbs. for somewhat smoother running (added fly-wheel effect). The result of the additional weight is still greater reduction of residual flutter. Moreover, the B-61 platter is made of non-ferrous material which will not attract magnetic cartridges.

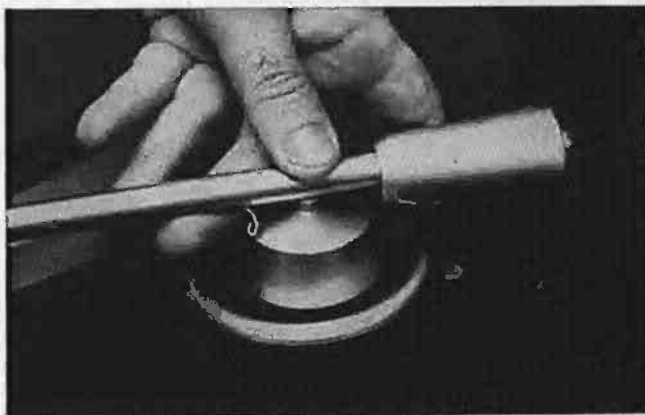
Channel Master Model 6653

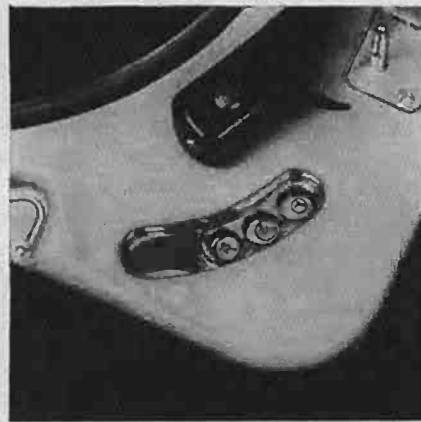
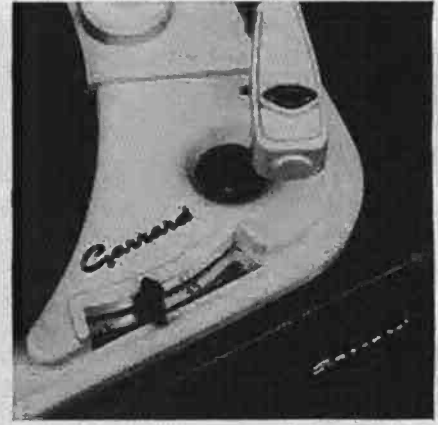
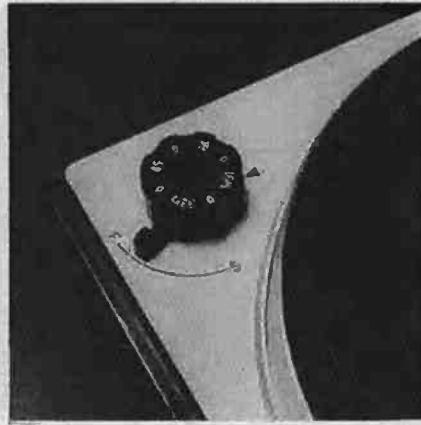
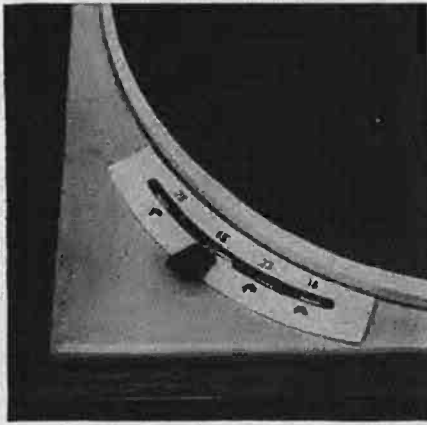
The physical appearance as well as basic design concept, of this handsome unit is similar to a "professional" turntable and tone arm. A $2\frac{1}{2}$ -pound aluminum record platter topped by a black rubber mat is driven by a conventional stepped idler arrangement and a four-pole induction motor. All four speeds are available and an eddy-current brake provides fine adjustment of the speed at each point.

The platter rests on a single-ball thrust bearing assuring smooth turntable rotation. The tone arm follows "professional" lines in being of ample length, statically balanced by counterweight and suspended from low-friction bearings. Its movement is limited by vertical stops that prevent the arm from dropping on the disc from any height great enough to cause damage.

The counterweight determining the stylus pressure is controlled by a thumb screw and the position of the weight is indicated by a gage at the back of the arm. A neon bulb illuminates an easy-to-read built-in stroboscope with markings for all four speeds. As an operating convenience, the Channel Master has a switch built into the arm rest so that the turntable starts and stops automatically when the tone

Stromberg-Carlson tone arm features single-point suspension, adjustable counterweight and damping under shell.





SPEED CHANGING

TOP ROW

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If the unit is bought with its base, it comes pre-wired. The cartridge leads terminate under the motor board in phono jacks. Standard shielded "patch cords" are then used for connection to the preamp.

In one other respect the wiring of this unit is different from the others. It is the only player without a separate ground wire for interconnecting the turntable and tone arm with the "ground" of the preamp or amplifier. Such a wire, however, can be added without difficulty since the turntable and tone arm are already interconnected to form a common ground. The purpose of this extra ground wire is further hum reduction for situations where the shield of the cartridge leads proves insufficient.

The Garrard 4HF

Having been on the market for over a year, the well-accepted Garrard 4HF was among the first harbingers of the trend toward these pre-assembled units. The appearance of the 4HF expresses the somewhat foursquare esthetics of England, the land of its origin. British quality of sturdiness is equally evident in the technical aspects. A 12-inch turntable, driven by a sizeable four-pole motor through the standard speeds of 16 $\frac{3}{4}$, 33 $\frac{1}{4}$, 45, and 78 rpm. A vernier adjustment permits speed adjustments of several rpm above or below each of these four points.

The attached tone arm is Garrard's professional arm model TPA/12, a gleaming piece of machinery finished in

chrome and white enamel. Although a static counterweight is provided, the stylus pressure is controlled by spring tension, an adjustment that must be made with a thin-blade screwdriver. This, to be sure, prevents "accidental" changes of stylus pressure by gratuitous knob twiddlers, but might be inconvenient for audio fans using a variety of cartridges (e.g. a separate cartridge for 78's) and like to be able to readjust the stylus pressure with a minimum of fuss. However, since the cartridges in their interchangeable shells can be weighted to give correct downward pressure without any change in the spring tension, there is no ground for serious objection. Ball bearings for lateral motion and needle-type bearings for vertical motion minimize friction.

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Stromberg-Carlson PR-500

The appearance is striking and not without its own sort of elegance. Contrasting satin-finish chrome against dull black metal, the lathe-turned looks of this record player make visual denial of the fact that it is a machine. But its tastefully simple lines make it a complement to modern living rooms. Left standing open on a shelf, the machine

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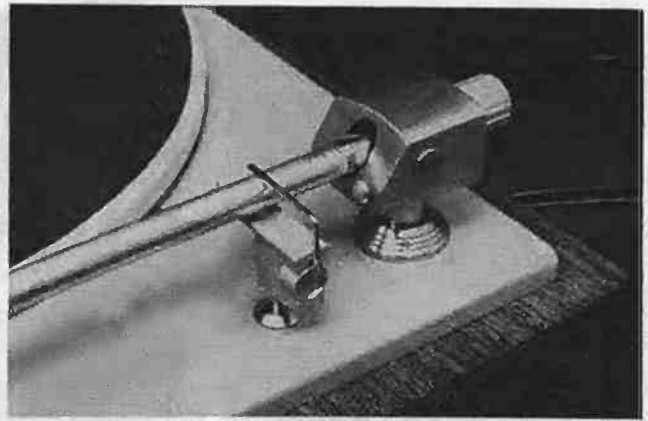
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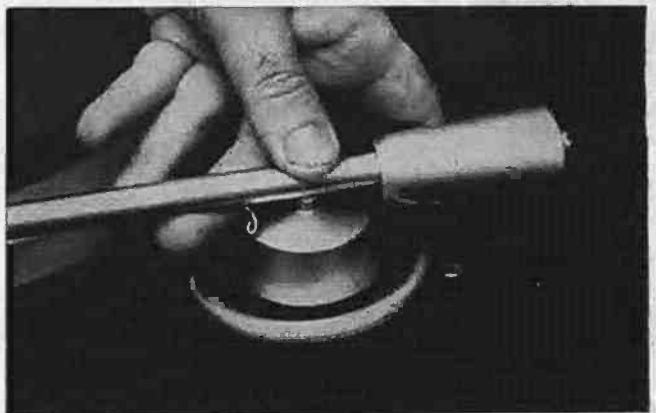
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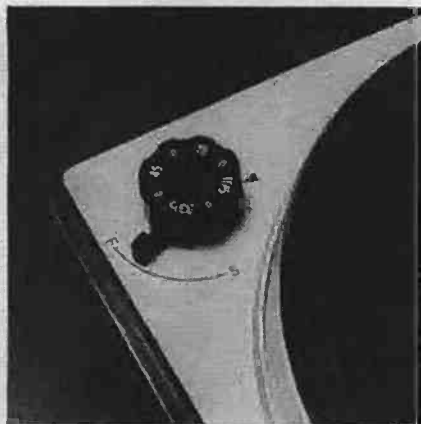
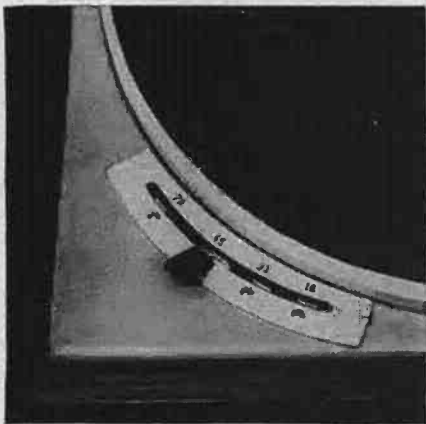
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The platter rests on a single-ball thrust bearing assuring smooth turntable rotation. The tone arm follows "professional" lines in being of ample length, statically balanced by counterweight and suspended from low-friction bearings. Its movement is limited by vertical stops that prevent the arm from dropping on the disc from any height great enough to cause damage.

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Stromberg-Carlson PR-500

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might be regarded as attractive, functional metal sculpture.

In case of installation, the PR-500 is unsurpassed. In fact, no installation is necessary. Not even a base is needed, though it is an available option. The unit stands on its own rubber-tipped feet, a metal skirt hiding its undersides from unseemly exposure. Pin jacks for the cartridge connection are already pre-soldered into the tone arm, so that no further soldering is required for the installation of the cartridge. This is a convenience that some manufacturers might be well advised to copy.

As an engineering concept, the Stromberg-Carlson PR-500 is a radical departure from established norms. Instead of a heavy turntable, a very light platter is employed. This permits the use of two very small synchronous medium-torque clock motors as the source of mechanical power. These motors are inherently very stable in their speed of rotation. The two motors, moreover, are so positioned that they mutually correct each other's possible speed variations. The belt drive which links the two motors in tandem to the turntable acts as a mechanical filter, screening out rumble. The turntable, incidentally, has separate upper and lower platters. The lower one provides a running surface for the belt drive, the upper one a resting surface for the record. The turntable shaft revolves on a single-ball thrust bearing to minimize frictional drag.

This type of turntable drive, however, makes no provision for speed change. Unlike other units in this group, the PR-500 operates as a single-speed turntable at $33\frac{1}{3}$ rpm. Unless there are old 78's to be played, or unless the next generation of your family insists on playing 45 rpm pop singles on your sound system, this confinement to a single speed is no handicap. For the past ten years, all worthwhile recorded material, both mono and stereo, has appeared in $33\frac{1}{3}$ rpm format, playable by a single-speed turntable.

The tone arm of the PR-500 makes an engineering concession to the economy-priced category in which it is here employed. In fact, the arm of the PR-500 record player is Stromberg-Carlson's top-notch model RA-498. Unique among the arms in the category of pre-assembled players, it features viscous damping and pivots on a single-point suspension. The base of the arm contains two overlapping metal shells. The space between them is filled with viscous fluid (by the user—a 2-minute job) for damping the arm resonance and thus improving the reproduction of low frequencies.

The arm is statically balanced—no springs. Stylus pressure is adjusted by a sliding counterweight that can be locked in place by a pushbutton to hold the desired pressure indefinitely without ever needing checking or adjustment for correct downward force.

Thorens TD-134 and TD-184

As "little brothers" to Thorens' top-ranking TD-124 professional turntable, these pre-assembled players attract hi-fi fans in search of quality at an intermediate price level. The outward mien of these Swiss units might best be described as "neat but not gaudy."

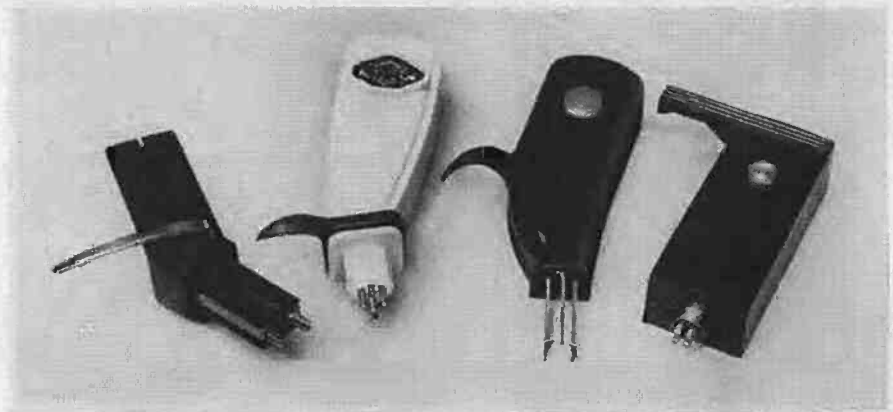
The Thorens players feature a smaller (10-inch) turntable platter. Consequently it fits into smaller mounting spaces, which may be a decisive factor in some cabinet installations. The weight of the turntable makes up for the smaller size so that performance is not impaired.

The turntable drive on the Thorens is an ingenious combination of principles that are normally regarded as mutually exclusive: belt drive and rubber idler. The Thorens combines the advantages of both. In the belt drive it gains mechanical separation of the motor from the turntable, which brings all vibration and resultant rumble to a near vanishing point. In the idler it gains the possibility of speed selection. As a result of this design now common to all Thorens products, it has been possible to achieve four-speed operation in a belt-drive turntable. In addition to a selector for the four standard speeds, a vernier adjustment permits a small speed variation near each of those four points. The range, though limited, suffices to accommodate line voltage variations in adjusting for correct pitch. The single-ball thrust bearing rest for the turntable shaft further adds to the smoothness of motion, as does the mirror-finish machining of all moving parts.

The overall compactness of the Thorens necessitates a rather short tone arm. This entails a somewhat larger maximum tracking error at a certain point in the playing path than in tone arms of longer action radius. However, the manufacturer claims that carefully calculated geometry of the offset angle for the cartridge and the "overhang" beyond the center spindle reduce the average error over most of the playing path across the disc.

The difference between Models TD-134 and TD-184 lies in the operational "extras." While the TD-134 offers merely an automatic shutoff at the end of a record (which can be disabled at will), the TD-184 contains an amazing amount of automation. It will do nearly everything a changer does, except change records. It automatically starts the disc playing. You don't even have to touch the tone arm. All you do is "dial" the size of the disc (12, 10 or 7 inches) on a device looking like a 3-hole sector from a telephone dial. The TD-184 then does the rest. Its arm lifts from the resting position, swings over to the disc, gently lowers onto the lead-in groove and lifts itself at the end of the play. No chance for damaging either records or stylus. Since the tone

All units, with the exception of Stromberg-Carlson, have 4-terminal interchangeable cartridge heads with built-in finger lifts. They are (left to right): Channel Master, Garrard, Thorens and Bogen. All are pre-wired and color coded for stereo but will, of course, also accept mono cartridges. Although the cartridge shells slip easily into their mounts, they are rigidly held by special guides and positive electrical contact is assured.



	TURNTABLE WEIGHT & SIZE	TURNTABLE DRIVE	TONE ARM LENGTH IN INCHES (linear distance head to pivot)	TONE ARM DESIGN	OPERATING NOTES	OVERALL DIMENSIONS IN INCHES (with base)	PRICE
Bogen B-60 (B-61)	12" 3/4 lbs. (B-60) 7 3/4 lbs. (B-61)	4 speeds, continuously variable Tapered motor shaft with idler jockey	10	Spring balance Ball bearing suspension	Mechanical tone arm positioning	15w x 13d x 5 3/4h	\$49.95 (B-60) \$54.95 (B-61) \$5.25 (walnut base)
Channel Master 6653	12" 2 1/2 lbs.	4 speeds with vernier adjustment Stepped motor shaft and rubber idler	10	Static balance Visual counterweight position indicator Low friction bearings	Built-in Neon-lighted stroboscope Automatic start-stop switch in tone arm rest	17w x 13 1/2d x 7 1/2h	\$64.95 or \$79.95 (with base)
Garrard 4HF	12" 4 lbs.	4 speeds with vernier adjustment Stepped motor shaft and rubber idler	10	Spring balance Lateral ball bearings Vertical needlepoint bearings	Automatic stop switch in tone arm rest Automatic stop at end of disc (with disable switch)	17 1/4w x 13 1/2d x 8 3/4h	\$59.50 \$4.95 (base)
Stromberg-Carlson PR-500	12" 2 lbs.	Single-speed tandem belt drive from two small synchronous motors	9 3/4	Static balance Single-point suspension Viscous damping Pinjacks provided		14 3/4w x 13 3/4d x 5h	\$69.95 (no base required)
Thorens TD-134	10" 2 1/2 lbs.	4 speeds with vernier adjustment Combination belt, pulley and idler drive	8 1/4	Spring balance Low-friction bearings	Automatic stop at end of disc (with disable switch)	15 3/4w x 12 1/2d x 6 3/4h	\$59.95 \$6.00 (base)
Thorens TD-184	10" 2 1/2 lbs.	4 speeds with vernier adjustment Combination belt, pulley and idler drive	8 1/4	Spring balance Low friction bearings	Fully automatic tone arm positioning for any size record (7, 10 and 12 inch) Automatic tone arm lift at end of record Automatic stop at end of disc (with disable switch). Manual operation possible	15 3/4w x 12 1/2d x 6 3/4h	\$75.00 \$6.00 (base)

arm is not touched at all, this is essentially a "child-proof" device. At the end of the play, the machine shuts itself off and automatically disengages the idler wheel.

Here then we have the ultimate in operation convenience. Automation of this kind may prove a particular boon to persons whose hands, be it by illness, age, alcohol or sheer nervousness, are too shaky to tend ordinary manual record players.

Summary evaluation

As a class of components, the pre-assembled record player is eminently practical and economical for those who do not demand the ultimate standards found in the best "professional-type" turntable and tone arms.

The quality of the best pre-assembled units is such that the difference between them and professional equipment will hardly be noticeable in any but the most advanced sound systems.

All the units examined here operate well within the performance standards rightfully regarded as high fidelity. In smoothness of turntable action, they are so nearly alike that only elaborate tests would reveal any differences.

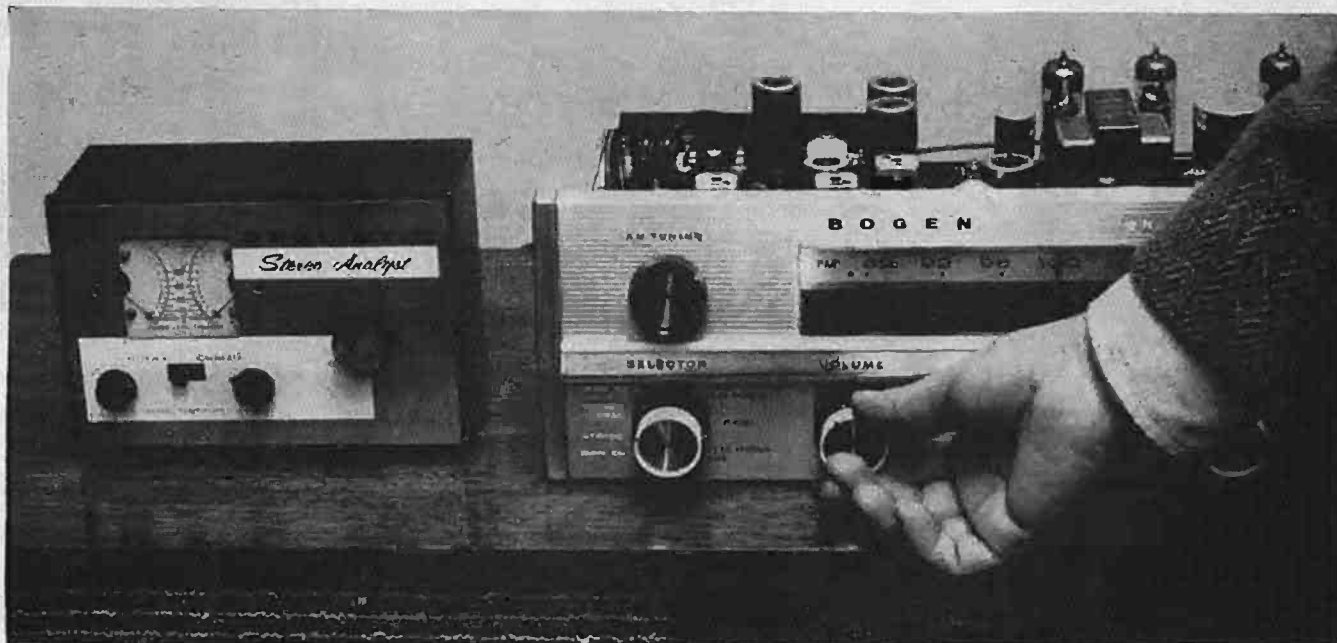
Stromberg-Carlson and Channel Master offer tone arms of a "professional" type, ample in length, not dependent on springs for their counterbalance. Stromberg-Carlson, moreover, provides the extra feature of viscous damping. The tone arms of the Bogen and Garrard players are distinguished by adequate length and solid construction. Whatever Thorens sacrificed in tone arm length, it gained in overall compactness.

The five units differ widely in operating features, ranging from the full "automation" of the Thorens TD-184, the mechanical tone arm positioner of the Bogen, the automatic shutoff in the Thorens TD-134 and the Garrard 4HF to designs without any automatic features (e.g. the Stromberg-Carlson).

Since all five units are comparable in overall performance (except for the noted difference in tone arms), their operating features and appearance might weigh heavily in customer's choice.

Hans H. Fautel

Up and Coming equipment discussed in the next issue will be related to our "Special Tape Issue." We will particularly pay attention to how you connect a tape recorder to a stereo preamplifier or integrated amplifier.



Trade-named the "Stereo Analyst," this unit was tested in our sound lab with a Bogen SRB-20 stereo receiver and a University TMS-2 stereo loudspeaker system.

Stereo Balance Meter

New channel balance meter generates its own test tone

Balance between the two channels is the key to good stereo. Space perception by the human senses, whether aural or visual, always requires comparison of two equivalent information channels. To assure themselves of the inter-channel balance prerequisite for effective stereo, many audio fans rely on stereo balance meters to show them whether the two channels are precisely equal in amplification. However, the meter readings are significant only if both channels are fed by the identical signal. To feed each channel one-half of a normal stereo signal will not do for a balancing test because one or the other side may be louder in the music itself.

A way to eliminate interchannel differences of this kind is to play a monophonic record through the stereo system as a test signal for balance measurements. The mono disc, having the same signal on both sides of the groove, presumably sends identical signals to both channels when played with a stereo cartridge. However, this holds true only if the two signal-generating elements in the cartridge are themselves balanced. So how then can you test your entire stereo system for proper electrical channel equivalence?

One eminently practical answer to this question comes in the form of the Realistic "Stereo Analyst," a compact accessory combining a dual output meter with a transistorized test tone generator.* Powered by three small flashlight batteries, it applies 400-cycle tones of equal amplitude to any pair of stereo amplifier or preamplifier inputs. Simultaneously, the two output meters, connected at the loudspeaker terminals, register the output of each channel. The

stereo balance control is then adjusted for equal reading of both meters. Since we know the inputs for both channels are identical, the equal meter readings indicate electrical balance throughout the system.

We may then rotate the master volume control of the stereo amplifier or preamp to assure ourselves that the condition of balance we have established at one point is maintained at all volume control settings throughout the entire soft-to-loud range. If all is well and the two volume controls of the stereo amplifier "track" properly (i.e. neither gets ahead of the other at any point throughout the turn of the control), the dual output meters move in unison. If they go out of step, it shows that the two channels are out of balance, in which case the balance control must be used to compensate for the difference at that particular volume control setting.

Since it applies an identical voltage source to the input terminal of both channels, the "Stereo Analyst" may be used to furnish presumptive evidence about the condition of the stereo cartridge. Once the two amplifying channels have been checked and found to be electrically balanced, the stereo cartridge output (while playing a monophonic test tone) can be substituted as signal source. If the dual output meters do not continue to register a condition of balance, it may be inferred that the two signal-generating elements of the cartridge itself are unequal.

Combining a signal generator and output meter, the "Stereo Analyst" also provides in a single compact package the two instruments essential for testing amplifier powers output; i.e. checking whether the amplifier really delivers its rated wattage at 400 cycles. The simple instructions for this test are furnished with the instrument.

* Obtainable from the Radio Shack Corporation, 730 Commonwealth Avenue, Boston, Mass.

**FIRST
CLASSICAL HITS
OF THE
GOLDEN 60's
...ON RCA VICTOR**

In Living Stereo and regular L.P.

Toscanini's "Eroica": The Maestro conducts the NBC Symphony Orchestra in an all-time great performance of Beethoven's Third Symphony. First time on records. Monophonic only.

Tchaikovsky Violin Concerto: Henryk Szeryng, with Munch conducting the Boston Symphony. "Dazzling virtuosity one seldom encounters," writes High Fidelity.

Concertos For Cello: Antonio Janigro and the Solisti di Zagreb play rare works by Boccherini, Vivaldi, Vivaldi-Bach. RCA Victor record debut of the famed ensemble.

In this brand-new recording of Beethoven's *Appassionata* and the *Sonata No. 7 in D*, Horowitz has broken with "traditional" interpretations. Going back to the source—the composer's original notations—the gifted pianist has produced penetrating and majestic new readings of both sonatas.



Pianist Earl Wild has been called one of the greatest of all Gershwin interpreters. When Toscanini performed the "Rhapsody," he selected Wild to be his soloist. Now comes this superb new version by Wild and the Boston Pops, conducted by Arthur Fiedler. Also in the album: "An American in Paris."

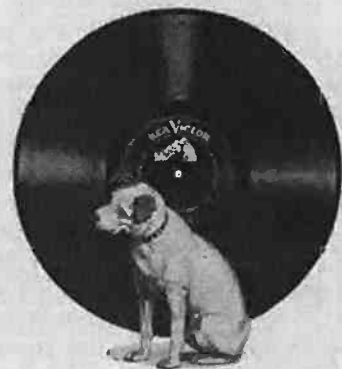
Sigmund Romberg's beloved "Student Prince," in this new recording, is a major achievement in sound, as well as an artistic triumph. Mario Lanza, from his childhood, cherished this music. He was perfect for it. The fact that he turns out to be the best Prince of them all comes as no surprise.



This new album, a brilliant interpretation of Gustav Mahler's 4th Symphony, and the first Mahler recording by Fritz Reiner and the Chicago Symphony Orchestra, is an eloquent tribute to the composer in this "Mahler year" (marking the 100th anniversary of the birth of the Austrian master).



Formula for sweetening opera haters: get the best singers, let them sing. RCA Victor did just that, getting Bjoerling, Della Casa, Di Stefano, Elias, Milanov, Moffo, Peerce, Peters, Rysanek, Tozzi, Valletti, Warren. The arias they sing are lovely, and in the process they win new friends for opera.

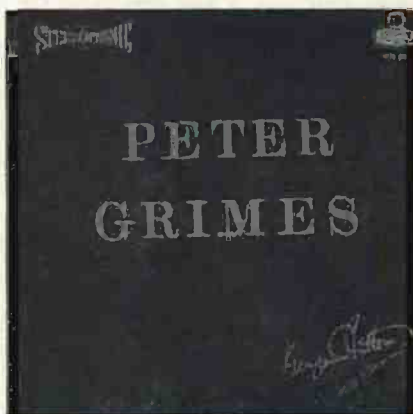


the world's greatest artists are on... **RCA VICTOR**
AUDIO CORPORATION OF AMERICA
HI-FI STEREO

BEST OF THE MONTH . . .

▲▲

London has scored an artistic and sonic triumph of the first magnitude with its disc premiere of Benjamin Britten's tense and poignant opera, *Peter Grimes*. . . . "A flawless artistic accomplishment is represented in this recording of a great tragic opera . . . a triumph of stereo operatic production." (see p. 47)



▲▲

Columbia's first installment—the six *Op. 18 Quartets of Beethoven*—promise well for the complete cycle as recorded by the renowned Budapest Quartet. . . . "There is no better Beethoven playing to be had on records. . . . The playing has the characteristic vitality, polish and flexibility of this magnificent ensemble." (see p. 70)



△

Mercury's band series under Frederick Fennell has reached a new peak with its *British Band Classics*—Vol. 2 of works by Walton, Gordon Jacob and Holst. . . . " . . . A new element of lyrical flexibility has found its way into Mr. Fennell's beat. . . . A model of large ensemble sound perfectly matched to its acoustic environment." (see p. 88)



FEBRUARY 1960

Reviewed by

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

Records reviewed in this section are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33 1/4 rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

. . .

▲ ARENSKY: Variations on a Theme of Tchaikovsky (see TCHAIKOVSKY)

▲ △ BACH: Brandenburg Concertos—No. 4 in G Major, No. 5 in D Major, No. 6 in B-Flat. Netherlands Chamber Orchestra, Szymon Goldberg cond. Epic BC 1044 \$5.98; Mono LC 3605 \$4.98

Interest: Certainly
Performance: Fine grained
Recording: Excellent
Stereo Directionality: Very good
Stereo Depth: Also good

These rank among the finest performances that I know of these works. Goldberg doubles as conductor and violin soloist, as well as violinist. His conception of the style seems much closer to Bach, to these ears, at least, than does that of Munch in his RCA Victor set with the Boston Symphony, for example. In removing excess weight of sound, and in aiming for clarity of texture, Goldberg's approach is similar to that of Kurt Redel for Westminster.

The harpsichordist, Janny van Wering, builds up the excitement excellently in the long cadenza of the Fifth Concerto.

My one reservation has to do with the relatively "molasses-like" quality of the articulation of the violas in the opening movement of the Sixth Concerto. Fortunately, this is the only place it appears. The recording is very nicely balanced, and is sonically faithful. D. R.

▲ BACH: Cantatas—No. 54, *Widerstehe doch der Sünde*; No. 53, *Schlage doch, gewünschte Stunde*; No. 200, *Bekennen will ich seinen Namen*; "Erbarme dich, mein Gott" from the St. Matthew Passion. Helen Watts

(contralto) with Philomusica of London, Thurston Dart cond. London SOL 60003 \$5.98

Interest: For Bach lovers
Performance: Ideal
Recording: Magnificent
Stereo Directionality: Good
Stereo Depth: Excellent

I must confess that, up to the appearance of this record, I had never heard of Helen Watts. I must confess, also, that, having heard the record, I cannot recall having heard any better Bach contralto. There is no trace of the "soupy" quality that characterizes so many contralto voices. This one is beautifully clear, and Miss Watts has excellent control over it. Her rendition of "Erbarme dich, mein Gott" from the *St. Matthew Passion* is one of the finest I have heard. She brings the same skill and feeling to the other works on the disc. I, for one, am grateful to her for including the Cantata No. 54, with its magnificent opening movement.

The instrumental support is deserving of no less praise. These are first-class players indeed, and they are most sensitively led by Thurston Dart.

The recording is nothing short of superb. The bass, in particular, emerges with a richness and naturalness that I have heard seldom equalled anywhere.

Let you suspect from the foregoing that I am enthusiastic about this record—I am.
D. R.

▲ ▲ **BEETHOVEN:** String Quartets, Op. 18—No. 1 in F Major; No. 2 in G Major; No. 3 in D Major; No. 4 in C Minor; No. 5 in A Major; No. 6 in B-flat Major. Budapest Quartet. Columbia M35 606 3 12" \$17.96; Mono M3L 262 \$14.96

Interest: Early Beethoven masterpieces
Performance: Masterly
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

This is the Budapest's third recording of these works. For the past twenty years, the ensemble has traveled the length and breadth of this land playing Beethoven Quartets. The passage of time seems to have mellowed its style. The group does not today have the sharp attack, the slashing incisiveness of earlier years. There is more lyricism in these readings than in the previous ones, less obvious conflict; less simple black and white. Yet, if there are more grays, they are the grays of maturity. The drama has not diminished; it has deepened.

This is strong Beethoven, with plenty of backbone. It is the young Beethoven, still flexing his muscles. The players are well aware of the composer's later achievements, and perhaps this knowledge makes them find more profundity in the scores than may have been written into them. Fortunately, this neither impedes the flow of the music nor lessens its impact. The playing has the characteristic vitality, polish and flexibility of this magnificent ensemble. There is no better Beethoven quartet playing to be had on records. The instrumental balance so nicely achieved by the group is well maintained by the excellent engineering.
W. D.

▲ **BEETHOVEN:** Symphony No. 1 in C Major, Op. 21; Symphony No. 2 in D Major, Op. 36. Detroit Symphony Orchestra, Paul Paray cond. Mercury MG 50205 \$4.98

Interest: High
Performance: Vigorous
Recording: Brilliant

There is vitality to spare in these performances, so much so, that in the finale of the C Major, Paray lets go and shouts out the beat along with the playing of the orchestra. Did Mercury let this pass intentionally as a piece of "human interest"? Or did it slip by unnoticed?

I can understand Paray's vocalizing. The performance is exciting, and he is responsible for building this excitement. Something had to give, and here it gave in a climax near the end of the piece. The Second Symphony is also done with exuberance, but without vocal accompaniment. The playing is brilliant and the recording is bright.
W. D.

▲ ▲ **BEETHOVEN** Symphony No. 6 in F, Op. 68 ("Pastoral")
Vienna Symphony Orchestra, Antal Dorati cond. Epic BC 1038 \$5.98; Mono LC 3611 \$4.98

Royal Danish Orchestra, George Hurst cond. Forum F 70018 \$1.98

Czech Philharmonic Orchestra, Karol Sejna cond. Parliament PLP 105 \$1.98

Interest: Enormous
Performances: Variable
Recordings: All OK
Stereo Directionality: Good
Stereo Depth: Good (Epic)

Forum's disc (we did not receive the stereo for review) is the winner among these three new recordings of the *Pastoral* Symphony. Hurst leads a gentle and sensitive performance, the orchestra plays beautifully, and the recorded sound is the best I've heard yet from Forum. Like his mentor, Monteux, Hurst repeats the exposition of the first movement.

Dorati and Sejna both turn in workmanlike performances of the music, but neither offers any particular or special insights.

The Walter recording for Columbia still reigns supreme in this music, with Monteux for RCA Victor a very close second. But Forum's performance compares most favorably with a goodly number of other versions pegged at twice and three times the price.
M. B.

BEETHOVEN: Symphony No. 7 (see COLLECTIONS)

▲ **BORODIN:** Prince Igor (complete opera). Dushan Popovich (baritone)—Prince Igor, Valeria Heybalova (soprano)—Yaroslava, Noni Zhunetz (tenor)—Vladimir, Zharko Tzveych (bass)—Prince Galitzky, Khan Konchak—Melanie Bulgarinovich (mezzo-soprano)—Konchakovna, Dragomir Ninkovich (bass)—Skula, Nikola Janchich (tenor)—Erashka & others with Chorus and Orchestra of the Belgrade National Opera, Oscar Danon cond. London OSA 1501 5 12" \$29.90

Interest: Russian musical fresco
Performance: Good provincial standard for soloists; splendid chorus
Recording: Good
Stereo Directionality: Good for 1954
Stereo Depth: Highly effective

Some five years ago, London undertook a large scale Russian opera recording project in Belgrade, Yugoslavia—one of the few areas accessible to West European record producers in search of reasonably authentic performances of the Slavic opera repertoire in the original language. Glinka's *A Life for the Tsar*, Moussorgsky's *Boris Godounov* and *Khovanchina*, Tchaikovsky's *Eugene Onegin* and *Pique-Dame*, Rimsky-Korsakov's *Snow Maiden* and Borodin's *Prince Igor* were all done with somewhat varying success musically, but for the most part with good sound. *Prince Igor* uncut, *Khovanchina* and *Snow Maiden* remain unique documents, so far as the West European discography of opera is concerned.

Believe me, many of us were grateful for these recordings and it never occurred to most of us that any of them existed in stereo versions. If the results turn out as well as on the *Prince Igor*, under consideration here, then we say to London, let's have more—certainly *Khovanchina* in its entirety and if possible, highlights from the others in the series.

Prince Igor was undertaken by Professor (of Chemistry) Alexander Borodin in 1869 when an ancient epic poem, *The Lay of the Host of Igor*, was brought to his attention by librarian-critic Vladimir Stasov. The narrative dealt with the running battles between the Christian Prince Igor and the heathen Polovtsi of central Asia who invaded Russian territory during the 12th century. The action of Borodin's opera tells of Igor's expedition against the Polovtsi, in which he is captured, but entertained royally in the process—in the hope that he and his son, Vladimir, will conclude an alliance with the Polovtsian khans. Although the son is seized in an attempt to escape, the father succeeds in making his way back to his capital city of Putivl for a joyful reunion with his wife, Yaroslava, who has also had to cope with an attempt at usurpation by the disolute Prince Galitzky and the rabble-rousing of two clownish army deserters, Skula and Erashka.

Borodin worked fitfully at his score for eighteen years and heard some of the now famous Polovtsian Dances performed in concert in 1879; but at the time of his sudden death in 1887, *Prince Igor* was still in bits and pieces. The result was that Alexander Glazounov and Rimsky-Korsakov undertook its completion. The former prepared an overture from the principal themes of the opera and rounded out the Third Act from Borodin's sketches, while Rimsky-Korsakov did most of the orchestration. The end result was an immense—not wholly coherent dramatically—sprawling tapestry of a work comprising a Prologue and four acts.

The Prologue is full of sturdy choral episodes to accompany the departure of Prince Igor and his army, despite the ill omen of a solar eclipse. Act One deals with the attempted usurpation by Galitzky and his hangers-on over the protests of Yaroslava, concluding with news of the defeat of Igor's army and the impending attack on the city by the Polovtsi. Act Two contains the most famous music of the opera—the arias of Prince Igor, of Vladimir and of Khan Kouchak, and above all the mag-

HiFi/STEREO



General Electric VR-22 Stereo Cartridge—Superior in the four vital areas

Stop to think for a moment of all the jobs required of a stereo cartridge: It must track, with utmost precision, in not one but two directions. It must separate the two stereo channels inscribed in a single record groove. It must perform smoothly in mid-range and at both ends of the audible frequency spectrum. And it must do all these things without producing noticeable hum or noise. Only a fantastically sensitive and precise instrument like the General Electric VR-22 can do all these jobs successfully.

General Electric's VR-22 is superior in the four vital areas of stereo cartridge performance: (1) **Compliance**—It tracks precisely, without the least trace of stiffness. (2) **Channel separation**—Up

to 28 db for maximum stereo effect. (3) **Response**—Smooth and flat for superior sound from 20 to 20,000 cycles (VR-22-5), 20 to 17,000 cycles (VR-22-7). (4) **Freedom from hum**—The VR-22 is triple-shielded against stray currents.

Money-back guarantee: General Electric believes that once you hear the all-new VR-22 in the privacy of your own home, on your own equipment, you'll want this superb instrument for your very own. That's why we are making an offer virtually without precedent in the Hi-Fi field: Try the VR-22 at home for 10 days. If you don't agree that this is the stereo cartridge for you, return it to your participating General Electric dealer and the full purchase price will be cheerfully refunded.



VR-22-5 with .5 mil diamond stylus for professional quality tone arms, \$27.95*. VR-22-7 with .7 mil diamond stylus for professional arms and record changers, \$24.95*. Both are excellent for monophonic records, too. TM-26 Tone Arm—designed for use with General Electric stereo cartridges as an integrated pickup system, \$29.95*. General Electric Co., Audio Products Section, Auburn, N. Y.

*Manufacturer's suggested resale prices.



GENERAL ELECTRIC

nificent Polovtsian Dances. Act Three opens with the savagely barbaric Polovtsi March that heralds the sack of Igor's capital, whereupon he resolves to make good his escape. Act Four brings us the famous Lament of Yaroslavna, the poignant chorus of peasants seeking refuge in the city from the ruined countryside, and lastly the joyful reunion with Igor amid the plaudits of the people.

As stage drama, almost everything in Prince Igor is fairly static; or at best, slow moving. On the other hand, there is page after page of superbly wrought music, much of it cast in a nobly lyric vein peculiar to Borodin's genius—the big arias of Igor, Khan Konchak and Yaroslavna are the chief instances in point. When we remember that most of the Polovtsian music of the opera was conceived and written before 1880, we can only react with stunned incredulity to the uninhibited originality of rhythm, metre and harmonic texture that marks both the Second Act Dances and the Third Act triumph of the Polovtsi. The orchestration, mostly by Rimsky-Korsakov and Glazounov, is magnificent throughout these scenes and in most of the rest of the opera as well.

Soloists Dushan Popovich, Valeria Heybalova and Zharko Tzveych in the principal roles will not efface memories of the big arias as previously recorded by such as Chaliapin, Christoff or Nina Koshetz; but they carry off their roles remarkably well in view of the fact that Belgrade can scarcely be expected to command the wealth and talent of Vienna, Rome, London or Berlin, let alone Moscow or Leningrad. The National Opera Chorus is the real hero of this recording; its members do splendidly, singing with terrific fire and it is for them that London's excellent stereo sound does wonders. Conductor Oscar Danon does a valiant job with his orchestra players, too.

Quite candidly, I don't recommend trying to listen to *Prince Igor* complete in one sitting. The Prologue and First Act consume four sides and should do for one session, after which it is best to tackle the remaining six sides (mostly given over to the marvelous Eastern music) when one is in a refreshed and fully receptive frame of mind. Borodin's gigantic tapestry may not be for the stage, but heard properly in the home—especially with benefit of stereo, it's quite an experience. *D.H.*

▲ △ **BRAHMS: Liebeslieder Waltzes** (complete) Op. 52 & Op. 65. Elsie Morison (soprano), Marjorie Thomas (contralto), Richard Lewis (tenor), Donald Bell (baritone); Vronsky and Babin (duo-pianists). Capitol SG 7189 \$5.98; Mono G 7189 \$4.98

Interest: Minor but enjoyable Brahms
Performance: Good
Recording: Well balanced
Stereo Directionality: Some
Stereo Depth: Clear definition

It is surprising to find these well-known English soloists (oratorio specialists, no less) selected for these lighthearted "Viennese" songs of Brahms, but they handle the task expertly and with remarkably good German diction. Although the individual contributions (particularly in Op. 65) are not outstanding, there is a

very agreeable blend of voices and, certainly, excellent piano support by Vronsky and Babin.

Stereo aids in attaining clear definition, yet rightfully avoids exaggerated separation that would destroy the feeling of "togetherness" inherent in these songs. *C.J.*

BRAHMS: Symphony No. 1 (see COLLECTIONS)

▲ △ **BRAHMS: Symphony No. 1 in C Minor, Op. 68.** Vienna Philharmonic Orchestra, Josef Krips cond. London CS 6110 \$4.98; Mono LL 1608 \$3.98

Interest: Himalayan
Performance: Solid
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

With the release of this disc, London now has in its catalog two stereo versions of the Brahms "First"—both of them played by the Vienna Philharmonic! This Krips performance is unquestionably the better of the two (Kubelik conducts the other one). Like the recording by van Beinum reviewed below, Krips gives a solid, orthodox performance in which the music is allowed to flow easily and naturally. And how the Vienna Philharmonic plays this noble score! This is the sort of orchestral playing that can result only from a long and proud tradition, with every member paying attention not only to his own part, but also to the part of every other member of the orchestra. In the last analysis, Krips does not summon up quite the herculean nobility and grandeur that Klemperer does in his recording for Angel (S 35481), but his is still a very satisfying recording of the score. *M.B.*

▲ △ **BRAHMS: Symphonies—No. 1 in C Minor, Op. 68; No. 4 in E Minor, Op. 98; Academic Festival Overture, Op. 80.** Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic BSC 103 2 12" \$11.96; Mono SC 6033 \$9.96

Interest: Olympian
Performances: Dedicated
Recordings: Good
Stereo Directionality: Good
Stereo Depth: Fine

Both the First Symphony and Academic Festival Overture have already been issued stereophonically as separate discs; the Fourth Symphony, previously available only as a monaural release (with the Alto Rhapsody as a fill-up), here makes its stereo debut in van Beinum's reading.

As in all his music-making, so here: the late conductor's performances are characterized by devotion and dedicated insight. The results are authoritative and satisfying. Epic's sound is big and close.

Here, then, is a fitting memorial to the integrity and searching artistry of Eduard van Beinum. *M.B.*

▲ △ **DEBUSSY: Feux d'artifice; RAVEL: Gaspard de la nuit; Sonatine; Jeux d'eau.** Sylvia Zarembo (piano). Realistic RSLP 93L102 \$4.98; plus **DEBUSSY: La cathédrale engloutie; Reflets dans l'eau.** Mono RMLP 93L102 \$3.98

Interest: Impressionist standards
Performance: Near miss
Recording: Very good

Stereo Directionality: 7
Stereo Depth: Good

▲ △ **LISZT: Mephisto Waltz; Etude de concert in F Minor; Sonetto del Petrarca No. 123; Paganini Caprice in A Minor; Valse Oubliée; Sonetto del Petrarca No. 104; Transcendental Etude in F Minor; Etude in D-flat Major ("Un Sospiro").** Sylvia Zarembo (piano). Realistic RSLP 93L 101 \$4.98; Mono RMLP 93L101 \$3.98

Interest: Virtuoso fare
Performance: Stylish
Recording: Very good
Stereo Directionality: 7
Stereo Depth: Good

Miss Zarembo plays the Liszt with virtuosity and conviction. Her dynamic range is impressively broad and her fingers are capable of executing complicated passages with ease. Her tone is pleasing and she lets the melodies sing out.

In the Debussy-Ravel program, the young pianist has more difficulty in achieving mood. There is more to these pieces than just the notes, and their special character eludes her in many instances. This is good piano playing, but it is not very good Debussy or Ravel.

These records were produced by John Thornton and recorded by Peter Bartók. The program notes are a bit too eulogistic for comfort, but the recorded sound is rich and clear, in mono and stereo. *W.D.*

▲ **DONIZETTI: La Favorita** (complete with minor cuts). Giulietta Simionato (mezzo-soprano)—Leonora di Gusman; Gianni Poggi (tenor)—Fernando; Ettore Bastianini (baritone)—Alfonso; Jerome Hines (bass)—Baldassare; Piero di Palma (tenor)—Don Gasparo; Bice Magnani (soprano)—Ines. Orchestra and Chorus of the Maggio Musicale Fiorentino, Alberto Erede cond. London OSA 1310 3 12" \$17.94

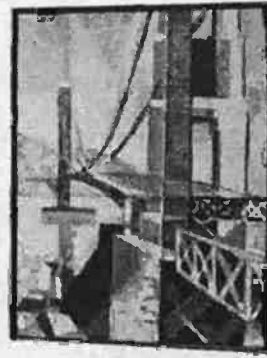
Interest: Mainly for specialists
Performance: She—yes; he—no!
Recording: Good—some flaws
Stereo Directionality: Not pronounced
Stereo Depth: Good

Veteran vocal collectors, long familiar with the many melodic delights in excerpted recordings by Caruso, Bonci, Battistini, Matzenauer, Pinza and other stylistic giants will probably find that *La Favorita* in its totality delivers considerably less than they have been led to expect. Even with a cast of more than every-day competence (such as this one), a dynamic conductor is needed to coax sparks from the opera's creaky joints and to breathe excitement into its many commonplace pages. Alberto Erede is no such hero, though give him credit for maintaining a reasonable level of musical performance throughout.

In the well known big moments, of course, Donizetti's melodic inspiration is shown at its most magical. Since this is a far from forgotten opera in Italy, London was able to assemble a cast that is evidently steeped in the old tradition. In tonal grandeur, style and temperament Simionato is the ideal Leonora, though one suspects she is even better today than she was at the time of this recording (1956). Her "*O mio Fernando*" is sumptuous and secure, and she dominates the ensembles in a commanding fashion.

Leonora forsakes her regal lover in the

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story, but in this recording one is made to wonder if Gianni Poggi is worth the sacrifice. The tasteless, inartistic use of his basically good vocal material is distressing. Bastianini, though not the smoothest of baritones, vocally towers over his tenor rival, and rates special praise for resisting the temptation of turning "A tanto amor" into a bel canto showpiece. Rather, he sings it with a nice touch of characterization, aided by Erede's appropriately un-sentimental pacing.

Hines is a sonorous and dignified Prior and the small parts are well handled. The overall sound is fine, but there are disturbing "frying" noises scattered throughout, with particular concentration on Side 2. The opera is given virtually complete, minus the dispensable ballet music and other excisions that seem like judicious streamlining to this listener. G.J.

▲ **DUPARC:** Songs—L'invitation au voyage; Testament; Soupir; Phidylé; Le manoir de Rosmonde; Sérénade Florentine; Lamento; La vague et la cloche; Chanson triste; Estase; Élégie; Au pays où se fait la guerre; La vie antérieure. Hélène Bouvier (mezzo-soprano) with Jacqueline Bonneau (piano). Pathé DTX 278 \$5.95

Interest: Tops in the genre
Performance: Sensitive
Recording: Good

Save for two obscure items all of Duparc's songs are included in this recital, and every one of them is a gem of subtle expressiveness and sensitivity to poetic values. Duparc was fastidious in his choice of poetry and his settings brought enhancement to the texts of Gautier, Baudelaire and other contemporaries.

Hélène Bouvier, who is remembered as the excellent Dalila in Pathé's recording of the Saint-Saëns opera, is an admirable interpreter. She captures the elegiac resignation and restrained intensity that permeates these songs, but commands just as convincingly the freer emotions needed for the stormy *La vague et la cloche* and the tense *Au pays où se fait la guerre*.

There is good balance between the musicianly singer and her excellent collaborator. Full texts, no translations. G.J.

▲ **DVOŘÁK:** Symphony No. 5 in E Minor, ("From the New World"). Czech Philharmonic Orchestra, Vaclav Talich cond. Parliament PLP 101 \$1.98

Interest: Pillar of the repertoire
Performance: Masterful
Recording: Good

Back in the 78 rpm days Talich and the Czech Philharmonic Orchestra were represented in the Victor catalogue with superlative performances of several Dvořák Symphonies—the "New World" among them. Here, most unexpectedly, is a new version of the score in good high fidelity sound with Talich and the orchestra in top form. Like no other conductor who has recorded this Symphony, Talich makes a monumental work of it and puts it in a direct line of descent from the heroic symphonic masterpieces of Beethoven. Talich also makes more of the Bohemian nature and character of the symphony than any other conductor.

This is now my preferred recording of the "New World" (stereo notwithstanding)—and at \$1.98 it's an amazing bargain.

M.B.

▲ **FRANCK:** Symphony in D Minor; Psyche—Psyche and Eros. Philharmonia Orchestra, Carlo Maria Giulini cond. Angel S 35641 \$5.98; Mono 35641 \$4.98

Interest: Fin de siècle mysticism
Performance: Vivid
Recording: Good
Stereo Directionality: Fine
Stereo Depth: Good

Giulini turns in dramatic readings of both works and the Angel recording is clear and full, with fine stereo characteristics. This is not the very best recording of the Franck Symphony currently available—Paray and Beecham remain my choices in mono, and Munch in stereo—but Giulini makes a very impressive thing of it nonetheless. As a matter of fact, each new recording by Giulini reinforces the impression that he is probably one of the most gifted conductors of his generation. We should be hearing a lot more of him for many years to come. M.B.

▲ **HANDEL:** Messiah (substantially complete—arr. Mozart, ed. Praut-Sargent). Huddersfield Choral Society, Royal Liverpool Philharmonic Orchestra, Elsie Morison [soprano], Marjorie Thomas (contralto), Richard Lewis [tenor], James Milligan (bass-baritone), Sir Malcolm Sargent cond. Angel S 3598 C 3 12" \$17.94

Interest: Sublime masterpiece
Performance: British choral society tradition
Recording: Reasonably good
Stereo Directionality: Adequate
Stereo Depth: Good

The belated arrival for review of the stereo version of *Messiah* as recorded under Sir Malcolm Sargent's baton for Angel gives no cause for altering the comparative performance evaluations made as part of the extended consideration of the new *Messiah* recordings in the January issue of *HIFI REVIEW* (pp. 60-64).

Sargent's reading and the response of his vocal-orchestral forces sounds just as "roast beef of old England" as ever, but gains in sonic impressiveness through the spacial enhancement of stereo. If it's stereo sound you want, the abridged Ormandy Columbia set (M2S 607) is still your best buy. D.H.

▲ **HAYDN:** The Seasons—Oratorio (complete). Beecham Choral Society and Royal Philharmonic Orchestra, Sir Thomas Beecham, cond., with Elsie Morison (soprano), Alexander Young (tenor), Michael Langdon (bass). Capitol SCCR 7184 3 12" \$17.94; Mono GCR 7184 \$14.94

Interest: A gem
Performance: With a loving hand
Recording: Excellent, with reservations
Stereo Directionality: Limited
Stereo Depth: Outstanding

Having listened to all six sides of this recording with score in hand, I am in a position to report on some of its weaknesses, as well as its strong points. Let us

dispose of the weaknesses first, but—with the prior understanding that the set as a whole is an admirable undertaking, and one for which we can be very grateful. Its weaknesses are far outweighed by its splendors.

The recording, which is warm and resonant, has not solved the problem of presenting chorus and the orchestra on an equal footing. The orchestra is clearly in front, the chorus in back, with the result that some of the "bite" of the chorus is lost. This is especially apparent when one is following the score; many of the entrances of the middle voices in complex fugal passages are not as much in evidence to the ear as the eye tells one they should be. There is a feeling of a cavernous space behind the chorus; in fact, the sense of depth in the recording is amazing. However, the total mass of sound occasionally covers up a few of the details of the orchestra as well.

It follows naturally from the above that the stereo directionality diminishes, the further the performers are from the front. Thus, directionality is quite in evidence in the recording of the orchestra and soloists, but not in the chorus.

As for the performance, its only weak spot is the bass soloist, who has a typical "oratorio" voice, with a "spread" quality. True, Haydn demands a voice with a range of two octaves, so that there may not be many singers who can comfortably encompass all the notes with equally satisfactory tone throughout. It must be said, though, that Mr. Langdon does bring all the necessary verve to his aria "There look across the open fields," which is certainly a virtuoso piece.

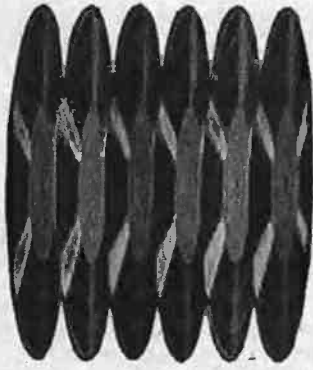
With these details out of the way, we may now wax enthusiastic about the album. The orchestra is a magnificent instrument; the chorus is excellent; the tenor soloist is very good, and the soprano soloist is nothing short of superb. Thanks to the acoustical envelope around the chorus, there is not one single shrill or harsh note in the entire performance, even at the loudest climaxes.

Sir Thomas employs what sounds like a full orchestra; there seems to be no attempt to reduce the number of instruments to eighteenth century proportions. As a result, everything is large-scaled. This bigness of sound, combined with the openness of the acoustics and the richness of the recording, makes for a warmth of tone that falls gratifyingly upon the ear.

But we haven't yet spoken of the most important point—the music itself. The freshness of this music, written in Haydn's old age, is a joy. Do not be misled by some of the moments of descriptive naïveté in this work; it contains masterful writing. It is important music, and it is good to have a recording of it—especially one that presents it with such spirit and with such polish. Sir Thomas conducts with gusto and this, combined with Haydn's genius, assures you of two hours of exhilarating listening. D.R.

HAYDN: Symphony No. 104 (see COLLECTIONS)

▲ **HAYDN:** Symphony No. 104 in D Major ("London"); **MOZART:** Symphony HIFI/STEREO



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THIS OFFER EXPIRES FEB. 28, 1960

No. 35 in D Major (K. 385) ("Haffner"). London Philharmonic Orchestra, Sir Adrian Boult cond. Perfect PL 13003 \$1.98

Interest: Unquestioned
Performance: Skilled
Recording: Full bodied

Boult and his players give spirited and technically secure readings of these two familiar staples of the Viennese classic repertoire. There is no eighteenth century courtliness in their approach; this is zealous music-making indeed. Everything is kept moving—so much so, in fact, that I don't recall ever having heard either slow movement taken at so fast a pace. Certainly, no one can accuse Sir Adrian of sentimentalizing.

The recording, while it may not come up to the level suggested by the label, is eminently satisfactory. However, be forewarned about a curious circumstance; the record jacket contains a long note that gives the unmistakable impression that this is a stereo recording, whereas the disc received for review is actually the monoaural version. D. R.

▲ △ **HAYDN, MICHAEL:** String Quintets—C Major; G Major. Roth Quartet with Laurent Halleux (viola). Society for Forgotten Music S 2005 \$5.95; Mono M 1005 \$4.98

Interest: Chamber music rarities
Performance: Polished
Recording: Excellent
Stereo Directionality: Excellent
Stereo Depth: Good

Here are two very pleasant, virtually unknown works by the younger brother of the famous Joseph Haydn. The opening movement of the C Major Quintet is somewhat unadventurous. The slow movement, however, contains a beautiful dialogue between violin and the viola, which influenced the young Mozart in the composition of one of his quintets.

The performances are in every way admirable—tone, technique and ensemble are first rate. The performers are well served by the excellent stereo recording, which clearly places the five instruments in their respective positions. There is no excess room echo, yet the tone is not "dry." In short, this is a first rate stereo recording of chamber music. The mono version is also excellent. D. R.

HOLST: Hammersmith (see COLLECTIONS)

△ **JANÁČEK:** The Diary of One Who Disappeared. Beno Blachut (tenor), Stepanka Stepanova (alto), Josef Palaniček (piano), the Czech Women's Chamber Ensemble, Jan Kuhn cond. Artia ALP 102 \$4.98

Interest: Absorbing
Performance: Authoritative
Recording: Satisfying

When the first recording in German of this strangely masterful inspiration by Janáček appeared about four years ago (Epic LC 3121), critics unanimously hailed it as a major discovery. Hearing it in the original language adds to its fascination, for Janáček, more perhaps than any other composer, was nearly obsessed with the musical approximation of speech patterns. It is frustrating, of course, not to be able

to understand the words, but there is a strong aura of authenticity about this recording, through which the music's essential spirit is communicated to the perceptive listener.

Because the text is so absolutely vital, the absence of a line-by-line translation is unforgivable. What we get is a synopsis, with liberal borrowings—unacknowledged—from the Epic translation, which happens to be (small world!) the handiwork of this reviewer. The synopsis is inaccurate, sketchy and, for the issue at hand, worthless.

Aside from this sore point, the acquaintance with this performance is most welcome. Compared to Háfliger's admirable rendition on Epic, the Czech tenor Beno Blachut sounds unpolished at times, but this is exactly right for the earthy, folk-tongued utterances. His is the more intense, robust and unquestionably more authentic communication, and the supporting artists are all first-rate. Good sound but so-so surfaces. G. J.

JACOB: William Byrd Suite (see COLLECTIONS)

△ **KHACHATURIAN:** Violin Concerto; **PROKOFIEV:** Violin Concerto No. 2 in G Minor, Op. 63. Henryk Szeryng with the Colonne Concerts Orchestra, Pierre Dervaux cond. Odeon XOC 110 \$5.95

Interest: Effective virtuoso vehicles
Performance: Good
Recording: Good

I first heard these two performances a couple of years ago in their original format of one 10-inch disc for each concerto. As he has since displayed in concert and in subsequent recordings, Szeryng is a master technician of the violin. The formidable mechanical problems which both Khachaturian and Prokofiev pose for the soloist hold no terrors for Szeryng; he surmounts them as though they were child's play. At the same time, he brings to both scores an urbane sophistication which is very much in place not only in the Prokofiev, which *must* have this kind of performance, but also in the Khachaturian, which is revealed here as more than the vapid display vehicle it has often seemed like in other performances. Odeon's sound is good, but not up to the best current standard. M. B.

▲ △ **KHACHATURIAN:** Violin Concerto; **SAINT-SAËNS:** Introduction and Rondo Capriccioso, Op. 28. Mischa Elman with the Vienna State Opera Orchestra, Vladimir Golschmann cond. Vanguard VSD 2037 \$5.98; Mono VRS 1049 \$4.98

Interest: High
Performance: Uneven
Recording: Great
Stereo Directionality: Super
Stereo Depth: Perfect

Vanguard has released a recording that can be described as a technical masterpiece, just about the best concerto pick-up I've heard in any stereo disc. Spatiality is perfect, directionality is spelled out in flawless microphoning, and the centering of the soloist is so good as to suspect that some new engineering magic has been introduced. The orchestra under Mr. Golschmann, who has been too long away

from recording, plays with spirit, and the whole package could be considered top ranking except for one very regrettable flaw, and that is the toll of time on the soloist's technique.

Mr. Elman made his public debut in 1904 in St. Petersburg, and his American debut four years later. He has been concertizing on the stages of the world for more than five decades, and during that time he established himself as one of the world's ranking violin virtuosi. The "Elman tone" has long been a by-word among professional musicians and the concert hall public for the ultimate in violinistic warmth and richness. It is therefore sad to relate that Mr. Elman's great technique of past years is evident only in flashes on this recording. His attacks are insecure at times, intonation is erratic—there are moments of playing that are just painful to hear. In the Khachaturian, a lovely work with a very poignant middle movement, Elman puts forth an adequate if not overly stirring effort. In the Saint-Saëns, a piece that requires plenty of fire and abandon, Mr. Elman simply does not play well. How else can it be said? I can only be grateful for the memory of past performances; for here the flash and fire, the boldness and the technical mastery of the younger Elman is altogether missing. The recorded sound is marvelous. J. T.

LISZT: Piano Music (see DEBUSSY)

▲ △ **MAHLER:** Lieder eines fahrenden Gesellen; Kindertotenlieder. Christa Ludwig (mezzo-soprano) with Philharmonia Orchestra, Sir Adrian Boult and André Vandernoort cond. Angel S 35776 \$5.98; Mono 35776 \$4.98

Interest: Major Mahler
Performance: Sensitive
Recording: Good
Stereo Directionality: Centered
Stereo Depth: Good

This is the third stereo coupling of the two Mahler cycles to appear within a year and, in many respects, the most satisfying. Christa Ludwig, a Cherubino-Oktavian kind of a mezzo, rather than the Amneris-Dalila variety, commands sensitive dynamic shadings, subtle evocations of color and plasticity of phrasing. She cannot summon all the sweep and power some of the music calls for ("Ich hab' ein glühend Messer" in the Wayfarer Songs and "In diesem Wetter" of the Kindertotenlieder) but the artists who are untroubled by these dramatic outpourings (Flagstad on London 25039) cannot respond to the poems' changing moods with Ludwig's kind of sensitivity. From a strictly technical point of view, too, Miss Ludwig's work is highly appealing with one reservation: she is still incapable of executing a seamless *legato* phrase into the high register without revealing a "break." Her crucial zone seems to be the F-G-flat-G area above the staff.

Well-balanced accompaniments, agreeable recorded sound, complete texts and good notes by William Mann round out this attractive package. Another feminine triumph in what Mahler evidently conceived as songs for the male voice! G. J.

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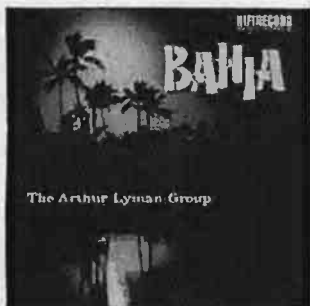
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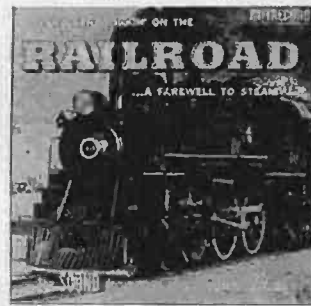


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▲ Δ **MENDELSSOHN:** Organ Sonatas, Op. 65—No. 1 in F Minor, No. 6 in D Minor. E. Power Biggs, playing the organ of St. Paul's Cathedral in London. Columbia MS 6087 \$5.98; Mono ML 5409 \$4.98

Interest: Organ fanciers' delight
Performance: Grandiose
Recording: Magnificent
Stereo Directionality: Imperceptible
Stereo Depth: Fine

Those whose familiarity with Mendelssohn is limited to such delicate works as the *Midsummer Night's Dream* Scherzo will have their eyes—and ears—opened by the aspect of the composer revealed in these two works. The power he displays, particularly in such places as the third variation in the opening movement of the D Minor Sonata, is nothing short of staggering! Biggs plays the music to the hilt, and he is very ably assisted by the recording engineers. I have never been able to discern any stereo directionality in any organ recording, including this one; but the stereo recording gives a wonderful sense of realism to the sound. Most noteworthy is the fact that, despite a reverberation time I clocked at seven seconds, the sound of the organ retains its clarity. Bravo Biggs and engineers! D. R.

Δ **MOORE:** The Ballad of Baby Doe (complete opera). Beverly Sills (soprano)—Baby Doe, Walter Cassel (baritone)—H. A. W. Tabor, Frances Bible (soprano)—Mrs. Augusta Tabor & others with New York City Opera Chorus and Orchestra, Emerson Buckley cond. MGM 3GC 1 3 12" \$14.96

Interest: Opera Americana
Performance: Spirited
Recording: Not wholly fortunate

What with the efforts of the Ford Foundation to subsidize both performance and composition, opera by American composers has been much in the news these past few years. In all fairness, however, it should be pointed out that two highly successful creative achievements in this field by Americans seem to have had some role in stimulating the Ford Foundation efforts—Carlisle Floyd's *Susanna* (as yet unrecorded) and Douglas Moore's *Ballad of Baby Doe*, recorded by MGM under the auspices of the Koussevitsky Music Foundation. Italian publishers during the last century were not averse to conducting competitions in the hope of building up new and viable repertoire for Italy's opera houses; so perhaps the work of the Ford Foundation will be just the thing to help create a body of viable American opera capable of performance under a wide variety of conditions ranging from those of the big professional opera companies to those of the community and college opera workshops. The next ten years should tell the tale. Meanwhile it seems clear that the way has already been paved by the work done to-date by such men as Virgil Thomson, Douglas Moore, Gian-Carlo Menotti, Marc Blitzstein, Hugo Weisgall and Carlisle Floyd.

Which brings us to consideration of *The Ballad of Baby Doe* recorded by the

New York City Opera for MGM.

Douglas Moore, MacDowell Professor of Music at Columbia University, is now in his middle sixties and is a real "pro" when it comes to the art and craft of musical composition. He has by inclination adopted a refined "folksy" idiom as his basic musical language and has steered clear of extreme radicalism. Hence there have been those who have tried to pin the "Grandma Moses" tag onto much of what he has written, such as his earlier opera, *The Devil and Daniel Webster* (Westminster mono and stereo). While it may be true that Moore's music may not have measured up to the more rugged aspects of the famous Stephen Vincent Benét tale, it seems to these ears wholly appropriate to the time, place and action of the story of Baby Doe and H.A.W. Tabor; and what is more, it has the benefit of a generally strong and effective libretto by the late John Latouche.

The opera is based on the true story of Tabor who struck it rich in Colorado silver after a previously unsuccessful and poverty-ridden career back East. At the peak of his power in 1880, he "owned the whole damn town" of Leadville, Colo., and had gone so far as to furnish it with its own opera house. His prim New England wife, Augusta, would have no truck with H.A.W.'s flamboyant way of life and it was at this point that the pretty 20-year-old Elizabeth "Baby" Doe came into his life. Love had come to the middle-aged Tabor, and against the raging of Augusta, against the blackmailing by "society," and even against the complete financial ruin that followed the panic of 1893 and the undermining of silver coinage, the devotion of Baby Doe held steadfast. Tabor died broke in 1899 and to the end he urged his Baby Doe to hold onto the Matchless Mine, which he was sure would one day produce rich treasure. The treasure never came, and the real Baby Doe was found frozen to death during the winter of 1935 in her cabin near the mine.

Given the trappings of the Victorian age together with the rough and ready ways of the mining West at the last quarter of the 19th century, it is easy to see how Douglas Moore's music could fit the subject like a glove. The sentimental arias, the fiddle dances, campaign choruses, miners' ditties and dramatic jealousy and confrontation scenes—all these lend themselves admirably to Moore's musical language; and for the most part, he has responded fully to the opportunities offered in John Latouche's libretto.

Whether the Baby Doe story as such is really "meat" for viable American opera can be questioned. In fact, some may wonder whether this "*Baby Doe*" opera as such represents any great step beyond Kern's *Show Boat* or the Rodgers-Hammerstein *Oklahoma!*, save for its greater formal sophistication; but such discussion is beyond the scope of this review. The fact remains that a good job has been done with the material of the Baby Doe story and this opera may one day occupy a place in the American repertoire comparable to that of Puccini's in Italy. Unlike many contemporary operas which make much use of *parlando*, Moore's "*Baby Doe*" is

lyrical from first to last—even in the few recitative episodes.

The New York City Opera soloists, chorus and orchestra under Emerson Buckley's capable baton turn in a superbly spirited, well-characterized performance. Beverly Sills' smallish soprano befits the sweetness of Baby Doe to a "T," while Walter Cassel's Tabor has both a fine bluster and intense passion when and where needed. For me, though, it is Frances Bible who steals the show as Tabor's rock-hard, bitter, yet impassioned spouse, Augusta. There is no mistaking the power of this woman as depicted by Miss Bible.

MGM Records did not choose to send us the stereo discs of "*Baby Doe*" for review, but to judge from the monos at hand, the recording as such leaves much to be desired. Either the microphone placement was far away from the stage doings, or else a great deal of artificial echo was employed in the processing of the master tapes; for the individual solo voices have none of the impact so necessary, for example, in the scene between Augusta, Baby Doe and Tabor at the Colorado Governor's Ball. Most of the big choral scenes sound as though they were recorded in an airplane hangar, and the orchestral texture is almost wholly lacking in real definition. Perhaps this situation is not so bad in the stereo discs; but so far, we have had no way of finding out.

So, speaking for the monaural discs of *The Ballad of Baby Doe*, we can say that we have here an entertaining and often absorbing American opera, splendidly performed, but flawed in the manner of recording. If you are willing to put up with the latter, we would say that this album is a worthwhile investment both as music and as dyed-in-the-wool Americana. D. H.

MOORE: Pageant of P. T. Barnum (see PISTON)

Δ **MOUSSORGSKY:** Pictures at an Exhibition (ed. Horowitz). Vladimir Horowitz (piano). RCA Victor LM 2357 \$4.98

Interest: Unique
Performance: In a class by itself
Recording: Very good

Horowitz is a law unto himself when it comes to dressing up a score like this one. Admittedly Moussorgsky's original notation is not always pianistically effective; yet there are many other compositions that suffer from the same malady. However, let anyone tamper with them as Horowitz has done here, and oh! the outcry that will ensue.

All of which sounds like I am unhappy about the changes that he has made in these "Pictures." Not so!—Since he is the one that is doing the playing.

It is true that harmonies have been thickened, trills have been added, chords have been fabricated; but listen to the playing and purism vanishes. What an exciting performance! It is the actual Carnegie Hall recital performance of April 23, 1951. Horowitz was in magnificent form that night. This is just about the most orchestral playing that any pianist has thus far attained. The variety of tone and the extremes of dynamics seem infinite and inexhaustible.

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This is piano wizardry rather than piano playing, and for this reason, it hardly is a proper model for other pianists. Hence, my lowering of the critical gates to admit these score emendations. They'll go up fast enough should the merit of a performance (end) not justify changes made in a score (means). For this time, though, I must plead the right to listen with my bowels. W. D.

▲ **MOZART:** *Così fan tutte* (complete recording). Lisa della Casa (soprano)—Fior-diligi; Christa Ludwig (mezzo-soprano)—Dorabella; Emmy Loose (soprano)—Despina; Anton Dermota (tenor)—Ferrando; Erich Kunz (bass)—Guglielmo; Paul Schoeffler (baritone)—Don Alfonso. The Vienna State Opera Chorus and Vienna Philharmonic Orchestra, Karl Böhm cond. London OSA 1312 \$17.94

Interest: High
Performance: Very good
Recording: Fine sound
Stereo Directionality: More than needed
Stereo Depth: Good

As indicated in my review of the previously issued stereo highlights (May, 1958), this is an outstanding "*Così*." It is particularly impressive in the ensembles, although the principals, one by one, are a close match to the brilliant cast assembled by Angel for what I still consider the top-ranking version of this opera.

While Böhm assures a well-balanced, precise reading that is quite attractive in its relaxed conviviality, I miss the propulsive vivacity of Karajan's conception with its more emphatic imprint of youthfulness. The somewhat rectangular Italian of the Misses Ludwig and Loose and Messrs. Kunz and Schoeffler is also occasionally trying to these ears, although both in vocal and interpretive matters these artists leave little room for criticism.

This 1955 recording must not be judged by London's current stereo efforts. It is doubtful, at any rate, whether *Così fan tutte's* intimacy will greatly benefit by stereo. Directionality often proves disconcerting in the present recording with what strikes the listener as exaggerated separation. The recording is not completely uncut (neither is the Angel version) but sufficiently so to be called "complete." G. J.

▲ **MOZART:** Piano Concertos—No. 17 in G Minor (K. 453); No. 24 in C Minor, K. 491. Gina Bachauer with the London Orchestra, Alec Sherman cond. Capitol SG 7194 \$5.98; Mono 7194 \$4.98

Interest: Unquestioned
Performance: Beautiful
Recording: Good
Stereo Directionality: OK
Stereo Depth: Very satisfactory

Frankly, I have never heard more beautiful performances of either of these concertos than those given here by Miss Bachauer. Here is technical facility, interpretative insight, and beautiful tone. Moreover she has the sympathetic collaboration of the conductor who, in private life, is her husband.

Add to these considerations the fact that these are two of Mozart's masterpieces, and you have a wonderful disc, indeed. The Concerto No. 24 is one of the two that he wrote in minor key; it is a dark, brooding

work at times. The opening movement is especially dramatic in this regard.

The stereo recording has nice directionality and spaciousness, and the piano tone is notably faithful. D. R.

▲ **MOZART:** Quintet in E-flat for Piano and Winds (K. 452); Trio in E-flat for Piano, Clarinet and Viola (K. 498). Members of the Vienna Octet. London CS 6109 \$4.98; Mono LL 1609 \$3.98

Interest: Mozartian jewels
Performance: Delightful
Recording: Crystalline and warm
Stereo Directionality: Fine
Stereo Depth: Good

This is the kind of record that makes a critic's task a delight. The music is first rate—performance and recording likewise. Why take more space? D. R.

MOZART: Symphony No. 35 (see HAYDN)

MOZART: Symphony No. 40 (see COLLECTIONS)

▲ **MOZART:** Violin Concerto No. 4 in D Major (K. 218); Bassoon Concerto in B-flat Major (K. 191). Jiří Novák with the Czech Philharmonic Orchestra, Vaclav Talich cond.; Karel Bidlo with The Czech Philharmonic Orchestra, Karel Ančerl cond. Parliament PLP 104 \$1.98

Interest: Very high
Performance: Excellent
Recording: Good

The two conductors are Czechoslovakia's leading wielders of the baton and they are the equals of any podium occupants anywhere. The orchestral playing in both concertos is outstanding. As a violinist, Novák has greater sincerity than individuality. Bidlo's bassoon is played with more distinction. The interpretations are fine and the recording reasonably good. W. D.

▲ **PISTON:** *The Incredible Flutist*; **MOORE:** *Pageant of P. T. Barnum*. Eastman-Rochester Orchestra, Howard Hanson cond. Mercury SR 90206 \$5.98; Mono MG 50206 \$4.98

Interest: Considerable
Performance: Excellent
Recording: Excellent
Stereo Directionality: Effective
Stereo Depth: Good

The perspicacious James Lyons, in his erudite program notes, points out that while virtually all of Walter Piston's music is neo-classic and abstract, this colorfully romantic, programmatic score is the one that has attained most popularity. Regardless of the substantial merits of his other works (and may the best of them also achieve popularity!), *The Incredible Flutist* is a charming piece. So attractive is this Suite drawn from the ballet of the same name composed in 1938, it is my feeling that perhaps the time has come to give the complete score, about twice as long as the Suite, a chance in the concert hall. Like *Petyouchka* and *El Amor Brujo*, it may prove even more engaging as a totality.

Dr. Hanson conducts an excellent performance of the Suite, which, until now, has been practically owned by Arthur Fiedler (RCA Victor). If Hanson had (like Fiedler) included a barking dog at the end of the crowd's cheers in the Circus March, this performance would capture

the laurel. Strangely, without the dog bark, there is a feeling of incompleteness. Have I, like Pavlov's dog (another canine in the house?), become so conditioned by Fiedler's dog that it has become a touchstone of performance? In passing, I must express gratitude for program notes that, for the first time, tell in full what *The Incredible Flutist* is about.

If I seem to have neglected the Douglas Moore work, it has not been intentional. This is a first recording of the "*Pageant*," which was composed in 1924. It is a five-movement Suite, depicting episodes in the career of the celebrated showman. The music is indubitably American in character, with regional coloration. Here, too, Hanson's performance is richly communicative. Both compositions receive excellent recording, with the stereo particularly vibrant. W. D.

PROKOFIEV: Violin Concerto No. 2 (see KHACHATURIAN)

▲ **RAMEAU:** Cantatas—*L'Impatience*; *Diane et Actéon*; *Orphée*. Elizabeth Verlooy (soprano), Ulrich Grehling (violin), Johannes Koch (Viola da gamba), Walter Gerwig (lute), Rudolf Ewerhart (harpsichord). Archive ARC 73123 \$6.98; Mono ARC 3123 \$5.98

Interest: Specialized but high
Performance: Con amore
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Good

Here is thoroughly delightful music, performed with skill and above all, with full awareness of its subtle stylistic demands. The soprano has a typically French, light voice, ideally suited to the music, and used intelligently. She is nicely assisted by the instrumentalists, and the excellent stereo recording brings the entire group right into your living room.

Comparison with the six-year old domestic release on the Lyricord label, with tenor Hugues Cuenod, violinist Robert Brink, Alfred Zighera, Viola da gamba, and Daniel Pinkham, harpsichord and musical director, shows that the older record still holds its own very well.

At moments, Cuenod seems to invest his interpretations with a little more emotion than does Miss Verlooy on the new recording. In view of the fact that each interpretation has so much to recommend it, the choice of disc might depend upon other considerations; the fact that the Lyricord disc contains only two cantatas, omitting *Orphée*. On the other hand, the Archive disc gives elaborate historical notes, but only French texts of the music, while the Lyricord version, whose historical notes are relatively short, gives the French with English translation. D. R.

RAVEL: *Sonatine*; *Jeux d'eau* (see DEBUSSY)

SAINT-SAËNS: *Introduction and Rondo Capriccioso* (see KHACHATURIAN)

▲ **SAINT-SAËNS:** Piano Concerto No. 1 in D Major, Op. 17; Piano Concerto No. 3 in B flat Major, Op. 29. Jeanne-Marie Darré

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(piano) with Orchestre National de la Radiodiffusion Française, Louis Fourestier cond. Pathé DTX 222 \$5.95

Interest: Unfamiliar but engaging
Performance: Superb
Recording: Very good

This is the first time I have heard Saint-Saëns' First Concerto and I wonder why it is practically unplayed in concert. Its opening brass fanfares are immediately arresting, and what follows is tuneful, tasteful and vivacious. The Third Concerto was once poorly represented on a Concert Hall disc. Its Rachmaninoff-style opening leads to many engaging turns and its dashing finale is a real winner. This disc completes Jeanne-Marie Darré's survey of the five Saint-Saëns piano concertos for Pathé, and in it, she maintains a high interpretive standard. Her playing is communicative, elegant and stylish, with propulsion and wit. Fourestier is an able collaborator and the recording is meritorious throughout. *W. D.*

▲ **SCHUBERT:** Quintet in A Major, Op. 114 ("Trout"). Paul Badura-Skoda (piano) with the Barylli Quartet, and Otto Rühm (double-bass). Westminster WST 14074 \$5.98

Interest: Chamber music masterpiece
Performance: Pleasing
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

This is the second time Badura-Skoda has had the opportunity to record the "Trout." The first time was with members of the Vienna Konzerthaus Quartet, also for Westminster (18264). He plays the piano part of this happy quintet very well—with charm and grace and spirit. The three members of the Barylli Quartet and Otto Rühm are in excellent rapport with the music and the pianist. This is a performance of gentility and warmth, very well recorded, with the double-bass not slighted. Stereo is unobtrusively conducive to a high degree of realism. *W. D.*

▲ **SCHUBERT:** String Quartet in D Minor ("Death and the Maiden"). The Smetana Quartet. Artia ALP 103 \$4.98

Interest: Chamber music masterpiece
Performance: Profound and moving
Recording: Very good

This performance is a reminder that Prague was once an Austrian Hapsburg possession and that the Viennese style owes much to the Czechs, who helped develop it. As a matter of fact, current Czech performances seem to have the merits of that style, with fewer of the demerits that plague many contemporary Viennese performances. There seems to be more inner tension, more strength, underlying the relaxation that the Czechs achieve.

This performance is a case in point. Neither of the two Austrian string quartets that immediately come to mind in connection with this work on records is capable of the bite that this ensemble exhibits. Here is an interpretation suffused with drama and tragedy; yet, it is lyrical. The recording, as such, is not brilliant, but it does justice to the performance.

Do not be disturbed by the Quartet being labeled "Death and the Girl." The difference in nomenclature indicates a biological or a psychological subtlety, or it may be only a semantic one, but the music remains unchanged. Also, do not look for the *Quartettssatz* listed in the program notes and on the record label. It was included in the European pressing of the disc, but left off the American edition. Is there a tape editor in the house? *W. D.*

▲ **SCHUBERT:** Symphony No. 9 in C Major ("Great"). Royal Philharmonic Orchestra, Rafael Kubelik cond. Capitol SG 7195 \$5.98; Mono G 7195 \$4.98

Interest: Lofly
Performance: Earthbound
Recording: OK
Stereo Directionality: OK
Stereo Depth: Good

Why has the once youthful and exuberant Kubelik become so inhibited? In this, one of the most glorious and expansive of all symphonies, he seems to have applied a governor to his own emotional response to the music, so that the performance never takes wing. All is too carefully plotted and planned, the edges smoothed out and the roughnesses softened. Symptomatic of the whole performance is the way the very last chord of the symphony trails off into indistinctness rather than ringing out in bold and proclamative finality.

Szell's recording of the score for Epic or Krips' for London remain the most exhilarating and powerful realizations for the stereo medium of the greatness of this "Great" C Major. *M. B.*

▲ **SCHUTZ:** 14 Motets from "Geistliche Chormusik." Norddeutscher Singkreis, Gottfried Wolters cond. Archive ARC 73122 \$6.98; Mono ARC 3122 \$5.98

Interest: Specialized but important
Performance: Exemplary
Recording: Very good
Stereo Directionality: Fine
Stereo Depth: Good

For devotees of early choral music, there can be no questioning the importance and the beauty of this music.

The performances are all in the gentle, unforced style that seems to have become the hallmark of this group. There is none of the suave, polished, vocal tone that we have come to expect from choruses made up of professional soloists. Instead, we have an almost "impersonal" sonority, suggesting the sound of the baroque organ. At times, the voices seem to have an unsupported quality, making for a certain blandness of tone. Yet, for their general stylistic aptness, these performances might well be emulated by any choruses interested in performing music of this era. Texts and translations are supplied. The recording in its wonderful clarity, completely at the service of the music. *D. R.*

▲ **STRAUSS:** Don Quixote—Tone Poem, Op. 35; Till Eulenspiegel's Merry Pranks—Tone Poem, Op. 28. Berlin Philharmonic Orchestra, Rudolf Kempe cond., with Paul Tortelier (cello). Capitol SG 7190 \$5.98; Mono G 7190 \$4.98

Interest: Desultory in Don Quixote, sustained in "Till"
Performance: Lacking vitality

Recording: OK
Stereo Directionality: Good
Stereo Depth: Good

Don Quixote is a rather disjointed, rambling score which can become an exhilarating experience when played with full awareness of its inherent drama and color. It is in this very department that the present performance falls short. Neither Kempe nor Tortelier brings any great conviction to the realization of the knight's adventures; so the whole thing just limps along without any real character, and interest flags long before *Our Hero* expires in the solo cello's descending scale.

Kempe manages a bit more animation in the *Till Eulenspiegel* performance, but here, too, he is deficient in imagination and wit. The technical aspects of the recorded sound are fine. *M. B.*

▲ **R. STRAUSS:** Paragon to the *Sinfonia Domestica*. From Wagner, Schubert & others—Transcriptions for piano left hand. Paul Wittgenstein (piano) Orchestra, Eric Simon cond. Boston B 412 \$4.98

Interest: Slight
Performance: OK
Recording: Good

This "supplement" to the *Sinfonia Domestica* was Strauss' contribution to the literature for piano left hand composed for the one-armed Austrian pianist, Paul Wittgenstein, who has been living in the United States since 1938. There are fragmentary allusions to themes from the *Sinfonia Domestica* and the same mood and spirit pervades both works. But the substance of the *Paragon* is slight indeed and the work, though actually no more than 28 minutes long, seems to go on forever.

On the reverse side Wittgenstein plays his own transcriptions for piano left hand of Leschetitzky's arrangement of the finale from *Lucia di Lammermoor*; the Schubert-Liszt *Du bist die Ruh*; the *Sicilienne* from a Bach flute sonata; the Adagio from Mozart's woodwind Serenade in E Flat; and the *Liebestud* from Wagner's *Tristan und Isolde*. Wittgenstein's arrangements are all alike: filigree on the upper half of the keyboard alternates with grumbings on the lower half. A little bit of this goes a long way and the whole thing becomes pretty monotonous after a while.

Wittgenstein's performances are much more secure than his playing in the recording of Ravel's Left Hand Concerto which Period released a couple of years ago, and in the Strauss, Simon and his orchestra of Boston Symphony musicians partner Wittgenstein admirably.

The stereo version was not received in time for review, but the recorded sound of the "mono" is fine. *M. B.*

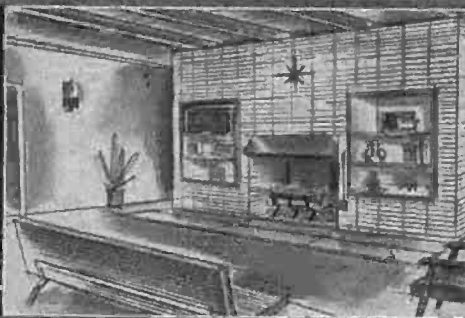
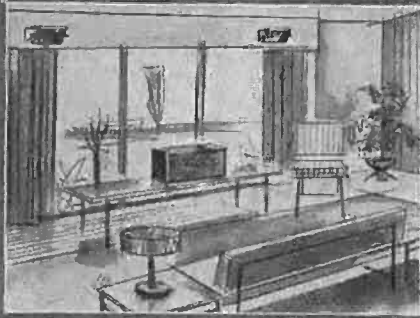
▲ **SUPPÉ:** Overtures, Poet and Peasant; The Beautiful Galatea; Morning, Noon and Night in Vienna; Light Cavalry; Pique-Dame; Jolly Robbers. Hallé Orchestra, Sir John Barbirolli cond. Mercury SR 90160 \$5.98

Interest: Effective warhorses
Performances: Rip-snorting
Recording: Good
Stereo Directionality: Fine
Stereo Depth: OK

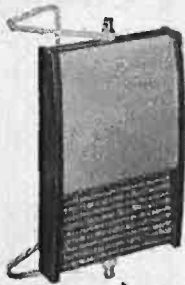
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sound. The performances are rousers, with Barbirolli approaching these pop concert stand-bys with respect and enthusiasm and the orchestra responds with playing that fairly sizzles with excitement. *M. B.*

▲ △ **TCHAIKOVSKY:** *Capriccio Italian, Op. 45*, London Philharmonic Orchestra, Sir Adrian Boult cond. **RAVEL:** *Rapsodie Espagnole; La Valse*. Colonne Concerts Orchestra, Pierre Dervaux cond. Perfect PS 15001 \$2.98; Mono PL 13001 \$1.98

Interest: Great warhorses
Performance: Ravel superior
Recording: Very good
Stereo Directionality: Excellent
Stereo Depth: Splendid

It should be made clear at the outset that stereo bargain hunters should make a bee line to the nearest dealer for this Perfect release. Technically the record achieves as good a spatial effect as any of the best in the catalog. The one flaw is that the weight of sound is on the light side. Crystal clear, beautifully articulated sound it is, but in the *crescendi* there is a lack indeed when the overall worth of the issue is to be considered. Sir Adrian does not inject much real Italian fire into "*Capriccio*," but he does make it sing all the way.

Where transparency must rule, Dervaux has the Colonne Concerts Orchestra under fine control, especially in the beautiful running wind passages of the "*Rapsodie*." The Colonne strings hold up their end most of the time too, and there are only a very few slips of the bow. Dervaux keeps the sonic dimension of the Colonne ensemble on the chamber side, except in the most climactic episodes.

Altogether a very fine release, a real bargain in stereo and in its solid sounding monophonic counterpart. *J. T.*

△ **TCHAIKOVSKY:** *Serenade in C for Strings, Op. 48*; **ARENSKY:** *Variations on a Theme by Tchaikovsky*. Philharmonia Hungarica, Antal Dorati cond. Mercury MG 50200 \$4.98

Interest: Two arresting string masterpieces
Performances: A hit and a miss
Recording: Good

Dorati gives an excellent account of the Arensky score, communicating the shifting moods of the Variations most persuasively. Unfortunately, he is not nearly so successful with the major offering of the disc, the wonderful String Serenade of Tchaikovsky. Here again, as with his other Tchaikovsky recording reviewed above, he fails to convince us of any particular feeling for the Tchaikovsky idiom on his part. Surely there is more expressive intensity in this music, to say nothing of grace.

The performance by the Hungarian refugee orchestra is first-class—obviously Dorati has drilled them well and molded them into a cohesive, responsive unit. The recorded sound, while not particularly lush, is clean and well-balanced. *M. B.*

▲ △ **TCHAIKOVSKY:** *Symphony No. 6 in B Minor, Op. 74 ("Pathétique")*. Suisse Romande Orchestra, Ernest Ansermet cond. London CS 6108 \$4.98; Mono LL 1633 \$3.98
London Philharmonic Orchestra, Sir Adrian

Boult cond. Stereo Fidelity SF 10100 \$2.98; Mono Somerset 10100 \$1.98
Vienna State Opera Orchestra, Vladimir Golschmann cond. Vanguard SRV 112SD \$2.98; Mono SRV 112 \$1.98
Czech Philharmonic Orchestra, Vaclav Talich cond. Parliament PLP 113 \$1.98

Interest: "Must" repertoire
Performance: Passable to exceptional
Recordings: OK, all of 'em
Stereo Directionality: Good
Stereo Depth: Vanguard is best

Talich's performance, available as a low-cost mono recording only, is one of the most outstanding "*Pathétique*" recordings ever made. The venerable Czech conductor, well-remembered for his superb recordings of Dvořák back in the 78 rpm days, gives us a "*Pathétique*" of great dignity and power. Nowhere does he stoop to bathos or hysteria, yet the cumulative impact of his own obvious involvement with the score is memorable. At the end I was impressed all over again with the real mastery manifest in this music. Can one ask more of a performance? The recorded sound is much better than I expected it to be—warm and full and resonant. Clearly, here is a "*Pathétique*" I'd recommend at any price. At \$1.98 it's an incredible bargain.

Of the other three performances, only Golschmann's is a convincing reading of the score from first to last, albeit one lacking in the special authenticity and identification of Talich's. But Golschmann, too, feels the score deeply and communicates a reading of passion and perception. He is afforded a recording, both mono and stereo, of top quality and he gets first-class playing from the not-always-reliable Vienna State Opera Orchestra.

The other two conductors, Ansermet and Boult, seem out of their element in this score. Ansermet's performance is curiously uneven, ranging from distant and detached objectivity to frenzied hysteria. Boult offers simply an antiseptic, disinterested reading which winds up as pretty much of a bore. The stereo recording in both of these instances is no great shakes either: a bit cramped-sounding in Ansermet's disc, boomy and somewhat muffled in Boult's. *M. B.*

TCHAIKOVSKY: *Violin Concerto* (see COLLECTIONS)

▲ **TOCH:** *String Quartet, Op. 70; String Trio, Op. 63*. Zurich String Quartet; Vienna String Trio. Contemporary S 8005 \$5.98

Interest: Good contemporary fare
Performance: Authoritative
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

Ernst Toch tells an interesting story about his String Trio, Op. 63.

"In 1936, a local musician who had formed a string trio for his private pleasure called me up. 'Would you consider writing a String Trio for my group?' he asked. 'I'll be glad to!' was my brief answer. And promptly I wrote it and sent it to him—score and parts and all. More than six months passed and I did not hear a word from him. So I called him

up: Would he consider returning the String Trio to me? 'I'll be glad to!' was his answer. And promptly he returned it—score and parts and all."

We've come a long way since 1936, and what seemed astringent and discordant then is today relatively easy on our ears. The Quartet was written in 1946. Both compositions are representative of a composer who knows how to build musical architecture and endow it with personality. Toch is a craftsman, a melodist, a sophisticated user of modern musical materials who feels that he must have something to say before he says it. This helps to avoid note-spinning, particularly of the dissonant kind. His music is meditative, yet affirmative, and set off with lively capriciousness. Both works were recorded under the supervision of the composer and they are performed with perceptive conviction. Last month, I had some nice things to say about the mono version of these performances. Stereo adds a degree of spaciousness to ensemble recordings that is sonically attractive *per se*, and is further along the path to realism. For this, I say it "Yea." *W. D.*

▲ △ **VERDI:** *Macbeth* (complete opera). Leonard Warren (baritone)—*Macbeth*; Leonie Rysanek (soprano)—*Lady Macbeth*; Jerome Hines (bass)—*Banquo*; Carlo Bergonzi (tenor)—*Macduff*; William Olvis (tenor)—*Malcolm*; Carlotta Ordassy (soprano)—*Lady-in-Attendance*; Gerhard Pechner (bass)—*The Doctor and others with Metropolitan Opera Chorus and Orchestra*. Erich Leinsdorf cond. RCA Victor LSC 6147 3 12" \$17.94; Mono LM 6147 \$14.94

Interest: Worthy
Performance: Excellent
Recording: First-rate
Stereo Directionality: Very good
Stereo Depth: Very good

Casting a glance over *Macbeth's* 100-odd years' history, it would seem, in the light of this exciting performance, that this opera has been consistently underestimated. Had its composer been anyone else but Verdi (which is inconceivable), it would have been accorded far more attention. After all, Verdi did write at least ten better operas; how much attention could be given to even his No. 11? Nor has the inevitable comparison with Verdi's towering Shakespearean inspirations, *Otello* and *Falstaff*, helped matters.

But Arrigo Boito, the brilliant key to the Verdi-Shakespeare combination, was only a boy of five when *Macbeth* first saw the light in 1847. And Verdi himself at that period was no more than a composer of a string of powerful but somewhat crude operas, just recovering from the failure of *Alzira* (probably his worst ever) and *Attila*, which was better but still insignificant. *Macbeth*, even in its original form, represented the composer's genius at its highest level before the first summit of *Rigoletto* (1851).

The opera as we hear it today incorporates Verdi's substantial revisions for the Paris premiere of 1865. Like other "revised" operas, notably *Simon Boccanegra* and *Don Carlo*, it is plagued by certain stylistic inconsistencies. Pages of banality and bombast alternate with such magnifi-

cent manifestations of dramatic art as the Sleepwalking Scene, the marvelously evocative duet before Duncan's murder and the one at the witches' cave in the third act. Francis Toye, whose seemingly harsh judgment of *Macbeth* cannot hide an obvious fondness, would have preferred to have Verdi re-write the opera in 1865 from beginning to end. And he was rather surprised that this "splendid and uncommonly interesting failure" had met with so much unexpected success at different revivals. Nothing proves the strength of this opera more eloquently than the fact that during the 30 years since Toye's observation it has become, if anything, considerably more popular.

RCA Victor's recorded landmark (a previous *Macbeth* was issued by Urania some years ago in German) preserves the likeness of the Metropolitan's very successful production of the 1958/59 season, and is an accomplishment to the enduring credit of all concerned. Leonard Warren's delineation of the title role is masterly in every dramatic detail, and probably no baritone today could project the Verdian line with such bold assurance, stylistic rightness and flooding richness of tone. *Macbeth* was one of Verdi's own favorites; the score is full of minute and perceptive markings no singer should overlook, and it is indeed gratifying to see the composer's instructions so meticulously followed as here by *Macbeth* and his Lady, particularly in the all-important duets that reveal their relationship. Leonie Rysanek is a very impressive Lady *Macbeth*, of intelligent dramatic awareness and prodigious vocal resources. Her top range is a thing of wonder; it soars over the ensembles, and the strength and security of her D-flat at the end of the first act long lingers in the memory. The Sleepwalking Scene, "La luce langue" and the "Brindisi" are each spectacularly done although it must be noted that her voice is rather inexpressive in the region below middle C. Vocal collectors are urged to compare her arias with the Callas renditions on Angel 35763, for a good library should include both of these ladies.

Warren and Rysanek dominate the set, but they are admirably supported by the strong-voiced Banquo of Hines and the forceful-yet-mellifluous Macduff of Bergonzi. The orchestra is an opulent, eloquent instrument under Leinsdorf's incisive direction and the sound is outstanding in its strongly directional stereo. (Some of the ensembles, particularly in the finale, produce slight distortion due to overcharged grooves).

Henry W. Simon contributes a sympathetic and informative essay, save for a lamentable lapse where the conductor who was one of the opera's consistent champions is identified as *Hans Busch*. A good libretto comes with the set, as well as an illuminating line-by-line parallel from the Shakespeare texts. On the debit side: the same ostentatiously, aggressively impractical packaging that has disfigured RCA's other operatic productions since the summer—clearly earmarked for store windows without any regard for record shelves. G. J.

▲ △ **VILLA-LOBOS:** The Forest of the Amazon. Symphony of the Air, Chorus, and
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AT THE DROP OF A HAT is... (which critic do you read?) "lively, witty, literate, explosively funny" (*NY Herald Tribune*)... "merry, sharp, adult" (*NY World Telegram*)... "satire at its best" (*NY Mirror*). Author-performers of the two-man revue, Michael Flanders and Donald Swann recorded the new Original Cast Stereo Album for Angel in London, shortly before they crossed the Atlantic to convulse Broadway audiences. (They did 759 London performances first.) You'll enjoy hearing about love among the wart hogs, etc. Angel (S) 35797

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Stereo album numbers shown; for monophonic omit S

Bidù Sayão (soprano), Heitor Villa-Lobos cond. United Artists UAS 8007 \$5.98; Mono 7007 \$4.98

Interest: Attractively colorful
Performance: Authoritative
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

Villa-Lobos died on November 17 and this may have been his last large-scale score. It is taken from the music he wrote for the film *Green Mansions*, based on W. H. Hudson's romantic novel.

The music is as romantic as the story, and appropriately, it is colored with the melodic modes and the rhythms of Brazilian musical folklore. Some of it is reminiscent in mood of the popular *Bachianas Brasileiras* No. 5, and appropriately again, Bidù Sayão has come out of semi-retirement to sing the solo part. How beautifully true her voice sounds in this context and what beautiful music Villa-Lobos wrote for it! Certainly, *Sails*, *Blue Dusk*, and *Love Song* are three of the most sensitively lyrical vocal pieces from Villa-Lobos' pen.

There is much attractive music throughout this forty-seven minute score, replete with the fascinating rhythms and plaintive tenderness that characterize top-drawer Villa-Lobos. If this is indeed his last composition, it is no negligible testament. The performance is authoritative, and the recording is very well engineered. W.D.

▲ ▲ **VIVALDI**: Concerto in F Major for 2 Oboes, Bassoon, 2 Horns, Violin and Strings (P. 273); Concerto in A Major for Strings (P. 231); Concerto in G Minor for Flute, Bassoon and Strings (P. 342) ("La Notte"); Concerto in E-flat for Bassoon and Strings. New York Sinfonietta, Max Goberman cond. Library of Recorded Masterpieces Vol. 1, No. 1—Stereo and Mono with Full Score \$8.50 (by mail order only)

▲ ▲ **VIVALDI**: Concerto in G Minor for Violin, 2 Flutes, 2 Oboes, 2 Bassoons and Strings (P. 383) ("Dresden"); Concerto in F Major for Oboe, Violin and Strings (P. 301); Concerto in F Major for 2 Horns, and Strings (P. 321); Concerto in C Major for 2 Flutes, 2 Oboes, Bassoon, 2 Violins and Strings (P. 54). New York Sinfonietta, Max Goberman cond. Library of Recorded Masterpieces Vol. 1, No. 2—Stereo and Mono with Full Score \$8.50 (by mail order only)

Interest: Start of a monumental project
Performance: Mostly very good
Recording: Good, especially mono
Stereo Directionality: Limited by studio
Stereo Depth: Adequate

Not since Westminster embarked on its project some eight years ago of recording all 550 of Domenico Scarlatti's harpsichord sonatas with Fernando Valenti has any record company seriously announced an endeavor of comparable magnitude in the realm of 18th century music. Yet the prospectus for the *Library of Recorded Masterpieces* (150 West 82nd Street, New York 24, N. Y.) promises to its subscribers the complete works of the fabulous 18th century Venetian, Antonio Vivaldi.

Before World War Two hardly a dozen of the brilliant and fascinating concerti grossi from Vivaldi's pen were available to record buyers. With the advent of the LP

era and the rediscovery of the composer and his work, nearly 150 concerti were recorded, plus a number of choral works. Now we are promised nothing less than all 454 of the Vivaldi concerti, and presumably the chamber works, oratorios, church pieces and operas as well!

Figuring on six concerti for each LP record, that would make for at least 75 discs for this part of Vivaldi's work alone; and at the rate of twelve records per year, the Library of Recorded Masterpieces subscriber could figure on having his Vivaldi concerti completed in a half-dozen years or so. Not bad when we remember that Westminster has about twenty-two more discs to go with its Scarlatti project. At the present release rate of about three discs per year, it will be around 1967 before we have all the sonatas endiscd!

To judge from the first two Library of Recorded Masterpieces releases of Vivaldi, this outfit means business; for the handsome album includes not only erudite program notes by musicologist Joseph Braunstein but the complete scores of each work in the album as published by Ricordi under the editorship of Gian-Francesco Malpiero.

So much for the project. What about the music as it sounds on these discs?

Conductor Max Goberman has picked some of New York's finest musicians for his New York Sinfonietta; and if he himself is not of the stature of a Toscanini, Beecham or Scherchen, he does bring to his performances vitality, precision and intense artistic honesty. His experience in the field of recording goes back well over twenty years; and back in the 1930s he was pioneering new and unfamiliar music on discs through a label known as Timely. The symphonies of William Boyce, plus works of Locatelli, Pergolesi, Stamitz, Dowland and Shostakovich received their disc premieres under the aegis of Timely 78 rpm shellac discs.

One of the major problems encountered in the programming of Vivaldi concerti for LP discs is that of achieving enough contrast between works to hold listening interest. This Mr. Goberman and his colleagues have accomplished very nicely on each of their first two discs. The brilliant P. 273 in F Major is succeeded by the restrained first two movements of P. 231 in A Major, which then winds up with a fascinating finale, mostly minor in mode and canonic in texture. Side 2 of the first disc opens with a gripping Vivaldian tone-poem, one of four concerti which he composed on the subject of *La Notte* ("Night"). This and the succeeding P. 433 Bassoon Concerto are first recordings.

Volume I, No. 2 record opens with one of Vivaldi's most substantial masterpieces—the almost Bachian G Minor Concerto written "for the orchestra of Dresden" (presumably that of the Saxon Court). Then comes the rather simple F Major Concerto (P. 301), in which the combined unison solo writing for oboe and violin suggests that it was written for something of a beginner on the wind instrument. A brilliant hunting horn Concerto (P. 321) comes next, complete with terrifying "high wire" work for the soloists. The C Major Concerto (P. 54) which concludes the second record is again a substantial, almost Bach-like work. The fugal texture of the

opening movement is impressive.

As has already been indicated, the performances recorded on these discs lack nothing in vitality, though they may miss something of the lyrical resilience of competitive readings by the Virtuosi di Roma on Angel (P. 321) and Decca (P. 231). Nevertheless, this is a small consideration when one bears in mind that the records comprising this Vivaldi project are intended to be (and are) scholarly documents as well as fine musical performances. I suspect that part of the limitation of these performances in terms of sound stems from what seems like a rather small studio. This is more evident in the stereo discs in that there is not much dimensional breadth to what comes out of the loudspeakers. Furthermore, there is much distortion on the inner grooves of the stereo discs. Therefore, I should recommend, for the time being at least, obtaining these discs in their monaural versions, which are excellent in every respect.

As indicated in the listing above, these Library of Recorded Masterpieces discs are obtainable by mail order subscription only at the rate of \$8.50 per month for each disc, complete with scores. There is, by the way, no minimum number of discs required to be bought.

Speaking subjectively, I don't know whether I would want for myself all the concerti of Vivaldi; but those on the first two discs of this Library of Recorded Masterpieces series make for fine listening; and I can say only that the honesty and courage with which this project has been undertaken and presented to the record buying public deserves the support of all who take pleasure in the music of Vivaldi and of the baroque period generally. D.H.

COLLECTIONS

▲ ▲ **MAD SCENES—GREAT CREATIONS BY MARIA CALLAS. DONIZETTI**: Anna Bolena—"Piangete voi? . . . Al dolce guidami castel natio" (Act 2); **THOMAS**: Hamlet—"A vos jeux . . . Partagez-vous mes fleurs . . . Et maintenant écoutez ma chanson" (Act 4); **BELLINI**: *Il Pirata*—"Oh! s'io potessi . . . Col sorriso d'innocenza" (Act 2). Maria Callas (soprano) with Monica Sinclair (contralto), John Lanigan (tenor), Joseph Rouleau (bass), Duncan Robertson (tenor), Chorus and the Philharmonia Orchestra, Nicola Rescigno cond. Angel S 35764 \$5.98; Mono 35764 \$4.98

Interest: Unusual repertoire
Performance: Unusual art
Recording: Good
Stereo Directionality: Not evident
Stereo Depth: Very good

Insofar as the Donizetti and Bellini scenes are concerned, this program presents the definitive crystallization of the Callas art. The very choice of excerpts will serve to remind us of her major contribution to our re-discovery and understanding of the operatic repertoire's buried treasures. *Il Pirata* (1827) and *Anna Bolena* (1830) recall the era of Pasta and Malibran, when coloratura skill and dramatic strength were not mutually exclusive qualities in

the same singer. Who but Callas among present-day sopranos could do justice to these demanding scenes?

Side One, devoted entirely to the closing scene of *Anna Bolena*, embraces a plaintive recitative, a dramatic quartet and a passionate *cabaletta*. The music belongs with Donizetti's most inspired pages and Callas brings the distraught figure of Anna—on her way to execution—to life with penetrating insight. Vocally there are occasional lapses. Her sustained high notes are strained and wavery, but some spectacular technical challenges—the ascending trills in "*Coppia iniqua*"—are brought off very effectively.

If *Anna Bolena* is Donizetti at near-best, the portion of *Il Pirata* captured here presents Bellini at his even better. In the opening recitative Callas conjures up atmosphere, mood and character with remarkable dramatic force. And the ensuing aria and *cabaletta* are sustained on an equally rare artistic level, for the technical flaws are indeed trifling in the light of her interpretive art and stylistic command.

Even the superior Callas insight cannot endow the *Hamlet* Mad Scene with dramatic meaning it was not meant to possess. This is a "Mad Scene" in the conventional operatic sense, with emphasis on vocal exhibition, and of slight musical consequence. Aside from providing the diva with her first recorded vehicle in a language other than Italian, this effort serves to prove that coloratura for coloratura's sake alone is no medium for Callas.

The choral and orchestral backgrounds are good throughout and the quartet of singers lends adequate support in the Donizetti scene. While the stereo is rather non-directional, balances and overall sound quality are above reproach. Full texts and illustrations are supplied. G. J.

▲ ▲ **JOAN SUTHERLAND OPERATIC RECITAL—DONIZETTI:** Lucia di Lammermoor—"Ancor non giunsel . . . Regnava nel silenzio"; "Il dolce suono . . . Ardon gl'incansi" (Mad Scene); Linda di Chamounix—"Ah! tardi! troppo. . . O luce di quest'anima"; **VERDI:** Ernani—"Surta è la notte . . . Ernani! involami"; I Vespri Siciliani—"Mercè, dilette amiche." Joan Sutherland (soprano) with the Paris Conservatoire Orchestra, Nello Santi cond. London OS 25111 \$5.98; Mono 5515 \$4.98

Interest: Coloratura high marks
Performance: Impressive debut
Recording: Lush
Stereo Directionality: Not pronounced
Stereo Depth: Good

Joan Sutherland is an Australian soprano who has been getting fairly sensational press notices in England lately on the strength of her Covent Garden appearance as Lucia last season. Something of a comet on the operatic scene, she began her professional career as late as 1952.

That Miss Sutherland is a major vocal luminary will be established at the outset of this, her first, recording. It is also evident, however, that she is receiving a kind of "universal soprano" buildup à la Callas for which she is not yet prepared. Quite obviously, we are dealing with a coloratura soprano of a remarkable top range and agility and a firm, well-rounded tone

FEBRUARY 1960

The Landmarks of recorded Opera are on



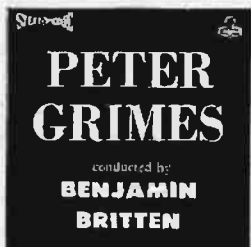
Mozart: **LE NOZZE DI FIGARO**
Siepi, Della Casa, Gueden, Vienna Philhar. Orch.—Kleiber.
Stereo OSA-1402 Mono A-4407



Wagner: **DIE WALKURE—Act 3**
Flagstad; Edelmann; Schoch; Vienna Philhar. Orch.—Solti.
Stereo OSA-1203 Mono A-4225



Puccini: **LA FANCIULLA DEL WEST**
Tebaldi; Del Monaco; MacNeil; Orchestre de l'Accademia di Santa Cecilia, Rome—Capuana.
Stereo OSA-1306 Mono A-4338



Britten: **PETER GRIMES**
Pears; Watson; Pease; Evans; Orchestre de l'Accademia di Santa Cecilia, Rome—Serafin.
Stereo OSA-1305 Mono A-4342



Wagner: **DAS RHEINGOLD**
Flagstad; London; Svanholm; Vienna Philhar. Orch.—Solti.
Stereo OSA-1309 Mono A-4346



Boito: **MEFISTOFELE**
Siepi; Del Monaco; Tebaldi; Orchestre de l'Accademia di Santa Cecilia, Rome—Serafin.
Stereo OSA-1307 Mono A-4339

and
now!



Puccini: **LA BOHEME**
Tebaldi; Bergonzi; Bastianini; Siepi; Orchestre de l'Accademia di Santa Cecilia, Rome—Serafin.
Stereo OSA-1208 Mono A-4236



Verdi: **AIDA**
Tebaldi; Simionato; Bergonzi; Vienna Philharmonic Orchestra—Von Karajan.
Stereo OSA-1313 Mono A-4345

LONDON RECORDS, INC., 539 W. 25 STREET, NEW YORK 1, N. Y.

quality that earmarks her for lyric parts. But the role of Elvira (*Ernani*), whose compass is so demanding in the area below middle C, is not for her, for it exposes the unsupported quality of her voice in that region.

Quite reminiscent of Callas, on the other hand, is the artist's attentive way with trills and other embellishments, and her evident conscientious musicality. Excepting the general paleness of "*Ernani! involami*," the recital offers ample evidence of prodigious vocal gifts and even considerable dramatic ones, though there are still moments of tentativeness in her interpretations.

While the orchestra performs well on its own, somehow the overall impression is suggestive of insufficient rehearsal. The chorus in the "Lucia" Mad Scene is almost inaudible. G. J.

▲ ▲ THE ROYAL BALLET—GALA PERFORMANCES. Excerpts from TCHAIKOVSKY: *Nutcracker Suite*; ROSSINI-RESPIGHI: *La Boutique Fantasque*; DELIBES: *Coppélia*; ADAM: *Giselle*; TCHAIKOVSKY: *The Sleeping Beauty*; *Swan Lake*; SCHUMANN: *Carnaval*; CHOPIN: *Les Sylphides*. Covent Garden Royal Opera House Orchestra, Ernest Ansermet cond. RCA Victor Soria Series LDS 6065 \$13.98; Mono LD 6065 \$11.98

Interest: Hodgepodge of over-familiar classics
Performance: Of the theater
Recording: Good to excellent
Stereo Directionality: Wide spread
Stereo Depth: Lots

The much publicized Soria deluxe RCA Victor packages have started to arrive on the scene, and if the sumptuously produced Royal Ballet is an example, then I must admit to mingled feelings. The construction of the album itself is subject to criticism, for although the outer box is magnificently bound in yellow linen, with a lovely soft-toned five color photoprint in the center, the thinly contrived insert containing the records is too flimsy. Solidly backed by a slender simulated leather book binding, etched in gold, the inner "sleeve" or box, is wrapped in dark red paper. Consequently the edges of the diagonally cut box will not take any punishment, and both the horizontal and vertical runners had broken away from the box in the set sent to me. Linen reinforcement of the runners at the edges of the inner container might correct this fault. This writer takes pains to point out what might normally be overlooked; but since the package is quite expensive, the album should be able to stand up better.

The twenty-four page booklet, printed in Italy for the Soria series, is a real beauty, containing some magnificent black and white formal pictures of Royal Ballet star performers, colorful costume and scenery sketches, as well as action shots, plus candid photos of Ansermet conducting, and photos of the Covent Garden Royal Opera House. Well written stories of the ballets are included; there is the interesting story of the ballet troupe itself; and there is a short and illuminating piece authored by the conductor. Typography is fine, and the entire packaging evidently is the prod-

uct of much thought and considerable artistic effort. What is puzzling and disappointing is that the musical repertoire comprising the four sides of these discs should not provide the same musical inducement as the attractive physical package offers. Are mere excerpts from eight familiar ballet scores all that could be imagined for such an imposing album? After these months of waiting to see what magic the Soria project would reveal, is this sort of musical hodgepodge going hand in hand with deluxe editions designed to depict the activities of such great theatrical institutions as the Royal Ballet?

A glance at the Schwann Catalog will amply prove the depth of over-recorded ballet material, most of which is duplicated in this release. Ansermet's London recordings of the complete *Swan Lake* and *Nutcracker* with the Suisse Romande Orchestra are of recent vintage and single-disc excerpts are scheduled. So why include in the Soria set parts of this self-same music?

The performances recorded here are obviously of the theater, and some of his tempi are exasperatingly slow for just plain listening. Probably no conductor today has a better qualified background for ballet conducting than Ansermet, whose career includes an association with Diaghilev in 1915. Yet only in spots—*Boutique Fantasque* (Tarantella), *Waltz of the Flowers* from *Nutcracker*, and in *Carnaval*—does the music take on a special sparkle. Ansermet brings out the marvelous wind rhythms of *Swan Lake* in crisp detail, too, but generally, the performances give the impression of being a chore. In his effort for London records, Ansermet has gone far beyond the standard exhibited here.

Certainly the Sorias in establishing the Angel label in the United States, achieved something for the entire industry to admire. So far as artistic presentation goes, the Angel covers were, and still are, representative of the best we have seen. The new RCA Victor series will produce, I am sure, a new summit for this gifted couple, once the kinks are worked out. But I do hope, with due regard to their past achievements, that there will be fewer and fewer projects calling for musical bits and pieces. There is no reason why these lovely albums should be choice "gift" items just because of the pretty boxes.

Not all "collections" can be as magnificent as the nine symphonies of Beethoven, recently released by Columbia in a tasteful and beautiful deluxe album. The Vox editions of the collected concerti of Vivaldi and others were marvelous examples, too, of what the Sorias are now doing so expertly for RCA Victor. But by the same token, it appears to this writer that "excerpts" of oft recorded music are entirely out of character in the Soria project.

Let it be said, however, that the stereo sound represents a new achievement for Victor. Spatial "spread," the illusion of depth, the feeling of the sound created in the hall by a large symphony orchestra is achieved with startling realism. J. T.

▲ JACOB: William Byrd Suite; HOLST: *Hammersmith—Prelude to Scherzo*; WALTON: *March—Crown Imperial*. Eastman

Wind Ensemble, Frederick Fennell cond. Mercury MG 50197 \$3.98

Interest: Surprising
Performance: Amazing
Recording: Astounding

The stereo version of this disc was not received at the time of writing; but if it is anything like the mono, it should be an audiophile's dream. The Elgarian grandeur of Walton's march for the 1937 British coronation must be heard to be believed—complete with organ, too!

The real substance of this record, musically speaking, resides in the other two works. Gordon Jacob has long been considered England's foremost authority in the realm of orchestration, and his rendering for band of a half-dozen pieces for virginals by Elizabethan master William Byrd (1542-1623) is altogether masterly. I had been familiar with this suite in a symphony orchestra version recorded on Canadian RCA Victor 78s a dozen years ago by the Toronto Symphony under Sir Ernest MacMillan, and I'll confess that I find the band scoring preferable in every respect. This may be due in part to the fact that a good band can produce a texture of sonority not unlike that of a classic organ—which is very becoming to the work of Byrd. *The Earle of Oxford's Marche*, *The Maiden's Song* and *Wolsey's Wilde* are my particular favorites from this enchanting side.

Gustav Holst's *Hammersmith* is a late work (1930) from that composer's pen and reveals a quite different side than that known from the much-recorded and cinematic *Planets* or from the folksy band suites (recorded by Fennell on Mercury MG 50088). While it exhibits some of the externals of these earlier scores, it has an ice-cold brilliance and sternly objective sub-structure that places it apart from the exuberant or mystical pieces dating from 1920 and before. The ostinato-style Prelude is said to be an evocation of the River Thames near the London cockney district of Hammersmith, while the fugue-textured Scherzo calls to mind the brawling hurly-burly of the Saturday night crowds. There is poetry and great formal substance to this score, as well as a fierceness that was to find its echo in the Fourth and Sixth symphonies of Holst's companion-composer, the late Vaughan Williams.

Of the many recordings done by Frederick Fennell and his Eastman Wind Ensemble of students, this has the finest playing and the finest conducting I have ever heard; for a new element of lyrical flexibility has found its way into Mr. Fennell's beat. Both the music and the players gain from being less hard-driven than in the past. As has been true of almost every Mercury recording of the Eastman Wind Ensemble, this one is a model of large ensemble sound perfectly matched to its acoustic environment. It's a perfect disc, too, for those who think they don't like band music! D. H.

▲ ▲ POP CONCERT—LATIN AMERICA. GERSHWIN: *Cuban Overture*; BERNSTEIN: *Danzon from Fancy Free*; GOULD: *Guaracha from Latin-American Symphonette*; BENJAMIN: *Jamaican Rumba from San Domingo*; LECUONA: *Malagueña*; HiFi/STEREO

GUARNIERI: Brazilian Dance; VILLA-LOBOS: Little Train of the Caipira from *Bachianas Brasileiras* No. 2; GALINDO: Sonos de Mariachi, Cleveland Pops Orchestra, Louis Lane cond. Epic BC 1047 \$5.98; Mono LC 3626 \$4.98

Interest: Fascinating
 Performance: Dazzling
 Recording: Excellent
 Stereo Directionality: Sharply split
 Stereo Depth: A trifle shallow

Louis Lane, since 1952 the regular conductor of the Cleveland Pops Orchestra, again proves that he is one of America's most skilled young men of the podium. Some months ago Epic released "*Pop Concert, USA*," which this writer had the pleasure of reviewing, and it was outstanding in every sense of the word. The follow-up, *Pop Concert—Latin America*, offers an abundance of Latin percussive rhythm, all carried off to perfection.

In listening to the album one asset of the Cleveland ensemble became more obvious by the minute. The first strings play with a light, crisp precision that speaks the great Cleveland Orchestra, in which most of these musicians play during the winter season.

There is some lack of resonant weight in cellos and basses, but brasses are vividly recorded, and that department frequently overcomes the efforts of a very busy percussion department, which uses an assortment of regular orchestral "hardware," augmented by such romantic sounding noise makers as the *recó-recó*, *chocalho*, ratchet, gourds, Cuban sticks, castanets, wood blocks, and bongo drums.

Of the eight selections, three are by American composers, one by an Australian. The more sophisticated items can be attributed to Bernstein (whose music is taken from the ballet *Fancy Free*), and Gould, whose *Guarncha* is selected from the four-movement *Latin America Symphonette*, composed in 1941. Of the whole syncopated busy lot, Benjamin's charming *From San Domingo*, with its restrained and lovely melodies, is dropped into the middle of the Latin tumult, where it shines like a little jewel.

Villa-Lobos' *Little Train of the Caipira*, an excerpt from *Bachianas Brasileiras* No. 2, snorts and toots and jostles its merry way to make for the record's comic relief, a delight for the young fry. All told, *Pop Concert—Latin America* is a complete charmer of an issue. J. T.

▲ VIENNA PHILHARMONIC FESTIVAL
 —HAYDN: Symphony No. 104 in D Major ("London"); MOZART: Symphony No. 40 in G Minor (K. 550); BEETHOVEN: Symphony No. 7 in A Major, Op. 92; BRAHMS: Symphony No. 1 in C Minor, Op. 68; J. STRAUSS, Jr.: Tales from the Vienna Woods —Waltz; Die Fledermaus—Overture; Annon Polka; The Gypsy Baron—Overture; Auf der Jagd—Polka; JOS. STRAUSS: Delirien—Waltz. Vienna Philharmonic Orchestra, Herbert von Karajan cond. RCA Victor Soria Series LDS 6407 4 12" \$25.98

Interest: Viennese Classics deluxe!
 Performance: Stylish
 Recording: Plush
 Stereo Directionality: Tasteful
 Stereo Depth: Adequate

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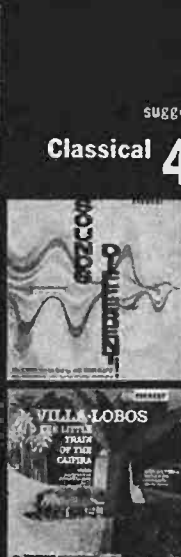
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 Sir Eugene Goossens & The London Symphony Orch. LPBR-6026 SDBR-3026



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harmonic Orchestra has received handsome commemoration in this gorgeous 4-disc package issued as part of RCA Victor's Sorja Series. The 28-page booklet that goes along with it contains not only appropriate and well-written essays and program notes, but charming reproductions of paintings and prints depicting the Vienna of Mozart, Haydn, Beethoven and the Strausses.

Now we must ask, does the Vienna Philharmonic under the baton of its present conductor, renowned today as "the General Music Director of Europe" add anything new to our experience of these Viennese masterpieces that cannot—considerations of stereo aside—be had from the recordings of other men—Toscanini, Beecham, Walter, Klemperer? What about Herbert von Karajan's readings of the Beethoven and Brahms symphonies compared to those done by him a half-dozen years ago for Angel with the Philharmonia Orchestra? This set of records does, in fact, provide an excellent opportunity to assess Karajan's standing as an interpreter as against the great figures of the 1930s and 1940s, some of whom are still fully active in concert hall and recording studio.

There is no doubt that Karajan knows just what he wants and that the Vienna Philharmonic gives it to him. It is plain, too, that what Karajan wanted six and ten years ago and what he wants now are not quite the same thing. I have always regarded Karajan's reading with the Vienna Philharmonic of the Brahms *German Requiem*—issued on Columbia early in the LP era but now unavailable—as the finest of his earlier recorded performances, just as I now find him at his best in his complete opera recordings for Angel. The youthful Karajan displayed tremendous drive and passion; but as the years have gone by, the drive has sometimes tended to eclipse the passion; and most recently, Karajan seems to have stressed refinement and clarity of texture at the expense of the big line and high drama, as witness his recent London disc of the Richard Strauss tone-poem, *Thus Spake Zarathustra*.

In the set of records presently under consideration, he gets the last of Haydn's symphonies off to a most imposing start. Indeed, the introduction as he treats it leads one to expect something of a pre-Beethoven epic; but as soon as the *allegro* tempo takes over, so too do restraint and elegance. His brisk pacing of the slow movement may also come as a surprise to some. The same treatment characterizes the Karajan way with the most passionate of Mozart symphonies—the G Minor.

The Beethoven Seventh Symphony is big enough in its several ways to lend itself to several different modes of interpretation, varying all the way from Toscanini's extreme kinesis to Bruno Walter's Schubertian lyricism. I feel that Karajan in this recording achieves neither one nor the other in a broad sense, though his illumination of polyphonic texture and instrumental timbre in the quieter developmental portions of the first, second and last movements is altogether remarkable. But it still doesn't add up to what I feel is a meaningful total artistic experience.

The Brahms First Symphony gets a genuine middle-European treatment, not

far removed from the type of reading given by Kubelik today or by Bruno Walter 20 years ago—we are made aware in more ways than one of the struggle Brahms must have had in writing the piece. At the opposite pole, we have the streamlined hell-for-leather interpretations of Toscanini and Ormandy, as well as many outstanding compromise versions—Klemperer, Walter, Beinum, Szell. Karajan's Brahms "First," then, is a choice to be made on the basis of one's personal taste in Brahms interpretation.

The dances of the Strausses—here is a world of feeling and movement that encompasses the cheerful fluff of the polkas, the champagne sparkle of Josef's *Delirien* and the virtual symphonic poem that is *Tales from the Vienna Woods*. Karajan's Strauss dances splendidly and elegantly, and with most verve in the "hunting" polka (complete with appropriate sound effects) and in the enchanting *Delirien*. The two famous operetta overtures disappoint slightly. In particular I miss the verve and passion that made Karajan's 78's of these with the Vienna Philharmonic such memorable experiences:

Recorded sound? Presumably, these discs were done in Vienna under more or less the same conditions as the VPO sessions for London, since much of RCA Victor's European recording is done by London crews under the terms of the agreement that gives London's parent company, English Decca, European distribution for RCA Victor recordings. Somehow, the orchestral sonority on these RCA Victor discs by the Vienna Philharmonic doesn't seem to have quite the presence and impact of London's own Vienna product; and it is hard to tell whether this stems from the original tape or from the tape-to-disc transfer. Nevertheless, the over-all sound ranges from acceptable in the loud passages to very good in the softer ones—at least as judged from the stereo discs (the monos had not been received at the time of writing). The stereo sonics are tasteful, if not spectacular as such.

As you may have gathered by now, I am not able to throw my hat in the air and cheer unreservedly for this opulent Karajan-Vienna Philharmonic package—except as it represents a handsome memento of the Orchestra in its present estate with its most renowned regular conductor. All things considered, I feel that Karajan has done as good or better work with London's Philharmonia Orchestra for Angel and that the Vienna Philharmonic can be heard to equally fine, if not better advantage under other conductors. As stereo, however, it may be classed with the prime Vienna recordings. D. H.

▲ ▲ THE ART OF MILSTEIN—TCHAIKOVSKY: Violin Concerto in D Major, Op. 35; BEETHOVEN: Sonata No. 5 in F Major, Op. 24 ("Spring"); SZYMANOWSKI: The Fountain of Arethusa; DEBUSSY: Minstrels; FAURÉ: *Après un rêve*; PIZZETTI: Canto No. 3; SARASATE: Introduction and Tarentella. Nathan Milstein (violin) with The Pittsburgh Symphony Orchestra, William Steinberg cond. (concerto); Rudolf Firkusny, piano (sonata); Leon Pommers, piano (remainder). Capitol SPBR 8502 2 12" \$11.96; Mono PBR 8502 \$9.95

Interest: High
Performance: Excellent
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

It hardly requires a special album to emphasize the artistic stature of this great violinist. However, thirty years before the American public certainly deserve some sort of tribute, and this is Capitol's.

The two discs comprise a representative cross-section of Milstein's repertoire: a concerto, a sonata, and a series of short pieces. The concerto is played with fervor and impeccable finish. There is an elegance about Milstein's playing that makes the familiar measures sound fresh and new and clean. Steinberg's collaboration is in the same vein and the balance between soloist and orchestra is not weighted for the one at the expense of the other.

In the sonata, Milstein is lyrical and well matched by Firkusny. I'd like them to do many more Beethoven sonatas. This is music making with character and understanding. The Milstein manner with the encore pieces is all silk, sensitivity, and, in the best sense of the word, sensational. His fabulous technique never obtrudes. The marvelous control of the bow is paired by the dexterity of his fingers. His pitch is unerring. Even as a display fiddler, Milstein is a musician of integrity. The show is in the music, and it is a wonderful show indeed. This is a grand concert Milstein has provided for us, and it is recorded and produced with altogether becoming luxury. W. D.

▲ DAVID OISTRAKH VIOLIN RECITAL —PROKOFIEV: *The Love for Three Oranges*—March; VLADIGEROV: Song from the Bulgarian Suite; KODÁLY: Dances from *Kálló*; BARTÓK: Roumanian Dances; SUK: *The Song of Love*; SZYMANOWSKI: *The Fountain of Arethusa*. David Oistrakh (violin) with Vladimir Yampolsky (piano). Parliament PLP 118 \$1.98

Interest: Unusual fare
Performance: Tops
Recording: Good

Here is a neatly planned program: two well-known but infrequently heard recital pieces (Bartók and Szymanowski), one that is something of a novelty in a violin transcription (Prokofiev), and three works that are entirely new on records. Incidentally, the six pieces represent the musical cultures of six Iron Curtain countries.

Politics, however, has nothing to do with the case. The program, aside from the attractive national dances, ranges from Suk's effusive romanticism through the impressionistic tonepainting of Szymanowski to the bizarre and athletic Prokofiev march. And all this adds up to another impressive display of Oistrakh's throbbing tone and uncommon security.

The beefy, resonant sound adds to general effectiveness. Few violinists could stand the test of such close microphoning—the Kodály *pizzicati* sound like so many thunderclaps—but Oistrakh seems to thrive on it. Yampolsky—no reticent accompanist, he—is an admirable partner whose powerful pianism creates an enveloping sound, but a reasonably good balance is maintained throughout. G. J.

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BEST OF THE MONTH . . .

▲ ▲

Atlantic in its *Shape of Jazz to Come* reveals composer-alto saxman, Ornette Coleman, as one of the most brilliantly creative figures in contemporary jazz . . . "a fascinating experiment . . . presages even more fascinating music to follow." (see p. 93)



▲

Columbia's star jazz trombonist, J. J. Johnson comes through in top form by way of his latest album, *Really Livin'*. . . . "The music swings all the way and Johnson's solo work is truly remarkable: he makes it seem easy to play a trombone like a trumpet." (see p. 95)



▲ ▲

Verve has a delightful piano-plus-rhythm jazz album this month in *Junior*, with Junior Mance doing the honors in splendid style. ". . . One of the best piano jazz albums in many months . . . sounds fine in stereo, just as good in monophonic and the reason is the innate worth of the music itself." (see p. 96)



Reviewed by

RALPH J. GLEASON

NAT HENTOFF

Records reviewed in this section are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

. . .

▲ ▲ **BLOWIN' THE BLUES.** An anthology of blues with the Harold Land All-Stars, Wes Montgomery-Harold Land Quartet; Harry Edison-Teddy Edwards Septet; The Mastersounds; Zoot Sims-Russ Freeman Quintet; Jimmy Giuffre-Bob Brookmeyer Quintet; Pepper Adams Quartet; Bud Shank Quartet, Midnight Blues; Funky Old You; Four Funky Folk & 5 others. World Pacific 1029 \$4.98; Mono 512 \$3.98

Interest: A quilt of many blues
Performance: Autobiographical
Recording: Very good
Stereo Directionality: Consistent
Stereo Depth: Competent

A useful anthology of blues from various World Pacific sessions. None, I'd predict, is apt to be regarded as "classic" in retrospect, but most are strongly felt. There are the hard, no-quarter blues of tenor saxophonists Harold Land and Teddy Edwards; the more shouting, hopeful blues of Zoot Sims; introspective, searching blues by Jimmy Giuffre and Bob Brookmeyer (on piano); distilled blues by underappreciated pianist Jimmy Rowles; and several other personalizations of the basic common language of jazz. N. H.

▲ **LATE DATE WITH RUTH BROWN** and arranger-conductor Richard Wess. It Could Happen To You; Bewitched; We'll Be Together Again; No One Ever Tells You & 8 others. Atlantic 1308 \$5.98

Interest: Limited
Performance: Spotty
Recording: Good
Stereo Directionality: Varied
Stereo Depth: Varied

Even though she may wish to move into the pop or jazz market (from rhythm and blues), this collection will not accomplish that feat for Miss Brown. She is an erratic

HiFi/STEREO

singer of ballads, the variation between tracks stereo-wise does not aid her, and the general impression shows a lack of direction. The arrangements are stiff and uncomfortable for her singing style, too. Skip this one unless you are a rabid Ruth Brown fan. R. J. G.

△ **BYRD IN THE WIND—JAZZ AT THE SHOWBOAT, VOL. II.** Charlie Byrd (guitar) with, among others, Ginny Byrd (vocals) and Keter Betts (bass). Offbeat OJ 3035 \$4.98

Interest: Low-pressure pop-jazz
Performance: Relaxed
Recording: Very good

Charlie Byrd, the Washington musician who has acquired a respectable reputation as a classical guitarist, is also becoming increasingly familiar as a jazz player. This set hasn't too much unalloyed jazz, but it's a pleasant series of performances. On some, Byrd is joined by Wallace Mann (flute), Richard White (oboe) and Kenneth Pasmanick (bassoon) of the National Symphony Orchestra. These latter tracks are impressionistic mood pieces in which the playing transcends the arrangements.

The jazz numbers feature tenor saxophonist Buck Hill who plays with a full sound and swing but has no particular identity. On most of the numbers, Byrd is heard on unamplified guitar which he plays with reflective warmth. A pleasure in the jazz and some of the other numbers is the powerfully pulsating and deep-toned bass of Keter Betts. The four vocals by Ginny Byrd, though sensitively accompanied by Charlie, are rather characterless. In *Stavs Fell on Alabama*, Charlie is heard unaccompanied in a delightfully shaded, well constructed performance. He has considerable melodic imagination. N. H.

△ **EMILE CHRISTIAN AND HIS NEW ORLEANS JAZZ BAND.** Emile Christian (bass-trombone), Mike Lala (trumpet), Harry Shields (clarinet), Robert Havens (trombone), Joe Capraro (banjo), Arthur Hazel (drums), Armand Hug (piano), Raymond Burke (clarinet, added on the second side), Phil Dooley (vocals). Rhythm Kings Lement; San Sue Strut; I Lost My Heart in Dixieland & 5 others. Southland LP 223 \$4.98

Interest: Rugged Dixieland
Performance: Virile
Recording: Good

Emile Christian, now 64, replaced Eddie Edwards with the Original Dixieland Band and went to England with the group in 1919. He then spent several years in Europe before returning home to New Orleans. In this session, he leads some of the more vigorous local Dixielanders in a date that doesn't have any outstanding solo work but does communicate collective strength and conviction. Among the better soloists are the Teagarden-like Bob Havens and ragtime pianist Armand Hug. Mike Lala's trumpet is rather acrid but he's not at all diffident in punching out the lead. This is a far from indispensable record, but it certainly has spirit. N. H.

▲ △ **THE SHAPE OF JAZZ TO COME** featuring ORNETTE COLEMAN. Lonely Woman; Peace; Focus On Sanity & 3 others. Atlantic SD 1317 \$5.98; Mono 1317 \$4.98
FEBRUARY 1960

Interest: Historic
Performance: Exciting
Recording: Excellent
Stereo Directionality: OK
Stereo Depth: OK

△ **TOMORROW IS THE QUESTION** featuring the New Music of ORNETTE COLEMAN. Mind and Time; Rejoicing; Lorraine & 6 others. Contemporary M 3569 \$4.98

Interest: Historic
Performance: Exciting
Recording: Top flight

Jazz musicians, ever artists with experimental minds, have been struggling for years to escape the boundaries and restrictions of the basically folk music material with which they have built their music. During the early days of Charlie Parker and Dizzy Gillespie, the struggle was to escape from the strictures of sounding four beats to a measure on the part of the rhythm section and too close a tie to the chord skeleton of the number on which they were improvising. Louis Armstrong, for instance, built his solos basically as paraphrases of the original tune and simple extensions of the basic chords. Parker, Gillespie and the modernists who followed them, broke the tune down to the chord structure and built an entirely new tune on that, extending the chords as far as the ear would allow and incorporating all the harmonic devices of contemporary music to aid them. This exploration of the harmonic depths normally hidden in a tune has produced some magnificent music. Jazz artists, however, are still restlessly trying to extend further the scope of their music. Men like Ornette Coleman have abandoned the ordinary song (32 bars) and the ordinary blues (12 bars) as well as the ordinary conception of phrasing so that they are now working toward a freer form of jazz improvisation in which the actual bar length may be whatever the improviser desires, and in which the harmonies are not the structuring factor, but develop as the soloist states his line of improvisation. In this framework, the broadest possible range of sounds is sought to be utilized. The instruments now equate more fully with the flexibility of the human voice. Cecil Taylor, John Coltrane and Ornette Coleman are the leaders in this *avant garde* music and these two albums are examples of Coleman's own highly individual explorations. He drives an unusual amount of personal emotion into his music and plays with startling abruptness and discontinuity. However, even though his themes are unfamiliar, they do on occasion give signs of being from the mainstream of jazz. They always indicate deep personal emotional commitment. Of the two albums, the Contemporary is easier to listen to at first because it sounds more nearly like a conventional jazz group. The Atlantic, however, is more truly a step in the direction of what Coleman is looking for in free-flowing improvisation with only the command of the instrument, the limitations of the musical imagination and the implicit time signature to govern what comes out. It is a fascinating experiment and presages even more fascinating music to follow. R. J. G.

▲ **HARRY EDISON SWINGS BUCK CLAYTON (AND VICE VERSA).** Memories for the Count; Critic's Delight; It All Depends on You; Charmaine & 4 others. Verve MG VS-6016 \$5.98

Interest: Good, mainstream jazz
Performance: Excellent
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

A very pleasant collection of numbers featuring two of the best trumpet players of the swing era they were section mates for years with Count Basie). They swing nicely at all times and the contrast in styles is interesting, but it is on the ballad medley that both Edison and Clayton come through as moving interpreters of sentimental songs. This is not an historic LP but is one that should wear well. R. J. G.

△ **BENNY RIDES AGAIN!—THE CLARINET, ORCHESTRA AND QUINTET OF BENNY GOODMAN** — Benny Goodman (clarinet) and full band on the first side. Quintet on the second side includes Andre Previn (piano), Barney Kessel (guitar), Leroy Vinnegar (bass), Frank Capp (drums) on most of the numbers. Chess LP 1440 \$3.98

Interest: Largely nostalgic
Performance: Efficient
Recording: Rather dry

Three of the big band numbers on the first side—*Mission to Moscow*, *Benny Rides Again* and *The Earl*—have been particularly identified with Goodman. Although the session is a new one and the scores are crisply and accurately performed, the numbers sound like period pieces even though they were quite fresh for their time in the early forties.

Particularly on the second side, with competent if not stirring small combo backing, Benny sounds less strained than he did on the unfortunate *Benny in Brussels* for Columbia last year. There are passages of warmly attractive playing, but in essence, he illustrates his conviction, as recently told to a *Newsweek* reporter, that he sees nothing wrong in playing almost exactly as he did twenty years ago. I don't get from his music, therefore, the feeling of continuing, deepening autobiography that still comes from some swing era players for whom jazz was a more urgent form of self-expression. I mean men like Ben Webster, Buck Clayton or Coleman Hawkins. This year especially Benny seems to be getting more pleasure in reliving his musical memories than at any time in the recent past, but that's what they are—memories. N. H.

△ **THE DISCOVERY OF BUCK HAMMER**—Buck Hammer (piano) and unidentified drums. Frank's Blues; Minor Boogie; Practice Boogie & 9 others. Hanover M 8001 \$3.98

Interest: Suspect
Performance: Adequate
Recording: Good

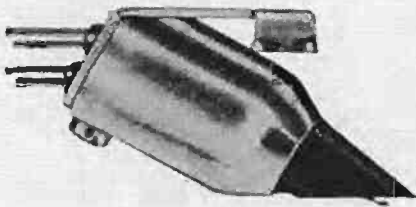
According to the notes, the late Buck Hammer is a "legendary figure" who only left Glen Springs, Alabama, once in 1956 to record in Nashville. I think Buck Hammer is very late indeed. In fact, he may

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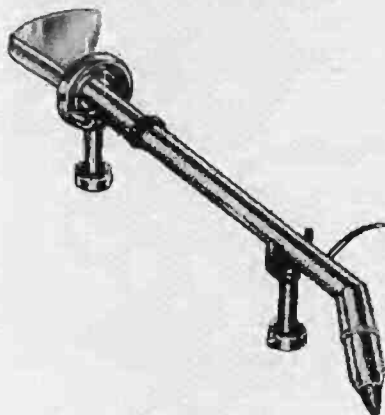
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still be alive but under another name (perhaps that of a comedian-pianist-song writer who has a part interest in Hanover?) Anyway, mythology aside, the boogie-woogie playing here is routine and palls quickly. If there was indeed a Buck Hammer, he might have spared himself the trip to Nashville. Don't let the cover drawing fool you. That impression of Buck Hammer came entirely from the artist's imagination. N. H.

▲ **COLEMAN HAWKINS ENCOUNTERS BEN WEBSTER.** It Never Entered My Mind; Prisoner Of Love; Tangerine & 4 others. Verve MG VS 6066 \$5.98

Interest: Mainstream jazz
Performance: Spotty
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

Although these are two of the real giants of the tenor saxophone, and although they have the accompaniment of some top-notch jazz musicians including Ray Brown (bass), Oscar Peterson (piano) and Herb Ellis (guitar), the session gets off the ground on only two tracks: *Blues for Yolande* and *Rosita*. On both of these, Ben Webster sounds like he had found the fountain of youth. Hawkins is disappointing throughout, despite the technical excellence of his solos. R. J. G.

▲ ▲ **DIXIELAND KICKOFF — PEE WEE HUNT—FAMOUS COLLEGE FIGHT SONGS IN SWINGIN' TWO-BEAT ARRANGEMENTS.** Pee Wee Hunt (trombone) and unidentified trumpet, clarinet, bass, drums, piano, guitar. Notre Dame Victory March; Down the Field; On Wisconsin & 9 others. Capitol ST 1265 \$4.98; Mono T 1265 \$3.98

Interest: Small
Performance: Calculated
Recording: Good
Stereo Directionality: Well spread
Stereo Depth: OK

Pee Wee Hunt plays collegiate fight songs in his thoroughly predictable manner. The Hunt style of Dixieland is marked by a stiff, sometimes ricky-tick beat, and unimaginative arrangements. The only soloist with a natural swing and warm, full sound is the clarinetist. The combo is so careful to be commercially jolly that, except for the clarinetist, it lacks nearly all the spontaneity and heated abandon of the best Dixieland. N. H.

▲ ▲ **JAZZ WEST COAST, Volume 5.** Powder Puff—Art Pepper Nine; Stomping at the Savoy—Mastersounds; Round About Midnight—Bud Shank Quartet & 7 other tracks. World Pacific 1031 \$4.98; Mono 511 \$3.98

Interest: Good sampler
Performance: Spotty
Recording: Varying
Stereo Directionality: Varying
Stereo Depth: Uneven

This is a collection of sides from a number of recording dates by diverse groups and as such it is spotty, as well as hardly what one could truly call West Coast. However, it is a good jazz sampler and includes two fine tracks: The Lambert-Hendricks-Ross *Airegin* and the Russ Freeman Quartet's

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Invitation to the Blues. The latter shows again that Freeman (a pianist) is a surprisingly underrated jazz soloist. He sounds like a one-man band. R. J. G.

△ **REALLY LIVIN'** featuring the **J. J. JOHNSON SEXTET.** Me Too; Almost Like Being In Love; Stardust; Speak Low and 5 others. Columbia CL 1383 \$3.98.

Interest: Excellent modern jazz
Performance: Brilliant
Recording: Excellent

Johnson is one of the finest soloists in jazz and the leading trombone player of his generation, but he has yet to make an LP that captures the excitement and warmth with which he plays in person. This one does come pretty close. He has the able assistance of Nat Adderley, one of the best of the young trumpet soloists (cornet, actually) and Bobby Jaspar, a fine jazzman from Belgium who plays tenor. The music swings all the way and Johnson's solo work is truly remarkable; he makes it seem easy to play a trombone like a trumpet. It isn't. R. J. G.

▲ △ **SWINGIN' 'ROUND THE WORLD** featuring the **JONAH JONES QUARTET.** South Of The Border; April In Paris; Brazil; Isle Of Capri and 8 others. Capitol ST 1237 \$4.98; Mono T 1237 \$3.98

Interest: Broad
Performance: Excellent
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

By now everyone is familiar with the light-jazz sound of the Jonah Jones Quartet. This LP merely offers more of the same, which is to say that it is pleasant, swinging jazz of a sort that is welcome to any listener. On two of the tracks, *South of the Border* and *Manhattan*, Jonah sings in a charming, lighthearted fashion. R. J. G.

▲ △ **THE BIRTH OF A BAND—QUINCY JONES.** Quincy Jones (leader and chief arranger) and a big band featuring Zoot Sims and Jerome Richardson (tenor saxophones), Clark Terry (trumpet), Phil Woods (alto saxophone), Harry Edison (trumpet), etc. Moan'n; Whisper Not; Tuxedo Junction and 7 others. Mercury SR 60129 \$5.95; Mono MG 20444 \$3.98

Interest: Promising start
Performance: Relaxed
Recording: Bright
Stereo Directionality: First-rate
Stereo Depth: Excellent

Quincy Jones, 26, who has been an exceptionally active New York and Paris arranger in the past few years, has now formed a big band. Fortunately, the first few months of its existence have been eased economically by its inclusion in the cast of *Free and Easy*, the Harold Arlen-Johnny Mercer musical that will be touring Europe until next summer. After that, Jones feels the band will be ready to try the hard road in this country.

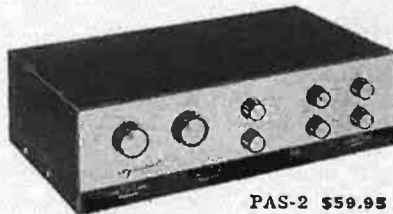
Jones has a better chance than most aspiring leaders even though the band business is still very hazardous. Quincy is very personable, has the respect of his colleagues, and has persuaded several superior musicians to leave the New York

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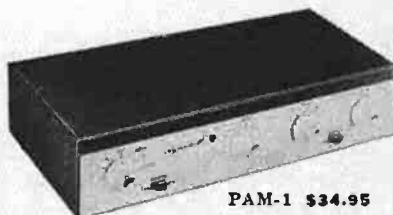


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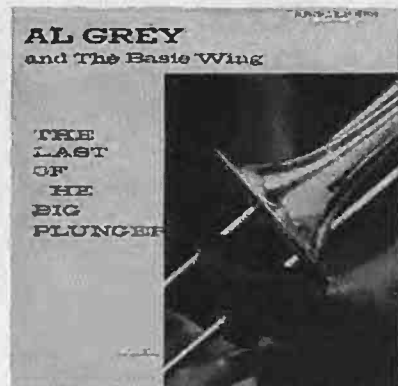
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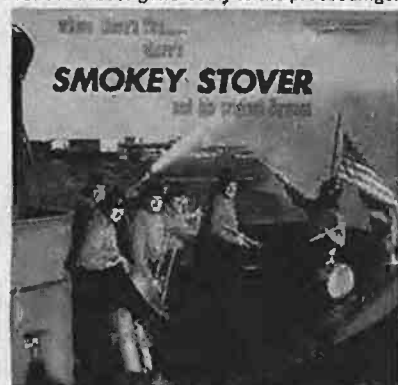
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recording studios and take a chance with him. Also, Quincy will be doing most of the arranging, and his scores are consistently lean and swinging. He has the relatively rare capacity to write with an uncomplicated melodic flow that appeals to both the average listener or dancer and to most of the jazz in-group as well. Furthermore, since he always leaves enough room for improvisation and is alert to the changing collective mood of a band, his group is not likely to fall into mechanical formula-playing.

This first Jones big band set doesn't include all the sidemen he later hired for his regular unit, but it does have an all-star roster of New York jazzmen who can blend effectively in section work as well as solo imaginatively. The writing throughout (with one each arranged by Al Cohn and Melba Liston) is in Jones' normal, straight-away, unaffected style. The band sound is mellower in the stereo version than in the mono. *N.H.*

△ **OTHER SOUNDS—THE YUSEF LA-TEEF QUINTET.** Yusef Lateef (tenor saxophone, flute, argol), Wilbur Harden (flugelhorn), Hugh Lawson (piano, Turkish finger cymbals), Ernie Farrow (bass, rebab), Oliver Jackson (drums, earth-board). All Alone; Anastasia; Minor Mood; Taboo; Lambert's Point; Mahabo. New Jazz 8218 \$3.98

Interest: Different blend
Performance: Best is Wilbur Harden
Recording: Good

Unlike most jazzmen who have adopted the Moslem faith, Yusef Lateef also frequently uses his adaptations of Eastern tone colors and rhythms in his jazz work to the point of having most of his musicians double on instruments like the rebab and earthboard. Once known as Bill Evans, when with Dizzy Gillespie and other bands in the middle and late forties, Lateef is an average tenor saxophonist, a better flutist, and also plays the argol, an Indian reed flute that sounds as if it could bite if sufficiently antagonized.

Three of the numbers are hybridizations—*Anastasia*, *Taboo* and *Mahabo*—and while not epodially important, they work out with surprisingly little sense of artificiality. On both the blended and the straight jazz tracks, the most interesting soloist is Wilbur Harden. Somewhat in the style of Miles Davis, Harden plays with ordered, personal conception, open emotion and a firm beat. *N.H.*

▲ △ **STEVEIRENEO!** featuring IRENE KRAL with Al Cohn and his Orchestra. The Best Time of Day; There He Goes; Cool Blue; Impossible and 8 others. United Artists UAS 6052 \$5.98; Mono UA 3052 \$3.98

Interest: Moderate
Performance: Good
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Miss Kral is a warm-voiced singer with a solid jazz orientation, who may yet make an LP that will confirm her reputation as one of the up and coming young girl

singers in jazz. This is not the album because she is hampered with a collection of dull, meaningless songs all written (with one exception) by Steve Allen who, whatever else his talents, is a songwriter of deadly banality every time. *R. J. G.*

▲ △ **OH, DIDN'T HE RAMBLE** featuring the **GEORGE LEWIS BAND.** Beale Street Blues; Riverside Blues; Runnin' Wild and 7 others. Verve MG VS 6064 \$5.98; Mono MGV 8325 \$4.98

Interest: Prehistoric
Performance: Sloppy
Recording: Uneven
Stereo Directionality: Varying
Stereo Depth: Varying

Although this is one of the few surviving examples of what we have come to believe was the way jazz sounded in its early days, these exegetes do not play it very well now. Lewis is the only soloist who manages to come through with any validity. The pianist sounds out of place (the channel he is on changes from track to track) and even the vocal on *Lily of the Valley*, usually a sure fire crowd pleaser, is uneven. Recommended only for the devout followers of Rev. Kershaw's favorite band. *R. J. G.*

▲ △ **JUNIOR** featuring **JUNIOR MANCE** and his Swinging Piano. Whisper Not; Love For Sale; Birk's Works; Small Fry and 6 others. Verve MG VS 6057 \$5.98; Mono MGV 8319 \$4.98

Interest: For everyone
Performance: Electrifying
Recording: Topnotch
Stereo Directionality: Fine
Stereo Depth: Fine

Mance is the pianist with the current Dizzy Gillespie group and is one of the very best of the younger piano players. This album faithfully captures all of his wonderful, exuberant, witty and mellow swinging style. He brings the blues to all he plays (probably even to practising scales) and he understands thoroughly how to build a solo rhythmically so that it is a delightful experience to follow him along his path. The album wears well; repeated hearings do not diminish its effect, rather do they heighten it and the bass playing of Ray Brown and the drumming of Lex Himpfries fit in perfectly with Mance's own playing. Oddly enough, this piano-with-rhythm album sounds fine in stereo, just as good as in monophonic and the reason is the innate worth of the music itself. One of the best piano jazz albums in many months, with special kudos for Benny Golson's *Whisper Not* and Eugene Wright's blues, *Miss Jackie's Delight*. Highly recommended. *R. J. G.*

△ **SON OF GUNN!!** featuring **SHELLY MANNE & His Men**, playing more music from Peter Gunn. Contemporary M 3566 \$4.98

Interest: Pleasant modern jazz
Performance: Excellent
Recording: Excellent

More of the music from the *Peter Gunn* TV show, composed by Hank Mancini and played by the Manne group of solidly swinging modern jazzmen. There are good

HIFI/STEREO

solos from Joe Gordon (trumpet) and Russ Freeman (piano) and it all carries that musically literate, if somewhat lightweight touch of drummer-leader Shelly Manne. Not a significant jazz LP, but one which can't help but find favor with a lot of marginal jazz fans. *R. J. G.*

▲ ▲ **BATTLE ROYAL** featuring **RED PRYSOCK vs. SIL AUSTIN**. No. 1 Sil; Kenny's Blues and Take The "A" Train. Mercury SR 60106 \$5.95; Mono MG 20434 \$3.98

Interest: Nil
Performance: Energetic
Recording: Good
Stereo Directionality: OK
Stereo Depth: Good

Over a solidly swinging beat, two extremely dull tenor saxophone players exchange choruses in an ersatz attempt to generate excitement which, unfortunately, ends mainly in a lot of noise. There is a thin line between low caliber jazz and rhythm and blues. These two gentlemen have firmly crossed it. *R. J. G.*

▲ ▲ **BOURBON STREET BEAT** with orchestra conducted by Don Ralke. Blues In The Night; I Gotta Right To Sing The Blues; I Cover The Waterfront; The Birth Of The Blues and eight others. Warner Bros. WS 1321 \$4.98; Mono LA 1321 \$3.98

Interest: Slight
Performance: Good
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

The trouble here is that the material and the performance are both so slight as to be all but worthless. The music itself lapses into rhythm and blues on occasion, despite the use of a vocal group. Interesting only to TV addicts. *R. J. G.*

▲ ▲ **THE RIVER BOAT FIVE TAKE THE TRAIN**. A seven-piece Dixieland band of trumpet, clarinet, trombone, tuba, banjo, drums, piano. Farewell Blues; Casey Jones; Night Train and seven others. Mercury SR 60094 \$5.95; Mono MG 20422 \$3.98

Interest: Slim
Performance: Competent
Recording: Warm and clear
Stereo Directionality: Good
Stereo Depth: Adequate

The River Boat Five is at its least impressive in its self-conscious ain't-we-having-fun Dixieland style with a stiff beat and drums recorded too loudly. On three numbers, particularly *Sentimental Journey* and *Take The "A" Train*, the musicians indicate that they do best when not imprisoned in the Dixieland framework. On these three, they play pleasant, relaxed medium-tempo improvisations in the mainstream jazz tradition. At times on the non-Dixieland numbers, the trumpeter plays somewhat in a Bunny Berigan vein and the trombonist is fluent and mellow. The rest of the record, however, is undistinguished. *N. H.*

▲ ▲ **RICH VS. ROACH** featuring Buddy Rich and Max Roach. Sing, Sing, Sing; Yesterdays; Limehouse Blues and five others. Mercury SR 60133 \$5.95; Mono MG 20448 \$3.98

Interest: Exciting modern jazz
Performance: Excellent
Recording: Very good
Stereo Directionality: Fine
Stereo Depth: Excellent

Two of the very best drummers around in a collection of numbers in which they trade solos and breaks, each with his own band on its own channel. The result, since both bands and both drummers are good, is topnotch modern jazz to which the added element of stereo, allowing one to separate the solos easily and hear the differences in style clearly, makes fascinating listening. Solos by other musicians, including Phil Woods (alto) and John Bunch (piano) are outstanding. *R. J. G.*

▲ ▲ **SAXES, INC.** featuring 13 saxophone stars. Night In Tunisia; Four Brothers; Tickle Toe; Early Autumn and seven others. Warner Bros. WS 1336 \$4.98; Mono W 1336 \$3.98

Interest: Fine jazz
Performance: Excellent
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Some of the very best saxophonists in jazz (Coleman Hawkins, Herb Geller, Al Cohn, Seldon Powell) in a topnotch collection of jazz tunes and original treatments of other material. The solos are uniformly good, as befits men of this caliber and the sound of the sax and rhythm, rather like a big band minus brass, is quite intriguing, if not original. The concept is provocative here; the music is by no means harsh and the LP adds up to a jazz package well worth owning. *R. J. G.*

▲ **BLOWIN' THE BLUES AWAY — HORACE SILVER QUINTET AND TRIO**: Horace Silver (piano), Blue Mitchell (trumpet), Junior Cook (tenor saxophone), Eugene Taylor (bass), Louis Hayes (drums). *Blowin' the Blues Away*; *The St. Vitus Dance*; *Break City*; *Peace*; *Sister Sadie*; *The Baghdad Blues*; *Melancholy Mood*. Blue Note 4017 \$4.98

Interest: Hard swinging jazz
Performance: Horace sets the groove
Recording: Live and clear

Horace Silver is one "modern traditionalist" who has created unmistakably his own rather narrow but certainly compelling piano and writing style. As usual, his new originals leap out in spare, angular melodic lines and with insistent rhythmic energy. *Peace*, one of the two trio numbers, is a thoughtful ballad. Here too, however, Horace's own playing is percussive, if more gently so than on the faster numbers. Even so, his solo on *Peace* projects a springy, fresh lyricism. On *Melancholy Mood*, also by the trio, Horace's solo is softer but again he can't resist doubling the time into his kind of tough, clipped romanticism.

On the others, Horace plays unceasingly intense piano—all of it with a strong blues feeling whether the pieces are themselves blues or not. Under close aural scrutiny, his ideas are not especially varied

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nor always particularly imaginative in themselves, but he creates great heat. He never lets up behind the other soloists either, spurring them on relentlessly. Trumpeter Blue Mitchell displays increasing confidence but still has little musical personality of his own. Junior Cook is an economical, hard-punching tenor who also so far doesn't have much to say that's strikingly personal. *N.H.*

△ TAYLOR MADE JAZZ. Billy Taylor (piano), Harry Carney (baritone saxophone), Clark Terry, Willie Cook (trumpets), Paul Gonsalves (tenor saxophone), Earl May (bass), Johnny Hodges (alto saxophone), Britt Woodman (trombone), Ed Thigpen (drums). Mood for Mendes; Cu-Blue; Tune for Tex and five others. Argo LP 650 \$3.98

Interest: Pleasantly informal
Performance: Thoroughly at ease
Recording: Good

Billy Taylor has arranged loosely eight of his songs for performances by the trio he had at the time of the recording plus several Ellington hornmen (Clark Terry has since left to join Quincy Jones). As a composer, Taylor is best on ballads, and four of his songs in that genre are played by Johnny Hodges with his usual slowly uncoiling *legato* ease. The wisdom of giving Hodges four tunes is debatable, however, since there isn't nearly enough solo space for some of the others. Trombonist Britt Woodman, for one, leaves this

listener wanting much more after his solo in *Daddy-O*. There is also particularly stimulating playing by Clark Terry.

Taylor's own piano is thoroughly tasteful and less involved with surface pianistic than when he has to carry most of the burden of each tune, as in his customary trio performances. It's an attractive session, but more could have been done with musicians of this caliber. *N.H.*

▲ ▲ MAINSTREAM featuring **JOE THOMAS & VIC DICKENSON** & their All-Star Groups. Sweethearts On Parade; Undecided; The Lamp Is Low and three others. Atlantic SD 1303 \$5.98; Mono 1303 \$4.98

Interest: Swinging jazz
Performance: Good
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

This is the sort of music that young old-timers who dig Benny Goodman and Count Basie will like. It is swinging, with a loose mellowness that is attractive, and the solos are all uncomplicated and lyrical. It is much better in stereo than in monophonic, incidentally, by no means a trend setting album, but by all means one to give pleasure to the listener. Buddy Tate (tenor) is more impressive as a soloist than either of the leaders. *R. J. G.*

▲ ▲ THE QUEEN featuring **DINAH WASHINGTON.** All Of Me; I Thought

About You; I Remember Clifford; Back Water Blues and eight others. Mercury SR 60111 \$5.95; Mono MG 20439 \$3.98

Interest: Fine jazz
Performance: Superb
Recording: Excellent
Stereo Directionality: Pronounced
Stereo Depth: Good

Miss Washington can, as on this album, sing well enough to rank among the very best jazz singers of her generation. She is particularly good at bringing great emotion to numbers which she obviously feels strongly about. Two fine examples are included: *Back Water Blues* and *I Remember Clifford*. On the first, she has taken Bessie Smith's classic and adapted it to her own style and on the second, she sings Benny Golson's memorable tune dedicated to the late Clifford Brown, an exceptional trumpet player. This is an LP no jazz fan will want to miss. *R. J. G.*

▲ ▲ WHAT A DIFFERENCE A DAY MAKES featuring **DINAH WASHINGTON.** I Remember You; I Won't Cry Anymore; Manhattan; Time After Time and eight others. Mercury SR 60158 \$5.95; Mono MG 20479 \$3.98

Interest: Broad
Performance: Excellent
Recording: First rate
Stereo Directionality: OK
Stereo Depth: OK

Miss Washington has recently had a juke box hit in the title song of this LP and it is included here. When she sings ballads like this, in which she has an obvious interest, she is a first rate singer with a full jazz sound and a great gift for phrasing. *Cry Me A River* is one of the best tracks on the LP and it makes the hit version by Julie London sound vapid indeed. *R. J. G.*

△ "THE PRETTY SOUND" — JOE WILDER. Joe Wilder (trumpet) with, among others, Hank Jones (piano), Jerome Richardson (tenor saxophone and clarinet), Urbie Green (trombone). I Hear Music; Blue Moon; Lullaby and seven others. Columbia CL 1372 \$3.98

Interest: Calm jazz
Performance: Best on ballads
Recording: Very good

Joe Wilder, an exceptionally well trained trumpet player, has had experience in symphonies, studio orchestras and even in the Count Basie band. He plays with consistent control, sensitivity and what might be termed lyrical understatement. His tone is uncommonly open and "legitimately" pure for a jazz context.

Wilder does not seem to me to be a basically "hot" enough player to be at ease on up-tempo swingers, but on ballads and at a gently medium pace, he plays with flowing clarity of sound and ideas. Fitting his musical temperament, the accompaniment here is mostly calm. The album should appeal less to the jazz collector than to pop listeners who find satisfaction in superior interpretation of standards by a musician with rare taste. For a jazz listener, however, the emotions are too close to the surface for Wilder to be deeply moving. *N.H.*

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Reviewed by
JOHN THORNTON

ALL 4 TRACK REELS

▲ **COPLAND:** *Billy the Kid—Ballet Suite; Statements for Orchestra.* Aaron Copland cond. London Symphony Orchestra. Everest STBR 43015 \$7.95

Interest: Major Copland
Recording: Excellent
Performance: Authentic
Stereo Directionality: In good balance
Stereo Depth: Good

This is the fourth time around for me with various releases of this same performance. The first review concerned the stereo and monophonic LPs. Then, later, the 2-track stereophonic tape of *Billy the Kid*, and now here we are with the 4-track tape issue.

It is a pleasure to report that the more I hear Copland's reading of "Billy," the better I like it. His approach cannot match the tenseness of Bernstein, nor the strength of Gould, but the composer imparts to his own score a lyrical tenderness that makes "Billy" a more poetic affair. The score was intended as a ballet, and Copland's reading has about it more of the intimacy of small theater, whereas most other conductors direct the suite with the dynamic force suited to concert hall performances. Regrettably, Copland does not include the charming waltz that Gould tacks on to the end of his RCA Victor 2-track stereo tape.

Statements for Orchestra preceded "Billy" by three years and is a horse of another color. Where the cowboy ballet is purely programmatic, "Statements" is abstractly evocative, as indicated by such titles as *Militant*, *Cryptic*, etc. In the amusing *jango* statement, we have a kind of rondo that rings in a quotation from a well-known New York sidewalk tune. For me, the best section is the finale, with its strange solo trumpet line. I have now listened to *Statements for Orchestra* at least a dozen times, and, while it is probably fascinating for musicians to play, I do not find in it the same vitality that pops up in page after page of *Billy the Kid*.

The recorded sound is extremely good—about the best audio I've encountered so far in the early batches of 4-track tapes. There is not quite the same wide-range sonic impact that one finds in the 2-track, Everest edition of "Billy," nor the RCA-Victor 2-track of the same piece. But, unless you happen to own both these tapes, you probably wouldn't consider the difference. If most of the 4-track material had as good overall sound, the reviewer's job would be most pleasant. J. T.

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▲ **SOUSA IN STEREO.** *Semper Fidelis; National Fencibles March; The Thunderer; The Gladiator; El Capitan; Stars And Stripes Forever; Washington Post; U. S. Field Artillery; Invincible Eagle; King Cotton; Manhattan Beach; Hands Across the Sea.* Henry Mancini cond. Warner Bros. Military Band. Warner Bros. BST 1209 \$7.95

Interest: Crisp Sousa Immortals
Performance: Sturdy
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: Too much

Once upon a time, there was a little boy who played the piccolo for the West Aliquippa Sons Of Italy Band. He was a good piccolo player, and as he grew older, he doubled on the flute so well he became principal flutist of the Pennsylvania All State Band Festival. He performed under renowned bandmasters, including Edwin Franko Goldman.

During World War II, the promising young musician played in Air Force bands, and when the war was over, he came to Hollywood, where he put aside his band music interests in order to make money. After several years of this noteworthy ambition, and during which time he wrote music for a hundred pictures—and *Peter Gunn*—the young man determined to fulfill a life-long dream that went back to his days with The Sons Of Italy Band. He wanted to record an album of Sousa marches. And so, finally, Henry Mancini, who was the young piccolo player of the story, did produce *Sousa In Stereo*. The result is a worthy memento. Mancini conducts a sturdy grouping of twelve items from the "March Kings" pen, including a few of the lesser known, like *National Fencibles*, *The Invincible Eagle* and *Manhattan Beach*.

Recording a large size military band presents a prodigious problem to the engineers. If you put the microphones too close, the brasses will be too prominent and the other winds will be submerged. If you put them too far back, you miss the sonic impact of the stirring Sousa *cre-scendi*. The Warner Brothers technicians backed off a little, losing some reel articulation, but gaining in spatial spread. The result is an even balance, a pleasant tone, and an altogether satisfactory tape. Mr. Mancini, no doubt, got more pleasure out of realizing this ambition than he did in winning the Academy award for his work in *The Glenn Miller Story*. J. T.

▲ **TCHAIKOVSKY:** *Francesca da Rimini—Symphonic Fantasia, Op. 32; Hamlet—Overture—Fantasia, Op. 67a.* Stadium Symphony Orchestra of N. Y., Leopold Stokowski cond. Everest STBR 43011 \$7.95

Interest: Romantic masterpiece

Performance: Good
Recording: Fair
Stereo Directionality: Well balanced
Stereo Depth: Full and resonant

Some months ago the 2-track stereo tape of the same repertoire was reviewed and naturally the new 4-track was placed alongside for comparison. The latter tape does not compare favorably by any means. In processing the master for this release, too much volume level was used, with the usual distasteful results. Furthermore, the sound is drier, restricted in the middle and upper registers and lacking the sonic weight of the original 2-track tape. There are other Everest 4-track tapes that are much better—notably the Stokowski performance of the Shostakovich Fifth.

Stokowski's reading of *Hamlet*, is a real thriller, by the way—in many ways a better interpretation than the more familiar "Francesca." However, as in the original 2-track tape, the first strings were not well miked. The expected sheen of string tone is not there and the string attacks lack genuine bite. J. T.

▲ **SYMPHONY OF THE AIR—TCHAIKOVSKY:** *Nutcracker Suite; BERLIOZ: Roman Carnival Overture; WAGNER: Prelude to Die Meistersinger.* Concertapes 4T 4002 \$6.95

Interest: Historic memento
Performance: Mechanical
Recording: Fair
Stereo Directionality: Fair
Stereo Depth: Good

This tape was apparently recorded at about the time of the historic concert of the NBC Symphony Orchestra, which was dedicated to Maestro Toscanini, and which concert was conspicuous for lack of a conductor. The podium was empty, in mute testimony to one of music's greatest figures. The event was part of a plan to keep the NBC Symphony going. The ensemble practiced for weeks to achieve perfection, and the result was a great piece of showmanship. The men played perfectly, and a little mechanically.

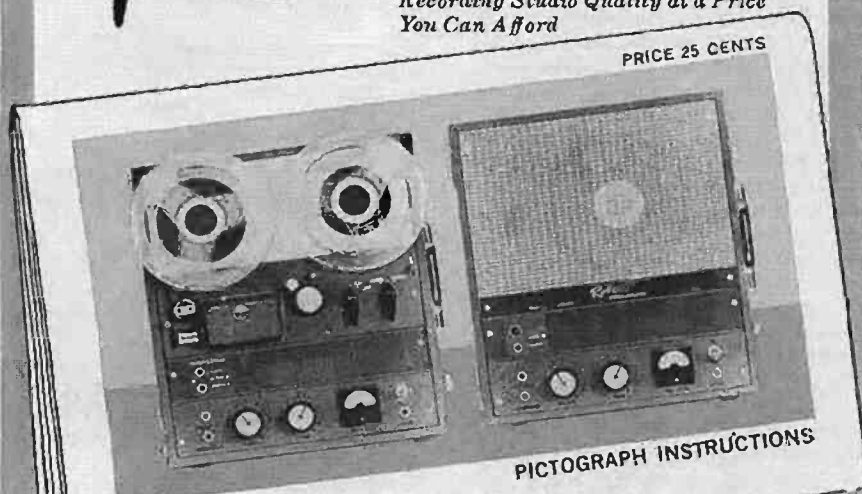
Despite the fact that this was one of the first stereophonic tapes made at New York's Carnegie Hall, and in spite of the fact that tremendous strides in engineering techniques have since been made, the recording still stands up very well on its own feet. The sound is not what you would expect from a modern recording, but, nevertheless, it can be recommended because of its historic importance, and because the members of the NBC Symphony were, and still are—as the Symphony of the Air—pretty special musicians. J. T.

▲ **WALTZ MASTERPIECES — WEBER:** *Invitation to the Dance; STRAUSS: Wiener Blut; Artist's Life; TCHAIKOVSKY: Sleeping Beauty Waltz; Waltz of the Flowers; R.*

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STRAUSS: Rosenkavalier Waltzes. The Stadium Symphony Orchestra of N. Y. Poliakin cond. Everest STBR 43025 \$7.95

Interest: Pleasing ¾ repertoire
Performance: Unimaginative
Recording: Fair
Stereo Directionality: Too much left channel
Stereo Depth: Good

Poliakin, whose first name (Raoul) is not mentioned on the album, conducts the Stadium Symphony Orchestra in a routine account of pleasant familiars, with perhaps the best results in the Weber *Invitation to the Dance*. All of the rest is lush tone, even dynamics, and almost indifferent playing.

The sound is good, but during pianissimo passages, some "cross-talk" is audible from the other tape tracks. J. T.

ENTERTAINMENT

▲ **77 SUNSET STRIP**—Warren Barker with Warner Bros. Star Instrumentalists. 77 Sunset Strip; Late at Bailey's Pad; I Got A Kick Out Of You; Cleo's Theme; Capar At The Coffee House; You Took Advantage Of Me; 77 Sunset Strip Cha-Cha; Kookie's Capar; The Stu Bailey Blues; Lover Come Back To Me; Blue Night On The Strip; If I Could Be With You; Swingin' On The Strip. Warner Bros. WST 1289 \$7.95

Interest: Sophisticated TV score
Performance: Solid
Recording: Very good
Stereo Directionality: Properly divided
Stereo Depth: Very good

Part of the spectacular success of the TV detective thriller, *77 Sunset Strip* is due to the originality of its music, and here thirteen numbers are taped beginning with the program's signature theme. The score to *77 Sunset Strip* is sophisticated and extreme in its range of contrast from the cool music of *Blue Night On The Strip* to the beatnik overtones of *Late At Bailey's Pad*.

Warren Barker is responsible for all of these gems in association with Warner Bros. Star Instrumentalists. And while we're on that subject, the review could not be complete without mentioning the expert pianism shown by an unnamed artist in *Lover Come Back To Me* and *If I Could Be With You*. This piano soloist should make an album of his own!

TV fans will gain comfort and pleasure from this Warner Brothers' issue, and even those who don't go for TV whodunnits but like music of this kind will equally appreciate the album. J. T.

▲ **MAURICE CHEVALIER — YESTERDAY & TODAY.** Arranged and Conducted by Glenn Osser. Mimi; My Ideal; Livin' In The Sunlight; I Was Lucky; Walkin' My Baby Back Home; Louise; You Brought A New Kind Of Love To Me; Valentine; One Hour With You; Hello, Beautiful; Isn't It Romantic & 13 others. MGM ST 3702-03 \$11.95

Interest: Great songs, old and new
Performance: Irresistible
Recording: Good
Stereo Directionality: Unbalanced
Stereo Depth: Fair

It is amazing to discover that M. Chevalier, now over 70, is still delighting millions on two continents. This son of a French

Hi Fi / STEREO

house painter, raised in his early youth by a children's society, has sung and danced his way to great success from the streets and slum bistros of Paris to the white lights of Hollywood and back, to the fashionable theaters and clubs of France. He remains as irrepressible and irresistible as ever. The two-dozen songs he delivers on this outstanding MGM tape are all accomplished with that highly individual manner that makes him unlike any other performer. Chevalier, like some wines, seems to improve with age.

On the technical side, the star of the tape is heard prominently on one channel and very little on the other. Consequently it's almost impossible to "place" Chevalier in the middle. But no matter. This slight technical deficiency in no way impairs the performance, which, after all, comes first. A great tape by a great showman, one to give you many hours of pleasure. *J. T.*

▲ **PORT SAÏD**—Mohammed El-Bakkar and His Oriental Ensemble. Port Saïd; Sauda Sauda (Dark Eyes); Bint It Geran (Girl Next Door); Banat Iskandaria (Girls of Alexandria) and eight others. Audio Fidelity AFST 18334 \$8.95

Interest: Pop Orienta
Performance: Excellent
Recording: "Historic" achievement
Stereo Directionality: Super
Stereo Depth: Good

One of the reasons why Audio-Fidelity, a relative newcomer to the recording industry, has achieved such spectacular success is due in great part to the production of such items as *Port Saïd* and the *Dukes Of Dixieland* series.

Not for purists, and in no sense authentic Middle East native music, this popularized version of Arabian quarter-tone "dance music," is contrived to give exotic stimulation to the Western ear. A large variety of instruments is used, such as Egyptian oboes, flutes, bells, cymbals, castanets, clarinets, all manner of Eastern drums, sticks, strings, and the voice of the late Mohammed El-Bakkar. There is something about the music which has something in common with Spanish flamenco—not surprising when we recall the Moorish invasion of Spain centuries ago. The music is accompaniment, in live performance, to the hip-swaying motions of native girl dancers, who frequently wear nothing much more than transparent veils and finger cymbals. As the music progresses, they obey the demands of generations of custom by removing the scarves. So far as I know, the cymbals stay put, since they cover no more than the tips of itty-bitty fingers. Look at the cover and you'll see what I mean.

The sound is very good indeed, but it will take a lot of listening to begin to discern the difference between *The Girl Next Door* and *Be Careful of Love*. A word to the wise is sufficient. *J. T.*

▲ **MUSIC FROM THE MODERN SCREEN & THEME SONGS FROM THE GREAT SWING BANDS**—Leroy Holmes and his Orchestra. Old Man And The Sea; Bistro Bounce; Katsumi Love Theme; No Time For Sergeants; Indiscreet; Too Much Too Soon; Hong Kong Affair; Love Song from "Houseboat"; My Rebel Heart; True Love from "High Society"; Wild Is The
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Wind; Rock-A-Bye Baby; Flying Home; Contrasts; Ciribiribin; Smoke Rings; Cherokee; Snowfall; Let's Dance; I Can't Get Started; Take The "A" Train; Nightmare; I'm Getting Sentimental Over You; Moonlight Serenade. MGM ST 3708-53 \$11.95

Interest: Great variety
Performance: Absolutely tops!
Recording: Perfect
Stereo Directionality: Perfect
Stereo Depth: Just right

By the time you read through the extensive repertoire represented in this 4-track tape, you will certainly at least have been impressed by the tremendous variety offered. Quite frequently albums containing so many selections are not the bargain they appear because the original numbers are very much streamlined and performances are routine.

This tape, however, is musically and technically one of the best I've ever reviewed for this magazine, including most 2-track tapes. The musicianship is superb. Mr. Holmes, in paying his musical respects to the great swing bands, is certainly an artist to be reckoned with; and indeed, the great names he salutes should take a deep bow in his direction. The soloists are in flawless form. The orchestra as a whole is matchless in every number, and the engineering leaves nothing to be desired.

It was with much astonishment I listened to this tape as it progressed for I half expected some let down in twenty-four complete numbers. But there just isn't any fault to find. MGM has produced a great collection. *J. T.*

▲ **TABOO**—The Exotic Sounds of Arthur Lyman. Taboo; Kalua; Ringo Oiwake; Sea Breeze; Misirlou; China Clipper; Sim Sim; Katsumi Love Theme; Caravan; Akaka Falls; Dahil Sayo; Hilo March. Hifitape R 806 \$7.95

Interest: Pop exotica
Performance: High standard
Recording: Very good
Stereo Directionality: Evenly divided
Stereo Depth: Plenty

Mr. Lyman and Company hold forth at the famous Kaiser Aluminum Dome in Hawaii with vibes, marimba, numerous exotic percussion, bass, ukulele, guitar, flute, clarinet, xylophone, ass's jaw, conch shell, Chinese gong, sleigh bells, cymbals and jungle bird calls. This array is all blended together in what finally comes out as remarkably imaginative music, good enough to sell thousands and thousands of records, and good enough in this package to make a four track stereo tape hit. Especially appealing are *Sea Breeze*, *China Clipper* and *Katsumi Love Theme*. If there is a weakness, it is in the sound effect of the ocean, which has too much sameness to measure up to the rest of the imagery. The Pacific waves are supposedly recorded on location, but all the same, the ocean sounds like a snare drum. *J. T.*

▲ **BWANA A**—More Exotic Sounds of Arthur Lyman. Swana A; South Pacific Moonlight; Moon Over a Ruined Castle; Waikiki Serenade; La Paloma; Otome San; Canton Rose; Blue Sands; Malagueña; Vera Cruz; Pua Carnation; Colonel Bogey's March. Hifitape R 808 \$7.95

Interest: More exotica
Performance: Effective
Recording: Very good
Stereo Directionality: Evenly divided
Stereo Depth: Plenty

Arthur Lyman and his friends have produced in this unusual issue a tape that also will find wide acceptance among those who are intrigued by highly imaginative and entertaining music-making. Mr. Lyman and his vibes, Allen Soares in charge of piano, celesta, rhythm, harmony, John Kramer at the string bass and Harold Chang, who holds forth in the percussion section, combine to produce a stereo tape of lush exotica.

In addition, Chew Hoon Chang occasionally plays the Chinese bamboo flute in an instrument called the butterfly or moon harp, the latter returned for each change of key. You add to this both real and imitated bird songs and calls, and you get some idea of what happens on this tape. It is very clever, at times even compelling, and imaginative enough to have already sold by the thousands in disc form to an admiring public.

You must hear this album if you have dreams of visiting the South Seas, but are never able to get any closer to that goal than the neighborhood library. *J. T.*

▲ **THE LEGEND OF PELE**—Sounds Of Arthur Lyman. Pele (Arranged from Ritual Dance of Fire by Falla) Fire Down Below; Hana Pele; Cumana; Scheherazade; Magic Island; Fascination; Cubana Chant; Tropical; 76 Trombones. Hifitape R 813 \$7.95

Interest: Imaginative sounds
Performance: Good
Recording: Fine
Stereo Directionality: Perfect
Stereo Depth: Just right

The Legend Of Pele has an album cover depicting a platinum blonde, sans clothes, rising out of the hot furnace of a flaming volcano. The actual legend concerns a Goddess by the name of Pele, Hawaiian in origin. There is another Pele, not fiction but fact, scene of one of the most awesome volcanic explosions in the world's history. It is a good thing this little blond, Goddess or no, was not swimming around in the real melee of Pelet

The music by Mr. Lyman and ensemble, depicting the local Pele, is taken from the original score of a Spaniard who probably never saw Hawaii. Manuel De Falla. The Lyman arrangement doesn't quite measure up to the imagination and skill shown in the *Taboo* and *Bwana A* albums. Meredith Willson of *Music Man* fame (with 76 Trombones), Rimsky-Korsakov with *Scheherazade*, and others are turned to for inspiration. What's the matter? Does this unusual combo which started out with such promise need to invoke such widely unrelated sources? Surely, there are plenty of legends left, and a great deal of real native music for them to translate into their own appealing language, as well as some bird calls as yet untaped. *J. T.*

▲ **SECRET SONGS FOR YOUNG LOVERS**—Andre Previn with David Rose And His Orchestra. Blame It on My Youth; Young Man's Lament; You Make Me Feel So Young; Young And Tender; While We're Young; Too Young To Be True and six others.

MGM ST 3716 \$7.95

Interest: For the young
Performance: Very slick
Recording: Fair to good
Stereo Directionality: Too much Previn
Stereo Depth: Shallow

According to the liner notes, this album was a whole year in the making, and its delay was caused by the fact that both Previn and Rose have more engagements than they can fill. After numerous hasty conferences between the two artists, and after many delays, the great day finally arrived, and it was all accomplished in two evenings.

The album is a very pleasant one, as you might expect. The pianism of Mr.

Previn is given preference over the Rose orchestra and sometimes this does not make for all that it should. Mr. Previn's ability makes him the darling of the Hollywood world, and it is true that he does have a very deft keyboard manner. His touch is light and airy and his feeling for swift variation is a most attractive asset. The album's one weakness is that the arrangements call for string combinations of only a few colors. Mr. Rose plays it straight most of the time with emphasis on middle and high registers. He does not assign much work to the cellos. That is too bad, for the cello actually has the widest range of any stringed instrument of the orchestra, and its characteristic sound, so resonant and warm, can be used

sectionally and in solo for magnificent effect. But the album is very tuneful and, save for a somewhat disappointing orchestral pick up, very worthwhile. J. T.

▲ **SARAH VAUGHAN—AFTER HOURS AT THE LONDON HOUSE.** You'd Be So Nice To Come Home To; Detour Ahead; All Of You; I'll String Along With You; Like Someone In Love; Speak Low; Three Little Words; Thanks For The Memory. Mercury STC 60020 \$6.95

Interest: For Vaughan fans
Performance: Fair
Recording: Good
Stereo Directionality: Standard
Stereo Depth: Excellent

Mercury engineers recorded the eight selections inscribed on this new tape at an early morning session, 2:30 AM, to be exact. This unusual time was selected in order that Mercury could invite a special audience of disc jockeys, newspaper columnists, prominent entertainers and other assorted "night people."

Sarah Vaughan had just finished three shows at Mr. Kelly's, and rushed to London House for the session. Ronnell Bright (piano) Richard Davis (bass) Roy Haynes (drums) Thad Jones and Wendell Culley (trumpets) Henry Coker (trombone) and Frank Wess (tenor sax) comprised the backing. Vaughan, herself, was in fine voice, but a little weary sounding. The ensemble was in excellent form. What is missing is the spontaneity expected of such an improvised session. J. T.

▲ **AROUND THE WORLD IN EIGHTY DAYS—Jack Saunders Orchestra and Chorus.** Gossip Theme; Long Live the English Scene; You've Got To Come To Paris; Bon Voyage; Spain; What Are The Odds Today; India; Hong Kong; Fogg's In Yokohama; San Francisco; Away Out West; Sailing Home To England; Finale. Everest STBR 1022 \$7.95

Interest: Great production
Performance: Accomplished
Recording: Good
Stereo Directionality: Good
Stereo Depth: Odd

Michael Todd Jr. has produced a tape of musical scenes taken from his late father's great film triumph, *Around The World In Eighty Days*. Having greatly enjoyed the film, I approached this tape with some misgiving, but was surprised and delighted with what I heard!

The fascinating adventures of that enchanting British gentleman, Phineas Fogg, and his irrepressible valet, Passepartout, are dealt with on the Everest tape in a manner that should satisfy everyone. There are eleven scenes, carried out consecutively from the moment of Fogg's spectacular wager at the Reform Club in London, to his equally spectacular arrival at the Club after his eighty-days' tour of the world, just in time to collect his wager.

No musical counterpart, however good, can measure up to the original film, but this outstanding release should provide a stimulus for those who missed it to catch it next time around.

The only complaint I have to make is that the chorus pick-up is grainy and poor, as compared to the good quality of the orchestral sound. J. T.

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FEBRUARY 1960

(Continued from page 57)

words about the Guest Critic, and perhaps even about the reviews themselves.

Neither the staff critics nor the Guest Critic will see each other's reviews before publication. In fact, the staff critics will not even know which of their own review assignments will also be reviewed by a guest. We think this may lead to intriguing divergences and diversities of opinion. In this very first time out, we find it stimulating to compare the opinions of our initial Guest Critic, Phil Douglis, with those of Messrs. Thornton, Jellinek and Green.

As we wanted to bring this new feature to you as soon as possible, we did not wait until we could announce it in our columns and then pick our Guest Critic from among those of our readers who volunteered for the job. This would have meant a delay of at least two months. For this issue, and for next month's only, we asked around among our friends and acquaintances for a couple of volunteers, and the first one we came up with is now before you for your consideration.

Our First Reviewer

Phil Douglis is a 25-year-old promotional copywriter who is enjoying bachelorhood in Greenwich Village. Born in Chicago, his early interest lay in sports, and he was Sports Editor of the University of Michigan Daily when he attended that institution of higher learning. His hitch in the U.S. Army took him to Europe, where a mild interest in music and photography developed into full-scale hobbies.

As a memento of that period in his life, he has a 9-hour slide-tour of Europe, with narration and musical background synchronized on tape. With this, he regaled his visitors—until he installed stereo equipment. Unlike those who think "New York is a nice place to visit, but I wouldn't want to live there," Phil plans to stay on. Says he, "Where else can one hiss the Yankees, groan at the Rangers, stand in Carnegie Hall, photograph 5th Avenue parades, and fall asleep at the Met?"

Now that you've met Phil Douglis, you'll want to read his reviews. We found them fascinating; we were especially struck by the claring of the phrase "violently singing violin" in his review of the Elman record. We know you will enjoy them as much as we have, and after you read them, we'd like you to volunteer to be our Guest Critic. Write to:

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103

Entertainment Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

Title	Musical Interest	Performance	Recorded Sound	Score
SONGS OF BATTLE —Ralph Hunter Choir 22 Famous American War Songs RCA Victor LPM 1996 \$3.98	✓✓✓✓	✓✓✓✓	✓✓✓✓	12
THE BANJO KINGS GO WEST Don't Fence Me In, San Antonio Rose, Steel Guitar Ray & 9 others. Good Time Jazz M 12036 \$4.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
SWING SOFTLY WITH ME —Steve Lawrence (vocalist) All or Nothing at All, The Lamp Is Low, Speak Low & 9 others. ABC-Paramount ABC 290 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
CLAP HANDS —Luther Henderson & Orchestra I Love Paris, I'll See You Again, Let's Fall In Love, Three Little Words & 8 others. Columbia CL 1340 \$3.98	✓✓✓	✓✓✓✓	✓✓✓✓	11
DREAMVILLE —Lola Albright with Henry Mancini Orchestra Two Sleepy People, We Kiss in a Shadow, Sarto Blue, Slow and Easy & 8 others. Columbia CL 1327 \$3.98	✓✓✓	✓✓✓	✓✓✓✓	10
SONGS OF THE BRITISH ISLES —Norman Luboff Choir Lavender's Blue, Loch Lomond, What'll We Do with a Drunken Sailor & 10 others. Columbia CL 1348 \$3.98	✓✓✓	✓✓✓✓	✓✓✓	10
CAROSONE CARAVAN —Renato Carosone Sextet Cow-Boy, Bernardine, Rusticanella, Atene Italiani & 8 others. Columbia WL 148 \$4.98	✓✓	✓✓✓	✓✓✓✓	9
HELLO, YOUNG LOVERS —Richard Maltby Orchestra Fools Rush In, I'll Get By, Let's Fall in Love, Hello, Young Lovers & 8 others. Columbia CL 1341 \$3.98	✓✓✓	✓✓✓	✓✓✓	9
MY HAWAII —Ed Kenney with Luther Henderson Orchestra Sweet Leilani, Return to Paradise, Blue Hawaii, Pagan Love Song & 8 others. Columbia CL 1333 \$3.98	✓✓	✓✓✓	✓✓✓✓	9
ROMANCE A LA MOOD —Pierre Chaillet Orchestra Thou Swell, Too Marvellous for Words, For You, Remember Me? & 8 others. ABC-Paramount ABC 280 \$3.98	✓✓	✓✓✓	✓✓✓✓	9
DANCE WITH DICK CLARK VOL. 2 —The Keymen Blueberry Hill, Tennessee Waltz, Duane's Stroll & 9 others. ABC-Paramount ABC 288 \$3.98	✓✓	✓✓✓	✓✓✓	8
SING AROUND THE BANDSTAND —Marty Ames Orchestra and Chorus Near You, Nobody's Sweetheart, Ballin' The Jack, Who's Sorry Now & 24 others. Dot DLP 3203 \$3.98	✓✓	✓✓✓	✓✓✓	8
AN EVENING IN WARSAW VOL. 3 —Polish Radio Orchestra 16 Hits in Polish (Tango, Mambo, Calypso, Etc.) Bruno BR 50102 \$3.98	✓	✓✓✓	✓✓	6
HIGH AND WIDE —Bill Doggett Monster Party, Scott's Bluff, Carolina Moon, In the Wee Hours & 8 others. King 633 \$3.98	✓	✓✓	✓✓✓	6
T. TEXAS TYLER —Voices and Orchestra Old Fashioned Love, Deck of Cards, Ida Red, Fairweather Baby & 8 others. King 664 \$3.98	✓	✓✓	✓✓✓	6
ENCHANTING ORGAN —Bob Kames Careless, You Are My Sunshine, Ain't She Sweet, Indian Love Call & 12 others. King 630 \$3.98	✓	✓✓	✓✓	5
ROCKIN' STRINGS OF RAY MARTIN C'est si bon, Oh! My Pa-Pa, Smile, Too Young & 9 others. RCA Victor LPM 2130 \$4.98	✓	✓	✓✓✓	5
TRY ME —James Brown and Famous Flames Messing with the Blues, It Hurts to Tell You, Gonna Try & 13 others. King 635 \$3.98	✓	✓✓	✓✓	5

Musical Interest:	Excellent	✓✓✓✓	Pleasing	✓✓✓	Fair	✓✓	Disappointing	✓
Performance:	Superb	✓✓✓✓	Good	✓✓✓	Adequate	✓✓	Dull	✓
Recorded Sound:	Brilliant	✓✓✓✓	OK	✓✓✓	Poor	✓✓	Poor	✓

POPS ... THEATER ... FOLK

BEST OF THE MONTH . . .

△ Urania has a charmingly tasteful "sleeper" LP on its hands in *Barbara Cook Sings from the Heart*—an all-Rodgers & Hart program. "... a completely appealing and satisfying recital of superior popular songs . . . a singer who can sing . . . tasteful arrangements without swooping strings or an intrusively insistent beat." (see p. 106)



▲ △ United Artists has made a notable addition to the all-too-sparse literature of outstanding film soundtracks on records with the John Lewis (of Modern Jazz Quartet fame) score for the Harry Belafonte *Odds Against Tomorrow*. . . Here is "... a compellingly dramatic mood that builds up to its climax in cohesive and strikingly original manner." (see page 113)



△ Monitor has re-created on discs one of the most delightful experiences of the current dance season—the show staged by the *Philippine Dance Company—Bayanihan*. . . "Taped in the studios of the Manila Broadcasting Company . . . the album is one of the freshest experiences of the year in recorded folk music." (see p. 114)



FEBRUARY 1960

Reviewed by
RALPH J. GLEASON
STANLEY GREEN
NAT HENTOFF

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33 1/3 rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

. . .

POPS

△ **AN EVENING WITH LARRY ADLER** with Orchestras, John Kirby and Georgie Stoll cond. St. Louis Blues; That Old Black Magic; Clair de Lune; Hora Staccato and 7 others. Decca DL 8908 \$3.98

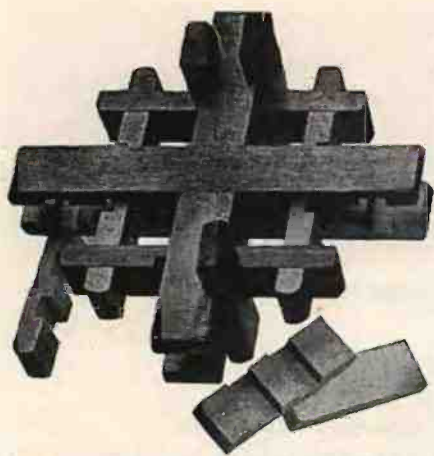
Interest: Good show-off pieces
 Performance: Expert
 Recording: Satisfactory

Mr. Adler's fame as harmonica virtuoso is both legendary and deserved. In this collection, apparently assembled from previous releases, he is heard on popular songs on one side (accompanied by the John Kirby Orchestra) and what might roughly be termed classics on the other (accompanied by an orchestra conducted by Georgie Stoll). While I do not quite subscribe to the theory that in Mr. Adler's hands the lowly instrument is miraculously transformed into a mighty cathedral organ, there is a high degree of musicianship in this entertaining program. S. G.

▲ △ **WARREN BARKER IS IN.** Warren Barker and his orchestra. Black Coffee; Midnight Sun; No Moon at All and 9 others. Warner Brothers WS 1331 \$4.98; Mono W 1331 \$3.98

Interest: Attractive writing
 Performance: Crisp and relaxed
 Recording: Clear and clean
 Stereo Directionality: Very good
 Stereo Depth: Excellent

Although it's impossible to tell from the coy cover and irrelevant notes, this is a better than average album of popular standards and originals arranged imagi-



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natively but unpretentiously by Warren Barker. The music is flawlessly performed, but the musicians receive no name credit in the notes. There are jazz touches in the solos and in much of the ensemble voicings; but basically, this is an album for the buyer of pop instrumental sets who would like more than Muzak or hypertensive stereo-gimmickry. The album contains a number of very danceable tracks, particularly the ballads which are moody without being maudlin. The recording is quite well-balanced. N.H.

△ **BARBARA COOK SINGS FROM THE HEART.** (Songs by Rodgers and Hart) with Orchestra, Arthur Harris cond. I Didn't Know What Time It Was; You Have Cast Your Shadow On the Sea; There's a Small Hotel and 9 others. Urania UR 9026 \$3.98

Interest: Enduring
Performance: Exquisite
Recording: Fine

That this is a completely appealing and satisfying recital of superior popular songs is beside the point. What is pertinent is that Urania has gone about things "in the wrong way." First of all, they have selected a singer who can sing. Miss Cook has a warm, rich soprano, which is both delicate and full of authority. As anyone knows, this kind of voice "just doesn't sell records." For backing, Arthur Harris has provided tasteful arrangements without swooping strings or an intrusively insistent beat—another naïve notion. And then for repertoire, they have collected a dozen beautiful songs by Rodgers and Hart, all in romantic mood, and all recklessly performed according to the intended tempos—sheer madness. Clearly, this recording was never made to get on the best seller charts, and—artistically speaking—I couldn't be happier. S.G.

▲ △ **THE KENTON TOUCH—PORTRAITS IN STRINGS.** Stan Kenton and orchestra with twenty strings and arrangements by Pete Rugolo. Theme for Sunday; The End of the World; A Rose for David and 7 others. Capitol ST 1276 \$4.98; Mono T 1276 \$3.98

Interest: Pretentious
Performance: Well drilled
Recording: Excellent
Stereo Directionality: First-rate
Stereo Depth: Up to standard

Most of the ten themes in this "stereo mood concert" have been recorded previously by Kenton, but never before have they sounded so much like underscoring for a Jennifer Jones movie. Rugolo's arrangements, while thoroughly professional, are overblown and derivative. The liner notes are fully in character when they talk of *Minor Riff* as a "profound performance." Profundity is not easily come by, and although Kenton has been straining for it for years, he still mistakes a sweeping stage gesture for emotional content.

Painted Rhythm contains a "soft flute ... leaving a pattern like that left by a quiet hand trailed through water." An unquiet hand might well shatter the Kenton-Rugolo rhetoric and expose it for the glass jewelry it is here. N.H.

▲ △ **HERE WE GO AGAIN—THE KINGSTON TRIO.** Dave Guard, Nick Reynolds, Bob Shane. Heal Away. The Unfortunate Miss Bailey; Goober Peas and 9 others. Capitol ST 1258 \$4.98; Mono T 1258 \$3.98

Interest: Varied subject matter
Performance: Increasingly confident
Recording: Excellent
Stereo Directionality: Well balanced
Stereo Depth: Very good

Quite aside from the general commercial success of folk and quasi-folk music this past year as edited and performed for non-specialists by professional entertainers, the Kingston Trio has become a music business phenomenon unto itself both in terms of record sales—singles as well as albums—and personal appearances. The reasons are again evident in their newest album. They select their material wisely, making for a continually varied balance in story content and alternating melancholy or dramatic ballads with humorous and sometimes sardonic songs. There are also slices of history, national as well as personal. It may well be that the Kingston Trio's success indicates that the general public above the age of fifteen really does welcome material that quickens the imagination and that ranges beyond the usual parochial concerns of pop tunes. N.H.

▲ △ **BEAUTY AND THE BEAT!—PEGGY LEE AND GEORGE SHEARING—**Peggy Lee (vocals) and the George Shearing Quintet. All Too Soon; Blue Prelude; Get Out of Town and 9 others. Capitol ST 1219 \$4.98; Mono T 1219 \$3.98

Interest: Superior pop singing
Performance: Peggy keeps improving
Recording: Good presence
Stereo Directionality: Tasteful
Stereo Depth: Excellent

Capitol recorded this Peggy Lee-George Shearing concert at the second annual disc jockeys' convention in Miami last May. It's their first time together on records. Peggy has continued to develop as a pop stylist, until now she works without a trace of affectation and with a subtle but constantly swinging beat. Her phrasing is unusually musical and intelligent, and she has the wit and dramatic sense to work with many kinds of songs.

For this concert Peggy chose her repertoire well, including songs like *All Too Soon*, *Blue Prelude* and *If Dreams Come True* which are surprisingly not often performed by her contemporaries. Shearing is more animated in his accompaniment of Peggy than in the three mild instrumental numbers by his own unit. N.H.

△ **SONGS BY TOM LEHRER.** Lehrer TL 101 \$3.98

Interest: Early sick humor
Performance: Tom Lehrer
Recording: Satisfactory

△ **AN EVENING WASTED WITH TOM LEHRER.** Lehrer TL 202 \$4.98

Interest: Sharp, original material
Performance: Lehrer and funnier
Recording: Lifelike

Even though the Tom Lehrer cult has been growing for the past eight years, I

HiFi/STEREO

must confess that I have never heard him before. Apparently, he was one of the first sick comics, and the reissuance of his original 10" LP on a 12" disc (with no additional songs) has at last given me the opportunity to hear the early, or pre-Carnegie Hall, Lehrer. If we take into account the daring of such a recital away back in the Truman administration, we must be impressed with his pioneering spirit. But, apart from such gems as *The Wild West Is Where I Long to Be* and *I Wanna Go Back to Dixie*, these songs show a frequently sophomoric concern with the gruesome and the macabre.

Far better is *An Evening Wasted With Tom Lehrer*. Recorded during a concert performance, it finds him with funnier, sharper, more adult material. The commercialism of Christmas has been fair game for many writers, but surely there is room for another song on the subject that contains the line, "Hark the Herald Tribune sings/Advertising wondrous things." Lehrer's pieces on college songs, movie theme songs, Mexican Rose songs, and others are also excellent, and there is a completely meaningless, though hilarious, recital of chemical elements to the tune of Sullivan's *Major General Song*.

As a performer, Mr. Lehrer is somewhat reminiscent of a well-educated Groucho Marx, and his air of modest self-assurance as he introduces each song is particularly engaging. The same numbers in the new set are also included in *More Songs By Tom Lehrer* (Lehrer 102). It has neither commentary nor audience reaction, and sells for a dollar less. S. G.

▲ MANTOVANI AND HIS ORCHESTRA—ALL-AMERICAN SHOWCASE (Music by Victor Herbert, Irving Berlin, Rudolf Friml, Sigmund Romberg). *Love, Come Back to Me; Ah, Sweet Mystery of Life; For the Very First Time; Indian Love Call; Sympathy* and 19 others. London PSA 2 12" \$9.96

Interest: Submerged
Performance: Mostly mush
Recording: Remarkable
Stereo Directionality: From all over
Stereo Depth: Great

Although Victor Herbert was born in Ireland, Irving Berlin in Russia, Rudolf Friml in Bohemia, and Sigmund Romberg in Hungary, all won their greatest fame in the United States. Thus, geographically at least, the chauvinistic title of the album is justified. But if we examine the output of these men, only Berlin wrote in a truly American style.

All four, however, have contributed their share of beautiful melodies, and this, of course, has made them the rather helpless prey of Maestro Mantovani. As usual, his violins seem first to have been soaked in a solution consisting of glucose, honey, saccharine, and molasses, with the result that most of the songs heard here have an almost indistinguishable oozy sameness.

Nonetheless, there are occasionally attractive moments. The pizzicato strings in *A Kiss In the Dark*, the interplay of cellos and violins in *Indian Summer*, and the hooheats and hee-haw trombone in the *Donkey Serenade* are welcome touches amid all the squealing. The stereo sound is exceptionally dazzling throughout. S. G.

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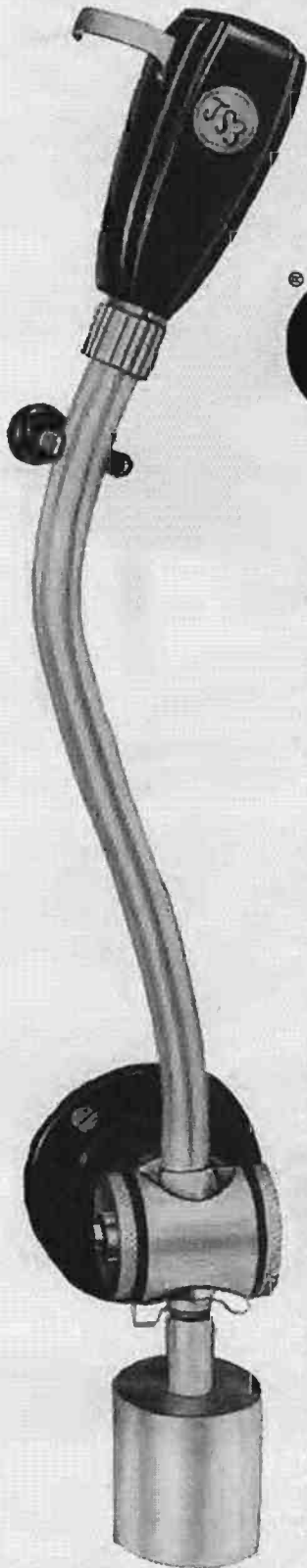


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△ **YVES MONTAND—LE RÉCITAL 1954 AU THÉÂTRE DE L'ÉTOILE** with Bob Castella and his Orchestra. La ballade de Paris; Premiers pas; Quand un soldat; Les Saltimbanques; Gilet Rayé; Flamenco de Paris and 19 others. Odéon OSX 101/2 2 12" \$11.90

△ **YVES MONTAND—SUCCÈS DU RÉCITAL 1958 AU THÉÂTRE DE L'ÉTOILE** with Bob Castella and his Orchestra. Planter café; Le Chef d'Orchestre est amoureux; La Marie-Vison; Mon ménage et moi and 9 others. Odéon OSX 142 \$5.95

△ **YVES MONTAND—CHANSONS DE PARIS** with Bob Castella and his Orchestra. Fleur de Seine; Rendez-vous avec la liberté; Le gamin d'Paris; Rue Lepic and 12 others. Odéon OSX 148 \$5.95

△ **YVES MONTAND CHANTE . . .** with Bob Castella and his Orchestra. Amour, mon cher amour; Actualités; Barbara and 7 others. Odéon OS 1001 10" \$4.98

△ **YVES MONTAND CHANTE PARIS** with Bob Castella and his Orchestra. Tournesol; Le cocher de frites; Vol d'hiv and 5 others. Odéon OS 1004 10" \$4.98

△ **YVES MONTAND CHANTE SES DERNIERS SUCCÈS** with Bob Castella and his Orchestra. Le vieux canal; Ninon ma Ninon-

Within a relatively short period of time, Yves Montand has become the most acclaimed Parisian entertainer since Chevalier. Part of Montand's appeal is to be found in his skill at bridging successfully the two traditional types of French popular singing. Backed by an accordion and a *bal musette* rhythm, he is the exuberant singer of the Left Bank streets describing the simple joys of the working people. Yet he can move with equal ease into the area of the *chanteur de charme*, pouring out his melodic tales of love in a voice that suddenly loses all its earthiness to become caressing and very personal. As the singer of the people, he sings to his entire audience; as the romantic troubadour, he makes each person feel that his words are meant for no one else.

The Columbia stereo LP, which was previously issued in a mono version, was recorded during an actual performance at the Théâtre de l'Étoile, Paris, in 1958; the two-record Odéon set was recorded at the same theatre four years earlier. These, I think, present M. Montand at his best, as he communicates to his audiences (and his home listeners) the sheer joy that he obviously feels in being able to express himself in song. Both records include the engaging *A Paris*, and *Le Chef d'orchestre est amoureux*, the hilarious tale of the symphony conductor whose beloved prefers *Over the Waves* to Beethoven's Fifth.

These two songs are also found on an-

△ **ON THE TRAIL** featuring **JOHNNIE RAY**. Wagon Wheels; Tumbling Tumbleweeds; Twilight On The Trail; Red River Valley & 8 others. Columbia CL 1385 \$3.98.

Interest: Topnotch pops
 Performance: Superior
 Recording: First-rate

Ray sounds here as if he had a new lease on life. Perhaps he has been a Western-oriented singer all along; at any rate, he

netta; Cartes postales; Le doux caboulot and 4 others. Odéon OS 1042 10" \$4.98

△ **YVES MONTAND** with Bob Castella and his Orchestra. La fête à l'ombre; Je soussigné; La ville morte and 5 others. Odéon OS 1085 10" \$4.98

△ **YVES MONTAND—TREIZE ANS DÉJÀ!** with Bob Castella and his Orchestra. Dans les plaines du Far-West; Battling Joe; Elle a . . . and 5 others. Odéon OS 1152 10" \$4.98

△ **YVES MONTAND—CHANSONS POPULAIRES DE FRANCE** with Bob Castella and his Orchestra. Le roi Renaud de guerre revient; Aux marches du palais; Les Canuts and 9 others. Monitor MF 324 \$4.98

▲ △ **YVES MONTAND—ONE MAN SHOW** with Bob Castella and his Orchestra. Vivre comme ça; Simple comme bonjour; Le Carrosse; Le Chef de la voisine and 8 others. Columbia WS 312 \$5.98; Mono WL 150 \$4.98

Interest: Well maintained on all
 Performance: Great, but best with
 audiences

Recording: Mostly satisfactory
 Stereo Directionality: Not apparent
 (Columbia)

Stereo Depth: Effective (Columbia)

other Odéon disc, *Succès du Récital 1958 au Théâtre de l'Étoile* (OSX 142). This record also shares five others with the Columbia set: *L'Assassin du dimanche*, *Planter café*, *Mon ménage à moi*, *Mais qu'est-ce que j'ai*, and a tribute to the *Grand Boulevards* of Paris, a jaunty song that bears a disturbing resemblance to a ballad of San Antonio called *Across the Alley from the Alamo*. One of the major delights of this LP, *La Marie-Vison*, is not on any of the other recent releases.

Chansons de Paris (Odéon OSX 148) is an excellent collection which does not duplicate anything found on the other 12" albums. It contains such popular favorites as *La Goulante du Pauvre Jean* (*The Poor People of Paris*) and *Matilda*, which turns out to be about the waltzing one of Australia, not the calypso gold-digger who ran away to Venezuela.

The 10-inch Odéon records all have songs that overlap those heard on the 12" discs, though none duplicate others on the smaller size records. Each one, however, has at least one selection not included in any other current collection.

The Monitor album was made from the same masters as Odéon OSX 110 (reviewed in the December HiFi Review), but it uses the same cover photograph as Odéon OSX 136 (reviewed in the November issue). Monitor's sound is a bit brassier.

Columbia, bless her, is the only one to provide English translations. S.G.

sings these cowboy tunes with love and feeling and the result is the best album he has made in ages. The songs themselves are standarts from the *Riders of the Purple Sage* school of music. R. J. G.

△ **THE MUSICAL WORLD OF LERNER AND LOEWE**. The Starlight Symphony Orchestra, Ornadel cond. I Talk to the Trees; I Could Have Danced All Night; Gigi and 15 others. MGM E 3781 \$3.98

HiFi/STEREO

Interest: High Loewe
 Performance: Attractively lush
 Recording: Loverly

The musical world of Lerner and Loewe encompasses, for the commercial market, their four biggest successes: *Brigadoon*, *Paint Your Wagon*, *My Fair Lady*, and *Gigi*. As Loewe's tunes for these productions are full of big, broad melodies, they are well suited to the lush orchestral treatment they receive on this release. I know not what the Starlight Symphony Orchestra is, but its single-named conductor is apparently Cyril Ornadel, the musical director of the London *My Fair Lady*. His familiarity with the Lerner-Loewe literature is obvious throughout, and, except for occasionally misplaced dashes of synopation, he has provided an enjoyable recital. S. G.

▲ ▲ **DAVID ROSE PLAYS DAVID ROSE.** David Rose and his Orchestra. Concerto; Romantic Waltz; Stereophonic March; Holiday for Strings; Stringopation & 6 others. MGM SE 3748 \$4.98; Mono E 3748 \$3.98

Interest: Everything's coming up Rose's
 Performance: Doubtlessly definitive
 Recording: Richer sound on stereo
 Stereo Directionality: Well done
 Stereo Depth: Good

Along with Leroy Anderson and Morton Gould, David Rose is one of the leading creators of what is usually termed semi-classical program music. While an entire record devoted to such fare does make it sound like encore night at the Boston Pops, there is no denying the skill that has gone into the writing of much of this music. *Majorca*, for example, is a colorful and evocative picture, complete with castanet-clicking, tambourine-banging, and an exciting tarantella finish. Attractive melodies are also found in the dreamy *Deserted City*, the perky *Sad, Sad Rocking Horse*, and a romantic waltz called, with semantic exactitude, *Romantic Waltz*. S. G.

▲ **BOBBY SCOTT PLAYS THE MUSIC OF LEONARD BERNSTEIN.** New York, New York; It Must Be So; I Can Cook, Too & 9 others. Verve MG VS 6065 \$5.98

Interest: Bernstein on Broadway
 Performance: Imaginative recital
 Recording: Bright and clear
 Stereo Directionality: Tasteful
 Stereo Depth: Slight

To Bobby Scott, a jazz pianist, vibraphone player, and arranger, the more tender melodies of Leonard Bernstein have an affinity with the delicate wistfulness found in much of the music by Frederick Delius. Accordingly, he has infused such pieces as *Some Other Time*, *Somewhere*, *Lonely Town*, and *A Quiet Girl* with an almost excruciatingly ethereal quality captured in his fragile, affecting playing and in the imaginative use of strings. For the up-tempo numbers, Mr. Scott is all buoyancy and exuberance, qualities especially noted in the lengthy treatment of *It's Love*, in which he is accompanied by apparently spontaneous humming and talking. S. G.

▲ ▲ **DINAH, YES INDEED! DINAH SHORE** (vocals) with orchestra conducted by Nelson Riddle. Easy to Love; I'm Old Fashioned; Love Is Here to Stay & 10 others. Capitol ST 1247 \$4.98; Mono T 1247 \$3.98
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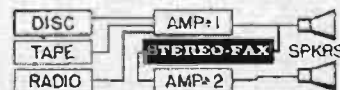
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"Golden eggs, my foot!
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Interest: Attractive pops
Performance: Warm
Recording: First-rate
Stereo Directionality: Intelligent
Stereo Depth: Just right

Despite her high TV ratings, Dinah Shore has had small luck on records in recent years with RCA Victor. She may well do better with Capitol, judging by her first album on the label. The accompaniment, like the packaging, is brighter and warmer and is thereby better fitted to Dinah's essentially sunny style.

Nelson Riddle has provided his immediately identifiable brand of crisply accented support. His resilient backgrounds—with their open spaces and firm but not overpowering pulsation—make it unusually easy for a singer to phrase naturally. Dinah, however, isn't a natural swinger like Frank Sinatra so that she doesn't always take full musical advantage of Riddle's springboards and there are moments of rhythmic tension in her singing here. She does, however, communicate more of the ebullience of her TV personality than she has on records for some time. N. H.

▲ ▲ JERI SOUTHERN AT THE CRESCENDO—AN INTIMATE LIVE PERFORMANCE. Jeri Southern (vocals, and on two numbers, piano), Dick Hazard (piano, arranger), John Kitzmiller (bass), Edgar Lustgarten (cello), Frankie Capp (drums). I Got a Kick Out of You; You Better Go Now; When I Fall in Love & 7 others. Capitol ST 1278 \$4.98; Mono T 1278 \$3.98

Interest: Very personal singing
Performance: One of her most relaxed
Recording: Fine
Stereo Directionality: Very good
Stereo Depth: Excellent

Recorded during a performance at the Crescendo in Hollywood, this is the most satisfying Jeri Southern album in a couple of years. As Ralph Gleason writes in the liner, when she's at her talk-singing best, it's because of "her understanding of and total involvement with the lyric." Most "intimacy" in pop singing is sticky with self-conscious sentimentality; but Miss Southern can be personal without drowning the listener in bathos. Neither is she so hip that she loses touch with the romanticism that is at the core of the superior standards she chooses. Along with her dry wine sound, she also has a firm, supple rhythmic sense. She's done several of these before, but rarely as well. N. H.

▲ THE KIRBY STONE TOUCH featuring the **KIRBY STONE FOUR.** Volare; When Your Lover Has Gone; I Love Paris; Red Shoes & 8 others. Columbia CL 1356 \$3.98

Interest: Transitory
Performance: Nightclub-ish
Recording: Good

You may remember this group from a bit disc of *Baubles, Bangles and Beads* in which they repeated words and sang with a heavy shuffle-rhythm. The same technique is used here and it gets monotonous, I must say. However, when they take on a tune such as *Volare*, they are interesting and the same is true of their version of *Lullaby of Birdland*. I suspect even their fans will grow tired quickly. R. J. G.

▲ ▲ THE LURE OF THE BLUE MEDITERRANEAN. Axel Stordahl and his Orchestra. Isle of Capri; Autumn In Rome; Palermo & 9 others. Decca DL 79073 \$5.98; Mono DL 9073 \$4.98

Interest: Mediterranean mishmash
Performance: Slick
Recording: Excellent
Stereo Directionality: Pronounced
Stereo Depth: Some

Through a cutout on the cover of this handsome album, we can see the inviting beauty of the blue Mediterranean. Its lure may also be savored in the attached illustrated booklet, with Horace Sutton as our informed and witty guide. Then we play the record and we're back on dry land. For what Mr. Stordahl has done is to take a dozen melodies from various sources and string them together like so many unrelated road signs. Instead of compositions by Mickey Katz (*Haifa*) and Dizzy Gillespie (*A Night In Tunisia*), why couldn't this have been a collection of authentic music of the locale? Or, as two sections from Ibert's *Escapes* are included, why couldn't we have been favored with the complete work? S. G.

▲ MEL TORMÉ—JOLÉ TORMÉ! with Billy May and his Orchestra. Franesi; Beia; South of the Border; Niña & 8 others. Verve MG VS 6058 \$5.98

Interest: Attractive collection
Performance: Relaxed swinging
Recording: Splendid
Stereo Directionality: Unnecessary
Stereo Depth: Some

A dozen compositions by a well-assorted group of song writers of Central America, South America, and Southern California provide Mel Tormé with this hopper of below-the-border ballads. It is a pleasant, unpretentious collection, with a good swinging beat provided by Maestro May, and some energetic, if slightly fogbound, interpretations from Sr. Tormé. S. G.

▲ ▲ JOHN SCOTT TROTTER'S MUSIC HALL JOHN SCOTT TROTTER AND HIS ORCHESTRA. Oh, Lady Be Good; Love In Bloom; Gobelues & 13 others. Warner Bros. WS 1333 \$4.98; Mono W 1333 \$3.98

Interest: Original idea
Performance: Shows imagination
Recording: Satisfactory
Stereo Directionality: Spread out
Stereo Depth: All right

Credit John Scott Trotter with trying something different. In addition to playing the theme songs of eight well-known theatrical personalities, he has also contributed original compositions as his "portraits" of the stars, with a solo musical instrument to suggest each one. The trouble, of course, with such a program is that while the maestro may hear Al Jolson, for example, as an alto saxophone this is not necessarily the instrument that suggests itself to others. Interpreting Jack Benny as a violin or George Gobel as a guitar puts Mr. Trotter on safer vocational ground, though even here you might have associative trouble. In addition, none of the tunes are especially inspired. S. G.

▲ THE SAME OLD MOON—JERRY VALE. Jerry Vale (vocals) with orchestra

under the direction of Glenn Osser. Magic Is the Moonlight; The Moon Is My Pillow; Moonglow & 9 others. Columbia CL 1380 \$3.98

Interest: For romantics
Performance: Smooth
Recording: Very good

Jerry Vale, although he's recorded regularly for several years, has yet to break through into consistent major exposure. The reason is that while he sings clearly, intelligently and with a pleasing, full sound, he has not developed a distinctive style. He performs these twelve "moon" songs with relaxed warmth but he brings little that is revealingly personal to his interpretations. Vale has become thoroughly skilled in the techniques of pop singing, but he lacks that impact of individuality that makes for success. Glenn Osser's silken backgrounds are as smooth and faceless as the singing. N. H.

▲ CATERINA VALENTE—CONTINENTAL FAVORITES with Warner Mueller and his Orchestra. So-o-o eine Nacht; Bim Bom Bey; Eh Oh; Non à così; Berger Blues & 7 others. London TW 91198 \$3.98

Interest: Some catchy items
Performance: Delightful
Recording: Slightly muffled

Most of these "Continental Favorites" seem to have had their musical inspiration in the vicinity of that Old World thoroughfare known as Tin Pan Alley, as the now-international rock and roll beat is much in evidence. Anyway, five songs are sung in German and seven in French, with Mlle. Fräulein Valente displaying a greater range of expression than I had noticed in previous releases. No translations are on the jacket. S. G.

POP COLLECTIONS

▲ THE ORIGINAL HIT PERFORMANCES!—THE LATE THIRTIES. Clyde McCoy Orchestra; Riley-Farley Orchestra; Andy Kirk and 12 Clouds of Joy; Jimmie Lunceford Orchestra; Bing Crosby; Count Basie Orchestra; Judy Garland; Andrews Sisters; Ella Fitzgerald; Ink Spots; Glen Gray Orchestra. Decca DL 4000 \$3.98

▲ THE ORIGINAL HIT PERFORMANCES!—INTO THE FORTIES. Woody Herman Orchestra; Andrews Sisters; Judy Garland; Johnny Long Orchestra; Bob Crosby Orchestra; Jimmy Dorsey Orchestra; Bing Crosby; Connie Boswell; Mills Brothers; Lionel Hampton Orchestra; Gene Kelly. Decca DL 4001 \$3.98

▲ THE ORIGINAL HIT PERFORMANCES!—THE MIDDLE FORTIES. Dick Haymes; Alfred Drake; Guy Lombardo Orchestra; Ethel Smith; Ink Spots; Ella Fitzgerald; Andrews Sisters; Carman Cavallaro Orchestra; Bing Crosby; Gordon Jenkins Orchestra; Louis Jordan Tympany 5; Hoagy Carmichael; Al Jolson. Decca DL 4002 \$3.98

▲ THE ORIGINAL HIT PERFORMANCES!—INTO THE FIFTIES. Ted Weems Orchestra; Gordon Jenkins Orchestra; Bing Crosby & Fred Waring Glee Club; Dick Haymes; Russ Morgan Orchestra; Eve-

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lyn Knight; Ray Bolger; Andrews Sisters; Louis Armstrong Orchestra; Guy Lombardo Orchestra; Ethel Merman; The Weavers. Decca DL 4003 \$3.98

△ **THE ORIGINAL HIT PERFORMANCES!—THE EARLY FIFTIES.** Bing & Gary Crosby; The Weavers & Terry Gilkyson; Leroy Anderson Orchestra; Louis Armstrong; Four Aces & Al Alberts; Peggy Lee; Mills Brothers; Kitty Kallen; Bill Haley Comets; Sammy Davis, Jr. Decca DL 4004 \$3.98

△ **THE ORIGINAL HIT PERFORMANCES!—THE LATE FIFTIES.** Bill Haley Comets; Al Hibbler; Roberta Sherwood; Victor Young Orchestra; Bobby Helms; Kalin Twins; Domenico Modugno; Tommy Dorsey Orchestra with Warren Covington; Earl Grant. Decca DL 4005 \$3.98

Interest: Higher on early sets
Performance: Quite an assortment
Recording: Dull to satisfactory

This splendid compilation of Decca's hottest selling singles through the years is surely balm for the nostalgia in all of us. For, in spite of pre-hifi sound, it is the earlier albums in the series that hold the greatest appeal.

Among the undimmed pleasures on the first record, *The Late Thirties*, are Bing Crosby crooning *Pennies From Heaven* and *Sweet Lullaby* (though I've never been able to understand why an uncredited singer does a chorus of the latter number before Crosby); Count Basie's *One O'Clock Jump*, and a teen-age Judy Garland pouring her heart out to Clark Gable.

Into the Forties has, if anything, even better selections. Miss Garland is heard again, this time to offer her plaintive *Over the Rainbow* and to join Gene Kelly in the contagious *For Me and My Gal*. Bing Crosby also has two items: a duet with Connie Boswell of *Yes, Indeed*, and his all-time best-seller, *White Christmas*. Bing's brother Bob sings *Big Noise from Winnetka*, which is still fun, though I wish they had used the original version featuring just Bob Haggart on bass and Ray Bauduc on drums.

Not quite so many goodies on *The Middle Forties*, but still enough to make it worthwhile. The Andrews Sisters' *Rum and Coca Cola* remains a tasty concoction and Alfied Drake's virile baritone makes a real rouser out of the title song from *Oklahama!* But then there is the Gordon Jenkins *New York's My Home*, which is ever duller than I remembered it to be, and the maudlin *Anniversary Waltz* sung by Al Jolson. Hoagy Carmichael's *Hugin' and Chalkin'* defies rational appraisal.

The *Into the Fifties* set has highs and lows. Ray Bolger does his memorable *Once In Love With Amy*, and he is also heard in the amusing duet with Ethel Merman called *Dearie*. Ted Weems' *Heartaches* is also pretty irresistible. On the other hand, there are such inanities as Evelyn Knight's *A Little Birdie Told Me*, and the dreary *Goodnight Irene*, sung by The Weavers.

The Early Fifties and *The Late Fifties* continue the downward trend. On the former, The Weavers do the charming *On Top Of Old Smoky* with Terry Gilkyson; the Mills Brothers go through their ever-appealing *Glowworm*, and a remarkably unmannered Sammy Davis, Jr., does

a good job on *Hey, There*. Little can be said, however, for the execrable rendition of *A Stranger In Paradise* by the Four Aces and Al Alberts, or the whiney-voiced Kitty Kallen singing of *Little Things Mean a Lot*, a dreadful melody matched only by a lyric that includes the line, "Say I look nice when I'm not."

The Late Fifties is almost all rock and roll, and you are welcome to it. And if it isn't rock and roll, it's the exaggerated bleating of Roberta Sherwood, the affected singing of Al Hibbler, and the *Tea for Two Cha Cha*. S. G.

• • • • •
THEATER

▲ **AT THE DROP OF A HAT** (Michael Flanders-Donald Swann). Original cast recording with Michael Flanders and Donald Swann. Angel S 35797 \$5.98

Interest: Throughout
Performance: Flanders' field day
Recording: Very good
Stereo Directionality: For maximum effectiveness
Stereo Depth: Sufficient

The original recording of *At the Drop of a Hat* (Angel 63042) was reviewed in the first issue of HiFi Review (February, 1958). The reason for a second "on the scene" recording is obviously due to the Broadway production of this delightful two-man entertainment. To be sure, most of the material on the first release has been retained on the second, but there are certain changes. Two of Mr. Swann's solos, *Je suis le ténébreux* and *Kohoraki*, have been dropped, and so has the final bit about the London theater regulations. Taking their place are two amusing songs, *In the Bath* and *The Wom-Pom*, and Flanders' hilarious monologue about the tennis umpire who hates tennis.

As this "after dinner farrago" has been going on for well over two years, Mr. Flanders' between-songs commentary has undergone changes, and the superbly funny history of the song *Greensleeves* (pronounced "Greensleeves") has been padded considerably. Angel has used stereo remarkably well to enhance the theatrical atmosphere of the program, recorded at the Fortune Theatre in London. S. G.

▲ △ **KISS ME, KATE** (Cole Porter). Alfred Drake, Patricia Morison, Lisa Kirk, Harold Lang, Lorenzo Fuller & others, with Orchestra & Chorus, Pembroke Davenport cond. Capitol STAO 1267 \$5.98; Mono TAO 1267 \$4.98

Interest: Porter's peak
Performance: Original cast repeats
Recording: Excellent
Stereo Directionality: Too much movement
Stereo Depth: Effective

A new version of *Kiss Me, Kate* (RCA Victor LSP/LPM 1984) was reviewed in the November HiFi Review; now another fine set of the great work has come from Capitol. While the RCA disc was a highly imaginative interpretation by arranger Henri René, the new album has attempted to carbon the original cast LP, which is still available on Columbia OL 4140. In fact, the musical director and all the priu-

HiFi/STEREO

cipals have been rounded up for the sessions. Obviously a labor of renewed love, the new set is sonically much superior to the Columbia and the performances are all excellent.

Still, I must confess to being disappointed. None of the dialogue heard on the original cast version has been retained (this is particularly essential to set the mood of *Wonderbar*), nor have they included *I Sing of Love*, the one song in the score that was not recorded for the Columbia disc. As stereo was doubtlessly the catalyst for the new set, Capitol has kept the singers moving. All too often, however, mobility is wasted on songs that do not logically require it, thereby lessening its effectiveness when it is used intelligently (as in *Wonderbar*, and *Tom, Dick or Harry*). And why, with all the action going on, isn't Harold Lang allowed to do more tap dancing in *Bianca*?

Economics, rather than stereo, may have prompted the album's highly distinctive version of *Brush Up Your Shakespeare*. Although "Alexis Dubroff" and "Aloysius Donovan" are credited with singing the duet, careful listening reveals that both parts are by Alfred Drake himself. S. G.

▲ LEAVE IT TO JANE (Jerome Kern-P. G. Wodehouse). Original revival cast recording with Kathleen Murray, Dorothy Greener, Angelo Mango, Jeanna Allen, Art Matthews & others, with Orchestra & Chorus. Joseph Stacko cond. Strand SLS 1002 \$4.98

Interest: Durable theater classic
Performance: Full of ginger
Recording: Splendid
Stereo Directionality: Well done
Stereo Depth: Satisfactory

While the major record companies compete with each other for the rights to record the hoped-for Broadway hits, the newly-organized Strand Records has quietly gone about preserving the songs from an off-Broadway revival of a show that is more than forty years old. And, what is even more important, they have come up with a completely captivating album.

Leave It to Jane was one of four musicals written during the 1910s by Jerome Kern (composer), P. G. Wodehouse (lyricist & co-librettist), and Guy Bolton (co-librettist). These productions introduced an up-to-date spirit of freshness, melody, and wit to a musical theater long tied to rather stodgy European traditions. As heard on this record, Kern's music for *Leave It to Jane* still retains its period charm and grace, and Wodehouse's lyrics reveal how much the Larry Harris and the Ira Gershwins owed to this strangely unappreciated writer.

As the show has a collegiate setting, quite naturally the authors have given it songs about literary and historical personalities. The willowy *Sirens' Song* (still an indispensable item in the repertory of most supper club singers), the saga of *Cleopattener* and the infectious soft shoe routine about *Sir Calahad* fit logically into the academic surroundings. As for melodic numbers, what a pleasure it is to hear again *The Sun Shines Brighter* and *The Crickets Are Calling*, while the rhythmic title song and the go-getter's anthem, *Just You Watch My Step*, give us a further appreciation of the gaiety and brightness

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that Kern and Wodehouse once brought to the Broadway musical theater.

The cast performs splendidly. Kathleen Murray's arch, delicate soprano is perfect for Jane, and Angelo Mango and Jeanne Allen make their duets sparkle. Stereo sonics might have benefitted from some vocal mobility, but the intelligent placement of microphones conveys some impression of action. S. G.

▲ LIL ABNER (Gene DePaul-Johnny Mercer). Sound-track recording with uncredited singers, and Orchestra. Nelson Riddle & Joseph J. Lilley cond. Columbia OL 5460 \$4.98

Interest: Lil
Performance: Anonymous but acceptable
Recording: In the Dogpatch swamps?

This is a poorly recorded soundtrack album of an inferior Broadway score. None of the singers receives credit, which, assuming they were all paid, is probably all right with them. S. G.

▲ Δ . . . and then I wrote THE MUSIC MAN (Meredith Willson). Rini and Meredith Willson. Capitol ST 1320 \$4.98; Mono T 1320 \$3.98

Interest: American saga
Performance: Pleasantly informal
Recording: Tops
Stereo Directionality: Too much
Stereo Depth: Unnecessary

Since the trials of putting on *The Music Man* have become part of the folklore of Broadway, it is especially intriguing to hear its composer-lyricist and his wife tell the story and sing the main songs as if they were performing at an audition. Well, not *exactly* the way they would do it at an audition, but close enough. Two highlights on the record occur when Mr. Willson demonstrates how *Seventy-Six Trombones* was evolved from *Goodnight, My Someone*, and when he and his wife do *The Sadder-But-Wiser Girl* and *My White Knight* in counterpoint.

I don't know why this almost excessively chummy couple could not have been placed between the speakers rather than at the extreme right and left. For this reason, perhaps, the mono version is to be preferred. S. G.

▲ Δ ODDS AGAINST TOMORROW (John Lewis). Sound-track recording with Orchestra. John Lewis cond. United Artists UAS 5061 \$5.98; Mono UAL 4061 \$4.98

Interest: Very high
Performance: Excellent
Recording: Better balance on stereo
Stereo Directionality: Effective
Stereo Depth: All right

John Lewis, the leader of the Modern Jazz Quartet, has done something almost revolutionary in the history of motion picture sound tracks. In his score for *Odds Against Tomorrow* he has conclusively demonstrated that subtlety and intimacy can be used for maximum effectiveness in creating the desired mood for a suspense film. There are only twenty-three pieces in the orchestra assembled for this score, with members of Mr. Lewis' quartet (Milt Jackson, Percy Heath, and Connie Kay) serving as the nucleus of the group. Throughout, they have achieved a com-

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elling dramatic mood that builds up to its climax in a cohesive and strikingly original manner. Once again, United Artists has released a movie sound track of uncommon musical quality. S. G.

△ **THE SOUND OF MUSIC** (Richard Rodgers-Oscar Hammerstein II). Original cast recording with Mary Martin, Theodore Bikel, Patricia Neway, Kurt Kasznar, Marion Marlowe & others, with Orchestra & Chorus, Frederick Dvornich con. Columbia KOL 5450, \$5.98

Interest: Echt R & H
Performance: Uneven
Recording: Great presence

About halfway through the score of *The Sound of Music*, Kurt Kasznar and Marion Marlowe sing a duet called *How Can Love Survive?* Mated to a bright, bubbly tune, the lyric, takes up a strikingly original notion: how can two rich people stay in love when the storybooks all tell us that love affairs endure only among poor people living in garrets. It is an engagingly wry and witty number, and it expresses the most adult attitude found in the entire score.

For the theatrical world of Rodgers and Hammerstein has itself become a story-book world, a place where everyone is a cockeyed optimist who will never walk alone if he holds his head high and whistles a happy tune. Norman Vincent Peale is no firmer believer in the power of positive thinking than are Richard Rodgers and Oscar Hammerstein. And surely, though she has appeared in only one other of their musicals, Mary Martin has become almost the embodiment of the philosophy of the famous team. Combined in a story about the singing Trapp family of Austria, the talents of composer, lyricist and star have resulted in a warm, sunny, optimistic, inspirational, melodious, and sentimental score, one distinguished by unmistakable skill, yet one whose plethora of sweetness and light makes the listener welcome all the more a sardonic interlude such as *How Can Love Survive?*

The theme of the story, expressively if overpoweringly sung by Patricia Neway, is *Climb Ev'ry Mountain* which, in the abstract sense of course, exhorts a postulant, (Mary Martin) to do everything she can to find her dream. At the end of the musical, this broad, dramatic aria takes on a more physical meaning when it is also used to encourage the traveling Trapps on their journey across the mountains into Switzerland. The postulant's gay, unbridled spirit is expertly caught in the title song, as well as in *Maria*, which is sung by a quartet of nuns. The latter piece ingeniously uses a skipping melody to convey the character of the girl. *My Favorite Things*, another character-revealing song, deftly employs an abruptly contrasting release to point up the wistfulness of the chief melodic strain.

Of the numbers sung by Miss Martin and the seven little Trapps, *Do-Re-Mi* makes a children's game of the musical notes, with each one standing for an equivalent English word ("La" appears to have had the lyricist stumped), while *The Lonely Goatherd* is built upon a succession of rhymes for the word "goat-herd." I counted a total of eight.

An *Ordinary Couple*, the main love duet, adheres faithfully to the adjective in the title in both words and music. A teenage duet, *Sixteen Going On Seventeen*, is disturbingly out of place in the Alpine setting, especially in such an Americanism as "Baby, you're on the brink." *Edelweiss*, a tender item, is more appropriate to the locale, as is the rather sticky orchestral piece, *Laendler*.

Unfortunately, Miss Martin's voice frequently sounds strained and edgy, but, as indicated, both Mr. Kasznar and Miss Marlowe are splendid. Theodore Bikel is perhaps better suited to folk songs than to theatre music. The orchestration of Robert Russell Bennett and the choral arrangements of Trude Rittman are valuable contributions. S. G.

FOLK

△ **BAYANIHAN—PHILIPPINE DANCE COMPANY**—Singkil; Jota Moncadana; Sultana & 11 others. Monitor MF 322 \$4.98

Interest: Instructive
Performance: Absorbing
Recording: Good

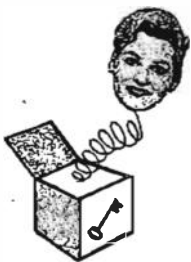
Bayanihan is the Philippine dance group which has appeared in this country under the pennant—of course—of S. Hurok. The name of the company comes from "bayan" which means "group work." The performance was taped in the studios of the Manila Broadcasting Company, August 17, 1959.

This cross-section of Philippine music shows, for one thing, the considerable diversity of Philippine folk traditions. The more than 7000 islands contain "cultural pockets . . . with dominant chords of Malayan, Indian, Chinese, Spanish and American strands."

The notes provide information on the geographical variations in the styles and instrumentation. Most intriguing to this listener are those dances like the *Singkil* in which most of the music comes from the beating of bamboo poles; the *Bangibang Funeral Dance* which is also made up of polyrhythmic beatings on sticks and woods of various kinds; and the *Sultana*, an enchanting regal dance woven of gongs, solo and choral chants, and drums.

Many of the remaining dances and songs are accompanied by a brisk string ensemble, the "roadolla," which I can best—if imprecisely describe—as sounding like an unusually flexible Spanish-American instrumental group. One of the novelties it accompanies is the *Polkabal*, a blending of the polka and the waltz. Also indicative of the hybridization in some Philippine music is the *Jota Moncadana* which begins with an adaptation of a Spanish "jota" played by bamboo castanets and increasingly assumes a character of its own. The album is one of the freshest experiences of the year in recorded folk music. N. H.

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Yet another addition to the growing library of flamenco available in this country is a fiery recital by singer Francisco Diaz, better known in Spain as "Curro de Utrera." In the fierce tradition of the best "cantaors," Diaz makes his voice sound like a weapon battling the implacable fates that bring death, loss of love and unfulfilled passion. Accompanied militantly—but sensitively—by guitarist Rafael de Cordobes, Diaz sings from inside his emotions and often sounds as if he were tearing the fabric of his memories to let out his sharply spiraling cries. The liner notes are largely wasted on impressionistic prose and would better have been devoted to translations of the lyrics. *N.H.*

△ THE RED ARMY IN HI FI—Alexandrov Song and Dance Ensemble Conducted by Boris Alexandrov. The Song of the Rockies; I Loved You; Under the Appletree & 10 others. Artia ALP 101 \$4.98

Interest: Excellent chorus
Performance: Often brilliant
Recording: Good

The Alexandrov Song and Dance Ensemble has been in existence since 1928 and is now headed by Boris Alexandrov, son of the founder, V. A. Alexandrov. The group sings with thoroughly disciplined ensemble precision and obviously has high standards of musicianship. It also communicates much warmth, and depending on the material, contagious high spirits. The program includes some Czech and Hungarian, as well as Russian melodies.

As an indication of the scope of the repertory there are vigorous martial and harvest songs; a husked, yearning Georgian folk tune; and the gently cruel *I Loved You* in which "the poet . . . tells his beloved that though the fire of his love may have ebbed for her, it is his most fervent hope that in her next courtship, she will be loved with as much rapture as he loved her." The album is the result of tape received by Artia through the Czechoslovakian firm, Supraphon. *N.H.*

△ THE RED ARMY MARCHES IN HI-FI—Alexandrov Song and Dance Ensemble conducted by Boris Alexandrov. The Oath; In Defense of Peace; Old Bachelor and 12 others. Artia ALP 113 \$4.98

Interest: For chorus collectors
Performance: Energetic
Recording: Competent

This is the second album by the Alexandrov chorus made available by Artia. The first eight numbers are military and patriotic songs, and while they're sung with undeniable power, the more peaceful, universal numbers on the rest of the program are a relief. Among the final six are a Roumanian waltz; a sunny Bohemian love song; and other folk tunes of love and of old men who refuse to abandon love. Of the two collections, the first one, *The Red Army in Hi-Fi* (Artia 101) is preferable. *N.H.*

HiFi / STEREO

Hi Fi/Stereo Review

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THE FLIP SIDE



Oliver P. Ferrell, Editor

Why Tape?

● If you read HiFi/STEREO REVIEW from front to back you are probably aware by this time (see p. 111) that our next issue will be heavily committed to tape—4-track playback, 2-track stereo recording at home, etc. This does not mean we are editorially giving up on the disc stereo, but instead is our little way of giving a branch of the hi-fi industry a well-deserved pat on the back. Though it now seems strange, only a year ago the tape industry (recording equipment, pre-recorded and raw tape) was reeling (terrible pun!) from the unexpected onslaught of the stereo disc. Audiophiles were agreed that tape offered better quality and had no gradual replay deterioration (from stylus wear), but on a strictly dollar-for-dollar basis it could not compete—stereo discs meant economical stereo.

Rather than sit around and bemoan their fate, the tape people came up with a "natural" answer—twice as much program material on the same size reel. This was no small accomplishment since quality would need to be maintained even though the Laws of Physics seemed to rule against halving the tape track width to secure extra playing time. In theory and practice, the less the track width, or the slower the playing speed, the lower the fidelity of the system. Fortunately, there is a counterbalance in that the tape playback heads can be improved to recapture most of the lost fidelity. This was done and today we have 4-track tapes that are not noticeably inferior to the 2-track tapes of two years ago.

Tape playback is but one side of the story for the greatest potential in tape is in 2-track stereo recording in your home. This could be a party or wedding which comes to life when two microphones are properly used to give a feeling of "presence." Or, copying the first play of valuable disc recordings, or making up an evening's "concert" based on the musical tastes of your guests, or taping an irreplaceable first-hand program off the air for your own library.

The staff of HiFi/STEREO REVIEW is enthused over the March issue for it contains a number of features by new writers (to us) and is slanted to offer advice, suggestions, ideas and plans regardless of whether

or not you own or contemplate owning a tape recorder. I am sure you will find it a tremendously valuable issue.

Random Thoughts

● Is the record listening public being gyped? Yes—according to Albert L. Borkow of the Magnetic Recorder & Reproducer Corp., Philadelphia, Pa., because some disc manufacturers insist on "raising the pianissimo and pulling down the fortissimo." Pointing out that master tape recordings often contain music with a dynamic range of 50 db., Borkow sampled 20 recently released mono discs and found the dynamics suppressed to an average of 21 db. Extremes in the group ranged from a high of 29 db. to a low of 15 db. A greater dynamic range can be put on disc recordings, but Borkow feels that it would only be appreciated by the "music lover" hi-fi fan. . . . HiFi/STEREO REVIEW will soon offer a Q & A reader service to help solve hi-fi installation problems. A well-known authority will personally handle all inquiries. Present magazine scheduling calls for this new department to start in either the April or May issue. . . . The National Better Business Bureau has taken note of the misuse of the term "Three Channel Stereo." In a memo to the manufacturers of stereo phonographs, the NBBB said it is aware that some console manufacturers claiming "Three Channel Stereo" were simply using three speakers with low and high frequency separation and that the correct terminology should be "Three Speaker Stereo."

● Customers and hi-fi dealers are pleased to see the industry calming down and not trying to deluge the market with an awe-inspiring variety of stereo components. Actually the number of new amplifier, speaker and cartridge designs has nosedived in the past four months. Hesitant purchasers now catch their breath and are not afraid of being out-flanked by a new product before they have had an adequate chance to carefully consider the last batch. Manufacturers are concentrating on quality and minor, but important, improvements in existing models. In other words, this is a good time to buy.

To introduce you to THE RCA VICTOR POPULAR ALBUM CLUB

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...if you agree to buy six albums from the Club during the next 12 months

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Every month you are offered a wide variety of albums (up to 200 a year). One will be singled out as the album-of-the-month. If you want it, you do nothing; it will come to you automatically. If you prefer an alternate—or nothing at all—simply state your wishes on a form always provided. For regular L.P. albums you will pay the nationally advertised price—usually \$3.98, at times \$4.98. For stereo albums you will pay the nationally advertised price of \$4.98, at times \$5.98 (plus—in all cases—a small charge for postage and handling).



14. Fresh versions of 12 harmony hits. Paper Doll, To Each His Own, Cool Water.



15. Lifting versions of The Blue Danube, Artists' Life, Emperor Waltz, 9 others.



16. Key highlights from Tchaikovsky's enchanting masterpiece for ballet.



17. On-the-spot recording. Yes, includes Day In—Day Out plus 14 others.



1. Melachrino plays Autumn Leaves, Star Dust, White We're Young, Estrellita.



2. Hottest album of year! All-star modern "mood" jazz from NBC-TV series.



3. Blues types, rhythm backing. Hallelujah I Love Her So, 11 others.



4. Original soundtrack recording from Rodgers and Hammerstein film hit.



5. All-time classical best-seller by most talked-about pianist of recent years.



7. Breath-taking new recording of best-selling suite from dramatic TV score.



8. New recording of Keen-Hammerstein classic. Gogi Grant, Howard Keel.



9. Operetta film stars remake their 12 biggest hits. Indian Love Call, etc.



10. Lanza sings 12 Italian classics. Funiculi Funicula, Santa Lucia, more.



11. Miller-styled modern repertoire. Ray McKinley, Birdland, 11 others.



12. New remakes of their biggest hits. Jalousie, Skaters Waltz, Liebestraum.



13. His latest and most danceable set yet. Ballada, Linda, waltzes, Latin, etc.



24. 12 pop favorites and light classics. September Song, Warsaw Concerto, Diane.



28. La MacKenzie sings 12 ballads. Hey There, Ebb Tide, Too Young, Moonglow.



27. 12 dance-mood favorites by trio plus strings. I'll Get By, Dream, etc.



30. Pipes, drums, Black Watch Band in a sock sonic treat! Marches, folk songs.



33. Rich baritone of the Graham Crusade sings some most-requested songs.



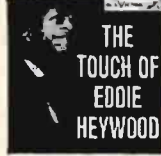
34. Fantastic sound, realistic atmosphere, familiar songs, virile singing. Different!



35. My Man, Young and Foolish, They Say It's Wonderful, Yesterdays, 8 more.



36. 12 meaningful songs. Whither Thou Goest, Scarlet Ribbons, Only One.



37. Pianist's trio plays Summertime, The Man I Love, All of You, Cherry, etc.



40. Wacky, banjo-pickin' country antics raise havoc with hits and specials.



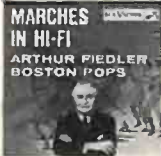
42. Modern big-band jazz: top West Coast stars. Chances Are, other hits.



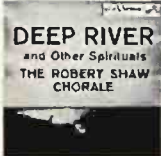
48. Riotous musical satire, slapstick wry commentary by TV's Henry Morgan.



50. Tony Martin, Gogi Grant enhance the Academy Award winning film score.



54. 15 varied strutters. 76 Trombones, Semper Fidelis, Colonel Bogey, others.



56. 16 magnificent spirituals: Swing Low, Sweet Chariot, Dry Bones, others.



58. Mood guitar with strings. Entre Lita, The Three Belis, Greenleeve, 12 in all.



74. 12 shimmering waltzes. Charmaine, Romana, Always, Would You, etc.



89. Exciting, exotic African rhythms and themes, sometimes blended with jazz.



97. Gershwin plays his own Rhapsody in Blue in hi fi Other vintage piano rolls.



100. 12 Gershwin treasures in fresh, modern manner. The best-selling version.

IMPORTANT—PLEASE NOTE
Regular (monaural) long-playing records can be played on stereophonic phonographs; in fact, they will sound better than ever. However, stereophonic records are designed to be played ONLY ON STEREOPHONIC EQUIPMENT.

ALL ALBUMS ARE 12-INCH 33 1/3 R. P. M.

THE RCA VICTOR POPULAR ALBUM CLUB, P. O. Box 80, Village Station, New York 14, N. Y. P146-2
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Mrs. _____
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NOTE: If you wish your membership credited to an authorized RCA VICTOR dealer, please fill in below: 26 27 30 33 34 35 38
Dealer _____ 37 40 42 48 50 54 56
D 13 Send no money. A bill will be sent. Albums can be shipped only to residents of the U. S., its territories, and Canada. Albums for Canadian members are made in Canada, and shipped duty free from Ontario. 58 74 89 97 100

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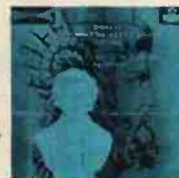
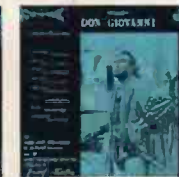
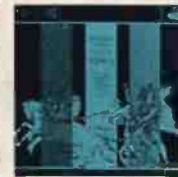
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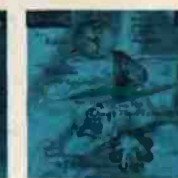
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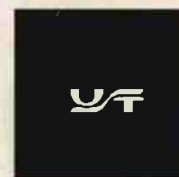
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