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# HiFi Stereo review

LAB REPORT ON  
STEREO CARTRIDGES

STRADIVARIUS  
AND HIS VIOLINS

MAHLER—THE MUSIC  
AND THE RECORDINGS



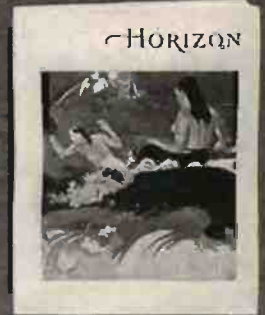
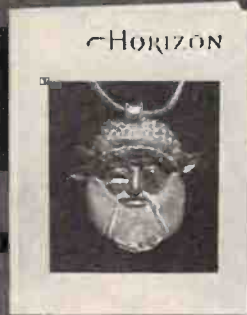
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\*Some highlights of the September HORIZON (pictured here): *The Louvre*, an illustrated history; *The Coming of the White Man* as seen in native arts; John Kenneth Galbraith on *The Muse and the Economy*; Ingmar Bergman on *Why I Make Movies*; and a baker's dozen more of articles and features.





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HiFi/STEREO

September, 1960

Vol. 5 No. 3

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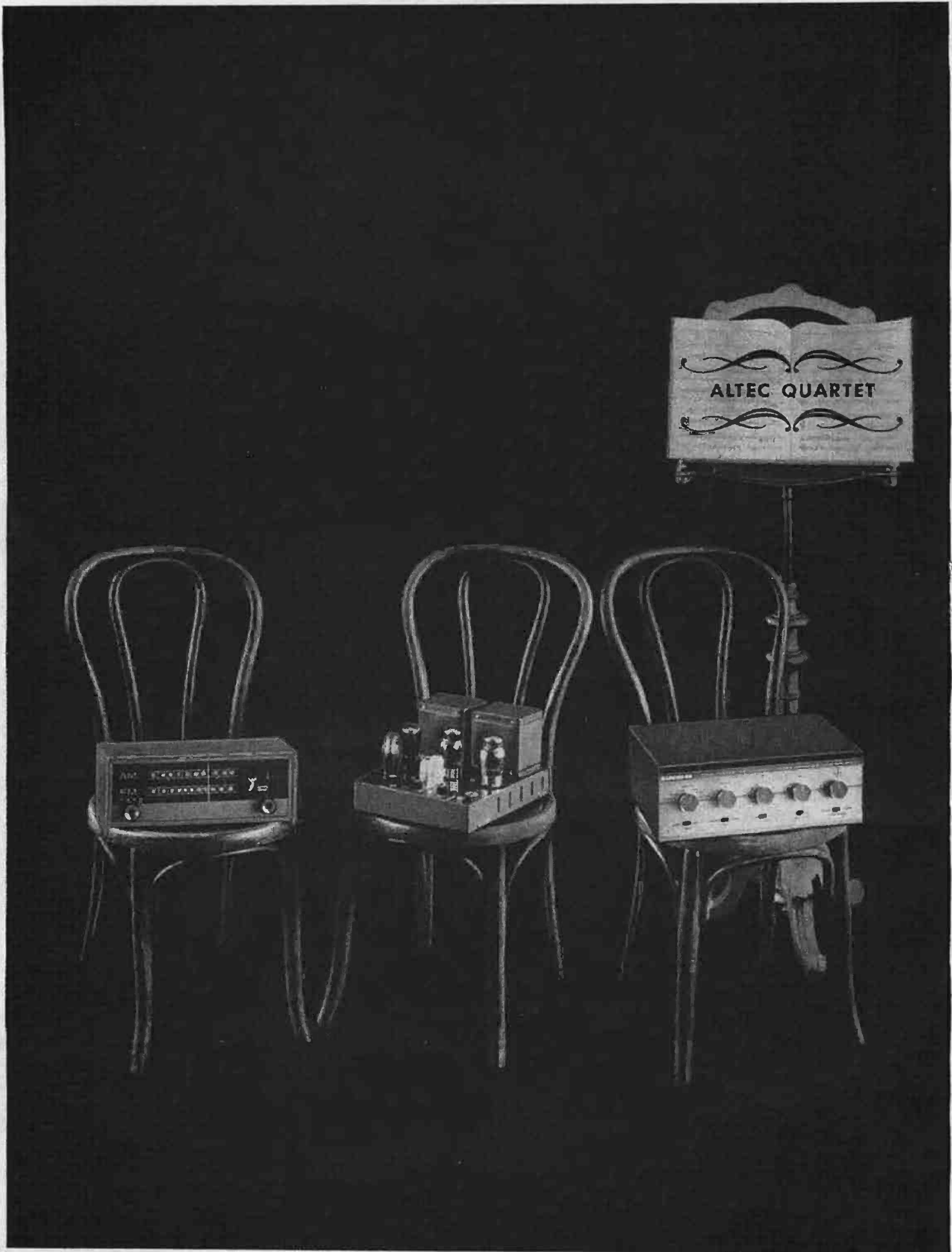
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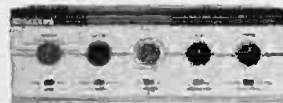
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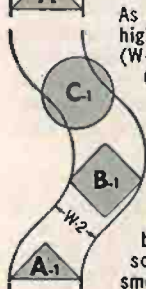
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# Fidelitone

"Newest shape on records"

## HiFi Soundings



by DAVID HALL

### DO-IT-YOURSELF REVERBERATION—BEYOND STEREO?

NOW THAT the shouting and the tumult over "the miracle of stereo" has died down to the point where two-channel recording-playback for the home is taken as a matter of course, some of the more enterprising makers of audio equipment in both component and console form are out to add some extra spice to the stereo cake. It takes the form of devices, either built-in or available as individual components, bearing such names as "Reverbaphonic" (Philco), "Sound Reverberation" (Zenith), "Reverber-Sonic" (Checker Electronics Corp.), "Space-xpander" (Fisher), "Ecco-Fonic" (Ecco-Fonic Corp.). All of them perform one basic function—that of allowing the home listener by the twist of a knob to add varying degrees of "echo," or reverberation, to whatever recorded or broadcast program material may be coming through his loudspeaker assembly, thereby increasing the *illusion* of aural perspective.

There is, of course, nothing new in "enhancement" controls as part of home listening equipment, whether it be the simple "tone control knob" of a table model phonograph or the banks of equalization and "presence" control buttons and switches on super-duper stereo hi-fi component rigs. As far back as the middle 1930's, one could add to one's phonograph or component set-up a device known as a "volume expander" which would automatically compensate for the compressed dynamic range of most 78-rpm records of that day. With the development of stereo three years ago, a number of new devices purporting to create a stereo effect from a monophonic source were placed on the audiophile market. "Xophonic," "Ultron Reverberation Unit," "Duo-Phonic Inductor," "Stereo-Fax," "Stereo by Holt," "Royce Stereo-Rama," and the British-made "Symphony Stereophoner" are among those discussed in past issues of this magazine (October 1958, p. 55-56; January 1960, p. 46-48).

With "do-it-yourself" reverberation now being taken up by the moguls of the radio-phono-TV manufacturers, at this point it might be well to remind ourselves what the objective of home hi-fi is in terms of sound, so that the merits and limitations of the newest reverberation devices may be properly evaluated. Speaking in terms of symphony orchestra or opera recording, we are—to paraphrase the observation of my colleague, Mr. Hans H. Fantel on p. 56 of this issue—attempting to re-create in our 3000-cubic-foot living rooms the *psychological* counterpart of a 700,000-cubic-foot concert hall or opera house.

What happens when we listen to a live symphony orchestra in a good-sized concert hall? First of all, the primary source of sound is spread out over a broad frontal area of 100 feet or so, rather than compressed into a 12" or 15" loudspeaker aperture. One result of this "spread," as well as of the depth of the orchestra on stage, is that the initial sound impact reaches our ears with a greater element of "time differential" than is the case in most monophonically recorded performances.

A first-rate stereophonic recording played back on fine equipment and with properly spaced speakers can re-create in the home a surprisingly accurate counterpart of this "spread and depth" effect. Even the finest stereo system, however, cannot, under conditions of normal playback, re-create the *secondary* sound sources which are very much a part of our live listening experience in the concert hall—namely the reflected sound that reaches our ears from the ceiling, side walls, and rear of the hall. These sounds—*delayed* in time and *dispersed* in origin—are subtle and complex. If they are too obvious, they tend to confuse our perception



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6	20	36
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8	22	41
9	25	42
10	26	46
12	27	48
14	30	49
15	31	

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THERE IS SOUND AND

# THERE IS SOUND

## TIME SERIES 2000 FOR THOSE WHO DARE!

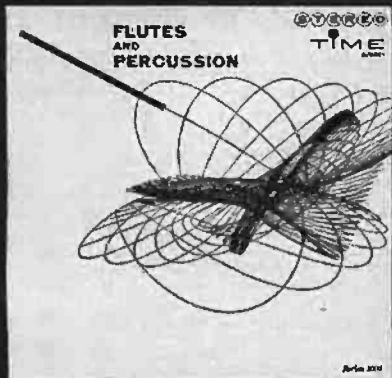
The vast excitement that all past recording has merely suggested... produced by the foremost artists and technicians in the world of music and sound. Brilliant stereo, monaural, 4-track stereo tape.



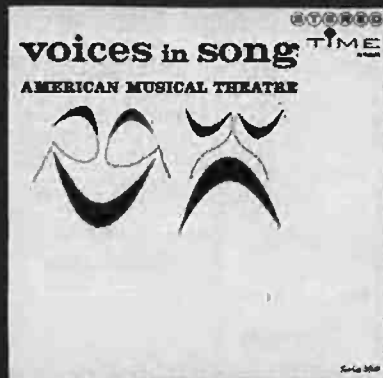
The real, vibrant sound of Paris, the songs that mean Paris to the world: live, immediate, real enough to touch! Fifty men. S/2005. Monaural 52005



The fire-and-flowers drama of Spain stirring sound with fiery percussion and skin soft guitars, authentic flamenco! S/2006. Monaural 52006



12 great standards, recorded as they have never been heard before: 4 flutes against 5 percussion, with woodwinds. S/2001. Monaural 52001



The pick of the musical stage in exciting arrangements: Hal Mooney's great orch., Gene Lowell Singers. S/2003. Monaural 52003

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**PERCUSSION & GUITARS:** 5 guitars, 5 percussion, flute, piccolo.  
**MURDER, INC:** 12 originals — modern music, advanced recording.  
**JAZZ CONTEMPORARY:** The exciting trumpet of Kenny Dorham.  
**\$5.98 STEREO—\$4.98 MONAURAL—also 4-TRACK STEREO TAPE**

**TIME RECORDS INC. ■ 2 West 45 Street, New York, N. Y.**

of the music; if they are missing altogether, we will complain of the hall being "dead," lacking warmth.

Our hypothetical "ideal" home music playback system, then, should not only be able to give us the broad frontal "spread-depth" effect of a symphony orchestra in a concert hall, it should also be able to offer us the "delay-dispersal" effects that give to the live listening experience its very special character.

The current rash of new reverberation devices, which can be used with either mono or stereo program material, does represent a step along the road toward providing the "delay-dispersal" effect in the home listening situation; but it is only a step and a rather primitive one in most instances. Since most of the new reverberation units are designed to operate only with currently existing frontal speakers, the best one can hope for is to be able to add reverberation to those mono and stereo records that are deficient in "room tone." However, if an array of three or more small satellite speakers (they can be unobtrusive 6-inchers) is placed toward the rear of the listening area and fed from the reverberation unit, then we have come another step along the way.

While we can control the amount of "echo," most of the currently available reverberation devices offer no variability in the "delay" factor. This is a complicated and expensive thing to do properly, and the nearest thing we have to a device that will offer both variable reverberation and variable delay is the *Ecco-Fonic*—at \$300-plus.

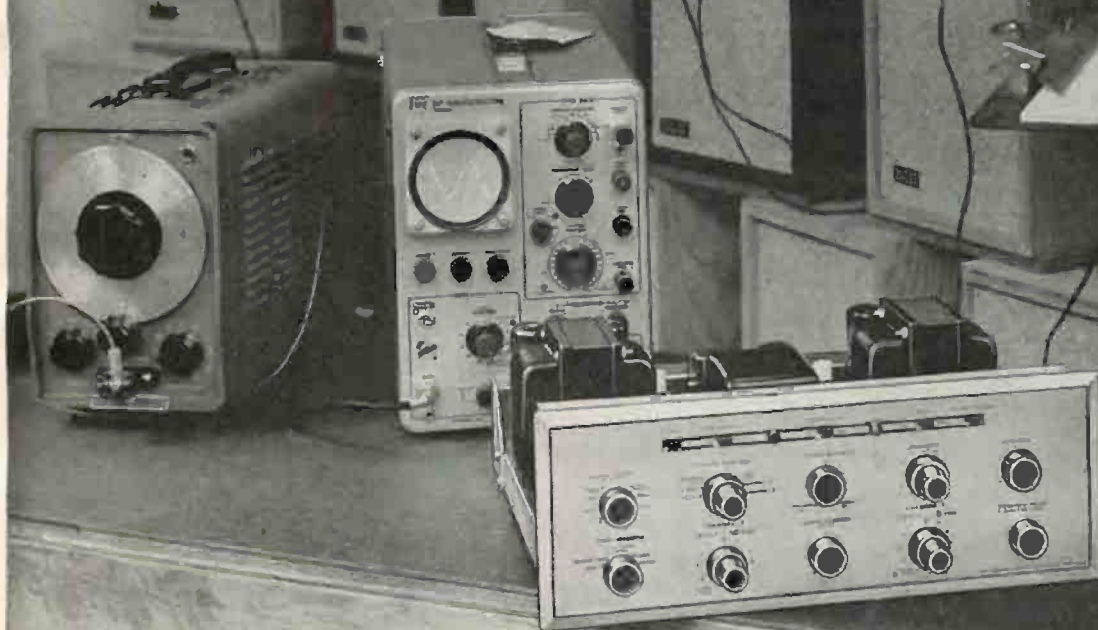
We come now to the one element in the use of reverberation and pseudo-stereo devices that has been the stumbling block for most of these units that have been introduced up to now—How much electrical or acoustical distortion do they introduce? For all practical purposes, this is another way of asking: Do they sound natural? Of course, the user of even the best type of reverberation unit can add an unholy amount of acoustical distortion to his musical listening simply by turning up the control knob too far; the result is blur and confusion of sonic texture. Reverberation, like gain, must be used with the greatest finesse and discretion. But the fact still remains that many reverberation devices, by the very nature of their design, possess built-in resonances and other elements that make for an unnatural sound, regardless of the volume level at which they are operated.

So we say to our readers, if you want to experiment with the new reverberation units—built-in or component—use your ears before buying. Listen to a wide variety of music, especially piano, violin, and guitar, and note whether or not the sound of these instruments undergoes a change in basic character as the reverberation unit is brought into play. If the sound remains natural up to the point of optimum enhancement (not maximum setting), then the chances are that you have something which, especially when used with dispersed satellite loudspeakers, can definitely enhance certain aspects of home hi-fi listening. The motto, however, in using "do-it-yourself" reverberation still remains—taste and discretion.

**HiFi/STEREO**

# AMAZING DEMONSTRATION!

**New H. H. Scott  
88 watt Stereo Amplifier drives  
20 KLH Speakers at once!**



H. H. SCOTT proudly introduces the most powerful, most versatile, complete stereo amplifier ever made. A recent demonstration at KLH Research and Development Corp., Cambridge, Mass., proved the 272's amazing capabilities. This powerful new unit simultaneously drove 20 KLH Model Six speakers to full room volume (with virtually unmeasurable distortion).

The versatility of the 272 is unmatched. It has 25 separate controls. Its advanced features include such H. H. Scott exclusives as: electronic Dynamic Rumble Suppressor\* which automatically removes annoying turntable and record-changer rumble without audible loss of music; unique Pick-Up Selector Switch; separate Bass and Treble controls on each channel; Center Channel Output with front panel control; massive output transformers using EL34 output tubes. Total

weight 47 pounds. Power Rating: 44 watts per channel (IHFM rating); 0.8% Total Harmonic Distortion; Power Band Width 20-25,000 cps. \$269.95. Slightly higher West of Rockies. Accessory Case Extra.



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- Rush me your new 1960 Hi Fi Guide and Catalog.
- Also include complete technical information on your powerful new 272 complete stereo amplifier.

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\* Covered by one or more of the following patents: 2,606,971, 2,606,972, 2,606,973.



**LA CALLAS!  
LA SCALA!  
LA GIOCONDA!  
ALL IN STEREO**

**N**OW MARIA CALLAS, "undisputed queen of the world's opera" (*Time*), has scope to unleash all her dramatic talents. As one would expect, she is magnificent as La Gioconda, a fiery tigress who sings like an angel. This is the role Callas sang at her debut in Verona in 1947. Her American debut on records nearly 10 years ago was in the same role. Since then, Callas has become a legend.

On this new Angel recording from La Scala in Milan, Callas is supported by conductor Antonino Votto with the full La Scala orchestra and chorus. Breathtaking! Six sides, with a complete, illustrated Italian-English libretto. Angel S-3606-C/L, or 3606-C/L (monophonic).

*A galaxy of Callas heroines—  
famous performances of complete operas from La Scala*

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La Boheme . . . . .	3560-B/L	Norma . . . . .	3517-C/L
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Manon Lescaut . . . . .	3564-C/L	La Sonnambula . . . . .	3568-5s/L
Tosca . . . . .	3508-B/L	<b>Leoncavallo</b>	
Turandot . . . . .	3571-C/L	Il Pagliacci . . . . .	3527-3s/L
<b>Verdi</b>		<b>Mascagni</b>	
Aida . . . . .	3525-C/L	Cavalleria Rusticana . . . . .	3509-3s/L
La Forza del Destino . . . . .	3531-C/L	<b>Rossini</b>	
A Masked Ball . . . . .	3557-C/L	Il Turco in Italia . . . . .	3535-5s/L
Rigoletto . . . . .	3537-5s/L		
Il Trovatore . . . . .	3554-5s/L		



# Letters

## Sleuthing

● What and Where and Who is this Philharmonia Orchestra led by Klemperer on Angel Records that is so highly recommended?

F. J. Harmuth  
Bridgeville, Pa.

*Located in London, the Philharmonia was originally organized as a studio orchestra specifically for recording. Numbering in its ranks many of Britain's finest players, it grew so popular that the musical public clamored for "in person" appearances. Finally the orchestra was persuaded to come out from behind the microphones, and it is now one of the greatest and most rewarding attractions of the London concert season.*

## Wolf Amended

● The article on Wolf in your June issue is a fine tribute for the anniversary year. To David Hall's splendid discography I would like to add these worthwhile items: *Prometheus* (Reh Kemper, Scala 809), *Nine Moerike Lieder* (Erna Berger, Deutsche Grammophon), *Four Lieder* (Lisa della Casa, London 5260), *Eight Lieder* (Blanche Thebom, Victor LM 1203), *Seven Lieder* (Gerard Souzay, London LL 1476).

For anyone interested in Moerike's poetry (on which many of the Wolf songs are based), there is a bilingual edition of forty of his best lyrics published by Methuen (London, 1959).

P. L. Forstall  
Evanston, Ill.

## Short-Changed?

● Your Martin Bookspan recently praised the Everest recording of Tchaikovsky's *Manfred* Symphony. Another publication criticized the recording for some cuts in the score. Which reviewer is wrong?

H. A. Loch, III  
Chicago, Ill.

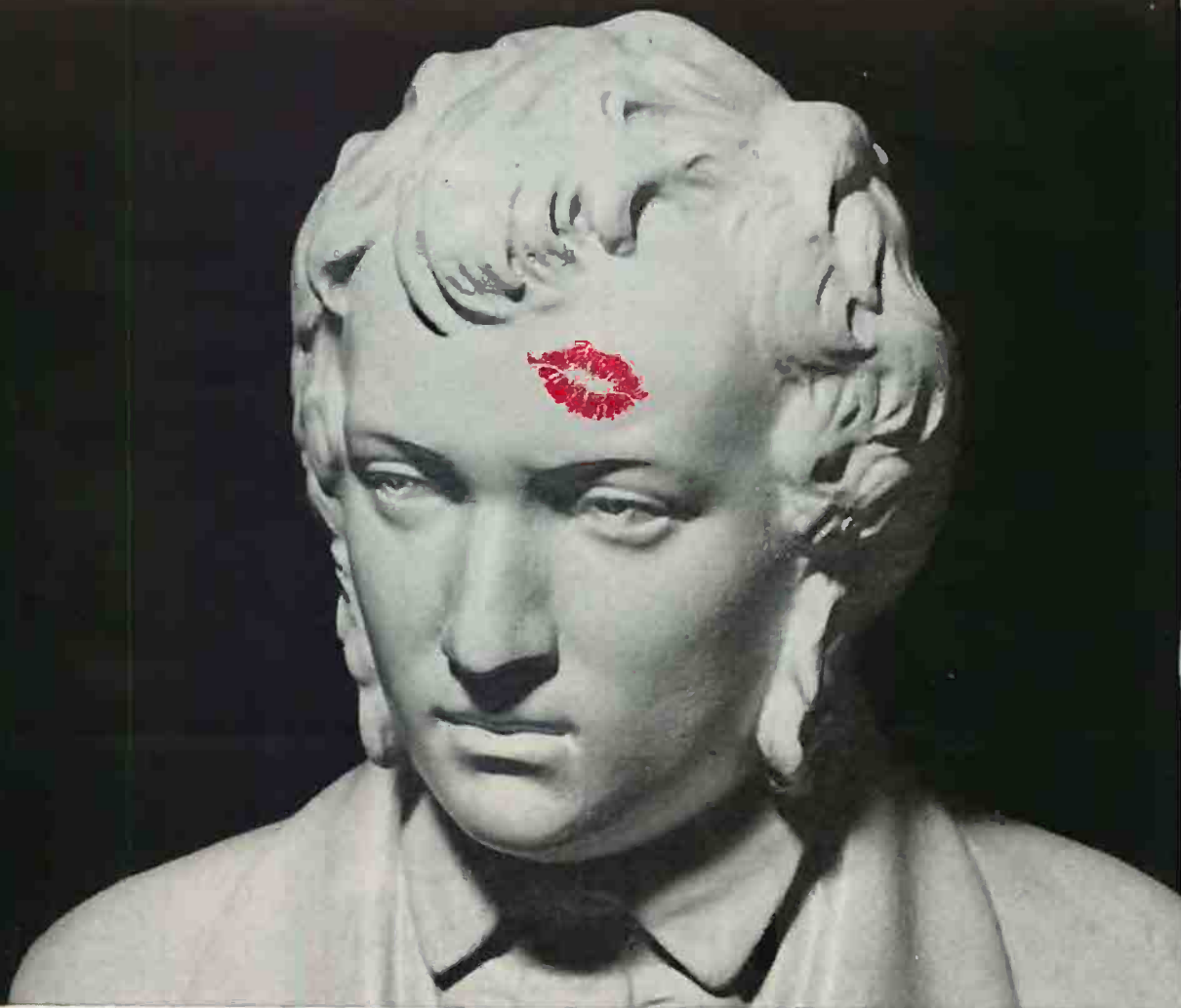
*Making cuts in some scores is common concert practice. Some reviewers like to call attention to this, occasionally to point out what they honestly feel to be an artistic blunder, but more often to show their musical erudition. Other reviewers tacitly accept the cuts as the conductor's prerogative, especially if they otherwise like the performance. Our man is one of those in the latter camp.*

## Dissent on Toscanini

● In his reference to Toscanini performances discussed in "Basic Repertoire" Mr. Bookspan has shown a most upsetting proclivity, if a rather touchingly childish one, for such terms as: "feverish intensity," "nervous," and "antiseptic."

What is there in all of Toscanini's performances on LP (all of which I own) that can be called, by any cogent process of

**Hi Fi/STEREO**



# CLASSICS THAT MADE THE HIT PARADE

## DETAILS OF THE PROGRAM

"Classics that Made the Hit Parade" includes these popular symphonic themes:

- Borodin . . . . Polovtsian Dances from Prince Igor (Stranger in Paradise)
- Tchaikovsky . . . . Symphony No. 5 in E (Moon Love)
- Waldteufel . . . . Espana Waltz (Hot Diggity)
- Chopin . . . . Polonaise No. 6, in Ab Major (Till the End of Time)
- Tchaikovsky . . . . Symphony No. 6 in B (The Story of a Starry Night)
- Rachmaninoff . . . . Piano Concerto No. 2 in C Minor (Full Moon and Empty Arms)
- Chopin . . . . Fantasie Impromptu in C# Minor (I'm Always Chasing Rainbows)
- Tchaikovsky . . . . Romeo and Juliet Overture (Our Love)

## DETAILS OF THE OFFER

This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (on 1½-mil acetate base) and the valuable "Classics that Made the Hit Parade" program (professionally recorded on Audiotape). For both items, you pay only the price of two reels of Audiotape, plus \$1. And you have your choice of the half-hour two-track stereo program or the 55-minute monaural or four-track stereo versions.

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— a new bonus reel from Audiotape

Some of our greatest popular songs — hits like "Full Moon and Empty Arms," "Till the End of Time," "Stranger in Paradise" — took their melodies from the classics. Eight of these lovely themes — in their original classical setting — are the basis for "Classics that Made the Hit Parade," a program with strength, variety, and, of course, rich melodic beauty.

This unusual program, professionally recorded in sparkling full fidelity on Audiotape, is available RIGHT NOW from Audiotape dealers everywhere. (And only from Audiotape dealers.) Ask to hear a portion of the program, if you like. Then, take your choice of a half-hour of two-track stereo, or 55 minutes of four-track stereo or dual-track monaural sound — all at 7½ ips. Don't pass up this unique opportunity.

"Classics that Made the Hit Parade" makes an ideal addition to Audio's first two bonus reels, "Blood-and-Thunder Classics" and "High Spirits," still available at Audiotape dealers.



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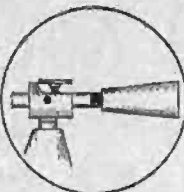
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12" arm

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net

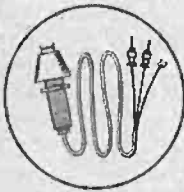
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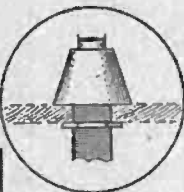
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Revolutionary automatic control accommodating the S-220 will soon be announced!



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Export: Morhan Exporting Corp. 458 Broadway, N. Y. 13.  
Canada: Atlas Radio, 50 Wingold Ave., Toronto 19.

thought "feverish?" I won't quibble about the fact that Toscanini's approach always has a deep and fundamental kind of intensity; but really, there is something wrong with Mr. Bookspan's vocabulary when he can say, on one and the same page, that "feverish intensity" is characteristic of the Maestro while the performance in question (Mendelssohn's "Italian") still manages to be "firmly disciplined."

Indeed, Mr. Bookspan's comments betray an utter incomprehension of, and bewilderment at, the style and objectives of this conductor. Or perhaps he simply doesn't feel that the Toscanini ideal of musical re-creation is a worthwhile one to be sought after. This assumption would be strengthened by his continual preference for Koussevitsky, a man more in the tradition of Stokowski than of Toscanini.

But whatever the case, the honest critic must endeavor to understand the approach with which he disagrees and gives full credit in print to its validity.

George F. Brisco  
Staten Island, N. Y.

Nowhere in these pages has the greatness of Toscanini been disputed, and we are indeed happy that this great musician has left us such a magnificent phonographic heritage. But no single man's genius encompasses the totality of music. In art, no one has the last word.

If Mr. Bookspan succeeds in arousing controversy by the honest exercise of his best judgment, we feel assured that he is creating a healthy climate for the growth of his readers' musical insights.

### Speaker Assays

• You should debunk the myth that loudspeakers cannot be reviewed because their characteristics are a matter of personal preference. So is the performance of a concerto—which doesn't keep you from describing it. Loudspeakers can be compared in such terms as "X has slightly better bass response than Y," or "the highest frequencies are not as smooth, tending toward stridency and accentuation of surface noise. . . ." etc.

William W. Kirkness  
Burlington, Vt.

Beginning with our October issue, we will evaluate not only loudspeakers but also the performance of entire systems.

### Sinatra and New Fields to Conquer

• I agree that economic necessity may demand a Sinatra story, but for the future, what are you offering the person who is progressing, growing up, learning, opening new avenues of musical thought?

Murray A. Wesgate  
Pendleton, Oregon

It wasn't economic necessity that prompted our Sinatra article, which still seems to be drawing a lot of mail, both vociferous and adulatory. We feel that he is something of a phenomenon as well as a competent musician and deserves coverage on both counts. For reading to "open up new avenues of musical thought" maybe David Hall's current Mahler series will serve.

Hi Fi / STEREO



## At last your stereo system can be professionally complete!

Bell, who first made stereo home recording possible for everyone, announces a new, advanced version of the popular Bell Stereo Tape Transport. With this component in your music system you can record and play back stereo of true professional quality . . . make stereo recordings off-the-air, copy stereo tapes, discs, enjoy today's fabulous library of 2-track and 4-track stereo tapes.

Styling, with walnut grain vinyl-steel deck, matches other components in Bell's complete new line. Outstanding features and performance include 3-motor drive, heavy duty 4-pole motors, wow and flutter less than 0.2%,

record-playback frequency response of 18-16,500 cps  $\pm$  3 db @ 7½ ips.

There are 7 models of the Bell Stereo Tape Transport for any system you prefer. Bell dealers can give you full specifications and assure early delivery. Consult your hi-fi or camera dealer, music or department store.

#### LOOK FOR THESE NEW FEATURES:

- NEW RECORD LEVEL METERS on each channel accurately indicate recording level, provide visual balance on playback.
- NEW STEREO PRE-AMPLIFIER, for recording and playback, has both channels on single chassis, integrates with Transport.
- NEW HEADPHONE MONITOR OUTPUT JACK (on rear of Pre-Amp) to monitor direct

from pre-amp output during recording and playback.

- NEW SPEED KEYS automatically switch pre-amp record equalization for maximum response at both speeds.
- NEW "OFF" KEY disengages idler drives when power is off.
- NEW POSITIVE RECORD INTERLOCK has back-lighted indicator for added safeguard against accidental erasure.
- NEW MIKE INPUTS, on master control panel, are readily accessible however Transport is mounted.

#### MORE GOOD NEWS!

All-new Bell stereo components are soon to be announced.

#### SEND FOR NEW BOOK

"All About Stereo," by John Conly, Music Editor of Atlantic Monthly, national authority. Shows anyone, non-expert or expert, how to get greatest use and pleasure with today's new, easy-to-install, easy-to-play stereo components. Ask your Bell dealer, or mail 25¢ (no stamps) for copy.

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Heath, first in performance, first in quality, first in dependability, has always endeavored to bring you "more of the best from the leader."

From the exciting early days of the Heath Company down to this very announcement, Heath units have constantly been designed and engineered to make available to you in kit form the latest and the finest electronic equipment developed by science. The history of the Heath Company in the field of electronics is a story of continual leadership directed at serving you.

Now, fully in line with that historic role, Heath proudly presents a brand new advance for your greater enjoyment... taking a bold new step that is a worthy companion to the many other precedents set throughout the years.

For the very first time, selected items of Heath equipment can now be obtained not only in the regular build-it-yourself kit form, but in *completely assembled, fully wired* units, ready to be plugged in and enjoyed the very moment you remove them from the shipping carton!

All of the dependable Heath engineering know-how, all of the top quality materials, and all of the rigid standards of ultimate performance that characterize Heath build-it-yourself equipment have

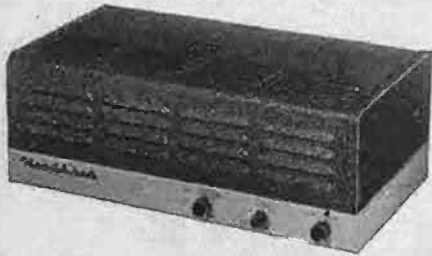
gone, into the designing, building and testing of these exciting new *fully wired* units. Just as all build-it-yourself Heath electronic equipment has always reflected the highest existing standards of quality and dependability, so do the new *completely assembled* Heath units mean top-notch performance, pleasing appearance and long lasting service as well.

For the new *fully wired, completely assembled* units are, in fact, identical to the famous Heath build-it-yourself equipment... factory assembled for those who prefer this new convenience... in Hi-Fi Stereo, marine, amateur, test and general electronic equipment.

The seven Heath units shown on the facing page, for example, reflect every exactly high standard of traditional Heath performance, whether you choose to put them together yourself... or to plug in and play.

A new Heath special brochure is available for your convenience, showing just which units in the Heath line can currently be obtained in the dramatic new *fully wired, completely assembled* form. Use the convenient coupon to send for your free copy or see your nearest Heath dealer. There is a wide range of fine Heath electronic equipment now ready for your immediate use.





*here is really professional performance!*

**Wired Professional-Rated 55 watt Amplifier**

Comparison reveals that the fully wired WW-7A brings you unprecedented performance at the lowest cost obtainable anywhere in the field! Improved design and advanced techniques give this amplifier unit dependability, durability and top-notch performance characteristics.

Heath wired model (WW-7A) ..... \$94.50  
 Heathkit build-it-yourself model (W-7A) \$59.95



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**Wired Hi-Fi Rated 25/25 watt Stereo Amplifier**

Reflecting the latest advances in the art and science of designing and building a stereo amplifier-preamplifier combination, the new WAA-50 provides just about every quality feature you can possibly want. You have complete control over selection of stereo or monophonic sources to be played over either channel individually or both channels at the same time. You can play back direct from tape recorder heads. Special outlet provides facilities for hooking in a third speaker. There is an additional input for use with a monophonic magnetic cartridge and all inputs (except tapehead) have level controls to enable you to maintain the balance that you personally may prefer. All in all, you have available live switch selected inputs for each channel.

Heath wired model (WAA-50) ..... \$139.95  
 Heathkit build-it-yourself model (AA-50) \$79.95

*excellent for medium power usage*  
**Wired Hi-Fi Rated 14/14 watt Stereo Amplifier**

This is a really good buy in the medium power class, providing 14 watts in each stereo channel, or 28 watts for monophonic use. Adequate input facilities for tape recorder, television, etc., as well as a system of versatile controls that give you fingertip command of every function. Stereo, stereo reverse, and complete monophonic operation are provided for by this sensitive, dependable instrument, now available completely assembled.

Heath wired model (WSA-2) ..... \$99.95  
 Heathkit build-it-yourself model (SA-2) \$54.95



*for sharp, selective FM tuning*  
**Wired "Special" High Fidelity FM Tuner**

This is not only a highly precise completely assembled FM tuning unit that will bring in with clarity and sharpness the programs you select; it is also a magnificent visual addition to the decor of your home. Cleanly designed in the contemporary manner, it will fit unobtrusively into your design scheme while serving functionally to bring you the kind of FM reception you have always dreamed of. It features such highly desirable advantages as automatic frequency control (AFC) to do away with annoying station "drift," fly-wheel tuning for precision and multiplex adapter output jack.

Heath wired model (WFM-4) ..... \$62.95  
 Heathkit build-it-yourself model (FM-4) \$39.95



**Wired Utility-Rated 3/3 watt Stereo Amplifier**

If you're just "breaking in" to stereo reception, this economical yet dependable completely wired amplifier will provide you with the power you need for average home listening enjoyment. Each channel has two inputs, allowing you to accommodate crystal or ceramic cartridge record players, tuner, television, tape recorder, etc. Handy, easy-to-read controls enable you to select monophonic, stereo or stereo reverse as you decide.

Heath wired model (WSA-3) ..... \$55.75  
 Heathkit build-it-yourself model (SA-3) ..... \$29.95

*stereo enjoyment at low cost*



*really superb monophonic performance*  
**Wired Hi-Fi-Rated 14-watt Amplifier**

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

Heath wired model (WEA-3) ..... \$52.95  
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*the ultimate in broadcast enjoyment!*

**Wired "Deluxe" AM-FM Stereo Tuner**

You can listen to AM alone... you can listen to FM alone... or you can enjoy the finest of broadcast music by tuning simultaneously into AM and FM stereo! This magnificent fully wired tuning instrument enables you to tune effortlessly and precisely with its flywheel drive and its large, easy-to-read, edge-lighted, slide-rule type dial. FM drift is completely eliminated by the automatic frequency control (AFC) feature, and an accurate tuning meter provides you with the means of insuring tuning perfection when you zero in on either or both bands. Handsomely designed, with clean lines that will seem right at home wherever you place it!

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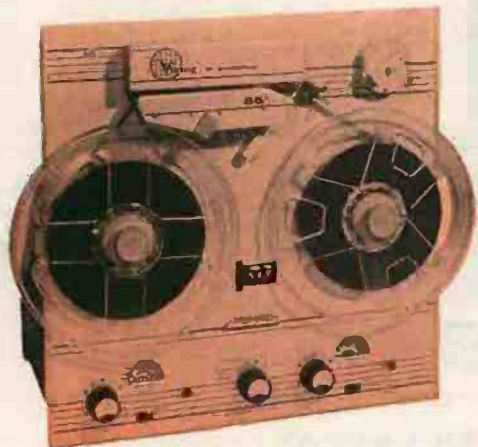
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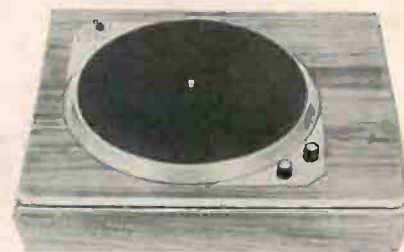
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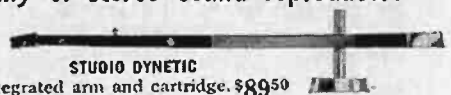
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▲ △ Reiner; the Chicago Symphony; Superbly controlled excitement; finest separately recorded *Ibéria*.

Nikolai Rimsky-Korsakov, Maurice Ravel, Emmanuel Chabrier and Georges Bizet can hardly be regarded as castanet-clicking sombrero wearers; yet the best known "Spanish" music in symphonic literature was composed by these thoroughly un-Spanish gentlemen and others like them. It bespeaks the virulent nature of Spanish folk music tradition that the intoxicating rhythms and abandoned flamboyance of the idiom pollinated the musical cultures of nations all across the face of Europe. Nevertheless, the truth is that the "Spanish" elements in Rimsky's *Capriccio Espagnol* or Ravel's *Rapsodie Espagnole* are no more than superficial graftings upon a musical aesthetic which remains essentially the composer's own.

The one non-Spaniard who did manage to capture truly the essence of a Spanish musical atmosphere when he set out to do so was Claude Debussy. *Ibéria*, the second of Debussy's three *Images for Orchestra*, is the most notable example. Debussy worked on the three *Images* for six years, between 1905 and 1911. A letter to his publisher, Durand, indicates that the *Images* were intended originally for two pianos. But as the material took shape and Debussy's imagination took wing, he realized that the two-piano medium would be inadequate. Then the *Images* gradually took orchestral form and Debussy flavored each of them with the popular music of three countries. *Gigues* and *Rondes de Printemps*, the first and third, evoke British and French folksong, while *Ibéria*, the centerpiece of the trilogy, is imbued with Spanish color and mood.

Describing his *Images* Debussy once wrote: "I am trying

to achieve something *different*—an effect of *reality*—what some imbeciles call *impressionism*, a term that is utterly misapplied, especially by the critics." If by *reality* Debussy meant an experience with which he was familiar at first hand, then *Ibéria* would have been completely without Iberian flavor, for Debussy had spent only a few hours on Spanish soil some years before when he had crossed the border into San Sebastian to attend a bullfight. No, the *reality* of Spain as Debussy knew it came to him the same way it has come to the rest of us who have never been there—from books, pictures and music. And yet no less an authority than Manuel de Falla, Spain's most renowned composer, has written that Debussy's was "better and truer" Spanish music than that of many Spanish contemporaries. *Ibéria*, in Falla's view, is a superlative example of a composer utilizing "the fundamental *elements* of popular music, instead of following the usual method of employing authentic folk songs." It is only when the *implications* of folk music are absorbed into a composer's bloodstream and permeate his own melodic expression that he is ready to create artistic material of his own. It is this quality which lends distinction to the Bohemian music of Dvořák and Smetana, the Russian music of Moussorgsky, the American music of Copland—and the Spanish music of Debussy's *Ibéria*.

Falla was quite explicit in his description of what he found in Debussy's score:

"Echoes from the villages, a kind of *sevillana*—the generic theme of the work—which seems to float in a clear atmos-

phere of scintillating light: the intoxicating spell of Andalusian nights, the festive gaiety of a people dancing to the joyous strains of a *banda* of guitars and *bandurrias* . . . all this whirls in the air, approaches and recedes, and our imagination is continually kept awake and dazzled by the power of an intensely expressive and richly varied music."

If Falla's enthusiasm for *Ibéria* was rhapsodic, it was by no means an appreciation unanimously shared. Two of the leading French critics of the time, Gaston Carraud and Pierre Lalo, both of whom had ardently championed Debussy in the "*Pelléas*" days, found *Ibéria* a thorough failure and both critics did not hesitate to say so in print. But another who rallied to the defense of *Ibéria* was Maurice Ravel. "You were quite well able to understand," Ravel wrote, "you who yielded yourself up without effort to the vivid charm and exquisite freshness of the *Rondes de Printemps*; you who were moved to tears by that dazzling *Ibéria* and its intensely disturbing *Parfums de la nuit*, by all this novel, delicate harmonic beauty, this profound musical sensitivity; you, who are only a writer or a painter. So too was I, and so were Messrs. Igor Stravinsky, Florent Schmitt, Roger Ducasse, Albert Roussel, and a host of young composers whose productions are not unworthy of notice. But the only musicians, the only people with real sensibility, are M. Gaston Carraud, to whom we owe three songs and a symphonic poem, M. Camille Maclair, who has become known for his literary and pictorial works, and M. Pierre Lalo, who has not produced anything at all."

**T**ime, of course, has been on the side of Debussy and his supporters, for *Ibéria* is today regarded not only as a flavorful evocation of Spanish feeling, but also as a masterpiece of orchestral coloration. It is a tightly organized, brilliantly effective symphonic staple and—with *La Mer* and the *Prelude to The Afternoon of a Faun*—one of Debussy's greatest achievements in the realm of orchestral music.

For our purposes we shall consider two categories of *Ibéria* recordings: (1) those which are part of an integral recording of all three of the orchestral *Images*; and (2) those which couple *Ibéria* with other, non-related music.

I still remember the thrill with which I received a two-record 78-rpm Victor recording of Pierre Monteux and the San Francisco Symphony Orchestra in the early 1940's which presented the first recordings ever made of the other two *Images*, *Gigues* and *Rondes de Printemps*. The music was virtually unknown to all but specialists, and that recording well may have established the music in the orchestral repertoire. Today, the lavish extravagance of the long-playing era affords us no fewer than four integral recordings of all three *Images*, and a fifth, a re-make by Monteux and the San Francisco Symphony from about 1950—complete with *Ibéria* this time—was recently withdrawn by RCA Victor. The conductors of the four complete *Images* recordings are Argenta (London CM 9210), Bernstein (Columbia ML 5419), Munch (RCA Victor LM 2282) and Eduard van Beinum (Epic LC 3147) and all but Beinum's exist in stereo versions as well—London CS 6013, Columbia MS 6097 and RCA Victor LSC 2282, respectively.

Of the four I have no hesitation in stating my preference for Argenta's. The lamented Spanish maestro, whose sudden tragic death in a freak auto mishap at the age of 44 a couple of years ago robbed us of a brilliant and irreplaceable talent, gives us an *Ibéria* performance of surpassing rightness and penetration. The Suisse Romande Orchestra plays brilliantly for Argenta and the recorded

sound, though relatively early London stereo, is clean as a whistle and has plenty of depth. The mono version gives splendid balance and sharp definition.

Munch's performance with the Boston Symphony Orchestra is on a level slightly below the atmospherically sensitive one of Argenta, and the Spanish conductor's reading has more sparkle and less surface glitter than Munch's. Here, too, the engineers have captured a fine orchestral sonority, big and ringing, but not so clearly defined as in the London issue.

Bernstein's recent Columbia recording with the New York Philharmonic seems to combine elements of both Argenta's and Munch's performances. Bernstein is more poetic and evocative in the *Parfums de la nuit* section than Munch, more extrovertedly riotous in the final section than Argenta. Unfortunately, Bernstein does not get as good recorded sound as his two rivals, and the Philharmonic does not function as smoothly here as do the two other orchestras.

Of the versions which present *Ibéria* along with other coupled material, Reiner's with the Chicago Symphony Orchestra (RCA Victor LSC/LM 2222) finds the greatest favor with me for its firmly controlled excitement and careful exploitation of the many colors of Debussy's orchestral palette. Next to Argenta's, this is the version I'd most recommend. Brilliant performances of Ravel's *Valses Nobles et Sentimentales* and *Alborada del Gracioso* come with it.

Three other *Ibéria* recordings couple the music with Debussy's orchestral masterpiece, *La Mer*. These are recordings by Paray and the Detroit Symphony (Mercury SR 90010/MG 50101), Rosenthal and the Paris Opera Orchestra (Westminster WST 14020/XWN 18770) and Toscanini and the NBC Symphony Orchestra (RCA Victor LM 1883). Toscanini and Paray take Debussy very literally and their performances of *Ibéria* seem strangely inhibited; Rosenthal brings more imagination to his performance but the Paris Opera Orchestra is no virtuoso organization and Westminster's recording, in the stereo version, is harsh-sounding.

There remains one more recording of Debussy's *Ibéria* to discuss, the one by Stokowski with the French National Orchestra on Capitol (P/SP 8463). This disc is a virtual one-performance catalog of the best and worst of Stokowski. He twists and turns virtually out of shape many of the phrases in the opening section; and though he creates an aura of almost palpable mistiness in the *Parfums de la nuit* section, he then gets carried away with the exciting last movement and turns it into a rather vulgar display. This *Ibéria* is a fascinating one, but hardly one for every taste.

In sum then, Argenta's, both mono and stereo, is the unquestioned leader of this particular field, and Reiner's again either mono or stereo, is the recommendation for those to whom *Gigues* and *Rondes de Printemps* may be at best minor attractions.

Martin Bookspan

#### The BASIC REPERTOIRE Discography

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



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• **Jerrold Electronics** offers a new kind of hideaway antenna to replace the rabbit-ear indoor dipole. The new "Jerrold Receptor" slides over the power cord of the tuner and inductively picks up signals through the house wiring.

Intended principally for TV, it works equally well for FM since the frequency bands are adjacent and a certain amount of tuning can be accomplished by sliding the unit along the power cord. Price: \$5.95. (Jerrold Electronics Corporation, 2222 Chestnut Street, Philadelphia, Pa.)

• **Monarch** introduces a complete stereo receiver, Model STA-245, featuring dual amplifiers (22½ watts per channel) and tuners for AM and FM. Friction-type dual tone controls, rumble and scratch filters are among the operating features included. FM sensitivity is rated at 1.9 µv for 20 db of quieting. Dimensions: 17¼x6½x15 inches. Price: \$219.95. (Monarch International Inc., 7035 Laurel Canyon Blvd., North Hollywood, Calif.)

• **Movic**, a new name in high fidelity, is off to a notable start with a handsomely styled stereo tape recorder of Danish manufacture. Within its surprisingly compact and portable case, this machine accommodates recording and playback amplifiers for both channels (no accessories needed for stereo recording). The playback output of 3 watts per channel suffices to drive efficient external speakers at room volume. The unit also features separate VU meters for each channel, monitor facilities and two staggered erase heads to erase the full width of the tape. Exact and fast editing is facilitated by a special "cue" position on the tape transport controls.

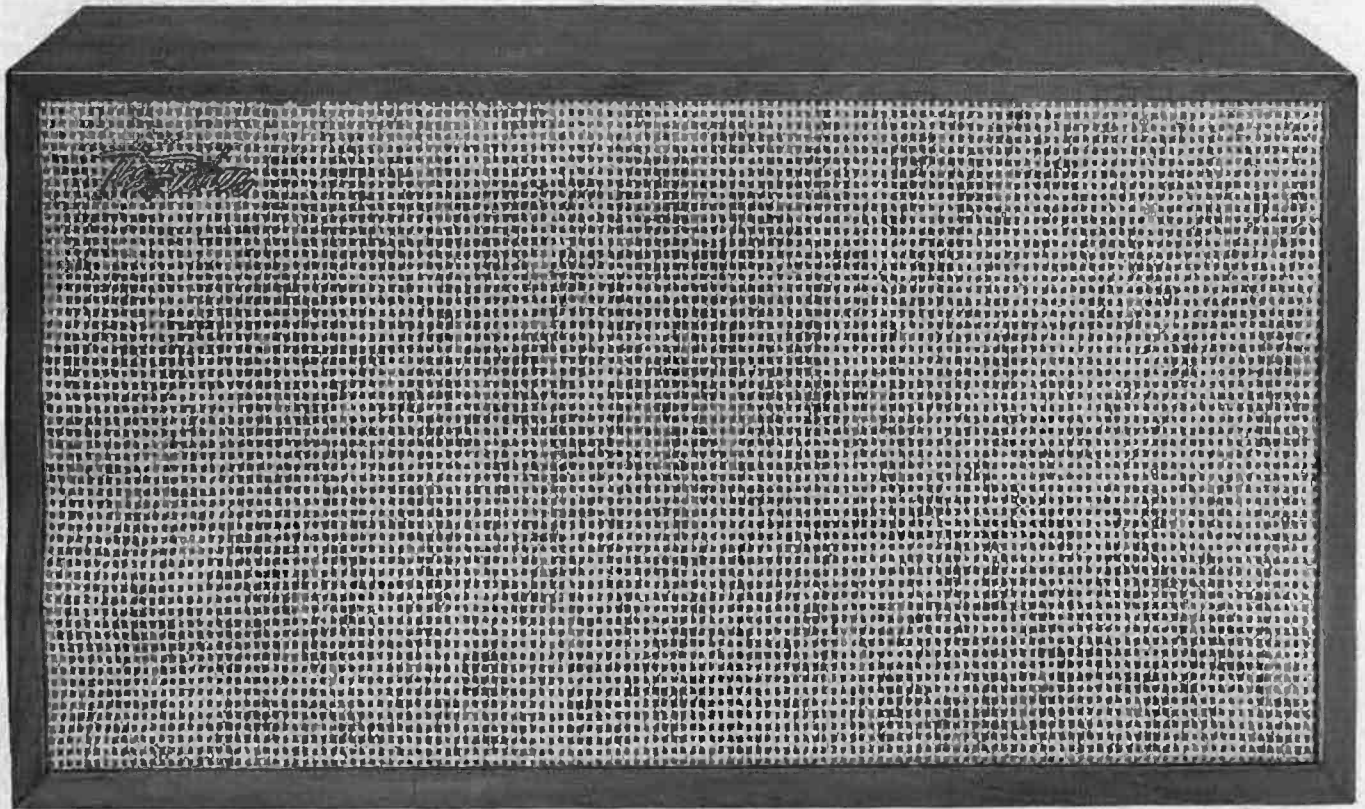
Three-motor drive assures gentle tape handling and constant tension. The machine stands 18 inches high and takes up a table area of only 6½ x 16 inches. Weight: 45 lbs. Price: \$645.00. (Movic Company, Inc., 12432 Santa Monica Blvd., Los Angeles 25, California)

• **Shure** recognizes the special tracking problems of a phono cartridge in a record changer with its new Model M8D, designed to function at the higher tracking pressure encountered in many changers. The new cartridge tracks at 5-8 grams and therefore was given a lower compliance (3.0x10<sup>-8</sup> cm/dyne) than is customary in cartridges designed for professional-type tone arms.

The frequency response of the M8D is from 30 to 15,000 cycles and channel separation at 1000 cycles is more than 20 db.

In common with other Shure stereo cartridges, it operates on the moving iron principle. The output of 5 millivolts per channel is designed for the standard magnetic cartridge impedance of 47,000 ohms. Price: \$16.50. (Shure Bros., Inc., 222 Hartrey Ave., Evanston, Ill.)

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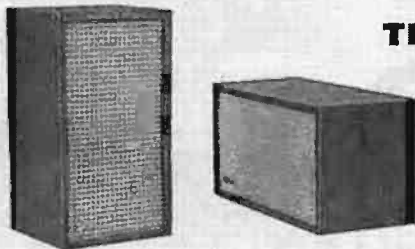
*The New*

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as 10 watts! Each unit has two eight-inch free-piston woofers and one five-inch tweeter. The overall frequency response is 35 to 15,000 cps. The hermetically-sealed enclosure is constructed with interlocking joints, completely free of nails and screws, and is entirely filled with high-density Acousti-Glas for complete freedom from panel resonance. Size: 22" wide, 12" high, 11 $\frac{1}{4}$ " deep. *Unstained Birch, \$79.50*  
*Mahogany, Walnut and Cherry, \$84.50*



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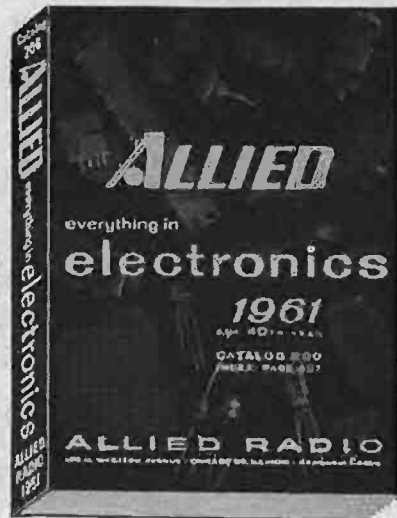
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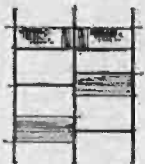
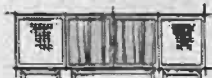
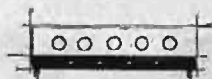
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ity are, unfortunately, strictly freeloaders.

Most likely, these are honest people. It simply does not occur to them that tuning in a listener-supported station without paying their share is basically dishonest. They are so steeped in the popular notion that the other guy should pick up the check (especially for "non-essentials" like culture) that they fail to see the moral problem involved.

Californians may be proud that this form of moral atrophy is less prevalent in either San Francisco or Los Angeles than in New York, where the proportion of freeloaders is much larger. Possibly some inference may be drawn from this about the difference between California and New York in the character and the level of personal civilization among their educated strata, to whom Pacifica's programs are primarily addressed.

Pacifica Foundation has no money of its own. It merely acts as the nominal owner of stations which are in effect operated in partnership with the listeners. Unless the New York listeners come out of hiding and assume their financial share of



the bargain, WBAI seems doomed. The wealthy contributors now keeping the station alive with sizeable donations cannot continue to do so indefinitely. The balance sheet will ultimately show whether or not the discriminating listener's sense of responsibility matches his taste and intelligence. This will reveal a significant facet about the intellectual elite of America's largest city.

The second of WBAI's difficulties is more ominous. The Federal Communications Commission is holding up the renewal of WBAI's broadcasting license. No explanation has been given except that the management, financing, and program content of the station are being investigated. Meanwhile WBAI's current fund drive and future planning are severely handicapped. By washing their hands in officious innocence and then firmly sitting on them, the FCC is throttling one of our culturally most promising mediums of electronic communications.

One surmises that the investigation of program content may have something to do with Pacifica's methods of news reportage. For instance, Pacifica took its tape recorders to hearings of Congressional investigative committees and broadcast the word-by-word proceedings, revealing the irrelevance and peevish vindictiveness of the hearing and publicizing the grimly

HiFi/STEREO

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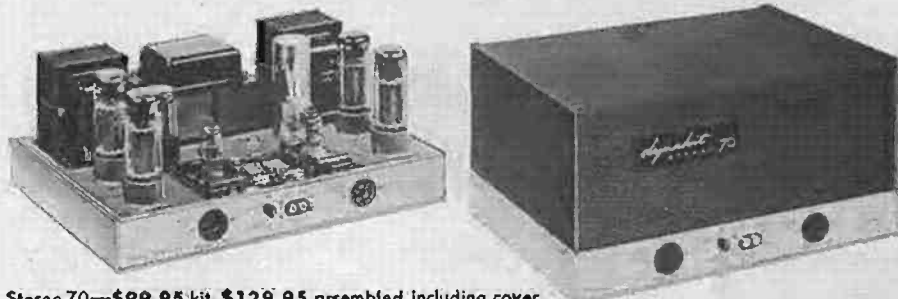
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"This amplifier's components are operated more conservatively than those in any other commercial amplifier we have tested. . . Its power and distortion ratings are completely conservative. Its listening quality is unsurpassed."—H.M. Lab Report, High Fidelity Magazine, December 1959.

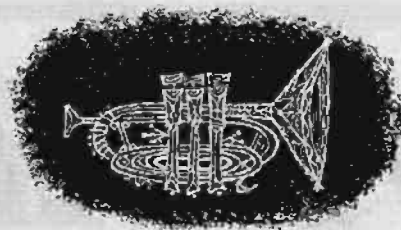
### ★ Highest Quality Components

Matched EL34 output tubes, XXXP etched circuit boards, highest quality plastic molded capacitors and all premium grade resistors assure utmost reliability. Critical components are pre-assembled on the etched circuit board. Heavy plated 18 gauge bright nickel steel chassis for unparalleled structural rigidity. The cover, which is included, is finished in abrasion-resistant charcoal brown baked vinyl.

### ★ Patented Dynaco Circuit

The DYNACO-developed pentode-triode phase-inverter-driver and advanced-design feedback output stage minimize the number of phase-shifting stages, providing improved overload and stability characteristics by virtue of its implicit simplicity. Fewer stages mean lower distortion. Exclusive Dyno Biasot eliminates need for critical adjustments.

hilarious spectacle of some witnesses making monkeys out of the congressmen. The legislators, needless to say, probably regard the public exposure of their ineptitude as un-American. It is not too far fetched to suspect some connection between the healthy irreverence of Pacifica's handling of political news and the delay in the



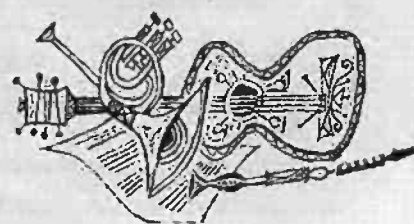
renewal of its license. Freedom of speech may be constitutionally guaranteed, but a broadcasting license is not.

Irreverence in politics is, of course, mainly a matter of the spirit. And it would be news indeed if spiritual considerations held much persuasive power over the FCC or any other branch of government.

It is perhaps more likely that established commercial broadcasting interests are viewing the Pacifica experiment with notable lack of enthusiasm. And we know from recent newspaper accounts that the FCC is sometimes suspiciously sensitive to the wishes of the broadcasting industry.

In this respect, a new leaf was presumably turned over when FCC Chairman Doerfer tendered his resignation. Now seems a good time to discover what sort of writing the fresh page will bear under Chairman Ford.

It rarely happens that the interests of the serious FM and music listener become a motive for political action. But here we have a real "Federal case" with significance extending far beyond the range of WBAT's transmitter. Listener-supported radio is far too important to be lost through silence. We urge our readers to express whatever interest they may have in the matter to FCC Chairman Ford. In

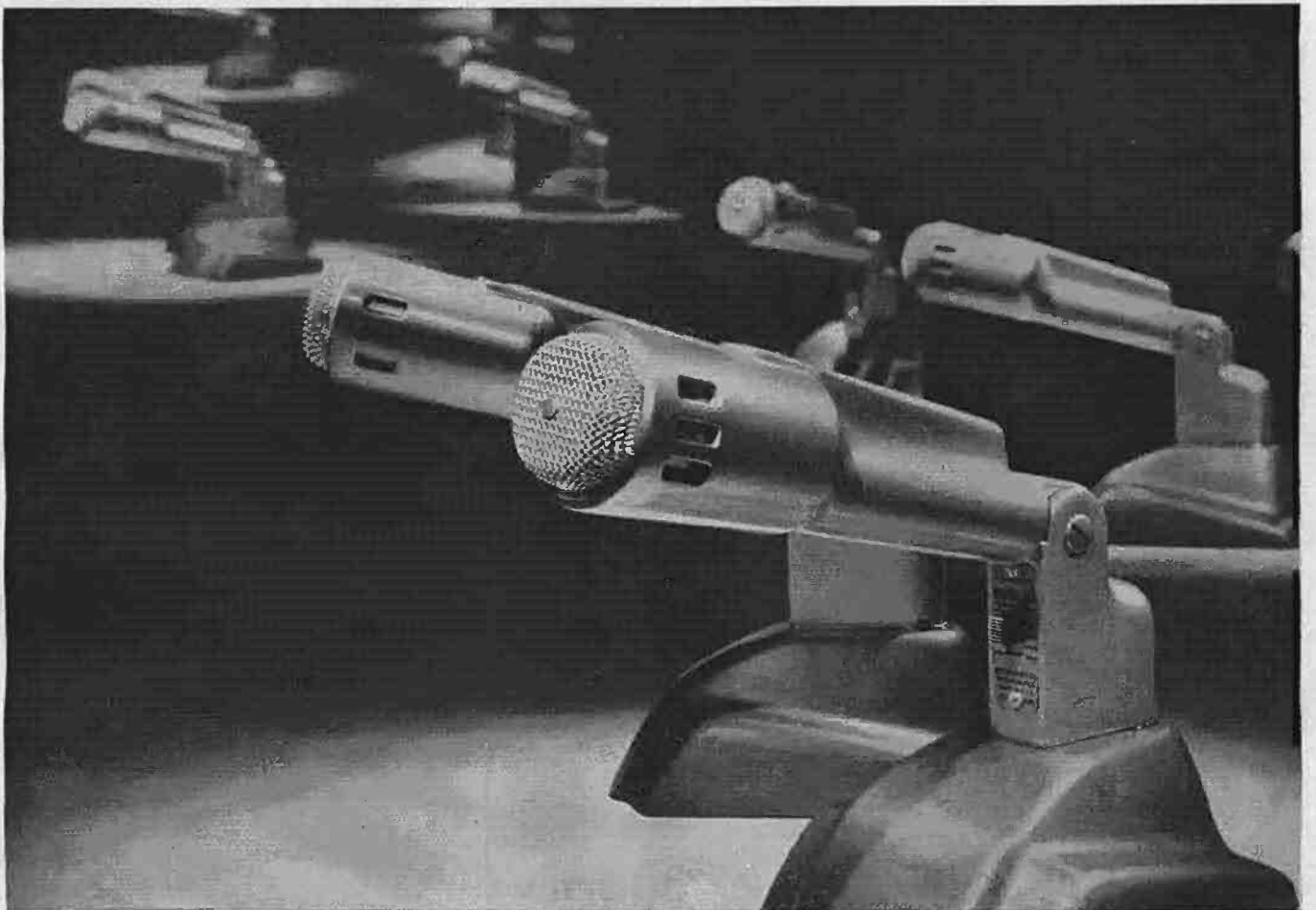


this election year, it would be good to know, among other things, just what will be the future of listener-supported radio in the United States. As a vital communications medium in the arts and in public affairs, the concept of unbelabored broadcasting appears singularly in keeping with our national ideals of individual independence, of paying the piper and taking your choice.

The Editors

HiFi/STEREO

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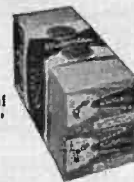
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**HF12 Mono Integrated Amplifier** (not illus.): Complete "front end" facilities & true hi-fi performance. 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Incl. cover.

**New HFS3 3-Way Speaker System Semi-Kit** complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.) 8" mid-range speaker with high internal damping cone for smooth response. ¾" cone tweeter, 2¼ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26½", 13½", 14½". Unfinished birch. Kit \$72.50. Wired \$84.50. Walnut or mahogany. Kit \$72.50. Wired \$99.50.

**New HFS5 2-Way Speaker System Semi-Kit** complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension. ¾" excursion. 8" woofer (45 cps. res.). & ¾" cone tweeter. 1¼" cu. ft. ducted-port enclosure. System Q of ½ for smoothest freq. & best transient resp. 45-14,000 cps clean, useful resp. 16 ohms.

HWD: 24", 12½", 10½". Unfinished birch. Kit \$47.50. Wired \$56.50. Walnut or mahogany. Kit \$59.50. Wired \$69.50.

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

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**New Stereo Automatic Changer/Player**: Jam-proof 4-speed, all record sizes, automatic changer and auto/manual player. New extremely smooth, low distortion moisture-proof stereo crystal cartridge designed integrally with tonearm to eliminate mid-range resonances. Constant 4½ grams stylus force is optimum to prevent groove flutter distortion. No hum, turntable attractions, acoustic feedback, center-hole enlargement. Only 10¾" x 13". Model 1007D: 0.7 mil diameter, 3 mil sapphire dual styli, \$59.75. 1007S: 0.7 mil, 3 mil sapphire, \$49.75. Incl. FET.

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

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# Wood, Glue, and Genius



*The story  
of Stradivarius  
and his remarkable instruments  
as told  
by a member  
of the Paganini Quartet*

by Henri Temianka

SOMEWHAT over fourteen years ago, in early 1946, a remarkable business transaction was consummated in the New York office of Emil Herrmann, the prominent violin dealer. It involved the sale—at a cost of several hundred thousand dollars—of four Stradivaris that had belonged to Nicolo Paganini, the almost legendary violin virtuoso of the early nineteenth century.

The instruments included the "Paganini" Strad of 1727, the self-same violin with which Paganini had bewitched his audiences from one end of Europe to the other; an early violin masterpiece made by Stradivarius in 1680; the celebrated viola of 1731 for which Hector Berlioz had been commissioned to write *Harold in Italy*; and a cello made by Stradivarius when he was 92 years old, the year before he died in 1737. After Paganini's death, the four instruments had been scattered across the globe, changing hands many times during the ensuing century. Now, more than one hundred years after Paganini's death, the four noble instruments were reunited.

These incomparable instruments were bought for the use of four musicians, of whom I was fortunate enough to be one. The group determined to name itself the Paganini Quartet, in honor of the celebrated composer who had once owned the four Stradivaris. And although the Paganini Quartet was to have more than its share of tragedy—two of the original members have since died—the four Stradivaris have remained together, inseparable even in death.

The responsibility of caring for a fragile instrument several times more valuable than a Rolls Royce (and completely irreplaceable, of course) weighs heavy on one's shoul-

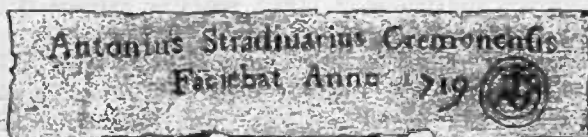
ders. In my first months with the fabulous "Paganini" Strad, I spent many a fitful night.

My dreams were peopled with burglars, arsonists, and con men. Gradually I learned to live with my new responsibility. And every day, as I looked with renewed wonder at this remarkable wooden box, I became more and more fascinated by the image of the man who had created it more than two centuries ago: this mysterious figure, this genius whose creation had come to affect my life so deeply: Antonius Stradivarius. Who was he? How had he lived?

Stradivarius was eighty-three years old when he created the "Paganini" Strad. He retained his creative powers until the very end. Shortly before his death he completed three more violins, proudly inscribed by the master himself with the words: "Made at the age of 93."

Did Stradivarius have a secret? Strange legends have been told about the varnish he used, the "filler" he applied in treating the wood. These "secrets," the legends say, Stradivarius took with him to the grave. This, however, is highly improbable. Stradivarius had five children, two of whom, Francesco and Omobono, followed in their father's footsteps. Their violins, until the master's death, bore the label "sub disciplina Antonii Stradivari." They learned their craft from him and worked in his shop until his death. It is unlikely that Stradivarius would have withheld any secrets from his own sons under these circumstances.

The simple truth is that no man can will his genius to another. Blobs of paint arranged by Van Gogh or Rembrandt turn out differently than blobs of paint arranged by many thousand lesser painters. Ever since the days of



Stradivarius, violinmakers all over the world have pried into his secrets and methods. Precision instruments have been used to measure the thickness of the wood he used in his violins. This thickness, it was found, varied from less than one-tenth of an inch to perhaps one-sixth of an inch toward the center. Yet, such was the scientific precision of the mind that had conceived these frail instruments that for centuries they have withstood a string tension equivalent to more than sixty pounds. Now, using similar woods, Stradivarius' imitators build what they hope are duplicates.

But are they? Not at all. For one thing, no two chunks of wood are ever identical in grain, character, or age. If the master could look over the shoulder of one of his imitators, he might cry out: "No, you don't understand, this particular piece of wood must be treated differently."

Above all, no one has ever been able to imitate Stradivarius' marvelous varnish. This varnish, it must be clearly understood, is not solely for the purpose of beautifying or preserving the instrument. It has an enormous influence on the tone, and more than anything else determines its characteristics. If Stradivarius had any secret to his method of making varnish, it was the secret of infinite patience. For to make and to apply a pure oil varnish must be a labor of love. Stradivarius brought infinite love and infinite care to his creations. In one of his two surviving letters, the master complains of the difficulty of getting the varnish to dry, adding: "Without the strong heat of the sun, the violin cannot reach a state of perfection." His descendants, and the ensuing generations, would not wait for the agonizingly slow drying process of a pure oil varnish. They turned to alcohol-based varnishes, thus allowing a much faster and more economical drying time.

One may question whether the appearance of a Stradivarius instrument was as beguiling on the day it was made as it is today. For let us not forget that even today Stradivarius has a partner of surpassing genius: Time. This partner is rarely given his proper due. What we gaze at today in ecstasy is a mellowed instrument, with the exquisite imperfection of varnish that has been rubbed every day for 250 years. There is little doubt, therefore, that when the Stradivarius instruments first emerged from his shop, they must have had an appearance of excessive brilliance and perfection, like those of the best contemporary master.

A major reason why it is so difficult to imitate Stradivarius is that Stradivarius never imitated himself. He experimented ceaselessly to produce ever-greater instruments. And at the very end, he reverted to the simplicity of his first manner, the manner of his youth, thus closing the vast circle of his creative life. Simplicity is the final phase of complexity.

**A**NYONE who has been present when a priceless Stradivari has been taken apart in the repair shop of a master violin-maker, and who has seen the incredibly fragile pieces lying separately on the table—the spruce top, the maple back—and then has watched all the pieces being put together again with only a little glue will no longer wonder that in the scant three centuries since Stradivarius created his masterpieces, more than half have vanished from the earth. Of the estimated 1100 instruments made by Stradivarius, only about 500 survive today. This includes a small number of violas, celli, and guitars. Man's crimes, follies, and failings have taken their toll in every form: the ravages of war, plane



Antonio Stradivari in the prime of youth (ca. 1675)

Jacques Thibaud (1880-1953)



Nathan Milstein

content of the inside air. For a full month he kept the injured "Red Diamond" inside this tank. During the first two days and nights, Weisslaar never went to bed. The problem was how to dry the bloated spruce top and maple back with such scientific precision that they would again match with the same miraculous perfection that Stradivarius had brought to the original creation. This problem was almost insolvable because the co-efficient of shrinkage of spruce and maple are different.

It required the patience of Job to nurse the critically injured violin back to health, but the "Red Diamond" was saved and continues to take its place among the proud creations of Antonius Stradivarius.

Other glamorous names for Strads have been borrowed from their original owners. Thus there is the "Duke of Alcantara," the "Duke of Cambridge," the "King Maximilian." No Stradavari owner is ever without one or more certificates. A Strad without papers is like a dog without a pedigree. These certificates are issued by famous dealers such as Herrmann, Caressa, Hart, and Lachmann. But the most highly prized of all is the Hill certificate. The confidence it inspires is magical, and it is the first thing a prospective buyer asks for.

Sometimes not all the parts of a violin are authentic. A few Strads have false heads or "scrolls," as they are called. The original scrolls presumably were destroyed under circumstances which must remain a mystery forever. Although the scroll is purely ornamental and has nothing to do with the tone of the instrument, the violin expert or collector who owns such a fiddle goes about like a haunted man. The instrument is spoken of as if it had some fearful blight, the mange, or maybe hoof-and-mouth disease. The owner will roam the earth and poke his nose into fiddle shops until he discovers a genuine Strad scroll, a remnant of another violin that had been destroyed.

The design and sweep of a Stradivarius scroll are instantly recognizable by the practiced eye. Let us be clear about it: Collectors don't buy Strads simply for their tone. They

Mischa Elman



Bronislaw Huberman (1882-1947)



cherish them as objects of art, similar to prized paintings, the equals, in the eyes of their owners, of any Titian or Rembrandt. I have seen collectors look for hours at a Strad they intended to buy, and never ask to hear it.

SOMETIMES more than just the scroll may be missing—the whole top, known as the “belly,” for instance. The famous “Bass of Spain” cello was a case in point, but with a special twist. For it was the discarded belly that was first discovered roasting in the sun, cracked and damaged in a shop window in Madrid. An enthusiast famed in the violin trade of a century ago, Luigi Tarisio, journeyed on foot from Paris to Madrid, bought the belly for a few dollars, and then spent months tracking down the remainder of the vanished instrument.

Expert hands glued the original belly back to the cello. Today the “Bass of Spain” resides in San Jose, California, the proud possession of a prominent city official who rarely lets the instrument out of his sight.

Strange though it may seem, only a player of great skill can take advantage of a Stradivari's exquisite possibilities, and even he cannot do justice to it if he has been accustomed to playing an ordinary instrument. A Strad needs to be coaxed and cajoled. It wants to be treated like a beautiful woman. It has infinite nuances, and it gives the player a feeling of depth without limit. But to get the best out of a Strad may take a year of hard work and experimenting. And because a Strad is extremely sensitive to changes of weather and climate, it can turn into an instrument of torture for the traveling concert artist.

Almost every Stradivari surviving in the world today is accounted for, whether it be in Europe, the United States, or Asia. Nonetheless, thousands of hopefuls continue to dream that the old fiddle inherited from a great-grandfather might turn out to be a genuine Stradivari worth a fortune. Rarely does a week go by that I fail to receive some anxious Stradivari letters in the mail. Sometimes, when I give them the sad news, they say: “But it is so *old*.” And I answer: “Yes, but everything that is *old* is not necessarily *good*.”

The most pathetic character I ever met was a man who held an enormous knotted handkerchief up to my face. “I have a genuine Stradivari here,” he said.

“Not in that handkerchief,” I said, “there couldn't be.”

But he nodded vigorously, and was down on his hands and knees untying the handkerchief. Inside it were perhaps one hundred pieces of wood, smashed fragments of what had been a violin. “You see,” he said triumphantly, “I told you.” Of all the people with “Strads” whom I had been forced to disappoint in the course of the years, none had seemed so pitiful. “Yes,” I said, “perhaps it was a Strad.”

And yet, after all these years, I go on answering the inquiries that pour in from people everywhere. Because, in my heart, I am just as hopeful as they are. Because, someday, somewhere, the miracle may happen.

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*A conductor and concert violinist of broadly diversified interests, Henri Temianka has appeared as soloist with almost every major orchestra. He has also been lecturer and guest speaker at dozens of universities and symphonic events, and has produced a series of TV movies on music. In addition to his contribution to HiFi/STEREO REVIEW, his published works have appeared in many national magazines, including Holiday and Esquire. Next spring, he will appear at Carnegie Hall during the course of an eastern tour with his own Little Symphony.*



# SOUND and the QUERY

a forum for dispensing  
with the most common—and  
often the most unique—  
problems of stereo hi fi

by J. Gordon Holt

## Stereo Cartridge, Mono Disc

Some advertisements for stereo cartridges claim that the sound of monophonic records is greatly enhanced by playing them with a stereo cartridge, through either a stereo or mono system. On the other hand, some of my hi-fi friends and dealers tell me this is not true. They claim you must use a monophonic cartridge to obtain the best results from monophonic discs.

Who is right?

R. E. Echeverria  
Fresno, Calif.

*Monophonic program material is often enhanced by playing it through a pair of stereo speakers, but this doesn't necessarily apply to monophonic discs being played with a stereo pickup.*

*A stereo pickup will give its best monophonic performance when its outputs are tied together (to eliminate its vertical sensitivity to pinch effect), but even the best of today's stereo cartridges are barely equal to the best monophonic ones in terms of compliance, range, smoothness, moving mass, and so on. Consequently, we can't expect an average stereo pickup to reproduce a mono disc as well as the best mono pickup. The very best stereo cartridges, however, will do a very respectable job as reproducers of monophonic discs.*

*Some excellent stereo cartridges, by virtue of their extremely small stylus size (which has no trouble seating itself in the V-shaped groove of a stereo disc or a later-vintage LP), will sound dreadful on an early LP record, because the radius at the bottom of early LP record grooves is almost as large as the tiny stereo stylus. As a result, the stylus loses contact with the groove walls and rattles around in the record groove.*

*In general, though, a stereo pickup of a given quality will reproduce stereo and mono discs with equal cleanness, smoothness, and clarity. And the best stereo pickups, equipped with moderate-sized styli, will reproduce monophonic discs with very nearly, but not quite, the quality of the best mono pickups.*

## Power and Sensitivity

Recently I replaced my dual 12-watt moderate-fi amplifier with a reputedly super-deluxe ultra-hi-fi dual 50-watt power amplifier and a separate stereo preamp of allegedly equal quality.

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The new system sounds very well, but it doesn't have nearly as much power as the old one; I find I have to turn up the volume control to about 1 o'clock to get decent volume from the system. My old amplifier would blow you out of the room with its volume control at 8 o'clock. I have had the new amp and preamp checked by the hi-fi store where I bought them, but they test fine.

Why should the new system have so much less power than the old amplifier, when it measures as if it has far more power in terms of wattage?

Norma Donaldson  
Hartford, Conn.

*The new system doesn't have less power than the old one; it has less sensitivity: you are making the common mistake of confusing the two.*

*The sensitivity of an amplifier is determined by the amount of input signal that is required to elicit a certain amount of output power from the amplifier. Maximum power output is simply the maximum amount of power the amplifier can deliver, regardless of how much signal is fed into it.*

*An amplifier with very low sensitivity may be unable to deliver adequate listening volume from a low-output phono pickup even when the volume control is turned full up. An extremely sensitive amplifier, on the other hand, may force you to keep the volume control turned down so low that its action becomes overly critical. If the amplifier's sensitivity is about right, adequate volume will be obtained with the control set from about 10 o'clock to 2 o'clock.*

*Your first amplifier had far more sensitivity than was needed. Your description of the way your present one behaves suggests that its sensitivity is about ideal for use with your pickup and speaker system, and its higher power should give you cleaner sound at all listening levels.*

## Nondirectional Bass

Will you please explain to me why the purveyors of so-called common-bass stereo speaker systems are permitted to perpetuate their patently ridiculous claim that bass tones are non-directional? I can understand how their commercial purposes are well served by this nonsensical contention, but I know that any bass instrument can be located by ear just as easily as can

the "directional" higher-pitched instruments. Doesn't the Better Business Bureau have anything to say about this kind of misrepresentation?

W. M. Mays  
Albuquerque, N. M.

*The Better Business Bureau knows Better than to say anything about this Business, because the speaker manufacturers speak words of truth.*

*Bass tones are indeed nondirectional, but the higher-pitched overtones which all bass instruments produce at the same time are directional, and it is these overtones which allow us to perceive by ear the locations of the bass instruments.*

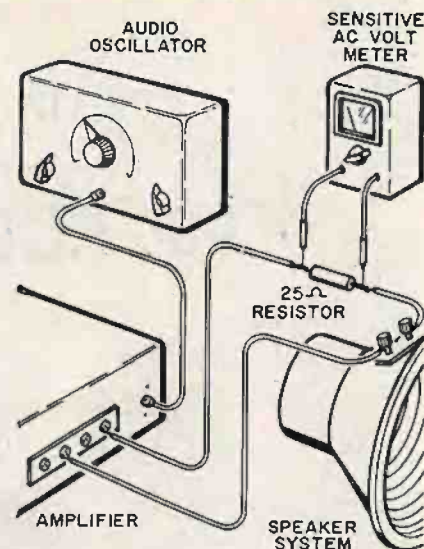
*In order for a common-bass speaker to function in practice the way it should in theory, however, the crossover between the upper-range speakers and the woofer must be low enough in frequency to keep upper-range tones away from the woofer.*

## How to Tune a Port

I have just finished building a nice, big, heavy bass-reflex enclosure for my "tri-axial" speaker, and have been searching unsuccessfully for instructions on how to go about tuning the port. Any suggestions?

Wm. R. Thompson  
Baltimore, Md.

*The most accurate method of tuning a reflex port calls for an audio oscillator, a sensitive AC voltmeter, and a 25-ohm 5-watt resistor. Connect the resistor in series with one of the leads to the speaker, and connect the AC voltmeter across the resistor. Feed the oscillator into the ampli-*



*fier, set it at 200 cycles, and adjust the meter's range selector to give about a 3/4-scale reading at comfortable listening volume. Sweep the oscillator through the range from 20 to 200 cycles; two sharp dips will be observed on the meter. Adjust the reflex port size until both dips drop the needle to the same point on the scale. This is the correct adjustment. ●*

## Part II

by DAVID HALL



# gustav MAHLER

## THE MUSIC THE RECORDS

After fifty years' obscurity, LP's bring us his sensitive work in all its titanic splendor.

### "SYMPHONY MUST BE LIKE THE

SO SAID Gustav Mahler to Jean Sibelius in the fall of 1907 during a stay at Helsinki for a guest conducting engagement. How little the younger composer must have thought of the ideas of his celebrated colleague from Vienna can be surmised from the Sibelius symphonies of that year and after. For where Mahler had no qualms about calling for an orchestra of 120, plus soloists and chorus to perform a work like his Third Symphony, an hour and 43 minutes in length, the Sibelius symphonies from 1907 on can be performed excellently with an orchestra of 80 players and seldom exceed more than 30 minutes in playing time.

"It must embrace everything!" The anti-Mahlerites would be prone to add, "Everything including the kitchen sink." for in addition to calling for 22 woodwinds and 17 brass in his bigger works, Mahler asks for an army of percussion, including tam-tams in two sizes, church bells, xylophone, cowbells, and even a heavy wooden hammer. Other "extras" for the Mahler orchestra are mandolin, guitar, harmonium, piano, and organ.

As if the length of Mahler's symphonies (50 minutes is minimum) and oversized orchestration were not enough, the simon-pure classicist remains enraged to this day over the type of themes Mahler chose to bring into his symphonies, especially the early ones. Here are children's marching tunes, military bugle calls, parodistic funeral marches, "Freilach" dances, chorales, and popular ditties—and orchestrated at times in the most deliberately vulgar manner. One can just imagine how some of the Budapest listeners in 1889 must have reacted to the parodistic treatment of *Frère Jacques* as a funeral march when Mahler conducted the premiere of his First Symphony. Could this possibly be the noble form hallowed by Haydn, Mozart, Beethoven, Schubert, and the almighty Brahms?

Listeners and critics alike were annoyed not just by the fact that Mahler chose to smuggle "popular tunes" into the

HIFI/STEREO

## WORLD. IT MUST EMBRACE EVERYTHING . . ."

symphony—although Haydn, Mozart, Beethoven, and Schubert had all done the same on occasion—it was the way he used his popular material. Moments of high drama or exquisite lyricism would be suddenly interrupted by a vulgar dance tune complete with squeaking E-flat clarinets and thumping bass drum with cymbals attached. Indeed, one can think of only one other major composer who did somewhat the same thing in his sonatas and symphonies—the American, Charles Ives (1874-1954), the score of whose Third Symphony (on camp-meeting hymn tunes) Mahler saw during the last year of his life when he was Musical Director of the New York Philharmonic Society. This work would have come to performance then, in 1911, rather than 43 years later, had Mahler's death not intervened. Where the Ives sonatas and symphonies make free use of hymn tunes, sentimental songs, patriotic marches and barn dance fiddle airs, Mahler draws instead on his childhood memories of Moravia: Austrian and Hungarian-Slavonic dance tunes, the marches and bugle calls heard at the military barracks near Jihlava, the call of the cuckoo, the coachman's post-horn, the ecclesiastical chorale. The uninhibited Ives had no hesitation when it came to juxtaposing his themes simultaneously in unrelated keys and rhythms. But Mahler, well-rooted in the great traditions of European musical culture, drew the line at this point: so that instead of a James Joycean compression of simultaneous experience *à la* Ives, we have something rather like a Thomas Wolfe panoramic effect, well spread in time scale and ample in sonority.

IN common with Ives, Mahler found the melodies of his boyhood charged with emotional significance. Hearing an organ grinder under his hotel window in New York he exclaimed "Such a lovely barrel organ—took me straight back to my childhood. . . ." Then there was the walk during which Mahler and his companion suddenly heard the sounds

of a carnival in the distance—carousel, country band, shooting gallery, group singing, all mixed up in a splendid jumble. "Do you hear it?" Mahler cried excitedly. "That is polyphony, and that's where I got it from! Even as a small child in the woods of Iglau it impressed itself upon me and moved me so strangely."

Another aspect of Mahler's melodic language stands at the opposite pole from his now plaintive, now militant, now parodistic use of folklore elements. As early as in the finale of his First Symphony, we find the beginnings of a highly personal lyrical manner: flowing, flexible, intense. It reaches its first great fulfillment in the magnificent "love adagio" that closes the Third Symphony. The beautiful slow movement of the Fourth Symphony, the *Kindertotenlieder* song-cycle, the tender *Adagietto* of the Fifth Symphony—all show a continual development, enrichment and refinement of Mahler's personal, lyric, and non-folkloristic manner. The Five Songs from Rückert, *Das Lied von der Erde*, the first and last movements of the Ninth Symphony and the slow movement of the uncompleted Tenth represent the zenith of Mahler's achievement as a master of lyrical expression in terms of orchestral sonority. Like Wagner in *Tristan und Isolde*, he virtually burst the bounds of tonality as it was known in his day, and from the late Mahler slow movements to the early "free-tonal" works of Alban Berg (viz. Three Pieces for Orchestra—completed three years after Mahler's death) is but a step.

Mahler was called a "song-symphonist," and understandably so, in that the first four symphonies and the songs written during the same period are so closely interwoven. The *Lieder eines fahrenden Gesellen* and the First Symphony are cut from the same cloth, as are individual movements of the Second, Third and Fourth symphonies and Mahler's song settings from the German folk poetry anthology, *Des Knaben Wunderhorn* ("The Youth's Magic

Horn"). Part of the second and fourth "Wayfarer" songs crop up in the first and third movements of the D Major Symphony, and the Second Symphony draws upon the "Wunderhorn" *Lieder* for its third and fourth movements, as does the fifth movement of Symphony No. 3 and the finale of Symphony No. 4. The latter two instances are thematically inter-related, as the finale of the G Major Symphony was originally intended as a seventh movement for the 6-part Third Symphony. Both of these delightful songs evoke, in terms of Austrian musical imagery, scenes analogous to the "fish fry in heaven" scene of Marc Connelly's drama, *Green Pastures*. The *Kindertotenlieder* and the Rückert Songs, both dating from the period 1901-04, show a less direct relationship to the Fifth, Sixth, and Seventh symphonies composed during the same period, but the kinship in mood between these songs and the *Adagietto* of the Fifth is obvious at first hearing. Amusing, too, is Mahler's quotation of the satirical *Wunderhorn* song, *Lob des hohen Verstandes* ("In Praise of Intellect"), as part of the finale of the Fifth with its immensely complex fugal textures. However, in *Das Lied von der Erde* and the Ninth Symphony, their community is more one of tragic resignation rather than direct thematic content.

As for Mahler's songs generally, it can be said that the *Lieder eines fahrenden Gesellen*, the "Wunderhorn" settings, *Kindertotenlieder*, Five Rückert Songs, and *Das Lied von der Erde* are all acknowledged as masterpieces, even by those who have strong reservations about Mahler as a symphonist. These were conceived as songs *with orchestra*, as opposed to the piano accompaniment favored by Schubert, Schumann, Brahms, and Wolf, and without question, Mahler's handling of his instrumental textures is never less than masterly, whether it be with the chamber sized group for *Wer hat das Liedlein erdacht* of the "Wunderhorn" series or the formidable forces used in the opening of *Das Lied von der Erde*. There is a decided element of truth in the observation that Mahler's most spontaneous musical utter-

ances can be found when he is freed from the inhibitions imposed by the impedimenta of symphonic form.

Mahler was truly a master technician in every aspect of orchestral and vocal composition. However, there is no reason to suppose that his remarkable mastery of orchestral color, contrapuntal texture, and overall form came easily. The choral-orchestral cantata, *Das klagende Lied*, the *Lieder eines fahrenden Gesellen* and the First Symphony date in their original versions from 1880, 1885, and 1888 respectively. However, they did not reach publication until 1897-99, by which time the composer—now a thoroughly seasoned orchestra conductor—had thoroughly revised their instrumentation, though he did preserve the basic musical conception in each instance.

**I**N the early works, we are chiefly aware of sheer orchestral mastery for maximum dramatic effect and of Mahler's use of forthright, clearcut themes (marches, fanfares, birdcalls, dance tunes, declamations) that ideally fit his style of instrumentation. Striking instances in point are the off-stage brass choirs in *Das klagende Lied* and the *Resurrection* Symphony, the spectral *col legno* effects (playing with the wood of the violin bow) in the funeral march of the First Symphony, the eight horns blaring out the march tune that opens the gigantic Third Symphony, and, in the Fourth Symphony, the eerie effect of the deliberately mistuned solo violin (a full tone higher than usual) representing the figure of death leading an amiable dance.

Though Mahler's orchestral technique derives from Wagner by way of Berlioz, his use of it in relation to his special type of thematic material is far removed from the rich organ-like blending favored by Wagner and most of the other romantics of the 1870's. From almost the very first, Mahler steers away from Wagnerian density of harmonic texture in his orchestra and anticipates the clarity of musical line favored by such diverse twentieth century composers as Stravinsky, Bartók, Copland, and Shostakovich. The huge size of Mahler's orchestra is governed less by mere consideration of massive sonority than by the urge to use the ensemble like the pipe ranks of a fine baroque organ—Mahler plays off strings, woodwinds, brass, and even percussion one against the other. Where the strings had been king since the days of Haydn and Mozart, we find in the music of Mahler more independence for the winds than ever before. If he was not able to create the rhythmic revolution in the percussion department that Stravinsky did two years after his death with *Le Sacre du printemps* in 1913, Mahler surely showed more than any composer before him what an augmented percussion department in the orchestra could do to seize and retain the attention of an audience. The first movement of the *Resurrection* Symphony offers a remarkable display of Mahler's orchestral virtuosity wedded to his special type of thematic material. We have here declamation (the ferocious opening), lyrical song, march, chorale, and fanfare. In this intensely dramatic movement, almost



Eugene Ormandy made the first major Mahler symphony recording in 1935—the "Resurrection" on 11 RCA Victor 78s with the Minneapolis Symphony, soloists and chorus.



(mono). Maureen Forrester, Richard Lewis with the Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 6087 (stereo) 2 1/2"; LM 6087 (mono).

Bruno Walter conducted the world premiere of this deeply poignant song-symphony shortly after Mahler's death, and listed above is the second of two great recordings he has made of the work (the first was in 1936). It remains to be seen whether the forthcoming third Walter recording, on Columbia, done in New York especially for stereo, will measure up to the earlier and seemingly incomparable achievement. We have yet to hear a tenor cope successfully with the hysterically bitter first song of the cycle; but Kathleen Ferrier throughout the Walter performance was at the summit of her artistry (she was dead of cancer 18 months after).

For all RCA Victor's gorgeous stereo sound and the loving care in performance expended by Reiner and his soloists, the end result is no competition for Walter and Ferrier. The 8-year-old sound of the London set is still good, too.

**SYMPHONY NO. 9 IN D MAJOR (1909-10).** London Symphony Orchestra, Leopold Ludwig cond. Everest 3050-2 (stereo) 2 1/2"; 6050-2 (mono). Vienna Symphony Orchestra, Jascha Horenstein cond. Vox VBX 116 3 1/2" (with *Kindertotenlieder* & *First Symphony*) (mono).

The first and last movements of this symphonic swan song are among the most complex and cunningly woven in all Mahler. They are also his most eloquently expressive in purely orchestral vein. No definitive recording of this remarkable work yet exists, and Columbia missed a chance to provide one on the occasion of the Dimitri Mitropoulos performance at the N. Y. Philharmonic Mahler Festival this past season. What we have is a finely idiomatic reading by Jascha Horenstein in a so-so recording and with a reasonably good orchestra. Everest's stereo sound is superb, but Leopold Ludwig is a bit standoffish with the intense emotionalism of the end movements, though he does a fine job of unravelling the complexities of the savage *Rondo Burleske* third movement.

**SYMPHONY NO. 10 (unfinished) (1910).** The Cleveland Orchestra, George Szell cond. Epic BC 1024 (stereo); LC 3568 (mono).

A lengthy slow movement (*Andante-Adagio*) and a brief *Allegretto moderato-Allegro non troppo* were found among Mahler's sketches for a 5-movement Tenth Symphony, and in sufficiently finished condition to warrant working out in full score—a task that was undertaken by Ernst Křenek in 1924. Mahler's marginal notes betray a profoundly disturbed state of mind and fear of imminent death; but the music of the Tenth Symphony *Adagio* as given to us by Křenek shows the ailing composer in fullest command of his creative and musical powers. The result is emotionally harrowing, yet altogether moving and deeply satisfying. Slight and of small consequence is the brief and shadowy *Allegretto*. The Epic recording (stereo BC 1024; mono LC 3568) couldn't be better. D.H.

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Dimitri Mitropoulos made a sensational American debut in Boston with the Mahler First Symphony in 1936. Four years later he recorded it on Columbia 78s in Minneapolis.



Bruno Walter listens to a playback from his Columbia recording of the Resurrection Symphony.

Fritz Reiner  
—A relatively new Mahler convert among veteran conductors. His RCA Victor recorded performances are brilliant.



Jascha Horenstein is a first-rate Mahler stylist.

(Continued from page 45)

episodes that use cowbells to symbolize the isolation of the individual from the rest of humanity (Symphonies Nos. 6 and 7) and a giant hammer to represent the blows of Fate (finale of Symphony No. 6). The marches and the fanfares are there all right and so are the strains of rustic *Ländler* dances; but the harmonic flavor is no longer fresh and out-



Gustav Mahler and Bruno Walter stroll through Prague, 1908

doorsy. The tortured chromatic element is omnipresent, and with it, enormous polyphonic complexity. For the non-devotee, these three middle-period Mahler symphonies are tough nuts to crack, despite the stunning effectiveness of individual movements—the lyrical *Adagietto* of the Fifth, the fiercely resolute opening march movement of the Sixth, the shadowy first “Night Music” and eerie scherzo of the Seventh. What is hard to take is the murky, turbulent density of much of the rest, coupled with a curious lack of vitality to the themes themselves—the funeral march that begins the Fifth Symphony, for example. One admires the sheer technical ingenuity displayed in Mahler’s Fifth, Sixth, and Seventh symphonies, but senses more struggle than surging urgency and inspiration, even in the intensely personal Sixth (the so-called *Tragic* Symphony). Those who can tackle these symphonies with unalloyed pleasure from beginning to end should also enjoy the contrapuntal acrobatics of Max Reger.

The fact that Mahler undertook repeated revisions of the Fifth Symphony (especially of the orchestration) surely reflects the struggle he was having during the first five years of the new century in evolving a new and more refined

technique to handle his more personal thematic conceptions. It is interesting to note here that Mahler, being an orchestra conductor and thus learning every day about what could or could not produce a proper effect, constantly revised details of his scores, even after publication. Even now, there remains the problem of printing a definitive “critical edition” of his symphonies.

A glance at the multitude of markings and footnotes Mahler put into his scores gives us what amounts to a graphic picture of Mahler the conductor. “Note to the conductor,” reads a notation appended to the famous *col legno* effect at the end of the slow movement of the First Symphony, “No mistake! To be bowed with the wood of the bow.” In the Second Symphony, every small tempo fluctuation is spelled out exactly. The percussion players are told just what kind of sticks to use at any given moment; the brasses needed offstage in the finale are cued as to just when they may leave the main orchestra and when they may come back. Typical is the remark found just before a sudden climax in the first movement, “A momentary pause here and then suddenly—forward!”

If the Eighth Symphony with its two massive vocal movements represents the peak of Mahler’s achievement as a musical technician, it is *Das Lied von der Erde*, the Ninth Symphony, and the slow movement of the unfinished Tenth that find him emerging in final and transcendent command of a wholly personal musical speech. Here Mahler uses themes essentially divorced from the early folksong associations (though he occasionally harks back to them in isolated episodes as in the Ninth Symphony middle movements and the first-movement fanfares).

**I**NTERESTING though the thematic roots, fantastic instrumentation and polyphonic technique of Mahler’s music, its acceptance by today’s audiences after almost a generation of grudging or indifferent response is due primarily to their *dramatic* impact—a dramatic impact peculiarly relevant to the world of our own time and place.

Creative artists, it seems, have an uncanny gift for unconscious prophecy, and like Cassandra of ancient Troy, this very gift for prophecy may lead to their being despised and rejected in their own day. When *The Trial*, the terrifying novel by Franz Kafka (like Mahler, a Czech-born Jew by birth and German by culture), was published in its original German in 1925—and even when it came out in English translation in 1937—few readers could accept it as anything more than a macabre fantasy. Since then, the unscrubbed denunciation, trial, and execution of *The Trial*’s central character have become all too true and horrifying a part of a reality that has been shared via newspaper pages throughout the free world.

So too with Gustav Mahler. The complacent and seemingly well-ordered world of 1880-1910 had little understanding for such a hyper-sensitive, fiercely dynamic fanatic. If the brilliance of his performances as a conductor made it worth putting up with his eccentric ways in the opera house and concert hall, that was no reason to accept his megalomaniacal symphonies with their budget-breaking orchestras, their death-haunted funeral marches, vulgar dance tunes, and blaring fanfares.

Mahler the man was clearly out of tune with his times. Most of his contemporaries, secure with their belief in the *status quo*, could hardly be expected to understand the anxieties, the preoccupation with death that made Mahler

a driven man, a seeker after "belongingness" through Nature, through love or through the hereafter.

Marx, Nietzsche, Ibsen, and others had been calling the values of the *status quo* into question for a generation and more; but for the powers-that-were in Franz-Josef's Austro-Hungarian Empire, the resulting revolutionary ferment may have been tolerable among the student element, but would never do among His Majesty's civil servants in the arts and professions. Mahler himself may have adhered to the necessary conformity—and he was certainly no meddler in politics—but even so, something about his music (could it have been those insidious marching tunes?) breathed the very essence of the restlessness and anxiety that served also as the breeding ground for such as Sigmund Freud and Franz Kafka. It was Mahler's colleague, Richard Strauss, who once likened the marches in the first movement of the Third Symphony to a workers' May Day parade swinging down the Vienna Prater. Yet nothing could have been farther from Mahler's own mind.

Together with the restlessness and tension generated by Mahler's music is always the element of aspiration after faith. But he is a seeker, hardly ever a finder; and the failure to find brings with it episodes of savage bitterness and parody, expressed more often than not in the language of the village band and dance music remembered by Mahler from his childhood. Oddly enough, in the first four symphonies, the seeker after faith does reach the goal of his aspiration. It is witnessed in the blazing resolve toward new worlds to conquer at the close of the First Symphony, in the massive Resurrection fresco of the C Minor, in the soaring love music that concludes the Symphony No. 3, and in the delectably naive "*Wunderhorn*" song of heavenly joys that ends the Fourth. Despite all terrors, Breughel-like visions, and death images, the will to live and believe in some form of ultimate salvation triumphs at the end of each one of these symphonies.

The three succeeding symphonies, Nos. 5, 6 and 7, have been spoken of as Mahler's battle to break through to a new development in his musical technique. They also seem to reflect an intensification of Mahler's battle against Giant Despair in his seeking for faith. Indeed, in the hammer blows of the immense Sixth Symphony finale, Despair does win out. There is a "return to life" in the Seventh; while in the "Symphony of a Thousand" (Symphony No. 8), we encounter what amounts to an attempt to gain faith by sheer force of will. The gargantuan performing forces alone seem to indicate this. The first movement, a massive polyphonic setting of the medieval hymn, *Veni Creator Spiritus* ("Come Holy Ghost, Creator Blest"), is in its text a joyously affirmative paean of praise to the Godhead, but in Mahler's music it emerges rather as an anguished plea, more in keeping with the "*Venite*" movement of Stravinsky's *Symphony of Psalms* (1933). The words are noble and the music is brave, but the act is one of striving rather than of unquestioning faith. In the oratorio-like treatment of the final scene from Part Two of Goethe's *Faust*, whose finale hymns the redemption of mankind through the "Eternal Feminine," Mahler is more successful; indeed, the tonal landscape painting of the introduction is exquisite, but still one cannot escape the sense that Mahler has tried to capture his objective by main force rather than under the impulse of white-hot inspiration.

"*Symphony must be like the world*" was Mahler's view after completing his Eighth Symphony; and from the dramatic viewpoint, it is clear that he sought to create in his

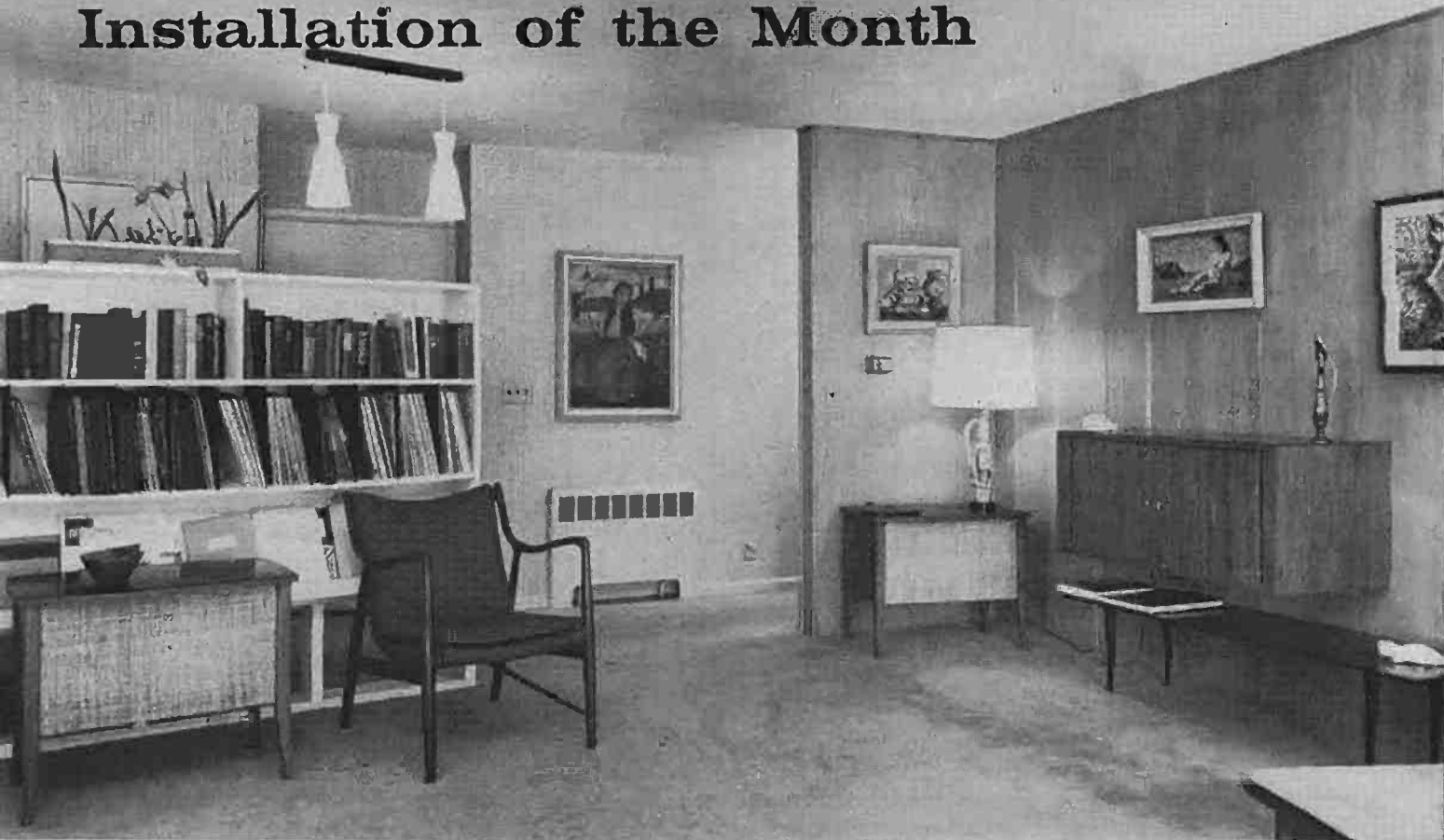
works up to this time a vision of Faustian man wrestling with the problems of existence and the universe. Just as Wagner's "*Ring*" operas were conceived as cosmic drama for the theater, so Mahler sought to transfer its locale to the concert hall, expanding the concept of symphony to encompass a self-sufficient "drama" taking up an entire evening. Hence there would be no need to confine length of performance to the usual 40 minutes, nor to stick to the conventional four-movement pattern. Thus we find six movements in the Third Symphony, but only two big movements in the Eighth Symphony. Numbers One, Four, Six, and Nine, however, do confine themselves to the customary four sections.

THE world of the last Mahler works, *Das Lied von der Erde*, the Ninth Symphony, and the sketches for the Tenth (two movements were put into playable shape by Ernst Křenek in 1924) is a quite different one from the boundless cosmos evoked in the works that went before. His health shattered, his dreams of an artistic utopia under his direction at the Vienna Court Opera come to nought, and grief-stricken over the loss of his elder daughter, Mahler's symphonism came to embrace an inner world—one of grief and heartsickness, one that bespeaks an acute sense of the vanity of the things of this life, and yet one that has room in it for gentle humor (as in the third movement of *Das Lied von der Erde*). Only in the drunkard song of "*Das Lied*" and in the *Rondo Burleske* of the Ninth Symphony does savage mockery come to the fore. Whether the final pages of *Das Lied von der Erde*, of the Ninth, and of the slow movement of the Tenth can be said to evoke resigned acceptance of the end on Mahler's part or an evocation of sheer dissolution, it is all but impossible to say. But there is no blinking the fact that the inner psychological states portrayed by Mahler in his last works would do credit to the most imaginative psychoanalyst. Mahler's young disciple, Arnold Schönberg, may have penetrated deeper into the human psyche with his *Five Pieces for Orchestra* and *Pierrot Lunaire*, but he was no match for Mahler when it came to combining psychological portrayal with sustained lyrical eloquence. The first, second and last songs of *Das Lied von der Erde*, and the turbulent first and seraphic last movements of the Ninth Symphony, to say nothing of the amazing and emotionally harrowing slow movement of the Tenth, are the most striking instances in point.

For the audiences of Mahler's own day, and perhaps even for those between the two world wars, his musical message was too strong a dose of bitter medicine. In the world of his day, Mahler was profoundly alone when it came to achieving a genuine communication of his symphonic world. But today, what were once Mahler's private anxieties and aspirations, publicly and unashamedly displayed in his songs and symphonies, now find us an echo in the experiences of many hundreds of thousands. They are those for whom the circumstances of war, of over-developed technology and under-developed humanity, and of possible nuclear extinction, have posed the hard-core questions of faith in human destiny that Mahler as a solitary individual tried to answer. Now that his problems have, in a sense, become common to all of us, his music has begun to find a home throughout the world. The music of the composer-conductor who once called himself "thrice homeless" as Bohemian, Austrian, and Jew, has found its place in the world heritage of art that expresses the most intense and profound experience of Western Man.

D. H.

# Installation of the Month



## A LADY WHO KNEW WHAT SHE WANTED

MRS. Gertrude Gomberg would hardly consider herself an advocate for women's rights. But in planning and supervising the installation of a stereo home music system, she has invaded a traditionally male preserve—and with outstanding results. Both sonically and decoratively, Mrs. Gomberg's stereo system is one of the best we have seen.

Eddie Adler, of the White Plains branch of New York's Audio Exchange, admits that he had to dispense less than the usual amount of audio advice in Mrs. Gomberg's case. In line with his store's policy, he handled the installation as well as the sale of equipment, but Mrs. Gomberg's eyes and ears made the important decisions about the components and decorative scheme for her stereo system.

As a daughter-in-law of Isaac Gomberg, former flutist for the New York Philharmonic and the Metropolitan Opera Orchestra, a cousin of the Philharmonic's current first oboist, Harold Gomberg, and an accomplished pianist in her own right, Mrs. Gomberg had a firm idea of what she wanted from a stereo system. To play her records, she chose a Rek-O-Kut N-33H turntable together with an ESJ Gyro-Balance arm and a Shure M3D stereo cartridge. For a tuner, she selected the Fisher FM-100, more than sensitive enough to receive all of New York's FM programming in her home in nearby Hillsdale, New Jersey. Her choice of control unit was the Fisher 400-C, and a Dynakit Dual 70 was her selection to power a pair of KLH Model Four speaker systems in her living room. Several Wharfedale 8FS/AL's are used as extension speakers in other parts of the house. The evaluation and ultimate choices were made with

Eddie Adler's help, after careful listening sessions.

Although Mrs. Gomberg liked the sound of the two KLH systems, she did not choose to use them in their normal role as "bookcase" units, and decided to house them in teak cabinets to complement the rest of her living room decor. Herman Friedman, a custom cabinetmaker in White Plains, produced the handsome cabinets shown in the accompanying photographs. Swedish teak with carefully matched graining was used throughout, and the speaker enclosures, designed to resemble end-tables, were given black formica tops for optimum durability and appearance.

The system's sonic results are impressive, being full-bodied and virtually distortionless at all listening levels, with the proper speaker separation for truly effective stereo. A pair of Wharfedales in an upstairs music room provide accompaniment for Mrs. Gomberg when she decides to tackle a concerto on her piano.

Mrs. Gomberg and Eddie Adler are shown here by the custom-made control console. The power amplifier is housed in an upstairs closet.



# STEREO CARTRIDGE SIMULTEST

## Part II

### LABORATORY ANALYSIS OF THE FOURTEEN MOST POPULAR STEREO CARTRIDGES

**B**UYING cartridges is something like buying turnips: outward shape and other obvious design elements tell you nothing about the flavor. And cartridges definitely have an individual tonal flavor which they impart to the music.

Experienced turnip buyers, however, are in the habit of conducting squeeze tests prior to purchase to discover weak spots. This still won't tell them anything about the taste, but it assures them that nothing is rotten.

Similar logic applies to stereo cartridges. Our tests, as we explained in the first part of this report, cannot express the tonal individuality or musical merit of a cartridge. But they can reveal suspicious "soft spots" in performance.

Each cartridge is assessed by two curves. The first shows the overall frequency response. The second shows the channel-to-channel separation at various frequencies.

Since the details of the test procedure were explained in the first part of this report, we confine ourselves here largely to presenting pictorial results for the cartridges not covered last month.

This type of data has not been generally available in the past, since only a few cartridge manufacturers publish performance curves for their products. In conducting these laboratory tests, we hope to give our readers a broader basis for comparison than provided by hitherto published information.

In the welter of claims and opinions, such graphs are helpful as one of the few objective factors in total cartridge performance. Practiced and prudent interpretation of such curves can be highly revealing to a person capable of relating technical data to the actual experience of sound. But let us emphasize that these measurements do not and cannot tell the whole story. Ultimately, the only meaningful evaluation of a cartridge is by the educated and discriminating ear.

SEPTEMBER 1960

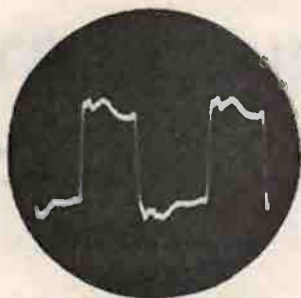
#### What the Curves Tell

On the graphs, the total frequency range is represented on the horizontal scale. Cartridge output in terms of an arbitrary reference level of zero db is represented on the vertical scale. If the upper curve stays close to the zero db line without sharp deviations, it is a sign of good frequency response. A gentle, hilly contour of the frequency-response curve is quite all right. Sharp peaks or tall humps, however, particularly in the range around 10,000 cycles (marked "10 kc" on the graph) may indicate harshness and unnatural tonal coloration.

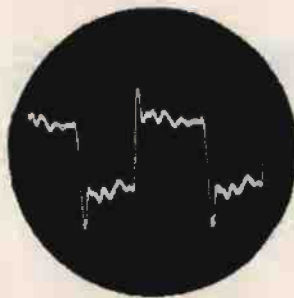
The lower curve indicates channel separation. It shows how much of the left channel leaks into the right channel, and vice versa. The higher the curve, the more left-right leakage and the more watered down will be the stereo effect. The lower the curve, the greater the stereo separation.

Since left-right leakage is a problem only in the region above 1000 cycles, the separation curve is not plotted below that point. Also, keep in mind that no cartridge maintains a great deal of separation in the higher frequencies. As a matter of fact, most stereo discs provide no separation above 12,000 cycles. So don't be alarmed if you see the separation curves climbing up toward the high side of the graph. As long as they stay at reasonably low values (-15 db or better) up to 10 kc, you have little to worry about.

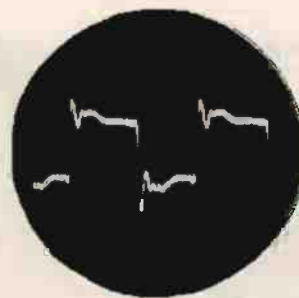
To emphasize the meaningful part of the separation curve, we have shaded part of the graph in gray. Where the curve enters the dark gray area, it is of marginal significance. It is the white area that really counts. But for very exacting requirements, performance in the light gray area should be taken into consideration. The gray shading similarly indicates limited significance for the extremes of the frequency response curve. Most of the music lies in the white area.



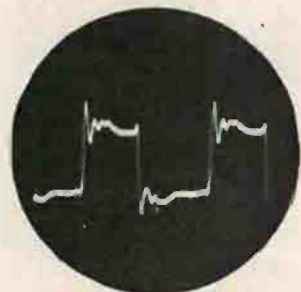
**FAIRCHILD SM-1**



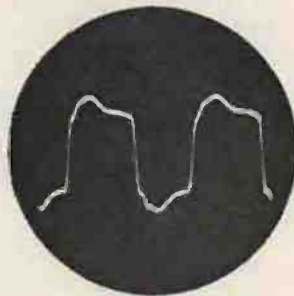
**G.E. VR-227**



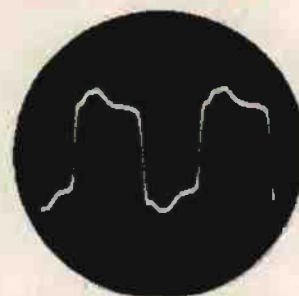
**GRADO CUSTOM**



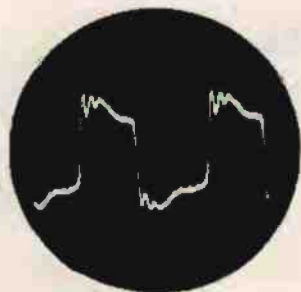
**GRADO MASTER**



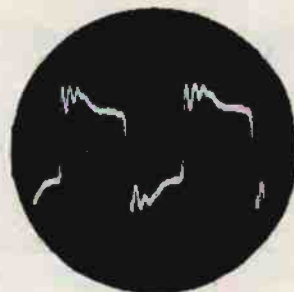
**PICKERING 380A**



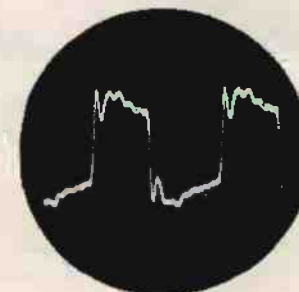
**PICKERING 380C**



**SHURE M3D**



**SHURE M7D**



**WEATHERS 501-D**

The frequency response and separation curves on pages 53 and 54 show the electrical characteristics of the various cartridges. But since a cartridge contains moving parts, it is equally important to investigate its mechanical behavior. This is best done by so-called "square-wave" tests, in which the cartridge is made to trace a gear-tooth groove pattern on a test record, and its electrical output is then displayed on the oscilloscope.

A square wave, like a frictionless bearing, however, is nothing but a fond abstraction of the engineering mind, an ideal unattainable in practice. Because of inertia and resonance of its moving parts, no cartridge produces an accurate gear-tooth trace. But the photographs of the various scope traces give some clue to the magnitude of random motion induced by this rigorous test.

It might be noted, incidentally, that it is extremely difficult to cut a square wave into a record, and hence the signal source itself is somewhat flawed. Even a perfect cartridge would not produce a really "square" wave from the record employed in this test.

#### HOW THE TESTS WERE MADE

To perform the tests evaluated in this article a variety of mono and stereo test records were thoroughly investigated. Our findings as to frequency response and cross talk (sometimes shown as "channel-to-channel" separation) were made using the RCA Victor stereophonic test discs 12-5-71 and 12-5-73. These two records provided 28 check points in the frequency range of 30 to 20,000 cycles. The tolerances of the measurements depended entirely upon the discs but were within  $\pm 1.0$  db. of a flat response curve.

Since we were aware that several cartridge manufacturers employ a sweep frequency test record as a quality control check we also used the Pacific Transducer 102M test disc. This record sweeps 20 times per second over the frequency range between 70 and 10,000 cycles. Sweep frequency oscillograms (where used in the story) were obtained by combining both the left and right channels and feeding them into a Dynaco stereo

preamp adjusted so as to flatten the response curve of the test disc. The sweep trace was then displayed on an EICO 460 oscilloscope.

In addition, we employed the Folkways FPX100 test record that includes a 1000 cycle square wave. In this test the output of the two channels was again combined and fed through a voltage amplifier into the oscilloscope.

Each test cartridge was mounted in its own tone arm shell—the arm being the Audio Empire model 98. It features quick interchange of shells and may be easily dynamically balanced within 15 seconds. Each cartridge was played at 3 grams stylus pressure—except the Pickering 380C (4 grams), Shure M7D (4 grams) and Weathers C501D (2 grams). The three-speed turntable was the Lafayette PK-245 with a constant speed hysteresis motor. Voltage output levels and db measurements were made with the aid of a Hewlett-Packard 400D vacuum-tube voltmeter.

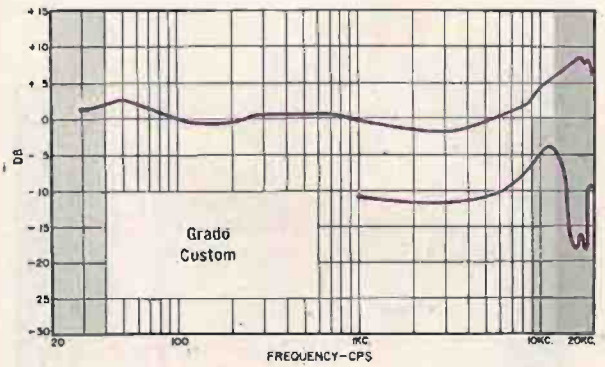
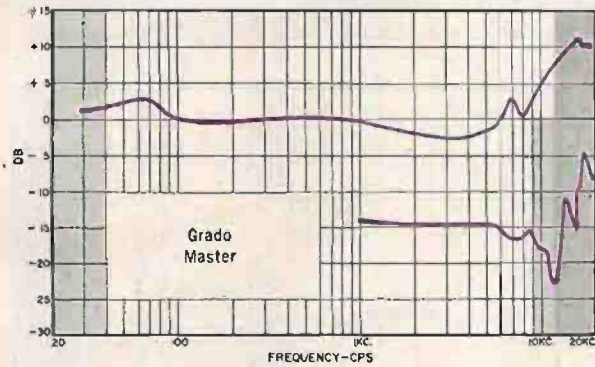
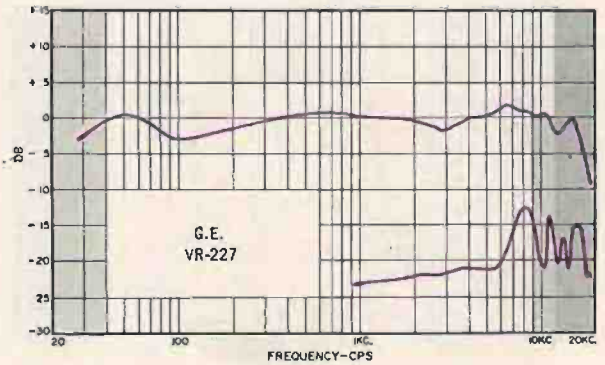
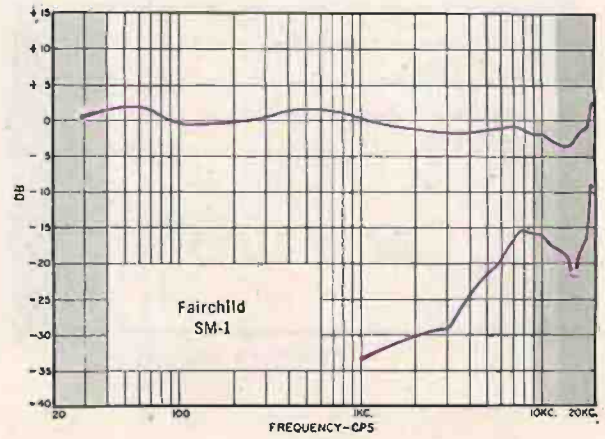
The "Response-Crosstalk" graphs show the average of the two channels.

**Fairchild SM-1:** Fairchild, long known for their moving coil cartridges, makes a new departure with this design, which operates through rotary motions of the magnets, a principle which seems to result in uncommonly good channel separation.

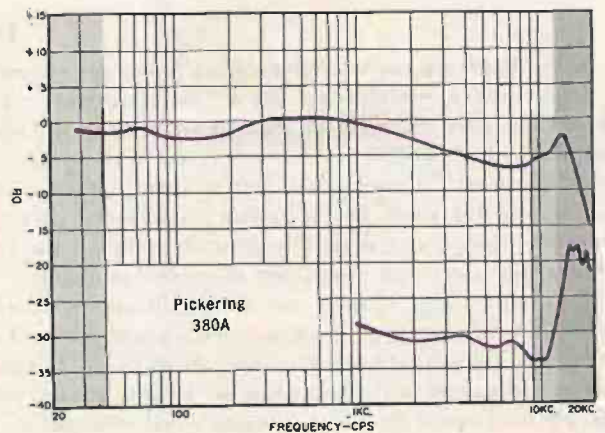
**General Electric VR-227:** This cartridge is a lineal descendant of General Electric's variable reluctance cartridge which was a famous pioneering design in the early days of high fidelity. Working on the moving-iron principle, the metallic stylus shank alters the magnetic field between two pole pieces and thereby generates an electric signal.

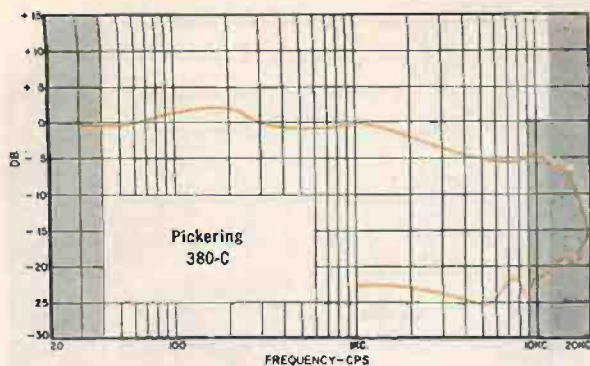
**Grado "Custom" and "Master":** These moving coil cartridges are virtually identical, except that the "Custom" has somewhat higher output and lower moving mass, the latter resulting in extended high-frequency response.

Care is taken by the manufacturer to balance both channels both in frequency characteristic and output level. Note that our curves reveal a striking difference in channel separation between the "Custom" and the "Master" models.

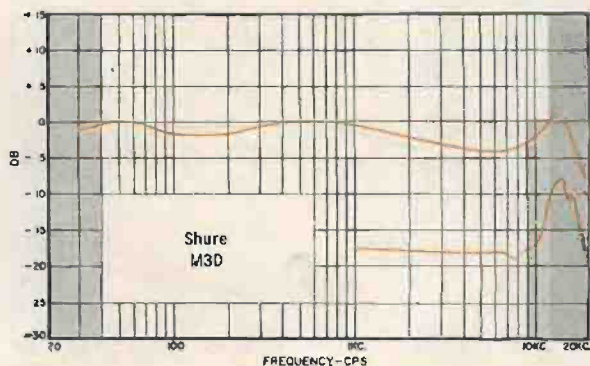


**Pickering 380A and 380C:** This moving-iron cartridge is rather unusual in its outward appearance due to its "V-guard" stylus assembly, which caps the front end and allows for instant stylus change. People with record collections dating a long time back may be interested that a stylus for 78-rpm discs is available. (The same is true of the Dynaco Stereodyne). As may be surmised from the frequency response, the cartridge has a rounded "smooth" sound, without stridency in the highs.

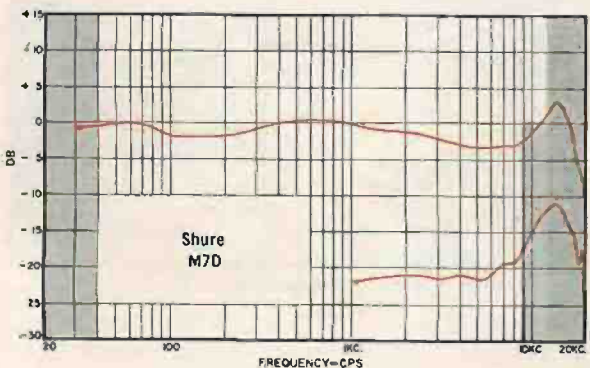




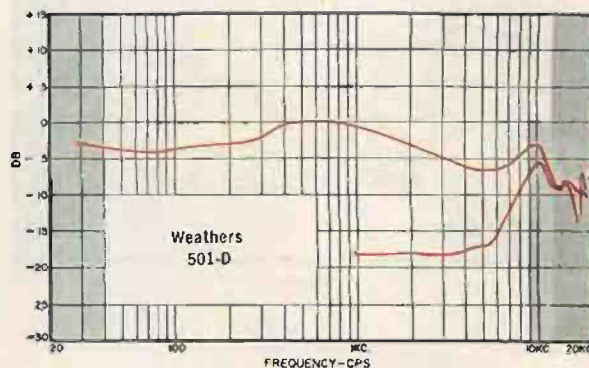
The 380C cartridge is intended for use in record changers while the 380A is primarily designed for use in professional-type tone arms. The difference lies mainly in the slightly higher tracking pressure (4 grams) required by the 380C, and its higher output.



**Shure M7D and M3D:** Outwardly and inwardly, the M7D very much resembles its "professional" brother, the M3D, except that it is manufactured presumably under less rigid conditions of inspection and quality control. Its performance, as evidenced by our test results, closely resembles that of the M3D, except that there seems to be about 3 db less separation in the midrange.



**Weathers 501-D:** As a ceramic cartridge, the Weathers 501-D is highly insensitive to magnetically induced hum and may be recommended where hum problems persist.



### Trial by Jury

After completing the measurements, a number of editorial colleagues were rounded up for a "listening jury." We played for them a clangorous excerpt from the new Victor recording of Prokofiev's *Alexander Nevsky*, in which the combined forces of chorus and full orchestra on an inside part of the disc really give a pickup a workout. After the identical passage was played successively with all the cartridges under test, we asked for subjective reactions.

If the jury failed to reach any verdict, it proved conclusively that each person seemed to know what he liked. The vagaries of individual taste were dramatized by the fact that one and the same cartridge might be lavishly praised and bitterly condemned by about an equal number of people.

The only trend apparent was that our musical staff tended toward the cartridges notable for sweetness of string tone and full-bodied bass (e.g. Dynaco Stereodyne and both Shure models) while the technical staff leaned toward less warm and somewhat brighter-sounding cartridges, such as the Fairchild and both Audio Empire models. This once more bears out the old axiom that, if possible, a choice of a cartridge should be based on "in-person" listening to a variety of cartridges playing the kind of music you are likely to play in your home. Reputable high fidelity showrooms will gladly put the facilities for such comparison at your disposal.



# RE-TEST OF THE PACO SA-40



**I**N TESTING audio equipment, it sometimes happens that the unit under test is not truly representative of its type. We usually test only one "individual" of a given model and assume that our findings hold true for all similar units.

This procedure seems fair because, after all, it exactly parallels the situation in which the audiophile finds himself. He, too, buys only one unit—and the one he buys is the one that's got to perform for him. He does not have the opportunity of picking his particular amplifier from a whole stack of them in the manufacturer's warehouse. He trusts the manufacturer's quality control and inspection procedure to assure that close tolerances are maintained to assure the uniformity of production. Consequently, we feel that we can best serve the needs of our readers by placing ourselves under the same limitations and limiting ourselves to one sample of each type.

When evaluating kits, however, this procedure has certain pitfalls. The manufacturer has no control over who ever buys and assembles the kit and cannot rightly be held responsible for shortcomings attributable to faulty assembly. And it is also questionable whether he is responsible for faulty tubes guaranteed by the tube manufacturer.

A combination of both these accidental snares tripped us up in our article, "Stereo Kit Foursome," in the June, 1960 issue. Our lab engineer tested all kits as he found them and reported that the PACO SA-40 didn't seem to meet its claimed specifications. Later investigation revealed, however, that the output stage of the SA-40 had not been correctly balanced by our technician who built the kit and that one of the output tubes was faulty. Consequently, the SA-40 was not performing under normal conditions at the time of the test.

In fairness to our readers and to the manufacturer, we re-tested the amplifier after correcting these defects. The results of the re-testing show the SA-40 to be capable of much better performance than our original tests suggested.

As might be expected, the greatest difference was in power output. Instead of a maximum of 16 watts, as was measured previously, power was 20 watts with no visual clipping.

This output level meets the manufacturer's claims for the SA-40. The full-rated output of 20 watts was available from 45 to 22,000 cps, and was down only 1 db at 35 cps.

Harmonic distortion figures were also markedly improved. Whereas our earlier tests indicated 2% harmonic distortion at 1000 cps at 16 watts output, the new distortion figure at 1000 cps at 20 watts output was only 0.47%. This meets the manufacturer's claim of 0.5%, and is lower than the other three units covered in the previous report. At both 50 and 10,000 cps, harmonic distortion was 1.5% at 20 watts output.

Frequency response was from 20 to 33,000 cps  $\pm 1$  db at an output level of one watt. Tone control action was up to the manufacturer's specifications, providing 15 db boost and cut at 50 and 10,000 cps.

In regard to the equalization circuits, in the previous report it was erroneously stated that one network provided equalization for both RIAA records and 3 $\frac{3}{4}$ -ips tapes and that another served for both EUR records and 7 $\frac{1}{2}$ -ips tapes. In actuality, the equalization circuits are linked to the input selector switch and provide different equalization curves for tape and disc.

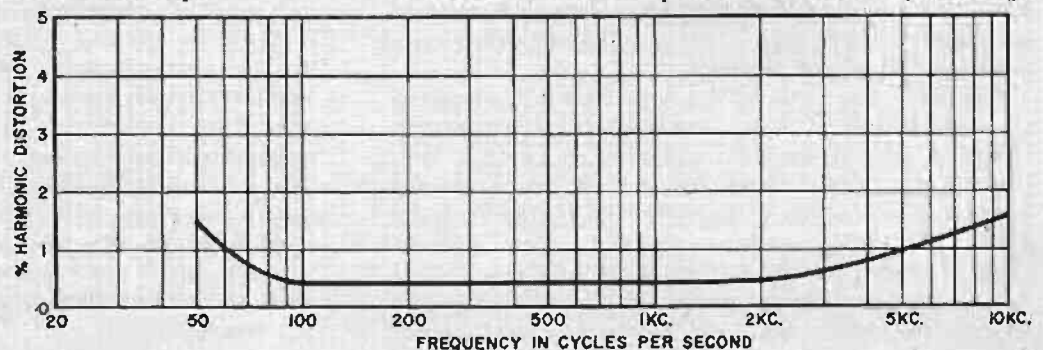
It was previously reported that the drop-off below 50 cps in the RIAA equalization curve was introduced to act as a built-in rumble filter. The manufacturer, however, states that the drop-off is to compensate for tone-arm resonance—the thought being that if the tone-arm caused an increase in output from the cartridge at low frequencies, the drop-off in equalization would flatten out the overall response. This argument, however, would not be good if a person used a tone arm that did not resonate.

The equalization for 7 $\frac{1}{2}$ -ips tapes was within 3 db of the NAB curve between 100 and 7,500 cps, but fell off somewhat beyond these frequencies (-7 db at 50 cps and +4 db at 15,000 cps). When playing back tapes with the SA-40, it might be a good idea to use the tone controls to cut the treble slightly and to add a little bass.

IM distortion was not rechecked since the previous test had been quite good in this respect (1.1% at full output).

All in all, we were very pleased with the SA-40 after we re-tested it. It would have been an injustice to PACO and to our readers to allow the results of the previous test to go unamended. While we did not hesitate at the time to call a spade a spade on the basis of the original tests, it is a happier task to report that the previous test of the SA-40 was not typical of the unit. The results of the re-testing prove the SA-40 an excellent performer within its price range.

Harmonic distortion at full output (20 watts) for the PACO SA-40 is plotted here at frequencies between 50 and 10,000 cps.



# REVERBERATION FEATURED BY NEW STEREO CONSOLES

*The benefits, however, are debatable*

by Herbert Reid

**L**ISTENERS new to stereo often remark in surprise that "it makes the room seem larger—it pushes out the walls." Even in the smallest of rooms, the music sounds spacious and more natural than in mono.

The explanation for this is that the acoustic *perspective* originally surrounding the orchestra in the concert hall is wrapped up in the recording along with the actual sound. The 700,000 cubic feet of the typical concert hall seem to be pouring into the 3,000 cubic feet of the average living room, stretching its aural perspective beyond its walls.

It is this space effect, as distinguished from mere left/right directionality, that makes stereo reproduction of music so convincing in the acoustic environs of the home.

Evidently prompted by such considerations, two prominent makers of "package" radio-phonographs, Philco and Zenith, have recently equipped some of their stereo consoles with a device to make the apparent space even bigger. By adding discretionary quantities of reverberation, the listener is able to surround his music with variable amounts of imaginary but effective space.

Under the euphonious trade names of "Reverbaphonic Sound" and "Reverba-Tone," Philco and Zenith offer essentially identical methods of sound enhancement, the only difference being that Zenith has a continuously variable reverberation control while Philco's operates as a step-type control with four settings and an "off" position.

Either of these controls enables the listener to expand his acoustic habitat to the dimensions of a cathedral with (literally) a twist of the wrist.

Suppose you find the recorded sound of a chorus too "tight." A flick of the reverberation control loosens it up immediately. Such second-guessing of the record makers can be a lot of fun. The listener is in control over aspects of sound that hitherto were irrevocably fixed at the studio. There is, of course, the danger of exaggerating the effect. But let it be hopefully assumed that a musically sensitive audiophile would be able to use a control of this type with discretion and to good advantage.

The device employed by Philco and Zenith is essentially an "echo chamber" effect, familiar in its more virulent manifestations from the hollow bellow of the juke box. Both channels are mixed and fed into a delay line, producing staggered echos lagging up to two seconds behind the direct sound. The whole sequence of artificial echos, neatly ordered in waning strength, is then piped back into the left and right channels, respectively. The apparent size of the resultant imaginary "space" can be made to vary, depend-

ing on how far the reverberation control is advanced.

If anything is amiss here, it is not the principle introduced by Zenith and Philco, but its present execution. Listening tests made it sadly evident that in this potentially fine enterprise the currents have gone awry. The Zenith and Philco consoles, as such, sound quite pleasant at moderate volume levels. But as soon as the "Reverbaphonic" echo is switched in, the sound degenerates and becomes strangely denatured.

Moreover, if the added reverberation exceeds a bare minimum, individual instruments get lost in a big, fuzzy blur. Timbre and transients, the real quality factors in high fidelity, are submerged. The stereo effect, instead of being enhanced, becomes swamped by the echo.

Part of this is because optimum stereo requires a certain ratio of direct-to-reflected sound. When this ratio is radically altered by too much artificial reverberation, the result no longer sounds natural.

More serious difficulty arises from the fact that the reverberation is derived from a mixture of both channels, and consequently obscures the directionality of stereo. It would have been better to insert a separate reverberator in each of the two channels.

The most serious drawback, the falsified tone color, seems to be caused by distortion generated in the delay line. In the present design, the delay line consists of two coiled metal springs suspended between ferrite transducers. The time taken by the sound to travel through the springs constitutes the basic time delay (about 30-40 thousandths of a second) which can be multiplied up to 2 seconds by letting the sound shuttle back and forth repeatedly.

The trouble is that the metallic springs themselves introduce spurious resonance peaks. Despite some evident effort to smooth out such resonances, the springs still exhibit some of the non-linear quirks inherent in mechanical vibration over a wide frequency range. As a result, harmonic and intermodulation distortion are unavoidable.

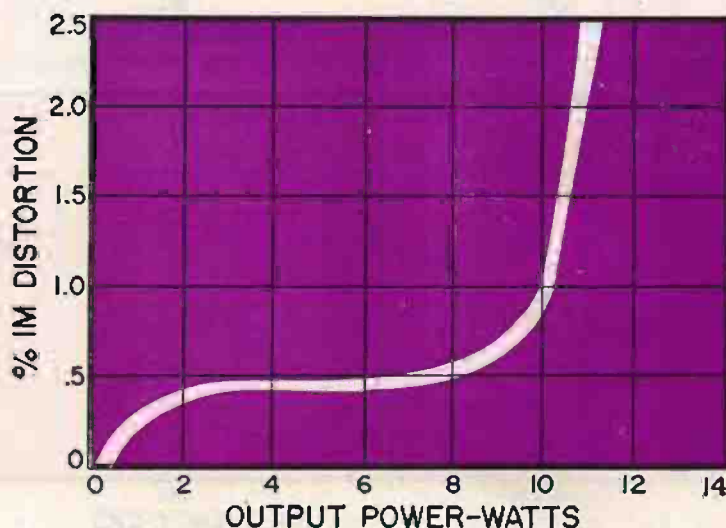
Moreover, the reverberators operate principally in the frequency range between 300 and 4000 cycles. Hence their amplified output introduces a large mid-range peak in the overall response.

Possibly an all-electronic, full-range, low-distortion delay line could overcome these difficulties at some future time. Zenith and Philco deserve credit for a potentially valuable innovation, but until the reverberatory units employed reach an audio quality consistent with high fidelity standards, the merit of including them in an audio system remains doubtful at best.

# POWER POLITICS

## How many watts do you really need?

by HANS FANTEL



Typical distortion curve of an amplifier honestly rated at 2% distortion at 10 watts. Distortion rises very rapidly if output is pushed beyond this limit.

**L**ORD ACTON'S admonition that "Power corrupts" may hold true in politics. Not so in audio, where power often produces purity, however at a price.

The higher the wattage of an amplifier, the more you are likely to pay for it. If you have an all-out attitude toward sound equipment, or if money is no object, this won't worry you. But if you are like most of us, you wonder at what point the conflict of cost vs. power in an amplifier is resolved in terms of optimum dollar value. Or, to put it plainly, how many watts do you really need?

First let's clear the air of popular misconceptions. A lot of watts doesn't necessarily mean a lot of sound. A 100-watt amplifier, for example, doesn't play ten times as loud as a 10-watt amplifier, since the human ear does not translate the power output of a sound system into a directly proportional sense of loudness. In terms of human hearing, the loudness difference between 25 watts and 50 watts is only 3 db—a very small increase.

Why, then, pay a premium for those extra watts if you can hardly hear them? The answer is that sheer loudness isn't necessarily high fidelity sound.

Let's say that you have a 15-watt amplifier and a 50-watt amplifier playing alternately through the same speaker. Even at the identical volume, chances are that you will be able to pick the bigger one blindfolded. You may not be able right away to put your finger on why it sounds better. But somehow the bigger amplifier is apt to get the music across more convincingly. There is a margin of naturalness and ease that makes for greater listening pleasure.

What lies behind these subtle differences gained by the

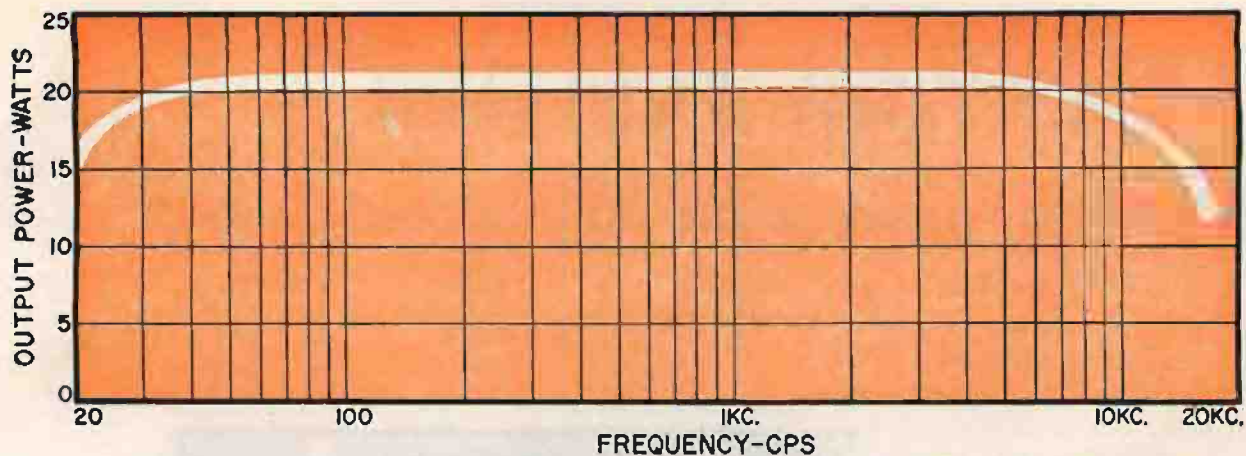
extra watts? The key to the problem is "power reserve." Certain passages in music are like steep hurdles to the amplifier: the crash of a kettledrum, a chord struck fortissimo on the piano, the deep bass of the bull fiddles, or the swelling sonorities of the full orchestra. At those moments, the power content in the music jumps tremendously.

Consider, for example, what happens to a 10-watt amplifier. It may be comfortably idling along through a *mezzo forte* string passage, singing sweetly. Suddenly the score calls for trumpets and drum in *fff*. What happens if there is not a sufficient power margin? The music sounds just as loud, but the weak-muscled amplifier breaks up into distortion. At the climax, the sound becomes harsh.

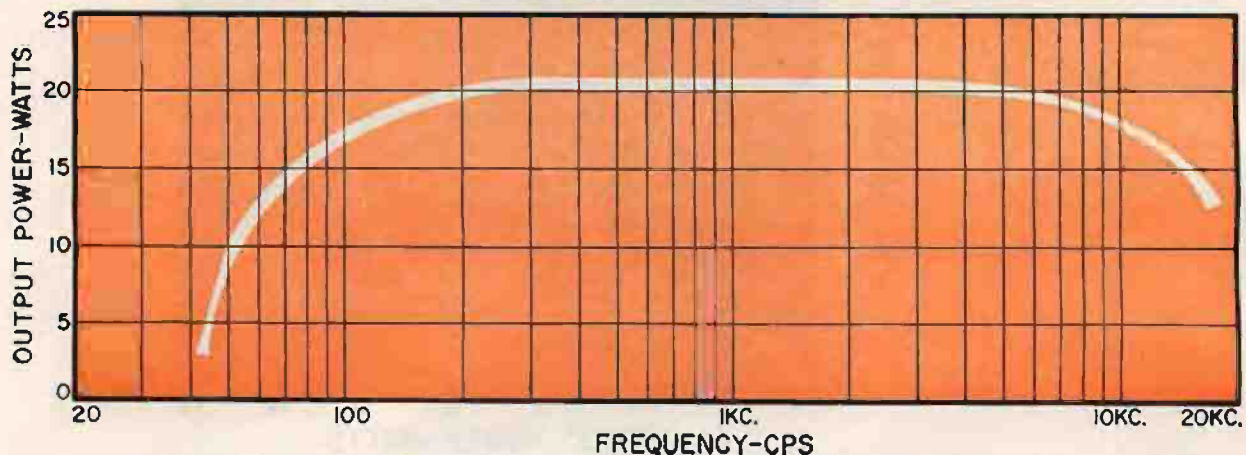
This may last only a moment. As soon as the loud passage subsides, the little amplifier returns to its best behavior. But the momentary spells of distortion are remembered subconsciously and the listener gains a vaguely uncomfortable impression of the overall sound texture. This is one of the main factors in "listener fatigue," the odd feeling of discomfort and irritation caused by slightly distorted sound.

By contrast, an amplifier with sufficient power reserve glides smoothly and imperceptibly over such tonal hurdles. Even the heavily scored passages remain transparent. Nowhere is the clarity of sound compromised.

The higher-power amplifier is also likely to pump out better bass. To get an idea of the energy contained in the really low notes, visualize such instruments as tympani, tuba and bass fiddle and think of the sheer physical force required to play them. This energy finally reaches you in the form of extra watts. Can your amplifier handle it? Let's assume



A good 20-watt amplifier delivers full power over nearly the whole frequency spectrum (within specified distortion limits).



The amplifier represented by this power response curve may also be rated nominally at 20 watts because it delivers this output at 1000 cycles. However, it seriously lacks power in the low range, as shown by steep curve slope.

that your amplifier is rated at 20 watts. Ideally, it should put out a maximum of twenty clean, undistorted watts throughout its frequency range. In practice, however, many amplifiers skimp on lows. A 20-watt job might put out its rated power in the mid-range around 1000 cycles, but when it gets down to a really low note, such as 30 cycles, it might not be able to manage more than 5 watts without distorting all over the place. Not that such extreme discrepancies are typical, but in many low- and medium-wattage amplifiers, it is likely that a difference exists to some degree between the rated 1000-cps output and actual power in the low bass.

In effect, this deprives the music of power in the range where it is most needed. The amplifier is unable to take the low bass in its stride and is driven beyond its distortion point by the amplitude of the heavy bass. Not only does the bass lose its natural depth and solidity, but the overall sound texture becomes cramped and unclear.

Here again the solution to the problem is ample power reserve. An amplifier with a 50-watt rating has more watts "left over" at the low end than an amplifier with a 30-watt rating, even though it may not furnish the full rated output in the bass. Some manufacturers provide so-called "power response" curves as part of their specifications, which tell you exactly how much power the amplifier delivers at any given frequency within specified distortion limits.

Now we come to the consideration of speaker efficiency, on which all power requirements are based. Certain speakers, particularly those in horn enclosures, are highly efficient in converting the electrical output from the amplifier into acoustic energy. Such speakers convert up to 50 percent of

the electrical energy from the amplifier into sound. Speakers in bass reflex baffles or other enclosures with some kind of vent usually operate at medium efficiency in converting electrical wattage to actual sound. Others, notably the "infinite baffle" and "acoustic suspension" designs (such as the various AR and KLH models) now popular among bookshelf speaker systems, are generally low in efficiency; consequently, they require more power from the amplifier for a given amount of volume.

To say that bookshelf speakers are "inefficient" is not to disparage them. In tonal range and overall quality, an inefficient speaker may well be equal or superior to an efficient speaker. When we say a speaker is inefficient, we mean that it requires extra power from the amplifier that feeds it.

It may seem paradoxical that large speaker systems require less power than do many of the small, bookshelf-type speakers. You might think of it this way: Nature never gives you something for nothing. The "acoustic suspension" type of bookshelf speaker saves a lot of space in comparison to a big corner horn system. You have got to "make up" this saving somewhere—in terms of the greater wattage consumption.

The power requirement of a low-efficiency speaker might be stated as 15 clean watts. Unfortunately, this doesn't mean that any 15-watt amplifier will do. There is a slight hitch about the word "clean." Remember that a 15-watt amplifier doesn't necessarily deliver 15 undistorted watts throughout the whole range. This is where the "margin" comes in. If you use a low-efficiency speaker, an amplifier with a nominal rating of about 20 watts per channel may be considered adequate. But more powerful amplifiers will probably yield

## "POWER BUDGET" PLANNING CHART for average-size rooms

Listening Room	Loudspeakers	Recommended Watts Per Channel
<b>"LIVE" ACOUSTICS</b> Little sound absorption. Tile or linoleum floor, no rugs, small curtain area, smooth walls.	High-efficiency	5
	Medium-efficiency	10
	Low-efficiency	15
<b>AVERAGE ACOUSTICS</b> Curtains and some carpets, some but not much uphol- stered furniture.	High-efficiency	10
	Medium-efficiency	15
	Low-efficiency	20
<b>"DEAD" ACOUSTICS</b> Extremely sound absorption. Wall-to-wall carpet, heavy draperies and curtains, stuffed chairs, couches, pillows, and wall hangings.	High-efficiency	15
	Medium-efficiency	25
	Low-efficiency	50

For rooms greater than 30 feet in length or width, increase the recommended wattage by 20-50 percent.

noticeable improvement in effective bass projection and the ability to ride out orchestral storms.

What, then, about the owners of more modest equipment, rated between 10 and 20 watts per channel? If they employ horn-type speakers, such as some of the larger Electro-Voice models or the British Lowther Acoustic, they have no problem whatever. Horn speakers require so little power that ten or fifteen watts leave an ample power margin—comparable to what you might gain by feeding 50 watts to an "inefficient" acoustic suspension speaker. A vented enclosure of the bass-reflex type, though less efficient than horn speakers, still allows a comfortable power reserve from smallish amplifiers. Some bookshelf models feature vented enclosures, thereby gaining efficiency. Altec Lansing, Jensen, Norelco, R-J, and University all make loudspeakers that are easily driven by low-power amplifiers.

The current popularity of integrated stereo receivers (tuner-amplifier combinations) with modest power ratings has recently stimulated bookshelf speaker manufacturers to improve the efficiency of even the non-vented systems by means of improved magnet designs. The Fisher XP-1, for example, requires only 10 clean watts for adequate operation and the new Acoustic Research AR-2a does very well with 15. To fill extremely large rooms with full-throated sound, however, would require added wattage.

This brings us to the effect of environmental factors on power requirements. Oddly enough, your home decorating scheme affects the wattage needed. Rugs, pillows, upholstered furniture, and heavy draperies swallow up a lot of sound. To make up for this absorption, you need to pump

more sound (hence more watts) into the room. If, on the other hand, you live in a "modern" uncluttered interior with plenty of blank wall space, the sound will be multiplied by reflection with a resultant saving in watts. The difference in power requirement between the two types of décor may be as much as 50 percent.

Having considered the various factors involved, you can now plan your "power budget" from the table above. You must remember that your musical taste and personal listening habits also enter the picture. To shake your walls with Wagnerian thunder at concert volume naturally requires more wattage than to give a convincing account of chamber music or a modern jazz combo. But most likely you want your system to be able to handle all kinds of music, including the most massive orchestrations at full volume. The power figures in the chart above are based on that assumption.

Suppose the chart tells you that you need 15 watts for your particular requirements. For stereo, this should be interpreted as 15 watts per channel. You may ask why *each* of the two channels should carry the full required wattage rather than just half of it. The reason again lies in loudspeaker efficiency and the indirect relation of power to loudness. The requisite amount of power must be delivered to *each* speaker to drive it effectively, even though the overall loudness is not doubled by employing two speakers.

If you can afford a more powerful amplifier, you may gain the marginal tonal improvement so important to the perfectionist. But the data in the chart represent an acceptable conjunction of cost and quality.

The Fantastic Saga  
of the  
Siena Piano



*According to legend, the Siena Piano is partly fashioned of wood from King Solomon's Temple. It now faces extinction due to gradual deterioration.*

by KEN and NOËL GILMORE

FOR the past seven years, an Israeli piano technician named Avner Carmi has been in the United States on what he considers a holy mission. His quest: to persuade a reluctant world to accept what is to him one of the greatest musical treasures of all ages. The object of his enthusiasm is the Siena Piano, an ornately carved and decorated antique instrument which Carmi believes is the spiritual descendant of the Harp of David, and perhaps an actual, physical legacy dating from Biblical times. According to legend, the sounding board of the piano comes from wood which was once part of Solomon's temple in Jerusalem.

Carmi also believes that 13 years ago his remarkable instrument fulfilled the ancient prophecy that Israel would be free when King David's Harp once again played in the land. Says Carmi: "On November 30, 1947, the day when the United Nations was deciding whether a new Israel was to be or not to be . . . I stood at the piano, surrounded by my dear ones, giving the piano a last touch. At last I laid down my tools and announced, 'It is done, it is ready.' And behold! At that moment the air was filled with the glorious decision of the United Nations, and the Harp of King David was heard again!"

One of the piano's primary claims to fame is the fact that its sounding board is reputed to have come from Solomon's Temple. This, indeed, would make it an instrument beyond price. But in addition to its possible value as an irreplaceable historic artifact, it is also an instrument of unquestioned musical worth. Carmi feels that his reincarnated Harp of David has a tone fully as sweet and magical as that of the original instrument with which the shepherd boy drove the evil spirit from King Saul. In fact, Carmi frequently cites the exclamation of a celebrated pianist who spoke of the sound produced by the Siena Piano as being "the voice of God."

Modern critics—while hesitating to go quite this far—have judged it a fine, even magnificent, instrument. There is no denying that it is a remarkable instrument with a unique, singing tone, similar to both piano and harpsichord. The late Heitor Villa-Lobos said: "I love the Immortal Piano, its sound and its story equally." The famous French piano teacher, Lazare Lévy, on first playing the Siena Piano, turned to Carmi and said, "Carmi, I think the entire piano industry is on the wrong track." Critic David Randolph agrees with Carmi that the piano has the remarkable ability to sound like a harpsichord at times, and at other times to suggest a lute, harp, or guitar. Carmi holds that the Siena Piano has the unique quality of adapting itself to whatever music is played upon it. But most critics agree that it is best playing Mozart or Scarlatti, or perhaps the modern French impressionists, such as Debussy.

THE instrument's tone—like the tone of any piano—is determined by its sounding board. And certainly, if a color-

ful history has the power to affect an instrument's sound, the Siena Piano should have a voice like no other. The earliest legend of its sounding board begins in 70 A.D. when the Roman legions of Titus razed the temple at Jerusalem, and, as was the custom of the day, carted everything of value back to Rome. This event is recorded, among other places, on the Arch of Titus which still stands in Rome. On the arch is a relief which shows the treasure from Solomon's Temple being hauled away by Roman soldiers to the Eternal City.

Included in the prizes of war, according to the legend, were two wooden temple pillars known as Jachin and Boaz which had stood on either side of the temple's front entrance. They were taken to Rome and used in the construction of a pagan temple. Centuries later, the temple was destroyed and the pillars were given to the city of Siena, then preparing to build a Christian church. The pillars remained in Siena until the last decade of the 18th century when an earthquake destroyed the building. The historic pillars were splintered too badly to be used again.

In the church on the day of the earthquake was an aging piano maker—Sebastino Marchisio of Turin—who had been looking for a piece of wood suitable for a piano sounding board he had in mind. Marchisio was unhurt in the collapse of the church, and he was attracted by the sight and smell of the clear, splintered wood. After cutting into the fractured beam, he decided that this was the wood he had been seeking. Since the pillars were of no further use in the church, he was given permission to cut a sounding board out of one of them.

Although Marchisio planned, designed, and started the

*Although the Siena Piano's main claim to fame is its legendary sounding board, it is, in addition, a striking example of early 19th Century Italian wood carving.*





*Especially fine is the carved area above the ancient instrument's keyboard.*

piano, the job of completing it passed to his sons, and eventually to his grandsons. Frantic activity alternated with long periods of neglect, but finally the finishing touches were added by Nicodemo Ferri, Marchisio's great grandson. Ferri, one of Italy's foremost sculptors and wood carvers, and his cousin, Carlo Bartalozzi, decorated the piano with over twenty laughing, dancing, playing cherubs and a score of other designs, including harps, pipes, faces, lions, and other figures. The beautifully carved piano remained one of Siena's most treasured possessions until 1868, when it was given to King Umberto of Italy as a wedding present.

**I**T is difficult, of course, to separate the tightly woven web of myth and miracle surrounding the piano's origin. A Middle East expert at New York's Metropolitan Museum of Art has said, for example, that while it is most unlikely that wood from Solomon's temple made its way to a Siene church, and thence into a piano, there is certainly no denying the possibility that it *could* have happened.

As for the stories of the pillars, Jaclin and Boaz, practically all Biblical scholars agree that they were made of brass, as related in the First Book of Kings. Yet there were surely wooden pillars in the building, and one of them may have survived the fires that destroyed the temple on at least two occasions. There is no way, either, of knowing whether Titus' legions elected to carry away wooden pillars along with their other loot in 70 A.D. Even the story of old Marchisio and the splintered pillars inhabits that dim realm between history and legend.

Such considerations do not bother Carmi, however. "My wife and I believe," he says. "We believe everything."

As far as the Carmis are concerned, the piano is the spiritual descendent of the Harp of David, and it has played its part in the ancient prophecy of Israel's freedom. They also believe it is the literal descendent of those times.

Recently Carmi was asked, "What if, by some modern method such as Carbon 14 dating, it was proved that the wood of the sounding board is not from the time of Solomon's temple?"

"I don't want to know," he said, and that was that.

Sorting fact from legend may, indeed, in this case be

somewhat beside the point. It is fascinating to speculate about the piano's rich and varied history, but in the final analysis, one fact remains: The Siena Piano is a remarkable old instrument. It has a unique tonal quality that is felt by many to be of exceptional interest and musical worth. Its predilection for attracting stories, true or not, only serves to make it more fascinating.

**A**S fantastic as the legend of the piano's origin may be, this is but one aspect of its incredible history. Its modern career is every bit as spectacular as the ancient legend. And inextricably intertwined with it is the 20th century life of Avner Carmi: its owner, friend, protector, and champion.

According to Carmi his entire life has been deeply influenced by the Siena Piano. It was even responsible for his having been born in Israel. The story began in the latter part of the 19th century, when pianist Mattis Yanowsky, Carmi's grandfather, played in Rome for King Umberto. After the concert, Umberto told Yanowsky that he owned a unique and wonderful instrument whose sounding board was reputed to have been made from the wood of Solomon's temple. So wonderful was the tone of the piano, said the King, that it had become known as the Harp of David. Many, he related, felt that the piano had become imbued with the spirit of the ancient namesake.

Yanowsky, a refugee from Czarist Russia, was at the time uncertain about where to settle. His wife and four children had been slain in a pogrom in Kiev. Only he and one son had managed to escape. As a devout Jew who felt a powerful, traditional tie with the Holy Land, he was inspired by the story of David's Harp and decided to take his son and settle in Palestine. The son grew up and married, and had a son of his own, Avner Carmi. Young Carmi was enchanted with his grandfather's story of the wonderful Harp of David, and vowed that some day he would see it.

As the boy grew to manhood, he planned a visit to Rome to look for the piano. But World War I interfered, and when he finally got to Italy, he was unable to see King Victor Emmanuel, who had succeeded Umberto to the throne. For the next five years he worked in Berlin, mastering the craft of the piano technician. On his return to Israel, once again he stopped in Rome for another try at seeing the piano. Again he failed to get an audience with the King.

Returning to Palestine, Carmi started to raise a family. Soon, he began to win some measure of fame as a piano technician, tuning pianos for such musical greats as Artur Schnabel, Alfred Cortot, and others.

In 1928, Carmi went to Rome again. This time he carried a letter from Gustave Lyon, president of France's famous Pleyel Piano Company, who had become his friend. Lyon's letter was to the manager of the Pleyel agency in Rome, who promised to find out what he could about the piano. A few days later he reported to Carmi that he had been in touch with every piano tuner who worked in the palace. None had seen an instrument such as Carmi described. But Carmi's faith in his grandfather's story remained unshaken.

In 1934 he went to Rome again—this time to buy parts for his now-flourishing piano business. While there he met

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*Carmi's initial clue that the Siena Piano might still exist were these 1868 photographs found in the archives of the city of Siena.*

a friend who suggested that he try to see the King on one of his trips outside the palace. Victor Emmanuel, it seems, was so particular about the fish he ate that he appeared at Rome's fish market every Friday to select them himself.

Early the next Friday, Carmi was at the fish market. As soon as he spotted the King, he ran toward him and began to pour out his story. The King's bodyguards were understandably alarmed when someone, in the heat of the moment, cried, "Assassin!" The guards pounced on Carmi and dragged him off to the local police headquarters. He remained there until the officials got in touch with Schnabel who vouched for his character and his story of the piano.

On the same visit, Carmi met a Professor Leonardo who promised to find out anything he could about the piano. Again, there was disappointing news when Leonardo reported that none of the palace servants remembered ever having seen such an instrument.

**I**t was 1939 before Carmi stumbled across his first tangible clue. In an encyclopedia he found a reference to a piano fitting the description passed down from his grandfather. According to the account, the instrument had been given to King Umberto as a wedding present by the city of Siena.

Although Italy in 1939 was on the verge of war, Carmi was now too hot on the trail to hesitate. He went to Siena and talked to an aging priest, organist at the Cathedral, who again related the legend of Solomon's temple. And in the archives of the city, Carmi found an official account of the gift including several photographs of the piano and its carvings, and its history. The piano, he found, had been built by the Marchisio family and decorated by the eminent sculptors, Ferri and Bartalozzi. In Siena, the piano had been taken to the Cathedral once a year for use in celebrating the annual wine festival. It was exhibited at the Paris Exposition in 1867 where it created a sensation. Upon the marriage of Umberto, the Siena city fathers, casting around for a suitable gift, decided that only one thing was fine enough—the Siena Piano.

When Carmi arrived back in Rome after his trip to Siena, the trail had grown hot. Leonardo had managed to get an audience with Victor Emmanuel himself, and had asked about the piano. The King said there was indeed such a

piano, but it had been taken to the palace at Monza, which explained why servants in the Rome palace had not seen it. Just as Carmi got this news, Italy entered World War II, and he barely managed to escape before the borders were closed by the totalitarian regime.

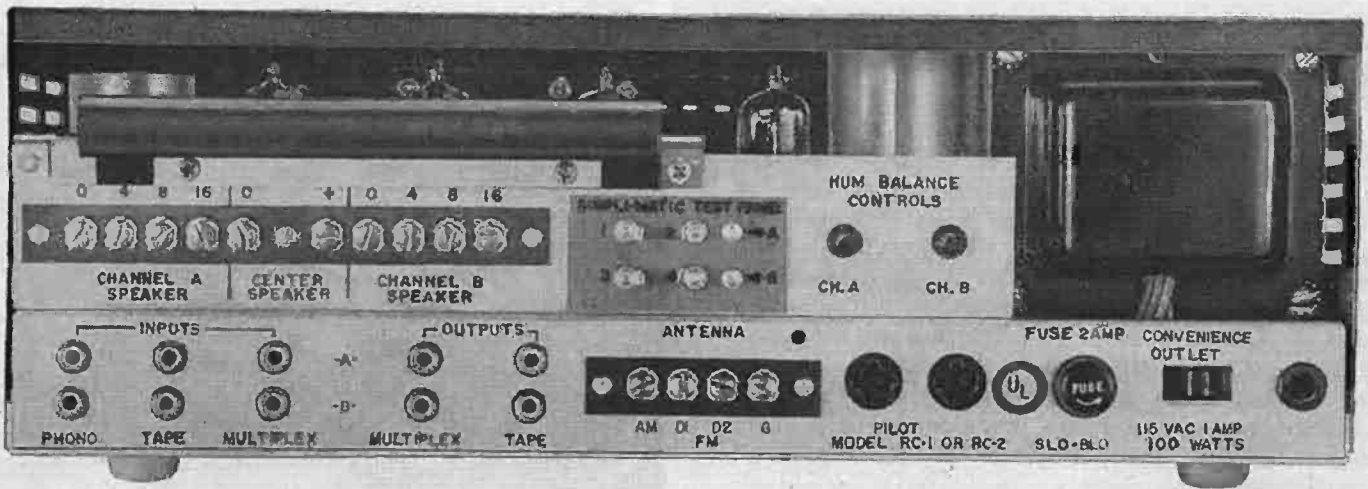
During the war, the paths of Carmi and the piano he had been seeking most of his life began to cross in a series of breath-taking coincidences. Carmi enlisted in a transport unit of the British Eighth Army. One day in 1942, his unit, with the aid of a mine sweeper, found an old piano buried in the desert sand. It was obviously of an Italian make and had probably been confiscated by the Germans in Italy, brought to North Africa, then abandoned after the German defeat at El Alamein. Carmi, the only one in his unit who knew anything about pianos, dug it out and found that it had been coated on the outside with plaster. The inside was so clogged with sand that even though he could open the lid and get to the keyboard, he could get no sound from the instrument. As for the plaster, he surmised that it had been applied in an effort to protect the piano's wood from the climate. He saw it carted away and, in the press of circumstances, forgot about it.

Then in 1943, his wife ran across a strange plastered piano in a junk market in Tel Aviv. The owner told her that it had arrived with other wrecked pianos from the British salvage depot. Through a series of adventures—during which the plastered piano narrowly missed being destroyed—it finally came to rest at the Carmi workshop shortly after the war. A plasterer drove up with it in a truck and wanted to know if Carmi could repair it. He had come upon it by accident, and was struck by the fact that it was covered with a coating of plaster. Never having seen a piano which so clearly showed evidence of his trade, he decided to have it repaired. Carmi told him it would cost a fortune just to remove the plaster.

But the plasterer didn't want it removed. In fact, he meant to add more plaster to refine the job and then decorate it with pictures of birds and angels. He left a deposit, but before Carmi could start on the job, the plasterer changed his mind. He decided to abandon the piano and came back to the shop demanding the return of his deposit. He pounded on the piano with his fist to emphasize his demands. Carmi returned the money, and after the plasterer had left, Carmi's young daughters made a startling discovery. A piece of the plaster had been dislodged by the pounding. One of the children picked it up and found that it was an intaglio of a carved figure. Frantically, Carmi began to look for the place from which the plaster had fallen. In Carmi's words, "There in the wood that now stood revealed was a beautiful little cherub beating a small drum—as if to summon the whole world around the piano.

"Straightway I pulled from my pocket the picture of the King's piano and compared the carved figure that had been hidden. Then I cried joyously, 'That's the boy . . . This is the King's piano. The Harp of King David.'"

With 24 gallons of acetone and months of labor, the Carnis managed to soak, chip, and scrape the plaster from the elaborately decorated case. But this was just the first problem. Piano parts were so scarce in 1945 that Carmi could find none with which to repair his prize. It had been stripped of its readily accessible parts. The bridges and ribs were missing. There were no strings, no action. The sounding board—to Carmi, the board of sacred wood—was splitting and crumbling. "Had this been an ordinary piano, I would simply have replaced the old sounding board with



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a new one. But in the case of the Siena, to remove its sounding board would have left nothing but its case and its history. The sounding board had to be retained and repaired at all costs."

It took Carmi more months to restore the piece of spruce that, according to legend, was more than two thousand years old. He then calculated and designed the layout of strings on the sounding board; he mounted, braced, and stretched them—a delicate job with the fragile board. Needing an action, he took parts from twelve old pianos in his shop—pianos he had bought to repair and sell to get his business going again after the war. Thus the action was part French, part Italian, part German. Carmi felt that this makeshift arrangement would at least do the job until something better came along. In the meantime it would serve as a symbol of the international character of the piano.

The reconstruction work was marred by many mishaps. At one point, when Carmi slightly miscalculated the four bridges, the sounding board split badly when the strings were tightened. He had to start all over again.

Finally, after three years, he finished the demanding job of restoring the piano and, as the new legend reports, the revitalized Harp of David rang out on the day that Israel regained its freedom, thus fulfilling the ancient prophecy.

Since Carmi arrived in this country in 1953, his promotional efforts on behalf of the piano have been untiring. *Time* magazine carried the story of the Siena Piano in 1955. Carmi and the piano have appeared on nationwide radio and TV—he was on the Dave Garroway program twice. So far, seven records have been made and released,<sup>9</sup> some of them selling fairly well, and Columbia Records has confirmed that plans to make further recordings are under consideration. This year a book written by Carmi and his wife, Hannah, sets forth the story of the piano in great detail.<sup>10</sup>

But still, he feels, the world is slow to grasp the importance of the profound musical gift he is attempting to bestow upon it, and time is running out. The ancient works of the piano are crumbling almost as rapidly as Carmi can keep them in repair. During the recording sessions in 1955 and 1956, he would scurry into the studio after each take and readjust, retune, and putter with the delicate, aging mechanism before the next take could be made. At one point, where there was a trill in the music, the actions of the two adjacent keys involved could not be balanced to get a smooth sound. Eventually, the head recording engineer, Jerry Newman, taped five minutes of steady trill, isolated the most even-sounding section, and spliced it into the recording at the appropriate spot.

Carmi finally decided to replace the entire action. Since the sounding board and strings are not built to established standards, the entire mechanism had to be adapted by hand and carefully fitted to the ancient sounding board. Only when this operation had been completed could the recording project be finished. Even then, within a year or two Carmi began to feel that nothing short of a complete restoration would put the piano back into usable shape. Mr. Harry J. Sohmer, president of Sohmer Piano Company, decided to help Carmi after he heard the story of the piano: "We felt that it was an interesting and historical piano, and should be restored. The sounding board needed major repairs. We also put in new strings, and although the action

<sup>9</sup> Esoteric 3000/04; Counterpoint 1503, 3005—all recorded under the production and engineering supervision of Jerry Newman.  
<sup>10</sup> *The Immortal Piano* by Avner and Hannah Carmi; Crown Publishers, Inc., New York, 1960.



Today the Siena Piano resides in stately grandeur at the home of Avner and Hannah Carmi, shown above.

was in fair shape and usable we decided to make a clean sweep while we were about it and put in a brand new action." Altogether, the Sohmer Company spent over \$2,000 and nearly a year on the piano.

But even this complete restoration, Carmi feels, is only a brief reprieve. He says the ancient sounding board is crumbling beyond repair, in spite of all efforts to save it. Although scores of cracks have been meticulously refilled and reglued with slivers of new wood, then sanded smooth again, new ones are still showing up in the ancient spruce. Within five years, he says, the damage will be too great to repair and the Harp of David will be lost to the world forever. In the meantime, he must see that its delicate, fragile voice is recorded again and again while there is still time.

In spite of the lack of universal recognition of the piano's unique musical quality, Carmi feels it must come. Probably no other feeling is possible for him, so strong is his personal involvement and identification with the piano. "It is like my flesh and blood," he says. Perhaps pianist Artur Schnabel—for whom Carmi once tuned pianos—put it most succinctly when he said: "Sometimes it happens that an ordinary man falls in love with the King's daughter, or an ordinary woman falls in love with the King's son. But Carmi, pianoman extraordinary, has simply fallen in love with the King's piano."

And although Schnabel made this statement many years ago, this love affair is, today, more alive than ever.

---

Ken and Noël Gilmore are a husband-and-wife free-lance writing team who are interested in various phases of the arts and sciences. Ken has a diverse background, majoring in music composition in college, serving as chief engineer of several radio stations, and, for some years, doing a stint as a news and weather man for television station WDSU-TV in New Orleans, La.

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# Be Our Guest . . .

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

Mrs. Robert Beckerdite, our lady Guest Critic, cut her baby teeth on a harmonica. A few years later, she was pumping out tunes on the parlor organ of her Missouri home and mastering major and minor chords on the guitar and banjo so she could accompany her father's fiddle at the local square dance sessions.

She heard her first serious music via her brother's crystal set, and after her graduation from high school, she paid for piano lessons with the earnings from her first job. Now the mother of four children, she still finds time to sing alto in the church choir and listen to quantities of music on the phonograph and FM radio.

Mrs. Beckerdite finds little spare cash and less space for new hi-fi equipment and records because Mr. Beckerdite's

camera equipment, movie projectors, gun collection, pedigreed pigeons, fishing gear, and the boat he is building in the basement somehow inevitably interfere with the pursuit of her hobby.

Our male critic is an Illinois attorney. John R. Chapin is the father of four children, which does not deter him from a deep interest in hi-fi and music. His current rig, his fourth complete component system, consists of an Altec 353A integrated stereo amplifier, Rek-O-Kut L34 turntable, Audak 16 arm, Fairchild SM-1 cartridge, and Briggs-designed home-built sandfilled baffles with Wharfedale speakers. The system is rounded out with EICO AM and FM tuners and auxiliary speakers in the kitchen, backyard, recreation room, and upstairs.

\*\*\* Mrs. ROBERT BECKERDITE  Guest Reviewers, Sept. 1960  JOHN R. CHAPIN \*\*\*

▲ **PROKOFIEV:** Suite from The Love For Three Oranges; Scythian Suite, Op. 20. St. Louis Symphony Orchestra, Edouard van Remoortel cond. Columbia MS 6132 \$5.98

Interest: Worthy  
Performance: Great  
Recording: Very fine  
Stereo Directionality: Well-balanced  
Stereo Depth: Perfect

If there is a better release, on the whole, of either of these musically related works by Prokofiev, I cannot imagine it. The fifth movement of *Three Oranges*, "*Le Prince et la Princesse*," is sheer enchantment. The sunrise at the end of the *Scythian Suite* is truly magnificent. And I can only shudder to think what a failure the often dissonant and polyphonus passages in Prokofiev's music might have been in stereo were it not for the very fine engineers at Columbia. The St. Louis Symphony and its new conductor are in top form and give us a spellbinding performance. Frankly, I am delighted. Mrs. R.B.

▲ **SCHUMANN:** Dichterliebe, Op. 48; Der Nussbaum; Erstes Grün; Jasminenstrauch; Der Himmel hat eine Träne geweint; Kommen und Scheiden; Requiem. Cesare Valletti (tenor) with Leo Taubman (piano). RCA Victor LSC 2412 \$5.98

Interest: Lieder masterpieces  
Performance: Good  
Recording: Fair  
Stereo Directionality: Unbalanced  
Stereo Depth: Very little

The register of Valletti's voice is within a few c.p.s. of being a baritone. He seems to strain for of the higher notes, but his rich, pleasing voice comes through beautifully in the middle and lower range of these lovely songs.

Leo Taubman continues to prove himself a capable pianist, but through what must be a fault in the engineering, his playing is too often heard above Valletti's voice. Also, there is noticeable modulation (or wow) in certain carry-over notes of the piano.

For a brief moment, near the end of Side One, however, everyone concerned seems to iron out his difficulties, and we

are given a treat in the moving *Am leuchtenden Sommermorgen*.

Portions of this record actually sound pre-hi-fi, particularly at about midway of Side 2. I would recommend a hearing before purchase. Mrs. R.B.

△ **BOATING SONGS AND ALL THAT BILGE.** Oscar Brand And The Sea Wolves. Elektra EKL-183 \$4.98

Interest: Specialty  
Performance: Mostly "bilge"  
Recording: Good

All but one song in this varied program were written by Brand himself. Although some of the music sounds "borrowed," the lyrics are "risquély" Oscar's, and therefore suited to his style. Included are a Calypso piece, a blues number, one cutie titled *The Captain's Daughter*, a song about a houseboat done in "talking blues" style, and still another with background music of an unexplainable "western" flavor. The background music often looms in the foreground. This is favorable considering that the well-placed sound effects add to whatever enjoyment the record offers.

Being co-owner of a 22-foot cruiser does not help. I leave this one to those who can take Oscar Brand. Mrs. R.B.

▲ **HANDEL:** Concerti Grossi, Op. 6, Nos. 1, 2 and 3. Handel Festival Orchestra of Halle, Horst-Tanu Margraf cond. Epic BC-1074 \$5.98

Interest: Medium  
Performance: German Handel  
Recording: Good  
Stereo Directionality: Enough  
Stereo Depth: Deep

Ludwig van Beethoven was *van* instead of *von* because his father came from the low countries, but the Germans would ignore this and claim him as a full-blooded German. And George Frederic Handel, claimed by the British and usually thought of as an English composer, was born not in England, but in Halle, Saxony.

In line with the thinking of many cities in America, the Halleans have developed the idea that since Handel was born in their city, some elements of his merit must

be due to whatever it was he received there. We know he studied law in Halle and played the organ in its cathedral, but 50 of his 74 years were spent in England. However, the Halle Chamber of Commerce (or its equivalent) has developed the Handel Festival Orchestra, which makes beautiful music of these Concerti.

If you listen attentively for the forty-odd minutes of high Baroque sounds (and who can, unless you are an avowed card-carrying Vivaldian, Bachian, Corellian, or Handelian?) you will be doing more than Handel ever expected of you. But you will hear some lovely, orderly, often sweet contrapuntal melodies from folk songs, the contre-dance, church music and marches, which seem at times about to break off into the more arduous strains of the *Water Music* or the *Royal Fireworks*.

This music was written, we are advised, for the purpose of filling in spaces in the program between choral works. All twelve concerti of Op. 6 were completed in 32 days, and the three on this disc were whacked out in about a week. Handel intended to convey no subjective thoughts; so each listener is left on his own, which is really the place to be anyway.

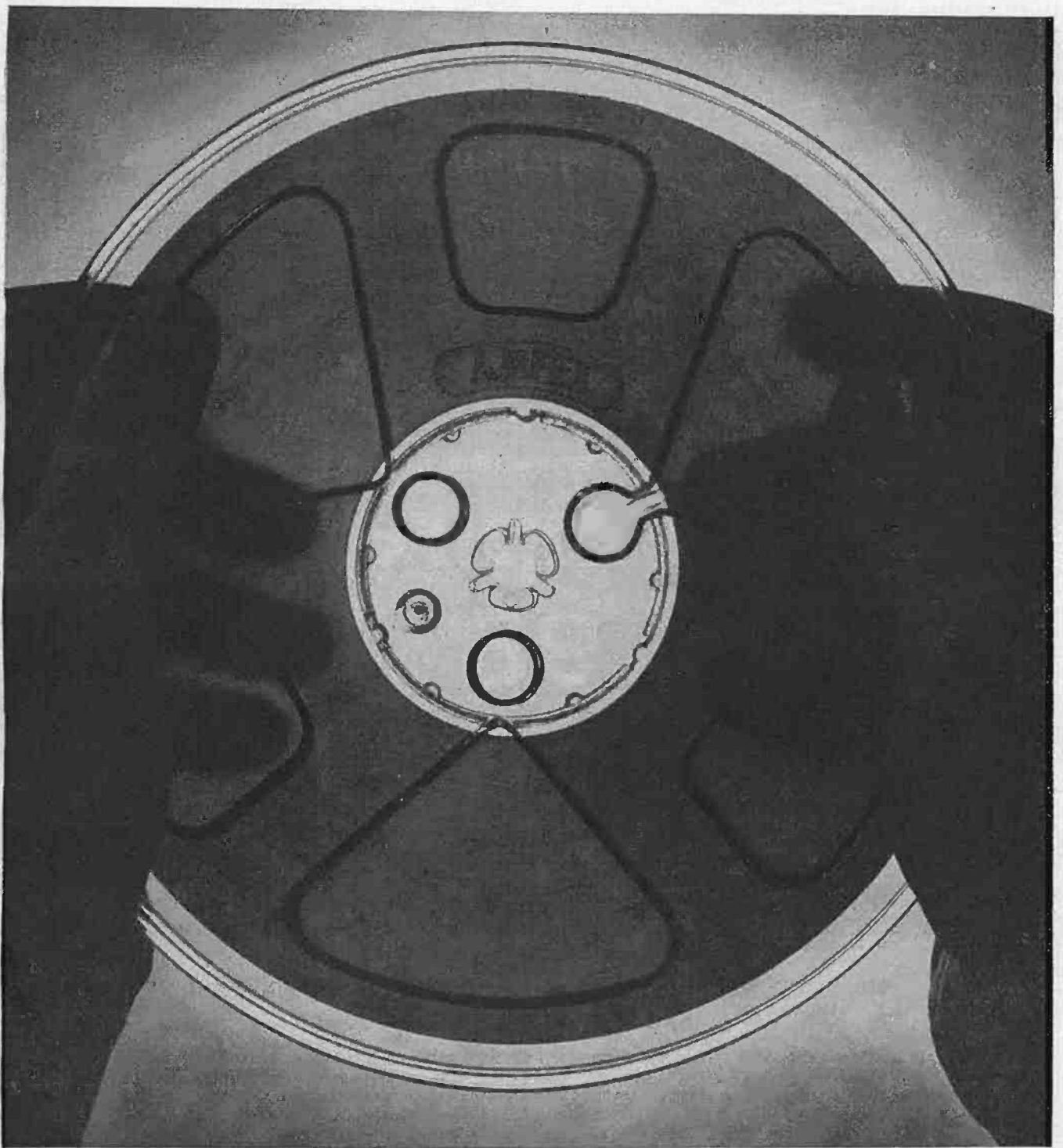
I find the disc extremely enjoyable, and might call it MUSIC TO READ THE NEW YORK TIMES ADS BY. You sit in your favored stereo listening location and let the sound waves come around the edges of the newspaper, which tends to increase the stereo effect. The record surface is smooth as glass, and as the recording level is very high, the music does not require "full room volume." The music is continuous and there are no tremendous crescendos to untrack your stylus. This all makes for a pleasant experience. J.R.C.

▲ △ **MARTINŮ:** Double Concerto; Three Frescoes. Czech Philharmonic Orchestra, Karel Sejna (Concerto). Karel Ancerl (Frescoes) conds. Artia ALP(S)—135 \$5.98; Mono ALP 135 \$4.98

Interest: Fine contemporary music  
Performance: Good  
Recording: Good

(Continued on page 90)

Hi Fi / STEREO



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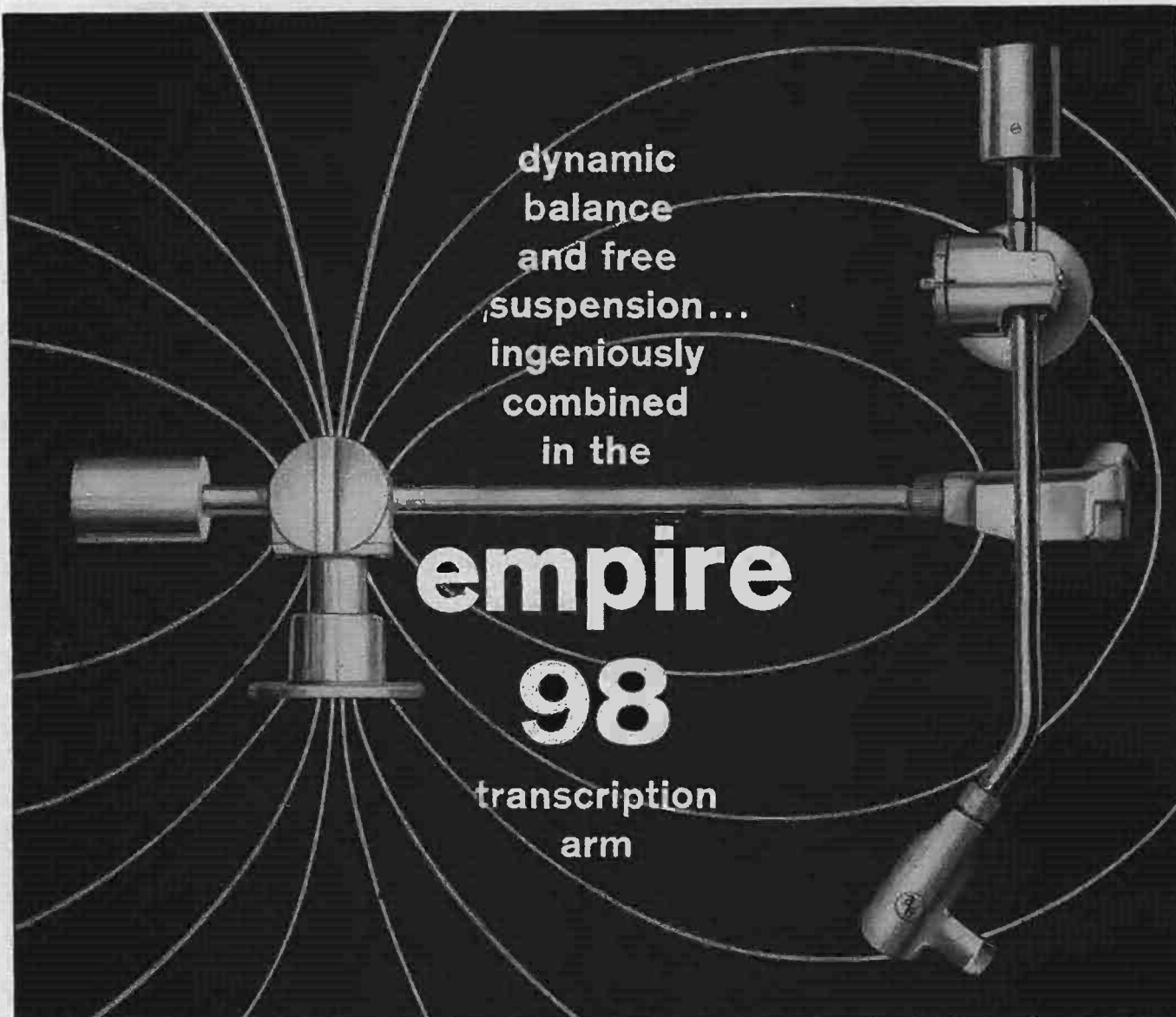
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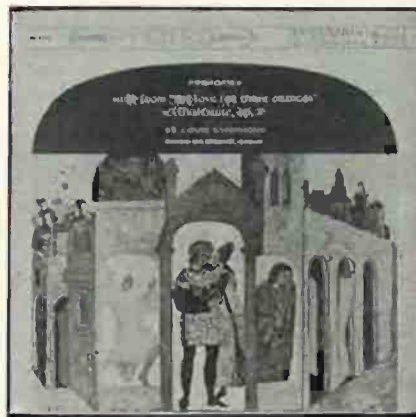
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### BEST OF THE MONTH . . .

▲ △  
Columbia gives Edouard van Remoortel, young Belgian conductor, a brilliant debut with a pairing of Prokofiev's *Scythian Suite* and *Love for Three Oranges* music. ". . . Both performances are breathtaking in their swagger and audacity . . . recorded sound of blinding brilliance." (see p. 82)



▲ △  
Artia has a delightful exclusive in a first stereo recording by the Prague National Theater Opera Company of Smetana's rural masterpiece, *The Bartered Bride*. ". . . It makes one think of wild strawberries and new mown hay. . . recorded sound is crisp and clean . . . voices are uniformly good . . . topnotch conducting job." (see p. 84)



▲ △  
Angel's finest tribute to the Hugo Wolf centenary is its disc of 23 *Songs from the "Spanisches Liederbuch"*—a superb cross-section from the Austrian master of the *Lied*. "This Fischer-Dieskau does superlatively well . . . Gerald Moore's accompaniments are wholly worthy of songs and singer, and the recorded sound is lovely." (see p. 86)



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

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

• • •

▲ △ **BACH:** Cantata No. 56—Ich will den Kreuzstab gerne tragen; Cantata No. 82—Ich habe gepug. Mack Harrell (baritone), with RCA Victor Chorus and Orchestra, Robert Shaw cond. RCA Victor LSC 2312 \$5.98; Mono LM 2312 \$4.98

Interest: For Bach fanciers  
Performance: Rich  
Recording: Warm  
Stereo Directionality: OK  
Stereo Depth: Good

It is inevitable—and only human—that one be somewhat touched by the phenomenon of reviewing a newly released recording by an artist who has recently died. Mack Harrell's death in January of 1960 deprived us of one of the fine artists of our time. Because of my awareness of the emotional overtones inherent in the situation, I made a conscious effort to judge these performances impartially. I am pleased to be able to report that they stand on their own merit as exquisite examples of vocal art, quite apart from any extra-musical considerations.

I must confess, in fact, that in spite of my veneration for the music of Bach, I have always regarded the "Kreuzstab" Cantata as a slightly dull work. Perhaps one of the reasons lay in the fact that I had never heard it performed with such feeling and with such beauty of tone as that with which Mr. Harrell invests it. Shaw's poised tempos, the quality of the instrumental playing, and the warm, resonant recording all contribute their share to the success of these performances in both the stereo and mono versions. The chorus appears briefly, but carries out its assign-

ment with genuine sensitivity.

Let me assure you that what follows is not meant capriciously; I was struck by what seemed to be an unusually noisy surface in the opening portions of this new stereo record, and then read on the jacket that "This record contains the revolutionary new antistatic ingredient, 317X, which helps keep the record dust free, helps prevent surface noise. . . ." D. R.

▲ **BACH:** Cantata No. 169—Gott soll allein mein Herze haben; **RITTER:** Cantata—O amantissima sponse Jesu. Aafje Heynis (contralto), Albert de Klerk (organ). Chorus of the Netherlands Bach Society and Netherlands Chamber Orchestra, Anton van der Horst cond. Epic BC 1077 \$5.98

Interest: Bach plus a rarity  
Performance: Sympathetic  
Recording: Spacious and excellent  
Stereo Directionality: Fine  
Stereo Depth: Good

There would appear to be no end to the musical riches to be found in Bach. Here is a cantata that is new to me, and a first recording, I believe. The extended instrumental introduction is joyous music, in which organ is featured, along with the orchestra. It turns out to be the opening movement of the E Major Clavier Concerto, with the solo part given to the organ. The high point of the cantata, however, is the aria, "Stirb in mir," which turns out to be the *The Siciliana* from the same Clavier Concerto. Bach merely superimposed a new vocal line upon his own original score, and left the instrumental parts as they were. Whatever the origin, it is a magnificent piece of music, suggestive of the "Erbarme dich" from the *St. Matthew Passion*. My only objection is the registration used by the organist in this aria; it suggests nothing so much as the sound of a harmonica!

The Christian Ritter Cantata is quite a gem. Although the composer was born about 1645 and lived until about 1725, he wrote this work in what must have been a fairly conservative idiom for his time. As David Johnson's jacket notes point out, it is close to the *stile rappresentativo* of the early opera composers. Yet it is a completely mature and expressive work.

Aafje Heynis, the contralto who is heard almost throughout the disc, is excellent. She displays vocal richness, musicianship, expressiveness and a fine sense of style in both works. The brief choral contribution is well sung, the orchestra is excellent, and the stereo recording is first rate. Highly recommended. D. R.

▲ **BARTÓK:** Music for Strings, Percussion and Celesta; **BEETHOVEN:** Grosse Fugue, Op. 133. L'Orchestre de la Suisse Romande, Ernest Ansermet cond. London CS 6159 \$5.98

Interest: Masterpieces  
Performance: Impressive  
Recording: Excellent  
Stereo Directionality: Just right  
Stereo Depth: Good

Although there are no passages in the Music for Strings etc. (what a title this great work bears!) that are reminiscent of Beethoven, there is more than one passage in the *Grand Fugue* which could be ascribed to Bartók. The modernity of this 130-plus-year-old piece is amazing. The

strings of the Swiss orchestra play it with solidity and strength.

The Bartók is given a balanced performance, with the various choirs of the ensemble nicely set off by the crystalline recording. The rhythms and the colors of the music are projected with outstanding clarity. This is the salient feature of Ansermet's reading, which does not have the tension and sheer dynamism of Reiner's (Victor LSC 2374). W. D.

**BEETHOVEN:** Grosse Fuge (see **BARTÓK**)

▲ **BEETHOVEN:** Sonata No. 3 in A Major, Op. 69; **BRAMMS:** Sonata No. 2 in F Major, Op. 99. Maurice Gendron (cello), Philippe Entremont (piano). Columbia MS 6135 \$5.98

▲ ▲ **BEETHOVEN:** Music for Cello and Piano—Sonata in A Major, Op. 69; Sonata in C Major, Op. 102, No. 1; Variations on Mozart's "Bei Männern"; welche Liebe fühlen"; Sonata in D Major, Op. 102, No. 2; Variations on a theme from Handel's "Judas Maccabaeus"; Variations on Mozart's "Ein Mädchen oder Weibchen"; Sonata in F Major, Op. 5, No. 1; Sonata in G Minor, Op. 5, No. 2. Pierre Fournier (cello), Friedrich Gulda (piano). Deutsche Grammophon SLPM 138081/83 3 12" \$6.98 each; Mono LPM 18601/3 \$5.98 each

Interest: Supreme  
Performance: All magnificent  
Recording: Faithful  
Stereo Directionality: Slightly more in Columbia  
Stereo Depth: OK

In the face of such magnificent music-making as one finds on these discs, a critic is sometimes in a difficult position when it comes to making a clear choice. Let's state immediately that no choice is necessary. In the one work that is contained on both the Columbia and the DGG discs—the Beethoven Sonata, Op. 69—there is a decided difference of approach. The Gendron-Entremont team on Columbia takes the final movement with a *brio* that is breathtaking, yet with no loss of clarity. Their approach is almost "demoniacal." Fournier and Gulda, on the other hand, take a more relaxed, lyrical view. Some of this may stem from the fact that Columbia has placed Gendron's cello a bit closer to the microphone, so that his attacks have a slightly greater incisiveness than Fournier's. But this is only partially responsible, since it is also apparent that Gendron and Entremont employ a larger dynamic range. The Fournier-Gulda approach, being subtler, is more appealing to me.

In a sense, it is foolish to quibble about the respective merits of these performances, since all of them—by both pairs of players—are nothing short of magnificent. Both Fournier and Gendron demonstrate the fact that the cello does not have to have a gruff tone in its lower register, and that it can actually "sing" on the A string, without being plagued by the ugly nasality that so often mars cello tone in its upper registers. Listen to the flowing quality that either player achieves in the slow movements—perhaps Fournier's playing of the high cantabile passages in Beethoven's variations on Mozart's "Bei Männern"—and hear what a beautiful instrument the cello can be. The sense of en-

semble by the pianist and cellist—in both recordings—is a joy to experience.

The recordings are wonderfully faithful. The separation between cello and piano is somewhat more marked in the Columbia disc, but both are excellent. The mono versions of the DGG recordings are well-balanced and of excellent quality.

The Columbia disc contains a full-bodied, virtuosic, yet sensitive performance of the Brahms Sonata. The three DGG records, being devoted solely to the music of Beethoven, give us an opportunity to trace the development of that composer, since the works are chosen from various periods of his life. Starting with the F Major Sonata of Op. 5, written when the composer was only twenty-six, the three discs include all of Beethoven's works for cello and piano, with the exception of an early arrangement of a string trio. Certainly, these are records to live with. D. R.

▲ ▲ **BEETHOVEN:** Symphony No. 3 in E-flat, Op. 55 ("Eroica"). Czech Philharmonic Orch., Lovro von Matacic cond. Parliament PLP 5 129 \$2.98; Mono PLP 129 \$1.98

Interest: Broad  
Performance: Powerful  
Recording: Good  
Stereo Directionality: Very good  
Stereo Depth: Fine

This is a bold, powerfully recorded performance of the "Eroica," superbly well played by the orchestra and with a strength and solidity which make this one of the choice disc editions of the score.

As in most stereo versions, the side break comes in the middle of the slow movement; this, I suppose, is unavoidable if quality reproduction is to prevail in stereo without crowding too close to the inner grooves. In mono recording, as was proved long ago, this situation is not so critical and considerably more music can be accommodated on a side. Yet Parliament chooses to break in the middle of the slow movement in the mono issue as well. Doesn't this negate one of the prime advantages of the long-playing record? We hope future pressings will put the entire slow movement on Side I. M. B.

▲ **BEETHOVEN:** Symphony No. 6 in F Major, Op. 68 ("Pastoral"). Royal Philharmonic Orchestra, Rafael Kubelik cond. Capitol SG 7213 \$5.98

Interest: A classic  
Performance: Competent  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: OK

This performance presents no serious challenge to the versions by Walter, Monteux or Klemperer. Kubelik tends to be fussy, even a bit prissy in the first two movements, which thereby lack robustness. The last three movements are better in this respect, but throughout there is a rhythmic slackness which robs the music of an underlying solidity and pulse.

The recorded sound is adequate. M. B.

▲ ▲ **BEETHOVEN:** Wellington's Victory ("Battle" Symphony); **GROFÉ:** Grand Canyon Suite. Morton Gould and his Orchestra. RCA Victor LSC 2433 \$5.98; Mono LM 2433 \$4.98

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Interest: Stereo spectaculars  
 Performance: Extrovert  
 Recording: Brilliant  
 Stereo Directionality: Much  
 Stereo Depth: Sufficient

This is deliberately a "stereo spectacular" and is therefore something other than can be heard in the concert hall. The various members of the orchestra occupy locations determined by the sonic effects desired of them, while echo chambers and other gimmicks have been unabashedly employed in achieving sounds not possible in actual concert. It is a credit to Morton Gould that the result still remains music, and exciting music at that.

If the Grofé is not given as taut a performance as the one led by Howard Hanson on Mercury (SR 90049/MG 50049) or as lush a one as Ormandy's on Columbia (MS 6003/ML 5286), it nevertheless is first-rate. The pictures are delineated in bright colors that have decided impact.

The Beethoven novelty has always been a whipping boy for unthinking critics, who prop it up as proof that music written for a special occasion must of necessity be second-rate. What a waving aside of professionalism in creativity! Why was *Aida* written, why the Bach Cantatas, most of the Mozart Concertos?

Beethoven wrote this "Symphony" to celebrate Wellington's victory over Napoleon at Vittoria. However, it was composed originally for performance by the Panharmonicon, a mechanical monster that imitated a full orchestra, and this may (or may not) have limited Beethoven's demands. Essentially, the music is a battle between *Rule Britannia* (the good guys) and the *Duke of Marlborough March* (the bad guys). There is marching back and forth, the rattling of musketry, the booming of cannon, and associated high jinks, until all is resolved in *God Save The King*. Much fun and much stereo, even if not much musical greatness. But then, who ever claimed greatness for either of the highly entertaining compositions on this record? W. D.

▲ △ **BERLIOZ:** *Symphonie Fantastique*, Op. 14a. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90254 \$5.98; Mono MG 50254 \$4.98

Interest: Byronic symphonism  
 Performance: Good to superb  
 Recording: Transparent  
 Stereo Directionality: Excellent  
 Stereo Depth: Lots

As one who has regarded Pierre Monteux's conception of this work as pretty much the *ne plus ultra* (RCA Victor LSC/LM 2362), I have always had a sneaking feeling that Paul Paray was the one other French conductor that might be able to beat him at his own game in Berlioz. I disregarded an ancient and long unavailable Vox recording of Paray's reading, done by Pathé in Paris, when it came out 9 years ago because of poor sound; so it was with anticipation that I lent an ear to this new Mercury release in stereo.

As displayed here, Paray's interpretation has many excellences, as does Mercury's initial recording in the auditorium of Detroit's Cass Technical High School. Nevertheless *vieux maître* Monteux still has

the edge. Paray does beautifully with the impassioned and lyrical first movement and the ball scene comes off magnificently from every point of view; but from the *Scène aux champs* on, things start to slide downhill. Where is the drama in the savage recitative passages of this movement? Why just an ordinary snare drum instead of field drum at the end of the *March to the Scaffold*? And surely the introduction to the Witches' Sabbath could have been given a bit more weight through adoption of a slightly slower tempo. The end result is a good "Fantastique" that just misses greatness.

I suspect that the Mercury recording staff had not quite mastered the acoustics of its new Detroit recording environment. The sense of spaciousness is admirable—greatly to be preferred to the sometimes too close and hard sound which had marred some of Mercury's other domestic orchestral recordings—but here a shade more presence, on timpani especially, would have been welcome. D. H.

▲ △ **BRAHMS:** *Horn Trio in E-flat*, Op. 40; *Violin Sonata No. 2 in A Major*, Op. 100. Joseph Szigeti (violin); Mieczyslaw Horowitzski (piano); John Barrows (French horn). Mercury SR 90210 \$5.98; Mono MG 50210 \$4.98

Interest: Romantic chamber music  
 Performance: Authoritative  
 Recording: Realistic  
 Stereo Directionality: Reasonable  
 Stereo Depth: Good

These melodious compositions are performed with rare insight and warmth. Szigeti is the star of the show, although there is no slighting of either of his colleagues. He plays with the mastery of musicianship that always has been his, and his tone and intonation are reminiscent of what they were a quarter of a century ago. There is tenderness and depth in the interpretations, with splendid ensemble and stylistic rapport among the players. The horn tone is vibrant and the recording lustrous. W. D.

**BRAHMS:** *Cello Sonata No. 2* (see **BEETHOVEN**)

**BRAHMS:** *Violin Sonata No. 3* (see **FRANCK**)

▲ △ **BRAHMS:** *Piano Quartet No. 1 in G Minor*, Op. 25. Ralph Berkowitz (piano) and Bel Arte Trio. Boston BST 1015 \$5.95; Mono B 215 \$4.98

Interest: Chamber music masterpiece  
 Performance: Sensitive  
 Recording: Resonant  
 Stereo Directionality: Sufficient  
 Stereo Depth: Good

In 1862, when he was 29, Brahms made his Viennese debut as composer and pianist with this Quartet. It was not well received by the critics, who thought it gloomy and not stylistically correct. Fortunately, those stylistic purists knew less about the matter than the composer did, and posterity has accorded the music a high opinion, making this one of the most popular of Brahms' chamber works.

The performance here is a sensitive one. The ensemble is well balanced and the tone is rich and full. The piano blends smoothly with the strings and none of the

instruments is obscured by its fellows. The interpretation has depth and does not lack propulsion. The advantage of stereo is evidenced in added spaciousness that yet preserves the homogeneity of sound produced by the players. W. D.

▲ △ **BRAHMS:** *Symphony No. 1 in C Minor*, Op. 68. Berlin Philharmonic Orchestra, Karl Böhm cond. Deutsche Grammophon 138113 \$6.98; Mono 18613 \$5.98

Interest: Supreme  
 Performance: Broad and dignified  
 Recording: Excellent  
 Stereo Directionality: Fine  
 Stereo Depth: First-rate

Böhm gives us a solid, middle-European performance of Brahms' granitic work. It is a reading of substance and dignity and is superbly well played by the orchestra and beautifully recorded by the engineers in both the mono and stereo editions.

If I continue to prefer Klemperer's Angel recording (35481), it is because the septuagenarian brings more of himself to his re-creation of the music. But I'd rate this new Böhm version close behind that of Klemperer. M. B.

▲ **BRAHMS:** *Symphony No. 4 in E Minor*, Op. 98. Vienna Philharmonic Orchestra, Rafael Kubelik cond. London CS 6170 \$5.98

▲ **BRAHMS:** *Symphony No. 4 in E Minor*, Op. 98. Virtuoso Symphony Orchestra of London. Alfred Wallenstein cond. Audio Fidelity FCS 50,001 \$6.95

Interest: High and mighty  
 Performance: Kubelik—lacking; Wallenstein—direct and solid  
 Recording: Kubelik—shallow; Wallenstein—rich and full  
 Stereo Directionality: Wallenstein better  
 Stereo Depth: Wallenstein has it

From the capsule comments above it should be obvious that Wallenstein's edition of the *Symphony for Audio Fidelity* is preferable on all counts to that of Kubelik. The Kubelik is actually a stereo re-issue of a mono performance that has been in London's catalog for several years. As a matter of fact, Audio Fidelity's Wallenstein disc is not a particularly recent recording either; it was made in London about two years ago, at the same time as AF's other Wallenstein-Virtuoso Symphony recordings. Its release has been held up until now because the conductor has reportedly been unhappy with the results. Why this should be so is difficult to ascertain. The orchestral performance is first-class, the reading is certainly a thoroughly solid and musicianly one, and the recorded quality is quite good for the most part.

The Kubelik recording can be dismissed quite easily, but Wallenstein's belongs in the choice circle along with the stereo versions by Klemperer (Angel S 35546), Walter (Columbia MS 6113) and Munch (RCA Victor LSC 2297). M. B.

△ **BRAHMS:** *Variations and Fugue on a Theme of Handel*, Op. 24; *Variations on a Theme of Paganini*, Op. 35. Jacob Lateiner (piano). Westminster XWN 18870 \$4.98

Interest: Major piano Variations  
 Performance: Competent  
 Recording: See below

These performances were actually recorded several years ago, but they have only re-

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cently been released. Lateiner's playing is neat and more restrained than need be. That he can play with a grander range of emotion and power was demonstrated in a recording of Beethoven's C Minor Sonata, Op. 111, which he long ago made for Columbia (ML 4335) and which has since suffered deletion from the catalog. Westminster's recording is not representative of its best, and unfortunately, there is a serious blunder in the editing of the fourth variation of the "Handel" that should have forestalled release of this disc before correction. *W. D.*

▲ **BRITTEN:** Nocturne, Op. 60 for tenor, 7 obligato instruments and strings; Peter Grimes—Sea Interludes and Passacaglia. Peter Pears with the London Symphony Orchestra; Covent Garden Royal Opera Orchestra, Benjamin Britten cond. London CS 6179 \$5.98

Interest: A new Britten masterpiece  
Performance: Fabulous  
Recording: Superb  
Stereo Directionality: Perfect  
Stereo Depth: First-rate

Benjamin Britten remains, 15 years after having given us his magnificent Serenade for Tenor, Horn and Strings (London A 5358), the greatest master of English lyrical-dramatic composition of the past two centuries.

In this *Nocturne*, based on poems by Shelley, Tennyson, Coleridge, Thomas Middleton, Wordsworth, Wilfred Owen, Keats and Shakespeare, he has given us what might be called a deeply probing sequel to the Serenade. It is a masterpiece of the very first order, not to be listened to in merely casual fashion.

The poets, with the exception of the Jacobean, Middleton, may be familiar. Most of the poems are not—at least to American readers; and for this reason, we are thoroughly annoyed at London for not providing complete texts with this recording. Mr. Pears may be a very great artist, but his enunciation is not infallible!

The "Nurslings of immortality" lines from Keats' *Prometheus Unbound* set the scene, followed by the grotesque *Kraken* of Tennyson (bassoon *obligato*) and an eerie poem by Coleridge on the nocturnal wandering of Enoch, son of Cain (harp *obligato*). Spellbinding is the setting of Middleton's *Midnight's bell goes ting, ting*, in which the solo horn plays an incredible role in delineating the sounds of night—bell, dog, nightingale, owl, raven, cricket, mouse and cat. Then comes a savagely dramatic episode from Wordsworth's *The Prelude* (to the French Revolution), in which solo timpani add to the general atmosphere of terror and foreboding. Next we have a deeply touching war poem by Wilfred Owen (English horn *obligato*) which then gives way to Shelley's hypnotic lines on *Sleep and Poetry* (flute and clarinet). All the solo instruments join in the final poem of the cycle, Shakespeare's little known Sonnet No. 43, *When Most I Wink*, after which all fades away as though an insubstantial dream. The emotional effect of Britten's music and its wonderfully sinuous and expressive vocal line, remains with one long after the recording has come to an end. Peter Pears, for whom Britten has written all his finest music for

voice, including such operas as *Peter Grimes* (London OSA 1305; mono A 4342), is magnificent, as are the instrumental soloists. Recorded sound—superb.

The *Peter Grimes* Interludes and Passacaglia on the reverse side of the disc are taken from the complete recording of the opera. Fine as these performances are, we greatly would have preferred (and still hope for) a stereo recording of the Serenade. *D. H.*

▲ **CHOPIN:** Polonaises—C-sharp Minor, Op. 26, No. 1; E-flat Minor, Op. 26, No. 2; A Major, Op. 40, No. 1; C Minor, Op. 40, No. 2; F-sharp Minor, Op. 44; A-flat, Op. 53. Witold Malcuzyński (piano). Angel S 35728 \$5.98

Interest: Good Chopin  
Performance: Communicative  
Recording: Excellent  
Stereo Directionality: Not needed  
Stereo Depth: Good

Malcuzyński plays these compositions with flair and freedom. They swing along engagingly and even the very popular A Major and A-Flat sound lively and fresh. He does not find as much in the music as Rubinstein (Victor LM 6109), but has the advantage of superior recording. *W. D.*

▲ **CHOPIN:** Sonata No. 3 in B Minor, Op. 58; **SCHUMANN:** Kinderszenen, Op. 15. Rudolf Firkusny (piano). Capitol SP 8526 \$5.98

Interest: Repertoire staples  
Performance: Sensitive  
Recording: Excellent  
Stereo Directionality: Not needed  
Stereo Depth: Good

Firkusny's interpretation of the Schumann suite is tender and poetic. He plays the short pieces with simplicity and sincerity and they are movingly effective. In the Chopin Sonata, his playing again is sensitive and stylish, but it is somewhat lacking in color and sweep. The long line is sometimes lost in the attention to detail. The tone of the piano is pleasing and the recording is admirable. *W. D.*

▲ △ **COPLAND:** Appalachian Spring—Ballet Suite; The Tender Land—Suite from the Opera. Boston Symphony Orchestra. Aaron Copland cond. RCA Victor LSC 2401 \$5.98; Mono LM 2401 \$4.98

Interest: For *Appalachian Spring*  
Performance: Mostly good  
Recording: Uneven  
Stereo Directionality: It's there  
Stereo Depth: A mite cavernous

The music of Aaron Copland's 1942 ballet for Martha Graham has deservedly remained a classic of the American concert repertoire. It stands as the most eloquent testimony to Copland's real gifts—those of a sensitive tone poet rather than an epic symphonist.

Copland's conducting of his own music may lack the colorful qualities of more virtuosic rivals, but—as in *Billy the Kid*, *Statements* and the Third Symphony (all done for Everest)—he does add something extra to the total dimension of his work as it comes to our ears. With *Appalachian Spring*, this "extra something" is in the realm of rhythmic subtlety and tension of phrasing. If the opening pages in this per-

formance seem a trifle dry, Copland makes of the quietly ecstatic conclusion a deeply moving experience.

My only serious reservation about this disc has to do with the recorded sound; for the reverberation characteristic of Boston's Symphony Hall seem to have gotten somewhat out of hand, and this was no help to the general orchestral presence—violins in particular. Also the traffic noises from outside the hall are genuinely annoying during *ppp* episodes.

I wish I could surmount up some degree of enthusiasm for *The Tender Land*, written a dozen years after *Appalachian Spring*, but after repeated hearings, I find little genuine vitality in it, despite (or perhaps because of) the familiar bucolic Copland manner.

For *Appalachian Spring* in a composer's version (and the best currently available interpretation on stereo), this disc is worth acquiring. There is little serious mono competition, save from Ormandy and the Philadelphia Orchestra in the complete score (ML 5157). *D. H.*

▲ **DEBUSSY:** Nocturnes for Orchestra—Nuages, Fêtes, Sirènes; **RAVEL:** Rapsodie Espagnole. London Symphony Orchestra and BBC Women's Chorus. Leopold Stokowski cond. Capitol SP 8520 \$5.98

Interest: Impressionist masterpieces  
Performance: Atmospheric  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: Fine

Stokowski is a past master in these two scores—this is his third microgroove recording of the Nocturnes and second of the "Rapsodie." To both he brings his uncanny sensitivity to orchestral timbres and sonorities and he secures typically Stokowski sound from the orchestra.

The recorded sound as such is excellent, and thus another entry is added to the growing list of vintage Stokowski discs in this, his new Golden Age. *M. B.*

**DEBUSSY:** Petite Suite; Afternoon of a Faun (see **RAVEL**)

△ **DEBUSSY:** Violin Sonata; **LEKEU:** Violin Sonata. Arthur Grumiaux (violin), Riccardo Castagnone (piano). Epic LC 3667 \$4.98

Interest: Gallic gems  
Performance: Stylish  
Recording: Excellent

Claude Debussy composed his Violin Sonata in 1916 and it was the last major composition he wrote. In 1888, when he was eighteen, Guillaume Lekeu began the serious study of music with César Franck as his teacher. That same year, he wrote a Cello Sonata, which was soon followed by a piano sonata, and this Violin Sonata. A few years later, at the age of 24, he died.

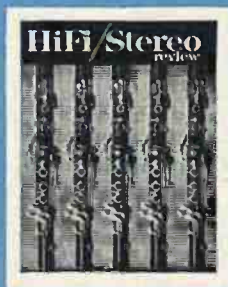
This is Grumiaux's second recording of the Debussy Sonata. He plays it with elegance, refinement and more flexibility than before. Riccardo Castagnone, about whom the liner notes are strangely and completely uninformative, is an able collaborator. They play the Lekeu with romantic fervor, making the most of its Franckian attractiveness. The recording is clear and well balanced. *W. D.*

▲ △ **DOHNANYI:** Five pieces from  
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"Ruralia Hungarica," Op. 32a; Three Pieces, Op. 23; Etudes de Concert, Op. 28; Rhapsody in F-Sharp Minor, Op. 11, No. 2; Strauss-Dohnányi: Schatzwalzer from The Gypsy Baron. Erno Dohnányi (piano). Everest SDBR 3061 \$4.98; Mono LPBR 6061 \$4.98

Interest: Modern, but romantic  
Performance: Authoritative  
Recording: Excellent  
Stereo Directionality: Not needed  
Stereo Depth: Good

The music of Dohnányi often sounds like that of Brahms, and in much of this program, the resemblance is marked. Brahms died in 1897, the year that Dohnányi made his concert debut, but he was acquainted with the young pianist's compositions and had expressed his admiration of them.

Dohnányi had a melodic gift and these piano pieces, which date from before 1910 to 1924, are romantically tuneful, and reflect little of the upheaval that was then taking place in music composition. Yet these were the years in which Stravinsky, Bartók and Schoenberg were creating their revolutionary scores.

Dohnányi recorded these pieces last January, only weeks before he died. The 82-year-old pianist-composer played them with a sweep and energy that belied his age. He was a splendid pianist, and he retained most of his powers to the end. The playing is forceful and clean, the tone rich, and the phrasing musical. The sound of the piano is recorded with exemplary faithfulness. *W. D.*

▲ **DONIZETTI:** Lucia di Lammermoor (complete with traditional cuts). Renata Scotta (soprano)—Lucia; Giuseppe di Stefano (tenor)—Edgardo; Ettore Bastianini (baritone)—Enrico Ashton; Ivo Vinco (bass)—Raimondo; Franco Ricciardi (tenor)—Arturo; Stefania Melagù (mezzo-soprano)—Alisa. Orchestra and Chorus of La Scala, Milan, Nino Sanzogno cond. Mercury SR 2-9008 \$11.96

Interest: Basic repertoire  
Performance: First-rate  
Recording: Excellent  
Stereo Directionality: Natural, effective  
Stereo Depth: Good

Apart from being a very popular opera, "Lucia" is evidently a brisk-enough seller to warrant the release of three stereo editions in a period of little more than one year. No complaint in this corner, only a mild observation that, by a strange contrast, the same composer's *Don Pasquale* is still awaiting its first stereo treatment. When this oversight is corrected, as it should be soon, let us hope that Donizetti's comic masterpiece will receive as good a performance as offered in the present Scala-Ricordi-Mercury undertaking.

This is a very good "Lucia" and since Angel has thought it advisable to remove its 1952 monaural version from circulation, it has the field pretty much to itself. The carefully prepared, smoothly flowing performance testifies that Nino's Sanzogno, the least frequently recorded among Scala's first-line conductors, should be given more opportunities. Sanzogno has distinguished himself in recent years in the contemporary symphonic and operatic repertoire. Evidently, however, he has not lost touch with the music of the *ottocento*, for Doni-

zetti's curving melodies sing under his baton with convincing romantic fervor. Special recognition is due to Sanzogno (and Mercury) for presenting more of the music than is customarily given in recorded form. While the opera is not complete, several "traditional" cuts have been restored, including some eighty bars of vital ensemble in the "Mad Scene," just before "*Spargi d'amaro pianto*."

Renata Scotta is an affecting Lucia, with an attractive voice that has an appropriately girlish quality and just the right suggestion of distraught character. Less glittering in the external command of the part than Roberta Peters (RCA Victor), her Lucia is nevertheless more than creditable from the technical point of view, and dramatically more convincing. (Callas, on Angel 3601, is in a dramatic class by herself, but vocally below form.)

Since he first recorded Edgardo in 1952, Giuseppe di Stefano has lost some of his youthful lyricism. The voice has become darker, more dramatic, but no less beautiful. His vibrant, impetuous Edgardo is still the best on records. The luxurious tone quality he imparts to Edgardo's farewell overshadows the somewhat casual way he treats the sixteenth-note values in "*mai non passerai, tu lo dimentica*" and the slightly over-expansive tempo the otherwise impeccable Sanzogno adopted for the scene, presumably under the persuasive spell of the same tones.

Ettore Bastianini's dark, menacing baritone is most appropriate to the villainous Ashton, a part in which he easily surpasses his present recorded rivals. The smaller roles are well handled. Ivo Vinco makes a very promising disc debut as a smooth-voiced Raimondo.

There are no spectacular effects to single out in this recording. But Mercury's stereo technique gives us everything we need in well-developed, well-balanced and clarified sound, which is all a recording should be. The album production, with notes by Max de Schauensee and translation by William Murray, is exemplary. *Bene*, Mercury. Now, about that *Don Pasquale* . . . *G. J.*

▲ **ENESCO:** Symphony No. 1 in E-flat. Roumanian State Symphony Orchestra. George Georgescu cond. Artia ALP 118 \$4.98

Interest: Rather pale  
Performance: OK  
Recording: Not good

As it happens, this work figured on the first symphony concert I ever attended. The place was Symphony Hall, Boston, and Enesco himself was appearing as a guest conductor of the Boston Symphony Orchestra. I have been wishing for a recording of the piece ever since, because I was quite taken with it at the time. Well, here it is, and a big disappointment it proves to be. Enesco was a master violinist and teacher, and in his two Roumanian Rhapsodies he left us a couple of pops concert staples. But he seems uncomfortable in the symphonic form. The organization of the score is rather diffuse, the ideas, not too interesting, and the orchestration, not very imaginative.

Georgescu, who was a guest conductor with the New York Philharmonic during

the 1920's, seems to do all that can be done for the score, but that still is not much help in a work which basically is second-rate.

As to the quality of the recorded sound, it makes a mockery of the legend, "A high fidelity recording" printed on the record jacket. This is about as "low fi" a reproduction as I've heard in years: it's constricted and tubby, with minimum acceptable frequency range. *M. B.*

▲ **FRANCK:** Violin Sonata in A Major; **BRAMHS:** Violin Sonata No. 3 in D Minor, Op. 108. Yehudi Menuhin (violin) and Hephzibah Menuhin (piano). Capitol SG 7215 \$5.98

Interest: Brother-sister team  
Performance: Inspired  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

▲ **FRANCK:** Violin Sonata in A Major; **DEBUSSY:** Violin Sonata in G Minor. Isaac Stern (violin) and Alexander Zakin (piano). Columbia MS 6139 \$5.98

Interest: French violin masterpieces  
Performance: Communicative  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

The Franck Sonata is played very well by Stern and Zakin, but the Menuhins seem to be especially inspired in their collaboration, and their performance of the piece is a really vital experience. Their vibrancy carries over into the Brahms, and this rendition of the D Minor Sonata is superior to the one Yehudi has recorded with Louis Kentner (Capitol GBR 7142). Stern plays both of his sonatas with a rich, pleasing tone and sensitive musicality, and Zakin is an able partner. Both discs are effectively engineered. *W. D.*

▲ **GROFÉ:** Grand Canyon Suite (see **BETHOVEN**)

▲ **HANDEL:** Concerti Grossi, Op. 6—No. 1 in G; No. 2 in F; No. 3 in E Minor. Handel Festival Orchestra, Halle, Horst-Tanu Margraf cond. Epic BC 1074 \$5.98

Interest: Of course  
Performances: Delightful  
Recording: Excellent  
Stereo Directionality: Splendid  
Stereo Depth: Good

It is always a pleasure to be able to recommend a disc without a single reservation. The music is among the most delightful ever written. The performances are done with a loving and a skilled hand. Despite the fact that the town of Halle, where this group is located, is the birthplace of Handel, there is no "museum" approach in these performances. They are suitably robust where need be, but with no sacrifice of finesse. The playing is first-rate, and the recording is nicely balanced and tonally faithful, with the stereo characteristics wholly at the service of the music. In short, a fine disc. *D. R.*

▲ **LEKEU:** Violin Sonata (see **DEBUSSY**)

▲ **LISZT:** Battle of the Huns (see **MOUSSORGSKY**)

HIFI/STEREO

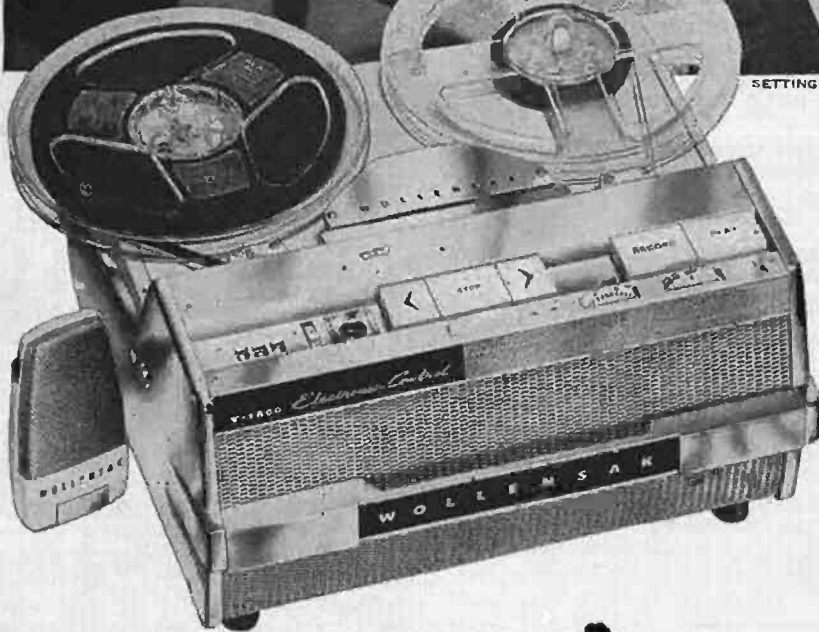


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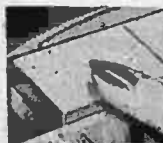
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△ **LISZT-BURMEISTER:** Concerto Pathétique; **LISZT-DARVAS:** Spanish Rhapsody. Istvan Antal (piano) with State Symphony Orchestra, Victor Vaszy cond., Radio Symphony Orchestra, Gyorgy Lehel cond. Parliament PLP 124 \$1.98

Interest: Tepid  
Performance: Good  
Recording: Good

Parliament reached far out for this one. The Concerto *Pathétique* was an impossibility back in Liszt's own day, with the composer twisting and turning it from piano solo to piano with orchestra to two pianos alone to make it playable. This version, for piano and orchestra, is by Richard Burmeister, a Liszt pupil. It is a triumph of devotion over wisdom, and the work is better left in limbo: It is dull and the performers strive in vain to bring it to life.

Why Gabor Darvas bothered to orchestrate Liszt's Spanish Rhapsody is another mystery not worth the solving. It is not particularly effective at best, and played with orchestra, it loses what little character it possesses. *W. D.*

▲ △ **MARTINU:** Concerto for Two String Orchestras, Piano and Timpani; *Frescoes of Piero della Francesca*. Czech Philharmonic Orchestra, Karel Sejna (in the Concerto) and Karel Ancerl (in the *Frescoes*) cond. Artia ALP S 135 \$5.98; Mono ALP 135 \$4.98

Interest: Important contemporary scores  
Performances: Expert  
Recordings: Excellent  
Stereo Directionality: Excellent  
Stereo Depth: Fine

Bohuslav Martinu, the Czechoslovak composer who died in Switzerland a year ago, achieved international prominence as one of the important composers of our time, and yet performances of his music remain rather rare in our concert life. During the 20's and 30's Martinu lived in Paris and came into contact with many of the leading musical figures of the time. It was Serge Koussevitzky who introduced the music of Martinu to this country with performances of one of his ballet scores in the late 1920's with the Boston Symphony Orchestra. Toward the end of the 1930's Martinu devoted himself more and more to the writing of symphonic music. The present Concerto, as well as a marvelous Concerto Grosso for Two Pianos and String Orchestra (Westminster 18079), are products of that period. Like so many other composers of his generation, Martinu emigrated to this country when the spectre of Nazi domination hovered over Europe. Here Koussevitzky came to the aid of Martinu in a very practical way: he conducted the premiere of the Concerto Grosso and then played it in many cities on tour and also at Tanglewood; he engaged Martinu to be visiting teacher of composition at Tanglewood during the 1941 summer session; and he commissioned a Symphony from Martinu—his First—on behalf of the Koussevitzky Music Foundation. Thus launched in this country, Martinu proceeded to compose here several other important scores including chamber music and three more symphonies (his Third was written for the Cleveland Orchestra). After the war, Martinu returned

to Czechoslovakia for awhile, and then when the political climate again became poisoned, he settled in Switzerland.

The two works of the present disc may be termed typical of middle and late period Martinu. The Concerto is a nervous, motoric work of great muscularity. It is brilliantly scored and receives a superb performance at the hands of the composer's countrymen. The *Frescoes* is one of three orchestral works which Martinu seems to have worked on all at the same time—the other two being his Sixth Symphony, called *Fantaisies Symphoniques* which he wrote for Charles Munch (who has performed it widely and also recorded it on RCA Victor LM 2083), and a three-movement score for orchestra called *Parables* (which has also been taken up and championed by Munch). The styles of all three are very similar: they are rhapsodic and elegiac in their basic mood and the writing is marked by violent dynamic contrast. It is easy to read extramusical significance into these last three orchestral scores of Martinu; I find in them a kind of autumnal resignation and spiritual catharsis which are surely the product of a creator who knows that his time on earth is rapidly running out. The *Frescoes* were recorded for Capitol about a year ago by Kubelik with the Royal Philharmonic Orchestra (G 7159) but Ancerl's is the more penetrating, more affecting reading and it is recorded stunningly in both mono and stereo editions.

Now, gentlemen of the recording industry, let us please have Martinu's First Symphony, preferably with Munch conducting—I have heard him give a stirring performance of this great work—and the Third, with Szell conducting. *M. B.*

▲ **MOUSSORGSKY-RAVEL:** Pictures at an Exhibition. Virtuoso Symphony Orchestra of London, Alfred Wallenstein cond. Audio Fidelity FCS 50,004 \$6.95

▲ **MOUSSORGSKY-RAVEL:** Pictures at an Exhibition; **LISZT:** The Battle of the Huns [Symphonic Poem No. 12]. Suisse Romande Orchestra, Ernest Ansermet cond. London CS 6177 \$5.98

Interest: Of course  
Performance: Both good  
Recording: See below  
Stereo Directionality: Good  
Stereo Depth: Both fine

And so two more superlative accounts are now added to the available discography of Ravel's orchestration of Moussorgsky's *Pictures at an Exhibition*. Both Ansermet and Wallenstein give dramatic, dynamic performances—surprising in Ansermet's case because his two previous accounts of the music for London Records were more inhibited than this new one. But this one packs all the fire and vigor one could wish and it is further distinguished by a virtuoso performance from his orchestra and brilliant reproduction from the engineers. The disc is filled out with a performance of one of the most bombastic of the Franz Liszt symphonic poems, *The Battle Of The Huns*. Ansermet is pretty civilized about the whole thing, and yet I can't help feeling that if such a piece is to be done at all, it should be done in the wildest manner possible.

Wallenstein, for his part, gives a first-class performance of the "Pictures" also, with a real sensitivity to the changing moods of the various sections. There are details of the orchestral performance—a splendid one, incidentally—that are more vividly recorded by Audio Fidelity engineers than by London's in the rival version: the trilling of the flutes in the middle section of the movement called *The Hut On Fowl's Legs*, for example. On the other hand, Audio Fidelity's recording had considerable distortion toward the end of *The Great Gate At Kiev*, while the London disc contained the mass of sound with beautiful smoothness and clarity. *M. B.*

▲ **MOZART:** Piano Concerto No. 25 in C Major (K. 503); Overture to Don Giovanni. André Tschaikowsky (piano) with Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LSC 2287 \$5.98

Interest: Major Mozart  
Performance: Large scale  
Recording: Robust  
Stereo Directionality: Reasonable  
Stereo Depth: Good

Reiner takes a big view of the Concerto. He has the orchestra play full voice. This is very effective in Mozart's later works, for which the composer often expressed the hope that they would be performed by ensembles with a full complement of players. Tschaikowsky's performance is refined, yet strong. However, it does not probe as deeply as Serkin's (Columbia ML 5169), Gieseking's (Angel 35215) or Fleisher's (Epic BC 1025; LC 3574). Also, each of these competitive recordings is backed by another concerto, instead of just an overture. The latter is performed with due regard for the drama to follow, and if Reiner were to give us an entire *Don Giovanni* on records, its high quality can be assured from an extrapolation based on this rendition of the Overture. The excellence of Victor's recording is evident throughout. *W. D.*

▲ **MOZART:** Piano Concerto No. 27 in B-flat (K. 595); Piano Sonata in A Major (K. 331) ("Alla Turca"). Wilhelm Backhaus with The Vienna Philharmonic Orchestra, Karl Böhm cond. London CS 6141 \$5.98

Interest: Major Mozart  
Performance: Direct  
Recording: Bright  
Stereo Directionality: Reasonable  
Stereo Depth: Good

Backhaus plays these two works in a manner almost wholly devoid of grace and charm. Their absence adds no strength or profundity to the interpretations; it merely lessens their appeal and significance. There is much more poetry, and no less power, in Serkin's B-flat Concerto reading (Columbia ML 5013) or Novaes' A Major Sonata (Vox PL 9080). The orchestral share of the concerto is performed expansively, with good tone and balance, and relationship between soloist and ensemble well maintained by the recording. *W. D.*

△ **MOZART:** String Quartets, Vol. I—G Major (K. 80); D Major (K. 155); G Major (K. 156); C Major (K. 157); F Major (K. 158); B-flat (K. 159); E-flat (K. 160); F Major (K. 168); F Major (K. 169); C Major (K. 170); Adagio and Fugue in C Minor (K. 546). Barchet Quartet. Vox Box VBX 12 3 12" \$6.95

HiFi/STEREO

Interest: Early Mozart  
Performance: Beautiful  
Recording: Admirable

Vox Records and the Barchet Quartet have placed us in their debt for having made available at a bargain price these first attempts on Mozart's part to write quartets. It goes without saying that these are not overpowering masterpieces. After

Recording: Dorati close-up; Schippers spacious  
Stereo Directionality: Both good  
Stereo Depth: Angel better

This, the greatest Russian symphony since Tchaikovsky, has now reached its fifth recording in stereo. Yet its lyrical-heroic essence seems to have evaded every conductor who has essayed it on discs, save for those who conducted the first American performances some 20 years ago—Serge Koussevitzky and Artur Rodzinski.

Dorati brings plenty of strength and rhythmic vitality to his reading, but little lyrical passion. The rather dry recorded sound is no help, either. The stereo reissue of the 2½-year-old recording by young Thomas Schippers offers a more warm and spacious sound, but as interpreter he tends to let the lyrical elements of the score weaken its essential rhythmic tautness and monolithic structure. As for the other stereo disc performances, I find Martinon's for RCA Victor on the brittle and superficial side, while Sargent's Everest version is just not very interesting—which leaves Ormandy and the Philadelphia Orchestra (Columbia MS 6004; mono ML 5260). Despite some thickening of musical texture and occasionally ill-defined sound, I find this the only currently available recording of Prokofiev's Fifth Symphony that strikes a proper balance between the lyrical and the heroic, while conveying a true sense of its monumental dimension from a formal standpoint. Indeed, it is surpassed in this respect by only one other recording done in recent years that I have heard—by Leopold Stokowski and the Moscow State Philharmonic done in Russia two years ago, and unfortunately not available outside the U.S.S.R. *D. H.*

△ **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; Rhapsody on a Theme by Paganini, Op. 43. Raymond Lewenthal with The Vienna State Opera Orchestra, Maurice Abravanel cond. Westminster XWN 18884 \$4.98

Interest: Concert favorites  
Performance: See text  
Recording: See text

These two melodic compositions make an attractive coupling under any circumstances. Those here are not the most advantageous. Every now and then the pianist and the orchestra seem at loggerheads, not technically, but stylistically.

Lewenthal does not seem to have the breadth and sweep demanded by the music and he is emotionally swamped by the orchestra. Abravanel is more the romanticist and his performance is entirely creditable. The recording is more favorable to the orchestra than to the solo instrument, again not in the matter of balance. The piano tone is not a rich one, while the orchestral tone is. However, certain dynamic gradations lead me to believe that electronic controls have come to Abravanel's assistance on occasion. *W. D.*

△ **RAVEL:** Gaspard de la Nuit; Le Tombeau de Couperin. Charles Rosen (piano). Epic LC 3589 \$4.98

Interest: Kaleidoscopic piano pieces  
Performance: Energetic  
Recording: Very good

Stereo Directionality: Good  
Stereo Depth: Good

Six sides of Mozart quintets may seem to be quite a lot of listening, but I can report that it was a most pleasant task. Not only is Mozart to be thanked for the beauty of his music, but the four members of the Griller Quartet and their associate, Wil-

Rosen's first solo recordings some years ago were for the now inactive REB label in music by Mozart, Haydn and Debussy. He has reliable technique and a solid tone. His musical manner is forceful, and to a degree not always advantageous to the mainly coloristic music of this record. His playing is more sensitive to the architectural requirements of these pieces than to their delicate details of sonority. The piano tone is realistically reproduced. *W. D.*

**RAVEL:** Rapsodie Espagnole (see **DEBUSSY**)

▲ △ **RAVEL:** Valse Nobles et Sentimentales; Le Tombeau de Couperin; **DEBUSSY:** Petite Suite; Prelude to the Afternoon of a Faun. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90213 \$5.98; Mono MG 59213 \$4.98

Interest: French pastry  
Performances: Fine  
Recordings: Good  
Stereo Directionality: Good  
Stereo Depth: Good

Here is one of Paray's best recent recordings. The four works are presented in clear, straightforward interpretations and they have been accorded sound to match. The pieces themselves are classics of the French symphonic repertoire and belong in every representative library. *M. B.*

**RITTER:** O amantissime sponse Jesu (see **BACH**)

▲ **SCHOECK:** Vom Lager stand ich nit dem Frühlicht auf; Aber ein kleiner goldener Stern; Frühgesicht; Reisephantasie; Das Ende des Festes; Nachruf; Jugendgedenken; Peregrina II; Auf ein Kind; Dämmrung senkte sich von oben; Ach, wie schön ist Nacht und Dämmerchein; Nachklang; Höre den Rat; Venezianisches Epigramm; Jetzt rede dul Dietrich Fischer-Dieskau (baritone) and Margrit Weber (piano). Deutsche Grammophon SLPM 138013 \$5.98

Interest: Could be made more appealing  
Performance: Sensitive  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

△ **SCHUBERT:** Songs, Vol. 3—Dem Unendlichen; Die Sterne; An die Musik; Wehmut; Kriegers Ahnung; Der Zwerg; Der Wanderer; Frühlingsslaube; Die Taubenpost; An Silvia; Im Frühling; Auf der Bruck. Dietrich Fischer-Dieskau (baritone) and Gerald Moore (piano). Angel 35699 \$4.98

Interest: Tops in Lieder  
Performance: Magnificent  
Recording: Excellent

The Angel series of Schubert Lieder sung by Fischer-Dieskau is one of the most distinguished recording ventures of our day. Each disc has and will have its quota of great songs and there is no reason to doubt that the still-young baritone will sing them with unfailing artistry and sensitivity. This third volume is especially beautiful because there isn't a weak song on the program and both singer and pianist are in top form.

The recital of songs by Othmar Schoeck promises more than it delivers. The composer was a Swiss who died in 1957 at the age of 71. Stylistically, his 400-or-so songs are in the tradition of the Romantic Lied. They superficially resemble those

Admirable as the mono recording is, the strings emerge with a "box-like" quality which is not evident in the stereo version.

There is one place where the hand of the tape editor shows up. It occurs in the C Minor Quintet. During the second movement (one minute and forty-six seconds from the start, to be precise), there is a change in tempo.

of Hugo Wolf, without the same degree of intensity or economy in mood creation.

Fischer-Dieskau sings Schoeck's songs with style and understanding, and he is ably seconded by Margrit Weber. The recording is also very well engineered. The only flaw is contributed by Deutsche Grammophon, which sacrifices scholarship and good sense to self-defeating commercialism. No texts or translations of these unfamiliar songs are provided, and the program notes, in four languages, are absurdly skimpy. In contrast to this, Angel provides with its Schubert record a separate brochure with full texts and translations and scholarly commentary on each of the songs. *W. D.*

▲ △ **SCHUMANN:** Dichterliebe—Song-cycle, Op. 48; also, Der Nussbaum; Erstes grün; Jasminenstrauch; Der Himmel hat eine Träne geweint; Kommen und Scheiden; Requiem. Cesare Valletti (tenor), Leo Taubman (piano). RCA Victor LSC 2412 \$5.98; Mono LM 2412 \$4.98

Interest: Lieder masterpieces  
Performance: Clean  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: It's there

I can't think of another artist from the roster of the Metropolitan Opera who has so successfully crossed over into the realm of the art-song as has Valletti.

His singing here reveals a sensitive, maturing artist at work who produces beautiful, forced sounds. The more lyrical songs, like *Ich will meine Seele tauchen*, come off best but the entire enterprise is a noteworthy one, including the piano playing of Taubman. *M. B.*

**SCHUMANN:** Kinderszenen (see **CHOPIN**)

▲ △ **SMETANA:** The Bartered Bride [complete opera]. Drahomira Tikalova (soprano)—Marenka; Ivo Židek (tenor)—Jenik; Oldřich Kovar (tenor)—Vašek; Eduard Haken (bass)—Kacal; Václav Bednar (baritone)—Krusina; Jaromira Dobra (soprano)—Ludmila & others with Chorus and Orchestra of the Prague National Theater, Zdenek Chalabala cond. Artia ALPO S 82C/L 3 12" \$18.98; Mono ALPO 82C/L \$15.98

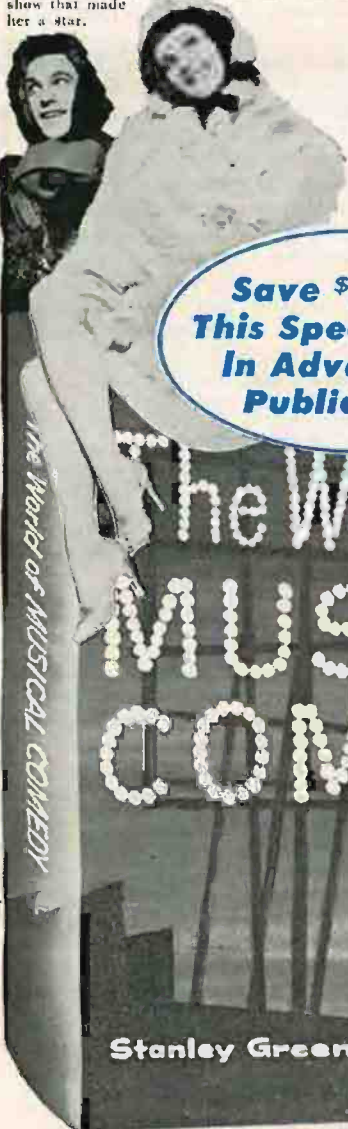
Interest: Bohemian delight  
Performance: Authentic and spirited  
Recording: Good  
Stereo Directionality: First-rate  
Stereo Depth: OK

When Smetana's delightful rural comedy, *The Bartered Bride*, is done beyond the bounds of Czechoslovakia it more often than not ends up as an animated travel postcard; but a good Prague National Theater performance is something else again—it makes one think of nothing so much as wild strawberries and new mown hay. Fortunately, that's just how things turn out in this first stereo recording of *The Bartered Bride*. I just can't think of any opera in the entire repertoire—not even Mozart's "*Figaro*," Rossini's "*Barber*" or Donizetti's *Elisir d'amore*—better suited to chase away the blues. The tunes are superb, the dances captivating, the characterizations shrewd, and the handling of the orchestra would do credit to a latter-day Mozart.

I am not familiar with the singers featured on this recording, but I should guess that they are young; for they show no

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Here's Mary Martin (with Gene Kelly) about to sing *My Heart Belongs To Daddy*, in the show that made her a star.



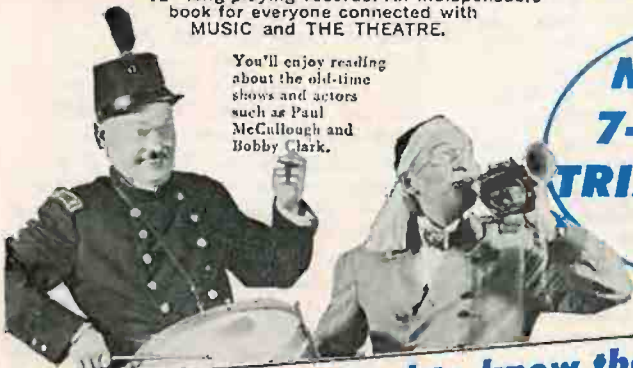
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Interest: Early Mozart  
Performances: Beautiful  
Recording: Admirable

Vox Records and the Barchet Quartet have placed us in their debt for having made available at a bargain price these first attempts on Mozart's part to write quartets. It goes without saying that these are not overpowering masterpieces. After all, K. 80 was written when the composer was a boy of 14, and we are told that he composed it in one evening!

But what an insight we are given into the origins of Mozart's style! Here, in his very first string quartet, the young Mozart was writing pure Italian music—music that could at times be mistaken for Vivaldi, although we are told that his actual model was another Italian—the then 70-year-old Sammartini. But here, without question, is music in a state of transition. Quartet writing, as it was later to flower, had not yet developed. For Haydn's first real quartet masterpieces—Op. 20, Nos. 1-6—written at about the same time, had not in 1773 achieved wide circulation. Thus we find Mozart's cello and viola parts severely limited, often to the playing of repeated notes. Even violin parts have not attained complete independence of one another.

It is fascinating to observe the increase in the freedom of the writing as the works progress in numerical order. Here and there, as in the case of his early symphonies, Mozart writes a movement that stands out for its individuality—usually a slow movement.

Curiously, this collection of early quartets is rounded out by one late work—a great masterpiece. It is the Adagio and Fugue in C Minor (K. 546). Here is one of Mozart's most powerful and dramatic pieces. It was originally composed in 1783 as a fugue for two pianos. Five years later, when he was working on his last three symphonies, Mozart rescored the fugue for string quartet and added the Adagio as a prelude. It has been recorded several times in a version for string orchestra, a procedure that is justified by the music, as well as by the fact that Mozart's manuscript contains indications for the division of the lowest line into separate parts for the cello and bass.

It is interesting to note in this connection that this performance, by only the four players of the Barchet Quartet, is a far more powerful one than that recorded by the much larger group of players comprising I Musici for Epic.

All the performances here are wonderfully spirited and polished, and the recording is gratifyingly life-like. In short, this album is highly recommended for both its historical interest and its purely musical pleasure. D. R.

▲ △ **MOZART:** String Quintets—G Minor (K. 516); C Minor (K. 406); E-flat Major (K. 614); D Major (K. 593); Quintet in C Major (K. 515); Adagio and Fugue in C Minor, (K. 546). Griller String Quartet with William Primrose (viola). Vanguard VSD 2060/62 3 12" \$5.95 each; Mono VRS 1052/54 \$4.98 each

Interest: Supreme masterpieces  
Performances: Con amore  
Recording: Excellent

Stereo Directionality: Good  
Stereo Depth: Good

Six sides of Mozart quintets may seem to be quite a lot of listening, but I can report that it was a most pleasant task. Not only is Mozart to be thanked for the beauty of his music, but the four members of the Griller Quartet and their associate, William Primrose, must also be credited with having made listening the rewarding experience that it is.

One could hardly ask for anything finer in matters of blend, ensemble, tone, or interpretation (with one minor exception), than is to be found on these three discs. There is *elan* and spirit to spare—as witness the closing movement of the D Major Quintet, with its vital tempo: There is magnificent feeling and warmth, as in the beautiful slow movement of the same quintet, and the slow movement of the famous G Minor Quintet, whose more sombre moments can seem almost trivial, if not treated correctly. Fortunately, the Griller ensemble seems to have just the key to the interpretation of this music.

The "one minor exception" referred to above has long been something of a mystery to me. It is the tendency on the part of first violinist Mr. Griller to suddenly inject an overly romantic slide into an otherwise admirably played passage. I was struck by this habit at one of the quartet's concerts in New York's Town Hall some years ago, and it is still in evidence. The habit is all the more annoying in light of the absolutely exquisite playing that is otherwise the hallmark of Mr. Griller and his colleagues. Let me stress, however, that this is a minor fault; it takes more space to describe than the point itself deserves.

Unfortunately, the finale of the G Minor quintet is split between two sides with the magnificent slow introduction on Side 1, and the *Allegro* on Side 2. While this is regrettable, it is quite understandable, since the music, up to that point, takes twenty-six-and-a-half minutes. To have attempted to include the *Allegro* would have meant an exceptionally long side, with a consequent deterioration in recording quality.

The Adagio and Fugue in C Minor, which is performed here by the quartet, is played with more awareness of the Adagio's lyrical qualities than of its drama. Nevertheless, the quartet is cognizant of the drive inherent in the fugue, and gives a performance that, to my ears at least, is far preferable to the flaccid reading by I Musici, in their recent Epic recording.

Some listeners may recognize the C Minor Quintet (K. 406) because it has also become known in its original form as a Wind Serenade (K. 388). It is most interesting to hear it in the setting for strings, made by Mozart himself.

The recording, technically considered, is most admirable. There is fine balance among the instruments, a nice sense of space around the group, and excellent fidelity overall. I find the stereo version superior to the mono, not only because of the added sense of directionality, but more particularly, because it presents the instruments with a more natural tone quality.

Admirable as the mono recording is, the strings emerge with a "box-like" quality which is not evident in the stereo version.

There is one place where the hand of the tape editor shows up. It occurs in the C Minor Quintet. During the second movement (one minute and forty-six seconds from the start, to be precise), there is a change in perspective between two phrases, as a result of the splicing of different "takes." It is more noticeable in the stereo recording than in the mono. It might not be apparent to any one who was not listening carefully. But then, because these performances are so beautifully molded, I was listening carefully.

Taken in sum, though, this is chamber music on records at its best. D. R.

▲ △ **PROKOFIEV:** Romeo and Juliet—Ballet Excerpts. Czech Philharmonic Orchestra, Karel Ancerl cond. Parliament PLP S 132 \$2.98; Mono CLP 132 \$1.98

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

Ten sections from the three orchestral suites Prokofiev drew from his masterful ballet on Shakespeare's tragedy are included in this remarkable disc—remarkable because the music is a masterwork, the performance is extraordinarily fine, the recording in both mono and stereo editions is first-class, and the finished product is priced unbelievably low.

The selections included most closely duplicate those done by Munch in his recording (RCA Victor LM 2110), but Munch's is not yet available in stereo. This one is highly recommended. M. B.

▲ **PROKOFIEV:** Suite from The Love for Three Oranges; Scythian Suite. St. Louis Symphony Orchestra, Edouard van Remoortel cond. Columbia MS 6132 \$5.98

Interest: Wild and woolly Prokofiev  
Performances: Virtuoso  
Recordings: Likewise  
Stereo Directionality: Excellent  
Stereo Depth: Fine

The St. Louis beer hall, which was discovered for recording purposes a few years ago by Columbia's recording director, Howard Scott, yields here recorded sound of blinding brilliance. And if this is a fair example of what the St. Louis Symphony's playing is like these days, then van Remoortel has accomplished a prodigious re-building job in his two seasons there. Both performances are breathtaking in their swagger and audacity, qualities which fit the scores to a T. From a most unexpected source, here are thoroughly satisfying accounts of masterpieces from Prokofiev's "wild and woolly" period at the close of the First World War. M. B.

▲ **PROKOFIEV:** Symphony No. 5 in B-flat, Op. 100. Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury SR 90258 \$5.98; Mono MG 90298 \$4.98

▲ **PROKOFIEV:** Symphony No. 5 in B-flat, Op. 100. Philharmonia Orch., Thomas Schippers cond. Angel S 35527 \$5.98

Interest: Prokofiev's masterwork  
Performance: Dorati sturdy; Schippers lyrical

HIFI/STEREO

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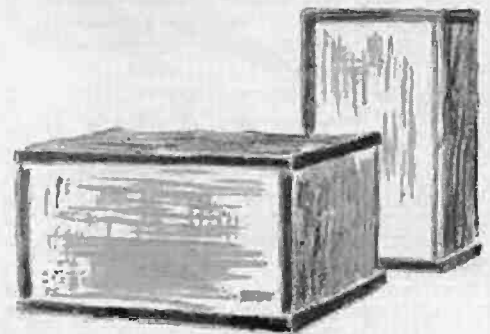
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Recording: Dorati close-up; Schippers spacious  
Stereo Directionality: Both good  
Stereo Depth: Angel better

This, the greatest Russian symphony since Tchaikovsky, has now reached its fifth recording in stereo. Yet its lyrical-heroic essence seems to have evaded every conductor who has essayed it on discs, save for those who conducted the first American performances some 20 years ago—Serge Koussevitsky and Artur Rodzinski.

Dorati brings plenty of strength and rhythmic vitality to his reading, but little lyrical passion. The rather dry recorded sound is no help, either. The stereo reissue of the 2½-year-old recording by young Thomas Schippers offers a more warm and spacious sound, but as interpreter he tends to let the lyrical elements of the score weaken its essential rhythmic tautness and monolithic structure. As for the other stereo disc performances, I find Martinon's for RCA Victor on the brittle and superficial side, while Sargent's Everest version is just not very interesting—which leaves Ormandy and the Philadelphia Orchestra (Columbia MS 6004; mono ML 5260). Despite some thickening of musical texture and occasionally ill-defined sound, I find this the only currently available recording of Prokofiev's Fifth Symphony that strikes a proper balance between the lyrical and the heroic, while conveying a true sense of its monumental dimension from a formal standpoint. Indeed, it is surpassed in this respect by only one other recording done in recent years that I have heard—by Leopold Stokowski and the Moscow State Philharmonic done in Russia two years ago, and unfortunately not available outside the U.S.S.R. *D.H.*

△ **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18; Rhapsody on a Theme by Paganini, Op. 43. Raymond Lewenthal with The Vienna State Opera Orchestra, Maurice Abravanel cond. Westminster XWN 18884 \$4.98

Interest: Concert favorites  
Performance: See text  
Recording: See text

These two melodic compositions make an attractive coupling under any circumstances. Those here are not the most advantageous. Every now and then the pianist and the orchestra seem at loggerheads, not technically, but stylistically.

Lewenthal does not seem to have the breadth and sweep demanded by the music and he is emotionally swamped by the orchestra. Abravanel is more the romanticist and his performance is entirely creditable. The recording is more favorable to the orchestra than to the solo instrument, again not in the matter of balance. The piano tone is not a rich one, while the orchestral tone is. However, certain dynamic gradations lead me to believe that electronic controls have come to Abravanel's assistance on occasion. *W.D.*

△ **RAVEL:** Gaspard de la Nuit; Le Tombeau de Couperin. Charles Rosen (piano). Epic LC 3589 \$4.98

Interest: Kaleidoscopic piano pieces  
Performance: Energetic  
Recording: Very good

Rosen's first solo recordings some years ago were for the now inactive REB label in music by Mozart, Haydn and Debussy. He has reliable technique and a solid tone. His musical manner is forceful, and to a degree not always advantageous to the mainly coloristic music of this record. His playing is more sensitive to the architectural requirements of these pieces than to their delicate details of sonority. The piano tone is realistically reproduced. *W.D.*

**RAVEL:** Rapsodie Espagnole (see **DEBUSSY**)

▲ △ **RAVEL:** Valses Nobles et Sentimentales; Le Tombeau de Couperin; **DEBUSSY:** Petite Suite; Prelude to the Afternoon of a Faun. Detroit Symphony Orchestra, Paul Paray cond. Mercury SR 90213 \$5.98; Mono MG 59213 \$4.98

Interest: French pastry  
Performances: Fine  
Recordings: Good  
Stereo Directionality: Good  
Stereo Depth: Good

Here is one of Paray's best recent recordings. The four works are presented in clear, straightforward interpretations and they have been accorded sound to match. The pieces themselves are classics of the French symphonic repertoire and belong in every representative library. *M.B.*

**RITTER:** O amantissime sponse Jesu (see **BACH**)

▲ **SCHOECK:** Vom Lager stand ich nit dem Frühlicht auf; Aber ein kleiner goldener Stern; Frühgesicht; Reisephantasie; Das Ende des Festes; Nachruf; Jugendgedenken; Peregrina II; Auf ein Kind; Dämmerung senkte sich von oben; Ach, wie schön ist Nacht und Dämmerchein; Nachklang; Höre den Rat; Venezianisches Epigramm; Jetzt rede dul Dietrich Fischer-Dieskau (baritone) and Margrit Weber (piano). Deutsche Grammophon SLPM 138013 \$5.98

Interest: Could be made more appealing  
Performance: Sensitive  
Recording: Excellent  
Stereo Directionality: Reasonable  
Stereo Depth: Good

△ **SCHUBERT:** Songs, Vol. 3—Dem Unendlichen; Die Sterne; An die Musik; Wehmüt; Kriegers Ahnung; Der Zwerg; Der Wanderer; Frühlingslaube; Die Taubenpost; An Silvia; Im Frühling; Auf der Bruck. Dietrich Fischer-Dieskau (baritone) and Gerald Moore (piano). Angel 35699 \$4.98

Interest: Tops in Lieder  
Performance: Magnificent  
Recording: Excellent

The Angel series of Schubert Lieder sung by Fischer-Dieskau is one of the most distinguished recording ventures of our day. Each disc has and will have its quota of great songs and there is no reason to doubt that the still-young baritone will sing them with unflinching artistry and sensitivity. This third volume is especially beautiful because there isn't a weak song on the program and both singer and pianist are in top form.

The recital of songs by Othmar Schoeck promises more than it delivers. The composer was a Swiss who died in 1957 at the age of 71. Stylistically, his 400-or-so songs are in the tradition of the Romantic Lied. They superficially resemble those

of Hugo Wolf, without the same degree of intensity or economy in mood creation.

Fischer-Dieskau sings Schoeck's songs with style and understanding, and he is ably seconded by Margrit Weber. The recording is also very well engineered. The only flaw is contributed by Deutsche Grammophon, which sacrifices scholarship and good sense to self-defeating commercialism. No texts or translations of these unfamiliar songs are provided, and the program notes, in four languages, are absurdly skimpy. In contrast to this, Angel provides with its Schubert record a separate brochure with full texts and translations and scholarly commentary on each of the songs. *W.D.*

▲ △ **SCHUMANN:** Dichterliebe—Song-cycle, Op. 48; also, Der Nussbaum; Erstes grün; Jasminenstrauch; Der Himmel hat eine Träne geweint; Kommen und Scheiden; Requiem. Cesare Valletti (tenor), Leo Taubman (piano). RCA Victor LSC 2412 \$5.98; Mono LM 2412 \$4.98

Interest: Lieder masterpieces  
Performance: Clean  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: It's there

I can't think of another artist from the roster of the Metropolitan Opera who has so successfully crossed over into the realm of the art-song as has Valletti.

His singing here reveals a sensitive, maturing artist at work who produces beautiful, unforced sounds. The more lyrical songs, like *Ich will meine Seele tauchen*, come off best but the entire enterprise is a noteworthy one, including the piano playing of Taubman. *M.B.*

**SCHUMANN:** Kinderszenen (see **CHOPIN**)

▲ △ **SMETANA:** The Bartered Bride (complete opera). Drahomira Tikalova (soprano)—Marenka; Ivo Židek (tenor)—Jeník; Oldřich Kovar (tenor)—Vašek; Eduard Haken (bass)—Kecal; Vaclav Badnar (baritone)—Krusina; Jaromira Dobra (soprano)—Ludmila & others with Chorus and Orchestra of the Prague National Theater, Zdenek Chalabala cond. Artia ALPO S 82C/L 3 12" \$18.98; Mono ALPO 82C/L \$15.98

Interest: Bohemian delight  
Performance: Authentic and spirited  
Recording: Good  
Stereo Directionality: First-rate  
Stereo Depth: OK

When Smetana's delightful rural comedy, *The Bartered Bride*, is done beyond the bounds of Czechoslovakia it more often than not ends up as an animated travel postcard; but a good Prague National Theater performance is something else again—it makes one think of nothing so much as wild strawberries and new mown hay. Fortunately, that's just how things turn out in this first stereo recording of *The Bartered Bride*. I just can't think of any opera in the entire repertoire—not even Mozart's *Figaro*, Rossini's *Barber* or Donizetti's *Elisir d'amore*—better suited to chase away the blues. The tunes are superb, the dances captivating, the characterizations shrewd, and the handling of the orchestra would do credit to a latter-day Mozart.

I am not familiar with the singers featured on this recording, but I should guess that they are young; for they show no

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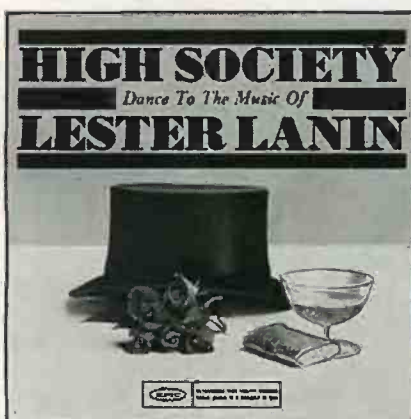
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LC 3723 BERLIOZ: LOVE SCENE from ROMEO AND JULIET, Op. 17; MINUET OF THE WILL O' THE WISPS; DANCE OF THE SYLPHS; RAKOCZY MARCH from THE DAMNATION OF FAUST, Op. 24/ MENDELSSOHN: CALM SEA AND PROSPEROUS VOYAGE—Overture, Op.

27 ANTAL DORATI conducting the CONCERTGEBOUW ORCHESTRA OF AMSTERDAM.  
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LF 18000 MALE CHORUSES FROM GERMANY—Volume I, Various Artists  
LF 18001 EDELWEISS (Bits of Bavaria) Die Kollmannsberger, Alois Mosbacher

and his Orch., The German Band of Munich  
LF 18002/BF 19002 TOPS IN POPS (D'ITALIA), Willy Alberti Sings  
LN 3717/BN 578 SOFT 'N' WARM, Roy Hamilton  
LN 3727/BN 579 DANCING AT THE HOP, Bobby Vinton (A Young Man with a Big Band)  
LN 3728 A TRIBUTE TO CHUCK WILLIS.  
LN 3730 ANYONE CAN PLAY THE HARMONICA, Alan Schackner



signs of having succumbed to the routine that sometimes clings to a work that has had more than 2000 performances in Prague since its premiere in 1866. The voices are uniformly good and have plenty of individuality of character for dramatic purposes—the sweet daughter, the foolish stuttering half-wit, the pompous marriage broker, the youthful and passionate young lover, Jenik. The chorus work is likewise full of pep and is nicely spread out over the stage for stereo.

A prime moment in this particular stereo recording is the entrance of the travelling players with their little band (right—to center), the pitchman delivering his spiel in rapid-fire Czech, and then after the famous *Dance of the Comedians*, the exit—left.

Recorded sound in stereo is crisp and clean for the most part, with just a trace of overloaded grooves on occasion, and sometimes a slight lack of bass; but these are very minor considerations in view of the fine production as a whole and the sheer pleasure of Smetana's music. Chalabala does an absolutely topnotch conducting job and gets suitable cooperation from his orchestra. The famous Overture—always a virtuoso test piece—quite takes the breath away on first hearing!

Artia's album includes good notes and full Czech-English libretto. *D.H.*

▲ ▲ **VIVALDI:** Concerto in C Major [tomo 54] for two flutes, two oboes, two clarinets, bassoon, two violins, strings and harpsichord; Concerto in E Major [tomo 161] for strings and harpsichord; Concerto in D Minor [tomo 196] for viola d'amore, strings and harpsichord; Concerto in A Minor [tomo 152] for piccolo, strings and harpsichord. The New York Sinfonietta, Max Goberman, cond. Library of Recorded Masterpieces. Vol. 1, No. 3 Stereo and Mono with Score \$8.50 (by mail order only)

▲ ▲ **VIVALDI:** Concerto in C Major, [tomo 10] for two oboes, two clarinets, strings and harpsichord; Sonata in F Major, [tomo 57], for two violins and figured bass; Concerto in A Major, [tomo 8] for strings and harpsichord; Sonata à quattro in E-flat Major, [tomo 21] for two violins, viola and figured bass; Concerto in D Major, [tomo 62] for two violins, lute and figured bass. Same performers. Library of Recorded Masterpieces. Vol. 1, No. 4. Stereo and Mono \$8.50 (by mail order only). (N.B. The "tomo" numbers given above are the numbers in the Ricordi scores.)

▲ ▲ **VIVALDI:** Concerto in D Minor for oboe, strings and cembalo, Op. 8, No. 9; Concerto in C Major for Diverse Instruments (with mandolins) Op. 64, No. 6; Concerto in C Minor for fluta, strings and cembalo, Op. 44, No. 19; Concerto in C Major for piccolo, strings and cembalo, Op. 44, No. 11. The New York Philharmonic, Leonard Bernstein cond. Columbia MS 6131 \$5.98. (N.B. The Opus numbers listed for the Columbia record are those assigned by Marco Rinaldi.)

Interest: Vivaldi specials  
Performances: All exemplary  
Recording: Both excellent  
Stereo Directionality: Fine  
Stereo Depth: OK

I must confess that I am always impressed—and grateful—whenever a record company goes to the trouble of supplying the complete score with a recording. This is the case with the admirably produced

discs of the Library of Recorded Masterpieces. The beautifully printed Ricordi edition of the miniature score of every single work on each disc is bound into the album. Moreover, we are supplied with scholarly notes about each work by Joseph Braunstein. Even without these features, however, the records would be highly commendable—if only for their musical content and the fine quality of performance. The orchestra is of high quality, and the direction is stylistically apposite. In addition, each of the many soloists is a thoroughly skilled performer, so that these discs contain throughout a wealth of fine playing.

The releases of the Library of Recorded Masterpieces are available by subscription through the mails. The address is 150 West 82nd Street, New York 24, N. Y.

The Columbia disc is produced in more conventional fashion. Here, too, the playing is of a high order. The forces employed in the Columbia disc seem slightly larger than those used in the LRM records. In addition, the Philharmonic seems to be recorded in a more spacious studio. The New York Sinfonietta, on the other hand, has a slightly greater definition of the various parts, without in any way suggesting a dry, "studio" sound. All the discs are very well recorded, and there is no duplication of musical material.

The D Minor Oboe Concerto on the Columbia record was also performed in a now deleted Westminster release of some years back, by the Nouvel Orchestra de Chambre de Paris, conducted by André Jouve. Comparison reveals that where Jouve tends towards a more incisive approach, Bernstein leans towards a more lyrical interpretation. Jouve takes the outer movements faster and with more "bite"; Bernstein's slow movement rises to greater heights of lyricism. *D.R.*

▲ **WAGNER:** Die Götterdämmerung—Siegfried's Rhine Journey and Funeral Music; Tannhäuser—Overture; Die Meistersinger—Prelude. Philharmonia Orch., Wolfgang Sawallisch cond. Angel S 35755 \$5.98

Interest: Wagner for Orchestras  
Performances: Expert  
Recordings: Excellent  
Stereo Directionality: Good  
Stereo Depth: Fine

These are wonderful performances, testifying to young Mr. Sawallisch's flair as a Wagnerian. The opening of the *Meistersinger* Prelude could use a bolder, more vigorous approach. Otherwise these readings are secure and solid, with great weight and strength to Wagner's imposing orchestral sonorities. The Philharmonic Orchestra plays beautifully and is recorded magnificently. *M.B.*

▲ ▲ **WAGNER:** Tannhäuser—Overture and Venusberg Music; Lohengrin—Prelude to Act III; Tristan and Isolde—Prelude and Love Death. London Symphony Orchestra, Antal Dorati cond. Mercury SR 90234 \$5.98; Mono MG 50234 \$4.98

Interest: Staple Wagner  
Performance: Routine  
Recording: Pinched in sound  
Stereo Directionality: OK  
Stereo Depth: Adequate

Dorati lacks Sawallisch's natural flair for

the Wagner repertoire. These performances do little to enliven or illuminate the music and they are not helped by the pinched sound provided by the engineers.

The one interesting aspect of the disc is Dorati's refusal to tack the usual concert ending onto the finish of the Act III *Lohengrin* Prelude. Instead, he has the orchestra proceed into the opening bars of the Bridal Procession, which follows immediately in the opera, and then come to a cadence in the middle of the first phrase. It's different—and effective. *M.B.*

**WIDOR:** Organ Symphonies (see p. 88)

▲ **WOLF:** 23 Songs from the Spanisches Liederbuch—Nun bin ich dein; Die du Gott gebarst; Nun wandra, Maria; Führ' mich, Kind; Ach, des Knaben Augen; Ach, wie lang die Seele, Herr, was trägt der Boden; Seltsam ist Juanas Weise; Treibe nur mit Lieben Spott; Auf dem grünen Balkon; Und schlafst du, mein Mädchen; Wenn du zu den Blumen gehst; Wer sein holdes Lieb verloren; Ich fuhr über Meer; Deine Mutter, süßes Kind; Herz, verzage nicht geschwind; Ach, im Maien warz; Alle gingen, Herz, zur Ruh; Dereinst, dereinst; Blindes Schauen; Komm', o Tod; Tief im Herzen; Da nur Leid und Leidenschaft. Dietrich Fischer-Dieskau (baritone) with Gerald Moore (piano). Angel S 35838 \$5.98

▲ ▲ **WOLF:** 17 Songs from the Spanisches Liederbuch—Wunden trägst du; Die ihr schwebt; Die du Gott gebarst; Ach, des Knaben Augen; Ach, wie lang du Seele; Mühevoll komm ich; Nun bin ich dein; Herr, was trägt der Boden; Bedeckt mich mit Blumen; Komm, o Tod; In dem Schatten meiner Locken; Alle gingen, Herz, zur Ruh; Geh, Geliebter; Sie blasen zum Abmarsch; Wer sein holdes Lieb verloren; Sagt, seid ihr es; Treibe nur mir Lieben Spott; Mögen alle bösen Zungen. Irmgard Seefried (soprano), Eberhard Wächter (baritone) with Erik Werba (piano). Deutsche Grammophon SLPM 138059 \$6.98; Mono LPM 18591 \$5.98

Interest: Psychological art-song  
Performance: Fischer-Dieskau, great!  
Recordings: Both good  
Stereo Directionality: Needless, but there  
Stereo Depth: Good

These two LPs contain between them 32 out of the 44 settings made by Hugo Wolf from the volume of Spanish folk poetry translated into German by Emanuel Geibel and Paul Heyse. More than half of these songs were composed during the last two months of 1889, while most of the remainder were done in March and April of the following year—an average of one song every third day, and almost all masterpieces!

Here are rueful portraits of hapless lovers (*Wer sein holdes Lieb verloren*), of dialogues between Christ and sinner (*Herr, was trägt der Boden*), of perverse maidens (*Seltsam ist Juanas Weise*), of the Christ-child at Bethlehem (*Ach, des Knaben Augen sind*). Each has been delineated by Wolf with unerring power, intensity, wit, irony and occasional gaiety. As song composer, Wolf cannot be equated with any of the German or Austrian romantic masters such as Schubert, Schumann, or Brahms. It is to the Russian, Moussorgsky, that we must turn.

To sing Wolf requires not merely musicianship, but a keen sense of psychological drama and how to communicate it fully, yet within the bounds of taste.

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Band of The Grenadier Guards. Colonel Bogey; Can Can; Carmen (Prelude); Waltzing Matilda; Seventy Six Trombones; When The Saints Go Marching In, It's A Long Way To Tipperary; others. PS 180

OLD HEIDELBERG  
Will Glabe and His Orchestra with Choir. Freut euch des Lebens; Schön ist die Jugend; Das Wandern ist des Müllers Lust; Im grünen Wald, da wo die Drossel singt; others. PS 150

FILM ENCORES—Vol. 2  
Montovani and His Orchestra  
The High And The Mighty; A Certain Smile; Friendly Persuasion; Whatever Will Be, Will Be; (Que Sera, Sera); Tammy; Be My Love; others. PS 164

Verdi: AIDA—Highlights  
Renata Tebaldi; Carlo Bergonzi; Giulietta Simionato; Cornell MacNeil and other soloists with Singverein der Gesellschaft der Musikfreunde and The Vienna Philharmonic Orchestra conducted by Herbert Von Karajan. OS 25205

Beethoven:  
PIANO CONCERTO No. 5 "Emperor"  
Wilhelm Backhaus—Vienna Philharmonic Orch. Hans Schmidt-Isserstedt CS 6156

Brahms:  
PIANO CONCERTO No. 1 IN D MINOR  
Julius Katchen—London Symphony Orchestra—Pierre Monteux. CS 6151

HOLLYWOOD ALMANAC  
Frank Chacksfield and His Orchestra. The Continental; Lullaby Of Broadway; The Way You Look Tonight; Sweet Lullaby; Thanks For The Memory; others. (2 records) PSA 3201

OPERETTA MEMORIES  
Montovani and His Orchestra. "Die Fledermaus" Overture; Waltzes from "Gypsy Love," "The Merry Widow" and "The Gypsy Princess"; others. PS 202

THE AMERICAN SCENE  
Montovani and His Orchestra. The Music of Stephen Foster; My Old Kentucky Home; Campdown Races; I Dream Of Jeannie; others. The Music of 19th Century America: Home On The Range; Yellow Rose Of Texas; others. PS 192

## POPULAR SUGGESTIONS

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To take full advantage of the remarkable technical excellence of Ifss records, we recommend the new London-Scott stereophonic Pickup and Arm.

This Dietrich Fischer-Dieskau does superlatively well throughout the whole of his Angel disc (the contents are identical with those of Electrola 90922). Gerald Moore's accompaniments are wholly worthy of songs and singer and the recorded sound is lovely. Full texts and English translations are included. The DGG disc unhappily achieves no comparable success, though the sound as such is good. Herr Waechter sings well and tastefully, but nowhere matches the masterful subtlety of Fischer-Dieskau. Frau Seefried brings off the lively songs to generally pleasing advantage, but is hampered much of the time by a *non vibrato* delivery inappropriate to Wolf.

Incomprehensible is the decision to do such "dialogue" songs as *Herr, was trägt der Boden hier* as actual dialogues rather than imaginary ones between Christ and the sinner. To hear Fischer-Dieskau do this magnificent song solo is to understand the difference between great art and something perilously close to gimmickry. The DGG album includes German text only—and no program notes, thereby limiting its interest to those solidly conversant with the German tongue. *D. H.*

### COLLECTIONS

▲ **DUPRÉ: Le Chemin de la Croix** (The Stations of the Cross). Marcel Dupré (organ). Westminster XWN 18916 \$4.98

▲ **DUPRÉ AT SAINT-SULPICE, Vol. 3.** Franck: Grande Pièce symphonique; Fantaisie in A Major; Pastorale. Marcel Dupré (organ). Mercury SR 90228 \$5.98

▲ **DUPRÉ AT SAINT-SULPICE, Vol. 2.** Dupré: Variations sur un Noël; Carillon; Cortège et Litanie; Lamento; Final. Marcel Dupré (organ). Mercury SR 90229 \$5.98; Mono MG 50229 \$4.98

▲ **WIDOR: Symphonies No. 5 in F Minor, Op. 42, No. 1; No. 9 in C Minor, Op. 70** ["Gothique"]. Marcel Dupré (organ). Westminster XWN 18871 \$4.98

Interest: Music for the Romantic organ  
Performance: Authoritative  
Recording: Westminster mellow; Mercury brilliant  
Stereo Directionality: Adequate  
Stereo Depth: Very good

The grand organ of the Romantic period in music was the organ-maker's answer to the orchestra of Richard Wagner and his followers. It is the epitome of gigantism, an awesome instrument which permits a single performer to assume the role of Earth-Shaker.

Although many huge organs are in use today, contemporary taste has relegated much of the music which their size inspired to a lesser level of appreciation, and only a little of it is taken seriously. Franck wrote some beautiful music for this type of organ, primarily because he was a great composer and knew how to use the instrument as a medium of expression. He did not overlook its power potential, but he also remembered its ability to sing serenely and hauntingly. The three compositions offered as Volume 3 of Dupré's Mercury series are impressive and moving.

Charles-Marie Widor (1844-1937) looked upon the organ as the peer of the sym-

phony orchestra. He wrote ten symphonies for the grand organ, and each is a large-scale, multi-movement composition. He was a serious composer and he did not consider these symphonies mere show-pieces. Dupré's rendition of the relatively popular Fifth offers favorable testimony to the composer's musical integrity, and in the more reserved Tenth, there is further confirmation of this. It is unfortunate that the third of the five movements of the Fifth Symphony is omitted here; the performance of the other movements is as authoritative as we are likely to hear.

Dupré's own music ranges widely in emotion and effect. He is at once the scholarly student of the Old Masters, the devout Catholic, and the virtuoso performer. *The Stations of the Cross* is a monumental composition. Written in 1932, it is based on a series of improvisations which Dupré played as interludes during a reading of the fourteen poems of *Le Chemin de la Croix* by Paul Claudel. Dupré's musical commentaries are by turns intense, dramatic, imaginative, resigned and exalted.

In his Mercury program, Dupré's music is colorful, witty, tuneful, and always professional. However, these pieces do not have nearly the intensity or significance of the "Stations."

The Mercury recordings are magnificent reproductions of ideal cathedral-style organ sound. It is big, billowing and exciting. The absence of blurring, even in the monaural, is a tribute to the musical skill of the performer and the electronic skill of the engineers. The Westminster sound is not as bright as the Mercury. It is warmer and less spectacular, but it, too, has merit. And for those who understand the techniques and subtleties of organ playing, the Westminster liner notes provide a list of the registrations which Dupré employs in his performances. Even in print, they are impressive. *W. D.*

▲ **THE ART OF FRITZ KREISLER.** KREISLER: Rondino on a Theme by Beethoven; DEBUSSY-HARTMANN: La fille aux cheveux de lin; ALBÉNIZ-KREISLER: Tango; Malagueña; FALLA-KREISLER: La Vida Breve-Danse Espagnole; FALLA-KOCHAN-SKI: Canción Popular; DEBUSSY: En Bateau; DVOŘÁK-KREISLER: Songs My Mother Taught Me; Slavonic Dances, Op. 46, No. 2 and Op. 72, No. 8; Indian Lament. Fritz Kreisler (violin) and Carl Lamson (piano). Camden CAL 518 \$1.98

Interest: Supreme violinist  
Performance: Elegant  
Recording: Good

The artistry of Fritz Kreisler needs no encomiums; it has been admitted since the beginning of this century. His elegance of style and warmth of tone endeared him to all who ever heard him. This Camden program sets forth the Kreisler manner in the short pieces which were so potent an element in his communication with the audiences that attended his recitals. He plays them with infinite charm and refinement, and with an interpretive freedom that is decidedly of the past. The dubbing from old 78's is highly successful and this record is a worthy memento of aristocratic interpretive individualism. *W. D.*

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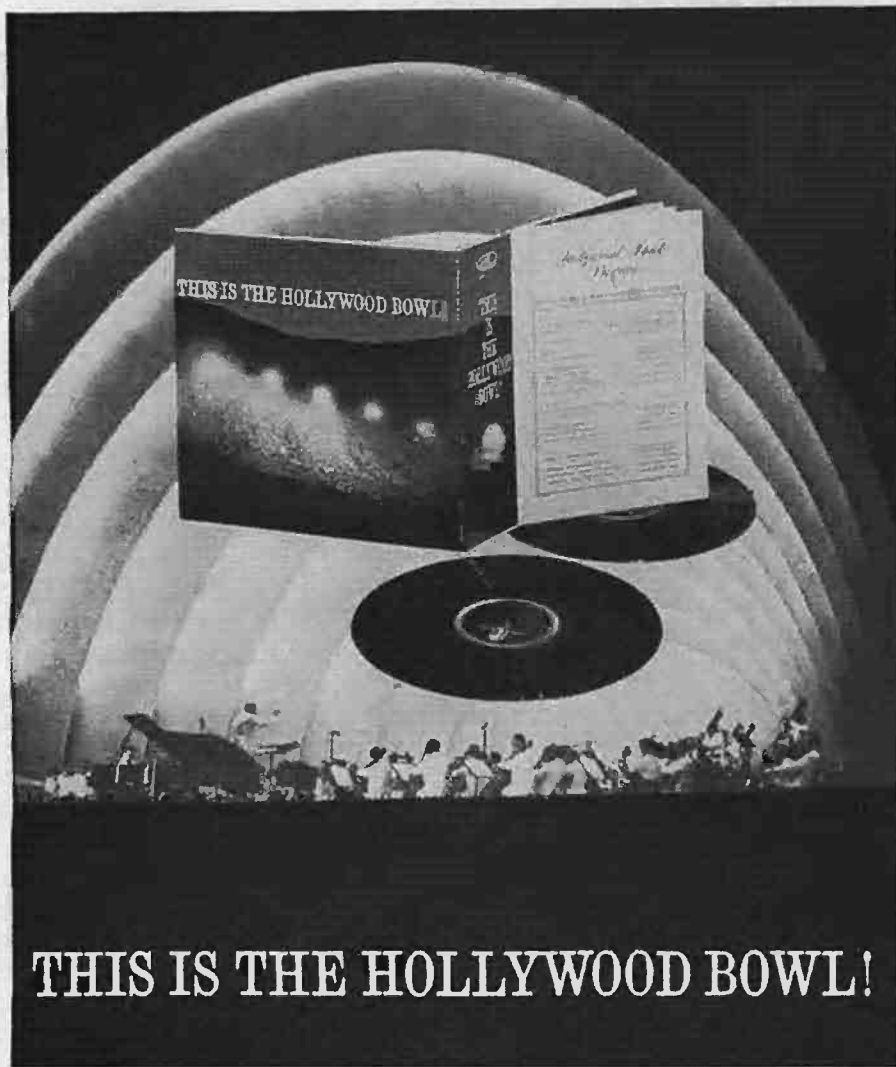
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Starlight Waltzes . . . . . Felix Slatkin, cond. . . . .	SP 8456
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*Stereo album numbers are shown. To order mono, omit "S".*

## BE OUR GUEST

*(Continued from page 68)*

Stereo Directionality: Reasonable  
Stereo Depth: Will bridge the gap

Bohuslav Martinu, a native Czechoslovakian, died last year at the age of 69, having lived eventfully in various parts of the world. His Double Concerto, by his own estimate his best work, was written in 1940 in Czechoslovakia in the face of the advancing armies of the Third Reich. It is said to portray the tensions of the Czechs as they faced the Nazis.

The Czech Philharmonic under Karel Sejna, with "two string orchestras," gives vent to the composition with great tidal chords of sound, not nearly so dissonant as one would expect from music of this period. The stereo recording reveals the true promise of stereo for big orchestras. The mono record has the same music but stereo is preferable.

*Three Frescoes (or Fresques)* was written in 1955. This is a sort of *Pictures at the Exhibition at the Church*, as the composer evokes musical thoughts on viewing three paintings in a church in Arezzo. His thoughts were pretty violent. The big orchestra under Karel Ancerl thrashes through a double battle in the third painting. Martinu lived in the U. S. during the war and finally moved to Switzerland where he wrote the *Frescoes*.

Both compositions offer music worth putting ears to. They do not deserve the stamp of "modern music" used in a derogatory sense. Artia has done a worthwhile job and I think serious music listeners will respond. The record surface is good; the recording level is high; and the recording is happily free from the unpleasant edge or bite often found on discs recorded abroad.

J. R. C.

▲ **DAKOTA STATION SINGS BALLADS AND THE BLUES.** Dakota Station with Sid Feller and Eddie Wilcox. *Someone To Watch Over Me; I'll Know; Time Was; Romance In The Dark* & 8 others. Capitol St 1387 \$4.98

Interest: Mild  
Performance: Varied  
Recording: OK  
Stereo Directionality: Much  
Stereo Depth: Good

The title of this record, *Ballads And The Blues*, is a redundancy, since everything is blue here. I would be too if I had a five-spot invested in this disc.

In four numbers, Miss Station is accompanied by Sid Feller's strings and harp who leave her pretty much to herself and these pieces come off fairly well. In the others, Eddie Wilcox's band mixes it up, and it gets hard to tell the Indians from the Chief. Wilcox starts off with a few good bars which sound real cool, but just about then Station jumps in and it's nip and tuck for two or three minutes as to whether she will survive.

My favorite record dealer says that Dakota's mono effort of a couple of years back, *Late Late Show*, was happily received. The present disc is the most recent of several sequels. There's a lot of competition in this area, and anyone who has read this far can think of the names of three or four singers with as much or more talent.

J. R. C. •

HiFi/STEREO

## BEST OF THE MONTH . . .

△  
Time Records continues to roll up a remarkable "discs of distinction" score with its *Jazz Contemporary* LP featuring trumpeter Kenny Dorham. ". . . Dorham is a consistently thoughtful player with a mellow tone and an unusually flowing beat . . . one of the more restful yet absorbing albums of the year . . ." (see p. 92)



▲  
Columbia's Duke Ellington pursues his urbane way as one of the infallible great masters with *Blues In Orbit*, an album "that has the feel of an after-hours session . . . contains several of the most impassioned ensemble passages in recent Ellington history." (see p. 92)



△  
Camden's *Singin' The Blues* at \$1.98 "is the bargain of the month . . . one of the very best collections of blues singing in the catalogs . . . from Jimmy Rushing, Billy Eckstine, Fats Waller, Louis Armstrong, Leadbelly . . . a necessity if you want to know anything about where popular music today came from." (see p. 96)



Reviewed by  
**RALPH J. GLEASON**  
**NAT HENTOFF**

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

. . .

△ **THEM DIRTY BLUES — THE CANNONBALL ADDERLEY QUINTET.** Easy Living; Soon; Them Dirty Blues & 4 others. Riverside RLP 12-322 \$4.98

Interest: Full-bodied modern jazz  
Performances: Loose but cohesive  
Recording: Good

Like the previous Adderley album (*The Cannonball Adderley Quintet in San Francisco*, stereo 1157, mono 12-311), this is a program based heavily on blues feeling even when the songs themselves are not blues. The remarkable sales success of the preceding volume was due largely to the neo-gospel jazz it contained, and there's another of the same kind here—Bobby Timmons' *Dat Dere*.

The program is refreshingly varied, however, with Nat Adderley's *Work Song*; standards; and a couple of invigorating, melodic originals such as Duke Pearson's *Jeannine*. There is also a superior blues performance, particularly a solo by the leader, in the album's title tune.

Adderley has succeeded in building a band that is well integrated without being stiff. The overall looseness is not allowed to decline into sloppiness. Cannonball has become an authoritative soloist and his brother, Nat, has a quick, musical mind and plays with slicing intensity. The group represents the best of the neo-orthodox position now taken by many jazz players. It is not as stubbornly searching, for example, as that of Ornette Coleman but it also avoids the slickness of the Art Farmer Benny Golson Jazztet. N.H.

▲ **TRANSFIGURATION OF HIRAM BROWN—MOSE ALLISON TRIO.** Love

For Sale; How Little We Know; 'Deed I Do; Make Yourself Comfortable & 2 others. Columbia CS 8240 \$4.98

Interest: Limited  
Performance: OK  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

Allison is a young pianist from the South who plays and sings blues in what is a second-remove authentic manner reminiscent of the traditional Dixieland musicians' efforts vis-à-vis early jazz. Here he plays (with good accompaniment from bass and drums) a "suite" of his own compositions which is programmatic in the extreme and rather shallow. He also sings a blues and on the reverse a pop song and a blues. It is pleasant in spots but really quite trivial for all its pretentious packaging by Columbia. The voice is on the right, with the drums and the piano in the center and bass on the left. R. J. G.

**▲ LOUIS BELLSON SWINGS JULE STYNE**—Louis Bellson [drums] and Orchestra. Sunday; Bye Bye Baby; Just In Time; Three Coins In The Fountain & 8 others. Verve MG VS 6138 \$5.98

Interest: Good dance album  
Performance: Vigorous  
Recording: Clean and clear  
Stereo Directionality: Very good  
Stereo Depth: Convincing

This is essentially a spirited dance set with jazz solos and a prevailing jazz flavor. The arrangements are relatively simple and depend very much on dynamics for their effect. (In fact, the sharply shifting dynamics levels are often too obviously telegraphed). Bellson, a model of restraint among drummer-leaders, is mostly content to serve as the rhythmic center of the band and we are spared prolix solos. Why no personnel listings? N. H.

**▲ CAB CALLOWAY — HI DE HI DE HO.** I'll Be Around; The Jumpin' Jive; You Rascal You; The Hi De Ho Man & 7 others. RCA Victor LPM 2021 \$3.98

Interest: Nostalgic  
Performance: Fine  
Recording: Excellent

These are new recordings of old Cab Calloway hits which include his now-classic performances of *Kickin' the Gong Around*, *Minnie the Moocher*, and *The Jumpin' Jive*. In addition, there are several ballads. The Calloway standards amount to a pleasant reprise of the 20s and early 30s; his Louis Armstrong imitation on *I'll Be Glad When You're Dead* is good fun. But it is on his ballads, such as *Stormy Weather*, that Calloway, always one of the best ballad singers of his generation, really shines. They are excellent tracks, well worth the whole LP. In fact, this particular album is something of a good buy for all. R. J. G.

**▲ COLE PORTER'S CAN-CAN AND ANYTHING GOES — BENNY CARTER, HAL SCHAEFER**—Benny Carter (alto saxophone), Hal Schaefer (piano) Gus Johnson (drums), Joe Benjamin or John Drew (bass), Ted Sommer (percussion) or Teddy Charles (vibes). I Am In Love; You're The Top & 7 others. United Artists UAS 6055 \$4.98

Interest: Uneven  
Performance: Mostly for Carter  
Recording: Good  
Stereo Directionality: OK  
Stereo Depth: Competent

The basic flaw in this album is the pairing of Schaefer and Carter. The latter is a superlative player who constructs solos that are sweepingly lyrical and organically logical. Schaefer is an over-busy pianist with a brittle beat and poor taste. The first side is the most expendable because it was arranged (*Can-Can* songs) by Schaefer. Carter's arrangements of tunes from *Anything Goes* on the second side, though not among his best, are much less gimmicked than Schaefer's. Even Schaefer plays somewhat better on the second side. The album is worth hearing for Carter, but could have been much more substantial with another pianist—someone like Jimmy Rowles or Bill Evans. N. H.

**▲ SONNY CLARK TRIO.** My Conception; Minor Meeting; Nica; Blues Mambo & 4 others. Time 70010 \$3.98

Interest: Good modern jazz  
Performance: With feeling  
Recording: Excellent

Clark is one of the few young modern pianists who is consistently original enough to sustain a whole LP of his own work and who plays this music as though the entire style was being created right here and now. He has, of course, excellent accompaniment here from Max Roach on drums and George Duvivier on bass. They both have first-rate solo moments scattered throughout the album. Clark's own tune *My Conception* is really handsome composition and he plays it in a manner worthy of its title. R. J. G.

**▲ COOL HANDS — BUCK CLARKE QUINTET.** Ed's Blues; Cool Hands; I'll Remember April; Mil-Dy & 5 others. Offbeat OJ 3003 \$4.95

Interest: Commercial jazz  
Performance: Good  
Recording: First rate

This is a nice album with a solid jazz orientation and an overall effect something like Arthur Lyman without the bird calls but with the vibes, the congo drums and the gently swinging rhythm. It's quite well recorded and very pleasant without being the sort of thing that will make a twosome suddenly three-is-a-crowd. R. J. G.

**▲ ORNETTE COLEMAN — CHANGE OF THE CENTURY.** Ramblin'; Free; Fore-runner; Bird Food & 3 others. Atlantic SD 1327 \$5.98

Interest: Avant-garde jazz  
Performance: Emotional  
Recording: Excellent  
Stereo Directionality: Good  
Stereo Depth: Good

Coleman is the new jazz musician who has been causing such controversy. He was the subject of an article by Bob Abel in last month's *HIFI/STEREO REVIEW*. This album is by far the best example of his work to date and the only one from which this listener can derive any pleasure at all. Coleman is one of the cadre of young jazz men whose probing minds are set to cre-

ate new patterns and pathways of jazz music in the future. They may do so successfully; they have certainly made an interesting beginning. The tunes are all compositions of Coleman and, since we have not heard them before, we cannot judge the performance except in terms of emotional impact, which is occasionally electrifying. Whether or not this young man will have the cosmic effect on his peer group that some think, only time will tell. Meanwhile, his music is interesting as experimentation, sometimes moving as emotional expression, and harsh in overall sound and conception, for all its freedom. The slight sounding trumpet which improvises with Coleman's alto sax is played by Don Cherry and is what he calls a "pocket trumpet." On two of the numbers, *Ramblin'* and *Una muy Bonita*, there is an unusually strong spark of direct communication in which even those with an allergy to Coleman's music may well find sustenance. R. J. G.

**▲ JAZZ CONTEMPORARY — KENNY DORHAM** — Kenny Dorham (trumpet), Charles Davis (baritone saxophone), Jimmy Garrison or Butch Warren (bass), Steve Kuhn (piano), Buddy Enlow (drums). Monk's Mood; Tonica & 4 others. Time 52004 \$4.98

Interest: A jazz man matures  
Performance: Very relaxed  
Recording: Very good

As Mark Reilly observes in his intelligent notes, this album underlines the impressive maturity trumpeter Kenny Dorham has achieved in the past couple of years. A prominent modernist since the mid-forties, Dorham has always been fleet but it took some years for him to work out a clear style of his own. It took even longer for him to learn to avoid technical fireworks and concentrate instead on *musical* expressivity. Now, Dorham is a consistently thoughtful player with a mellow tone and an unusually flowing beat. He has developed particularly well in the direction of long-lined lyricism, and the tone of the album as a whole is gentle without being vaguely sentimental.

Dorham's current band blends well in temperament and technique. Baritone saxophonist Warren plays his shaggy instrument with flexibility and a capacity to make it sing softly. Pianist Kuhn solos with ordered conception and proves one does not have to hammer to swing. The rhythm section is dependable. All in all, this is one of the more restful and yet absorbing albums of the year; and it marks Kenny Dorham's attainment of major jazz stature. N. H.

**▲ BLUES IN ORBIT—DUKE ELLINGTON AND HIS AWARD WINNERS**—Duke Ellington and his Orchestra. Sweet And Pungent; Blues In Blueprint & 9 others. Columbia CS 8241 \$4.98

Interest: Still the best big band  
Performance: Uninhibited  
Recording: First-rate  
Stereo Directionality: Logical  
Stereo Depth: Excellent

This is a particularly loose, swinging Ellington album that has the feel of an after-hours session. The tunes are relatively uncomplicated although Ellington

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.

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continues to prove that he is a master at creating pungent, introspective, original melodies. The men in the band dig into the music with unified purpose and the album contains several of the most impassioned ensemble passages in recent Ellington history. The soloists are all good, with outstanding work by trombonist Booty Wood in the plunger tradition of the late "Tricky Sam" Nanton; by long underrated trumpeter Ray Nance; by the seemingly ageless Johnny Hodges; by robust baritone saxophonist Harry Carney; and of course by the leader on piano. This is an album that bears up under many playings. *N. H.*

▲ **THE GUITAR ARTISTRY OF TAL FARLOW**—Tal Farlow (acoustic and electric guitar), Milt Hinton or Joe Benjamin or Wendell Marshall (bass), Dick Hyman (piano), Bobby Jaspar (flute, tenor saxophone) or Frank Wess (flute, tenor and alto saxophones), Osie Johnson (drums). *The Man In My Life; Blue Funk & 5 others.* Verve MG VS 6143 \$5.98

Interest: Superior chamber jazz  
Performance: Warm rapport  
Recording: Carefully balanced  
Stereo Directionality: OK  
Stereo Depth: Good

Tal Farlow is a major modern guitarist who seldom appears in public any more and is also recorded less and less frequently. Farlow's semi-retirement is a loss since he is a remarkable, resourceful and thoughtful musician. His tone on electric guitar is less edgy than that of most of his contemporaries. On several numbers in this set, he is heard on record for the first time on acoustic guitar which he plays beautifully.

Farlow uses the acoustic guitar on three trio numbers with Bobby Jaspar and Milt Hinton. The other performances are almost as intimate and indicate that a surprising amount of integration was achieved in the studio among these musicians, who do not play together regularly. I'd like to hear Farlow on the road with the kind of trio that he has in this album. *N. H.*

▲ **GENERALISSIMO—THE BUDDY DeFRANCO MEN**—Buddy DeFranco (clarinet), Harry Edison (trumpet), Bob Hardaway (tenor saxophone), Jimmy Rowles (piano), Curtis Counce (bass), Barney Kessel (guitar), Alvin Stoller (drums). *Sunday; Blue Lou; Yesterdays & 7 others.* Verve MG VS 6132 \$5.98

Interest: One of DeFranco's best combos  
Performance: Contagiously relaxed  
Recording: Crisp and clear  
Stereo Directionality: Good  
Stereo Depth: Tasteful

The title is a reference to the fact that part of Buddy's last name is the same as that of the man who rules Spain. As a result, this album is second in appalling taste only to the Count Basie Roulette album that had a picture of a nuclear explosion on the cover. If anything musical is wholly antithetical in spirit to the Spanish Generalissimo, it is jazz.

DeFranco has rarely been heard in such relaxed company as here. Trumpeter Harry Edison plays with his customary ease and economy. Bob Hardaway, while thoroughly derivative, is at least moderately imaginative and swings comfortably. The rhythm section is excellent—firm but light.

Jimmy Rowles is a pianist of refreshingly resilient beat and wit. The unidentified guitarist must be Barney Kessel and he is at his best in this session.

The leader is the least appealing soloist. Long recognized as an inordinately skillful clarinetist, DeFranco is limited in warmth and originality of ideas, and not all the sophistry of Leonard Feather's notes can convince me otherwise. The "head" arrangements here are entirely predictable, but the solos are unhurried and conversational. The better side is the second where everyone stretches out in *Funky's Uncle* and a ballad medley. *N. H.*

▲ **THE GREATEST TRUMPET OF THEM ALL—THE DIZZY GILLESPIE OCTET FEATURING BENNY GOLSON**—Dizzy Gillespie (trumpet), Benny Golson (tenor saxophone), Gigi Gryce (alto saxophone), Henry Coker (trombone), Pee-Wee Moore (baritone saxophone), Ray Bryant (piano), Tommy Bryant (bass), Charlie Persip (drums). *Sea Breeze; A Night At Tony's & 6 others.* Verve MG VS 6117 \$5.98

Interest: Very well prepared  
Performance: Dizzy is superb  
Recording: Very good  
Stereo Directionality: Good spread  
Stereo Depth: Fine

Most of Dizzy Gillespie's small combo recordings during the past couple of years have been quite informal with minimal arrangements. This is the best prepared date he's headed since he led his last big band. Benny Golson and Gigi Gryce have contributed all but one of the originals here and scored them for a specially assembled octet. They've provided a welcome showcase for the more lyrical aspects of Dizzy's style. Dizzy's sensitivity and the fullness of open tone in Gigi Gryce's charmingly nostalgic *Reminiscing* should, for example, re-focus attention on the fact that Dizzy is not only a great *hot* player but is also superior in a softer context.

Dizzy has most of the solo space, and he gets excellent support. I would have preferred more variety of tempo and mood, as well as a fresher approach to some of the ensemble passages; but this is a very worthwhile album on the whole. *N. H.*

▲ **WOODY HERMAN'S BIG NEW HERD AT THE MONTEREY JAZZ FESTIVAL**—Woody Herman (clarinet) and Orchestra. *Four Brothers; Skylark & 4 others.* Atlantic SD 1328 \$5.98

Interest: Virile big band jazz  
Performance: Totally committed  
Recording: Adequate  
Stereo Directionality: OK  
Stereo Depth: Uneven

This is the all-star band—that was assembled for Woody Herman at last fall's Monterey Festival, the only jazz festival trusted by jazz musicians. There are booting solos by Zoot Sims, among others, and several flights by trombonist Urbie Green that remind us how extraordinary a soloist he is. Most importantly, the sidemen were so concerned with making this as good a band as possible in tribute to Woody Herman that they all played with fire beyond the call of union scale. It's a joyful album, and Atlantic's Nesuhi Ertegun deserves credit for having taken a chance on recording it. *N. H.*

▲ **YOU AND LEE—LEE KONITZ/ARRANGEMENTS BY JIMMY GIUFFRE**—Lee Konitz (alto saxophone) with brass section and rhythm. *You're Driving Me Crazy; The More I See You & 6 others.* Verve MG VS 6131 \$5.98

Interest: Intriguing patterns  
Performance: Thoughtful  
Recording: Very good  
Stereo Directionality: Well-balanced  
Stereo Depth: Competent

The concept of supporting soloist Lee Konitz with a muted brass section scored in contrapuntal patterns in an arresting one. Jimmy Giuffre's arrangements are well designed and serve to complement and stimulate Konitz. (None of the brassmen solo.) Konitz, as usual, is absorbing to follow. He has a superior musical imagination and his work always merits attention, particularly with regard to the logic of his linear designs. I would have preferred, however, more visceral drive on the part of both the brass and Mr. Konitz. Nonetheless, the album is worth auditing for Konitz's fine qualities as a postgraduate improviser. *N. H.*

▲ **MONTGOMERYLAND**—Wes Montgomery (guitar), Monk Montgomery (electric bass), Buddy Montgomery (piano), Pony Poindexter (alto saxophone) or Harold Land (tenor saxophone), Louis Hayes or Tony Bazely (drums). *Monk's Shop; For Wes & 6 others.* Pacific Jazz Stereo-5 \$4.98

Interest: The Montgomerys' best yet  
Performance: Wes is excellent  
Recording: Warm and round  
Stereo Directionality: Good  
Stereo Depth: OK

Guitarist Wes Montgomery has been proclaimed by Riverside Records as a major "new" guitarist, but his two Riverside albums as a leader have failed to substantiate the advertising copy. On this Pacific Jazz set, however, Wes indicates the reason so many musicians have become enthusiastic about his work. On the Riverside albums, Wes' technical ease was evident, but here one can also hear his unusual warmth and a personal, fresh conception. His two brothers, Monk and Buddy, also play more impressively here than on any of the previous Pacific Jazz albums they made while they were members of the now defunct Mastersounds. Buddy plays piano instead of his customary vibes, and his work is attractively spare.

On the first side, altoist Pony Poindexter plays with a clarity of tone and ideas that indicate he should get more recording work. On the second side, the horn is tenor saxophonist Harold Land who plays without any of the occasional "overfunk" that has made some of his performances too predictable. The "heads" on the ensembles might have been more interesting, but the album does generate much expectancy as to how the new regular combo containing all three Montgomery brothers will develop. *N. H.*

▲ **THE BIG MEN—THE PAUL SMITH TRIO**—Paul Smith (piano), Leroy Vinnegar (bass), Stan Levey (drums). *Susze Bluzo; 'S Wonderful; Yesterdays & 6 others.* Verve MG VS 6135 \$5.98

Interest: Slight for jazz listeners  
Performance: Smith's weak on jazz

HIFI/STEREO

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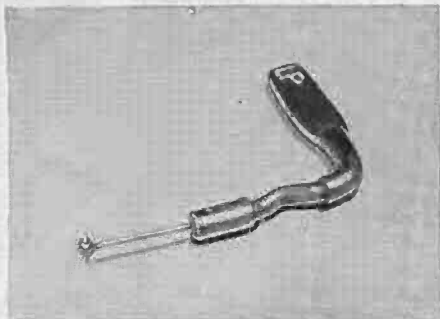
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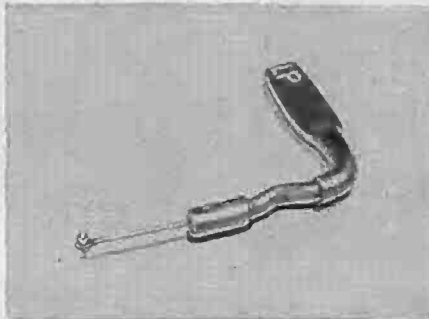
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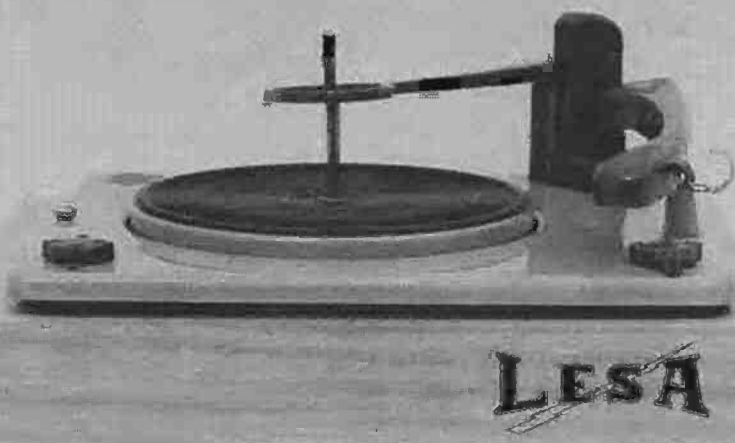
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Recording: Very well balanced  
Stereo Directionality: Good for trio  
Stereo Depth: OK

Paul Smith is a pianist of considerable technique but little capacity to play personal, relaxed jazz. On medium and up tempos, his beat is stiff and his ideas are ordinary. On ballads, he is expansively romantic to the point of becoming rhapsodic, but even in this area, what he plays has little to do with jazz in rhythms or phrasing. Smith receives excellent support from Vinnegar (who is very clearly recorded) and drummer Stau Levey. Levey has improved markedly in the past three or four years and is a model here of musical understanding and taste. **N. H.**

**▲ Δ PERSUASIVE PERCUSSION — VOL. 2—TERRY SNYDER AND THE ALL STARS.** Dearly Beloved; In A Persian Market; Blue Tango; Brazil & 8 others. Command RS 808 SD \$5.98; RS 33 808 \$4.98

Interest: Good for sound  
Performance: Slick  
Recording: Excellent  
Stereo Directionality: Pronounced  
Stereo Depth: Pronounced

By bringing to a series of swinging jazz sides a whole collage of percussion instruments and placing them so that the maximum ping-pong effect is obtained, this album has managed to combine listenable music with an orgy of sound. **R. J. G.**

### COLLECTIONS

**Δ SINGIN' THE BLUES.** Good Morning Blues; How Blue Can You Get; How Long Blues; Just Another Woman & 8 others. RCA Camden CAL 588 \$1.98

Interest: Universal  
Performance: Mostly excellent  
Recording: Pre hi-fi

This LP is the bargain of the month. It's the \$1.98 series and it offers one of the very best collections of blues singing in the catalogs. The artists range from Jimmy Rushing, Billy Eckstine, Fats Waller, Louis Armstrong, Leadbelly and Lil Green to Wingy Manone. Several tracks (the Fats Waller and the Lizzie Miles in particular) have not been released previously.

For the inclusion of the Leadbelly classic *Good Morning Blues* alone this LP would be worth its price. This is an extraordinary record of great emotional depth. The Hot Lips Page vocal on *Just Another Woman*, while not his best, is still a good example of one of the great and unrecognized talents of the 30s and 40s. Lil Green's *Why Don't You Do Right?* is the version from whence stems Peggy Lee's hit with Benny Goodman. Lizzie Miles, now an entertainer as much as a singer, is heard here in a 30-year-old recording that is a real surprise. The Louis Armstrong and the Jack Teagarden vocal is one of their best and the Billy Eckstine (with Earl Hines band) *Jelly Jelly* is a modern classic. I'm delighted to see the inclusion of the Johnny Moore-Three Blazers track but the Wingy Manone, the Hazel Scott and the Charlie Ventura have no business here. Nevertheless, it's more than a bargain. It's a necessity if you want to know anything about where popular music today came from. **R. J. G.**

HiFi/STEREO

Reviewed by

**RALPH J. GLEASON**

**DAVID HALL**

**JOHN THORNTON**

### 4-TRACK CLASSICS

▲ **BRAHMS:** Violin Concerto in D Major, Op. 77; **TCHAIKOVSKY:** Violin Concerto in D Major, Op. 35. Erica Morini with the Philharmonic Symphony Orchestra of London, Artur Rodzinski cond. Time: (69:00) Westminster WTP 125 \$11.95

Interest: Two great masterpieces  
Performance: Warm, reflective  
Recording: Average  
Stereo Directionality: Good  
Stereo Depth: Good

Morini's approach to the Brahms is warm but not large toned. This gifted woman has a great deal of virtuosic ability, but she does not use it theatrically. Consequently, where many soloists flash she is reflective, and her real strength is in her restraint and good taste. There are other performances to ignite gypsy fire, like Szigeti's with Menges and the London Symphony for Mercury and there are recordings like the Stern-Beecham on Columbia if you prefer your Brahms large and glowing.

In the Tchaikovsky, Morini retains her coolness. Rodzinski does not overpower the soloist, but guides the London Orchestra through both scores smoothly. What you get is tasteful reservation, not fiery abandon. The whole may not be sonically exciting, but it's good musically. *J.T.*

▲ **COPLAND:** Billy the Kid—Ballet Suite & Waltz; Rodeo—4 Episodes. Utah Symphony Orchestra, Maurice Abravanel cond. Time: (38:49) Westminster WTC 121 \$7.95

Interest: Wild west ballets  
Performance: Reasonably good  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: Good

The *Rodeo* is for the present a first-and-only on tape; but *Billy The Kid* has competition from the composer's own performance on Everest. Nevertheless, if you insist on "horse opera" ballet for two sides of a tape, this reel fills the bill nicely. The Utah players handle the music with style, if not the very last word in virtuosity. Mostly very good sound. Crosstalk is evident in a few spots. *D.H.*

▲ **FALLA:** El Amor brujo—Ballet (complete); Nights in the Gardens of Spain. Yvonne Loriod (piano), Amparito Paris de Pruliere (mezzo-soprano). National Opera

Orchestra, Paris, Manuel Rosenthal cond. Time: (50:21) Westminster WTC 127 \$7.95

Interest: Falla masterworks  
Performance: Intense  
Recording: Reasonably good  
Stereo Directionality: Evident  
Stereo Depth: Fair

French composer-conductor Rosenthal has a special way with this music of Spain's Manuel de Falla. I don't think I have ever heard either of these pieces played with such rhythmical intensity—most interpreters tend to emphasize the already evident lush elements. The result is a series of new and interesting perspectives on thrice-familiar modern masterpieces.

The French recording is not exactly of the "chromium plated" variety; but it's wholly adequate in any event. The directional characteristics of the stereo sound lead me to believe that an unconventional orchestra set-up was used at the recording session. Even so, this tape is well worth acquisition both for Falla's music and Rosenthal's interpretation. *D.H.*

▲ **GINASTERA:** Ballet Suites—Panambi; Estancia; **VILLA-LOBOS:** The Little Train of the Caipira (Toccata from Bachianas Brasileiras No. 5). London Symphony Orchestra, Sir Eugene Goossens cond. Time: (28:52) Everest T 43041 \$7.95

Interest: South American spice  
Performance: In the vein  
Recording: Superb  
Stereo Directionality: Tops  
Stereo Depth: Plenty

Despite the exaggerated billing given the Villa-Lobos tidbit, this whole tape makes for thoroughly enjoyable listening, as well as for a splendid hi-fi stereo showpiece.

Ginastera's early Amerindian ballet, *Panambi*, makes for the most substantial and interesting fare. Less arresting is *Estancia*, an Argentine counterpart to Copland's *Rodeo*. The Villa-Lobos train piece in tape format is a perfect test for playback system response to upper partials, especially in its opening and closing. *D.H.*

▲ **HAYDN:** Symphonies—No. 100 in G Major ("Military"); Symphony No. 45 in F-sharp Minor ("Farewell"). Vienna State Opera Orchestra, Hermann Scherchen cond. Time: (46:02) Westminster WTC 130 \$7.95

Interest: Haydn masterworks  
Performance: Controversial in spots  
Recording: Good  
Stereo Directionality: Excellent  
Stereo Depth: OK

Both performances have their merits—vitality in rhythm and refinement in execution; but both are marred by "gimmicky" tricks in production, while the

finale of the "Military" comes off as a wild rat race.

The "gimmicks" in question take the form of exaggerated triangle sound in the famous percussion episodes of the *Military* Symphony; and worst of all, a coy exchange of *Auf wiedersehens* between conductor and departing players throughout the closing pages of the "Farewell."

If you prefer your Haydn "Military" straight, you should try the Mogens Wöldike tape for Vanguard. *D.H.*

▲ **HOLST:** The Planets, Op. 32. Vienna State Opera Orchestra & Vienna Academy Chorus, Sir Adrian Boult cond. Time: (47:00) Westminster WTC 124 \$7.95

Interest: Cinematic description  
Performance: Excellent  
Recording: Sounds fine  
Stereo Directionality: Widely split  
Stereo Depth: Good hall

Holst's highly descriptive program music, which might be called a set of eight orchestral "poems," is representative of early Westminster stereo, but, despite its "age" Sir Adrian Boult's reading still packs a wallop. It is surprising that there are not more recordings of this highly colored score in the catalog, as it is a natural for hi-fi display, ranging, as it does from the ominous thunder of *Mars* to the transparency of *Neptune*.

Stokowski for Capitol achieves a more glowing luster in the *Venus* section, but his approach lacks the dynamic energy of Boult's reading. It is too bad London did not record Sargent's performance with the London Symphony in stereo—best overall of the four recordings available, and better than Sargent's more recent album with the BBC Symphony and Chorus.

There is a slight lack of high frequencies in the Westminster set, but among the current stereo version of *The Planets*, this Adrian Boult issue is the choice, whether on disc or tape. *J.T.*

▲ **PROKOFIEV:** Symphony No. 5 in B-flat, Op. 100. London Symphony Orchestra, Sir Malcolm Sargent cond. Time: (43:20) Everest T 43034 \$7.95

Interest: Prokofiev masterwork  
Performance: Good to great  
Recording: Coarse in spots  
Stereo Directionality: Good division  
Stereo Depth: Good

In his reading of Prokofiev's masterpiece, Sir Malcolm improves as he goes. He takes to a slow tempo in the first movement, but his pace in the final *Allegro*, and his feeling for the rough humor of that exciting movement will raise the short hairs on the back of your neck. The performance does not have the taut dramatics of the fine Martinon recording on RCA



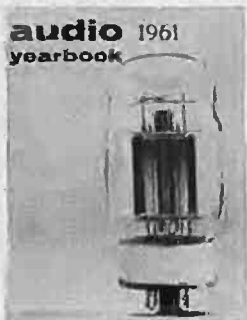
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Victor with the Paris Conservatory Orchestra, nor the large bold sound of Ormandy with the Philadelphia Orchestra on Columbia. Schippers is more lyrical in his superior Philharmonia recording. But most of the way Sargent readily competes with them all. The sound for Everest is not as good as one would expect. There is coarseness in the climaxes. *J. T.*

▲ **RACHMANINOFF:** Piano Concerto No. 2 in C Minor, Op. 18. Peter Katin with the New Symphony Orchestra of London, Colin Davis cond. Time: (35:27) Richmond RCH 40002 \$4.95

Interest: Rachmaninoff's most popular score

Performance: Excellent  
Recording: Amazingly good  
Stereo Directionality: Fine  
Stereo Depth: Good

Bargain hunters will do well to give this Richmond release very serious consideration. The sound is spectacular and the performance excellent all the way.

The most popular of Rachmaninoff's scores, the Second Piano Concerto has a listing of some thirty-odd recordings in the Schwann Catalog, with a half-dozen available in stereo disc form. London's economical Richmond line has tended to feature lesser known conductors and soloists, but sometimes these artists give more accomplished performances than their more celebrated colleagues.

Katin's polished pianism and Davis's creditable conducting places this account of the Rachmaninoff Concerto on a par with London's first-line production with Katchen and Solti, and the engineering is every bit as good. *J. T.*

▲ **RACHMANINOFF:** Rhapsody on a Theme of Paganini, Op. 43; **DOHNANYI:** Variations on a Nursery Tune, Op. 25. Julius Katchen (piano), with the London Philharmonic Orchestra, Sir Adrian Boult cond. Time: (45:07) London LCL 80036 \$7.95

Interest: Romantic familiars  
Performance: Rachmaninoff great  
Recording: Unaven for Dohnányi  
Stereo Directionality: Good  
Stereo Depth: Too much in spots

Not representative of the best London stereo, this coupling offers a dazzling performance of the Paganini inspired piece, and a routine account of the Dohnányi which is considerably handicapped by inadequate engineering. Katchen's piano is brilliantly prominent in the Rachmaninoff score, but is distant in the Nursery Tune variations.

The only real competition to the Rachmaninoff work in my opinion is Fleisher's hair-raising performance with the Cleveland Orchestra on Epic's mono disc (LC 3330), to my knowledge not yet available on stereo tape. *J. T.*

▲ **RAVEL:** Mother Goose (complete ballet); **DEBUSSY:** Nocturnes for Orchestra (complete). Suisse Romande Orchestra with Women's Chorus, Ernest Ansermet cond. Time: (44:40) London LCL 80011 \$7.95

Interest: French jewels  
Performance: Ravel superb  
Recording: First-rate  
Stereo Directionality: Fine  
Stereo Depth: Good

Ansermet's performance of the Ravel

*Mother Goose* music is in a class by itself, if only because he includes the lovely and otherwise never heard *Prelude and Spinning-Wheel* dance. Besides this, his recorded performance is utter perfection and superbly communicated on this stereo tape. The Debussy, save for a little stiffness in *Fêtes*, fares equally well, notably in *Sirènes*, where the women's chorus (nicely divided) comes off on tape ever so much more cleanly than on disc. Sound is first-rate all the way. A splendid tape of music that's a natural for stereo. *D. H.*

▲ **VIENNA CARNIVAL — STRAUSS, JOH. & JOS.:** Elfen a Magyar Polka; Sphärenklänge Waltz; Banditen; Künstlerleben Waltz; Unter Donner und Blitz; Morgenblätter Waltz; Plappermälchen Polka; Mein Lebenslauf—Waltz. Vienna Philharmonic Orchestra, Willi Boskovsky cond. Time: (42:40) London LCL 80039 \$7.95

Interest: But naturally  
Performance: Matchless!  
Recording: Top drawer  
Stereo Directionality: Perfect  
Stereo Depth: Just right

When a tape is as perfect as this one, the reviewer must do it justice without sounding as though he owned a share in it. It is difficult to be restrained in the face of such flawless production. Boskovsky, who is concertmaster of the Vienna Philharmonic, has made several Strauss albums with his fellow players, all of them good, but none to touch this one. He conducts the polkas at an exhilarating pace; the waltzes come off at exactly the right tempo. He has the orchestra under firm control at all times, and aided by some of London's best engineering, he wraps the whole thing up with a shimmering account of *Mein Lebenslauf ist Lieb und Lust*. Bar for bar there is no Strauss album that can beat it, anywhere.

Perussionists produce an effect in the *Plappermälchen* Polka that sounds like the wonderful old Klaxon horn that came as part of the early Fords. *J. T.*

▲ **VILLA-LOBOS:** Uirapuru Modinha (from *Bachianas Brasileiras* No. 1); **PROKOFIEV:** Cinderella Ballet Suite. Stadium Symphony Orchestra of New York, Leopold Stokowski cond. Time: (45:21) Everest STBR 3016 \$7.95

Interest: Stokowski, lush and lean  
Performance: Prokofiev magnificent  
Recording: Full-bodied  
Stereo Directionality: Good  
Stereo Depth: OK

Of Villa-Lobos' tone-poem about a legendary Amazonian bird and of the slow movement from the 8-cello suite, Stokowski makes the lushest possible listening experience.

For me, the real attraction of this tape is Stokowski's way with the large-scale yet lean *Cinderella* music of Prokofiev. The rhythmic vitality and sense of irresistible momentum with which he invests the waltz movements really must be heard to be believed.

The notoriously tricky Manhattan Center acoustics fare better on tape than on either the stereo or mono disc versions of these performances. *D. H.*

(Continued on page 102)

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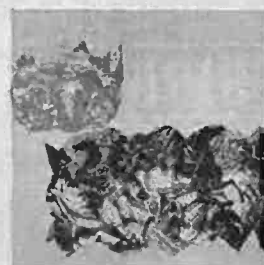
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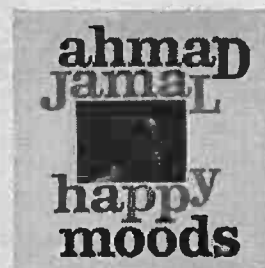
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(Continued from page 98)

#### 4-TR. ENTERTAINMENT

▲ **RUSSIAN FAIR.** At A Russian Fair; Song Of The Cadets; The Birch Tree; Glory To Him; After The Battle; Lilac In Bloom; A Gypsy Campfire; A New Year's Tale; Christmas Night. Don Cossack Choir, Serge Jaroff cond. Decca ST7 10016 \$7.95

Interest: Ever popular chorus  
Performance: Typical  
Recording: Inadequate  
Stereo Directionality: Sharply split  
Stereo Depth: Too close

Jaroff's celebrated Russians have been thrilling cities and towns in the U.S. now for more than 25 years. Their organ-like unison, and their razor-discipline has made them the outstanding choral attraction on the concert stage circuit. Many fine recordings can be had of the choir, and stereo treatment is the perfect medium to show off their appealing musicianship. This new Decca tape, then, should just fit the right niche. It doesn't, unhappily, chiefly because of inadequate engineering, which places the Jaroff sections too close. The microphones tend to overload on the peaks. Everything is splendid up to the moment the tenors come in, and when the whole group sounds forth, the middle and upper registers become wiry and distorted. Spatial depth could have been better achieved by backing off somewhat. So far as those marvelous basses go, what there is of them is simply stupendous. It's a real disappointment to report that the performances, typical of the great choir, are spoiled by technical inadequacy. Listen first, before you take it home. J. T.

▲ **SOVIET ARMY CHORUS & BAND.** The Birch Tree; Song of the Volga Boatmen; Kalinka; Tipperary & 9 others. Soviet Army Chorus and Band, Col. Boris Alexandrov cond. Time: (42:00) Angel ZS 35411 \$7.95

Interest: Russian choral spectacular  
Performance: Magnificent  
Recording: Powerful  
Stereo Directionality: OK  
Stereo Depth: Good

The disc version, stereo and mono, of this super-spectacular exhibition of male choral virtuosity recorded in London some years ago has long been one of the best sellers on the Angel disc label; so it is not surprising to see it among the first Angel 4-track tape releases.

As indicated some months ago in my review of the stereo disc release, this kind of high-powered choral music is the hardest sort of thing to cut properly onto a stereo record—so that it will track without distortion, yet have sufficient volume level so that turntable rumble and surface noise don't get in the way. Tape is the answer—and it is certainly proven here!

The musical content throughout is loud enough, furthermore, to mask any elements of "crosstalk."

In addition to the brilliantly sung collection of Russian folksongs and the English *Tipperary* and *Oh, No, John!*, Col. Alexandrov has programmed several modern Soviet numbers, among which the *Soldier's Chorus* from Yuri Shaporin's opera, *The Decembrists*, is a real standout. This applies not only to the music, but to its usefulness as an A-1 test piece for playback equipment! D. H.

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▲ **LOUIS ARMSTRONG—I'VE GOT THE WORLD ON A STRING.** You're The Top; Little Girl Blue; When Your Lover Has Gone; Don't Get Around Much Anymore & 6 others. Time: (36:40) Verve VSTC 235 \$7.95

Interest: Universal  
Performance: Louis is great  
Recording: OK  
Stereo Directionality: Unbalanced  
Stereo Depth: OK

Despite the tape hiss and the over-balance toward the right channel, which carries Louis' voice and horn as well as the bulk of the band sound, this is a fine tape because the vocals are so fine. Armstrong is really an unbelievable singer. It's hard to accept the fact that he can make the most trivial lyric attractive when delivered in that grotesque gravel voice, but he can. Somehow Louis triumphs over all obstacles, the hiss, the bad balance and the banality of the tunes and comes through as a fine and beautiful thing. *When Your Lover Has Gone* is a triumph of Armstrong vocal styling. R. J. G.

▲ **SIDE BY SIDE—DUKE ELLINGTON/JOHNNY HODGES.** Stompy Jones; Squeeze Me; Ruint; Just A Memory & 5 others. Time: (44:45) Verve VSTC 237 \$7.95

Interest: Universal  
Performance: Beautifully warm  
Recording: Good  
Stereo Directionality: Marked  
Stereo Depth: Minimal

This is an absolutely lovely tape. It is hard to see how anyone can like jazz at all and not like this warmly swing set of performances. Ellington's piano playing is in top form and he gets more to do here, of course, than on a big band effort. Hodges sounds like he invented swinging lyricism in jazz. There's a couple of lovely trumpet solos by Harry Edison and Roy Eldridge as an extra filip, as well as some flute and guitar work by Les Spann and several fine trombone bits by Lawrence Brown, plus a bit of Ben Webster's tenor. The piano is on the left and the alto on the right with the trumpet. All in all, this is one to own. R. J. G.

▲ **WEST COAST JAZZ IN HI-FI.** Bill Holman Band. Way Down Yonder; Blue Jazz; Angel Eyes; Stella By Starlight; Star Eyes; I Hadn't Anyone Till You; Finger Awhile; Things We Did Last Summer; If You Were No One; Indiana. HiFiTape R 609 \$7.95

Interest: Top grade  
Performance: Perfect  
Recording: Very good  
Stereo Directionality: Too wide  
Stereo Depth: Just right

HiFiTape has assembled some of the brightest names on the West Coast to document the Coast jazz style, and a fine idea it has turned out to be. Jazz fans will be enchanted to know that Tichie Kamuca (sax), Stan Levey (drums), Vinco Guaraldi (piano), Ed Leppy (trumpet), Frank Rosolino (trombone), Conte Candoli (trumpet), Monte Budwig (bass), and Bill Holman (baritone-arranger) are gathered together for the sessions. All of these musicians are corking good artists, come of a solid working background, and their en-

semble is sympathetic. The group works together with easy rapport, and there isn't a weak spot in the tape anywhere, not in the solid arrangements of Holman, nor in any of the leading voices. In other words, a perfect job. The mikes were spread rather too far apart, so that there is some hole-in-the-middle at low-level. Otherwise, the engineering is tops. And a special word for the virtuoso bass playing of the versatile Budwig. J. T.

▲ **GET THOSE ELEPHANTS OUT'A HERE.** The Mitchells with André Previn. Get Those Elephants Out'a Here; My One And Only Love; In The Wee Small Hours Of Morning; Moten Swing; Monster Rally; Three Cheers; Blues For Brain; Fraternity. MGM STC 1012 \$7.95

Interest: Real, man  
Performance: Mean, like I said  
Recording: The most  
Stereo Directionality: Too wide  
Stereo Depth: Everything is there

Red, Whitey and Blue Mitchell, who are not together as much as they should be, assembled at New York with Previn to make a "family" tape, and the result is so good that every serious jazz collector should own the document they made! It's mean, man, low-down, cool most of the way, with some of the most *musical* jazz playing on tape. Most of the pieces were put together by Red and Whitey, and their work sounds original and refreshing. Previn, showing excellent judgment, blends with the patriotic group like one of the originals, and his fleet technique never dominates. Real gutty, too, the bass beat, with truly fine, sensitive solo work from Red (trumpet), Frank Repak (trombone), and Pepper Adams (baritone sax). The title, by the way, originated with Mother Mitchell, who would frequently request her talented boys to remove their bull fiddles from the Mitchell living room. A fine tape, every moment of it. J. T.

▲ **RODGERS & HAMMERSTEIN: Carousel** (original sound track). Gordon MacRae; Shirley Jones, Barbara Ruick & others. Time: (46:30) Capitol ZW 694 \$7.95

Interest: Exceptional musical  
Performance: Marvelous  
Recording: Very good  
Stereo Directionality: Good usage  
Stereo Depth: Fine sound

Finally, to tape collectors comes a quarter-track reel of Capitol's best-selling album taken from the soundtrack of the film. The mono record became a hit, the film was a great success, and this new stereo release vividly reminds one that *Carousel* belongs in the select group of America's musical masterpieces.

*If I Loved You* and *You'll Never Walk Alone* must surely be considered as two of the finest tunes in musical show history, and the rest of the tunes are not far behind. The combination of Shirley Jones and Gordon MacRae is musically perfect, and when you add fine engineering and the conducting of Alfred Newman, it is no wonder that Capitol sold so many discs.

The tape is sonically far superior to the disc. Only slight use is made of stereo to give the illusion of movement, notably in *You're A Queer One, Julie Jordan*. J. T.

▲ **RODGERS & HAMMERSTEIN: Carousel—Oklahoma!** Oh, What A Beautiful HiFi/STEREO

Morning; Surrey With The Fringe On Top; People Will Say We're In Love; Oklahoma; I Can't Say No; June Is Bustin' Out All Over; If I Loved You; You'll Never Walk Alone; Carousel Waltz; Mister Snow. Rosalind Page, Bryan Johnson, Eula Parker, The Mike Sammes Singers, and the London Theatre Company directed by Eric Rogers. Time: (37:00) Richmond RPH 45001 \$4.95

Interest: High, of course  
Performance: Best of entire series  
Recording: Excellent  
Stereo Directionality: Static division  
Stereo Depth: Good

The London Theatre production of these great Rodgers and Hammerstein scores is easily the best of the entire Richmond series so far. It is obvious that the direction here is far superior to that which guided the London group through *The King And I*, *My Fair Lady*, *The Music Man*, and *Gypsy*. For one thing there are no vocal weaknesses. For another, there is much more imagination, and it is evident not only in the arrangements and conducting, but in the sensitive expression of the vocal lines.

Eula Parker's whimsical rendering of the fetching song from *Oklahoma*, *I Can't Say No*, and her expert account of "Mister Snow" from *Carousel*, marks her as an artist whose name should be in lights on a street called Broadway. Bryan Johnson is another standout in the cast, and the Michael Sammes Singers are expert.

Unhappily, not one of the London Theatre productions make use of stereo as a medium for action or movement. The spatial effect is, of course, very apparent. J. T.

▲ **RODGERS & HAMMERSTEIN:** *The King And I* (original soundtrack). Deborah Kerr, Yul Brynner & others. Time: (45:15) Capitol ZW 740 \$7.95

Interest: Great R & H music  
Performance: Tops  
Recording: Good  
Stereo Directionality: Good  
Stereo Depth: A little tight

Nothing so helps the cause of 4-track tape stereo as the issuance of such great recordings as Capitol's *The King And I*! Nearly two years ago I reviewed the original 2-track tape reel, and this one is every bit as good. Frequency response characteristics are much the same. An A-B comparison test using two decks at the same time, placed the old and new tapes so close together the differences were not detectable at moderate and low volume levels. Thus, you get the same music exactly, at about half the price, without any loss in quality. Listening to the music again is a real convincer. All the pops albums issued after this one are poor imitations of the powerful and uniquely sentimental performances turned in by Deborah Kerr and Yul Brynner. The King's aria with its sardonic description of the relationship between a honey bee and the flower, and Kerr's tender solo, *Hello, Young Lovers*, are priceless items in an altogether priceless musical. Stereo is used only for spatial illusion. J. T.

▲ **THE KING AND I:** Shall We Dance; I Whistle A Happy Tune; Hello Young Lovers; We Kiss In A Shadow; March Of The  
**SEPTEMBER 1960**

Siamese Children; **MY FAIR LADY:** I Could Have Danced All Night; On The Street Where You Live; I've Grown Accustomed To Her Face; Wouldn't That Be Lovely; Get Me To The Church On Time. The London Theatre Company with Janet Waters, Andy Cole, June Marlowe; Mike Shaun, Dave Carey with Chorus. Time: (34:40) Richmond RPH 45000 \$4.95

Interest: Magnificent musicals  
Performance: Too imitative  
Recording: Good  
Stereo Directionality: Good balance  
Stereo Depth: Fine resonance

But for the fact that the London Theatre Company's productions are sometimes too imitative of original Broadway cast performances, this whole series could be considered a gallant effort to bring to the public music from two magnificent musicals at a low price. And since Capitol has just issued the soundtrack of the MGM motion picture of *The King And I* on 4-track (reviewed above), the Richmond version is a poor second choice.

As for *My Fair Lady*, there is not a 4-track competition yet. Columbia has apparently ceased releasing its superlative 2-track stereo of the original cast performances. In the Lerner and Lowe masterpiece, the London Theatre group offers a more individualized performance. The presentation is more pops in character than an attempt to duplicate classically the original. The sound is excellent, but the stereo effect is static with no suggestion of stage movement. J. T.

▲ **THE MUSIC MAN.** Original Broadway Cast starring Robert Preston with Barbara Cook, David Burns, Pert Kelton. Time: (45:45) Capitol ZO 990 \$7.95

Interest: Topflight musical  
Performance: Preston superb  
Recording: Fine  
Stereo Directionality: Even  
Stereo Depth: Good

Surely Preston's performance as the loud, brash, fast-talking salesman in *The Music Man* must be ranked among the greatest characterizations in the American musical theater. Even with strong support and a bagful of engaging tunes for the other principals, *The Music Man* is Preston's vehicle. He is *Seventy-Six Trombones* all by himself. He is even safe from such a scene stealer as the open-toothed little boy who charms the world in *Wells Fargo Wagon*.

Capitol now offers to the 4-track catalog one of the great musical recordings of the last decade. The technical quality comes very close to the high standards of the original 2-track tape. J. T.

▲ **THE MUSIC MAN:** Till There Was You; Seventy-Six Trombones; Ya Got Trouble; Goodnight My Someone; Lida Rosa And Will I Ever Tell You; **GYPSY:** Everything's Coming Up Roses; Some People; You'll Never Get Away From Me; Together Wherever We Go. London Theatre Company with Joyce Blair, Janet Waters, Bryan Johnson, The Michael Sammes Singers. Time: (35:10) Richmond RPH 45003 \$4.95

Interest: Pair of grand musicals  
Performance: Road company standard

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Very relaxing. Gleason's two most listenable and romantic mood music albums, both featuring the trumpet of Bobby Hackett, have been recorded anew in the tender embrace of stereo. Try one.



Recording: Good  
Stereo Directionality: Adequate  
Stereo Depth: Good sound

Unfortunately for Richmond's London Theatre Company, some of the American musicals recently issued by them have also been released on 4-track stereo with the original casts. The performance offered by Robert Preston on the original Broadway cast version on Capitol of *The Music Man* is a great one, so great the show is still the largest drawing card on the Great White Way. It is now available on 4-track (Capitol ZO 990) reviewed above.

The Richmond producers have assembled casts whose main purpose it seems is to simulate closely the sound and color of the originals, good theory for a traveling road show company, poor for recording. The imitation is poor, the vocal standard spotty. J. T.

▲ **REDHEAD.** Hill Bowen and Orchestra with Soloists and Chorus directed by Mike Sammes. *Overture; The Right Finger Of My Left Hand; Just For Once; I Feel Merely Marvelous; The Uncle Sam Rag; Look Who's In Love; My Girl Is Just Enough Woman For Me; I'm Back In Circulation; We Loves Ya; Jimey; Pick-Pocket; Tango.* SMS S 22 \$7.95

Interest: Sophisticated  
Performance: Good  
Recording: Good  
Stereo Directionality: Well mixed  
Stereo Depth: Fine

Albert Hague's charming music; light, sophisticated, and whimsical, plus the "different" story of *Redhead* makes for an attractive musical, not of the stature of a "*Fair Lady*" but nevertheless, appealing and amusing. *Right Finger Of My Left Hand, Look Who's In Love, and My Girl Is Just Enough Woman For Me* are pleasant if not great tunes, and the slap-dash humor of *We Loves Ya, Jimey* is one of the best spots in the production. The tape was made in England, with English artists, which is appropriate enough since the story takes place in London. Rita Williams is the best of the capped cast.

Speaking of musicals on tape, the early four-track SMS *Flower Drum Song* (\$ 2) is still a real gem on all counts, with fine singing, and good engineering. J. T.

▲ **RODGERS & HAMMERSTEIN:** The *Sound Of Music—Highlights.* The Cosmopolitan Choral Ensemble and Theater Orchestra, Norman Harrington cond. Time: (46:35) Livingston 4T 13 \$7.95

Interest: Current favorite musical  
Performance: Amateurish  
Recording: Poor  
Stereo Directionality: Doesn't matter  
Stereo Depth: Poor

Livingston has released an extremely shoddy performance of a great musical. The production features soloists who are totally inadequate, an orchestra that plays well but routinely, and a chorus that is mediocre. It is a release that sounds altogether amateurish. There are many times when the singers find it difficult to stay on pitch. Better wait for Columbia to release the original cast performance on 4-track tape. If you can't wait, then try Kapp's album with the Peter King Chorale (KT 41021), a very able job. J. T.

▲ **NOW—FRED ASTAIRE.** *Change Partners; Isn't This A Lovely Day; A Foggy Day; The Girl On The Magazine Cover; I Love To Quarrel With You; Along Came Ruth; The Afterbeat; They Can't Take That Away From Me & 9 others.* Fred Astaire with Orchestra and Chorus directed by Pete King. Time: (33:40) Kapp KT 41025 \$7.95

Interest: Astaire document  
Performance: Good, naturally  
Recording: Fine  
Stereo Directionality: Static separation  
Stereo Depth: Good

Astaire again proves that a great talent improves with age. He has been around the stages of Broadway and Hollywood since 1917, but he sings these songs as though they had been written yesterday. And he was the youngster who made his New York debut 43 years ago! He does not have a fine voice, but it is a pleasant one. To this he adds his unique talent, the special Astaire way of putting over a song. This is nothing less than intelligence plus a remarkable and sensitive feel for the delivery of his lines. The truth is, he is as good an actor as he is a dancer, and he proved it in the film *On The Beach*. A fine album to demonstrate one of America's top talents in the fourth decade of his professional career. Good sound, excellent arrangements. Stereo is static. Astaire doesn't dance, just sits and sings. J. T.

▲ **THE GENIUS OF GEORGE WRIGHT.** *Espana Cañi; If I Had You; Hernando's Hideaway; Around The World; Song Of The Islands; By The Beautiful Sea; Midnight Bells; Wabash Blues; My Lost Melody; Tea For Two; The Song Is Ended; Strike Up The Band.* George Wright at the Mighty Wurlitzer Theater Organ. Hifitape R 713 \$7.95

Interest: For Wurlitzer fans  
Recording: Fair  
Performance: Very good  
Stereo Directionality: Fair  
Stereo Depth: Reasonable

Many long years ago, before television, and before high-fidelity, the "Mighty Wurlitzer" represented a vital force in motion picture entertainment. During the intermission between the feature film and the short subjects, the theater organist, who was a most respected individual, would play for ten minutes or so with the house lights dimmed.

Mr. Wright plays the Wurlitzer pipe organ originally installed in the Paradise Theater in Chicago. His musicianship is an exact throwback to the days mentioned earlier and he has a genius for exacting from the Wurlitzer all of the unusual effects that can be elicited from that complicated machine. The recorded sound is disappointing. What is lacking is the great, spatial feeling, that peculiar and wonderful sense of enormous space that could be created in a large theater. I guess the answer is not to strive for so much presence in mike placement, and to be willing to sacrifice directionality in order to achieve this highly individual kind of theatrical spatiality.

Mr. Wright's records and tapes have sold over a million copies. There must be quite a few others who feel as wistful about the vanished era of the Wurlitzer as I do. J. T.

HiFi/STEREO

POPS . . . COLLECTIONS . . . THEATER, FILMS, TV . . . SPOKEN

## BEST OF THE MONTH . . .

▲ Atlantic's newest LP of night-club song stylist, Mabel Mercer, lives up to its title *Merely Marvelous*. ". . . she sings with more meaning than almost any other song stylist you might name . . . the involvement is real . . ." (see p. 106)



▲ Kapp's much touted "supersonic" Medallion series justifies its billing with special felicity in *The Sound of Musical Pictures* featuring Ralph Hermann's conducting of the Medallion Concert Band. ". . . pulls out all the stereo stops . . . *The Whistler and His Dog* includes . . . a whole chorus of canines for a grand finale . . ." (see p. 109)



△ Washington records has rendered a major public service in this prime political year with *F.D.R. Speaks*—a comprehensive selection of memorable speeches. ". . . to hear him speak again is to listen once more to the spirit of a time that has all too swiftly faded into history." (see p. 112)



Reviewed by  
**RALPH J. GLEASON**  
**STANLEY GREEN**  
**NAT HENTOFF**

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

## POPS

▲ **WARM AND WILLING—ANNA MARIA ALBERGHETTI** with Orchestra, Nelson Riddle cond. Anema e core; Porgy; I Have Dreamed; Come Back to Sorrento & 8 others. Capitol ST 1379 \$4.98

Interest: Attractive program  
 Performance: From the heart  
 Recording: Slightly cloudy  
 Stereo Directionality: She's in the center  
 Stereo Depth: Enough

Anna Maria Alberghetti has a voice made of pure tally—sweet, elastic, and perhaps not to be taken in too large amounts. For though it is attractive enough, it does not seem to have enough variety to sustain a complete program and is at its best in the more sincere, direct expressions. Miss Alberghetti's collection of American and Italian standards (and should-be-standards) includes four that are the inspiration of Jimmy McHugh: a melting title song, a rather ill-advised *Porgy* (it was sung in the *Blackbirds of 1928* and was inspired by the play, not the opera), the infrequently performed *Cuban Love Song*, and the always attractive *I'm In The Mood For Love*. Cole Porter's *How's Your Romance?* may not be exactly the singer's particular cup of espresso but it's always a joy to hear. S.G.

▲ **ETHEL AZAMA—COOL HEAT.** Johnny One Note; All I Need Is You; Time After Time; My Ship & 8 others. Liberty LST 7142 \$4.98

Interest: Nice pops vocal  
 Performance: Cool and calm

Recording: Good  
Stereo Directionality: Bland  
Stereo Depth: Bland

Miss Azama, a young singer from Honolulu, has a clear, ringing voice with a cool, almost clinical sound. However, there is really no particular spark to it and sometimes it gets a bit strident. The arrangements and the accompaniment (the work of Marty Paich) are really topnotch and are probably responsible for the voice sounding as good as it does. The voice is heard on left center with a good spread behind for the band. R. J. G.

△ **OSCAR BRAND—BOATING SONGS AND ALL THAT BILGE** with The Sea Wolves. Ten Little Fishermen; Yacht Club Blues; Blow Me Home & 11 others. Elektra EKL 183 \$4.98

Interest: Not for landlubbers  
Performance: Standard Brand  
Recording: Smooth sailing

Most of Oscar Brand's recent albums have been devoted to celebrating some of the more Rabelaisian exploits of members of the armed forces. Leaving the services in favor of the rather select sport of boating, Mr. Brand has now penned similar pieces dealing with the adventures and misadventures of the yachting classes. As some of the humor requires a firm knowledge of nautical terms and situations, it would seem that the audience for this sort of thing would be made up almost exclusively of sailing enthusiasts. S. G.

△ **NEW YORK'S A SONG—RALPH BURNS AND HIS ORCHESTRA, WITH THE SOUNDS OF THE CITY.** I Happen To Like New York; Manhattan; Ticker Tape Town & 10 others. Decca DL 79068 \$5.98

Interest: Slight  
Performance: Better music than sound  
Recording: So-so  
Stereo Directionality: Favors right for sound effects  
Stereo Depth: Fair

Creating a program of music and sounds to depict the atmosphere of New York City is almost irresistible in the age of stereo. Ralph Burns' arrangements of some familiar New York-inspired songs (*Manhattan*, *Autumn In New York*, etc.) are attractive enough but the accompanying sounds of traffic, subways, hansom cabs, and the like have been poorly recorded. Moreover, they are almost all heard from the right speaker. I'm afraid the appeal of the set will have to rest on the ten-page portfolio of photographs by Ed Hamilton and the notes of Gilbert Millstein.

Incidentally, if you are interested in this sort of thing, I think the best of its kind is the ABC Paramount album, *Sound Of New York*. S. G.

△ **60 FRENCH GIRLS CAN'T BE WRONG!—LES DJINNS SINGERS.** Il fait des bonds; Oui, Oui, Oui, Oui; Quand tu vas revenir & 9 others. ABC Paramount ABC 327 \$3.98

Interest: Beaucoup  
Performance: Charmante  
Recording: Mauvais

The sixty girls who make up Les Djinns Singers may not be wrong, but surely 106

something went wrong with the sound they have been provided with. The record has far too much treble and not enough range. The teen-age young ladies should not, of course, be blamed for they sing well and the songs are delightful. No translations are on the jacket. S. G.

▲ **AN EVENING AT GOLDIE'S NEW YORK—GOLDIE HAWKINS AND WAYNE SANDERS** (duo pianos). By Myself; She Is Not Thinking of Me; Together & 19 others. Mercury SR 60218 \$4.98

Interest: East Side fare  
Performance: Sparkling team  
Recording: Beautiful  
Stereo Directionality: Well done  
Stereo Depth: Not apparent

Goldie Hawkins, the proprietor of an East Side spot proprietarily called Goldie's New York, has joined with his co-pianist, Wayne Sanders, to provide an enormously pleasing recital of cocktail-style piano playing. Surprisingly, the program is well served by stereo which places each man at a separate speaker but somehow manages to maintain the proper intimacy. The songs are a fine mixture of Rodgers and Porter and Schwartz and Loewe and—oh, you get the idea. S. G.

△ **100 STRINGS AND JONI—I'M IN THE MOOD FOR LOVE.** Exactly Like You; Don't Blame Me; You're A Sweetheart; Let's Get Lost & 7 others. MGM E 3837 \$3.98

Interest: For Joni James fans  
Performance: Erratic  
Recording: Good

Joni James has a voice whose bad points are continually emphasized by the pretentiousness of her presentation but this does not seem to matter; the LPs keep appearing. She ranges from the pitiful to the passable on these tracks, but even at its best the album is a bore. The performance is just too uninspired. R. J. G.

△ **KATIE LEE—LIFE IS JUST A BED OF NEUROSES** with Ray Martin and his Orchestra. Case History; We Must Adjust; When I Was A Little Girl & 9 others. RCA Victor LPM 2214 \$3.98

Interest: Some clever stuff  
Performance: Just right  
Recording: Perfect

As a result of her successful LP, *Songs Of Couch And Consultation*, Katie Lee has become the leading exponent of songs dealing with all sorts of neuroses and psychoses. Though her new collection is spotty, it seems to be at its best in the work of Fred Ebb and Paul Klein, two gentlemen heretofore unknown to me. Three of their numbers are particularly good: *Be Miserable*, a spirited polemic against all the smile-through-your-tears ballads ("When you feel rejected, please take it to heart"); *The Insecure Tango*, which reveals the dark suspicions of a girl getting the rush job on a dance floor; and *The Ballad of Group Therapy*, a slightly eerie bit with a wildly funny punch line. S. G.

▲ **WITH LOVE FROM VIENNA—LIANE.** Inconnu mon amour; Around The World; Mlle. Voite & 10 Others. Verve M6 VS 6127 \$5.98

Interest: Jawohl  
Performance: Throaty & appealing

Recording: Agréable  
Stereo Directionality: Va bene  
Stereo Depth: Sufficient

While the title of the album would lead you to believe this to be a collection of Viennese songs, it turns out to be a multi-lingual recital with the selections sung in German, French, Italian, and English. The smoky-voiced bistro entertainer is a persuasive performer in any tongue, though less so in English than in the others. (She destroys the meaning of the last line of *I Could Write A Book* by singing it as "How to make two lovers be friends.")

Stereo does some jolly tricks on *Gondoliers* in which the singer's voice is heard echoing left and right, and the superimposing of one tape on another is cleverly done on both *Gondoliers* and *Everybody Loves A Lover*. No jacket translations. S. G.

△ **LEO DE LYON—LEO'S HERE.** Cheek To Cheek; How About You?; Bewitched, Bothered And Bewildered & 7 others. London 5551 \$4.98

Interest: Minimal  
Performance: Unfortunate  
Recording: Fine

There is nothing sadder than a dull comedian. Mr. DeLyon tries hard to be the life of the party, but only succeeds in mutilating nine standard popular songs. The final piece, *Leo In Africa*, is a narrative with sound effects that probably goes over big with the Mau-Mau set. S. G.

△ **TONY MARTIN AT THE DESERT INN** Tony Martin (vocals) with Carlton Hayes and his Desert Inn Orchestra conducted by Al Sandrey. So In Love; All Of You; I Love Paris & 8 others. RCA Victor LPM 2146 \$3.98

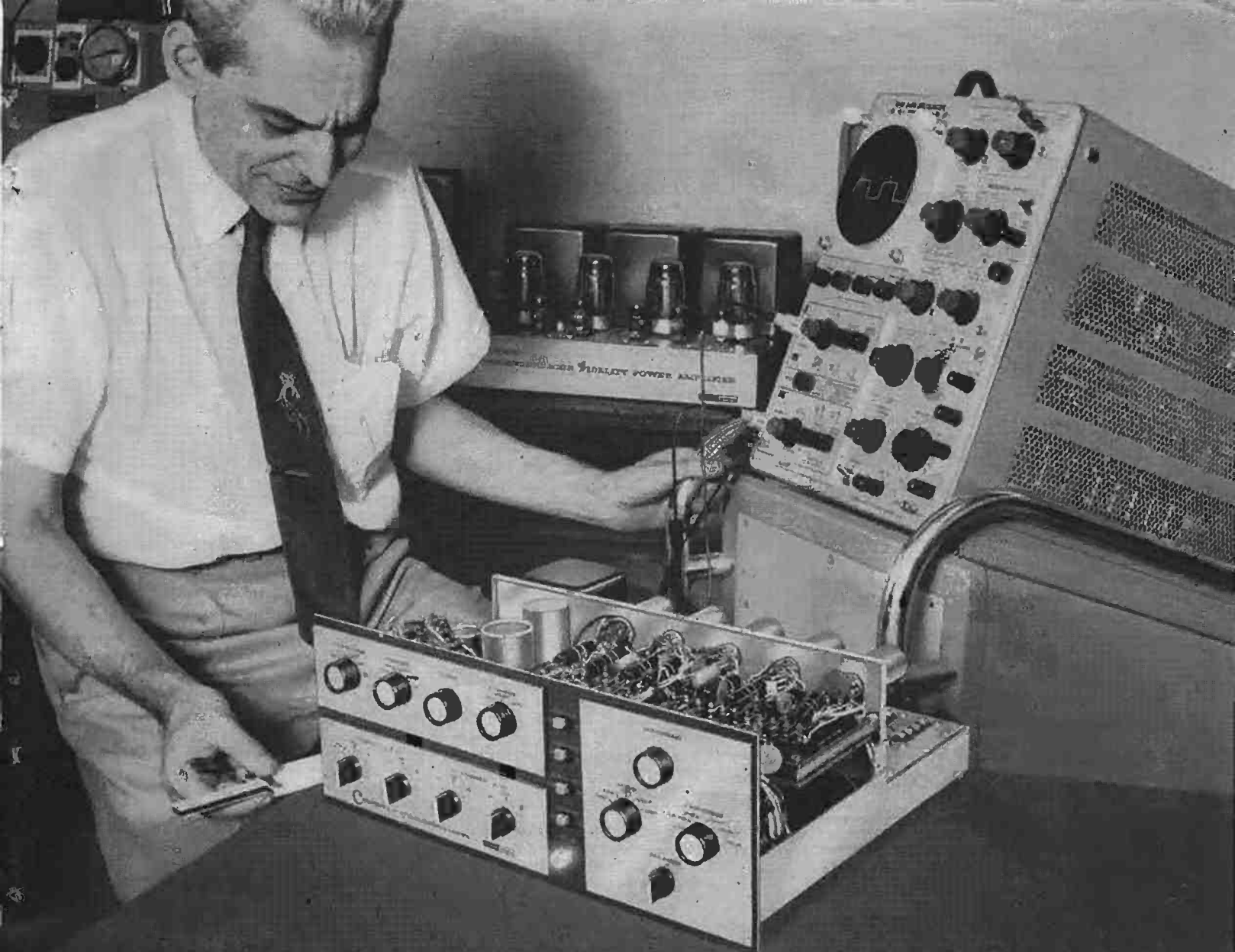
Interest: For nocturnal romantics  
Performance: Smooth  
Recording: Good

In terms of what he tries to do and the audiences for which he sings, Tony Martin is a success. At rooms such as Las Vegas' Desert Inn (where this was recorded) Martin projects a richness of voice and a showman's skill at exploiting sentimentality that beguiles even the compulsive gamblers. As an interpreter, Martin lacks the penetrating intelligence and musical sensitivity of a Sinatra; but he is consistently professional and is able to maintain an aura of moonlit romance. If he insists on singing in French, as in *Autumn Leaves*, he ought to take a few lessons. N. H.

▲ **MABEL MERCER—MERELY MARVELOUS** with the Jimmy Lyons Trio. Let's Begin; Sell Me; You're Neerer & 9 others. Atlantic SD 1322 \$5.98

Interest: Mabel's mockery  
Performance: Still inimitable  
Recording: Fine  
Stereo Directionality: She's on the left  
Stereo Depth: Satisfactory

Imperturbable as ever, Mabel Mercer continues on her own highly specialized way investing every song she sings with less voice and more meaning than almost any other song stylist you might name. When she sings a torch ballad, there is no question that the involvement is real even though her emotions are always under



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control. Mabel will be a lady no matter how hard—or how often—she has been hit.

Of the oldies in her program, here is a delectable treatment of Kern and Hammerstein's *All In Fun* (a rare example of the lyricist's faculty with a sophisticated lyric), and also a splendid version of the same team's *Nobody Else But Me* from the 1946 revival of *Show Boat*. Of the new pieces, I think you'll like *Love Wise*, a tender ballad by Marvin Fisher and Kenward Elmslie, that builds a confession of love on the familiar Madison Avenue penchant for the suffix "wise." Also worthy is Cy Coleman's and Carolyn Leigh's *You Fascinate Me So*, which not only gives Mlle. Mercer the opportunity to roll two "r's" in the word "reprobate," but which also seems to have become something of a standard with the chi-chi set. S. G.

▲ **YVES MONTAND AND HIS SONGS OF PARIS**—with Bob Castella and his Orchestra. *Le gamin de Paris*; *Rue Lepic*; *Faubourg St. Martin* & 9 others. Monitor MP 535 \$4.98

Interest: Bien entendu  
Performance: Superbe  
Recording: Splendide

Seven of the twelve selections on this recording may also be heard on Odéon OSX 148 (*Chansons de Paris*), reviewed in the February, 1960 issue. The other five are also available on various Odéon releases. Thus, it's all a matter of which groups of songs you prefer. For M. Montand, as you probably know by now, is a remarkable performer. Translations are included on the jacket. S. G.

▲ **POE FOR MODERNS—BUDDY MORROW** and Orchestra. *The Gold Bug*; *The Fall Of The House Of Usher*; *The Raven* & 9 others. RCA Victor LPM 2208 \$3.98

Interest: Poor Poe  
Performance: Horror story  
Recording: Clean

As if Edgar Allen Poe didn't have enough misfortune during his lifetime, RCA seems determined to inflict additional punishment on him. *Poe for Moderns* is Buddy Morrow's misguided attempt to create musical interpretations of a dozen well-known poems and stories, though the result sounds less inspired by Poe than by themes from television's private eye programs. In addition to the orchestra, Keith McKenna reads *Annabel Lee* and *Ullalume*, and a vocal trio called the Skip Jacks do what they can to ruin *The Bells* and *The Raven*. S. G.

▲ **JACKIE PARIS SINGS THE LYRICS OF IRA GERSHWIN** with Orchestra, Irving Jacobs cond. *The Girl That Got Away*; *This Is New*; *Sure Thing*; *There's No Holding Me* & 8 others. Time 70009 \$3.98

Interest: Only in the songs  
Performance: Weak and affected  
Recording: Satisfactory

Ira Gershwin seems at last to be coming into his own as a writer worthy of having entire albums devoted to his lyrics. This is, however, the first one in which he is represented without any songs by brother George, and it's a joy to hear the consistently fine work he provided with such

other masters as Kurt Weill, Harold Arlen, Arthur Schwartz, Jerome Kern, and Vernon Duke.

While I have nothing but praise for the melodies and their lyrics (including *There's No Holding Me*, *For The Life Of Me*, and *That Moment Of Moments*, here recorded on an LP for the first time), I find the singer handicapped by a weak, somewhat prissy voice, as well as by sloppy enunciation. However, Irving Joseph's arrangements, notably on *My Ship* and *This Is New*, are both apt and imaginative.

For the best recording devoted to the works of Ira Gershwin, the interpid record hunter would do well to try to locate Walden's *Lyrics by Ira Gershwin*, featuring Nancy Walker. S. G.

▲ **PING-PONG PERCUSSION—CHUCK SAGLE** and his Orchestra. *My Honey's Lovin' Arms*; *Make Love To Me*; *For Me And My Gal* & 9 others. Epic BN 568 \$4.98

Interest: Holds it  
Performance: The hard knocks school  
Recording: Excellent  
Stereo Directionality: Admirable  
Stereo Depth: Sufficient

Although the title of the album brazenly proclaims it to be a sample of ping-pong—or eyes right, eyes left—stereo, the notes explain that "ping-pong" here refers to the highest and lowest frequencies. Indeed, the recording does eschew cleavage in favor of a generally tasteful spread out sound that illuminates the instruments with brilliant clarity. To be sure, it's a tub-thumper's holiday, but there is a sufficient variety of percussive sounds (plus brass and reeds) to give it genuine musical appeal. S. G.

▲ **REFLECTIONS—FRANK SINATRA**. *Nature Boy*; *Body And Soul*; *Where Or When*; *All The Things You Are* & 8 others. Columbia CL 1448 \$3.98

Interest: Broad  
Performance: Not his best  
Recording: Reissues

This package is from the Columbia, or Dark Ages, period of Sinatra's recording career when he couldn't make a hit for trying and Columbia was busy experimenting with all sorts of things that they thought would help. Sinatra wasn't happy then and although he always gives his best, there's somewhat of a depressed feeling evident in this collection. The tempos are all slow and sometimes dreary, and the accompaniment of strings and sometimes a vocal group, is a bit on the corny side. (*Goodnight Irene* especially.) However, on *Nature Boy* it's really the King of pop vocalists in full form. R. J. G.

▲ **KAY STARR—MOVIN' ON BROADWAY!** with Orchestra, Van Alexander cond. *Heart*; *C'est Magnifique*; *Just In Time* & 9 others. Capitol ST 1374 \$4.98

Interest: Some  
Performance: Bluesy approach  
Recording: Tops  
Stereo Directionality: Satisfactory  
Stereo Depth: Fine

Kay Starr's steel file of a voice cuts through twelve Broadway show tunes and promptly transforms them into vehicles

Hi Fi/STEREO

for her own very personal jazz approach. Thus, *Heart* (pronounced "he-a-art") becomes a sincere song of faith; *I've Grown Accustomed To His Face* is a crooning lullaby; and *I Love Paris* is transformed into a joyous jump tune, complete with a dreadful non-Porter patter about raising Cain on the River Seine. S. G.

▲ **DAKOTA STATION SINGS BALLADS AND THE BLUES**—Dakota Station (vocals) with Orchestras conducted by Sid Feller and Eddie Wilcox. *Romance In The Dark*; *Time Was*; *Come Home* & 9 others. Capitol ST 1387 \$4.98

Interest: Spotty  
Performance: Often self-conscious  
Recording: Good  
Stereo Directionality: Tasteful  
Stereo Depth: Realistic

On four numbers, Miss Station is accompanied primarily by strings, harp and rhythm. On the others, she's supported by a regular band. She is at her best on quasi-rhythm-and-blues numbers which allow her to release some of her natural drive but even there, she occasionally sounds contrived. On ballads, she remains stiff and she tends to emphasize the sentimentality of tunes that are already too soggy with adolescent daydreams. Miss Station is at a hazardous point in her career. Her initial impact is ebbing and she has yet to create a striking, integrated style of her own. N. H.

▲ **PAT SUZUKI LOOKING AT YOU.** *Small World*; *Easy Living*; *Cheek To Cheek*; *My Funny Valentine* & 7 others. RCA Victor LPM 2186 \$3.98

Interest: Broad  
Performance: Slick  
Recording: First-rate

This LP has the best accompaniment Miss Suzuki has ever had... the Ralph Burns Orchestra. Burns is past master of the art of accompanying singers as he clearly shows here. He never lets her get into a position of trying something that does not lie right for her voice, and since she does not have a very flexible instrument, this is a clear and present danger. It's a nice sounding album but really is only for those who are already pre-sold on the charming Pat Suzuki. R. J. G.

▲ **MEL TORMÉ SWINGS SHUBERT ALLEY** with the Marty Paich Orchestra. *On The Street Where You Live*; *Hello, Young Lovers*; *Whatever Lola Wants* & 9 others. Verve MG VS 6146 \$5.98

Interest: Little  
Performance: Ill-advised  
Recording: Splendid  
Stereo Directionality: Unnecessary  
Stereo Depth: All right

There is, of course, nothing inflexible about show tunes, but enough is enough. Instrumental groups can swing Shubert Alley or Tin Pan Alley or anyplace else, but a singer cannot indiscriminately give a song an up-tempo beat for the simple reason that the lyric then usually becomes meaningless. For example, Rodgers and Hammerstein have never written a more moving piece of love and faith than *Hello, Young Lovers*. Nothing is gained by treating the melody as if it were in need of

high octane, or in making the lyric seem to apply to a couple of hot-rod juvenile delinquents. Similarly, *On The Street Where You Live*, a song of amorous fidelity, is swung and scat to such an extent that it now makes the young swain appear to be merely impatient to high tail it off the street as quickly as possible. Mr. Tormé is a sensitive musician. That he is capable of better work makes the current release more unfortunate. S. G.

▲ **THE BIG, BIG VOICE OF LOVELACE WATKINS.** *When I Fall In Love*; *Where Or When*; *You Do*; *I Could Write A Book* & 8 others. MGM E 3831 \$3.98

Interest: Emotional pops  
Performance: Like Roy Hamilton  
Recording: Good

This is a new singer with a big, emotional voice that he uses with full bag of tricks at every possible moment. There's an overtone of rhythm and blues style in the throaty vibrato but he does swing. Roy Hamilton is obviously a great influence on Watkins and the sharp, swinging arrangements of Ray Ellis make the best of the situation. The members range from a medium slow (and romantic) *When I Fall In Love* done with strings, to *Hello, Young Lovers* in a walking tempo with the band sounding very swingy behind him. R. J. G.

## COLLECTIONS

▲ **THE SOUND OF TOP BRASS—THE PETER LONDON ORCHESTRA, ART HARRIS, NICK PERITO, VIC SCHOEN COND.** *Sabre Dance*; *Holiday For Strings*; *Among My Souvenirs*; *Mood Indigo* & 9 others. Kapp Medallion 7500 \$5.98

▲ **THE SOUND OF MUSICAL PICTURES—MEDALLION CONCERT BAND, RALPH HERMANN COND.** *The Midnight Fire Alarm*; *Ban-Hur Chariot Race*; *In A Persian Market* & 7 others. Kapp Medallion 7501 \$5.98

▲ **THE SOUND OF STRINGS—MICHAEL LEIGHTON AND HIS ORCHESTRA.** *Cheek To Cheek*; *Sleepy Lagoon*; *Little White Lies* & 9 others. Kapp Medallion 7502 \$5.98

▲ **THE SOUND OF A CHORUS—LOS COMPAÑEROS DE MEXICO, FEATURING CARLOS RAMIREZ.** *Adios Muchachos*; *El Relicario*; *Adios mi Chaparrita* & 9 others. Kapp Medallion 7503 \$5.98

Interest: For the stereo set  
Performance: First three first rate; last one fair  
Recording: Rich, resonant sound  
Stereo Directionality: Impressive on first three; not so much so on last  
Stereo Depth: All great

Kapp Records has now created a line of super-sonic showcase albums which, collectively, present some of the most aurally impressive work yet heard on stereo. The over-all effect of all the five recordings is that of an uncommonly spacious sound with attention given to both the highs and the lows without sacrificing quality on either.

Medallion 7500 features the arrangements of Art Harris, Nick Perito, and Vic Schoen, each of whom has been given four

tracks to show off the wide variety of musical expressions the brass section is capable of. Perito's work is the flashiest as it is used for Latin American rhythms, Schoen does the slower, moodier pieces, and Harris, possibly the most imaginative, handles such an apparently unlikely quartet as the *Sabre Dance*, *The Toy Trumpet*, *Holiday For Strings*, and *Parade Of The Wooden Soldiers*.

The *Sound Of Musical Pictures*, the second album, really pulls out all the stereo stops as it utilizes sound effects as part of the musical selections. Thus, *The Whistler And His Dog* includes not only the title characters but a whole chorus of canines for a grand finale of yelping and barking; *Napoleon's Last Charge* has the entire French army march in strict formation from right to left, fight the battle, and then retreat left to right in the same strict formation; *The Teddybears' Picnic* is a bright, pastoral piece with the frolicking bears (plus crickets, birds, and crows) heard from all over. The sound effects are the work of Bob Prescott, a gentleman who will undoubtedly go far in the world of stereo.

Strings have been beautifully served by the sonorous sound heard on Medallion 7502. Frank Hunter's arrangements are in commendably good taste throughout, with the violin section frequently broken up to perform duets with itself as well as with violas and cellos. The package features such eminent bowmen as Arnold Eidus, David Nadien, Emmanuel Vardi, Harvey Shapiro, George Ricci, and David Soyer. There is also, I might add, a violinist named Emanuel Fiddler.

The final recording of the group, *The Sound Of A Chorus*, is the least appealing both musically and stereophonically. Los Compañeros de Mexico, a vocal group of eighteen men, sound as if they were forced to perform during siesta time, and Carlos Ramirez's rough-edged voice is of little help. Moreover, the group is heard from between the two speakers rather than from extremity to extremity.

Each of the records is enclosed in an attractive flap album containing detailed liner notes by Paul Myers. All the album covers show a medallion bearing the profile of an unidentified gentleman who looks like a skinny Chester A. Arthur. S. G.

## THEATER, FILMS, TV

▲ **BELLS ARE RINGING** (Jule Styne-Betty Comden-Adolph Green). Original soundtrack recording. Judy Holliday, Dean Martin, Eddie Foy, Jr., & others with Orchestra & Chorus, André Previn cond. Capitol SW 1435 \$5.98

Interest: Attractive score  
Performance: A bit self-conscious  
Recording: Great presence  
Stereo Directionality: Couldn't be better  
Stereo Depth: Excellent

On the stage, the success of *Bells Are Ringing* was due pretty much to Judy Holliday who managed to invest the tale of an answering service operator with her own special brand of wholesomeness, warmth, and addle-brained comedy. Judged by the recording of the soundtrack, the film version is still pretty much of a Judy Holliday show, though she now has adopted an



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almost self-conscious winsomeness that makes her singing far less genuine than in her original performance. (For comparison, listen to the Broadway cast recording on Columbia OL 5170.) And though Dean Martin, Miss Holliday's leading man, sings acceptably, he does not seem to be completely at ease in his role.

The score has been felt more or less intact. *Do It Yourself*, a minor item, has been added to replace *On My Own*, and the brightly contrapuntal *Better Than A Dream*, which had been added to the score during the New York run, has also been retained for the film. I'm rather sorry, however, that *Is It A Crime?* and *Long Before I Knew You* were among the five numbers left out. But it is amusing to compare the changes in the lyric of *Drop That Name*, a song that is little more than an inventory of current celebrities. Individuals such as Humphrey Bogart and Errol Flynn had to be eliminated, of course, and the team of Debbie and Eddie has been updated to Lizzie and Eddie. Not unreasonably, they've even found credit room for Arthur Freed, the film's producer.

The stereo effects have been well done throughout, though most noticeably in *Just In Time*. This one gets the full treatment, with Miss Holliday and Mr. Martin singing and dancing and cutting up all over the place. S. G.

△ **THE CHAPLIN REVUE** (Charles Chaplin). Soundtrack recordings from *A DOG'S LIFE*, *SHOULDER ARMS*, & *THE PILGRIM*. Orchestra conducted by Eric Spears. Decca DL 4040 \$3.98

Interest: Yes indeed  
Performance: Perfect  
Recording: A bit faded

It is always amazing to listen to a film score written by Charlie Chaplin. Even if you did not know who wrote it or for what purpose it was composed, so much of the Chaplin character comes through that the listener can easily see the pathetic little tramp getting into one scrape after another.

According to the rather vague liner notes, the soundtracks on this release were recently orchestrated in England. There is no information, however, about whether they were purposely made for reissued versions of the ancient films, nor is there any explanation for the slightly faded quality of the sound. It's no matter really, as the album is a delight and one that no Chaplin fan will want to pass up. S. G.

▲ △ **FREEDOMLAND U.S.A.** (Jule Styne-George Weiss). Johnny Horton, Jill Corey, Richard Haynes, Jimmy Rushing, Cliff Arquette, Earl Wrightson with Orchestra, Frank DeVol cond. Columbia CS 8275 \$4.98; Mono CL 1484 \$3.98

Interest: Tin Pan Alley Land  
Performance: Valiant  
Recording: Needs bass  
Stereo Directionality: Effective for Chicago Fire  
Stereo Depth: Little

Freedomland, as if I had to tell you, is New York's answer to Disneyland, and Jule Styne's and George Weiss's answer to Freedomland is a collection of ten songs dealing with various attractions found

there. After his brilliant work for Gypsy, Styne apparently felt in need of a rest; his melodies have little appeal and seem somewhat inappropriate to the children's wonderland they are intended to celebrate. George Weiss, who furnished the lyrics for the musical *Mr. Wonderful*, is of no help with some pseudo-sophisticated, cliché-riddled verses. *The Chicago Fire*, sung by Earl Wrightson, is a rather well-done narrative, but the tributes to New York, San Francisco, and New Orleans make them all sound like the well-known metropolises of Dullsville. S. G.

▲ **LITTLE MARY SUNSHINE** (Rick Besoyan). Original cast recording. Eileen Brennan, William Graham, Elmarie Wendel, John McMartin, Mario Sileto & others with Orchestra & Chorus, Glenn Osser cond. Capitol SWAO 1240 \$6.98

Interest: Delightful spoof  
Performance: Topnotch company  
Recording: Very good  
Stereo Directionality: Used well  
Stereo Depth: Well done

The delights of Rick Besoyan's takeoff on old-fashioned operettas were enumerated in the May issue, when I reviewed the mono set. Effective use is made of stereo right from the start when the brave Forest Rangers come tramping in from the left to sing their stirring marching song. There is some comic movement on *Once In A Blue Moon* though perhaps the funniest is in *Such A Merry Party*, in which Elmarie Wendel is continually popping out on all sides of the spread-out chorus. S. G.

▲ **THE NEW MOON** (Sigmund Romberg-Oscar Hammerstein II); **WHITE HORSE INN** (Robert Stolz—Ralph Benatzky—Robert Gilbert—Harry Graham); **THE GIRL FRIEND** (Richard Rodgers—Lorenz Hart). Doreen Hume, Bruce Trent, The Michael Sammes Singers with Johnny Gregory and his Orchestra. Epic BN 566 \$4.98

Interest: Old favorites  
Performance: Good voices  
Recording: Bit too much treble  
Stereo Directionality: Too much  
Stereo Depth: Some

Epic presents Doreen Hume and Bruce Trent—in no less than three well-remembered musicals. Musical comedy fans will probably be completely perplexed by what passes for four excerpts from Rodgers and Hart's *The Girl Friend*. For these songs—*The Girl Friend*, *Blue Room*, *Mountain Greenery*, and *I'm In Love* by Con Conrad and Gus Kahn—were from an English musical called *The Girl Friend*, which in spite of some Rodgers and Hart songs, had nothing to do with the American show of the same name.

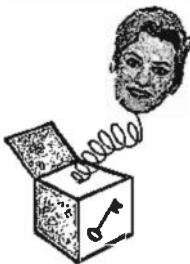
Both Miss Hume and Mr. Trent are placed at opposite speakers for solos and duets, and there they remain for the entire record. S. G.

△ **THE BEST OF JULE STYNE—THE GOLDEN DOZEN**. Tony Bennett; Polly Bergen; Les Brown and his Orchestra; Carol Channing; Doris Day; The Four Lads; Harry James and his Orchestra; Johnny Mathis; Kirby Stone Four. *The Party's Over*; *It's Magic*; *Together & 9 others*. Columbia CL 1462 \$3.98

Interest: Jule's jewels  
Performance: Varies  
Recording: Generally satisfactory

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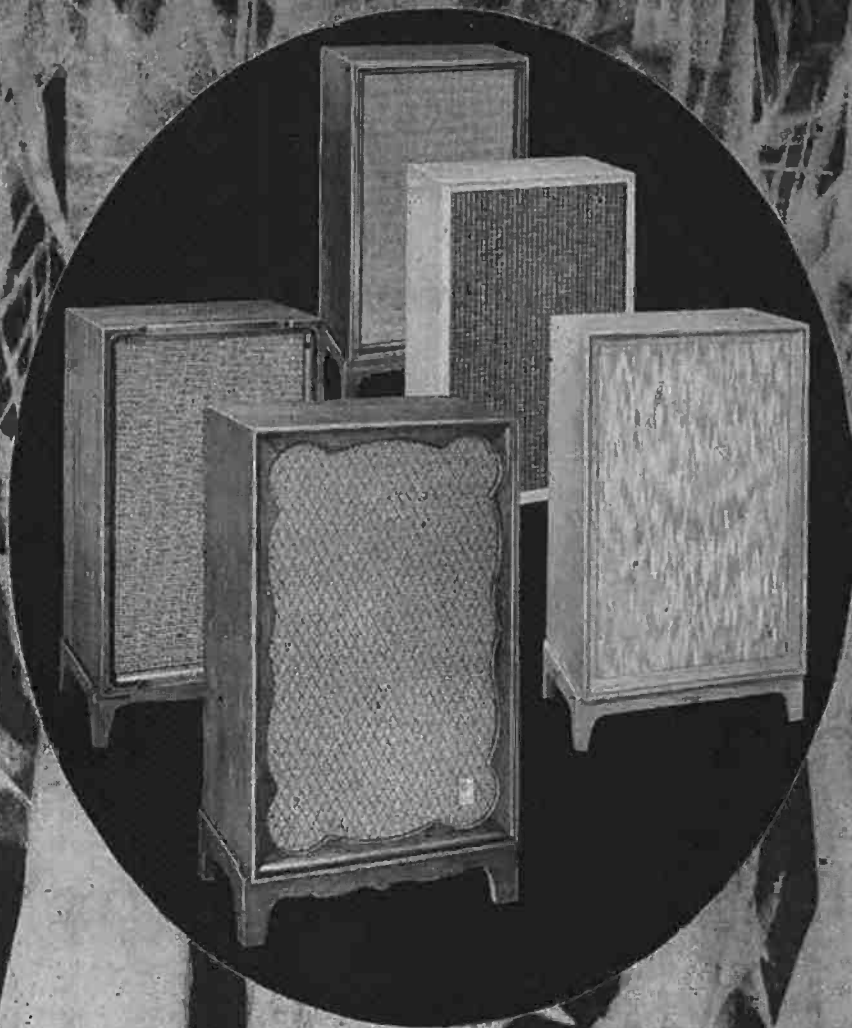


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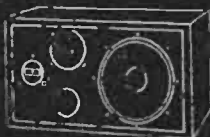


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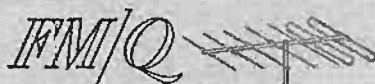
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With the exception of Richard Rodgers, Jule Styne is the most prolific and successful composer currently writing for the theater. It is therefore amazing to note that this is the first collection of his songs assembled for an LP album. All of the numbers have been culled from previously released singles; and range from Styne's first published song, *Sunday*, in 1927, to three selections from *Gypsy*. Some of the recordings are almost twenty years old but the sound is seldom less than acceptable throughout. S.G.

### SPOKEN

△ **BEAT GENERATION—VOL. 1.** Hugh Romney; John Brent; Len Chandler. Mufson M 101 \$4.98

Interest: Curiosity piece  
Performance: Like amateur night  
Recording: Poor

If you have been just dying to hear what a real beatnik night club floorshow sounds like, your chance has come. Recorded during a performance at the Gaslight Café in New York's Greenwich Village ("Mecca of the Beats," according to the liner notes), here are the pretentious poetic dribble of Hugh Romney, the occasionally bright but excessively shrill satire of John Brent, and the innocuous folk singing of Len Chandler. Incidentally, no one applauds after the performances. Because the tenants in the building above the mecca complain, audience approval is registered by finger snapping. S.G.

△ **F.D.R. SPEAKS—AUTHORIZED EDITION OF SPEECHES 1933-1945.** Washington W-FDR 6 12" \$29.95

Interest: For everyone  
Performance: A master  
Recording: Varies

In bringing out this six-record album of speeches by Franklin D. Roosevelt, Washington Records has performed a distinct service to the record-buying public. For Roosevelt was surely the one individual who dominated the years from 1933 to 1945; to hear him speak again is to listen once more to the spirit of a time that has all too swiftly faded into history.

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**HiFi/Stereo**  
*review*

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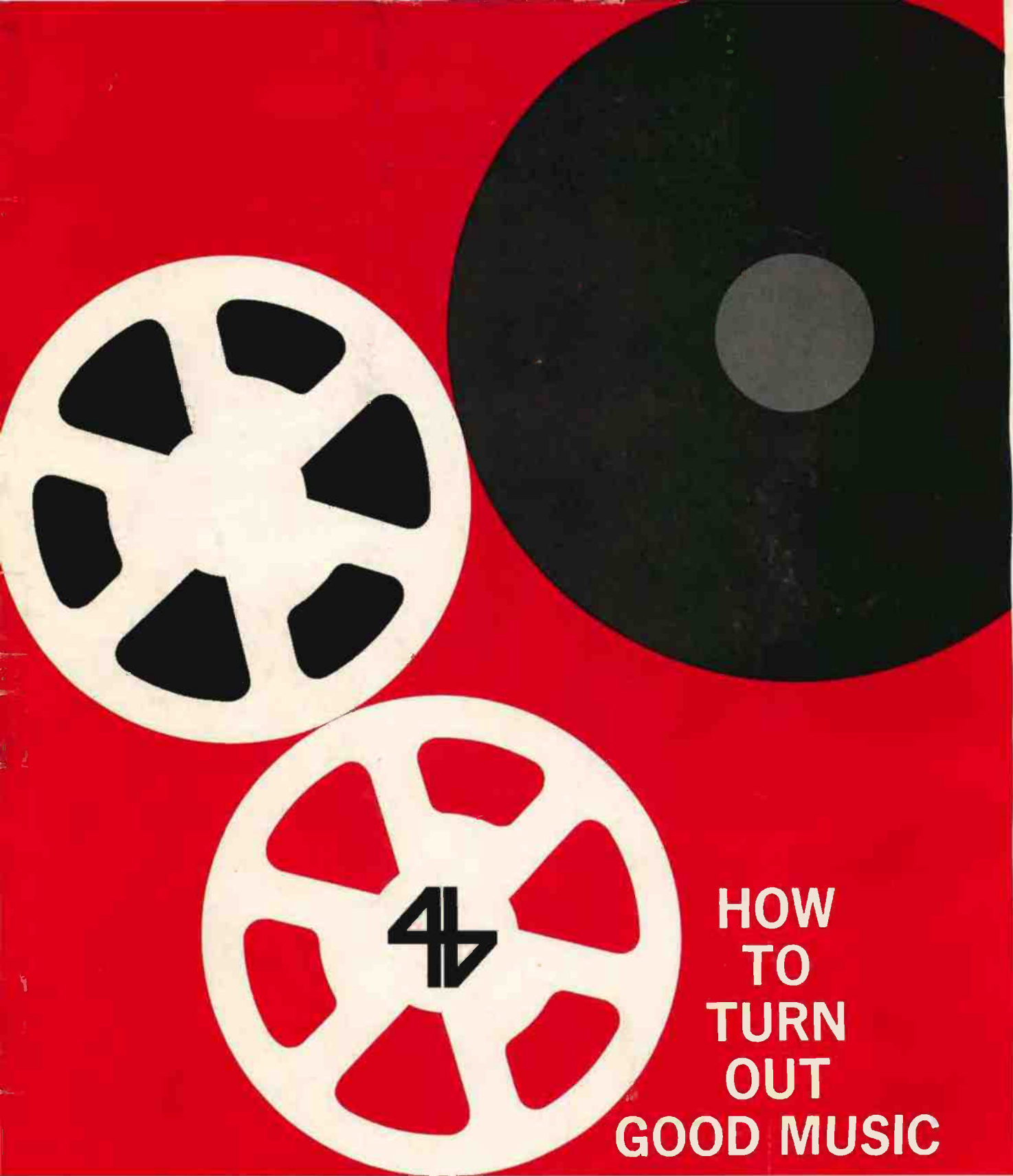
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