

HiFi/Stereo review

AUGUST 1962 • 50 CENTS

**UNDERSTANDING THE DECIBEL • PHONIES
AMONG THE SYMPHONIES • HOW POPULAR
SINGING STARS ARE CREATED TO ORDER**



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Reader's Digest marks its 40th ANNIVERSARY

ANY 5 OF THESE



348. Won 2 Academy Awards—for Best Score, Best Song, (Moon River)



379. Wild Man Blues, Tin Roof Blues, Sweet Georgia Brown, more jazz.



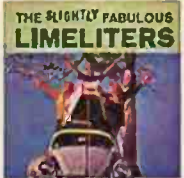
370. Rubinstein says, "The most perfect recording I have made."



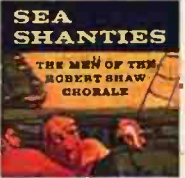
365. Pulsating mandolins play Santa Lucia, Sorrento, O sole mio, others.



356. First solo recording! Includes C-Sharp Minor Waltz, Polonaise, others.



347. Hilarious, intimate, "in person" concert by top folk-song comedy trio.



357. Salty favorites by lusty male chorus. Blow The Man Down, 11 more.



378. Brubeck alto sax star plays lush ballads with strings, harp, woodwinds.



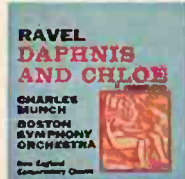
274. And 10 more by TV trumpet star with swing band and strings.



376. Sweet Lullaby, To You Sweetheart Aloha, Now Is the Hour, more.



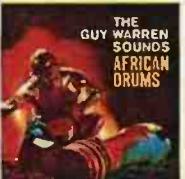
368. Warmly romantic concertos played with dazzling virtuosity.



366. "Decisively the best."—HiFi/Stereo Review. Stunning sound!



353. Dramatic, earthy chain-gang and work songs. Look Over Yonder, 9 more.



89. Powerful native African percussion! "Fascinating!" says Variety.



250. Epic film score containing original version of the hit theme.



363. Amusing, amazing showcase—various artists. STEREO ONLY.



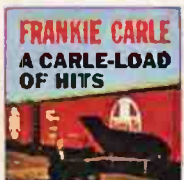
369. First recording in many years—superbly moving new performance.



346. Lucy, with original Broadway cast. Hey Look, I've Over, others.



349. The Song Is You, The Last Time I Saw Paris, Yesterdays, more.



364. Pianist plays 25 great hits—Stardust, Candy, Solitude, etc.



325. Monteux pioneered this work and made it immediately famous.



1. Also 10 more soothing instrumental—White We're Young, Estrellita.



273. Also Mazepa, Rakoczy March. A high fidelity showpiece!



360. 1946-1950 modern jazz milestones by trumpeter, sextet, big band.



292. Also Red River Valley, The Last Round-Up, 18 Western gems.



314. The glory of Debussy's "Sea" splashed in brilliant hi-fi.



24. Plus Too Young, Warsaw Concerto, Charmoise, others.



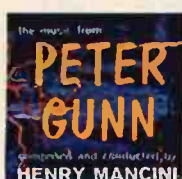
311. Mei's new sensation sings arias from Verdi and Puccini operas.



297. Includes The Thunderer, 14 Sousa strutters in walloping sound!



278. 7 percussionists, bristling brass corps. The Peanut Vendor, more.



2. The original TV action hit album. All-star modern "mood" jazz.



281. And 8 more of his top latin dance band hits in "new sound."



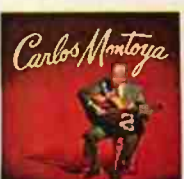
261. Also Secret Love, Unchained Melody, more, by new vocal sensation.



243. The ever-delightful Romberg score, beautifully performed.



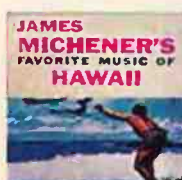
303. One of Heiler's greatest recordings! Stirringly beautiful music.



291. Rich Spanish Gypsy moods by the peerless flamenco guitarist.



247. Sound extravaganza also includes Intermezzo, Warsaw Concerto, more.



227. Howlani, Polynesia hits selected by the author, recorded in Hawaii.



322. Absolutely the fast word in SOUND—the souciest Gaité of all!



280. Guitar virtuoso plays Lullaby of Birdland, Marie, Whispering, 9 others.



306. The most famous symphony ever written. Powerful! Compelling!



350. "Electrifying, precise, stylistically elegant."—HiFi/Stereo Review.



226. Cannons, gong roars, matted strings and bands. Dynamic!



251. All-time 8-to-the-bar hits, new speaker-10-speaker sound. Exciting!

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371. "One of the outstanding Gershwin discs." —High Fidelity.



220. Best-selling modern jazz album from the TV adventure series.



330. Beloved favorites beautifully arranged to evoke a tender mood.



342. Piano, full orchestra. Over *The Rainbow*, *Night and Day*, many more.



74. 12 romantic waltzes. *Ramona*, *Girl of My Dreams*, *Always*, etc.



14. Love Is A Many-Splendored Thing, more quartet favorites.



317. Mighty surge of tone, blending a great organ with full orchestra.



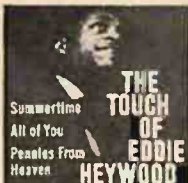
215. Definitive versions of Gershwin's most popular classics.



214. Also *Blue Skies*, *Goody Goody*, *The Lady Is a Tramp*, 6 others.



327. Lifting Strauss waltzes and overtures in true Viennese style.



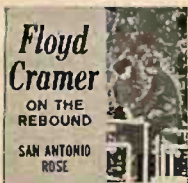
37. Also *The Man I Love*, *Cherry*, others by pianist's relaxed trio.



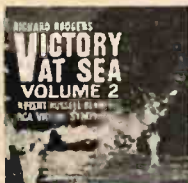
7. Magnificent new recording of dramatic TV score by R. Rodgers.



245. THE Sing-Along spectacular! 33 great songs; song sheets, too.



295. Also *Wanderland by Night*, *Danny Boy* by Nashville piano ace.



91. Eight additional sections for listening, background music.



950 and 950-A. The actual Carnegie Hall Concert—recorded LIVE! Two-Record set. Write both numbers on card.



97. Gershwin plays his own *Rhapsody in Blue*—in hi-fi and stereo!



377. Dynamic young star sings *You Make Me Feel So Young*, 10 zesty others.



337. "Plenty of substance ... forthright and sensitive." —High Fidelity.



221. Plus *Peg O' My Heart*, etc. New versions of 12 great instrumentals.



341. New coltyso album Belafonte fans have waited 6 years for!



4. *Younger Than Springtime*, *Some Enchanted Evening*, 13 more hits.



183. Also *Temptation*, *Dancing in the Dark*, etc. (Regular LP. only)



5. The first classical LP. of all time to sell over 1 million copies!

THROUGH THIS SPECIAL OFFER you may choose ANY 5 of the 76 superb records shown on these pages for only \$1 (plus a small handling and postage charge). Thereafter, if you wish, the new RCA Victor Record Club will help you build an audiophile's "dream library" of recordings by great stars such as *Morton Gould*, *Van Cliburn*, *The Limeliters*, *Al Hirt*, *Harry Belafonte*, *Rubinstein*, and many other famous artists from the fields of Popular and Classical music. And, you acquire your records at your own pace—at substantial savings!

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From the moment you slip one of these great records out of its jacket you understand why the RCA Victor reputation for quality is so well deserved. And, when your stylus settles into the first groove, you know that here—without the shouts and the hoopla and the maze of frequency response charts—here is true high fidelity. You hear music with a brilliance, vitality and realism that only RCA Victor's long years of experience can capture. For these are records created to bring you all that your equipment can deliver!

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As a member of the new RCA Victor Record Club—You Receive FREE the exciting new monthly magazine, *Reader's Digest MUSIC GUIDE*. In addition to describing the hundreds of records offered to members, your *MUSIC GUIDE* takes you "behind the scenes" through fascinating stories about music and its outstanding personalities.

You Receive Expert Guidance in your choice of records from the *MUSIC GUIDE* editors. They help you avoid expensive mistakes in the building of your lifetime record library.

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You Receive 1 FREE Dividend Record of your choice for every two records you take, after purchasing the 6 records you agree to take when you join on this Special Anniversary Offer.

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On this Special Anniversary Offer send no money with the postage-free card accompanying this advertisement. You will be sent the 5 records of your choice at once—and you may later remit only \$1, plus a few cents postage and handling charge, for all 5 records.

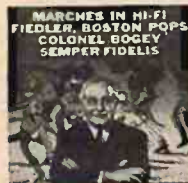
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out sound
from records
that more
expensive
cartridges
do not”

Preston McGraw
United Press
International Hi-Fi
equipment reviewer



the incomparable new

SHURE SERIES M33

Stereo Dynamic®

HIGH FIDELITY PHONOGRAPH CARTRIDGES

NOT HOW MUCH? BUT HOW GOOD?

According to United Press' Preston McGraw, the Shure series M33 cartridges are "so good that a hard-shelled listener might suspect Shure engineers of not knowing what they had when they hung a price tag on them."

We knew, all right, Mr. McGraw. It's just that we don't believe the best sounding cartridge need be the most expensive. The new Series M33, after all, was developed by the same team of engineers who developed the redoubtable Shure M3D series . . . the world's first truly high fidelity stereo cartridge. Numerically, Shure has made more highest-quality stereo cartridges than any other manufacturer—and they're used by more critics and independent hi-fi authorities than any other. Chronologically, Shure had a two year head start on the others. In short, Shure has learned how to make these critical components in the kind of quantities that result in lower prices.

THE SOUND OF SPECIFICATIONS

Again quoting Mr. McGraw: "Professional engineers are largely impressed by specifications, and the specifications of the M33 (except for compliance) are not unprecedented. But the way it sounds is something else again. The M33 puts flesh and bones on specifications. It brings out sound from records that more expensive cartridges do not."

He's right. To begin with, Shure specifications (as published) are not theoretical laboratory figures, or mere claims . . . they are actual production standards. 20 to 20,000 cps. response may appear average. But what the bare specifications don't show is that the M33 series goes right through the audible spectrum without a hint of the break-up prevalent in most other cartridges. Also, it is remarkably free from disconcerting peaking at this frequency or that. Result: absolutely smooth, transparent, natural sound re-creation. (Incidentally, where would you find a record that goes from 20 to 20,000 cps. with genuine music on it?)

Separation is over 22.5 db. at 1000 cps. Much more than necessary, really. Again, the separation figure doesn't show that the M33's separation is excellent throughout the audible spectrum. No cross-talk between channels. Even when an oboe plays.

And the matter of compliance: 22×10^{-6} cm. per dyne for the M33-5.

Now there's a specification! According to Mr. McGraw, the Shure stylus feels like a "loose tooth." And so it should. The incredible compliance of the M33-5 gives it the ability to respond instantly to the manifold and hyper-complex undulations of the record groove.

Superior sound is one outcome of the superb compliance.

Another is the ability to track the record at low force. The M33-5 will track at forces as low as any other cartridge on the market today.

SPECIFICATIONS	M33-5	M33-7
Channel Separation (at 1000 cps)	Over 22.5 db	Over 22.5 db
Frequency Response	20 to 20,000 cps	23 to 20,000 cps
Output Voltage (per channel, at 1000 cps)	6 mv	6 mv
Recommended Load Impedance (per channel)	47,000 ohms	47,000 ohms
Compliance: Vertical & Lateral	22.0×10^{-6} cent. per dyne	20.0×10^{-6} cent. per dyne
Tracking Force	$\frac{1}{4}$ to 1.5 grams	1.5 to 3 grams
Inductance	600 millihenrys	600 millihenrys
D.C. Resistance	750 ohms	750 ohms
Stylus:	.0005" diamond	.0007" diamond
Terminals	4 terminal. (Furnished with adaptors for 3-terminal stereo or monaural use.)	
Mounting Centers		Fits Standard $\frac{1}{2}$ "

One other item: if your tracking force is 4 to 6 grams, the even lower cost M77 Stereo Dynamic will deliver the best sound you can possibly get from your cartridge-arm combination.

THE ULTIMATE TEST

Give a listen. In fact, compare the Shure M33 series with any other cartridge, regardless of price, in A-B tests (we do it all the time). If you are not impressed with the distinct difference and greater naturalness of the Shure, don't buy it. That's punishment enough for us.

PRICES:

Why spend more than you must? M33-5 and M33-7 net for \$36.50 The M77 is only \$27.50

If you insist on Shure when you buy, you can demand more from the rest of your system when you play . . . write for literature, or still better, hear them at your high fidelity showroom: Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois.

HiFi/Stereo review

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PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
FURMAN HEBB

MUSIC EDITOR
DAVID HALL

MANAGING EDITOR
ROBERT CAMPBELL

ART EDITOR
BORYS PATCHOWSKY

ASSOCIATE EDITORS
HANS H. FANTEL
JAMES HINTON, JR.

ASSISTANT EDITORS
JILL BENGELSDORF
BARBARA GLUCK

CONTRIBUTING EDITORS
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MARTIN BOOKSPAN
WILLIAM FLANAGAN
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NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS

EDITORIAL CONSULTANT
OLIVER READ

**ADVERTISING
SALES MANAGER**
LAWRENCE SPORN

**ADVERTISING
SERVICE MANAGER**
ARDYS C. MORAN

ZIFF-DAVIS PUBLISHING COMPANY

Editorial and Executive Offices (Oregon 9-7200)
One Park Avenue, New York 10, New York
William B. Ziff, Chairman of the Board (1948-1953)
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Stanley R. Greenfield, Vice President
Midwestern and Circulation Office (Wabash 2-4087)
434 South Wabash Avenue, Chicago 5, Illinois
Midwestern Advertising Manager: Jack Tierney
Western Office (Crestview 4-0265)
1025 Wilshire Boulevard, Beverly Hills, California
Western Advertising Manager: Rod Dean
Foreign Advertising Representative
D. A. Goodall Ltd., London, England

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EDITORIALLY SPEAKING

by FURMAN HEBB

AT A TIME when live-versus-recorded demonstrations of music attest to the perfection of today's sound-reproducing equipment, it is hard to imagine any significant further advances in the art of sound reproduction. Nevertheless, improvements in every type of high-fidelity equipment are constantly being effected. Established concepts are continually being refined and reevaluated, and, in some instances, are discarded in favor of completely new approaches to design problems.

Interestingly enough, a number of the most recent high-fidelity designs have been made possible because of the availability of new materials that were developed in other fields. Perhaps the outstanding example of this is polystyrene, a foam-type plastic that many speaker manufacturers are currently investigating for use as a cone material. Its extreme lightness, facilitating improved transient response, and its resistance to flexing, or break-up, make it a promising alternative to paper.

Another instance of the use of new materials concerns the design of magnetic cartridges. It has never been a secret that, all other things being equal, the lower the moving mass of a cartridge's stylus assembly, the better the cartridge will be. The problem that confronted cartridge designers was that practical limits had been reached in reducing the mass of existing materials. Now, however, new materials and techniques are enabling designers to decrease moving mass to amounts that were previously thought to be beyond hope of achieving. Amazingly efficient new magnetic structures, new lightweight materials for the stylus arm, and diamond styli so tiny they can barely be seen by the unaided eye have all contributed to the quality of the latest stereo cartridges. And the story is the same for other types of equipment: new amplifying devices, new kinds of tape, new tape heads, and so on.

It is gratifying, for one who has a serious interest in high fidelity, to compare progress in the high-fidelity field with what is loosely called progress in some others. In high fidelity, annual model changes are definitely not part of the game and planned obsolescence does not exist; I have yet to see a tailfin on a loudspeaker. What this means is that the purchase of high-fidelity equipment represents an investment in performance rather than in ephemeral design changes. Which can't be said of many other products.

Coming Next Month in HiFi/STEREO REVIEW

CLAUDE DEBUSSY: MUSICIEN FRANÇAIS

by André Hodeir

EXPLORING THE MUSIC OF THE ORIENT

by Lester Trimble

WHAT MAKES AN AMPLIFIER SOUND GOOD?

by Ken Gilmore



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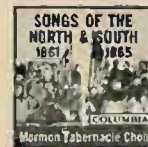
24. "Ideal for stereo."—High Fidelity



11. "He is champion of recordings!"—Newsweek



22. "It soars and it swings."—Playboy



40. Battle Hymn of the Republic, Dixie, etc.



29. Also: Sabre Dance, Mam'selle, etc.



7. Do-Re-Mi, Laendler, Maria, 17 in all



25. 13 top stars in 14 classical and pop hits



15. "No better need be sought!"—Atlantic



10. Also: The Hanging Tree, Rawhide, etc.



19. "Gorgeous colors."—Hi Fi Review



15. "Gorgeous colors."—Hi Fi Review



3. Complete score. "A triumph."—Kilgallen



21. Also: Don Elliott, Gerry Mulligan, etc.



28. "Packed with rowdy gusto."—High Fidelity



16. "Superb...best recording."—Wash. Post



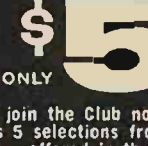
2. I'm Always Chasing Rainbows, 12 in all



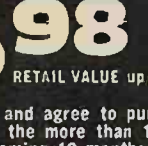
34. Also: The Boy Next Door, Bewitched, etc.



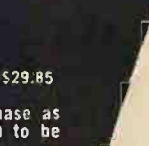
3. Also: How High the Moon, etc.



47. Isle of Capri, Si-boney, Say Si Si, etc.



31. A Wonderful Guy, I Love Paris, 12 in all



4. Moonlight Bay, Avalon, 16 hits in all



13. "Fabulous sound."—Washington Post



5. The Rain in Spain, Show Me, 16 in all



27. "Exquisite, glitters throughout."—Playboy



18. "A super soprano."—The New Yorker



46. Caravan, In a Persian Market, 9 more



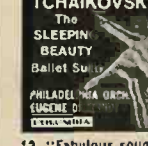
8. "A glittering performance..."—Billboard



48. Rib Joint, With a Song in My Heart, etc.



20. "...perfect in stereo."—High Fidelity



45. Too Darn Hot, Bewitched, 43 hits in all



35. "Rich, swelling sound."—Hi Fi Review

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NEW FROM SCOTT

FINEST FM MULTIPLEX TUNER IN THE WORLD

WITH AMAZING ELECTRONIC BRAIN

THAT ACTUALLY THINKS FOR YOU!

This Wide-Band FM multiplex tuner is designed for the most critical stereo listener and for the most exacting applications imaginable. Its many features and stringent standards of performance make it the prudent choice for broadcast station monitoring. The famed advanced engineering group at H.H. Scott believes the sophisticated circuitry of the 4310 to represent the highest possible achievement in tuner engineering at this state of the art. This circuitry results in IHFM sensitivity of 1.9 microvolts. Scott's revolutionary Time-Switching multiplex section gives you practically noise-free reception of even weakest stereo signals, with separation of 30 db or better . . . truly an outstanding design achievement.

This superb tuner incorporates an amazing new "electronic brain" which is invaluable for serious tape recordists and discriminating listeners. As you tune across the FM dial, the 4310 AUTOMATICALLY switches to multiplex when a stereo broadcast is reached. If serious interference occurs, however, the tuner will switch back instantly and automatically to the monophonic FM mode, which is less susceptible to background noise. You completely disable this feature if you so desire, or you can set it so that switching occurs at that level of interference which you consider objectionable. Using this automatic feature, you hear practically flawless reception, with the tuner instantly picking the optimum mode for existing signal conditions.

This feature is essential for the tape recordist who wishes his recordings of prized material to be undisturbed by sudden interference, as often happens on very weak signals. The exceptional design and advanced features of the new H. H. Scott 4310 have already established new standards of achievement in the FM Field.

IMPORTANT TECHNICAL INFORMATION: IHFM sensitivity 1.9 μ v; Capture ratio 2.2 db; Signal to noise ratio 60 db; Harmonic distortion 0.5%; Frequency response 30-15,000 cps \pm 1db; Selectivity 50 db; 4 FM IF stages; Cascade RF stage; Size in accessory case 15½ W x 5¼ H x 13¼ D. Rack mounted model available for broadcast station use.

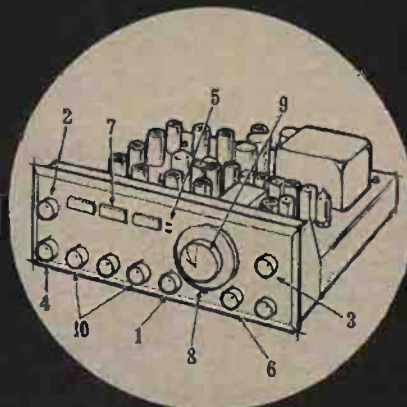
Write today for technical details on these new tuners:



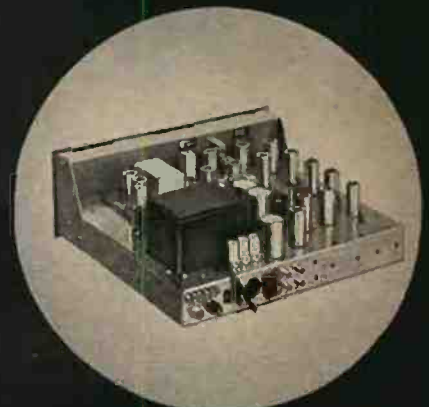
H. H. Scott, Inc., 111 Powdermill Rd., Maynard, Mass. Dept. 65



Separate VU meter for each channel. You can actually measure stereo separation between channels with these accurate meters enabling you to tune and orient your antenna for maximum stereo separation. Separate controls allow adjustment for broadcasts having unequal channel levels. Precision step-type master attenuator.



Professional front panel controls: 1. Stereo Threshold. 2 Multiple Diversity. 3. Precision Step-Type Level. 4. Stereo Selector. 5. Automatic Stereo Indicator. 6. Interstation Noise Suppressor. 7. Precision Signal Strength and Tuning Meter. 8. Logging Scale. 9. Main Tuning Dial. 10. Separate Level Controls for each channel.



Unique circuit features: Diversity facilities for monitor and rebroadcast installations; Special tape recording filters; Automatic Stereo Threshold; Heavily silver-plated cascade front end; Provision for 72 ohm or 300 ohm balanced or unbalanced antenna inputs; 600 ohm output available. Automatic switching from monophonic to multiplex.

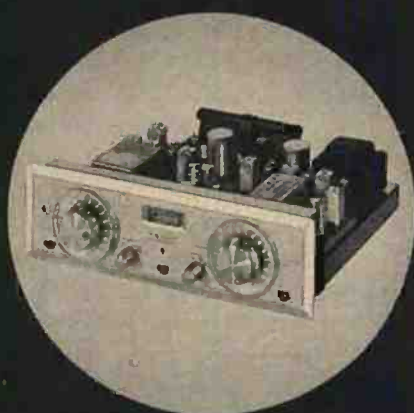


4310 Wide-Band FM Multiplex Broadcast Monitor Tuner



New 350 FM Multiplex Tuner

— Incorporates the latest advances in multiplex circuitry. Sensitivity $2.5 \mu\text{v}$. 3 FM IF stages. Precision tuning meter. Silver-plated front end. Sharp filtering circuits permit flawless stereo tape recording. Stereo separation can match exacting FCC transmission specifications. \$199.95, East of Rockies.



New 333 AM/FM Multiplex Tuner

— Combines the features and performance of the 350 FM Multiplex tuner with a famous Scott Wide-Range AM tuner all on one compact chassis. You can receive Monophonic AM or FM, AM/FM stereo or new FM Multiplex Stereo. FM sensitivity $2.2 \mu\text{v}$. Two AM bandwidth positions. Loopstick antenna for AM.



LT-110 Wide-Band FM Multiplex Tuner Kit

— Build your own fabulous Scott Tuner. The LT-110 includes the same superb multiplex circuitry as the 350. Pre-wired multiplex section and front end. Full color instruction book. You can build the LT-110 in less than 12 hours. Sensitivity $2.2 \mu\text{v}$. \$159.95, East of Rockies.

professional workhorses

These AR-2a speakers have been serving as portable monitors for recording sessions since 1959. They have been shipped, carried in taxis, and stowed in car trunks. They have worked in studios, in concert halls, and, propped up on logs, in the Kentucky woods. They have presided over the recordings of a variety of artists—pianist Ann Schein, bandleader Eddie Condon, folk singer Theodore Bikel.



David Jones, the recording engineer who owns them, brought them in to AR for a preventive maintenance checkup. We made a few minor repairs that they didn't really need, replaced the grille cloths (a repair that they did need), and took a picture of them.

AR loudspeakers are often used in professional applications because of their natural musical quality, but they are primarily designed for use in the home. AR-2a's are \$109 to \$122, depending on finish; other models are priced from \$89 to \$225. A five-year guarantee covers the full cost of any repairs, including reimbursement of freight charges.

A catalog and list of AR dealers in your area are available on request.

ACOUSTIC RESEARCH, INC.
24 Thorndike St., Cambridge 41, Mass.
CIRCLE NO. 1 ON READER SERVICE CARD

HiFi Soundings



by DAVID HALL

NEW HOPE FOR CUT-OUT RECORDS

Two or three times each year, with almost seasonal regularity, this column touches on the problem of recorded performances that happen to be not only commercial commodities but documents of permanent cultural value. Such recordings may be the performances of Beethoven, Wagner, Mozart, and Haydn done by the New York Philharmonic under Arturo Toscanini, when the maestro was in his prime; or the first-and-only recordings of such major twentieth-century masterpieces as Charles Ives's First Piano Sonata or Carl Nielsen's Fifth Symphony; to say nothing of innumerable recorded performances by great vocal artists and instrumental virtuosos of the not so distant past—Schipa, Panzéra, Schnabel, Rachmaninoff, Cortot. Among these, unfortunately, are too many truly great recordings that are either unavailable through normal record sales outlets or that can be purchased only with great difficulty and at premium prices.

With due respect to Angel's Great Recordings of the Century series, and to the efforts of those devoted specialty shops and distributors that import choice discs from overseas, and to those firms that have used their low-price subsidiary labels as a means of keeping some of the great recordings of the pre-LP and pre-stereo era in circulation, the fact remains that no systematic method has yet been adopted by the American record industry whereby it might fulfill its cultural obligation to the public on the one hand without making imprudent financial commitments on the other.

For the past two years, this problem has been a matter of discussion at the meetings of the National Music Council, a group that represents the key music education institutions and organizations throughout the United States. For it is a matter of vital importance to music educational institutions and libraries throughout the country that they be able to acquire at all times recorded performances that have permanent cultural value, whether they be Rachmaninoff's interpretation of Schumann's *Carnaval*, Elena Gerhardt singing Brahms lieder, or the single recording of Ives's Second String Quartet. Two years ago I took advantage of an invitation to address the National Music Council to propose the establishment of a liaison committee, composed of NMC representatives and a group chosen by the Record Industry Association of America (RIAA) to represent the record industry, whose purpose would be to reconcile the culture-minded music people and the commercial-minded record people. Thanks in large measure to the positive response of the present executive secretary of the RIAA, Mr. Henry Brief, this committee was voted into existence by the National Music Council at its meeting in May, and the NMC representatives are to be chosen by Dr. Howard Hanson, president of the council and director of the Eastman School of Music.

While it may seem on the surface that the work of such a committee would be chiefly for the benefit of music educators and librarians, the mere fact that the record industry and cultural representatives have agreed to attempt a full exploration of the cut-out problem and to make constructive recommendations (Continued on page 12)



Perhaps two years from now the quality of this tape may be duplicated...perhaps never! **Soundcraft Golden Tone—a physically perfect tape...a musically perfect sound.** A bold claim? Yes. Warranted? Yes. Here's why. Golden Tone is a very special tape..

designed just for those who demand the finest performance from today's advanced recorders. Unless you have the discerning ear and the exacting equipment which ordinary tapes can't satisfy, there is no reason for you to buy Golden Tone.

A special magnetically-active FA-4 oxide formulation increases Golden Tone's high frequency output by 25%. Its signal-to-noise ratio is 7 db better than other brands to give your recordings the greatest dynamic range possible with a tape. Precision-slit Golden Tone is free of edge burrs and skew. These physical defects can be cruelly exposed by the narrower tracks in 4-track recording. Microscopic burrs prevent the tracks on the edge of the tape from making intimate head contact, resulting in loss of "highs."

Skew, another hidden defect, produces cross-talk and loss of recording level. Golden Tone's oxide formulation and base are balanced to prevent cupping or curling—an effect which can also prevent tape to head intimacy. Golden Tone's oxide surface is Micropolished. This patented Soundcraft process removes any surface irregularity, prevents drop-outs, protects high frequency response and minimizes head wear.

From this physically perfect tape, comes musically perfect sound. Golden Tone costs more, but it is worth more. It is produced in small quantities with infinite care and rigid quality control. It is the world's finest tape for those who demand the ultimate in sound reproduction. Offered for the first time anywhere—a long play Golden Tone tape on 1 mil Mylar*, TENSILIZED by DuPont—will not stretch or break. Also on 1/2 mil "Mylar" and 1 1/2 mil Acetate Bases.



GOLDEN TONE BY REEVES SOUND CRAFT CORP.

*DuPont T.R.



WHAT CARTRIDGE SHOULD YOU USE IN YOUR RECORD CHANGER?

THE selection of a cartridge for use with a record changer—mono or stereo—would appear to pose no special problem. Yet, there are certain things to be considered.

A cartridge that tracks at some featherweight fraction of a gram may introduce problems if the record changer arm is not capable of tracking at that force. To adjust it, and attempt to use it at such a low force may introduce complications. Joe Marshal, noted audio authority, discussed this in his article *INSIDE THE CARTRIDGE* (High Fidelity Magazine, Jan. 1962)—“An attempt to reduce needle pressure with an arm not designed for low needle pressure will usually result in high distortion due to loading the needle with the mass and friction of the arm.”

Induced hum is another problem to be considered and anticipated with a magnetic cartridge. The very nature of the magnetic cartridge makes it an efficient hum transducer. In the field of an unshielded AC motor, it is prone to reproduce hum in the loudspeaker system.

The record changer owner must make fairly certain that the tracking capabilities of the arm and motor shielding are suitable for use with a magnetic cartridge. He can avoid these complications, and enjoy superlative performance by selecting a ceramic stereo cartridge.

Sonotone was the first to develop the use of ceramics in piezo-electric phono pickup applications. And today, the new Velocitone Mark II cartridge stands out as one of the most notable attainments in high quality record reproduction. The Velocitone Mark II tracks at 2 to 4 grams — well within the capabilities of any record changer arm. And it will perform in the magnetic field of an entirely unshielded motor without the trace of magnetically induced hum.

With magnetically induced hum and stylus force problems out of the way, here's the kind of performance you can expect from the Velocitone: usable frequency response from 20 to 20,000 cycles ($\pm 1/2$ db from 20 to 6,000 cps; ± 1 db to 17,000 cps). Output is 11 mv. per channel with better than 30 db separation over the entire audible spectrum.

The Velocitone is provided with matched equalizers (no tools required) so that it operates as a constant velocity device, and can feed directly into the 'magnetic' phono input of any stereo preamp. What's more, the Velocitone's performance is unaffected by extreme temperature and humidity changes. A universal terminal plug assures easy installation.

The Velocitone Mark II, priced at \$22.25 with two 0.7 mil turnover diamond styli, gives you, in effect, two cartridges for the price of one. Diamond/sapphire \$19.25; dual sapphire \$14.75. Ask your hi-fi dealer to demonstrate the new Velocitone Mark II, the cartridge that is performance-matched to your record changer. Write.

SONOTONE® CORPORATION

ELECTRONIC APPLICATIONS DIVISION • ELMSFORD, NEW YORK

CANADA: ATLAS RADIO CORP., TORONTO

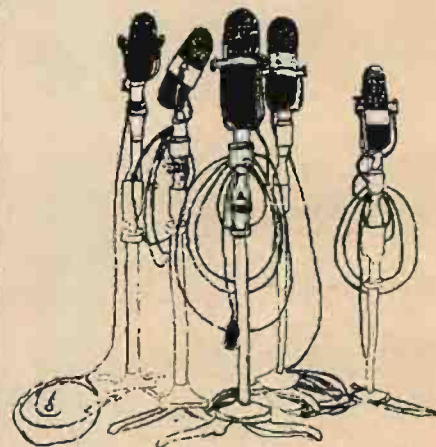
CARTRIDGES • SPEAKERS • TAPE HEADS • MIKES

ELECTRON. TUBES • BATTERIES • HEARING AIDS



is a vast step forward. If the committee's recommendations prove to be practical, then their industry-wide adoption is a definite possibility (at least in terms of the major record companies). The consequences of constructive work by an NMC-RIAA liaison committee would affect the general consumer and not just the limited circle of professional music educators and librarians.

One of the most interesting aspects of the discussions that took place at the recent National Music Council session was the amount of fresh and open-minded thinking from both the music people and record people, in particular from Mr. Brief, speaking for the RIAA, and from Dr. Harold Spivacke, Chief of the Music Division



of the Library of Congress. Dr. Spivacke proposed that the record companies adopt a procedure similar to that of silverware manufacturers, who once a year accept orders for replacement pieces based on otherwise discontinued patterns. Because a master tape, or a metal matrix, is in essence no different from the die that constitutes the pattern for a piece of tableware, the record companies would take orders once a year to deliver any discontinued item for which they had a master and for which there was a demand above a reasonable minimum—say, between 300 and 500. In this way, costly inventory investment would be reduced, yet it would become possible to make recordings of permanent value available on a regular and systematic basis.

It seems at last that there is a glimmer of light in the otherwise dark and murky situation concerning cut-out records. We hope that in the next year or two the promise of this light will glow ever more brightly and not just flicker and die. ●



NEW TR-9
3-SPEAKER
3-WAY SYSTEM

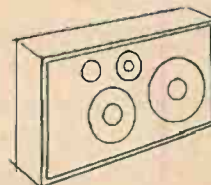
Superbly Engineered... Slim and Stylish

Jensen's new TR-9 speaker system is all-new modern design inside and out. Slim proportioning . . . combined with the new subtle appeal of our exclusively woven two-toned grille fabric and smart cabinet styling . . . allows graceful adaptation to almost any decor. The wood is genuine walnut veneer in oil finish. Place the TR-9 on any surface, or hang it on the wall. Full bodied, big speaker sound comes from a special FLEXAIR* woofer, large midrange speaker and SONO-DOME* ultra-tweeter . . . smoothly blended for complete coverage of the full frequency range. Cabinet measures 13½" H., 23¾" W., and only 5¾" D.

Compare styling, sound, value. There's nothing like the TR-9!

*T. M.

TR-9 3-speaker, 3-way system. Impedance, 8 ohms. Power rating, 25 watts. In Oiled Walnut \$89.50.



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FOR ONLY
\$550**



You can assemble this new Schober Spinet Organ for \$550 — or half the cost of comparable instruments you have seen in stores. The job is simplicity itself because clear, detailed step-by-step instructions tell you exactly what to do. And you can assemble it in as little as 50 hours.

You will experience the thrill and satisfaction of watching a beautiful musical instrument take shape under your hands. The new Schober Electronic Spinet sounds just like a big concert-size organ — with two keyboards, thirteen pedals and magnificent pipe organ tone. Yet it's small enough (only 38 inches wide) to fit into the most limited living space.

You can learn to play your spinet with astounding ease. From the very first day you will transform simple tunes into deeply satisfying musical experiences. Then, for the rest of your life, you will realize one of life's rarest pleasures — the joy of creating your own music.

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CIRCLE NO. 33 ON READER SERVICE CARD

LETTERS TO THE EDITOR

Argument About Ella

● The debate in your April issue on Ella Fitzgerald's stature as a jazz vocalist was one of the most disappointing and frivolous examples of musical criticism I have ever witnessed. Given the intriguing topic under discussion and the eminence of the debaters, I can only view the whole affair as a ludicrous joke. When I consider the possibilities attendant to assessing so rare a talent as Miss Fitzgerald's, I can only find the debate as underserving of the debaters as of the debated.

As I see it, the unique task, if not opportunity, before Mr. Hentoff and Mr. Feather was that of characterizing her vocalism with a view to appraising it. One should have been able to come away with not only a more intimate understanding of that vastly encompassing, elusive, and controversial body of music we call jazz, but with a deeper awareness of what makes any kind of music a supreme achievement.

Such an opportunity is thoroughly bypassed when one restricts the burden of one's concern to merely establishing that Miss Fitzgerald qualifies as a jazz singer, as did Mr. Feather.

Mr. Hentoff, on the other hand, revealed an appreciation of the significant issues in question at precisely those moments when he chose to gloss over them. His criteria, more because of their pettiness than their arbitrary and fragmentary nature, only conspired to blind him to what constitutes a significant contribution to jazz vocalizing.

Furthermore, Mr. Hentoff seriously misrepresents the difference between popular and jazz music, as well as the special problems confronting a jazz vocalist singing popular standards, the words of which are seldom worth taking seriously. What distinguishes a great singer of jazz from a merely competent popular singer is total absorption that demands nothing short of perfection in one's work. Unless one has this distinction in mind, one can not begin to account for the technical brilliance that Mr. Hentoff so hastily dismisses as not being enough to make a jazz vocalist great.

For, it is here, in this total commitment that the source is to be found for the liquid ease, the astonishing accuracy of pitch and phrasing, the tonal purity, control, and sheer loveliness of sound that Ella Fitzgerald has made her own.

JIM CUNNINGHAM
Chicago, Illinois

● Is Ella Fitzgerald a great jazz singer? She's only the greatest, to anyone who has ears to hear with. In debating against this, Nat Hentoff was like a man lost in the forest. It was a pleasure to read Mr. Feather's part of the debate, and I'm buying his *Encyclopedia of Jazz* immediately. I suggest you send a copy to Mr. Hentoff.

LEON FISCH
Hillside, N.J.

● REGARDING LAUGHABLE ARTICLE ABOUT WHAT IS OR IS NOT A JAZZ SINGER AM I TOO MUCH OUT OF LINE WHEN I ASK HENTOFF AND FEATHER IF THEY HAVE HEARD OF THE ONLY TRUE JAZZ ARTIST SINGING TODAY—DINAH WASHINGTON? JUST ASKING.

AUDREY EDWARDS
Springfield, Mass.

Bruno Walter's Legacy

● It would be a fitting tribute to the memory of Bruno Walter if record companies could be persuaded to reissue some of the greatest recordings of his career that have long been out of print. In particular, I refer to his recording of the complete first act of *Die Walküre*, made in the 1930's with Lotte Lehmann, Lauritz Melchior, Emanuel List, and the Vienna Philharmonic; and the recording of Mozart's Piano Concerto No. 20 in which Walter himself is soloist.

CHARLES LIPTON
Cleveland, Ohio

It is likely that Bruno Walter's recordings of Die Walküre and of the Mozart concerto will reappear in Angel's Great Recordings of the Century series.

Casting Orff

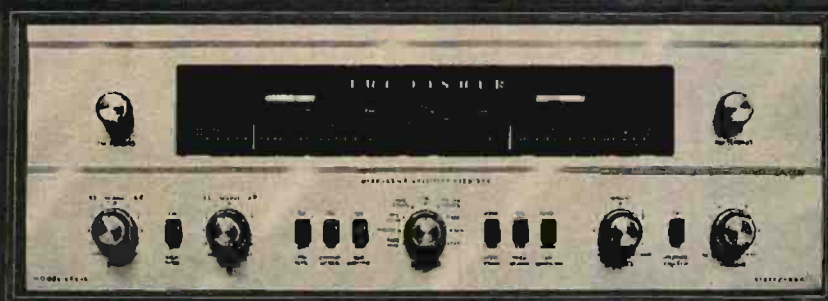
● I agree with David Hall's review of Carl Orff's *Antigonae* (May, 1962) that the new Deutsche Grammophon recording sets a high mark of interpretive excellence. However, speaking as a witness to the work's world premiere at Salzburg in 1949, I regret that Hermann Uhde, the German baritone who created the role of Creon, did not sing the part in the new recording. In the role of the shattered king, Uhde's theatrical intelligence and exceptional skill at vocal characterization conveyed insights that are unrevealed in the DGG recording.

RALPH YEAKEL
New York City, N.Y.

Hermann Uhde was, in fact, DGG's first choice for the part, but his engagement at the Metropolitan Opera conflicted with the recording schedule.

End of the 'wife problem' in high fidelity.

(In just 17½ inches of shelf space: a complete stereo system even she can operate.)



Put her fears to rest. The Fisher 800-B Stereo Receiver is on her side. Neat, uncluttered, uncomplicated. No 'electronics' all over the house. Just one unit that takes up no more space than a dozen books. Looks great, too—and she can learn to operate it in a few minutes.

After you have taken the Fisher 800-B out of its shipping carton, simply connect two loudspeaker units to it. You then have a completely integrated stereo installation that fits absolutely anywhere, ready to play—and ready to outplay the elaborate rigs of some of the most advanced high fidelity enthusiasts. It's all there on one chassis: AM-FM-Stereo Multiplex tuner, high-power stereo amplifier, stereo master audio control and preamplifier.

Despite the remarkable saving of space, the Fisher 800-B will give you the highest

order of performance: 0.9 microvolt FM sensitivity*; advanced wide-band circuitry on both FM and AM; 65 watts music power output. That is the degree of engineering refinement you need for truly distortionless reception of the thrilling new FM Stereo Multiplex broadcasts.

The Multiplex section is a built-in part of the 800-B—you don't need an adapter. And the exclusive Fisher Stereo Beam tells you at a glance whether or not an FM station is broadcasting in stereo.

The Fisher 800-B is indeed the solution to the problem of stereo in moderate space and at moderate cost—without the slightest compromise in quality (or marital bliss). Price \$429.50. The Fisher 500-B, similar to the 800-B but without the AM tuner, \$359.50. Cabinets are available for both, in walnut or mahogany, \$24.95.†

FREE! Write for 1962 Fisher Handbook—a 40 page illustrated guide and component catalogue for custom stereo.

Please include complete specifications on the 800-B and 500-B.

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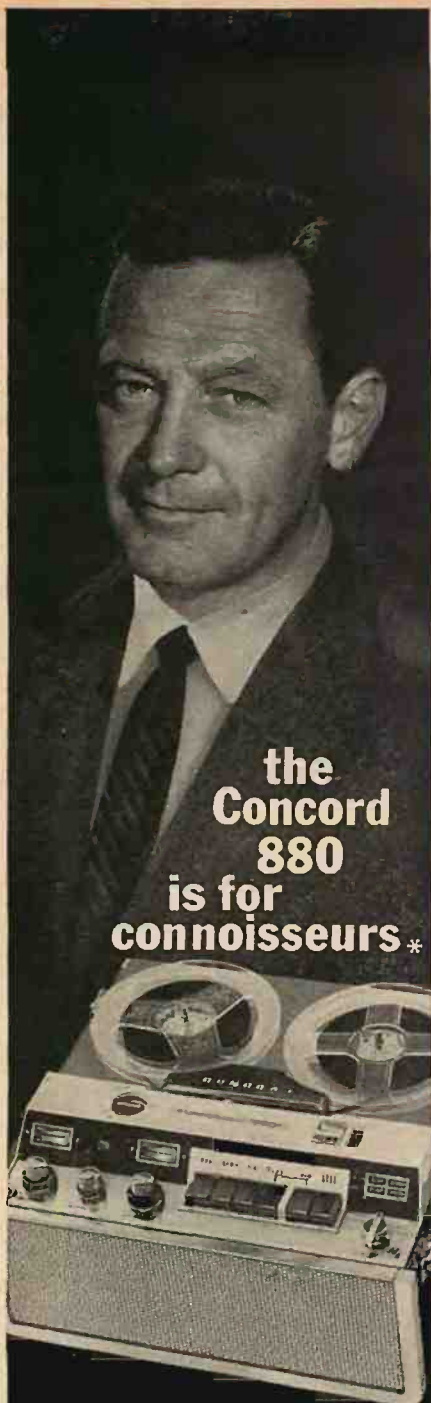
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The Fisher 800-B

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connoisseurs *

If you're going after top results in stereo tape you'll want to meet the Concord 880. There isn't a unit 4-track stereo recorder that can match the 880's important professional features. 3 heads, 3 speeds, 2 separate speakers, sound-on-sound, computerized tracking, dual VU meters and many other big advantages in achieving professional standards in stereo recording and playback. Enjoy the luxury of listening to the Concord 880 soon. Certainly before you invest in any tape recorder. And write for your copy of the specification brochure "All The Facts." Priced under \$400.

* naturally it's Bill Holden

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...at the best in new hi-fi components

● **American** offers an all-purpose uni-directional dynamic microphone Model D55, covering the frequency range from 70 to 15,000 cps. The microphone, sufficiently rugged for outdoor use, operates on alternate impedances of 50, 150, or 40,000 ohms that can be changed by a wiring adjustment. Price \$89.50. (American Microphone Mfg. Co., 400 South Wyman Street, Rockford, Ill.)

circle 172 on reader service card

● **Bogen's** new TP50 stereo FM tuner has a sensitivity of 0.9 microvolt for 20 db quieting, a hum level of -60 db at 100 per cent modulation, defeatable AFC, and a visual tuning indicator. A built-in filter prevents interference of the stereo FM subcarrier with the bias fre-



quency of tape recorders when recording off the air. Price: \$159.95. (Bogen-Presto Division of the Siegler Corporation, Paramus, N.J.)

circle 173 on reader service card

● **Harman-Kardon** is making its Award Series components available in kits that are especially designed for simplicity of construction. The instruction book, in addition to guiding the assembly work, also explains the functions of the circuitry.

The packing container folds into a convenient work area, and the parts are ordered in the sequence in which they are used. A battery-operated probe is included for checking circuit continuity. Tube sockets and terminal strips are mounted on the chassis; wires are stripped and cut to exact lengths.

The three units available in the Award Series kits are the A30K 30-watt integrated stereo amplifier (\$79.95), the A50K 50-watt integrated stereo amplifier (\$119.95), and the F50XK FM stereo tuner (\$129.95). (Harman-Kardon, Inc., Plainview, N.Y.)

circle 174 on reader service card

● **Hartley** introduces a 12-inch wide-range loudspeaker with a cloth-suspended polymerized cone and a 5 $\frac{3}{4}$ -pound magnet. Frequency response is from 20 to 20,000 cps. Price: \$155.00 (in Junior Holton enclosure). (Hartley Products Company, 521 East 162nd Street, New York 51, N.Y.)

circle 175 on reader service card

● **Heath** offers a new four-track tape recorder kit, the Model AD-22, for mono and stereo operation at either 7 $\frac{1}{2}$ or 3 $\frac{3}{4}$ ips, designed for playback through an external sound system.

Each channel has dual inputs with separate level controls to permit mixing



of two input signals. Circuit-board construction simplifies assembly, and final adjustments can be made with an alignment tape that is furnished with the kit. Price: \$179.95. (Luggage-type carrying case: \$37.50). (Also available as playback deck only, AD-12: \$124.95). (Heath Co., Benton Harbor, Mich.)

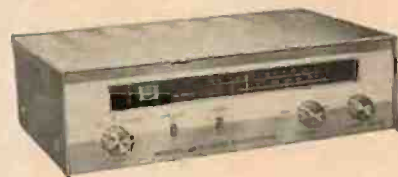
circle 176 on reader service card

● **Knight** introduces a tuner-amplifier kit combining AM and stereo FM tuners with an amplifier rated at 16 watts per channel. The KU-45 kit has a prewired and prealigned FM front end and features Dynamic Sideband Regulation (DSR), which reduces fringe-area distortion and counteracts the distortion caused by overmodulating FM stations.

Frequency response is 30 to 16,000 cps \pm 1 db; harmonic distortion is 1 per cent at rated output; FM sensitivity is 2.5 microvolts (IHFM); and i.f. bandwidth is 200 kc. at 3 db down. Dimensions: 16 $\frac{7}{8}$ x 4 $\frac{3}{4}$ x 13 inches. Price: \$129.95. (Available without stereo FM for \$109.95). (Allied Radio Corporation, 100 N. Western Ave., Chicago 80, Ill.)

circle 177 on reader service card

● **Lafayette** announces an AM-FM stereo tuner, the Model LT-78, with an FM sensitivity of 2 microvolts for 20 db quieting, frequency response of 20 to



20,000 cps \pm 2 db, and variable AFC. The built-in stereo FM adapter provides 30 db stereo separation at 400 cps at less than 1 per cent distortion. The

How to test a stereo kit for top performance:



Simply look for this name.

You don't even have to open the box. If it's a Fisher StrataKit, you already have better proof of performance than if you had built any other manufacturer's kit and tested it in one of the world's most elaborately equipped audio laboratories.

How can Fisher make this claim? Very logically. Fisher has one of the world's most elaborately equipped audio laboratories. Fisher did build and test everyone else's kits before the StrataKit engineering program was finalized. The task then set for Fisher engineers was to outclass in every way what they had found in other designs. Which they did. They drew on all the knowledge accumulated in the course of 24 years in high fidelity and the results are in the box. StrataKits are easier to build than others, the StrataKit instruction manuals are clearer than others, the completed StrataKits have more advanced features and perform better than others. And we have yet to hear of someone who could not complete his StrataKit successfully and with the greatest of ease.

The Fisher StrataKits now at your dealer are the KX-200 80-watt stereo control-amplifier and the KM-60 FM Stereo Multiplex wide-band tuner. Both sell for \$169.50. Both are the world's finest in their class. The proof is simply in their name.

*Walnut or Mahogany cabinet, \$24.95. Metal cabinet \$15.95. Prices slightly higher in the Far West. Export: Fisher Radio International, Inc., Long Island City 1, N.Y. Canada: Tri-Tel Associates, Ltd., Willowdale, Ontario

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a new guide to
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The ADC-1 high compliance stereo cartridge is the key to pure, truthful sound—the very heart of living sound within the microgroove.

This cartridge is years ahead of its time. It is made for people of sound judgment and rare appreciation of the hidden qualities, the subtleties of timbre and tone, which all too often vanish before they have uttered their message of fidelity.

In combination with the new Pritchard tone arm, you have the most remarkable system available today.

For complete information on the ADC-1 and the new Pritchard tone arm, write today.

ADC-1 Specifications

TYPE: Miniature moving magnet
SENSITIVITY: 7 millivolts per channel \pm 2 db at 1,000 cps (5.5 cm/sec recorded velocity)
FREQUENCY RESPONSE: 10-20,000 cps \pm 2 db
CHANNEL SEPARATION: 30 db, 50 to 7,000 cycles, comparable everywhere
STYLUS TIP RADIUS: .0006" (accurately maintained)

STYLUS TIP MASS: .5 milligrams
LATERAL AND VERTICAL COMPLIANCE: 25×10^{-6} cms/dyne minimum
RECOMMENDED LOAD IMPEDANCE: 47K ohms
RECOMMENDED TRACKING FORCE: .75 to 2 grams in top quality arms
MOUNTING CENTERS: Standard 1/2" and 7/16" centers



AUDIO DYNAMICS CORPORATION
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CIRCLE NO. 7 ON READER SERVICE CARD

AM section has three i.f. stages, 8,000-cps bandwidth, and automatic volume control. Other features include a stereo blend control, a noise filter, and a pilot light to indicate stereo signals. Dimensions: 15 x 5 3/4 x 9 1/2 inches. Price: \$89.50. (Lafayette Radio and Electronics Corp., 111 Jericho Turnpike, Syosser, Long Island, N.Y.)

circle 178 on reader service card

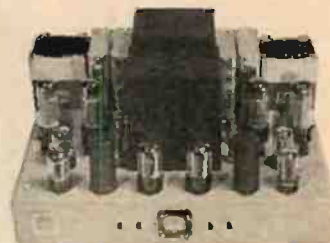
● **Thorens'** new Model BTD-12S tone arm has a cueing device that lowers the arm on the record at any desired spot and also lifts it from the disc. By making it unnecessary to touch the arm itself, the cueing device prevents possible damage to cartridges and records.

The arm is dynamically balanced, and a calibrated stylus force adjustment from zero (for static balancing) to 8 grams is provided. A slide adjustment in the cartridge shell permits any cartridge to be aligned for correct overhang and minimum tracking error.

The arm is supplied on a board that fits the Thorens TD-124 and TD-121 turntables, but it can be mounted on any standard 12-inch turntable. Price: \$50.00. (Thorens Division, ELPA Marketing Industries, New Hyde Park, N.Y.)

circle 179 on reader service card

● **Ultra** introduces a power amplifier, the Stereo 50-50, built to studio standards, that includes such circuit features as separate voltage regulation for each



channel (employing two 6A2 voltage regulator tubes per channel) to assure maximum stability.

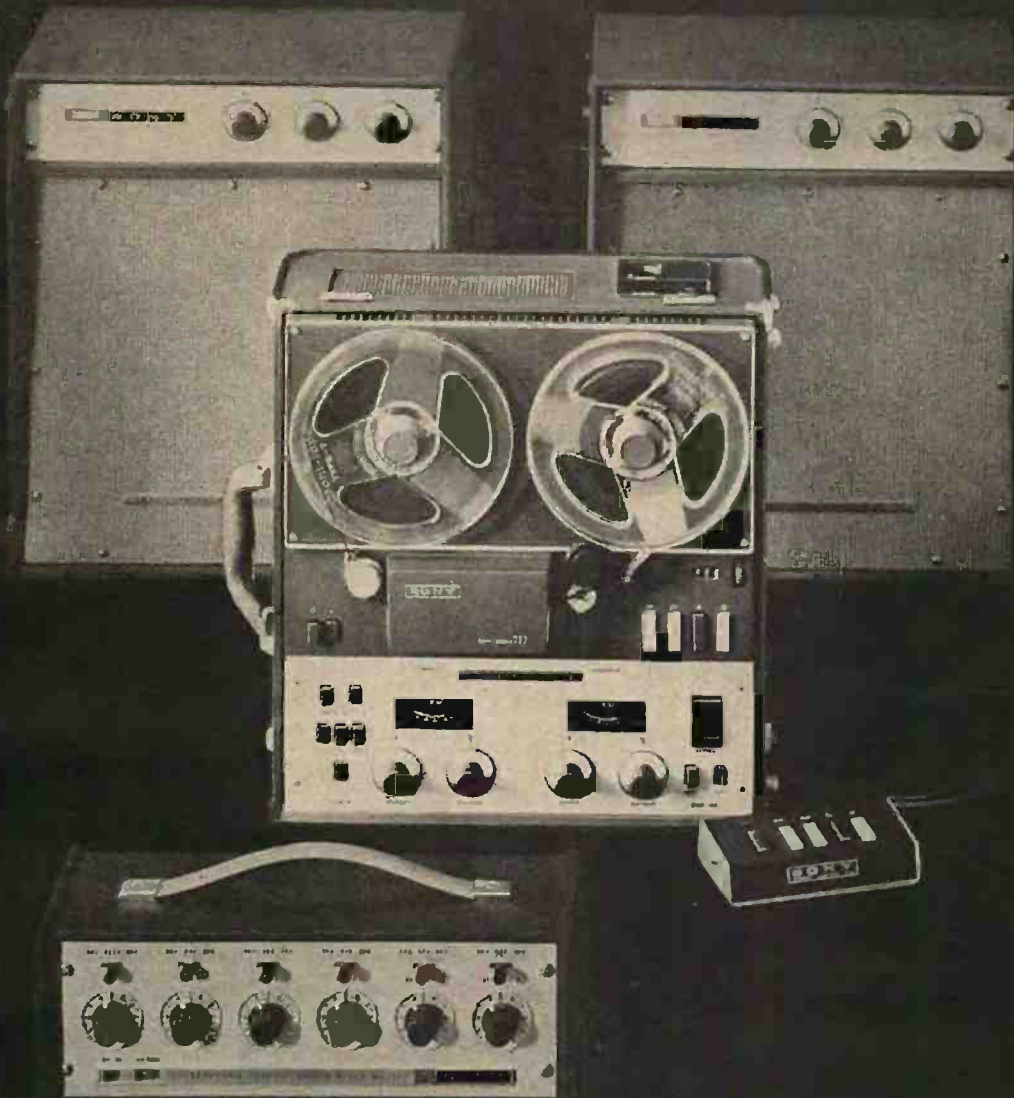
The Stereo 50-50 delivers 50 watts sine-wave power per channel at 0.1 per cent harmonic and 0.64 per cent intermodulation distortion, with noise and hum 90 db below rated output. The frequency response at 30 watts output is 15 to 50,000 cps at \pm 0.1 db. Price: \$350.00. (Ultra Electronics, Inc., 235 East 60th Street, New York 22, N.Y.)

circle 180 on reader service card

ACOUSTIC RESEARCH and Dynaco will present a live-vs.-recorded demonstration at the World's Fair of Music and Sound to be held at McCormick Place, East 23rd Street and the Lake Front, in Chicago August 31 through September 9th. During a recital of the Fine Arts Quartet, the players will lift their bows from their instruments to let a prerecorded tape take over, allowing the audience to compare reproduced sound against live.

HIFI/STEREO REVIEW

all-transistorized
New Sony Sterecorder 777



the first/complete/portable/all-transistorized/high fidelity PROFESSIONAL RECORDING & PLAYBACK SYSTEM

The most advanced achievement in recorder engineering to date, the superb new remote-controlled professional Sterecorder 777 series features the exclusive and patented Sony Electro Bi-Lateral 2 & 4 track playback Head, a revolutionary innovation that permits the playback of 2 track and 4 track stereophonic or monophonic tape without track width compromise—through the same head!

Included in an array of outstanding features are individual erase/record/playback heads, professional 3" VU meters, automatic shut-off, automatic tape lifters, an all-solenoid, feather-touch operated mechanism, electrical speed change, monitoring of either source or tape, sound on sound facilities, and an all-transistorized military plug-in type circuitry for simple maintenance. The three motors consist of one hysteresis synchronous drive motor and two hi-torque spooling motors.

Unquestionably the finest professional value on the market today, the 777 is available in two models, the S-2 (records 2 track stereo) and the S-4 (records 4 track stereo). Both models can reproduce 2 and 4 track tapes.* And, the Sterecorder 777 models will integrate into any existing component system. \$595 complete with portable case and remote control unit.

*Through the exclusive Sony Electro Bi-Lateral 2 and 4 track playback head.

Sony has also developed a complete portable all-transistorized 20 watt speaker/amplifier combination, featuring separate volume, treble and bass controls, mounted in a carrying case that matches the Sterecorder 777. \$175 each.

Also available is the MX-777, a six channel all-transistorized stereo/monophonic mixer that contains six matching transformers for balanced microphone inputs and recorder outputs, individual level controls and channel selector switches, Cannon XL type receptacles, a switch to permit bridging of center staging solo mike. \$175 complete with matching carrying case.

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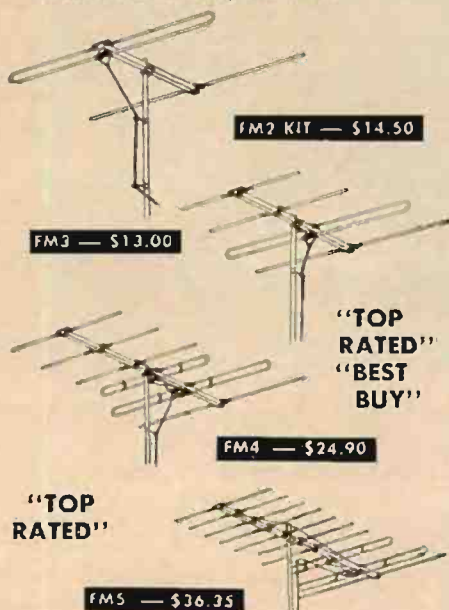
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CIRCLE NO. 19 ON READER SERVICE CARD



BEGINNERS
ONLY

by HANS H. FANTELE

I WAS PLAYING Leonard Bernstein's new release of Mahler's Third Symphony the other night, a truly stunning recording. "It's too loud," my wife objected. "Talk to Bernstein," I suggested, refusing to touch the volume control. I may be a cad, but I have good acoustic reasons for being one.

As a rule, music sounds best when it is reproduced at the same relative volume at which it would be heard at a live concert; that is, the sound should reach you with about the same intensity as if you were sitting in your favorite location in the concert hall. If you lower the volume, the orchestra seems to thin out and loses its tonal gloss.

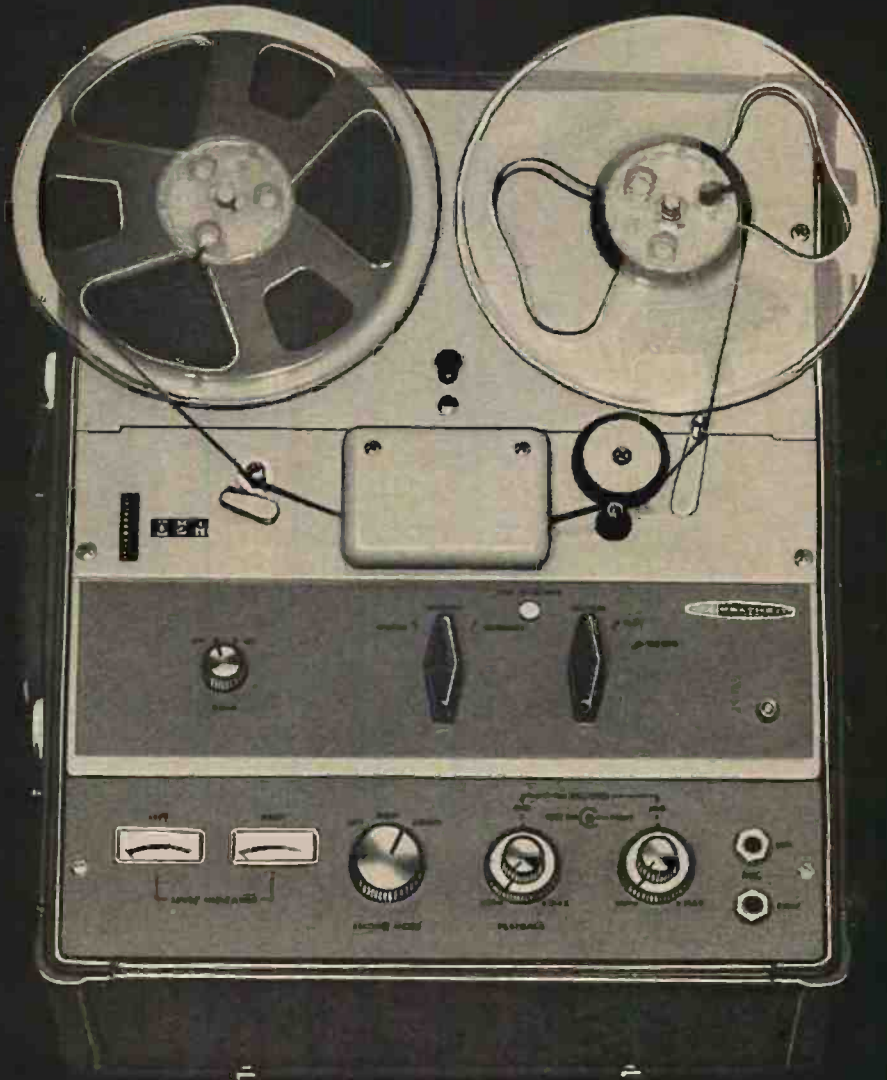
It may seem odd that a change in volume should also entail a change in quality. The reason is that the human ear does not hear the same way at different volume levels. We hear proportionately less bass and less treble at low volume, thus causing the middle tones (from about 1,000 to 4,000 cps) to sound predominant. If the music itself is soft, this subjective loss is part of the intended musical effect, of course. But if the music is played loud in the original, it should not be played soft in playback, or else the reduction of bass and treble will change its apparent tonal character. This is known as the Fletcher-Munson effect, so named after two scientists who first confirmed it by audiometric measurements. Nature, it appears, has conspired against wives and neighbors.

Yet there are ways, even for confirmed audiophiles, to avoid divorce or eviction. By boosting the frequencies that are heard less keenly at low levels, it is possible to play "loud" music at moderate levels essentially without upsetting the music's normal balances. You then hear the tonal balance as if the music were played loud, even though the actual volume level is soft. The feeling of tonal fullness is thus made independent of volume. It's a trick played on the senses, somewhat as a perspective drawing conveys an illusion of depth on a flat surface.

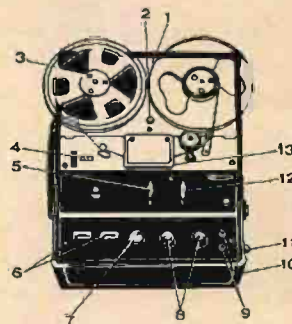
To achieve correct tonal balance at low volume, simply turn up the bass control and possibly add a little treble. On many amplifiers this is done automatically when you switch in what is known as the loudness control. Loudness compensation acts, in effect, like a link between the volume control and the tone controls, altering the tonal balance to maintain the illusion of sonic fullness at lowered volume. On some amplifiers the amount of loudness compensation can be varied so that a suitable degree of bass and treble boost can be selected for various settings of the volume control. But it is possible to achieve similar flexibility with an amplifier that offers only fixed loudness compensation by making additional touch-up adjustments of the treble and bass controls.

Some unregenerate audiophiles contend that the illusion of orchestral fullness attained through loudness compensation is not realistic, and it must be admitted that loudness compensation certainly is no substitute for playing music at its natural volume. But at least it permits you to hear all the notes without having to shake the walls down.

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professional
quality
into new
low cost
stereo tape
recorder*



Here's the latest example of the Heath ability to give you more for less . . . the all new Heathkit 4-Track Stereo Tape Recorder. Its obvious quality yields professional results (less than .18% wow & flutter at 7½ ips). Its many extra features assure better, more convenient performance (see chart at right). Its fast, easy circuit board construction makes any tyro confident of technical excellence. Its versatility is remarkable . . . record and playback 4-track stereo tapes or playback 2-track monophonic tapes . . . use it as part of your stereo music system or as a portable. Choose your model now: the Model AD-12 provides the mechanism for playback of stereo or mono tapes (converts to a recorder later by adding the electronics) \$124.95; the model AD-22 includes both mechanism and electronics for stereo record and playback, \$179.95. Optional carrying case, \$37.50. Accessory ceramic microphones, \$9.95 ea.



FEATURES

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Brahms's D Minor Piano Concerto

IN STUDYING the life of Johannes Brahms, one is struck repeatedly by the complete involvement of the composer's circle of friends in his creative process. Many of Brahms's most important works were heard for the first time in two-piano reduction at private gatherings of the Brahms circle, and Brahms himself would constantly seek the advice and suggestions of his intimates. It is quite possible that the work we know today as Brahms's First Piano Concerto would never have come into being without the perceptive encouragement of Clara Schumann, Julius Grimm, and Joseph Joachim.

The D Minor Concerto, Brahms's first full-blown venture in the orchestral field, began life as a symphony. The twenty-one-year-old composer had completed sketches for three movements in 1854 and had even orchestrated the first of them. The more he lived with the piece, however, the more he squirmed in discomfort. The musical materials just did not seem right for a symphony. Brahms's experience up to that time was largely as a pianist and as a composer of piano pieces; the two-piano reduction of the sym-

phony too readily betrayed the fingerprints of the composer's orientation. At one time he planned to recast the score as a sonata for two pianos, but the music far outstripped the scope of this medium.

Florence May, Brahms's pupil and biographer, has written most interestingly of the evolutionary process that transpired: "Johannes had quite convinced himself that he was not yet ripe for the writing of a symphony, and it occurred to Grimm that the music might be rearranged as a piano concerto. This proposal was entertained by Brahms, who accepted the first and second movements as suitable in essentials for this form. The change in structure involved in the plan, however, proved far from easy of successful accomplishment, and occupied much of the composer's time during two years."

Brahms sought the support of his friend, the violinist and conductor Joachim (who was destined to serve a similar advisory capacity some twenty years later when Brahms composed his violin concerto). The original third movement of the symphony was rejected and eventually became the chorus, "*Behold all flesh,*"

in the German Requiem. In its place, Brahms composed the rondo finale that serves as the perfect capstone for the concerto. As it finally evolved, the D Minor Piano Concerto has about it an air of Herculean triumph, and the ordeal of its difficult birth has left upon it an indelible imprint of relentless power and youthful passion.

That this tumultuous music is the product of a young man in his twenties is one of those miracles of the creative process. Brahms produced a truly symphonic organism with the solo instrument indivisibly joined with the orchestra, each an equal partner in the musical discourse. The concerto was slow to make its way in the musical world, and even so sympathetic a listener as Clara Schumann found the opening movement "wonderful in detail, yet not very vivifying." Even today, Brahms's more graceful and lyrical Second Piano Concerto is heard far more frequently than the First. There remain few more deeply satisfying experiences, however, than a penetrating, perceptive performance of the First Concerto with its defiant *Sturm und Drang*, its melting poetry, and its noble heroism.

EIGHT different recordings of the score are listed in the current Schwann catalog, five of them in stereo/mono editions. Three of the five—those by Leon Fleisher (Epic BC 1003, LC 3848), Gary Graffman (RCA Victor LSC/LM 2274), and Julius Katchen (London CS 6151, CM 9030)—present performances by artists still in their thirties; indeed, neither Fleisher nor Graffman had yet reached the age of thirty when they recorded the score. This is a far cry from the situation that prevailed a generation ago when the Brahms D Minor Concerto seemed to be the private property of such elder statesmen of the keyboard as Schnabel, Bauer, Gabrilowitsch, and Backhaus. In truth, the impetuosity and defiance of the music may perhaps be most properly served by a young man. One in particular—Leon Fleisher—has made the concerto his own for nearly two decades now; it served to introduce him to the audiences of both the San Francisco Symphony and the New York Philharmonic during the early 1940's, and his playing of it in Brussels in 1952 won for him the coveted first prize in the Queen

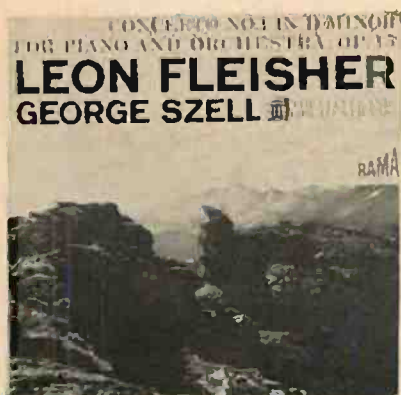
Elizabeth of Belgium International Competition.

In his recording, made with George Szell and the Cleveland Orchestra, Fleisher delivers a performance of towering strength, impassioned poetry, and flowing lyricism. (Interestingly, Szell was the conductor for a Schnabel recording of the score made in London in the late 1930's to which the same descriptive phrases could be applied.) Here is playing in the grand manner, doubly welcome because of its comparative rarity these days. The stereo edition—a product of the early days of the art—is rather more directional in its patterns than current usage dictates, but the Fleisher-Szell performance remains for me the most satisfying of any currently available.

Neither Graffman nor Katchen produces a performance on the exalted level of Fleisher. Katchen, however, has the advantage of an equally fine orchestral performance led by Pierre Monteux, while Graffman receives rather prosaic orchestral support from Munch and the Boston Symphony. Sonically, both discs are excellent.

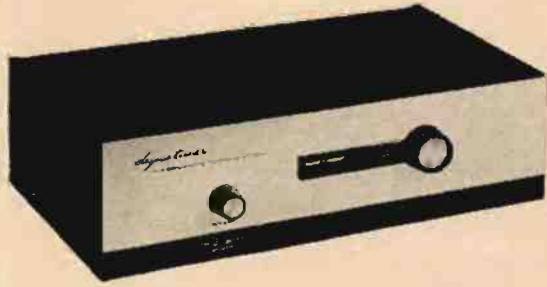
The other two stereo/mono performances are the recent ones by Claudio Arrau (Angel S 35892) and Rudolf Serkin (Columbia MS 6304, ML 5704). Neither deals so successfully with the diverse elements of the music as does Fleisher. Arrau's is a peculiarly understated, almost casual reading of the mighty score, and Carlo Maria Giulini's conducting is rather detached and disjointed. Serkin's performance is virtually a caricature of a typical Serkin performance: the pianist's explosive nervous energy generally contributes an element of enlivening interest in most music that he plays, but in this instance the kinetic excitement has run away with itself. Both Arrau and Serkin have been given excellent recorded sound.

There remain three other mono-only recordings currently available: a rough-hewn, graceless performance by Backhaus (London CM 9079); an excellent collaboration by Rubinstein and Reiner (RCA Victor LM 1831) that presents a reading of grandeur and nobility; and an earlier Serkin recording with Szell and the Cleveland Orchestra (Columbia ML 4829) of far greater warmth than the new Serkin-Ormandy reading.



Outstanding among the stereo recordings of Brahms's D Minor Piano Concerto are those by Leon Fleisher and George Szell for Epic and by Julius Katchen and Pierre Monteux for London. The preferred choice of the monophonic recordings is the one by Artur Rubinstein and Fritz Reiner, for RCA Victor, a reading of true grandeur and nobility.

VERSATILE



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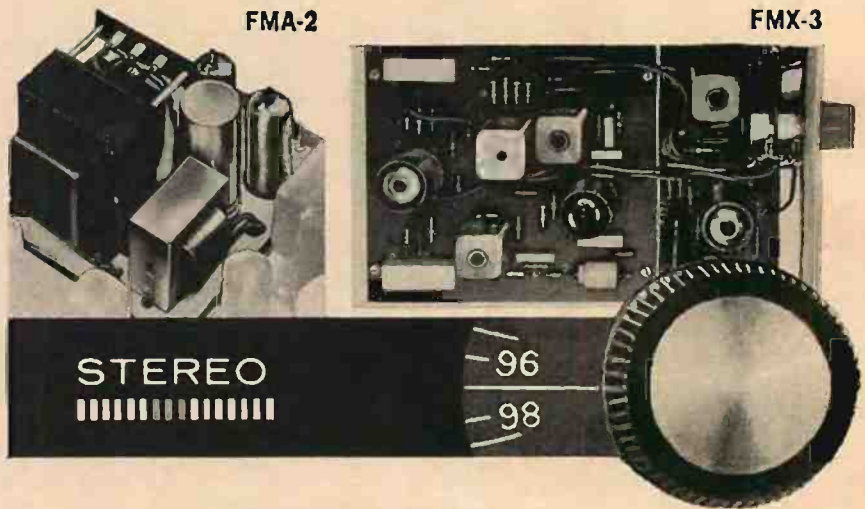
the Dynatuner adds a fifth:

VERSATILITY

It is the Dyna policy always to provide extras — finer performance, more conservative operation, higher quality components, easier construction, simpler operation, and greater economy. Dyna owners have come to expect these qualities in every Dynakit. They know that Dyna specifications are down-to-earth, conservative ratings, easily attained by the kit builder. They know that each new Dyna product evidences a quality of thoroughness in design and execution (we call it "distillation") not found in the most expensive and elaborate component systems.

The Dynatuner is an excellent example of the versatility of a *completely* engineered design.

Initially designed as a superior quality mono FM tuner, our designers included certain basic performance capabilities which were invaluable bases on which to build a completely automatic, self-contained multiplex integrator of matchless performance. Every Dynatuner owner can now convert his mono tuner into a STEREO Matic multiplex Dynatuner whenever he chooses. No extra space is required, there are no new knobs to confuse you, and the cost is under \$30.



The FMX-3 — equipped STEREO Matic tuner requires no more effort than tuning a station. Silent, electronic switching provides either stereo or mono reception automatically, with more than 30 db stereo separation. The presence of a stereo broadcast lights the exclusive STEREO Matic above the tuning eye. There are no problems with off-the-air recordings, mono broadcasts come through both low-impedance outputs at the same level as stereo; the volume control adjusts both channels; construction and alignment are as simple and positive as in the Dynatuner—fully equal to laboratory alignment methods; and the superior Dynatuner performance is retained in stereo.

If you don't need a stereo tuner, the extra space on the Dynatuner chassis has another \$30 option: a 10 watt insert amplifier of outstanding performance. With only a speaker you have an ideal FM companion for the bedroom, kitchen, back yard, swimming pool. Doctor's office, or for a starter components system for the college student. You've never heard 10 watts sound so good before, and this lightweight, compact, rugged unit is a natural for portable use, yet so versatile you can always use it as an independent tuner.

Don't let the modest cost and deceptively simple appearance fool you; this is professional-grade equipment in every sense, and we encourage direct comparison on any basis without reservation. In addition to easy-to-build kits, all of this equipment is also available in factory wired and tested form, and the tuner and multiplex integrator may also be obtained as time-saving semi-kits with factory-assembled etched circuit boards. In semi-kit form, only a couple of hours are needed for completion—still with significant savings.

Write for more complete information on these and other Dynakits.

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TECHNICAL TALK

by JULIAN D. HIRSCH



THE OWNER of a monophonic FM tuner who wants to convert to stereo has two choices. He can buy an adapter, or he can replace his tuner with a new model that contains built-in stereo circuitry. Most manufacturers recommend that their adapter be used with their tuners. This is not because the manufacturer is trying to boost his sales. Stereo adapters require a certain minimum signal level to synchronize their internal oscillators properly. Wideband tuners (which are best for stereo reception) generally have rather low output levels. Some adapters will not lock in properly with such tuners, regardless of their other virtues. Adapters for wideband tuners are usually designed to have additional gain, which is partially responsible for their higher prices.

On the other hand, there is an upper limit to the amount of signal voltage that can be handled without creating distortion. An adapter that is designed for use with wideband tuners can be overloaded if it is connected to a tuner that has a high output.

Some of the limitations of the so-called universal adapters should now be apparent. It is difficult (and expensive) to design circuits that can be synchronized from low-level signals yet can operate without distortion when they are driven by high-level signals. Ordinary gain controls are not the answer here because the phase shift they introduce can degrade channel separation. Some adapters have separate compensated inputs for high-level signals and low-level signals, and this extends their operating range. But some current adapters are phase-compensated to correct for the peculiarities of particular tuners, and would not be suitable for use with other tuners.

A generally unappreciated fact is that stereo separation is strongly dependent on input signal level. A tuner with good limiting action will have a uniform output for most signals, but adjusting the separation control found on most adapters is difficult without test equipment. If an FM station transmits on one channel only (and most of them do not do this often enough), it is possible to adjust the separation fairly well by ear. On stereo program material, however, this is virtually impossible. I have been able to adjust many adapters for excellent separation by using test equipment, but on broadcast programs it is difficult to adjust for better than 10 to 15 db separation.

In general, FM tuners that have built-in stereo circuits are free from most of these problems. Correct levels have been established, and separation is likely to be optimum, with no need for further adjustment. A stereo tuner is unquestionably the most satisfactory solution to the stereo FM problem, but if you have a good mono tuner, satisfactory results can be obtained with an external adapter; however, it is highly desirable to use the adapter that is recommended by the tuner manufacturer. Incidentally, even with these units, don't place too much faith in the recommended settings for the separation control. I have found some wide discrepancies in this area. A universal adapter, particularly an inexpensive one, is the least desirable choice, although good results can be had with a little bit of luck and a good deal of care in matching the adapter to the tuner.

AMPEX 1260 STEREO TAPE RECORDER



• THE AMPEX 1200 Series tape recorders replace the older 900 Series models. There is a family resemblance between the two types, but there are substantial differences in their design and construction. The 1200 Series recorders can record and play back two-track or four-track mono or stereo tapes. They have three sets of heads, with separate recording and playback amplifiers, making it possible to monitor off the tape while a recording is being made.

The tape transport, built on a heavy cast frame, is simple and foolproof to operate. For playback a knob is turned clockwise until it locks. For recording, a red button must be pressed simultaneously. A similar knob selects either fast forward or rewind. The tape is stopped by pressing the stop button, which sets all transport controls to neutral. The tape speed—either 3¾ ips or 7½ ips—is selected by pressing or lifting a button, which also switches the equalization.

The Ampex 1260, the model T tested, is quite flexible and has too many operating features to describe here. Sound-on-sound recording, echo-chamber effects, and language-instruction applications are but a few of them. The tape threading is automatic—once the tape end is placed in the take-up reel it winds on smoothly—and the automatic shut-off feature is very convenient for making unattended recordings. At the end of the reel the entire recorder turns off, as do any tuners or amplifiers that are connected to its a.c. outlet.

The Ampex 1260 is designed for horizontal operation only. The mechanism is entirely mechanical, using no solenoids. Recording problems with stereo FM are unlikely because of the 100-kc. frequency of the bias oscillator, which is too high to beat with the spurious signals.

My measurements showed the Ampex 1260 to have playback response flat within plus or minus 2 db from 50 to 15,000 cps, using the NCB alignment tape at 7½ ips. Over-all record-playback frequency response was outstandingly smooth, being within plus or minus 2.5 db from 23 to 15,000 cps at 7½ ips and within plus or minus 2 db from 25 to 7,000 cps at 3¾ ips. The head alignment was so precise that there was only a few degrees of phase shift between the two outputs at 10,000 cps. Wow and flutter were 0.05 per cent and 0.14 per cent at 7½ ips and 0.1 per cent and 0.21 per cent at 3¾ ips. Tape speeds, according to my stroboscope, were exact. In fast forward or rewind, 1200 feet of tape were handled in 80 seconds.

I used the Ampex 1260 for live recording, dubbing from records, and off-the-air stereo recording. It performed flawlessly at all times, and a good deal of imagination was required to detect the difference between the sound going into the recorder and that coming off the tape. Altogether, the 1260 is a beautifully designed and constructed machine. It is hard to criticize, except for such a detail as having only one recording-level meter, which must be switched from one channel to the other.

The Ampex 1260, in a rugged portable case, sells for \$545. The Model 1270, which includes built-in monitor amplifiers and two 7-inch speakers, is \$645.

AUDIO DYNAMICS MODEL ADC-85 PICKUP SYSTEM



● To complement the characteristics of their ADC-1 cartridge, Audio Dynamics has developed the Model ADC-40 tone arm. When it is provided with a factory-installed ADC-1 cartridge, it is known as the Model ADC-85 Pickup System. The ADC-1 is a moving-magnet cartridge, with the stylus-magnet assembly being replaceable by the user. The fragile-seeming stylus, whose compliance is greater than 20×10^{-4}

cm/dyne, is actually quite rugged, requiring only normal care in handling.

The ADC-40 arm is made of walnut, and its low-friction ball-bearing pivots are of the gimbal type. The arm's design includes some unusual features. Side thrust that results from friction between the stylus and the record material, which tends to pull the stylus toward the center of the record, is compensated by a small weight that applies an opposite force to the arm. This provides uniform tracking of both groove walls and minimizes playback distortion. A mark on the arm signifies the point to apply a stylus-force gauge, which indicates four times the actual tracking force (a great convenience when measuring low tracking forces). The arm has a built-in rest.

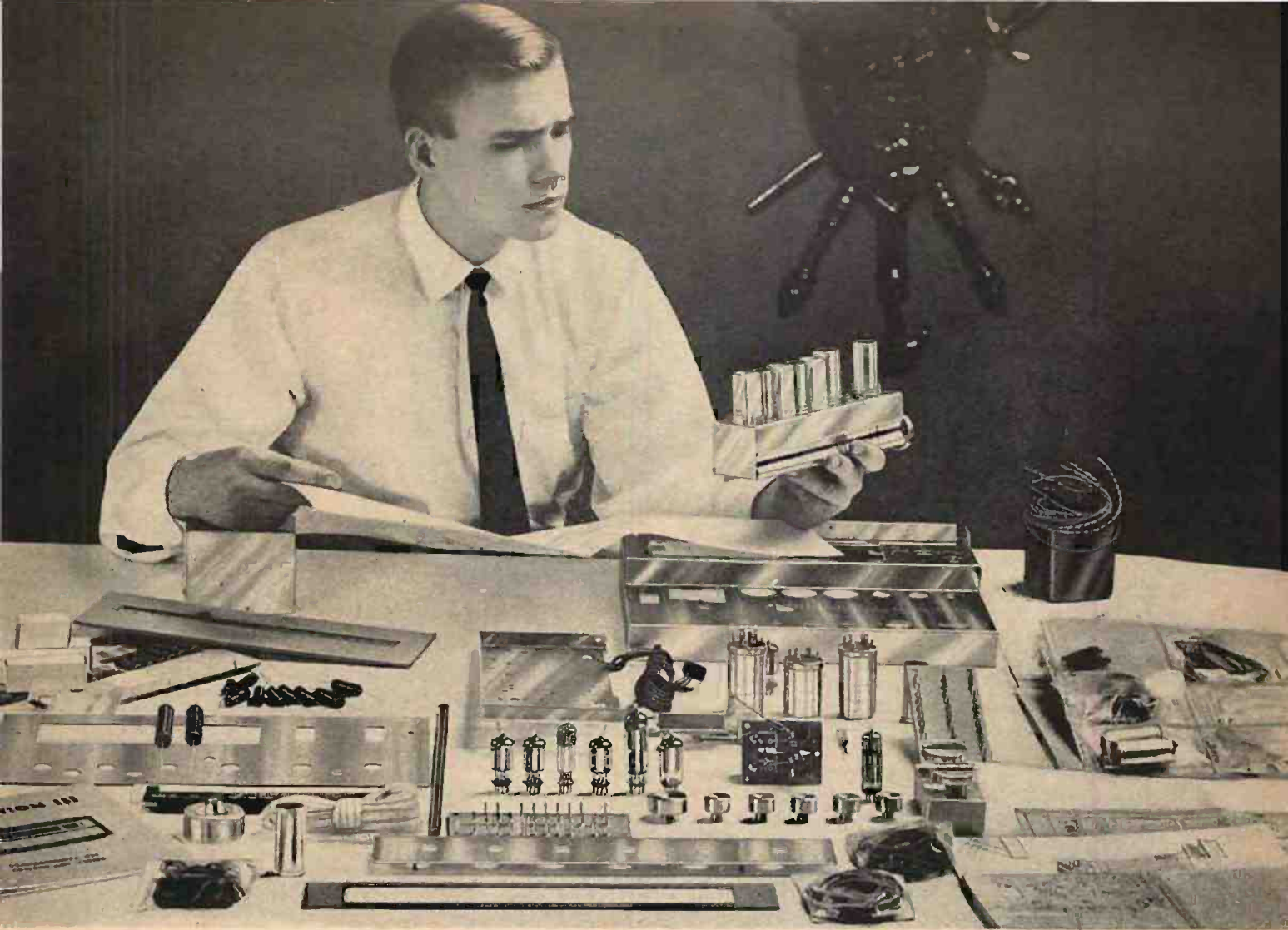
After installing the ADC-85, I verified that it would track any of my test records at ¾ gram. In fact, it tracked the highest velocities better at ¾ gram than most other high-quality pickups do at 2 grams or more. The arm is quite insensitive to jarring. Its tracking error was minimized with slightly less than the recommended overhang (0.62 inch instead of 0.7 inch). However, according to the manufacturer, the arm is designed for minimum tracking distortion rather than for minimum tracking error. The measured tracking error was less than 0.6 degrees/inch of record radius, from 2½ inches to 6 inches.

The cartridge response, measured with the CBS STR-100 test record, was within plus or minus 2.5 db from 20 to 14,000 cps, down 5 db at 16,000 cps and down 10 db at 20,000 cps. Channel separation was better than 25 db from about 100 cps to 5,000 cps, decreasing to about 12 db at 20 cps and 14 db at 10,000 cps. Separation of 8 to 10 db was maintained up to 20,000 cps. Both channels had identical frequency-response characteristics, and the output was about 8 millivolts per channel at 5 cm/sec lateral velocity at 1,000 cps.

I had three minor criticisms of the ADC-85. Although I found no trace of hum induced from reasonably good turntables, my tests showed the cartridge to be more sensitive to induced hum than are a number of other high-quality cartridges. Also, the finger lift was a bit tricky to handle. It requires a different technique than most other arms, and some practice is needed for smooth handling. Finally, the plug connecting the output cables to the socket is not positively keyed. It is possible to insert it in the wrong position, producing such effects as one dead channel, hum, etc.

On the positive side, I can honestly say that I have never heard more effortless, clean, and musical response from any cartridge than I have from the ADC-1. Records that have excessive levels and are unplayable or distorted with other cartridges frequently sound fine with this pickup. Last, but not least, record and stylus wear should be virtually eliminated by the low tracking forces.

The ADC-85 Pickup System sells for \$85.00. The ADC-40 tone arm alone is \$39.50. Additional plug-in shells are \$6.95 each.



Can You Afford 15 Hours to Build The World's Best FM/Multiplex Tuner?

Fifteen hours. That's all it takes to build the world's best FM/Multiplex tuner.

Citation has the "specs" to back the claim but numbers alone can't tell the story. On its real measure, *the way it sounds*, Citation III is unsurpassed. And with good reason.

After years of intensive listening tests, Stev Hegeman, director of engineering of the Citation Kit Division, discovered that the performance of any instrument in the audible range is strongly influenced by its response in the non-audible range. Consistent with this basic design philosophy—the Citation III has a *frequency response three octaves above and below the normal range of hearing*. The result: unmeasurable distortion and the incomparable "Citation Sound."

The qualities that make Citation III the world's best FM tuner also make it the world's best FM/Multiplex tuner. The multiplex section has been engineered to provide wideband response, exceptional sensitivity and absolute oscillator stability. It mounts right on the chassis and the front panel accommodates the adapter controls.

What makes Citation III even *more* remarkable is that it can be built in 15 hours without reliance upon external equipment.

To meet the special requirements of Citation III, a new FM cartridge was developed which embodies every critical tuner element in one compact unit. It is completely assembled at the factory, totally shielded and perfectly aligned. With the cartridge as a standard and the two D'Arsonval tuning meters, the

problem of IF alignment and oscillator adjustment are eliminated.

Citation III is the *only* kit to employ military-type construction. Rigid terminal boards are provided for mounting components. Once mounted, components are suspended tightly between turret lugs. Lead length is sharply defined. Overall stability of the instrument is thus assured. Other special aids include packaging of small hardware in separate plastic envelopes and mounting of resistors and condensers on special component cards.

For complete information on all Citation kits, including reprints of independent laboratory test reports, write Dept. R-8, Citation Kit Division, Harman-Kardon, Inc., Plainview, N. Y.

The Citation III FM tuner—kit, \$149.95; wired, \$229.95. The Citation III MA multiplex adapter—factory wired only, \$79.95. The Citation III X integrated multiplex tuner—kit, \$219.95; factory wired, \$299.95. All prices slightly higher in the West.

The
Citation
III

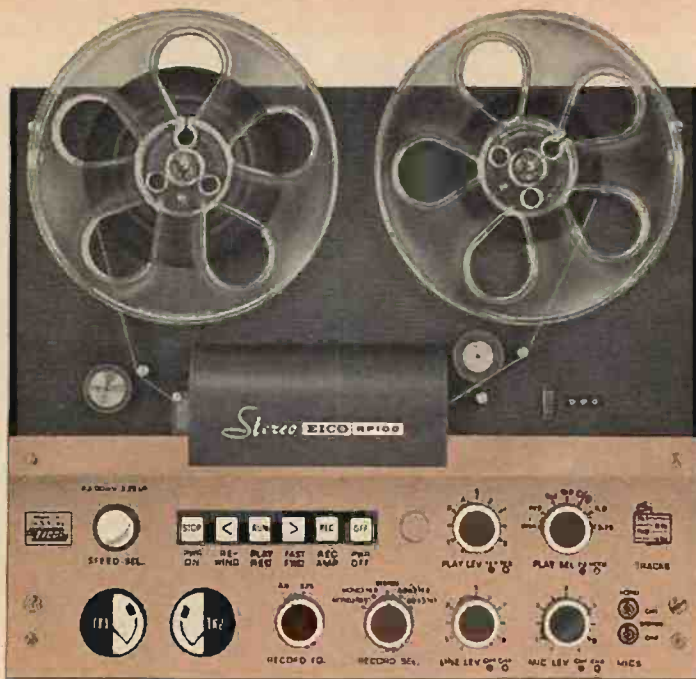


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CIRCLE NO. 22 ON READER SERVICE CARD



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6. New automatic end-of-tape stop switch cuts off take-up reel motor power. Also permits professional editing techniques, whereby tape being edited out runs off the machine while you are listening to it.
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Separate stereo 1/4 track record and playback heads permitting off-the-tape monitor and true sound-on-sound recording; separate transistor stereo record and stereo playback amplifiers meeting true high fidelity standards; monaural recording on 4 tracks; digital turns counter; electrodynamic braking (no mechanical brakes to wear out or loosen); all-electric push-button transport control (separate solenoids actuate pinch-roller and tape lifters); unequalled electronic control facilities such as mixing mic and line controls, two recording level meters, sound-on-sound recording selected on panel, playback mode selector, etc. Modular plug-in construction.

Wow and flutter: under 0.15% RMS at 7 1/2 IPS; under 0.2% RMS at 3 3/4 IPS. Timing Accuracy: $\pm 0.15\%$ (± 3 seconds in 30 minutes). Frequency Response: ± 2 db 30-15,000 cps at 7 1/2 IPS, 55db signal-to-noise ratio; ± 2 db 30-10,000 cps at 3 3/4 IPS, 50db signal-to-noise ratio. Line Inputs Sensitivity: 100mv. Mike Inputs Sensitivity: 0.5mv.

Semikit: Tape transport assembled and tested; electronics in kit form \$299.95
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An original, exclusive EICO product designed and manufactured in the U.S.A. (Patents Pending)

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Kit \$89.95 Wired \$129.95
Includes Metal Cover and FET



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FM MULTIPLEX AUTODAPTOR MX99 (Patent Pending)
Kit \$39.95 Wired \$64.95 Cover Optional \$2.95

An original EICO contribution to the art of FM-Multiplex reception

The MX-99 employs the EICO-originated method of zero phase-shift filterless detection of FM Stereo signals (patent pending) described in the January 1962 issue of AUDIO Magazine (reprints available). This method prevents loss of channel separation due to phase shift of the L-R sub-channel before detection and matrixing with the L+R channel signal. In addition, the oscillator synchronizing circuit is phase-locked at all amplitudes of incoming 19kc pilot carrier, as well as extremely sensitive for fringe-area reception. This circuit also operates a neon lamp indicator, whenever pilot carrier is present, to indicate that a stereo program is in progress. The type of detection employed inherently prevents SCA background music interference or any significant amount of 38kc carrier from appearing in the output. However, very sharp L-C low pass filters are provided in the cathode-follower audio output circuit to reduce to practical extinction any 19kc pilot carrier, any slight amounts of 38kc sub-carrier or harmonics thereof, and any undesired detection products. This can prove very important when tape recording stereo broadcasts. The MX-99 is self-powered and is completely factory pre-aligned. A very high quality printed board is provided to assure laboratory performance from every kit. The MX-99 is designed for all EICO FM equipment (ST96, HFT90, HFT92) and component quality, wide-band FM equipment.

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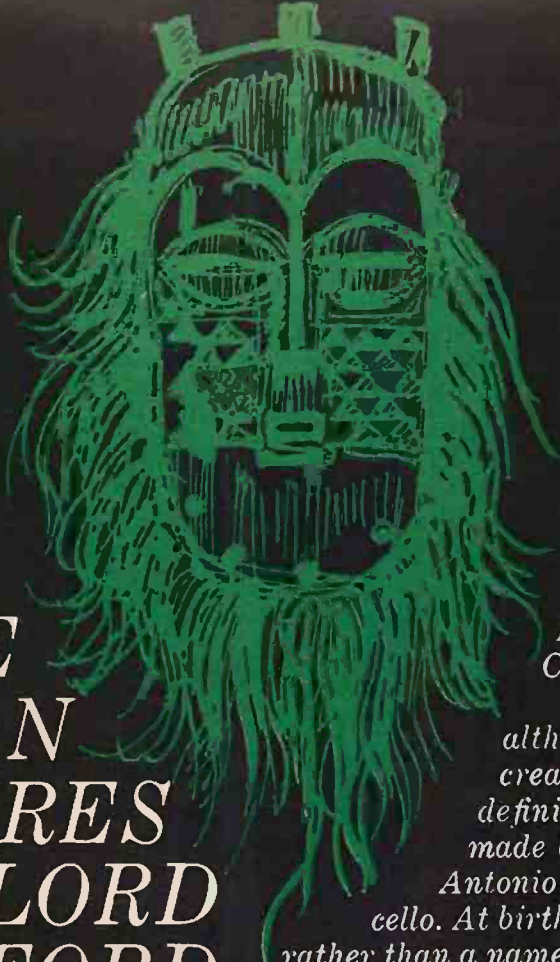
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THE AFRICAN ADVENTURES OF LORD AYLESFORD

BY
JANOS
STARKER

BEING THE TRUE ACCOUNT
OF THE AFRICAN TOUR
OF LORD AYLESFORD,
BORN IN 1696,
IN CREMONA, ITALY,
AS RELATED BY
HIS FAITHFUL
TRAVELING COMPANION



*His Lordship was born
Cremona, Italy, in 1696
—born, I say, because
although his Lordship was
created by man's hands, he
definitely has a soul. He was
made by that unique genius,
Antonio Stradivari, and he is a
cello. At birth he was just a number
rather than a name, but later he acquired
rank and title through an owner named
Aylesford. I have attempted here to
describe some of the hazards and
adventures to which his Lordship
(in the company of his present
companion) has been exposed.
Though his Lordship's soul may
be indeed richer than mine, I
have been forced at times to place
emphasis on my own point of view
—not immodestly, let me say,
but simply for the reason that
his Lordship's soul would
not otherwise have the
opportunity to express itself.*



AFRICAN ADVENTURE

AS I WASHED down a last morsel of steak with Portuguese wine, my European manager across the table spoke.

"Janos, you want to go to Africa for a tour?"

We were having supper after a Lisbon concert by his Lordship and me, and the occasion was festive: The Gulbenkian Foundation of Music was hosting the affair. Our concert had been good, my spirits were high, and at that moment the question struck me as partly funny, partly unimaginable.

"A tour of Africa! Well now! Hunting, or what?"

"I am serious. A concert tour."

"Look," I said, "I know it is difficult to book cellists, but is it that difficult? Must we go that far? And Africa, by the way, is fairly large. Where in Africa?"

"Portuguese Africa. We'll talk about it tomorrow."

Later, in my hotel room, it dawned on me that he might have been serious. Only the other day he had mentioned that a well-known concert violinist had stopped over in Lisbon on his way to Africa. I turned off the light and let my imagination run free. I envisioned his Lordship and me playing Bach suites for native chiefs and naked slave girls, then following a jungle path to our next booking, his Lordship in my one hand, a carbine in the other.

I recalled a friend of mine who had told me about his tour of Indonesia before independence. He had played for government officials, sometimes in private homes for fewer than forty persons, all of them starved for anything European. His description had evoked decaying Englishmen listening to classical music with highballs in hand and tears in their eyes, moistly remembering the good old days in London. Well, I thought, should not the Africans have a chance to hear cello music, surely one of the most marvelous blessings of civilization?

ONE YEAR later, at 8 p.m., Portuguese Air Transport announced the departure of their flight from Lisbon to Kano, Leopoldville, Luanda, and Lourenco Marques. The announcement to board the plane was, naturally enough, in Portuguese, a language in which I knew only a few polite phrases. I shook my manager's hand and remarked as I picked up the cello case containing his Lordship:

"See you in about three weeks. It seems you weren't joking after all."

My pianist, Gunther Ludwig, a thin blond German boy in his late twenties, took up his handbag and started with me for immigration and customs. Suddenly I turned back and asked my manager:

"You did call about Lord Aylesford?"

"Of course, old chap." He laughed, clapping me on the back, and added in a maddeningly precise Cambridge accent, "Don't worry, it is all arranged."

But I could not stop worrying. Old instruments, even those without titles, dislike exposure to changes of temperature. Since luggage departments are generally unheated, the cellist who travels by air must insist upon having his instrument in the cabin. This invariably creates an argument with airline personnel, who say a cello is too large to be considered hand luggage. Sometimes, in the past, I have resolved the problem by purchasing an additional half-fare ticket. Other times a place has grudgingly been made in the coat compartment, if one happened to exist. The problem of transportation is a constant challenge in the life of a cellist.

THE MOMENT Gunther and I entered the plane our stewardess rattled off something in Portuguese. I apologized and said, "Sorry, I speak English, or, if you prefer, French. But no Portuguese."

She replied in French, pointing to his Lordship: "Sir, we have no room on board for . . . that thing."

"Cello," I offered politely.

"Even then, we have no room."

Determined to be pleasant, I asked, "Miss, would you check, please? I have special permission to carry this instrument on board, since I have been invited by the government to play concerts in Africa."

She looked perturbed. "But we have no room!"

I removed my coat, put it on the rack above my designated seat, and began to look about for a place to settle his Lordship. The plane had no first-class accommodations, and by this time all seats were occupied. There was not even a compartment for coats. My stomach began to churn. When the stewardess reappeared with a ground officer, there followed a half hour of impassioned argument. The plane was already long delayed, and the other passengers had begun to hate me. So I took my coat and his Lordship, summoned Gunther, and left the plane. Finally, after all arguments were exhausted, I could see there was really no room in the cabin for my cello. I agreed, albeit reluctantly, to bed his Lordship down in the mail compartment, where he rested atop mail sacks, carefully wrapped with four heavy blankets. By this time I was cursing eloquently in my native Hungarian. Gunther continued to keep silent as he followed me back to the cabin. At long last the plane took off. The captain announced our first stop would be Kano,

in Nigeria, which was about an eight-hour journey:

Beyond the cabin window Lisbon was fading from view. During the three weeks we had been there my home in Chicago had seemed awfully far away. Now, suddenly, Lisbon seemed almost like home.

Everyone used the first hour to settle down for the long flight, to meet neighbors, and to exchange itineraries. Most were civil servants returning to Africa after a six-month vacation at home (with pay), furnished by the government in reward for four years of colonial service. They were a quiet group of passengers. Those who had been home were reflecting on their farewells; those who were going to Africa for the first time seemed awed and a bit frightened by prospects unknown.

After the lights were turned off, I reviewed in my mind the events of the past year, from a casual remark by my manager to the actual start of our airborne safari. It seemed that the Portuguese Circulo Cultural Musical had a policy of inviting international artists to give recitals in Portuguese colonies with all expenses paid and at comparatively high fees by European standards. "In regard to details," my Portuguese manager had said, "those will be worked out through your English manager." I hadn't known then that this meant practically nothing. I did receive some letters stating that the concerts were to be in West Africa, then a letter of apology from England saying sorry, there had been some confusion, and that the concerts were to be in East Africa. Finally, England gave up in embarrassment. I had signed the contract for this adventure only twenty-four hours earlier; such is the way with many southern European managers, and I was not surprised. However, I didn't know the itinerary or even any program details. All I knew was that the first concert would be in Angola on the day of arrival. Concerts would be played in Mozambique, all the way across the continent, as well as in Angola. Who was I to argue?

When the announcement came to fasten seat belts, it was 4 a.m., and our plane was circling over Kano. We had reached Africa! Gunther was like a fifteen-

year-old on his first big date, trying without success to conceal his excitement. I recalled that moment in my own life when I traveled from home without my parents for the first time, a child prodigy of twelve. Naturally I had tried to behave like an experienced traveler, as if seeing Venice for the first time were the most normal thing in the life of a Hungarian adolescent. Now, many years later, I could still manage the bored face, but this time it hid disappointment, not excitement: we had landed five minutes ago, and still nothing reminded me of Africa. Like everyone else, I had decided in advance how Africa would look; but the Kano airport looked like any European airport.

IN THE terminal we were offered a choice of tea, coffee, or beer. I looked with dismay at many fellow passengers gulping down glasses of heavy ale at this hour. I did manage to locate some orange juice, but before there was a chance to drink it, a local merchant in a turban offered to sell me a sweet-looking baby crocodile. True, it was stuffed, but it looked more alive to me than real ones I had seen in Florida. I don't know how other people feel about buying crocodiles at four in the morning, but I resisted the temptation. The temperature by this time already must have been eighty degrees. The terminal's huge ceiling fans were stirring the air sluggishly, but they only helped to extinguish our cigarette lighters. I tried, all the same, to summon the feeling of adventure. At the other end of the airport area there was a bazaar full of leather goods, carved wooden statuettes, and widely assorted gift items (some marked "Made in Italy" or "Japan"). My crocodile merchant turned out to be only one of dozens. In true American fashion, I declared that all this was for tourists, not for me. By the time we reboarded an hour later, Gunther and I felt like African old-timers, and I was prepared to offer immediate solutions to the racial problem.

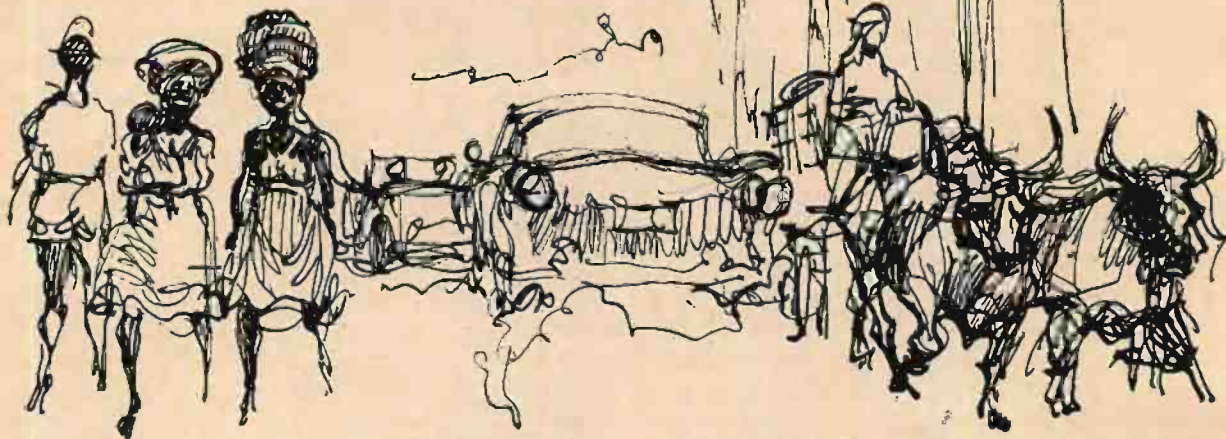
Crossing the equator was merely statistical. From thirteen thousand feet all continents look alike, and there was still not the sensation of being on a strange new one. The feeling eluded us again when we landed at Leopoldville. The airport was a replica of the one at Brussels, except that it was more modern. Only a few minutes after our arrival in the Congo, a young native approached us to sell what he said were his own paintings. They were fairly decent watercolors, but I had seen their like on sale everywhere from Greenwich Village to the banks of the Seine, and I still wonder about their true origin. No sooner did the boy dispose of a few choice items than at least fifteen other natives approached with identical masterpieces for sale.

It was only a short flight from Leopoldville to Luanda, and our first concert. Airport and customs offi-



ILLUSTRATIONS BY JOSEPH PARIN

AFRICAN ADVENTURE



cials were strict, as we found them to be everywhere, yet courteous and efficient. To our great relief, a French-speaking lady, noting his Lordship's case, approached us and introduced herself as president of the local Circulo Cultura Musical chapter. With her was the secretary of the Luanda society. They led us to a Dodge of recent vintage, and we set off through what could have been one of the larger cities of Florida or the Riviera. There were palm trees, well-tended roadways, cars of all makes, blue skies above, and the temperature at a pleasant eighty degrees. All of this struck us, at 1 p.m., as ideal, but we began to discuss our hopes of seeing wildlife—the Real Africa.

"Well," the president said unenthusiastically, "we could go for a ride and see buffaloes and so forth. But it's about 150 miles into the interior." Her manner was such that we decided to postpone the Real Africa. The hotel, she informed us as we reached it, had been chosen for its proximity to the concert hall. It looked to me like any second-class, twenty-year-old establishment in the southern United States. To our great surprise there was no air-conditioning, nor did we encounter any during the rest of our trip. Lack of electrical power is one of the great unsolved problems in Africa. Our general impression of the hotel was that it could be worse, and only because the rest of the city looked so modern had we expected something better. Our good shepherd asked us if we wished to see the hall and the piano, and this we agreed to do.

THE HALL turned out to be a modern movie house, in which the concert was scheduled for 9 p.m. To our amazement an announcement and pictures of us were prominently displayed. Once inside the place, it took ten minutes to locate the manager, who had the only key that opened a beautiful Steinway piano on

the stage. Gunther smiled with happiness the moment he saw it—a Steinway concert grand in Luanda! Well, we might not be seeing the Real Africa, but it was going to be a joy to play the concerts. As we waited for the key, Mme President informed us that this was one of three pianos built especially for the tropics, and purchased by the government for the Circulo at a cost of eighteen thousand dollars each. There was another in Mocamedes, where we were playing tomorrow.

"Oh, yes," I asked, "Where?"

"In Mocamedes. Don't you know?"

"Well, now we do. Is it near?"

"A few hours by plane," she explained, "and the program is the same."

"What program?" I inquired innocently.

"The one you play tonight."

"Oh that one. Do you have a printed copy?"

"Certainly," said Mme President, taking several from her handbag.

The program turned out to be one we had played a long time earlier, but to our relief we had all the necessary music with us. There were some pre-classical works, then sonatas by Beethoven and Debussy, a few more short pieces, and, to conclude, one movement of the Kodaly sonata for unaccompanied cello. At this point the manager arrived and the piano was opened. Gunther, who had worried that the long trip might effect his hands, was overjoyed at the sight of the magnificent piano. Without waiting for a chair, or for me to unpack his Lordship, he struck a dramatic chord; then he began a scale. He stopped, thunderstruck, and I froze. The sounds we had heard were not only excruciating, they were simply unbelievable. As if the piano were a hot stove, Gunther cautiously touched a random key; it sounded accept-

able. Then another; and lightning struck again. We looked at each other incredulously. Throughout this horrid experience Mme President appeared unperturbed. I asked her when the tuner was coming.

"The tuner?" She turned to the man with the keys, conversed briefly in Portuguese, and said to us, "He was already here and tuned the piano."

"There must be a mistake," I answered. "This instrument has to be tuned."

She looked about helplessly for a telephone. "He's the only one I know, and he tunes all of our pianos." In minutes the lady was back. "We are trying to find him, but he's in rather bad shape. He isn't so young anymore."

"Can he hear?" I asked suspiciously.

"We have had many piano recitals," she answered, naming several major artists, "and there have been no previous complaints."

"Well, let's go eat," I suggested. "And then we will try to sleep before the concert; it was a long flight. The tuner will have plenty of time to put the piano in order. The concert isn't until nine."

MME President picked the best restaurant in town for our early dinner. It was a curious combination of a night club and a hamburger joint—plush decor, a bandstand and dance floor, but Formica tables and plastic-covered chairs. There was an upright piano on the bandstand. Simultaneously Gunther and I wondered: who tunes it? I tried the keys, and Guess Who? The three of us ate in silence, then returned to the theater. When we located the manager he announced that the tuner had been back.

"And . . . ?"

"He examined the piano carefully and found one leg crooked. This he fixed."

At this point Gunther and I decided between us, in German, not to get excited. I told Mme President that it was in the society's own interest to get the tuner back; otherwise the noise that night would be unbearable. We bade her goodbye and went back to our hotel. At eight that evening, the alarm awakened me. I dressed, took his Lordship out of his case, practiced, and was ready to go when they called for us at 8:45 p.m.

"Did the tuner come?"

"Yes, he worked on the piano for three hours."

Although the concert had been scheduled for 9:00, it was 9:35 when we were permitted to begin. The hall was half filled with some eight hundred people. When Gunther played his first chord, the dinner of hours earlier rushed to my throat. The piano, incredibly, was worse than before. It is not possible to describe the concert that followed. Gunther didn't dare play chords; he just touched a key here and

there, looking apologetically at me, while both of us dripped perspiration. Only one thing kept us from stopping and walking off the stage; our ears had not recovered from the long flight, and the sounds we made reached us distantly, as if from another room. A sense of unreality seized me. Here we were, charged with the responsibility of bringing cultural beauty to this far-off place—and nothing could be done.

His Lordship and I survived the first half, though every time Gunther touched the keys, hysterical laughter started within me. When we finally left the stage, the audience—of all things—expressed delight at what they had heard. As we looked at each other, an explanation occurred to me: the piano tuner had lived here a long time, and may have lost his sense of pitch years ago. Since then all the pianos in Luanda had sounded the way that eighteen-thousand-dollar Steinway did during our concert. Audiences had come to accept this as the way a piano normally sounded!

I was right. Again and again members of the audience congratulated us on the beautiful music we had made. Finally I had to stop them, unwilling to allow this absurdity to continue. At an after-concert party I began asking questions. It turned out that the tuner not only was the sole practitioner in Luanda but the only one in all of Angola. They told us he had gone to Mocamedes, where we were scheduled to play the following night, "to take care of the piano."

The good people who attended the party probably hate us to this day, since we talked until 2:30 a.m. about the disastrous effect the tuner was having on Angolan music lovers and on their children, who were just learning to appreciate the glories of music. When we were taken back to the hotel, it was in an atmosphere of chilly animosity. In spite of the mild African night we were given icy handshakes; everyone seemed delighted to learn we had to arise in three short hours to catch the plane for Mocamedes. It was small consolation to learn a year later that a tuner from Johannesburg is now being flown in from time to time.

(To be concluded next month)





INSTALLATION OF THE MONTH

A LOW-COST WALL-HUNG SYSTEM

WHEN Scott Partridge, Jr. recently moved his family into their new home in Beaverton, Oregon, he was faced with the problem of getting his stereo components out of their packing boxes and into operation at minimum cost. Mrs. Partridge had seen some attractive wall-suspended cabinets in furniture catalogs, but they were quite expensive, so Mr. Partridge decided to try his hand at building one himself.

After borrowing a power saw from a friend, Mr. Partridge bought five sheets of $\frac{3}{4}$ -inch birch plywood. In only one afternoon he had cut the plywood to size and mitred the edges. The remainder of the job, which consisted mostly of assembling the unit, covering the front edges with adhesive wood stripping, and securing the unit to the wall, was accomplished in five evenings of spare-time work. The total cost of the installation was only about eighty dollars.

Mr. Partridge had originally planned to suspend the whole assembly from 1 x 4-inch vertical strips that were to be fastened to the wall studs. Unfortunately,

however, the location of the vertical strips did not coincide with the wall studs, and it was doubtful whether molly anchors in the plaster wall would sustain the cabinet. For added strength, therefore, Mr. Partridge screwed wood blocks into the studs and then screwed the assembly to these through the back panels of the equipment and record compartments.

Part of the project included building bass-reflex enclosures for the speakers, which were incorporated into the unit. The dimensions of the speaker enclosures were made to harmonize with the over-all design, while their inner volume was matched to the requirements of the James B. Lansing D-130 speakers that were installed in them. Two Lansing 075 tweeters completed the speaker systems.

Each stereo channel is driven by a 30-watt Fairchild 255A power amplifier, and a Fairchild 248 stereo pre-amplifier serves as the control center. Program sources are a Rek-O-Kut B-12 turntable equipped with a Fairchild arm and SM2 cartridge, a Sony 262-D tape deck, and an Eico HFT-90 FM tuner.

PHONIES

AMONG THE SYMPHONIES

BY JAN LARUE

Establishing who actually wrote Haydn's "Toy" Symphony and Beethoven's "Jena" Symphony calls for sophisticated musicological detective work

FORGERIES rock the world of art from time to time, sometimes enough to teach the connoisseur some caution. The astounding Dutch faker of old paintings, Hans van Meegeren, fooled the art experts repeatedly with his masterly imitations of Vermeer. Similarly, in the realm of historical documents, collectors have approached Lincoln letters and briefs with new skepticism since the exposure of Joseph Cosey, a forger who took the trouble to imitate Lincoln's prose style as well as his handwriting, and who used only old paper of the proper period. Less well known, however, are the fakes and misrepresentations in the field of music.

If you are a collector of eighteenth-century music on records, it is quite possible that there are some phonies among your symphonies, some queers among your quartets. You may have unwittingly purchased a fake, innocently misrepresented by the performer and equally unknowingly recorded and issued by the record company. The constant commercial response to novelties has driven recording artists to search desperately for fresh material, sometimes at the expense of accuracy and authenticity. When all known Mozart symphonies have been recorded, what must the ambitious conductor do? The answer is obvious: he must find an unknown Mozart symphony. Any up-and-coming artist likes to add individuality to his repertoire. Rather than recording one of the standard Haydn symphonies, he thinks of the sales appeal of

a work "recently rediscovered in the famous monastery of Bad Gugelhupf." Unfortunately, this unknown Mozart or rediscovered Haydn has often lain neglected for good reason: someone else composed it.

These musical frauds differ from the forgeries of Cosey and Van Meegeren in one important detail: most of the misrepresentation took place long ago, during the peak demand for a composer's work, in his own lifetime. Haydn undoubtedly suffered the most, particularly at the hands of Parisian publishers comfortably situated too far from Vienna to be prosecuted. At that time symphonies were customarily issued in sets of half a dozen, the Paris editions often being pirated from the Viennese editions and vice versa. Worse still, if six Haydn scores were not at hand for a pirated set, the group could be padded out by falsely attributing some obscure work to Haydn. The Parisian publisher Madame Bérault built a flourishing trade during the 1770's in part by sleight-of-print such as this, and she was typical rather than exceptional in her time. One amusing case of publishers' fakery concerns the Czech composer Adalbert Gyrowetz, an admirer and imitator of Haydn. In his autobiography he describes a trip to Paris, where to his amazement he found his own symphony in G Major performed on all sides as being by Haydn. While this was flattering in a way, he was less pleased to discover that the piece had also been published as being by Haydn, with a consequent loss of all royalties. (*continued overleaf*)

PHONY SYMPHONIES

Lest we judge the publishers too harshly, we must remember that Haydn also had a few tricks up his sleeve. More than once he offered the same works to two different publishers, letting each believe he had exclusive rights. For example, on September 22, 1788, he wrote to the Viennese publisher Artaria: "A few days ago I was told that you, my dear Sir, were supposed to have purchased from Herr Tost my very newest six quartets. . . ." Six months later Haydn asked the Parisian publisher Sieber: "Did he [Tost] also sell you the six quartets, and for what sum?" (*Collected Correspondence and London Notebooks of Joseph Haydn*, edited by H. C. Robbins Landon.) Shortly thereafter both publishers brought out these six works, now generally known as the Tost Quartets, Op. 54 and Op. 55.

MORE PROSAIC than the publishers' frauds are ancient clerical errors in almost every European archive, which continue to mislead us today. Many of these confusions in attribution result from wartime disruptions. In troubled times, manuscripts have often been removed to salt mines and other places of safekeeping, on the theory that occupation armies might steal them—or, in the case of the Russians, use them to build fires. Actually, the damages resulting from moving a large archive may be nearly as severe as the effects of an army of occupation.

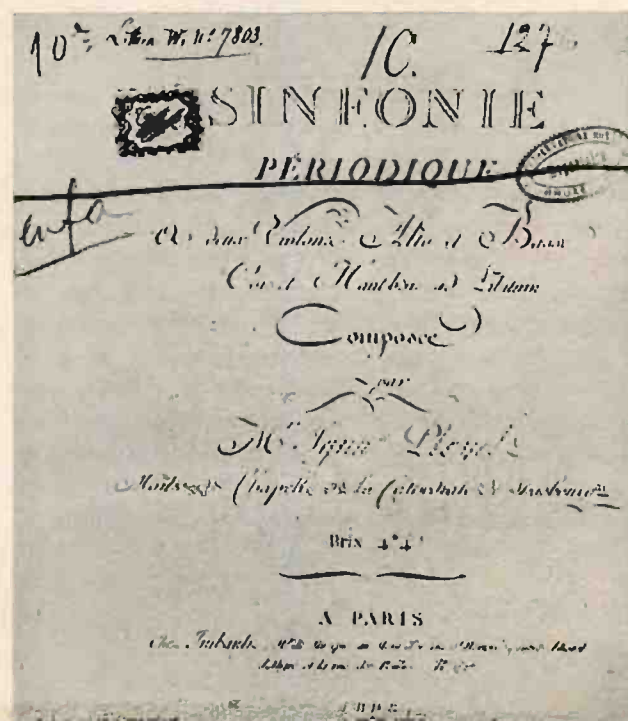
During the Second World War the priceless holdings of the Benedictine Monastery of Göttweig, about fifty miles up the Danube from Vienna, were secretly evacuated to a remote mountain farm. After the war they were taken first to Vienna, then finally returned to Göttweig, where they were temporarily stored in an attic. The calamities of successive moves had seriously disorganized the whole collection, and on a visit in 1955 I found several thousand loose sheets of manuscript in absolute chaos, still in the attic (for lack of a librarian) and progressively deteriorating as a result of leaks in the roof and the activities of pigeons.

In the decade after the war, the abbot, Dr. Wilhelm Zedinek, had achieved an almost unbelievable restoration, administering the enormous monastery with only seven monks, several of them aged and in poor health. Now desperately in need of help, he gave me permission to move the music out of the attic. Aided by T. Donley Thomas, a Michael Haydn expert who was then studying in Vienna on a Fulbright grant, I immediately transferred the huge piles of loose sheets to a safe, dry room far below. Here we attempted to sort the collection by comparison of handwritings,

shades of ink, types of paper, and watermarks. Collecting a viola part here, a second horn part there, we gradually reassembled hundreds of works. Later Mr. Thomas returned several times to Göttweig, succeeding in matching a large percentage of the disordered fragments.

Under such appalling conditions—which many archives have suffered—it is not hard to understand the resultant spate of incorrect attributions. Rather, it seems a wonder that anything is correct. Even in well-regulated libraries that suffered no war casualties, however, strange mistakes often creep in. A still unexplained symphonic mystery shrouds the music of the violinist and composer Franz Xaver Pokorny, another contemporary of Haydn. In the library of the Prince Thurn and Taxis, in Regensburg, some sixty symphonies exist under two conflicting attributions, one copy marked "Pokorny," usually in a characteristic autograph, the second copy with names of various other composers, including fairly prominent figures such as Michael Haydn and Sammartini. On the covers of these second copies the name "Pokorny" can sometimes be made out faintly underneath the present attribution, evidently erased and written over. The reasons for the erasures are still a puzzle. Surely Pokorny would not have wished to attribute his works to other composers. Yet on the other hand, what motivation could a librarian—or anyone else—have had for changing the names? Professor Murray Barbour of Michigan State University has recently investigated this and is preparing to publish his findings.

At least one of these altered Pokorny attributions has seriously confused our view of the early symphony. This particular second copy bears the name of Monn, a Viennese composer primarily important for having written the first four-movement symphony with minuet in 1740. Seizing incautiously on the "Monn"



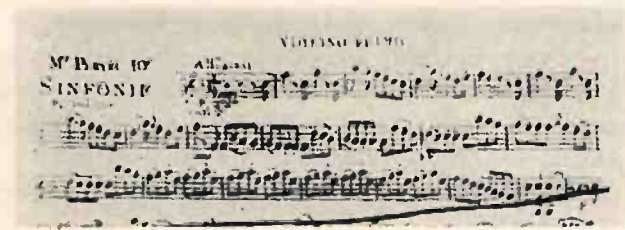
manuscript in Regensburg, Viennese musicologists rushed it into print as evidence of the astounding precocity of an early Viennese symphonist. Astounding, indeed, since the work was written decades later by Pokorny. This publication has just been reprinted without correction, but fortunately no one has yet recorded the pseudo-Monn as a "miniature masterpiece from the cradle of classicism."

THE QUESTION now arises, how can we protect ourselves from these ancient and modern confusions? The only answer lies in massive compilations of symphonic incipits (the initial bars of the first violin part), filed to permit cross-checks and comparisons. Musicologists often compile thematic catalogs as a preliminary phase of a research problem, but usually only for individual composers or particular collections. By these methods, to check just a single symphony one would have to look through dozens of catalogs — a horrifying procedure. To solve this problem, beginning in 1954 with the collaboration of H. C. Robbins Landon, I established a *Union Thematic Catalogue of Eighteenth-Century Symphonies*. In addition to lists for individual composers, the *Union Catalogue* pioneered a new feature, a locator file in which incipits of all composers were filed by a special system. Thus the locator functions much like an FBI fingerprint file applied to symphonies. The fingerprints (incipits) have been compiled from studies in more than a hundred libraries, and also include all known catalogs, both printed and manuscript, as well as numerous private contributions from cooperating scholars. The file now consists of approximately ten thousand incipits, revealing hundreds of mixed attributions and identifying hitherto anonymous manuscripts in all parts of the world.

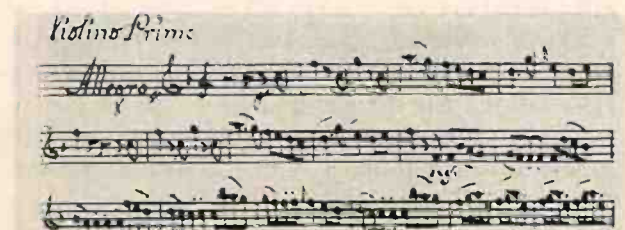
Having discovered a symphony of conflicting ante-

cedents, we must next attempt to establish the rightful composer. The process closely resembles a determination of disputed paternity in a court of law. Like a judge, the musicologist balances the weight of evidence on each side, sorting out facts, probabilities, and possibilities. For symphonic paternity the existence of an autograph weighs most heavily, and autograph additions and corrections in performing parts or printer's proofs count almost as much. Failing such direct connection with a composer, the determination slips into the realm of probability rather than fact. If a symphony is in five libraries as Sammartini and in only one as Johann Christian Bach, the probabilities strongly favor Sammartini as composer. With less evidence, perhaps only a single manuscript source for each attribution, various types of secondary corroboration, such as entries in contemporary thematic catalogs, may sway the decision. As the evidence becomes increasingly thin, a determination must be classed as a likely possibility rather than a fact or even a probability. At this point internal evidence must be evaluated.

As opposed to external or bibliographical evidence, internal evidence consists of characteristics observed in the music itself. Unfortunately, the process of analyzing musical style has not yet progressed beyond a primitive stage and is in many respects superficial, vague, and subjective. Until these methods are refined and systematized, internal evidence offers at best a shaky basis for a determination of authenticity. But let me illustrate the method, such as it is. In the Sammartini/Bach work mentioned, one movement bears an exceedingly rare tempo direction, *Allegretto*. Further, the work exhibits frequent and occasionally radical dissonances, unusually melodic parts for the second violin, and a nonstop continuity of rhythm. All of these characteristics can be found in the symphonies of Sammartini but not in those of J. C. Bach.



Comparison of the first-violin parts of *sinfonias* attributed to Joseph Haydn and to his pupil Ignaz Pleyel show them to be the same work. Musicologists favor the attribution to Haydn.



Sinfonia

Con Violini, Oboe, Corni,
fagotto, Viola, e Basso

Del S.^r Giuseppe Haydn.

PHONY SYMPHONIES

Hence, on the basis of internal evidence, Sammartini represents the more likely possibility.

To show the whole chain of circumstances leading from false source to phony recording, let us trace briefly the checkered biography of a Symphony in C by "Haydn." Recorded by Zoltan Fekete for Mercury Records on disc 10066, this work appeared in the Schwann catalog from July 1958 to March 1960, and is listed in a number of other record guides as being by Haydn. Fekete apparently found the piece in an earlier edition of Professor Adolf Sandberger of Munich University, from which source he prepared a revised edition published by A-Tempo-Verlag (Vienna) in 1950.

The earlier history of this fake Haydn symphony already contained a fine tangle. In the early 1930's, Professor Sandberger discovered a number of manuscripts attributed to Haydn in the archive of Donau-Eschingen in South Germany. With a lack of caution pardonable in conductors but inexcusable in a musicologist, he issued a series of these works under the pompous title, *A Munich Haydn Renaissance*. At the time, the attributions were criticized by J. P. Larsen, then a young student but later to become famous as an authority on Haydn. In the years since, Larsen's views have prevailed at every point. Most recently, H. C. Robbins Landon, in preparing his monumental *Symphonies of Joseph Haydn* (London: Rockliff, 1955), asked me to check the incipit of the Symphony in C in the *Union Catalogue*. The symphony proved to be a composition of Anton Zimmermann, the capellmeister at Pressburg, now in Czechoslovakia. While the Haydn attribution exists only in the single manuscript at Donau-Eschingen, the Zimmermann attribution is confirmed in three far-flung libraries: Regensburg in Bavaria, Schwerin in North Germany, and, most surprisingly, in Florence, Italy. When Czech and Hungarian archives are again fully available to Western scholars, this probable attribution to Zimmermann may be established as fact.

AS ANOTHER example, consider the popular "Toy" Symphony, which for years was published and republished, recorded again and again—always as being by Joseph Haydn, though the grounds for this attribution were never entirely convincing. This jolly little piece fits neatly into what we know of Haydn's often jocular attitude, but there are no other reasons, apart from tradition, to attribute it to him. A decade ago, Dr. Ernst Fritz Schmid, the noted Mozart specialist, presented a strong case for a new attribution, this time to Leopold Mozart—and this despite the fact that



BETTANN ARCHIVE

JOSEPH HAYDN
A case of disputed paternity . . .

while there was only one manuscript crediting Mozart, there were four that credited Joseph Haydn, plus one crediting Michael Haydn.

In arguing the case for Leopold, Dr. Schmid made five special points:

1. The Leopold Mozart manuscript appeared to be the oldest.
2. None of the authentic Haydn catalogs listed the work, nor could any direct connection with Joseph or his brother Michael be found.
3. Among other movements in the Mozart manuscript there was a song in Upper Austrian dialect, an unlikely effort for Haydn, who was a Lower Austrian.
4. In a letter of 1770, Wolfgang Mozart wrote: "I wish I could hear the 'Pertelzkammer' symphonies, and perhaps play along on a toy trumpet or whistle."
5. Leopold Mozart wrote pieces using unusual instrumentation, and evidently enjoyed this genre. In the eighteenth century the manufacture of toy instruments was centered in the town of Berchtesgaden, quite near Leopold's lifetime post in Salzburg. Symphonies employing the toy instruments were often called "Berchtesgaden Symphonies," and two of the Haydn sources are titled, *Sinfonia Berchtoldgadensis*. Young Mozart's "Pertelzkammer" is a play on the same word.

If we could prove that the Mozart manuscript is the oldest, this would provide the most effective argument. Unfortunately, the Munich copy has been mislaid and cannot be subjected to analysis for watermarks, handwriting, inks, and so on. Thus, in the definitive catalog of Haydn's works, Anthony van Hoboken has left the question open; but he includes the "Toy" Symphony on "grounds of tradition," also calling attention to the fact that Haydn never seems



LEOPOLD MOZART
...over the "Toy" Symphony

to have repudiated the early printed editions, all issued during his lifetime. Recording companies have taken little notice of these problems. Of the various recordings of the work that are available, only a few make adequate mention of the attribution to Leopold Mozart.

Less firmly established by tradition, the "Jena" Symphony, supposedly by Beethoven, takes its name from the German university town where it was discovered in 1909 by Professor Fritz Stein. In a set of manuscript parts, the second violin and cello bear attributions to "Louis van Beethoven" and "Bethoven." Lacking other confirmation, despite skillful arguments by Dr. Stein, the work has never been accepted by a majority of Beethoven experts.

Then, in 1957, H. C. Robbins Landon discovered the same work listed under the name of Friedrich Witt in a thematic catalog of the Göttingen monastery. By great good fortune the manuscript itself had also survived the war and the pigeons. With this double find—a catalog entry and a confirming manuscript—the attribution to Witt definitely outweighs the rather vague notations on the "Jena" orchestral parts. Further confirmation may emerge from the vast collections of manuscripts in Czechoslovakia, closed to Western scholars for many years, but recently available again on a limited basis.

The existence of misattributed recordings opens a new hobby to record collectors. The recorded phonies, like stamps with inverted images or other engraving errors, have an appeal that will increase as the issues become scarce. Both for collectors specializing in phonies and for those seeking to avoid them, a warning about an impending "Mozart" symphony will be of interest. The work has already been published and

now merely waits for an enthusiastic rediscoverer.

The time is ripe for a master forger in the field of music. Research on style, musical handwriting, antique paper, and other characteristics of manuscripts has advanced sufficiently to give a clever imitator all the clues he needs to fool most of the experts most of the time. The demand for new discoveries was never so great. But the forger must move fast, for musicology is gradually plugging the loopholes.

WE ARE now putting together a *Union Thematic Catalogue of 18th-Century Chamber Music and Concertos*. Other musicologists are working on locator indices for the Renaissance and Baroque periods. The Bibliothèque Nationale in Paris has developed an index to identify sixteenth-century chansons. The Italian Baroque instrumental music of the Bodleian Library in Oxford has been cross-indexed by Professor Franklin Zimmerman of the University of Southern California. Professor Barry Brook of Queens College has created a locator for French symphonies and *symphonies concertantes* of the later eighteenth century. The Hamburg Public Library has compiled locator indices for a number of major composers. With all these efforts, in time we may even approximate the extravagant claim of Barlow & Morgenstern's *Dictionary of Musical Themes* to "find the exact music of any theme or melody of any important instrumental music ever written."

An exciting new addition to the weapons of musicology will be the automatic data-processing machines (electronic computers, collators, and the like) programmed for musicological purposes. The technological possibilities already exist, fully developed for other fields. It remains for musicologists to develop the specific applications to music. Of the many potentialities, locator indices offer a starting point with few problems and many advantages. The incipit must be simply converted to numerical and other conventional symbols available on the ordinary typewriter keyboard. Thus the incipit of Beethoven's Fifth Symphony, when predigested for feeding to a computer will appear somewhat as follows:

ALCB EB/C 2/4: -3 33/1 ./-2 22/7 ./

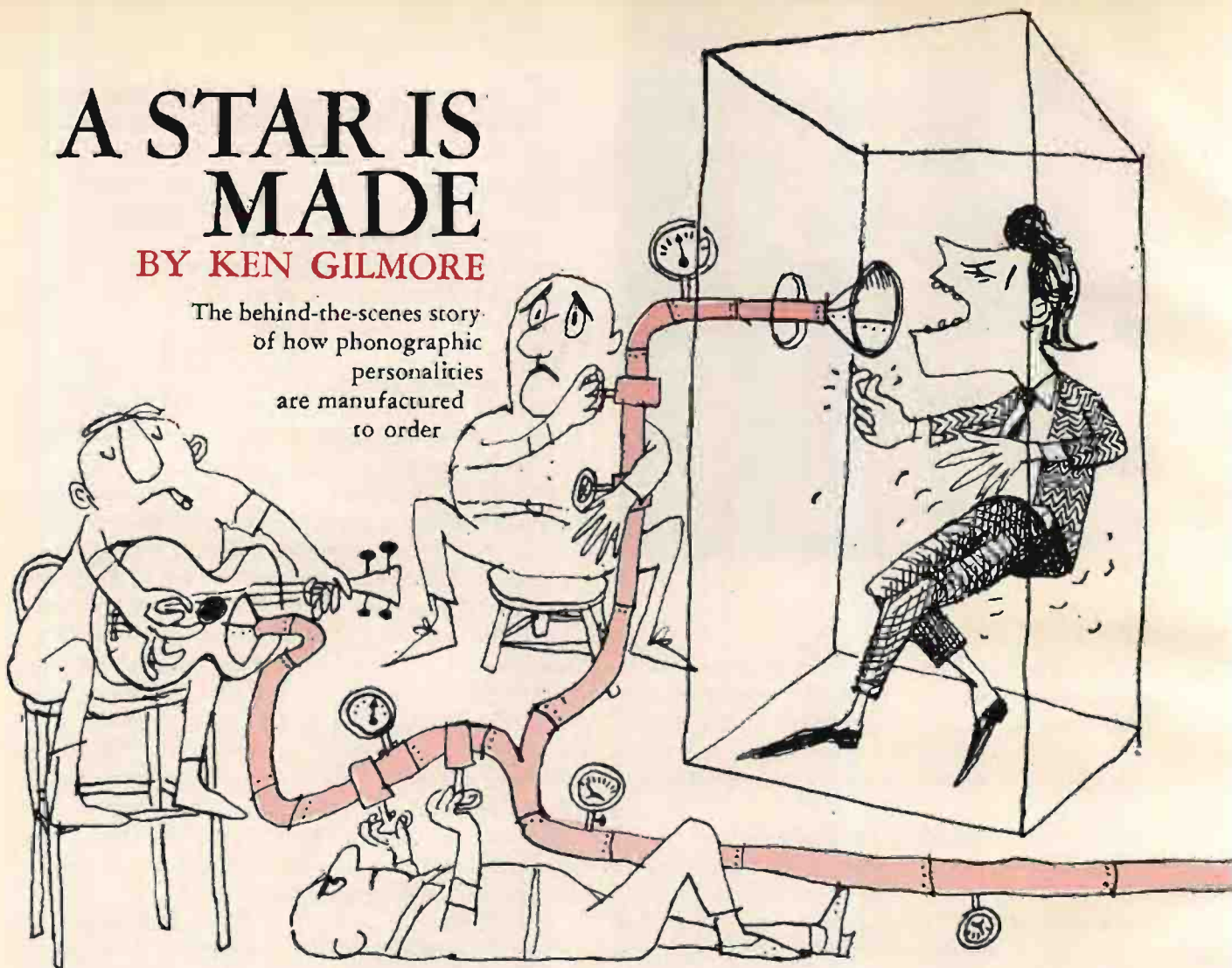
With computers on their trail, the days of the phony symphonies are obviously numbered.

Jan LaRue, originally from Sumatra, studied musicology at Harvard and Princeton. Some years ago, as secretary of the American Musicological Society, he, in collaboration with the Haydn scholar H. C. Robbins Landon, did the research work described in the present article. Mr. LaRue has recently been named executive dean of arts and sciences and dean of the Graduate School of Arts and Sciences of New York University.

A STAR IS MADE

BY KEN GILMORE

The behind-the-scenes story of how phonographic personalities are manufactured to order



IN NOVEMBER OF 1958, a record caught the imagination of the American public and sold four million copies within six weeks, far more than any other disc has sold in a similar time. The disc was *The Chipmunk Song*, and it starred a chattering chipmunk named Alvin. Recorded evidence to the contrary, Alvin the talking rodent obviously never really existed. Alvin lived his life only on the surface of a record, and his cheerful chirping will continue only for as long as his records continue to sell. To put it bluntly, Alvin was a gimmick, a creation of a recording studio, a product of electronic trickery.*

While the fact that Alvin was manufactured electronically is not news, it is less known that Alvin's case is not unique—extreme, but not unique. Record companies create scores of synthetic phonographic

*The chipmunk records are made as follows: first, the musical accompaniment is recorded on tape at a speed of 30 inches per second. Then, while the tape is played back at 15 ips, a gentleman by the name of Ross Bagdasarian—whose earlier efforts have included such gimmick hits as *Come On-a My House* and *The Witch Doctor*—sings the vocal parts, which are recorded at 15 ips, along with the half-speed background. When the composite tape is played back at 30 ips, the accompaniment sounds normal, but Mr. Bagdasarian's voice, being played back twice as fast as it was recorded, becomes that of a "chipmunk."

personalities every year. And each one, like Alvin, is concocted from varying portions of human voice and electronic manipulation, and exists only on the surface of a disc. The human stars whose names and faces appear on the albums are in fact alive, but the sounds that are heard from their records may bear only a passing resemblance to those that were crooned into the microphone.

The gimmick record—or as some prefer to call it, the creative record—received its greatest impetus from the phenomenal successes of Les Paul and Mary Ford in the late 1940's. When tape recorders became generally available, Paul put them to work to make his solo guitar playing sound like a studio full of guitars. He recorded at one speed and played back at another, added echo, and rerecorded endlessly. Later, he dubbed in the multiple voice tracks of Mary Ford and thereby parlayed the talents of one guitar player and one singer into a hall full of guitars and a female chorus.

Les Paul's records made sales history. More important, they awakened the record industry to the possibility of producing new kinds of recorded sounds that

would attract, impress, charm, or beguile customers into buying more discs.

The equipment and techniques available for this purpose in recording studios today make Paul's early efforts seem almost primitive. And the engineers who create the new sounds are masters at their art.

TO HAVE a look at the processes by which new singing talents are created, consider the hypothetical example of a young singer we shall call Ricky Rainbow. Ricky has never made a record before, but the record company thinks he has a sullen sexy look that would appeal to teenagers. The company has decided to invest a sizable amount of cash in attempting to provide Ricky with a phonographic personality that together with his looks (and his newly manufactured name) will enable him to challenge such established veterans as Elvis Presley, Frankie Avalon, and Fabian.

The process begins when Ricky comes in for his first recording session. The musicians have arrived ahead of him, and have been through the numbers a few times, both to get the feel of them and to let the engineer set up the general balance. When introductions have been made and everyone is ready to get down to business, Ricky is put in a padded booth about the size and shape of a closet. Ricky can hear

Ricky's voice the illusion of depth, and a high-frequency filter takes out some of its nasal quality. The engineer can boost the sound at various frequencies to make up for some deficiency, or simply to add some vocal quality he feels nature overlooked.

Gradually the producer and engineer work out a pattern of control settings that create the special quality they think will sell Ricky's records. Ricky's voice still has the basic characteristics it always had, but one has to listen carefully to hear them.

Manipulating Ricky's voice is just the beginning of the electronic sleight-of-hand. With the complex and versatile array of equipment at their disposal, the producer and engineer can create not only a new voice for Ricky, but a new sound for the orchestra that accompanies him. The recording engineer starts by setting up a separate microphone for each section of the orchestra, and sometimes even for separate instruments. It is common, for instance, to set up individual microphones for the bass, piano, guitar, and drums. The trumpet section has its microphones, as do the trombones and saxophones. The engineer may decide to use two microphones over the violin section, plus a pair for the violas and cellos. The sound of each instrument or section can be balanced or altered at will.



the band well enough to sing with the music, and he can see the conductor through a little glass window, but he is isolated acoustically. Since Ricky's voice is acoustically independent of the accompaniment, it can be manipulated in any way the engineer sees fit. Even if Ricky sings with all the vigor of a timid kitten, the engineer can turn up the volume until Ricky would drown out a regiment of trombones.

When Ricky begins to sing, the producer and engineer listen critically. They decide his voice is a little thin. The engineer deftly starts twisting knobs. The first one adds a touch of echo. This gives the voice more body. A little boost of the low frequencies gives

The engineer raises and lowers the individual volume of each microphone throughout the session. He may boost or attenuate the highs and lows of any musical instrument or voice. To each he can add echo or reverberation in any desired amount. If he wants a sharp violin sound, he accents highs and moderates echo. To get a big, full trombone sound, he enhances bass and echo. The possibilities are almost infinite.

To have still more control, the engineer scatters the musicians over a studio the size of a basketball court. The home listener may think the orchestra sounds as though it is seated in a compact group. Actually, the piano may be in one corner and the violins in another. The bass fiddle is at the far end of the room. Not far from him is the drummer. Padded screens situated at various strategic spots keep most of the sound from one section from mixing with that of another. The musicians can hear each other well enough to play together, but the microphone in front of each will pick up almost none of the music coming from other sections.

During rehearsal, the engineer and the producer adjust the sound of the orchestra until the whole

ensemble sounds just as they want it. Brasses and reeds are usually given a touch of echo. The strings are boosted and given somewhat more echo (a skillful engineer can double the apparent number of violins present). Guitars, particularly if played by the star-to-be, may be enhanced to unrecognizability. Any group of singers or instruments may be gimmicked to produce an individual sound the producer hopes will become its trade-mark.

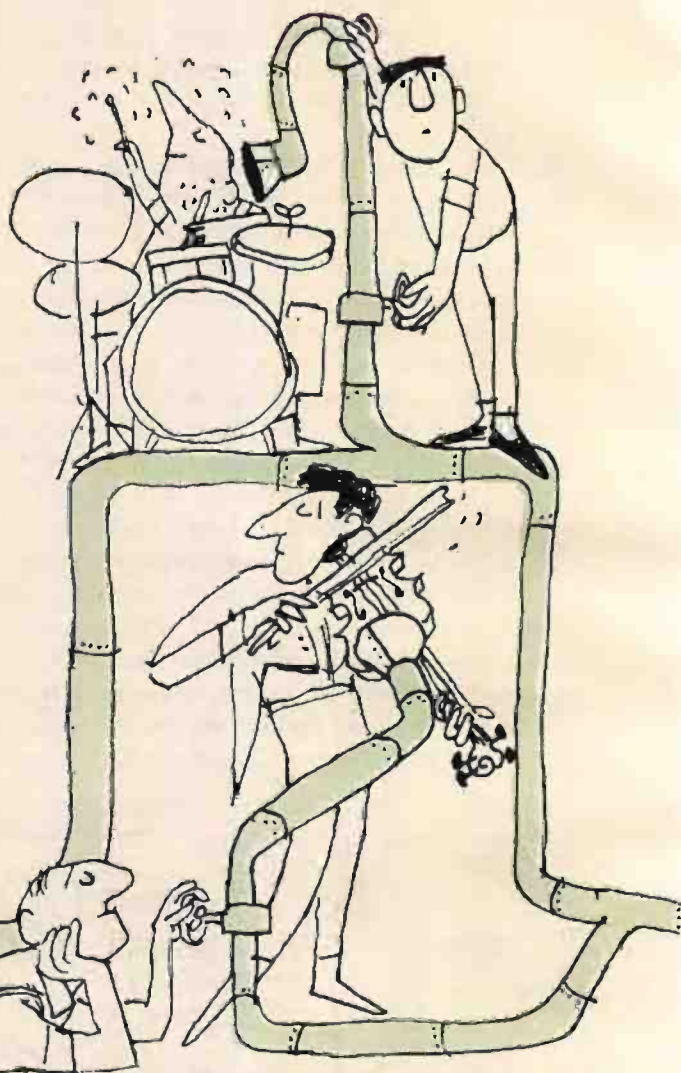
THE close-miking technique currently used almost universally for popular recordings gives a sound a great deal of presence. Each instrument sounds clear and distinct from all others. "Our aim," says one recording engineer, "is to put all the instruments out front at the same time, and the singer in front of that."

The engineer and producer also must decide how they want to handle the stereo effect. Whereas the home listener usually hears the violins on the left and the brass on the right, this may have nothing to do with the way the musicians were seated at the recording session. With all of the instruments separated by isolation chambers and reflectors, the stereo perspective is created by channeling this group into the right channel, that into the left, and so on. At the flick of a switch an instrument or a whole section can be moved from one channel to the other. A special device called a pan pot can make a singer, instrumentalists, or even a whole section appear to move

continuously from one side to another. This is used frequently in the recording of Broadway shows, to help give the illusion of movement. (It is also used, or misused, in stereo demonstration albums, in which entire sections go whizzing around the room for no apparent reason.)

When the orchestra has been through its numbers, the balances are set, and everyone is satisfied, the actual recording begins. On rare occasions, a band and singer may run through a complete number perfectly on the first try. In that case, they go on to the next one. But more commonly, they do it two, three, or even a dozen times before everyone is satisfied. If certain sections were good the first time, they may simply rerecord the remainder, and the tape editors splice the various parts together later.

In spite of all the manipulation that goes on during set-up and rehearsal, the engineer continues to play his control board like a piano during the record-



ing. He brings up a section here, adds a little echo to the violins here and the clarinets there, and constantly readjusts the balance between the singer and the orchestra.

But the recording session still isn't the last chance the star-makers have to cast the sound of the music in an image that suits their fancy. Most studios, today, make the original recording on three-channel tape or magnetic film. The right- and left-channel stereo signals from the orchestra are recorded on the outer tracks; the singer's voice goes on the middle track alone. The recording engineer and producer can rerecord endlessly from the master tape, rebalancing right, left, and center channels, bringing the singer out more or altering the sound in a dozen ways. Two instruments in wide use, for example, are known as a Pultec and a Graphic. With a Pultec, the bass, treble, and mid-range response on any of the three channels can be accentuated or diminished by any desired

amount. With a Graphic, specific frequencies, such as 90, 120, or 400 cycles, can be exaggerated or attenuated. Echo can be added to any of the three tracks. By cross-mixing the right and left tracks on the control panel and increasing the gain slightly, a rounder stereo sound results. Because there is so much equipment at hand, the producer and engineer can produce an incredible number of sound colorations, combinations, and accentuations.

Of course, the engineer can also edit out obvious mistakes, and the final performance is often put together from several different takes. A good man with a razor blade can accomplish wonders in tape editing. Fred Reynolds, formerly with RCA Victor, tells this story. "During the original-cast recording of *Redhead*, Gwen Verdon, because of vocal strain, could not hit one of the high notes in *I Feel Merely Marvelous*. But she wouldn't give up. After drinking hot tea spiced with honey, she tried again and again, and ultimately, in one sudden burst, she got it: the final 'marvelous!' When editing later that night, I simply spliced the 've' into the master tape. Find it if you can."

Engineers and producers don't create new voices for the fun of it. Nor is it a matter of gimmickry for the sake of gimmickry. They do it because it sells records. The pressure to produce a record that will sell is enormous. Of the more than two thousand popular albums issued each year, only about 150 ever become best-sellers. The rest either just manage to

three times—and I delicately adjusted the control until I had it perfect. The engineer agreed that the change was just right. It wasn't until we had made the complete rerecording that we found out the control I was using hadn't been connected in."

Once the producer is satisfied with the tape, the numbers are rerecorded in the order in which they are to appear on the disc. Then a lacquer platter is made from the tape. If it gets the final approval, it is sent to the pressing plant for the manufacturing process.

Not infrequently the record gets this far and then the producer decides he doesn't like it. Ricky Rainbow's new voice doesn't sound as good as it did earlier. So it's back to the old tape machine for more rerecording and rebalancing. Finally, nobody can think of any way to make the sound better, and off it goes to the pressing plant. Now all the producer has to do is wait for the sales figures.

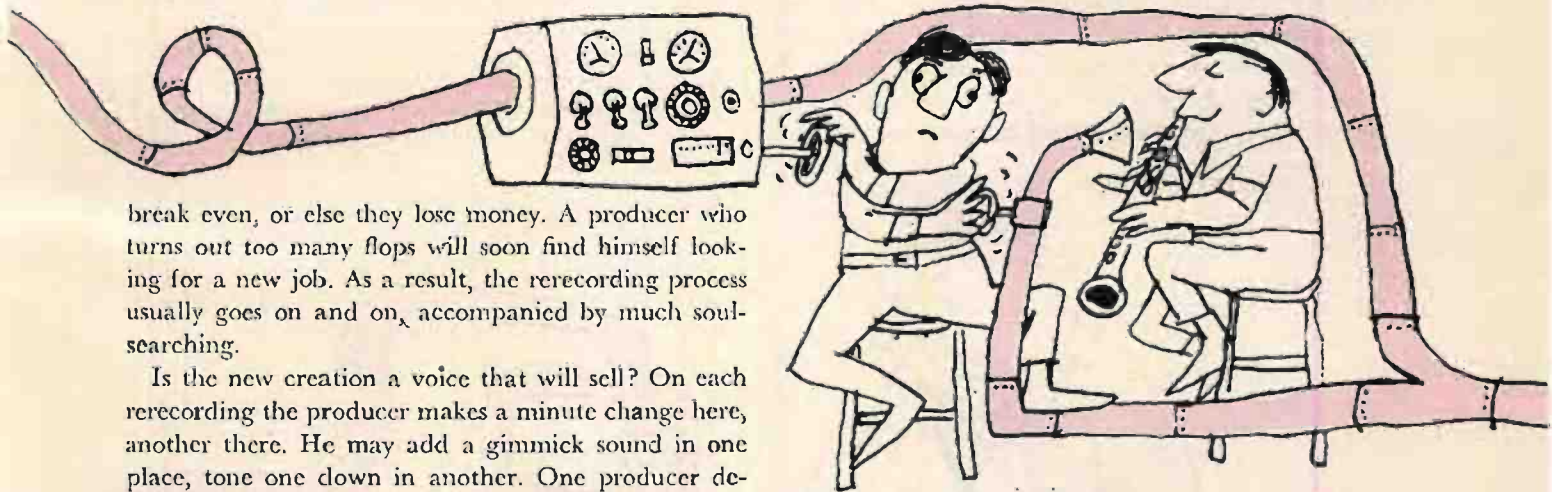
RICKY Rainbow—whose voice has been the object of so much manipulation—is a rock-and-roll singer. In this field, the sky is the limit when it comes to changing either the voice or the instrumental effects used. If the record makers decide Ricky's voice is wrong, they fashion a new one for him. This is in distinction to the practice followed in recording many of the great popular singers. Frank Sinatra, for example, sounds the same on records as he does on the stage. Technicians may add a touch of echo when

break even, or else they lose money. A producer who turns out too many flops will soon find himself looking for a new job. As a result, the rerecording process usually goes on and on, accompanied by much soul-searching.

Is the new creation a voice that will sell? On each rerecording the producer makes a minute change here, another there. He may add a gimmick sound in one place, tone one down in another. One producer describes the process this way. "After a while, you get so you can't hear any more. Sometimes after working for hours to get all of the channels set up exactly right, you play through and rerecord. Then you play the original back the way it was, just for comparison. It shocks you. You can't believe it was that good when you started. I remember once after about eight hours of steady listening I decided a take was just about right. It only needed a little more something—maybe a little echo on the vocal. We played it again—two or

he sings into the recording microphones, but the sound on the disc is basically Sinatra. Some rock-and-roll singers, on the other hand, are obliged to play their records and mime the words when they appear on television or in person. If they were actually to sing into the microphone, their fans probably wouldn't recognize their voices.

There has been much criticism of the so-called gimmick recording—the creating of voices and sounds simply for sound's sake—some of it undoubtedly justi-



fied. But one must remember that popular recording is totally different from classical recording. The recording of a Bach concerto or a Beethoven symphony, for example, is an attempt to reproduce as closely as possible the sound of a performance one might hear in the concert hall. Popular recording, on the other hand, seeks to go beyond the merely realistic. The sonorities of a well-produced popular record can hardly ever be duplicated under live performance conditions. In some cases—as with Alvin the Chipmunk, Les Paul and Mary Ford, and Ricky Rainbow—they have no counterpart in nature.

POPULAR recording is a highly developed craft of aural entertainment. The skill and creative imagination of musical arranger, performing artist, and production and engineering staff are combined to produce music that will seize the attention and entertain the listener on a variety of levels: melodic, verbal (through the lyrics), and sonic (through the arrangement and the use of special devices such as reverberation, ping-pong stereo, speed changes, and the like).

The aural personalities that are created in the recording studios—if they are successful—become extremely valuable. Both companies and artists go to great lengths to preserve them. Tony Bennett, for example, recorded his early hits in Columbia's giant Thirtieth-Street studio in New York City. While Bennett's voice was not manipulated and created in the way Ricky Rainbow's was, that particular studio gives it a character it doesn't have elsewhere, and which fans have come to identify with Bennett's records. Even though Bennett now frequently records with a small combo and doesn't need the space of the Thir-

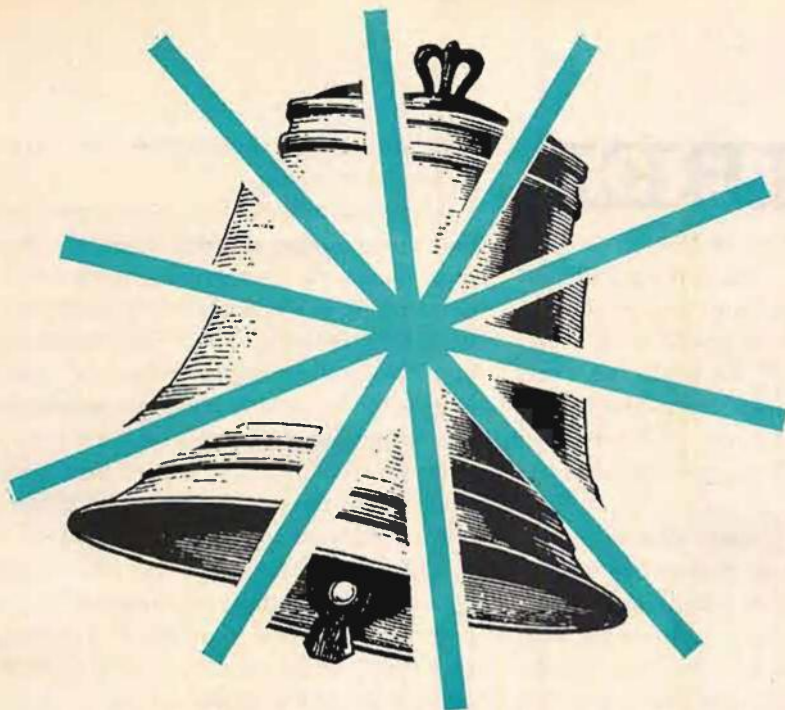
tieth-Street studio, he continues to make all recordings there because it is the studio that best gives his voice its characteristic husky, vibrant quality.

But using the same studio is not always enough to assure uniformity. One Monday morning early this year, Mitch Miller and his crew had a session to record the latest of the sing-alongs. Mitch and the chorus made a couple of takes, then settled down to listen to the playback. What they heard sent Miller storming through the executive offices demanding the heads of the engineers at fault. The sound, he said, was too thin, too bright, too sharp. If the engineer didn't know by now how to record the sing-along sound, said Miller, then let's get someone who does.

By the time he had calmed down, someone had figured out what was wrong. It had been an extremely cold day in New York, with temperatures down to near zero the night before. The heat in the building had been off over the weekend, and when Miller and his crew arrived on Monday morning, the studio was still fifteen or twenty degrees below normal. More important, the humidity was much lower than usual. And when air is extremely dry, high-frequency sounds are much sharper and more piercing than normal. By the time Miller had calmed down, the studio was once again warm and humid. Another take was made, this time it was perfect. The carefully created sing-along sound was on its way to its millions of fans.

Ken Gilmore is a free-lance writer living in New York City who specializes in the field of science and technology. His articles have been published in such diverse magazines as Reader's Digest, Popular Science, and Popular Electronics.





UNDERSTANDING THE DECIBEL

by **Herman
Burstein**

NEW LIGHT ON ONE OF THE LEAST-UNDERSTOOD ASPECTS OF AUDIO

ANYONE the least bit interested in the technical side of high fidelity and stereo is bound to run into the ubiquitous decibel (db for short). Much useful, important information is given in terms of the decibel, yet many an audiophile, if he sees its meaning at all, sees it through a glass darkly.

The audiophile searching for its meaning is likely to run into a technical explanation that says, "The number of decibels is 10 times the logarithm of..." and here he stops because he remembers about as much about logarithms as he does about the day he was born. Still searching, he may dig up a popularized explanation: "The decibel expresses the difference between two quantities, such as voltage or power." But this is cloudy and not really accurate.

Is the decibel, then, a sophisticated concept beyond the grasp of the average person, accessible only to the type of mind that comprehends things like fission-fusion-fission? Certainly not. The decibel is simply a ratio between two quantities, a comparison of one with the other. In everyday life we make comparisons in the form of a ratio. Butter costs twice as much as margarine. Texas is 220 times as big as Rhode Island. Brand X has five times as many calories as Brand Y.

The decibel is a ratio between two amounts of power, either acoustic power or electrical power. Originally the term "bel" was adopted by engineers to denote a ratio between two amounts of power. They

needed such a device because this makes it possible to use a very few numbers to express very large ratios, and because a ratio is descriptive of the way the human ear interprets a change in loudness. What counts to the ear is not the absolute amount of additional acoustic power, but the ratio between the new level of power and the previous level.

The bel proved to be too large a unit for certain comparisons between amounts of power, just as a mile is an awkward unit for measuring the length of your living room. The decibel, meaning one-tenth of a bel, was therefore adopted as a smaller unit of comparison.

Specifically, 1 db means that the ratio between two amounts of power is 1.259. Granted, this seems a rather odd value, and we shall very soon explain how it got that way, but for the moment please accept the fact that 1 db represents a ratio of 1.259 between two amounts of power. For example, if we are told that speaker A produces 1 db more sound than speaker B, this signifies that A produces 1.259 times as much acoustic power as B. If B turns out 1 acoustic watt, A produces 1.259 acoustic watts. If B produces 10 acoustic watts, A delivers 12.59 acoustic watts.

On the other hand, suppose that A and B produce equal sound levels. The ratio between them is 1, and we say that one power is 0 db greater than the other. If acoustic power increases 1 db, we can say that the original power is multiplied by 1.259. If we multiply

* DECIBEL

again by 1.259, resulting in a ratio of 1.585, this corresponds to another increase of 1 db, making 2 db increase altogether. Multiplying a third time by 1.259, resulting in a ratio of 1.995, corresponds to a third increase of 1 db, or a total of 3 db. Each successive increase of 1 db denotes another multiplication by 1.259. Table 1 carries this process through ten successive multiplications, providing us with information of great value.

Now let's examine how the decibel came to represent a ratio of 1.259. The engineers chose the bel to represent a ratio of 10. If 1 bel represents a ratio of 10, it might seem that one-tenth of a bel, or 1 db, would represent a ratio of 1. But, as we have noted, 1 db actually signifies a ratio of 1.259. The key to the puzzle is that, as we saw in the development of Table 1, the decibel denotes multiplication, not addition.

Thus we are looking for a number such that ten successive multiplications by this number will come out to 10. Through trial and error, or else through mathematics (logarithms, naturally), one can discover that this number, this value of 1 db, is 1.259. Looking at Table 1, we find that ten successive multiplications by 1.259 indeed result in 10.

BRIEF as it is, Table 1 is all we need to translate any number of decibels into the corresponding ratio between two amounts of power. Just keep in mind that *addition* of decibels represents *multiplication* of the corresponding ratios. To illustrate, assume we wish to translate 16 db to a ratio. The first 10 db correspond to a ratio of 10, as shown in the table. The remaining 6 db correspond to a ratio of 3.981. The composite ratio is 10 times (not plus) 3.981, which equals 39.81. Therefore 16 db represent a ratio of 39.81 between two amounts of acoustic or electrical power.

Next, consider 33 db. The first 10 db represent a ratio of 10. So do the second 10 db, and the third 10 db. The remaining 3 db represent a ratio of 1.995. Hence we have 10 times 10 times 10 times 1.995, which equals 1,995. In sum, 33 db correspond to a ratio of 1,995. But this problem has a simpler solution: For each 10 db, attach a zero to the number 1. Thus in translating 33 db, we add three zeros to 1, yielding 1,000 as the ratio represented by 30 db. The remaining 3 db represent a ratio of 1.995. Multiplying 1,000 times 1.995, we again get 1,995.

To get a better idea of the usefulness of this shortcut method, translate 90 db. Since 10 db goes into this quantity 9 times, we simply add 9 zeros to the number 1, yielding a ratio of 1,000,000,000. Incidentally, don't think that a power ratio of one billion is sheer fantasy.

Such ratios, and even higher ones, are actually encountered in audio.

These examples explain a statement made earlier—that the engineers decided to use the decibel (or bel) as a means of representing large ratios with a few numbers. It is obviously much simpler to write 90 db than 1,000,000,000. There is less chance of an important zero getting lost, or mistakenly added on, when writing 90 db. And it is easier for the eye to assimilate a two-digit number than a ten-digit one.

It was also indicated earlier that the engineers decided to use the decibel because it is descriptive of the human reaction to changes in loudness. Let's explore this. Equal increases in terms of decibels tend to appear as equal changes in loudness. For example, suppose the power fed to a speaker is raised from 1 watt to 4 watts, which Table 1 shows to be an increase of about 6 db. If the ear is to sense a second loudness increase that will *seem* about as great as the first increase, it is not enough to raise the power by another 3 watts. Instead it is necessary to raise speaker volume 6 db, meaning that power must go from 4 watts to 16 watts this time, an increase of 12 watts. If power were raised only 3 watts the second time, the change in level would seem much smaller than the first time.

A change from 4 watts to 7 watts, a rise of 75 per cent, is not an inconsiderable increase in power. Unfortunately, however, nature is spendthrift when it comes to acoustic power and the human ear. Anything less than a doubling in power—less than a 3-db increase—ordinarily receives scant notice. A change of 1 db, representing a power increase of 26 per cent, ordinarily goes completely unnoticed. True, a very perceptive ear might discern a 1-db change if a steady tone, such a 440 cycles, were being sounded. But for the customary mixed tones of music or speech, the first definitely apparent increase in sound level would be one of about 3 db. Even so, a 3-db rise seems very slight to the ear.

SO IT is possible to understand why the frequency response of an audio component, such as an amplifier, is generally considered satisfactory if it doesn't vary more than 3 db from ideal. What the ear can't hear doesn't bother it. A 6-db increase—four times as much acoustic power—can be described as quite definite but still moderate. It takes substantially more than a 6-db increase in power to sound like a large change in volume. Therefore the volume control of an amplifier or other piece of equipment permits very substantial changes in power. The difference between the lowest and highest volume settings that a typical listener is likely to employ is about 30 or 40 db; 30 db represents a 1,000-fold power increase, while 40 db represents 10,000-fold.

RELATIVE LEVEL (DB)

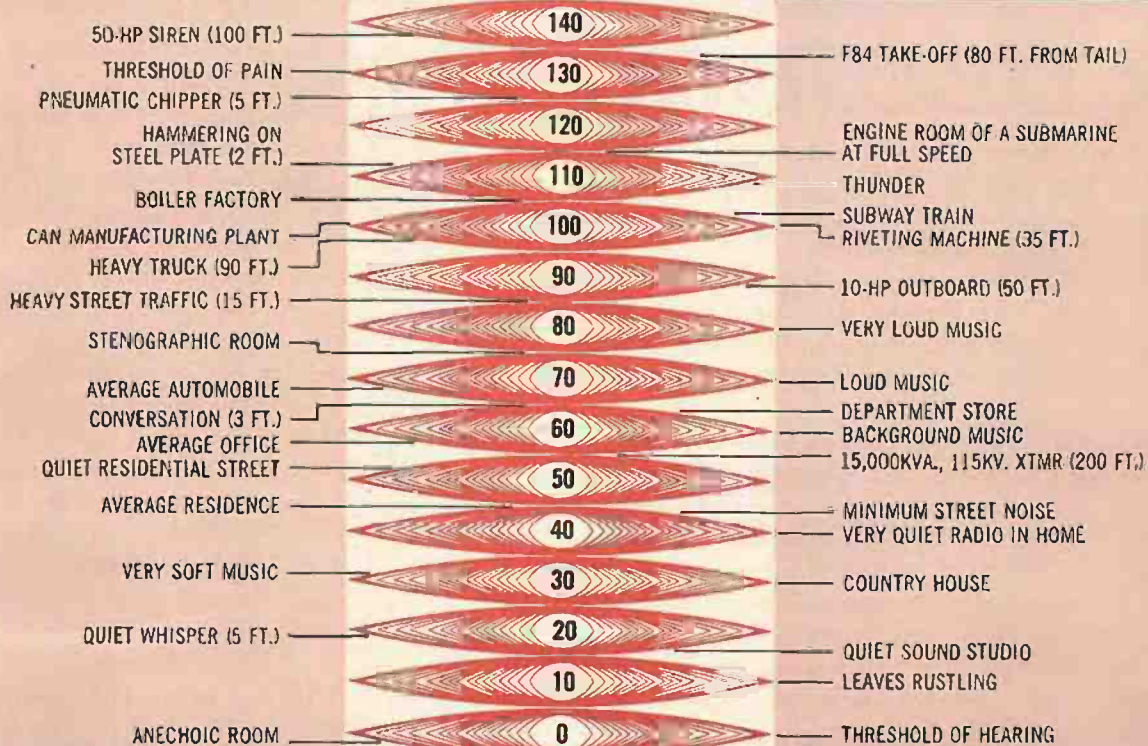


TABLE 1

TABLE 2

DECIBELS AND CORRESPONDING POWER RATIOS

DECIBELS AND CORRESPONDING VOLTAGE RATIOS

NUMBER OF DECIBELS	NUMBER OF DECIBELS		
01.000	97.943		
11.259	1010.000		
21.585	RATIO BETWEEN TWO AMOUNTS OF POWER*		
31.995	* Each ratio except the first can be derived by multiplying the preceding ratio by 1.259.		
42.512			
53.162			
63.981			
75.012			
86.310			
RATIO BETWEEN TWO AMOUNTS OF POWER*			

NUMBER OF DECIBELS	NUMBER OF DECIBELS	NUMBER OF DECIBELS	
01.000	92.818	187.943	
11.122	103.162	198.913	
21.259	113.548	2010.000	
31.413	123.981	RATIO BETWEEN TWO AMOUNTS OF VOLTAGE*	
41.585	134.467	* Each ratio except the first can be derived by multiplying the preceding ratio by 1.122.	
51.778	145.012		
61.995	155.623		
72.238	166.310		
82.512	177.079		
RATIO BETWEEN TWO AMOUNTS OF VOLTAGE*			

Sometimes we encounter the statement that a given sound has a level of so-and-so many decibels—for example, that the noise level of a factory is 70 db or that an orchestra crescendo reaches 100 db. This seems to suggest that the decibel is an absolute measure of acoustic power rather than a ratio between two amounts of power. Actually, such a statement does involve a ratio, but an implicit one. Comparison is being made with a standard reference level employed by sound engineers. This reference level, arbitrarily called 0 db, corresponds, more or less, to the lowest sound level that the average human can detect at 1,000 cycles. Therefore if a sound were described as having an intensity of 110 db, for example, we are being told that it is 110 db greater than the lowest sound we can normally hear. In ratio terms, one sound is a hundred billion times as powerful as the other.

UNTIL NOW we have been discussing the decibel in terms of a ratio between two amounts of power, because in the final analysis we are concerned with the audio signal in the form of power: electrical power

produced by the amplifier, which is converted to acoustic power by the speaker. But in earlier stages of an audio system, namely in the tuner, phono cartridge, tape recorder, preamplifier, and so on, we are concerned with the audio signal in the form of voltage rather than power. Voltage is ultimately converted into power by the amplifier's output stage.

To produce power, both voltage and current are required. Water running through a pipe offers an analogy. Electric current may be likened to the amount of water coursing through the pipe. Voltage may be compared with the pressure that is produced by a water pump. The combination of high pressure and a large amount of water produces a powerful stream of water. Similarly, the combination of a high voltage and a large current produces a large amount of electrical power. However, in the early stages of an audio system (tuner, preamplifier, etc.) the amount of audio current that flows is negligible. Therefore we say that we are dealing essentially with voltage in these stages.

Since power and voltage are related, the decibel must also refer to changes in voltage. But power in-

* DECIBEL

creases at a faster rate than voltage; this is one of nature's laws. Specifically, the change in power is equal to the square of the change in voltage. For example, if voltage increases twofold, power increases fourfold. If voltage increases threefold, power increases ninefold. To illustrate once more, assume that 10 volts are employed in producing 10 watts of power. If voltage rises twofold to 20 volts, power rises fourfold to 40 watts.

Conversely, if we talk about an increase in power, we can say that voltage increases as the square root of the power increase. Thus if power increases 25-fold, voltage increases only fivefold. Since both increases refer to the same event, they are represented by the same number of decibels, approximately 14 db, according to Table 1. By the same token, a fivefold power increase and a fivefold voltage increase do *not* refer to the same event. Therefore we need a separate table for converting decibels into voltage ratios. This is provided by Table 2.

To illustrate this table's use, what voltage ratio corresponds to 26 db? We observe in Table 2 that 20 db correspond to a voltage ratio of 10. The remaining 6 db correspond to a ratio of 1.995. Therefore the voltage ratio is 10 times 1.995, which equals 19.95.

Now let's translate 65 db into voltage terms. For each 20 db, attach a zero to the number 1. In the case of 65 db, we add three zeros to 1, yielding 1,000 as the voltage ratio represented by 60 db. The remaining 5 db represent a voltage ratio of 1.778. Multiplying 1,000 times 1.778, we obtain a composite ratio of 1,778.

TO COMPLETE our understanding of the decibel, let us go from the general to the particular and examine some statements couched in terms of the decibel.

1) "Frequency response of the amplifier is flat within 2 db between 30 and 15,000 cycles." Statements about frequency response imply, unless stated otherwise, that comparison is being made with response at 1,000 cycles. Therefore the quoted statement tells us: If all audio frequencies between 30 and 15,000 cycles are fed at equal intensity into the amplifier, they will all be reproduced with an intensity that differs no more than 2 db from the intensity of output at 1,000 cycles. No tone between 30 and 15,000 cycles will be reproduced with more than 1.585 times the power of a 1,000-cycle tone. And a 1,000-cycle tone will be reproduced with no more than 1.585 times the power of any other tone between 30 and 15,000 cycles.

2) "The signal-to-noise ratio of the amplifier is 80 db at 40 watts output." When the amplifier is delivering 40 watts of desired audio signal, this signal is

80 db greater than the undesired noise (including hum) generated by the amplifier. That is, the audio signal has 100,000,000 times as much power as the noise produced at the same time.

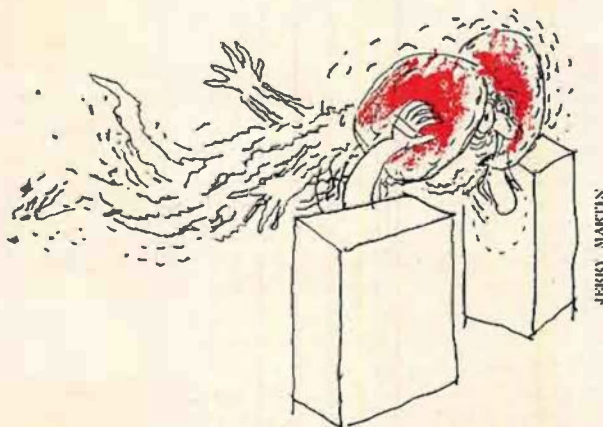
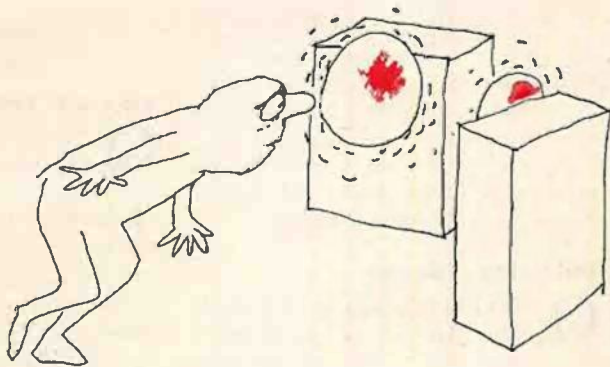
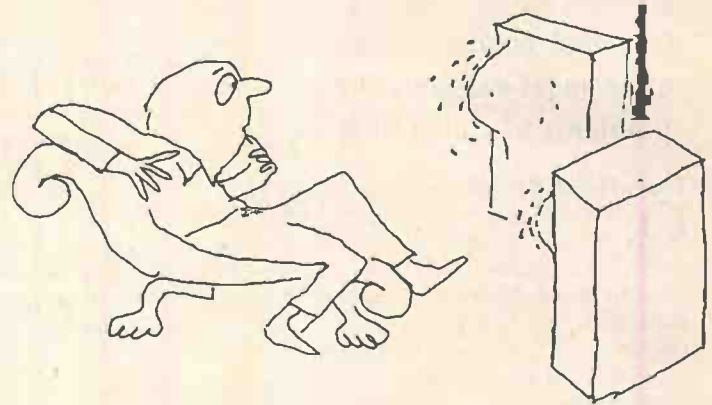
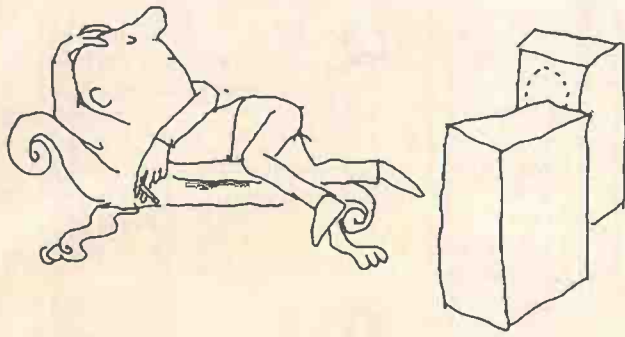
3) "The RIAA disc-playback curve requires about 17 db of boost at 50 cycles and about 14 db of cut at 10,000 cycles." To minimize noise and distortion, the record manufacturer de-emphasizes bass and accentuates treble. To obtain correct tonal balance in playback, it is therefore necessary for the preamplifier to reverse the process by boosting the bass and reducing the treble. The amount of bass boost and treble cut are specified by an industry standard, called the RIAA playback curve. The standard calls for the preamplifier to reproduce a 50-cycle signal from a magnetic phono cartridge with about 7 times as much intensity as a 1,000-cycle signal. It calls for the preamplifier to reproduce a 1,000-cycle signal from the cartridge with about 5 times as much intensity as a 10,000-cycle signal. In terms of the power that eventually is produced by the speaker, 50 cycles receives a 50-fold boost relative to 1,000 cycles, while 1,000 cycles receives a 25-fold boost relative to 10,000 cycles. All told, 50 cycles receives a 1,250-fold power boost (50 times 25 equals 1,250) relative to 10,000 cycles.

4) "The stereo tape head has a 50-db crosstalk ratio at 1,000 cycles." (The terms "separation" and "isolation" are also used instead of crosstalk.) Some of the signal picked up by the left channel of the tape head tends to leak through to the right channel, and vice versa. If the head has a 50-db crosstalk ratio, this signifies that the signal picked up by one channel is 316.2 times as great, in voltage terms, as the amount of the same signal that leaks into the other channel.

5) "The speaker exhibits an 8-db peak at 10,000 cycles." If 1,000 cycles and 10,000 cycles are fed into a speaker, with both frequencies containing the same amount of electrical power, the speaker will reproduce 10,000 cycles with 6.3 times as much acoustic power as it reproduces 1,000 cycles.

The foregoing examples show that the decibel is indeed an efficient means of conveying information. We are up against the fact that the ratio between the loudest and softest sounds that are part of human experience is about one trillion. But, by using the decibel system, we can reduce this ratio to more comprehensible and more significant form by expressing it very simply as 120 db.

Herman Burstein's many contributions to the literature of sound reproduction have appeared in such journals as Electronics World, Audio, and Radio Electronics. His most recent article for this magazine was "Frequency Response in Tape Recorders," which appeared in March of 1962.



JERRY MARTIN

SOUND and the QUERY

by J. Gordon Holt

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

Tape Head Cleaner

Q. Some time ago I saw in a hi-fi catalog a cloth tape impregnated with cleaning fluid that would clean the heads of a recorder simply by playing the tape. I have mislaid the catalog, and I was wondering if you could tell me who makes this product. Also, do you have any idea how effective this method of head cleaning might be?

BERTRAM GOLTZ, JR.
Brooklyn, N. Y.

A. This head-cleaning tape is called Kleen-Tape, and is manufactured by the Walsco Company. It is quite effective as a cleaner of heads and guides, but it does not obviate the need for periodic cleaning of the recorder's capstan and pinch roller. These should be cleaned whenever the pinch roller shows appreciable reddish color or glazing. Use a small cotton swab dipped in carbon tetrachloride or cigarette lighter fluid.

Two-Way Antenna

Q. I am located approximately midway between Philadelphia and Wilmington, Delaware, and would like to be able to receive FM stations in both cities, preferably without the use of an antenna rotator. At present, I am using a simple TV dipole with a reflector, and this does an adequate job, but I'd like to know if anything else might be better.

WARREN W. FRANK
Springfield, Pa.

A. An FM dipole, but without a reflector, would probably be your best choice for an application like this. An FM antenna is more sensitive in the FM band than is a broader-band TV antenna, and this increased sensitivity

will offset the slight loss in one-sided sensitivity that will occur when you do away with the antenna's reflector. The reflector normally tends to direct the antenna's pickup in one direction, increasing its sensitivity from that side but decreasing its rear pickup.

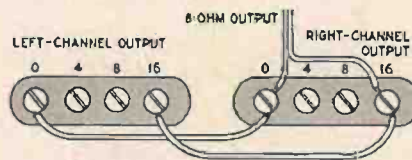
Parallel Power

Q. Some time ago, Julian Hirsch's "Technical Talk" column discussed the feasibility of paralleling the channels of a stereo amplifier to use them as a single-channel amplifier of double their individual power capacity.

He did not mention how one might go about doing this, though. Where do I connect the paralleling jumper?

BEN T. STRICKLAND
Deerfield Beach, Fla.

A. Connect one jumper between the common or 0-ohms terminals on the amplifier outputs, and the other between the two "hot" terminals whose



impedance is twice that of your speaker. Then connect the speaker to one end of each jumper.

Both amplifiers must of course be identical, and both channel inputs must be fed from the input source.

Obstinate Tweeter

Q. Some months ago in this column you suggested a way to locate the cause of an intermittently-operating tweeter. I have even tried a new tweeter connected directly to the amplifier (with the bass turned all the way down, just to be safe), but this one, like the first one, fails to work consistently. To start it I have to turn the treble up and then flip the volume to maximum for a split second. Where is the trouble? In the amplifier, preamp, or where?

THOMAS SELLERS
Detroit, Mich.

A. In order of probability, I would suspect the tone-control section of the preamp, the tweeter balance control (if any), the power amplifier, or the new tweeter itself. A qualified audio service agency should be able to track down the trouble for you.

Incidentally, you should be extremely careful when operating a tweeter in direct connection with the amplifier. Low-frequency signals could ruin it.

Antenna Coax

Q. I have heard that it is possible to obtain 300-ohm shielded coaxial cable for connecting an FM antenna to the tuner. Where can I obtain this? If it is available, I'd like to use it because my twin-lead cable picks up auto ignition interference.

PAUL M. BRADY
Columbus, O.

A. Two manufacturers have produced 300-ohm shielded antenna cable, but one of them discontinued the product almost immediately and the other is considering doing so. The problem appears to be that the signal losses in 300-ohm coax are so great that whatever noise-reduction benefits accrue from the shielding are offset by the noise increase due to signal loss.

If you need the shielding qualities of a coaxial lead-in, it is best to use standard 75-ohm antenna coax, in conjunction with a pair of matching transformers, one at each end of the coaxial line. If your tuner has a 75-ohm antenna input provision, you'll only need one matching transformer, between the antenna and the coax lead-in.

Squeaky Tape

Q. Some of the prerecorded and unrecorded tapes I use cause a disturbing squeal when they go through the recorder. If I'm playing a tape, the squeal is audible through the speaker; and if it happens while I'm recording a tape, the squeal gets permanently superimposed on the recording.

What causes this and what can I do about it?

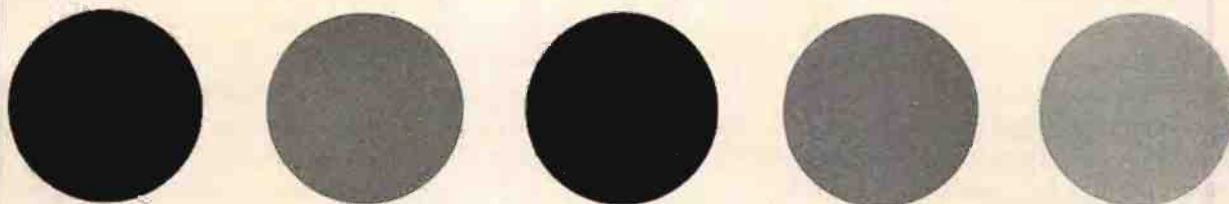
Henry Whitelaw
Bronx, N. Y.

A. Tape squeal is caused by vibration of the tape in line with its direction of travel and stems from excessive friction between the tape and the recorder heads.

The friction may be caused by contamination of the heads with an accumulation of coating material worn off the tape (in which case cleaning the heads and pressure pads will remedy the trouble), or it may be due to misadjustment of the brake that applies tension to the supply reel. Or, again, it may actually be the result of inadequate lubrication of the tape itself.

Since most name-brand tapes are satisfactorily low in friction, I would be inclined to suspect some malfunction of the recorder.

BEST OF THE MONTH



CLASSICAL

A NEW STANDARD FOR *BELSHAZZAR'S FEAST*

Roger Wagner conducts a spectacular performance of Sir William Walton's oratorio

EVER SINCE 1931, when it electrified the Leeds Festival, *Belshazzar's Feast* has been recognized as a choral-orchestral spectacular. Capitol's new stereo recording of Sir William Walton's score, featuring the Roger Wagner Chorale and the Royal Philharmonic Orchestra, marks its sixth recorded performance, and it is the best of the three currently available versions in terms of both lyrical intensity and overwhelming kinetic excitement.

HANS WELD



SIR WILLIAM WALTON
His "*Belshazzar*" packs a wallop

At the time *Belshazzar's Feast* was written, William Walton's name was not preceded by a "Sir." Walton, in fact, was regarded as the brash young man of British music who had created a mild stir with his raucous and spirited *Portsmouth Point* Overture, as well as something of a scandal because of his satirical "entertainment" called *Façade* with the declaimed poems of Edith Sitwell (still available on records on London A 4104). However, a few of the better-informed listeners and critics of the day realized that young Walton also had a great lyrical gift, one that had come to full flower two years earlier with a most remarkable Viola Concerto (presently available on Columbia ML 4905).

In *Belshazzar's Feast*, based on the famous handwriting-on-the-wall episode from the Old Testament book of Daniel, the lyrical, dramatic, and gaudy aspects of the young Walton's creative art are brought together in spectacular fashion. The chorus carries the musical drama, with a solo baritone interposing as narrator-commentator at crucial points. The orchestral forces require a small army of percussion plus two separate brass choirs. Walton's musical language is varied, ranging (continued overleaf)



through a profoundly moving lament (the setting of the psalm *By the Waters of Babylon*); orgiastic savagery, underlined by jazz rhythmic patterns and lurid orchestral coloration; to a triumphant victory paean of Elgarian grandeur.

To do justice to this music in performance, choral virtuosity of the first order is a must. The solo baritone must be able to command the poignant expression needed for "*If I forget thee, O Jerusalem*," for the narrative that sets the scene for the orgiastic feast episode, and for the horror-struck suspense of the "*Mene, mene tekel*" that marks the turning point of the great biblical drama. And nothing less than the finest recorded sound will do for a work of this kind. Fortunately, in almost every respect, Roger Wagner, his singers, the Royal Philharmonic Orchestra, and, above all, the baritone, John Cameron, fill the bill perfectly.

Heretofore, the finest recorded performance of *Belshazzar's Feast* has been the one, made in the early 1940's, that was conducted by the composer, with Dennis Noble as the baritone soloist. Truly a great recording, this performance was available in this country on 78-rpm discs only. When the composer again recorded the work, in 1959, for Angel (35681), the reading had little of the blazing intensity that marked the unforgettable achievement of more than fifteen years before. The recent Columbia disc (MS 6267/ML 5667) with Eugene Ormandy conducting the Rutgers University Choir and the Philadelphia Orchestra is thrilling for its sheer sound, but Mr. Ormandy

ROGER WAGNER
Dramatic intensity for Belshazzar's Feast



CAPITOL RECORDS

is decidedly heavyhanded with the characteristic Waltonian rhythmic figurations that give the feast episode its impetus.

The Roger Wagner Chorale is no amateur group but a compact and superbly trained ensemble of professionals. This explains both the amazing rhythmic precision and fine enunciation exhibited in this recording. The massive quality of sound, however, could not have been achieved by the conventional microphone placement used for large chorus, but only through the most skillful type of multiple miking; and for once the job has been done both with taste and with maximum effectiveness.

Mr. Wagner emphasizes the score's dramatic possibilities to the utmost, but this music not only can take it, it gains by such an approach, given the singers and orchestra that can carry it off, which is the case here. The final song of triumph, "*Then sing aloud to God*," which often seems an anticlimax after the feast episode and its denouement, gains spectacularly from Wagner's whirlwind pacing and the virtuosity of his singers. As for John Cameron's baritone solo work, it is the best I have heard, both in the "*If I forget thee*" and in the "*Mene, mene tekel*." His handling of the florid recitatives at the beginning and end of the feast episode is no less than splendid.

To conclude, this is the recorded version of *Belshazzar's Feast* to own. One note about the sonics: a bit of bass boost may be necessary for optimum impact.

David Hall

© © WALTON: *Belshazzar's Feast*. Roger Wagner Chorale; John Cameron (baritone); Royal Philharmonic Orchestra, Roger Wagner cond. CAPITOL SP 8577 \$5.98, P 9577* \$4.98.

***** JAZZ *****

THE AMAZING WORLD OF CHARLIE MINGUS

*His debut as
a pianist finds him
as provocative as ever*

THE EMOTIONAL maelstrom that is Charlie Mingus completely dominates "Oh Yeah," a new Atlantic album that is a revelation of the Mingus character and the Mingus world. All the compositions are by Mingus. *Hog Callin' Blues* is a

CHARLIE MINGUS

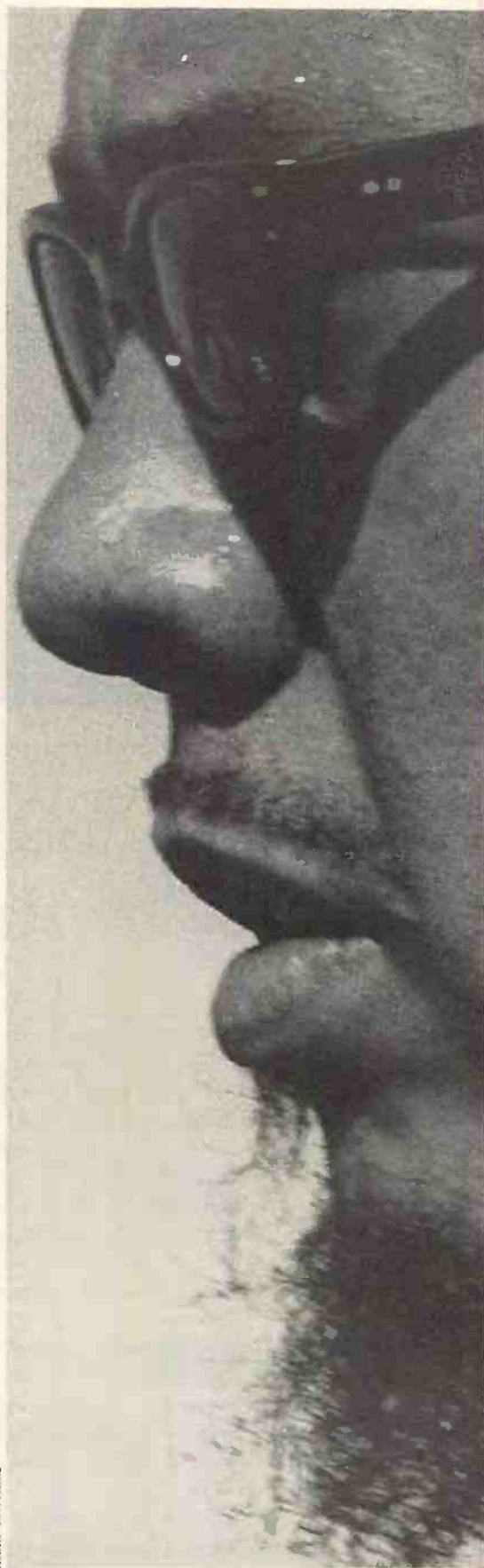
An emotional maelstrom personified

reworking of his *Haitian Fight Song*; *Wham Bam Thank You Ma'am* is still another of his variants on *What Is This Thing Called Love*, a song that possesses an endless fascination for him; *Eat That Chicken*, supposedly a tribute to Fats Waller, is almost identical to a previous Mingus tribute to Jelly Roll Morton. *Passions of a Man*, an excursion into a sort of acting, proves only that self-revelation can more easily be indulgence than it can be art, but talents like this are rarely neat and tidy. The most remarkable of several remarkable pieces is the boiling combination of blues and church music called *Ecclusiastics*. As usual with Mingus, the main concern is with the blues, which he feels as directly as did the legendary singer Lemon Jefferson.

The group is possibly the best Mingus has ever had. He has resolved his constant disagreements with his pianists by becoming one himself, and though he is not yet as good a pianist as he is a bassist—which is a great deal to ask—his direct, uncluttered style is proof of the direct line that exists between Ellington, Monk, and Taylor: at times he sounds astonishingly like each of them. He also sings the blues with a deep emotion that compensates for his limited voice.

The thankless task of being his bassist rests with the late Doug Watkins, who acquits himself well, considering the circumstances. There is also Mingus' regular drummer Danny Richmond, tenorman Booker Ervin, and the forcefully original Jimmy Knepper, a trombonist who is too often overlooked in discussions of first-rate trombonists. But after Mingus, the individual star of the set is Roland Kirk. Kirk plays tenor, flute, siren, and two saxophones. One of these is a semi-alto called the manzello and the other is a semi-soprano called the strich. Sometimes, as in a remarkable passage on *Ecclusiastics*, he plays more than one sax at a time. He always bursts forth with powerful self-expression, a perfect counterpart to Mingus.

Perhaps Mingus is dissatisfied with jazz as a collaborative venture and this is why he tries to do everything himself. But in so doing, he has revealed himself to be a pianist who is more meaningful than all but a few of the men now playing, and he makes his associates play beyond themselves. True, Mingus tries for some effects that don't come off, but most of this set is shattering music that no one but Mingus could have



HEICH SNTZEL

created. However he feels impelled to present his music, we are fortunate to have it. *Joe Goldberg*

© ® CHARLIE MINGUS: *Oh Yeah*. Charlie Mingus (piano and vocals), Roland Kirk (flute, siren, tenor saxophone, manzello, sutch), Booker Ervin

(tenor saxophone), Jimmy Knepper (trombone), Doug Watkins (bass), Dannie Richmond (drums). *Devil Woman; Oh Lord Don't Let Them Drop That Atomic Bomb On Me; Eat That Chicken; Oh Yeah!; Hog Callin' Blues; Ecclesiastics*. ATLANTIC 51377 \$5.98, 1377* \$4.98.



OLIVER NELSON

Wholly personal comment on a deep-rooted musical heritage

OLIVER NELSON'S AFRO-AMERICAN SKETCHES

*A new departure
in blending folk roots
and jazz*

ONE OF the new breed of jazzman who are as familiar with contemporary serious composition as with jazz, Oliver Nelson has studied with, among others, Elliott Carter, and his work reflects this. His new album for Prestige, "Afro-American Sketches," is a fascinating seven-part suite based on Nelson's study of indigenous African material. He used no direct quotations, but rather, in the manner of Bartók, he creates original melodies that sound as though they were folk tunes.

Of primary interest is the remarkable work of the rhythm section, which has bassist Art Davis, Drummer Ed Shaughnessy, and Ray Barretto on conga and bongo drums. Mention should also be made of Jerry Dodgion's flute on *Message*, and Joe Newman's trumpet on *Goin' Up North*. *Freedom Dance* may merit an eventual historical footnote as the first time the ideas of John Coltrane

were translated into big-band terms. And there is the beautiful, folk-like theme of *There's a Yearnin'*, with its rhythmic inventiveness and its lovely writing for the cellos.

Nelson, who plays highly creditable saxophone on a few sections, has created a suite of endless fascination and sure structural strength. He has scored some episodes for as many as twenty pieces, and his knowledge of orchestra potential is sometimes astonishing, as in his writing for brass at the beginning of *Jungleaire*. His work is rooted in craft, as is indicated by his lucid album notes, and he has taken full advantage of the recording medium. He also has come up with a completely personal comment on a musical heritage and somehow manages to include most of the permutations the heritage has undergone. In fact, Nelson's only problem is that he tries to use material from too many sources. In these compositions a phrase of ingenuity and daring may be followed by one of the oldest arranger's clichés—usually a Basic cliché—almost as if the composer didn't know the difference. But this is a carping criticism; Nelson's work marks him as one of the few important arrangers in jazz and also one of the handful of jazzmen who really deserve the designation "composer." *Joe Goldberg*

* ENTERTAINMENT *

A NEW TRIUMPH FOR HARRY BELAFONTE

*Sheer dramatic flair
makes his newest album
a special listening experience*

HAVING

exhausted almost every avenue of musical exploration open to him, Harry Belafonte turns in his latest RCA Victor album to an overtly contemporary set of folk-based songs, most of which have been recent popular hits in various versions. The result, "The Midnight Special," is the most musically satisfying set of his career. He still suffers from problems that have marred his work in the past: on those songs with which he cannot completely identify, such as *Midnight Special* and *Crawdad Song*, the powerful Belafonte personality dominates oppressively, making the material itself seem almost incidental. But Belafonte, whose first name appears nowhere on this record, as if he were Garbo, has always been a sitting duck for such criticism. Nevertheless, he remains one of the most electrifying actors in popular music, and he has had the good sense to employ arranger Jimmy Jones and some fine studio men to assist him in the kind of thing he can do best.

Three tracks—*Gotta Travel On*, *On Top of Old Smokey*, and *Makes A Long Time Man Feel Bad*—are nearly classics. The first has an irresistible swing, and proves again that Belafonte can generate great excitement. *Smokey*, by the inclusion of what folk scholars call floating verses, becomes a long folk tale; the melody line is transformed into a near blues, and Belafonte builds it with an impeccable sense of pace. The most unforgettable number is *Long Time Man*: much of its effect is due to Jimmy Jones's piano and arrangement, Jerome Richardson's tenor, and Joe Wilder's wonderful Clark Terry-styled muted trumpet, and the whole owes a debt to Ray Charles. But Belafonte makes of the song a moving experience. Even one of his own weaknesses, the roughness of his voice, works to his benefit here. This album is a superb performance by a performer who has pulled out all the emotional stops only too seldom.

Joe Goldberg



RCA VICTOR RECORDS

HARRY BELAFONTE

Electrifyingly exciting in his newest recording

© OLIVER NELSON: *Afro-American Sketches*. Orchestra, Oliver Nelson cond. *Message*; *Junglenire*; *Emancipation Blues*; *There's A Yearnin'*; *Goin' Up North*; *Disillusioned*; *Freedom Dance*. PRESTIGE 7225 \$4.98.

© HARRY BELAFONTE: *The Midnight Special*. Harry Belafonte (vocals); orchestra, Jimmy Jones cond. *Midnight Special*; *Memphis Tennessee*; *Muleskinner*; *Gotta Travel On*; and five others. RCA VICTOR LSP 2449 \$4.98, LVE 2449* \$3.98.



classics

Reviewed by RALPH BATES • WILLIAM FLANAGAN

DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

Ⓜ=monophonic recording

Ⓢ=stereophonic recording

*=mono or stereo version
not received for review

Ⓢ Ⓜ C. P. E. BACH: *Double Concerto, in E-flat Major, for Harpsichord, Fortepiano, and Orchestra*. Li Stadelmann (harpsichord); Fritz Neumeyer (fortepiano); Concert Group of the Schola Cantorum Basiliensis, August Wenzinger cond. FASCH: *Sonata, in G Major, for Transverse Flute, Two Treble Recorders, and Continuo*. QUANTZ: *Trio Sonata, in C Major, for Recorder, Transverse Flute, and Continuo*. Gustav Scheck and Veronika Hampe (treble recorders); Hans-Martin Linde (flute); Johannes Koch (viola da gamba); Eduard Müller (harpsichord). DEUTSCHE GRAMMOPHON ARCHIVE ARC 73173 \$6.98, ARC 3173 \$5.98.

Interest: Keyboard contrasts
Performance: Expert
Recording: Very good
Stereo Quality: Excellent

Carl Philipp Emanuel Bach's *Double Concerto* for harpsichord and pianoforte (1788) is a particularly good example of a musical style in transition—one instrument gradually being displaced by another. What will surprise many listeners hearing this performance is the difference in sound between the eighteenth-century fortepiano (Archive uses an authentic, restored model) and the modern concert instrument, for the predecessor of the piano is, in fact, far closer in dynamic range, but not in tone, to the harpsichord. On a less spectacular level, the flute and recorders in the fine Quantz and Fasch works are also less far apart in sonority than one might expect, since a wooden, eighteenth-century flute was used. The performances are felicitous, the music delightful. No effort has been spared to make this recording as authentic as possible, including superior ornamentation and embellishment in the Quantz and Fasch. The orchestra in the concerto even includes valveless horns, short-necked violins, and eighteenth-century winds. The sound is far more im-

pressive on the stereo disc, but the solo instruments in the chamber works have been too closely miked, with some lack of transparency on the second side in both versions. I. K.

Ⓢ Ⓜ BACH: *Capriccio sopra la lontananza del suo fratello dilettissimo, in B-flat Major* (S. 992); *Chromatic fantasy and Fugue, in D Minor* (S. 903); *Italian Concerto, in F Major* (S. 971); *Anna Magdalena Notebook, Second Volume* (1725): *Menuett, in G Major* (S. Anh. 116); *Musette, in D Major* (S. Anh. 126); *Chorale, "Wer mir den lieben Gott lässt walten"* (S. 691); *Polonaise, in G Minor* (S. Anh. 125); *Aria, in G Major (from the Goldberg Variations)* (S. 988); *Solo per il Cembalo, in E-flat Major (possibly by Wilhelm Friedemann Bach)* (S. Anh. 129). Joerg Demus (piano). Music Guild S 17 \$4.87 to subscribers, \$6.50 to nonsubscribers; M 17* \$4.12 to subscribers, \$5.50 to nonsubscribers (Available from Music Guild, 141 W. 57th St., New York 19, N.Y.)

Interest: Mostly familiar Bach
Performance: Vigorous and personalized
Recording: Fair
Stereo Quality: Good

Except for several less familiar selections from the *Anna Magdalena Book*, this col-

lection is quite standard, all the works being available in performances on the harpsichord as well as the piano. Demus adopts an interesting compromise between the romantic and warmly personalized style of his teacher the late Edwin Fischer and the more recent scholarly approach that stresses, among other things, correct ornamentation. Some of the simpler pieces of the *Anna Magdalena Book* are rendered rather too cutely, with some filled-in harmonies, but elsewhere Demus performs with commendable vitality, intelligence, and expressive freedom, the *Capriccio on the Departure of his Beloved Brother* being a particular success. The piano tone, warm and quite resonant, is not entirely clean, and the end of the second side of the stereo version is partially marred by surface swish. I. K.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ BACH: *Capriccio sopra la lontananza del suo fratello dilettissimo, in B-flat Major* (S. 992); *Aria variata alla maniera italiana, in A Minor* (S. 989); *Tocatta, in D Minor* (S. 913); *Tocatta, in E Minor* (S. 914). Ralph Kirkpatrick (harpsichord). DGG Archive ARC 73175 \$6.98, ARC 3175 \$5.98.

Interest: Youthful keyboard Bach
Performance: First-rate

RALPH KIRKPATRICK

Outstanding interpretation of Bach for harpsichord



Recording: Splendid
Stereo Quality: Excellent

This disc includes four miscellaneous clavier works written during Bach's earlier creative years when he was between twenty-one and twenty-five. Almost without exception, Kirkpatrick's playing here is outstanding. If any piece must be singled out, it is the picturesque *Capriccio on the Departure of his Beloved Brother*, rendered with great charm and musical insight. This performance is by far the best on records. Additional ornamentation also occurs in the A Minor *Aria Variata*, especially in the repeats, and in the D Minor *Tocatta*, both performed with admirable finger control and articulation, sane but colorful registration, and plenty of fiery passion so suitable to early Bach. The recording, both in mono and in stereo, is superlative, though Kirkpatrick's Neupert harpsichord seems to have an abundance of "wolf" notes (an extraneous harmonic ping) that become quite noticeable on the second side. I. K.

© © BACH-ALMEIDA: *The Intimate Bach (Duets with the Spanish Guitar, Vol. 2)*. *Komm süßer Tod* (with viola); *Sonata No. 3, in C, for unaccompanied violin: Fuga* (guitar solo); *Partita No. 1, in B Minor, for unaccompanied violin: Sarabande and Double and Bourrée and Double* (with viola); *Jesu, Joy of Man's Desiring* (with viola); *Clavier Partita No. 1, in B-flat Major* (with horn). Laurindo Almeida (guitar); Virginia Majewski (viola); Vincent De Rosa (French horn). CAPITOL SP 8582 \$5.98, P 8582* \$4.98.

Interest: Gimmicked Bach
Performance: Romantic virtuosity
Recording: Close-up
Stereo Quality: Clear separation

The liner notes make much of the fact that Bach arranged his own music and that of others, and concludes that the present transcriptions are what might have transpired had a guitarist and a horn player dropped into the Bach household for a pleasant evening of music-making. Thus, the album title, "The Intimate Bach." This speculation is supplemented by the thought that if Bach had two instruments available (such as the present guitar and viola) to play two movements from an (originally) unaccompanied solo violin partita, both the original movement and its variation would be played simultaneously. Now there is certainly nothing wrong with transcriptions, particularly as Bach himself made them (i.e., cello to lute, or violin to organ), but the kind of mayhem on the present disc can only be considered a stunt, though an exceptionally well-executed one. To hear the B-flat Clavier Partita played with the horn

taking the melody and the guitar providing chordal accompaniments is an unusual experience, but the accomplishment has little to recommend it other than as an exhibition of French horn virtuosity. The playing in general is fluent and romantically colored, and the recording, with widely separated instruments in stereo, is warm and very realistic. I. K.

© BACH: *The Musical Offering*. Ars Rediviva Ensemble. SUPRAPHON SUA 10072 \$5.98.

Interest: Royal chamber music
Performance: Romantic yet meaningful
Recording: Fair

In attempting to make as much sense as possible out of the ten learned canons that make up the bulk of Bach's musical present to Frederick the Great, the ten-man Czech ensemble adopts a rather Beethovenesque approach, substituting vigor for more desirable stylistic refinement. This approach also affects the two *ricercari* and the trio sonata. The latter's second movement, for example, is not nearly galant enough in spirit. On the credit side is a good rhythmic pulse and admirable conviction in the playing. There is also a nicely varied choice of instrumentation (the realization, by one of the participants, Milan Munclinger, even includes the harpsichord in the mighty, concluding *Ricercare à 6*, contrary to the usual arbitrary practice of scoring it for strings and winds only). The recorded sonics, however, are quite muddy and bottom-heavy. I. K.

© © BACH: *Six Sonatas for Cembalo Concertante and Violin Solo* (S. 1014/19). Albert Fuller (harpsichord); Robert Gerle (violin). DECCA DXSA 7168 two 12-inch discs \$11.96, DXA 168 \$9.96.

Interest: Supreme Bach chamber works
Performance: Clean but cool
Recording: Balance problems
Stereo Quality: Adequate

While it is both easier and more convenient to refer to these six works as violin sonatas, the correct title reads as given above. The harpsichord part, fully written out by the composer, does not function as accompaniment but is an integral part of the music, supplying two melodic lines to the violin's one. In both mono and stereo versions, however, the violin is unduly favored. The result is that in those portions where the harpsichord has the important thematic material, all one can hear is a bare tinkle underneath an overly loud violin. The Hungarian-born violinist, Robert Gerle, and the American harpsichordist, Albert Fuller, have performed these six superb sonatas in concert to considerable acclaim (no such balance problems existed in the performances I had occasion to hear), but their approach



ELEANOR STEBER
Soloist in Barber's "Knoxville"

on these discs is emotionally cool, though technically brilliant. It is obvious that both performers have worked out their interpretation and ensemble with great care. Yet the total effect, with the tempos of some of the fast movements far too rapid, often lacks expressive warmth. This applies particularly to the violin part, which is rendered cleanly and quite unromantically, but with relatively little sensitivity to Bach's own phrasing. In addition to the imbalance already mentioned, the recording in both mono and stereo versions reproduces somewhat shrilly. I. K.

© © BARBER: *Knoxville: Summer of 1915*. La MONTAINE: *Songs of the Rose of Sharon*. Eleanor Steber (soprano); Greater Trenton Symphony Orchestra, Nicholas Harsanyi cond. ST/AND SLS 7420 \$5.98, SLP 420 \$4.98.

Interest: Barber's finest moment
Performance: Spotty
Recording: Fair
Stereo Quality: Not very evident

Were I asked about the desert island and the phonograph, as the question might pertain to American music, Samuel Barber's *Knoxville: Summer of 1915* would surely qualify for my luggage. I've always found this to be the single work that cubs beneath the veneer of coolness and occasional superciliousness that characterizes Barber's neo-Romanticism. The piece is beautifully made, meltingly lyrical, and has remained poignant over the fifteen years since its composition. It is good to welcome it back to records, though its performance here is not ideal.

Miss Steber has seen fit to rerecord

the work during a live performance in Trenton, New Jersey. Thus we have recorded sound of limited effectiveness. The orchestra, furthermore, is not a first-rate professional organization (thus some spotty instrumental work), and Miss Steber herself, while vivid and believable in her interpretation of James Agge's beautiful text, is not consistently in her best voice.

Better this *Knoxville* than none at all, and one can be grateful to Miss Steber for making it available with so appropriate a coupling as the *La Montaine* cycle. Composed in 1957 by the forty-two-year-old Pulitzer Prize-winning composer, the work is a skillfully wrought song cycle in a neo-Romantic manner quite similar to Barber's in approach. *W. F.*

⑤ ④ **BEETHOVEN:** *Piano Sonata No. 13, in E-flat Major, Op. 27, No. 1.* **HAYDN:** *Piano Sonata No. 23, in F Major.* **MOZART:** *Piano Sonata No. 10, in C Major (K. 330).* Leonard Pennario (piano). CAPITOL SP 8584 \$5.98, P. 8584* \$4.98.

Interest: Unhackneyed masterpieces
Performance: Highly commendable
Recording: Very good
Stereo Quality: Fine

All three of these sonatas, though by no means rarities, are less often recorded



SIMONIS/DEUTSCHE GRAMMOPHON

WOLFGANG SCHNEIDERHAN
Richly satisfying Brahms sonatas

than others by the same composers, and Leonard Pennario should be commended for skipping the obvious "Moonlight" Sonata in favor of its immediate predecessor, a lengthier work, titled by Beethoven as a "*Sonata quasi una Fantasia*." The pianist gives the music a suitable Romantic touch for its date (1802) as well as a proper humor and forcefulness. His handling of the more classical Haydn (1773) and Mozart (1778) is equally sensible, stylish, and unexaggerated, with clean passage work. The impressive playing is matched by fine piano sound, al-

though my stereo copy was marred by some pressing faults. *I. K.*

⑤ ④ **BERG:** *Quartet, Op. 3.* Kohon Quartet. **SCHOENBERG:** *Quartet No. 2, in F-sharp, Op. 10.* Ramor Quartet; Maria Theresia Escibano (soprano). Vox STDL 500 730 \$4.98, DL 730* \$4.98.

Interest: Twelve-tone masters
Performance: Uniformly earnest
Recording: Good
Stereo Quality: Believable

Vox's sleeve annotator (whose opinion of what is tonal and atonal differs from mine) has compared Schoenberg's Second Quartet to Picasso's celebrated painting, *Les Femmes d'Alger*. As Picasso began his painting along the lines of more traditional representation and, en route, as it were, wandered onto the unexplored terrain of cubism, Schoenberg similarly began "tonally" and ventured midstream into "atonality." For good measure, he began the work as a plain string quartet, only later to commence writing songs with string-quartet accompaniment.

The comparison obviously is not without justice. Were the work by anyone but Schoenberg, however, critics might well describe it as a silly, pretentious, and muddled piece that starts out to be one

The recording is mostly good, although the soprano solo in the Schoenberg—sung sensibly, if not compellingly, by Maria Theresia Escibano—has been rather submerged into the ensemble string sound. I do not know if this is a planned consequence (treating the voice as one of the instruments) or a miscalculation in mike placement and balance. If intentional, it has been achieved at the expense of verbal intelligibility. *W. F.*

⑤ ④ **BODA:** *Sinfonia.* **TRYTHALL:** *Symphony No. 1.* Knoxville Symphony Orchestra, David Van Vactor cond. COMPOSERS RECORDINGS CRI 155 \$5.95.

Interest: Young talent
Performance: Pretty good
Recording: Ditto

CRI has hit upon a young composer of extraordinarily convincing musicality in Gilbert Trythall. His First Symphony, recorded here, is big, splashy, immature, derivative, and highly uneven. Yet one senses an impressive talent.

Not the least surprising aspect of Trythall's work is his debt to Paul Hindemith. One would think that Hindemith's day as an inspiration for bright young men was long, and forever, past. But the influence here is oddly refreshing, at least in so gifted a composer as Trythall, and it is a welcome relief from the Webern-Berg-Schoenberg specters that are *de rigueur* with the young. In any case, keep an eye on Mr. Trythall.

John Boda's *Sinfonia* is an earnest work in the modal contrapuntal manner that one associates with the Eastman School of Music. Mr. Boda's craft is solid and respectable, but the music, in the last analysis, is academic, predictable, and a little dull.

Performances sound competent; the recording is adequate. *W. F.*

⑤ ④ **BRAHMS:** *Sonatas for Piano and Violin: No. 1, in G Major, Op. 78; No. 3, in D Minor, Op. 108.* Carl Seemann (piano); Wolfgang Schneiderhan (violin). DEUTSCHE GRAMMOPHON SLPM 138696 \$6.98, LPM 18698 \$5.98.

⑤ ④ **BRAHMS:** *Sonata No. 2, in A Major, for Piano and Violin Op. 100; Scherzo from the Dietrich-Schumann-Brahms Sonata.* **FRANCK:** *Sonata, in A Major, for Violin and Piano.* Carl Seemann (piano); Wolfgang Schneiderhan, (violin). DEUTSCHE GRAMMOPHON SLPM 138633 \$6.98, LPM 18633 \$5.98.

Interest: Vital sonatas
Performance: Chamber-music style
Recording: Clear, a bit distant
Stereo Quality: Realistic

These two discs are a logical sequel to this exceptionally congenial team's Beethoven sonata series for DGG. They offer

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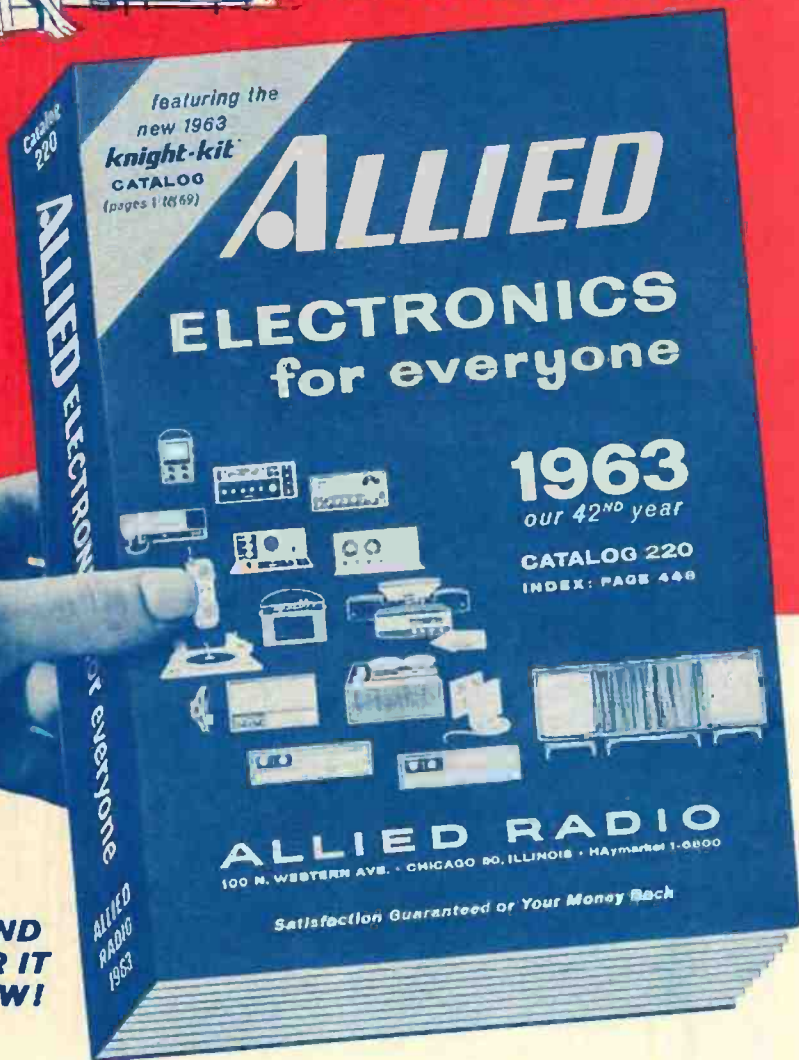
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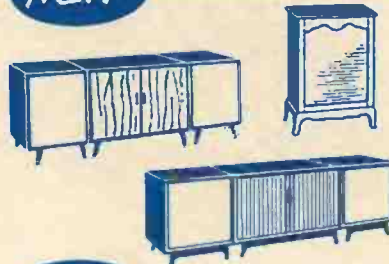
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Brahms's entire output for the medium, plus Franck's solitary but significant Sonata in A. And again, the polished rapport and secure musicianship of the two artists are impressively proven.

It would be difficult to imagine more satisfying interpreters for the lyrical and pastoral pages of the first two Brahms sonatas (in G and A). Their approach to the Brahms D Minor and to the Franck sonata, however, is a bit on the restrained side, too even-tempered for such surging and stormy episodes as the final Presto in the Brahms and the first and third movements of the Franck.

Seemann and Schneiderhan are true chamber-music players. Theirs is a partnership of equals, and their approach to this music is unquestionably valid. Yet, in an interpretation equally as admirably balanced, Firkusny and Morini manage to capture more of the lyric sweep inherent in the Franck sonata (Decca 710038). As for the three Brahms sonatas, those who conceive them in terms of the violin repertoire will probably continue to favor the earlier Columbia SL 202. It is not ideal chamber music: Isaac Stern completely dominates his capable pianist partner, but for boldness, dramatic sweep, and tonal richness his playing remains unequalled.

Of the two DGG editions—both clean, well-defined, and captured on beautiful surfaces—the more spacious stereo version rates preference. The mixing is distant, however, and the over-all sound is not as good as DGG's liveliest and most resonant achievements. G. J.

BRUSTAD: *Symphony No. 2* (see KIELLAND).

Ⓢ **CHOPIN:** *Polonaise-Fantasia, in A-flat, Op. 61; Mazurka, in G Minor, Op. 67, No. 2; Mazurka, in A Minor, Op. 67, No. 4; Nocturne, in B Major, Op. 62, No. 1; Nocturne, in E Major, Op. 62, No. 2; Mazurka in C-sharp Minor, Op. 50, No. 3.* Fou Ts'ong (piano). PARLIAMENT PLP 159 \$1.98.

Interest: Unidiomatic Chopin
Performance: Poor
Recording: Very good

Fou Ts'ong's recent Beethoven record impressed me; this Chopin disc does not. The Chopin poetry is not here, and the moods of the music, particularly the transitions from one emotional mood to another, seem to escape the pianist. Precise outlines are all very well, but finesse of phrasing is also required. Nor is it necessary to indulge in such retards as Fou Ts'ong does. The piano tone is extremely good. R. B.

Ⓢ Ⓢ **DEBUSSY:** *Three Nocturnes: Nûdges; Fêtes; Sirènes.* **RAVEL:** *Daphnis and Chloë: Suite No. 2.* Detroit Symphony Orchestra, Wayne State Uni-

versity Women's Glee Club, Paul Paray cond. MERCURY SR 90281 \$5.98, MG 50281* \$4.98.

Interest: Paray's Impressionism
Performance: Characteristic
Recording: Fine
Stereo Quality: Just

Munch's recent recording of the complete *Daphnis and Chloë* for RCA Victor is not likely to be bettered, and it seems almost unfair to compare this Paray performance with it. Like all Paray's work with the French repertoire, it has its own *modus vivendi* in the kind of brisk clarity that is the essence of his style. Where the nocturnes are concerned, the slight stepping-up of tempo that provides an effective *Fêtes* gives us a *Nûdges* that is curiously casual, oddly without impressionistic atmosphere.

Detroit's orchestra sounds particularly good on this disc, and the recording ranks with Mercury's best. W. F.

Ⓢ **DVOŘÁK:** *Czech Suite, in D Major, Op. 39.* Czech Philharmonic Orchestra, Alois Klima cond. *Suite in A Major, Op. 98b.* Czech Philharmonic Orchestra, Karel Sejna cond. SUPRAPLON LPV 341 \$5.98.

Interest: Charming firsts
Performance: In the vein
Recording: Adequate

To ignore the minor works of Dvořák is to neglect much charming music. Both the Czech Suite and the Suite in A Major herewith make their first entry into the Schwann catalog, and one wonders, "Why so late?" The Czech Suite is, of course, simple, open-hearted, and unclouded music, clearly related to the Slavonic Dances. The A Major Suite is of the composer's "American" compositions, but is no less charming and melodically inventive. Both conductors show delight

in this music and communicate it with style, especially in rhythm. The recording may not be of demonstration quality, but it is entirely satisfactory. R. B.

FASCH: *Sonata in G Major* (see C. P. E. BACH).

FRANCK: *Violin Sonata* (see BRAHMS).

Ⓢ Ⓢ **GERSHWIN:** *Cuban Overture; Second Rhapsody; Porgy and Bess Medley; "I Got Rhythm" Variations.* Leonard Pennario (piano); Hollywood Bowl Symphony, Alfred Newman cond. CAPITOL SP 8581 \$5.98, P 8581* \$4.98.

Interest: Gershwin potpourri
Performance: Glib
Recording: Bright
Stereo Quality: Fine

At least two of the items recorded here—the *Cuban Overture* and "*I Got Rhythm*" Variations—are done much better on Victor's recent all-Gershwin record with the Boston Pops and Earl Wild. What remains on this Capitol release, then, is an arrangement of an arrangement (a piano-and-orchestra adaptation of the suite from *Porgy and Bess*), and the first stereo realization of the *Second Rhapsody*. The latter is performed with glib ease, and the whole recording sounds quite good in its souped-up way. W. F.

Ⓢ **GERSHWIN:** *Rhapsody in Blue; An American in Paris.* Paul Whiteman cond. Leonard Pennario (piano). CAPITOL DT 1678 \$4.98.

Interest: Whiteman-Gershwin
Performance: Quaint
Recording: Good for its age
Stereo Quality: Passable

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DATA

COMMENTARY

Ⓜ Ⓜ BACH: *Cantata No. 31, "Der Himmel lacht, die Erde jubilieret" (Easter Cantata); Cantata No. 70, "Wachet, betet."* Soloists; Vienna Chamber Orchestra and Akademie Choir; Vienna State Opera Orchestra; Bach Guild Choir, Felix Prohaska cond. BACH GUILD BG 615 \$4.98.

The soloists, chorus, and orchestra do their work with devotion and a good sense of style in these idiomatic performances. Although the sound is a bit unclear at times, it is far from poor, considering these are mono recouplings from two records issued in 1952 and 1954. I. K.

Ⓜ Ⓜ BEETHOVEN: *Symphony No. 4, in B-flat, Op. 60; Leonore Overture No. 2, Op. 72.* Berlin Philharmonic Orchestra, Eugen Jochum cond. DEUTSCHE GRAMMOPHON SLPM 138694 \$6.98, LPM 18694 \$5.98.

Unlike in some of his previous Beethoven recordings, which tended to be dull, Eugen Jochum brings exuberance and vigor to both of these works. The resulting performances throb with life. The orchestra plays superbly, and the recorded sound is excellent. M. B.

Ⓜ Ⓜ BERLIOZ: *Symphonie Fantastique, Op. 14.* Lamoureux Orchestra, Igor Markevitch cond. DEUTSCHE GRAMMOPHON SLPM 138712 \$5.98, LPM 18712* \$4.98.

Alas, this is no more than just a good reading of a Romantic masterpiece. The first movement is a bit tedious; the *Ball* lacks the swirl and glitter it might have; and the *Witches Sabbath* leaves one without much of a chill. The recorded sound falls short of the usual DGG standards. R. B.

Ⓜ Ⓜ FRANCK: *Piano Quintet, in F Minor.* Clifford Curzon (piano), Vienna Philharmonic Quartet. LONDON CS 6226 \$5.98, CM 9294* \$4.98.

The sheer sound of this recording is clean and warm. Clifford Curzon's performance is mature, and the Vienna Philharmonic Quartet employs a subtle control and restraint that enhances this passionate and lyrical work. R. B.

Ⓜ MENASCE: *Sonata for Viola and Piano; Sonata for Violin and Piano; Sonatina No. 2 for Piano; Instantinés for Piano.* Lillian Fuchs (viola); Joseph Fuchs (violin); Arthur Balsam (piano); Joseph Bloch (piano). COMPOSERS RECORDINGS CRI 154 \$5.95.

This collection of chamber music represents a composer whose mastery of the formal media was complete but whose work was less than felicitously bound to an academicism that forced undue limitation onto it. The performances are commendable, although the piano solos are marred by a rather hollow recorded sound. W. F.

Ⓜ MENDELSSOHN: *Piano Music, Vol. 1: Songs Without Words; Variations Sérieuses, in D Minor, Op. 54.* Rena Kyriakou (piano). Vox VBX 411 three 12-inch discs \$8.95.

This release is a good buy. Rena Kyriakou's playing is clean, tidy, and without affectation. There is a real touch of distinction in the *Variations Sérieuses*, and with a little reduction of bass, the piano tone is very good. R. B.

Ⓜ Ⓜ MOZART: *Concertone, in C Major, for Two Violins, Oboe, Cello, and Orchestra (K. 190).* HAYDN: *Symphony No. 84, in E-flat Major.* Emanuel Hurwitz and Eli Goren (violins); Peter Graeme (oboe); Terence Weil (cello); English Chamber Orchestra, Colin Davis cond. L'OISEAU-LYRE SOL 60030 \$5.98, OL 50199* \$4.98.

Those who are interested in neglected minor masterpieces are recommended to investigate this disc. The first stereo editions are played here by an orchestra of modest proportions but enviable stylistic skills. The first-rate performances are marred, however, by an unbearably harsh-sounding pressing. I. K.

Ⓜ Ⓜ POULENC: *Humoresque; Improvisations (Book II), Nos. 7-12; Suite Française; Valse in C; Les Animaux Modelés; Villageoises.* Graut Johannesen (piano). GOLDEN GREST CR 4042 \$4.98.

On the whole, this program is a disappointment. Poulenc tends to limit himself to a repetition of musical ideas, while Johannesen's interpretations of the works are businesslike and literal. The recording, though shallow, is clear enough, but the piano sound is occasionally tinny. W. F.

Ⓜ Ⓜ SCHUMANN: *Quartet No. 1, in A Minor, Op. 41, No. 1.* MENDELSSOHN: *Quartet No. 2, in E Minor, Op. 44, No. 2.* Claremont String Quartet. Music Guild S 19 \$4.87 to subscribers, \$6.50 to nonsubscribers; M 19* \$4.12 to subscribers, \$5.50 to nonsubscribers.

The Schumann A Minor Quartet poses too many problems for the Claremont players. Although their string tone is fine, their exaggerated stresses and accents serve only to obscure the musical shape of this ambiguous work. As for the Mendelssohn work, the Fine Arts Quartet on Concert-Disc still leads the field. The recorded sound is average. R. B.

Ⓜ Ⓜ STRAUSS: *Don Juan, Op. 20; Death and Transfiguration, Op. 24.* The Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6324 \$5.98, ML 5724 \$4.98.

Ormandy's *Death and Transfiguration* is the chief interest of this disc. Expressive, dramatic, and finely nuanced, it is a compelling performance of a superior work. Firm bass, shining brass, and colorful winds come through in a first-rate recording. R. B.

Ⓜ Ⓜ TCHAIKOVSKY: *Symphony No. 5, in E Minor, Op. 64.* The New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6312 \$5.98, ML 5712 \$4.98.

If you prefer Bernstein the showman-virtuoso to Bernstein the musician you may like this recording. In my view, however, the breakneck pace of this performance cannot be justified. All is too sharply pointed, too lacking in subtlety. The recorded sound is very good. R. B.

Gershwin's career as a composer for the concert hall, his approach to the composer's music is always as historically interesting and nostalgic as it is wrong-headed and innocent. Listen, for example, to what happens when one of Gershwin's big tunes is about to arrive. Whiteman prepares for it well in advance and lets it arrive with the same emphasis that a hard-plugged tune gets in the overture-potpourris that precede the opening curtain in a Broadway musical. It is easy enough to see the damage this does to the work of a composer whose formal method is, in truth, not much more subtle or sophisticated.

The recording is a pseudo-stereo re-amp of a 1950 original and is passable in quality. Pennario's playing is incisive, tidy, and without conviction. *M. F.*

RECORDING OF SPECIAL MERIT

© © GILBERT AND SULLIVAN: *Trial by Jury*. George Baker (baritone), The Learned Judge; Elsie Morison (soprano), The Plaintiff; Richard Lewis (tenor), The Defendant; John Cameron (baritone), Counsel for the Plaintiff; Owen Brannigan (bass), Usher; Bernard Turgeon (baritone), Foreman of the Jury. Pro Arte Orchestra, Glyndebourne Festival Chorus, Sir Malcolm Sargent cond. ANGEL S 35966 \$5.98, 35966* \$4.98.

© © GILBERT AND SULLIVAN: *Overtures: The Mikado; The Gondoliers; The Yeomen of the Guard; The Pirates of Penzance; H.M.S. Pinafore; Iolanthe*. The Pro Arte Orchestra, Sir Malcolm Sargent cond. ANGEL S 35929 \$5.98, 35929* \$4.98.

Interest: Savoyard fare
Performance: Delightful
Recording: Lively
Stereo Quality: Excellent

Angel has achieved one of its best Savoy productions in the first stereo treatment of Gilbert and Sullivan's only one-acter. *Trial by Jury* is a tight little bundle of delight that unrolls at a cheerful clip. There is a fine comic flair in Elsie Morison's and Richard Lewis' portrayals of the disenchanted lovers, and their vocal quality is several cuts above the usual D'Oyly Carte variety. John Cameron is a sturdy Counsel, Owen Brannigan a sonorous, if somewhat strenuous, Usher. The veteran George Baker reveals a wealth of wily stagecraft as the Learned Judge. His voice is rather threadbare (Baker is seventy-six!) but there is no lack of mischievous jollity and high spirit in his characterization.

The major credit for tuning this performance into the fastest-moving and most entertaining forty-five minutes imaginable, however, belongs to the most seasoned Savoyard of them all, Sir Mal-

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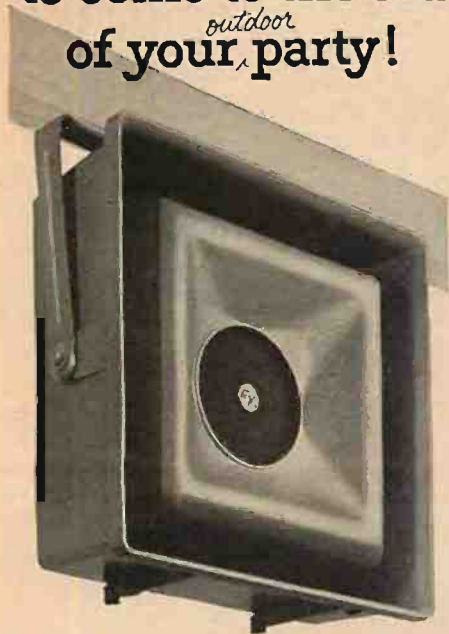
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colm Sargent. Precision, clarity, and balance are the earmarks of his leadership; the tempos are not overly brisk, but Sargent knows how to impart a catchy lilt to the proceedings without ever losing sight of fine musical detail. From the technical point of view, the production is very successful—movement is not overemphasized, but there is a definite theatrical air about the performance. The stereo is widespread, and the sound warmly alive.

The six popular overtures on Angel 35929 are performed with Sargent's characteristic elegance and precision. In the gracefully interwoven melodies of *The Pirates* and *Iolanthe*, in particular, Sullivan's contrapuntal skill is revealed with rare felicity.

G. J.

Ⓜ **GLINKA: *Ivan Susanin***. Ivan Petrov (bass), Ivan Susanin; V. Firsova (soprano), Antonida; N. Gres (tenor), Bogdan Sobinin; V. Klepatskaya (mezzo-soprano), Vanya; others. Chorus and Orchestra of the Bolshoi Theatre, Boris Khaikin cond. MK 216D four 12-inch discs \$19.94.

Interest: Russian national opera

Performance: Convincing

Recording: Adequate

Without the benefit of a libretto, non-Russian listeners are led to believe that they will hear the opera Mikhail Glinka composed under the title of *A Life for the Tsar* in 1836. Glinka's music is indeed here—except for an important but hazardous tenor aria that is omitted from Act IV, though it is described in detail in the accompanying synopsis—but the text bears no resemblance to the original. Virtually all references to the Tsar have been eliminated—astonishing, considering that the entire opera was built around the plot against the young Tsar and his escape due to Ivan Susanin's heroic sacrifice. Gone, too, are most of the religious references characteristic of Russian folklore. These changes go unmentioned in the synopsis attached to the set, which is based on the text as Glinka knew it.

This album is a model of how a relatively unfamiliar work should not be packaged, but Glinka's music is worth hearing even under such odd circumstances. This is a solidly constructed, effective opera, enriched by colorful pageantry and studded with numbers for the four principals.

Unquestionably, this is a convincing account of the way this work is performed today at the Bolshoi. While the recording is far from spectacular, it conveys Khaikin's thoughtful leadership.

G. J.

RECORDING OF SPECIAL MERIT

Ⓜ **GOEB: *Quintet No. 2 for Woodwinds***. New Art Wind Quintet. **SYDEMAN: *Seven Movements for Septet; Concerto da Camera***. Max Pollikoff

(violin), CRI Chamber Ensemble, Paul C. Wolfe cond. COMPOSERS RECORDINGS CRI 158 \$5.95.

Interest: Rewarding American chamber music

Performance: Excellent

Recording: Good

CRI's catalog of contemporary American chamber music is—unlike most of its orchestral catalog—both performed by Americans and recorded in this country. And it is a pleasure to report that the company has been issuing discs in the chamber field of late that are comparable in quality to similar undertakings by major organizations. This splendid release is by no means the least of them.

The works involved have strong points in common: they are accessible to the reasonably experienced listener, are of high technical skill, and show a primary concern with musical communication. That the pieces are composed with reference to different techniques and musical styles is, then, more interesting than important. Goeb's work is tonally oriented, while Sydeyan's is dodecaphonically conceived, although it is perhaps worth noting that the latter's music would appear hopelessly middle-brow to the post-Webster twelve-tone cult.

This is American chamber composition of the first order. The performances sound authentic, and the recording is fine.

W. F.

Ⓜ **HAINES: *Concertino for Seven Solo Instruments and Orchestra***. Oklahoma City Symphony Orchestra, Guy Frasier Harrison cond. **ROGERS: *Variations on a Song by Moussorgsky***. Rochester Philharmonic Orchestra, Theodore Bloomfield cond. COMPOSERS RECORDINGS CRI 153 \$5.95.

Interest: Americans from Eastman

Performance: Credible

Recording: Good

There is an aura of pure subjectivity pervading the Rogers Variations that suggests they are somehow not privy to reasonably objective criticism. To begin with, why make variations on a Moussorgsky song, where every bar and beat reeks with the Russian composer's overpowering personality? Why write variations with contrast obtained through heterogeneously employed musical styles rather than the principles of harmonious development? Why write a piece neutral in harmonic, melodic, and rhythmic substance to leave front place for an orchestral manner that is commonplace?

Haines' Concertino is a craftsmanlike piece that is more interesting for its instrumental treatment than for its rather ordinary though very earnest and honest expressive content.

The performances seem excellent and the recording good.

W. F.

HAYDN: Piano Sonata No. 23 (see BEETHOVEN).

© © **HANDEL: Concerto Grossos, Op. 6: No. 7, in B-flat Major; No. 8, in C Minor; No. 9, in F Major.** Handel Festival Orchestra, Halle, Horst-Tanu Margraf cond. Epic BC 1160 \$5.98, LC 3833* \$4.98.

Interest: Great Handel
Performance: Heavyhanded
Recording: Good
Stereo Quality: Good

As in the first two records of this series (Epic BC 1074/LC 3676, BC 1089/LC 3707) containing the first six concerto grossos of Handel's superb Op. 6, the Baroque-size orchestra is a good one, but the performances are heavy handed and unimaginative. Little attention is paid to dynamic contrasts—indeed, the playing seems to maintain a good *forte* throughout—and even less is paid to stylistic matters. Worst of all, tempos are often plodding, the music is pedantically and romantically phrased, and one gets an impression of tediousness and charmlessness from works that are among Handel's greatest. The sound is well spread, with a slightly distant orchestra in the stereo version but no loss of detail. The Boyd Neel mono recording of the complete Op. 6 still remains my preference. *I. K.*

© **HAYDN: Symphony No. 27, in G Major.** Prague Symphony Orchestra, Constantin Silvestri. **MOZART: Piano Concerto No. 22, in E-flat Major (K. 483).** Hélène Boschi (piano); Czech Philharmonic Orchestra, Alois Klima cond. SUPRAPHON ALPV 205 \$5.98.

Interest: Young Haydn
Performance: Enjoyable
Recording: Passable

Though Haydn was thirty-three when he wrote this symphony, the work must be considered a youthful product, albeit charming and melodious, with an especially interesting Siciliana as its second movement. This performance, the only one currently available, is quite winning, in spite of a bottom-heavy string complement and a not entirely stylistic conception on the part of Silvestri. The familiar Mozart concerto, however, receives a very fine interpretation. Particularly commendable is the warmth and sensitivity of the solo playing, remarkably similar to Edwin Fischer's recording of the late Thirties. The only negative aspect of this disc is the recording: cavernous, somewhat tubby, and a little dull, although listenable. *I. K.*

© © **HAYDN: Symphony No. 83, in G Minor ("La Poile"); Symphony No. 100, in G Major ("Military").** Vienna Philharmonic Orchestra, Karl Münchinger cond. LONDON CS 6230 \$5.98, CM 9297 \$4.98.

Interest: Mature Haydn
Performance: Best in No. 83
Recording: Edgy
Stereo Quality: Very fine

Münchinger's account of the relatively unfamiliar "Hen" Symphony is full of *Sturm und Drang*, combining both strength and graciousness with effectiveness. He uses larger forces than Szymon Goldberg in a recent Epic recording, which is quite in keeping with the big orchestra of the Paris *Concerts de la Loge Olympique* for which the work was written. Each interpretation, however, is

convincing. Where the Münchinger disc disappoints is in the popular "Military" Symphony, here handled snappily but in a curiously businesslike manner, without the molded lines that one hears in, for example, Beecham's performance on Capitol. The orchestral playing throughout is excellent, but the wide-range reproduction is distinctly edgy and requires a top cut. *I. K.*

HAYDN: Symphony No. 92 (see SCHUBERT).

© © **HAYDN: Symphony No. 94, in G Major ("Surprise"); Symphony No. 101, in D Major ("The Clock").** Berlin Philharmonic Orchestra, Karl Richter cond.



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DEUTSCHE GRAMMOPHON SLPM 138782
\$6.98, LPM 18782* \$5.98.

Interest: Basic Haydn
Performance: Extremely attractive
Recording: Very good
Stereo Quality: Very good

Although Karl Richter continues to build an enviable reputation as a Bach specialist, he has lately turned his attention to the post-Bach era, recording Mozart and Haydn. Both the popular "Surprise" and "Clock" Symphonies are well served here by an ideal-size orchestra and by carefully shaped phrasing. The orchestral playing is good, with Richter providing well-chosen tempos and incisive direction. The results are extremely attractive and make for a most enjoyable disc. The recorded sound is fine. *I. K.*

Ⓢ **KIELLAND: Concerto Grosso Norwegian.** Oslo Philharmonic Orchestra, Olav Kielland cond. **BRUSTAD: Symphony No. 2.** Oslo Philharmonic Orchestra, Øivin Fjeldstad cond. **COMPOSERS RECORDINGS CRI 160 \$5.95.**

Interest: Norwegian moderns
Performance: Sounds OK
Recording: Good enough

Two of Norway's better-known living composers here provide CRI with a release of more than routine interest. The Kielland Concerto Grosso is a work of conscious nationalistic assimilation—conservative, slightly academic, highly professional, wholly listenable. Brustad's symphony is more sophisticated, more cosmopolitan, and is the work, evidently, of a highly cultivated musical mind. The music is solid and expressive; the composer's technique is that of a master.

The Norwegian orchestra sounds excellent, and the sound is clear and natural. *W. F.*

LA MONTAINE: Songs of the Rose of Sharon (see **BARBER**).

Ⓢ **J. MARTINI: Magnificat Secundi Toni.** **OBRECHT: Missa Je Ne Demande: Gloria and Credo.** **OCKEGHEM: Credo Sine Nomine.** The Renaissance Chorus of New York, Harold Brown cond. **BAROQUE 9003 \$5.95.**

Interest: First recordings
Performance: Unliturgical
Recording: Atmospheric

These works are welcome additions to the recorded repertoire. The most extensive offering is two sections from Jacob Obrecht's Mass, based on the chanson "Je ne demande" by Antoine Busnois, but the isolated *Credo* by Johannes Ockeghem is no less interesting. The third composer, Johannes Martini, is to the best of my knowledge, completely

unknown on records. His setting of the *Magnificat* is a splendid example of the richness and variety of fifteenth-century polyphony. The disc features excellent a capella singing, but interpretively these performances leave something to be desired, for the choral work inclines towards unstylish soaring, soupy effects, and anachronistic sliding, with little tendency towards articulated vocal lines. For genuine authenticity these works should be sung with instruments doubling the voices, although the performance practice here is acceptable, if not ideal. Mr. Brown's interpretation is enthusiastic rather than liturgical and bears little resemblance to Catholic style—the Gregorian openings are poorly paced, and the conductor apparently relies for the most part on personal devotional sentiment instead of the common tradition of the Church. The recording, made at the Cathedral of St. John the Divine in New York City, is atmospheric, and the presence of some extraneous noises is not overly disturbing. *I. K.*

RECORDING OF SPECIAL MERIT

Ⓢ Ⓢ **MOZART: Horn Concertos: No. 1, in D Major (K. 412); No. 2, in E-flat**

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Sensitive conducting for Mozart



(*K. 417*); No. 3, in E-flat (*K. 417*); No. 4, in E-flat (*K. 495*). Alan Civil (French horn); Philharmonia Orchestra, Otto Klemperer cond. **ANGEL S 35689 \$5.98, 35689* \$4.98.**

Interest: Complete Mozart cycle
Performance: Excellent
Recording: Good
Stereo Quality: Good

Alan Civil, the soloist in this newest re-recording of Mozart's horn concertos, was a student of the renowned Aubrey Brain. Following the Second World War, he became principal horn player of the Royal Philharmonic Orchestra under Beecham, and later was appointed co-principal hornist, along with Dennis Brain, of the Philharmonia. After the latter's untimely death in 1957, Civil was made principal hornist of that orchestra. Although there are several recordings of the complete set (notably Dennis Brain's sparkling mono version on Angel with Karajan conducting) as well as of individual concertos, the Civil-Klemperer interpretation will give listeners a great deal of pleasure. The pacing is leisurely, the phrasing natural and sensitive, and the solo playing superlative. The performances have been well recorded with a fine warm horn sound, and the stereo, though not spectacular, is natural. *I. K.*

Ⓢ Ⓢ **MOZART: Piano Concerto No. 17, in G Major (K. 453); Piano Concerto No. 21, in C Major (K. 467).** Géza Anda (piano); Camerata Academica Orchestra of the Salzburg Mozarteum, Géza Anda cond. **DEUTSCHE GRAMMOPHON SLPM 138783 \$6.98, LPM 18783* \$5.98.**

Interest: Conductor-pianist
Performance: Fleet but too refined
Recording: Good
Stereo Quality: Satisfactory

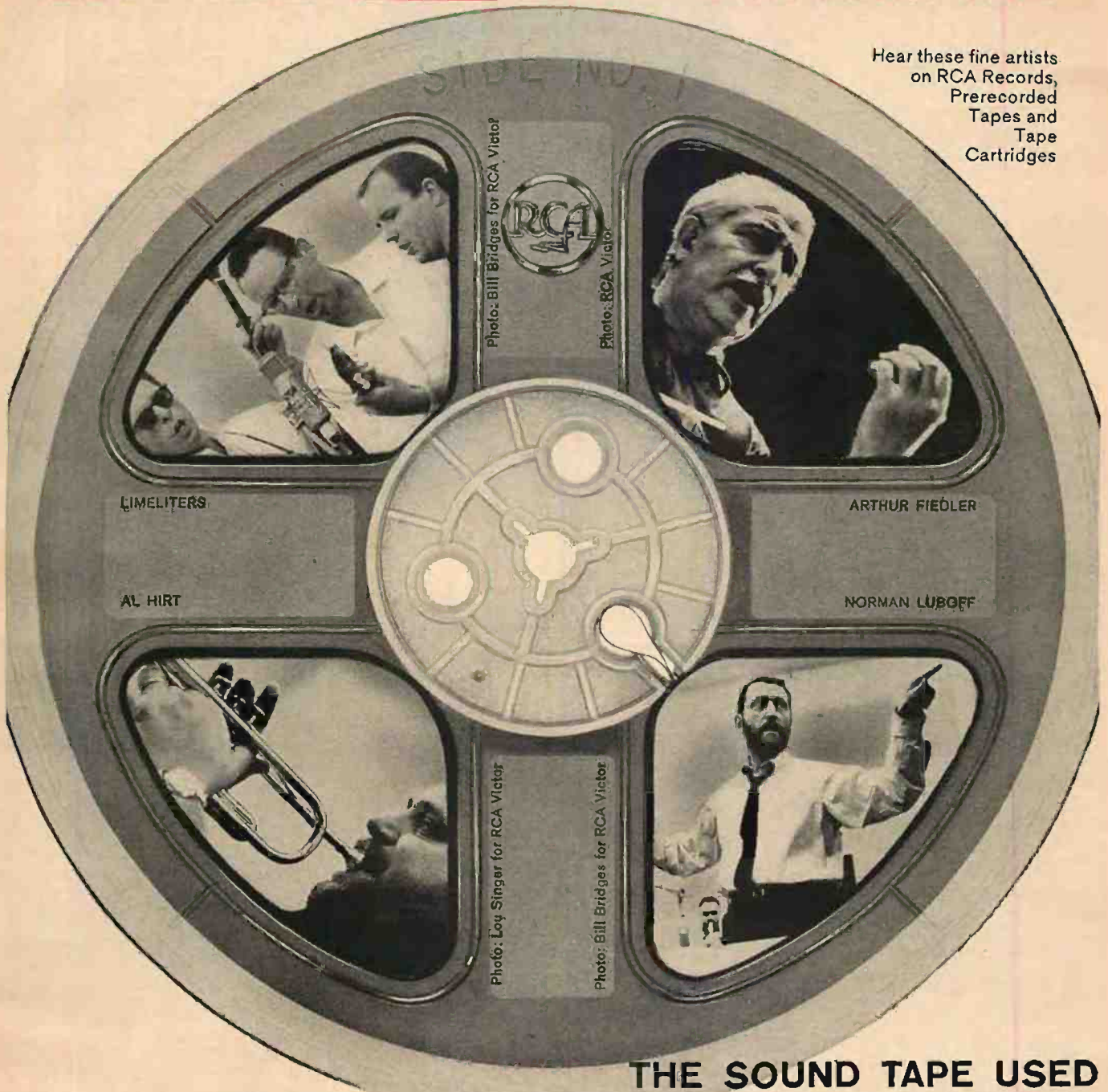
Géza Anda devotes as much care to the refinement of the orchestral playing as to his own crisp articulation. If anything is wrong with these performances—and they are good ones—it is an overly careful, somewhat intellectual approach that makes these interpretations seem a bit bland in comparison with the more dynamic and effervescent Fischer, Serkin, and Gulda recordings of No. 17 and the Lipatti, Schnabel, and Serkin ones of No. 21. There can be no quibble with Anda's superb technical control nor with the exceptionally clean orchestral accompaniments. The sound in stereo is good but not outstanding, and the piano tone, while sounding slightly cool, is very lifelike. *I. K.*

MOZART: Piano Concerto No. 22 (see **HAYDN**).

MOZART: Piano Sonata No. 10 (see **BEETHOVEN**).

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③ ④ MOZART: *Serenade No. 13, in G Major (K. 525)* ("Eine Kleine Nachtmusik"); *Divertimento, in D Major (K. 136)*; *Adagio and Fugue, in C Minor (K. 516)*. Czech Chamber Orchestra, Joseph Vlach cond. PARLIAMENT PLPS 163 \$2.98, PLP 163* \$1.98.

Interest: Mozart for strings
Performance: Overconducted
Recording: Too bright
Stereo Quality: Satisfactory

As a string ensemble, the Czech Chamber Orchestra is good, yet one has the impression that its Mozart performance is overworked. The beauties of the music seem to be overlooked in favor of virtuosity for its own sake, with results that make the graceful *Divertimento* and the tragic *Adagio and Fugue* too frenetic in the fast sections. The "*Kleine Nachtmusik*," on the other hand, is ponderous in all movements save the last, and again there is nothing graceful or refined about the playing. Rather, one is constantly aware of an overly full string tone and conductorial effects. The recording, which in my copy suffered from noisy surfaces, requires treble attenuation to alleviate undue brightness. J. K.

③ ④ MOZART: *Symphony No. 29, in A Major (K. 201)*; *Symphony No. 41, in C Major ("Jupiter") (K. 551)*. Vienna Symphony Orchestra, Ferenc Fricssay cond. DEUTSCHE GRAMMOPHON SLP 138709 \$6.98, LPM 18709* \$5.98.

Interest: Basic Mozart
Performance: Lyrical and strong
Recording: Very good
Stereo Quality: Satisfactory

Fricssay's new recordings of these popular symphonies stress lyricism but not at the expense of strength in the more brilliant movements. His treatment of the often misunderstood *appoggiaturas* in the first movement of No. 29 is commendable, but, like many conductors, he adopts a leisurely tempo that may not be to everyone's taste. Elsewhere, the conductor elicits gracious, even caressing, playing, with considerable attention paid to felicitous shaping of phrases. DGG's sound is bright, with generally good balance. J. K.

OBRECHT: *Missa* (see MARTINI).

OCKEGHEN: *Credo* (see MARTINI).

③ ④ OVERTON: *Sonata for Viola and Piano (1960)*. *Sonata for Cello and piano (1960)*. Walter Trampler (viola), Charles McCracken (cello), Lucy Greene (piano). EMS S403 \$5.95, EMS 403 \$5.95.

Interest: Promising composer
Performance: Excellent
Recording: Fine
Stereo Quality: Fine



HALL OVERTON
Promising American composer

To those critics who see little merit in the work of younger American composers, I would call attention to the music of the man whose works fill out both sides of this impressive release. Hall Overton, at forty-two, is a composer whose work is not well enough known and not often enough performed. If this recording commands the attention that it deserves, the situation will at least in part be remedied. Overton's style is not easily categorized. It is, to be sure, basically tonal, although its tonal bias is strongly spiked with a free-wheeling chromaticism. The influences in the composer's manner are perceived only with close scrutiny: occasional glimpses of Copland, a remarkably smooth and unmannered assimilation of jazz, wisps of influence that suggest Stravinsky. But what interests me most is that he is one of the few younger Americans now working whose genuine individuality seems to stem from the American music of the period between the two world wars—this, instead of the fashionable bandwagon that traveled to America from the European sources of post-Webernite serialism.

Even taken out of these frames of reference, the music is of extraordinary interest. It has an engaging toughness and a strong, commanding lyricism that is quite as expressive as it is free from sentimentality. And Overton fills his ambitious formal molds with cogent musical incident. In spite of the music's complexity, it is quite lacking in evasion; it goes directly to the heart of the matter.

The performance sounds splendid, and the recording is excellent. Anyone interested in American music can scarcely afford to miss this release. H. F.

④ PROKOFIEFF: *Semyon Kotko*. Nikolai Gres (tenor), Semyon Kotko; Tamara Antipova (soprano), Froysya; Nikolai Panchehin (baritone), Tkachenko; Lyudmila Gelovani (soprano), Sophia; Tatyana Tugarinova (soprano), Lyubka. Chorus and Orchestra of the USSR State Radio, Mikhail Zhukov cond. MK 214 D four 12-inch discs \$23.92.

Interest: Little-known opera
Performance: Competent
Recording: Satisfactory

During the years following his return to the Soviet Union (1934), Prokofieff created some of his most enduring works, but *Semyon Kotko* is, regrettably, not one of them. "A full-fledged Soviet opera," to borrow a phrase from the composer's biographer, it exploits Prokofieff's political usefulness while revealing his creative inspiration at its lowest ebb.

Katayev's book, on which the opera is based, is naïve and clumsy, staggering under the weight of its many characters and excessive detail. Had Prokofieff's patriotism not blinded him, he could have cut through the maze of minutiae and stayed within the strong story line with different results. Unfortunately, only a few passages reveal his genius. The most striking occurs in Act III as the young peasant girl Lyubka is driven out of her senses when she witnesses the brutal execution of her bridegroom. The ensuing scene recalls the disturbing, nightmarish atmosphere of Prokofieff's earlier (and superior) opera, *The Flaming Angel*. The succeeding funeral scene is also masterfully captured in stark, brooding colors. For the most part, however, the music is reduced to simple, predictable, and generally uninspiring devices to which Prokofieff's famous touches of the grotesque and satirical bring occasional relief. The vocal writing is thoroughly idiomatic without either displaying true melodic inspiration or fully exploiting the dramatic possibilities.

The conductor here is the same Mikhail Zhukov who officiated when the opera was first given, so this performance may be considered authoritative. The singers, too, do their best, particularly Mr. Gres in the exhausting title role. But the music cannot sustain the weight of its cumbersome text and the banalities of made-to-order pseudo-inspiration.

G. J.

QUANTZ: *Trio Sonata* (see C. P. E. BACH).

RAVEL: *Daphnis and Chloë* (see DEBUSSY).

④ RIMSKY-KORSAKOFF: *The Snow Maiden (Snegurochka)*. Vera Firsova (soprano), Snegurochka; V. Borisenko (mezzo-soprano), Fairy-Spring; A. Kriv-

chenya (bass), Grandfather Frost; L. Avdeyeva (mezzo-soprano), Lel; Galina Vishnevskaya (soprano), Kupava; Y. Galkin (baritone), Mizgir; Ivan Kozlovsky (tenor), Tsar Berendey; others. Chorus and Orchestra of the Bolshoi Theatre, Eugen Svetlanov cond. MK 217 E five 12-inch discs \$29.90.

Interest: Romantic fantasy opera
Performance: Authoritative
Recording: Acceptable

Rimsky-Korsakoff drew some of his finest inspiration from the realm of fantasy, and it was inevitable that such an extraordinarily successful play as Ostrovsky's *The Snow Maiden* should seize his imagination. For the initial presentation of the play in 1873, Tchaikovsky had written some incidental music. Seven years later, Rimsky-Korsakoff completed his own setting. Unlike Tchaikovsky's effort, which was entirely subordinated to the requirements of Ostrovsky's play, Rimsky's version was operatically conceived. Seldom shown to Western audiences, it has remained an important repertoire piece of the Bolshoi Theatre.

Undoubtedly, when the composer's lyric art and pictorial powers are supported by the Bolshoi's colorful pageantry, this opera can be a stirring theatrical experience. The home listener will also be enchanted by many pages of the score—particularly the evocative orchestral interludes and most of Acts II and IV. It is also likely, however, that he will find the work overlong, occasionally repetitious, and lacking in purposeful vitality.

Galina Vishnevskaya, in the role of the beautiful Kupava, human rival of the fairy Snegourochka, is the most exquisite singer in the cast, but the other principals, particularly Firsova, Kozlovsky, and Krivchenya, are all compelling and strongly individual interpreters. Svetlanov conducts with vigor, precision, and a neat balance between the vocal and orchestral elements.

This set is entirely acceptable technically, for its authenticity, and for the level of its vocal contributions. There is no text—only notes and a synopsis. G. J.

ROGERS: *Variations* (see HAINES).

© © SCHOENBERG: *Piervot Luvainz*, Op. 21. Hona Steingraber (soprano); Walther Schneiderhan (violin, viola); Beatrice Reichert (cello); Rolf Eichler (clarinet and bass clarinet); Ludwig Pfermann (flute and piccolo); Hans Graf (piano); Vladimir Golschmann cond. VANGUARD VSD 2108 \$5.95, VRS 1082 \$4.98.

Interest: Twentieth-century milestone
Performance: Disappointing
Recording: Good
Stereo Quality: Ditto

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Conceding the excellent musicianship and total seriousness of purpose that have gone into the preparation of this performance, I am nonetheless left cold by it. *Pierrot Lunaire* is a musical and verbal evocation of a demi-monde of bizarre dreams—the epitome of the expressionistic aesthetic in musical terms. For all its clarity and musical strength, this performance suffers from a certain literalness. The supercharged atmosphere of nightmare is rarely to be found. Much of the failure is Ilona Steingruber's, who vocalizes the text a little too much and acts it rather too little. The recording is excellent, and the musicians play splendidly. But the singular magic that is *Pierrot Lunaire* is too seldom found in this reading. *W. F.*

SCHOENBERG: *Quartet No. 2* (see BERG).

© © SCHUBERT: *Grand Duo, in C Major, for Piano, Four Hands, Op. 140*. Arthur Gold and Robert Fizdale (pianos). COLUMBIA MS 6317 \$5.98, ML 5717* \$4.98.

Interest: Major four-hand masterwork
Performance: Excellent
Recording: Very good
Stereo Quality: Satisfactory

Schubert's *Grand Duo* has often been regarded as a transcription of the "lost" Gastein symphony. Schumann thought so, and Joachim and others have scored it for full orchestra. The point would have no relevance here were it not for the fact that Fizdale and Gold have chosen to play the work to bring out all its purely keyboard potential. Their sense of total design is impressive, and again and again one is struck by the clarity of detail—detail that the orchestral versions have projected no better. And in the last movement, where Joachim felt compelled to slow up the tempo because of the delicacy of many passages, the two pianists have restored the original *Allegro vivace* pace, with real musical gain. The recording is good in tone and remarkably lucid in all registers. The stereo perspective, in general, is appropriate, though at times a turn of the blend control was required to rid me of the impression that the music was being played upon two pianos. *R. B.*

© © SCHUBERT: *Symphony No. 8, in B Minor ("Unfinished")*. HAYDN: *Symphony No. 92, in G Major ("Oxford")*. Cleveland Orchestra, George Szell cond. Epic BC 1156 \$5.98, LC 3828* \$4.98.

Interest: Masterworks both
Performance: Variable
Recording: Good
Stereo Quality: Good

Szell's performance of Schubert's great

C Major Symphony (Epic BC 1009/LC 3431) has been one of my personal touchstones for that work. He is less successful with the "Unfinished," however—at least, from a hearing of a previous version and now this one. There is dignity enough in the reading, and Szell's care for orchestral precision is here, but the music does not have the warmth and range of feeling it might have. It is all very well to avoid overplaying the tragic statements of the first movement, yet they are tragic statements that must occur in a world of greater sensual beauty than Szell discovers in the famous cello theme. The Haydn "Oxford" Symphony is given a much better performance—polished, elegant, beautifully phrased. The recording is good, though it hardly provides one with a sonic image of the Cleveland Orchestra comparable to what one hears in the concert hall. *R. B.*

© © SCHUBERT: *Symphony No. 9, in C*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35946 \$5.98, 35946* \$4.98.

Interest: Culminating work
Performance: Less than perfect
Recording: Excellent
Stereo Quality: Excellent

In recent months I have so much enjoyed Klemperer's conducting of Mendelssohn that I put this record of Schubert's C Major Symphony on the turntable with the keenest expectation—and was disappointed. There is dignity, a clear view of the long perspective of the work, and great care for detail, especially in orchestral balance—a real problem in the C Major. Yet the splendor of the work is not here. The tempos, I think, are a shade too slow, except in the *Andante*, and the great melodies are too carefully managed, and since everything that happens in this glorious symphony derives from melodic extension, a lack of singing robs the music of its appeal. The recorded sound is remarkably transparent. The timbres are fine and the stereo perspective good, but this reveals only that Klemperer has given us a competent photograph rather than a magnificent canvas. Josef Krips, George Szell, and the late Bruno Walter offer readings of modern vintage that are the peer or at least the equal of what Klemperer has to offer here. *R. B.*

© SCHUMANN: *Fantasia, in C Major, Op. 17; Humoreske, Op. 20*. Peter Frankl (piano). Vox PL 12.030 \$4.98.

Interest: Fine coupling
Performance: Fair to good
Recording: Good

In Schumann's *Fantasia*, Peter Frankl plays cleanly, with lyricism and, when necessary, with nostalgia. What is lacking is the dark and anguished passion of the



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first movement. Nor are the finer shades of pianistic refinement at Frankl's command as yet. He does considerably better with the twenty short pieces of the Humoreske. The constant changes of time and modes of expression seem to offer an explicit challenge to Frankl, so that he displays wider resources than in the Fantasia. The piano tone is good. R. B.

RECORDING OF SPECIAL MERIT

© © SCHUMANN: *Kreisleriana*, Op. 16; *Kinderscenen*, Op. 15; *Arabesque*, Op. 18; *Romance*, Op. 28, No. 2. Benno Moiseiwitsch (piano). DECCA DL 710048 \$5.98, DL 10048* \$4.98.

Interest: Fine Schumann
Performance: Definitive
Recording: Excellent
Stereo Quality: Good

With the passing of years, Benno Moiseiwitsch has become a shade less fastidious, and, believe it or not, the result is gain. There is still the same impeccable pianism, of course, and the exquisite refinement of phrasing. Yet refinement is no longer pursued for its own sake, and there is a little more body in the wonderfully pure tone. *Kreisleriana* profits by the added warmth. It is indeed a splendid performance—on the slender side, as before, but wondrously clear. The *Kinderscenen* has always been a favorite of the pianist, who brings to the work an unaffected tenderness and a quiet fantasy that put this record in a class by itself. Even better, from the standpoint of pianism, is Moiseiwitsch's playing of the *Romance*. This is a fine disc in every way. The *Kreisleriana* side of my copy was noisy, but the piano tone was exemplary throughout. R. B.

SYDEMAN: *Seven Movements; Concerto da Camera* (see GOEB).

© © TCHAIKOVSKY: *Symphony No. 4, in F Minor, Op. 36*. London Symphony Orchestra, Antal Dorati cond. MERCURY SR 90279 \$5.98, MG 50279* \$4.98.

Interest: Russian staple
Performance: Good
Recording: Excellent
Stereo Quality: Satisfactory

Antal Dorati's performance of the Tchaikovsky Fourth is good but not superlative. Dorati makes the most of the work's reflective, nostalgic aspects, and of those passages that suggest the ballet, but the last movement hardly bristles with excitement and its joyfulness is too restrained. The recording is excellent in every way. R. B.

TRYTHALL: *Symphony No. 1* (see BODA).

RECORDING OF SPECIAL MERIT

© © VERDI: *Rigoletto*. Cornell MacNeil (baritone), Rigoletto; Joan Sutherland (soprano), Gilda; Renato Cioni (tenor), Duke of Mantua; Cesare Siepi (bass), Sparafucile; Stefania Malagu (mezzo-soprano), Maddalena; Fernando Corena (bass), Monterone; Giuseppe Morresi (baritone), Marullo. Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Nino Sanzogno cond. LONDON OSA 1332 three 12-inch discs \$17.94, A 4360* \$14.94.

Interest: Basic repertoire
Performance: Very good
Recording: Excellent
Stereo Quality: Effective

One of the many laudable qualities of London's new *Rigoletto* is its completeness: the two traditional cuts in "Ah, veglia o donna" and "Addio, addio speranza" (both in Act II) are here restored.

Also reinstated is the Duke's third-act *cabaletta*, "Possente amor."

Completeness, strong casting, and brilliant recording make this a desirable set, though I am not certain that it will win over the partisans of RCA Victor LM 6021, which offers Warren, Pearce, and Erna Berger, all in their prime. London has in the title role Cornell MacNeil, one of the few baritones today who possesses both the range and the style for the big Verdi roles. His singing is tonally resplendent, tasteful, and unfailingly musical. His characterization, too, has all the earmarks of future greatness, but its still youthful aura cannot yet convey the heartbreak and pathos imparted to the role by such recorded interpreters as Warren and Gobbi.

Joan Sutherland's Gilda, like her Lucia, is a somewhat one-dimensional characterization, but there is really not much depth to the role, and the plaintive, melancholy image evoked by Sutherland suits the character to perfection. Her singing is, again, a triumph of tonal purity and technical brilliance. It is generally faithful to the printed score, though Miss Sutherland has a tendency to turn triplets and other clearly marked rhythmic figures into cadenza-like runs. "Caro nome" follows Verdi's markings to the letter, with impeccable trills and an exquisite diminuendo trill on the final "Maldé" (instead of the usually interpolated high E). An interesting and effective departure from the printed page is the brilliant high D as poor Gilda enters Sparafucile's hut.

The fundamental element in the vocal art of Sutherland and MacNeil—production of solid, well-rounded tones—is not always present in Renato Cioni, the Duke. Basically his voice is agreeable and used with elegance and skill, particularly in the insinuating "Bella figlia dell'amore." But his tones lack firm focus and tend to whiteness at the top. It



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is to Cioni's credit, however, that he understands the character of the Duke, so that the over-all interpretation is more than satisfactory. The principals are surrounded by a solid supporting cast. London has again summoned Siepi and Corena, and, while neither is in absolutely top form, their presence lends distinction to the roles of Sparafucile and Monterone.

Nino Sanzogno conducts a well-paced and (save for slight disagreements with Miss Sutherland) well-disciplined performance. With a higher measure of tension and excitement, this could have been a truly great *Rigoletto*. As it is, it is an extremely good one, and it is enhanced by opulent sound. G. J.

© ® VIVALDI: *Concerto, in F Major, for Strings and Continuo (P. 279); Concerto, in G Minor, for Flute, Violin, Bassoon, and Continuo (P. 404); Concerto, in A Major, for Strings and Continuo (P. 230); Concerto, in B-flat Major, for Oboe, Violin, Strings, and Continuo (P. 406); Sonata, in A Minor, for Flute, Bassoon, and Continuo (P. p. 7, No. 8)*. Harold Jones (flute); Helen Kwalwasser, Felix Galimir (violins); Harry Shulman (oboe); Anthony Checchia (bassoon); Charles McCracken, Sterling Hunkins (cellos); Eugenia Earle (harpsichord); The New York Sinfonietta, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES LRM Vol. 2, No. 5 \$8.50 (subscription) \$10.00 (non-subscription), mono or stereo. (Available from Library of Recorded Masterpieces, 150 W. 82nd St., New York 24, N.Y.)

Interest: Complete Vivaldi No. 17
 Performance: Vigorous but unstylish
 Recording: Dry
 Stereo Quality: Good

While one can have nothing but praise for a complete Vivaldi project, each successive recoring in the LRM series is weighed down by the same faults. This seventeenth LP contains two above-average works: a string concerto in A Major (P. 230) and the interesting Concerto for Oboe and Violin (P. 406). The performances as usual are vigorous but not very *cantabile*. The playing, especially in the chamber works, lacks charm in its rather deadpan earnestness, an effect that is not aided by the dry acoustics. The notes are all in place (except for the ornamentation and embellishments that are stylistically essential but continually overlooked here), but there is relatively little feeling for making the music sound alive, warm, and vibrant (compare the A Minor Sonata in the version on Washington 402). The mono version is a little strident, although the stereo disc is satisfactory. I. K.

WALTON: *Belshazzar's Feast* (see p. 53).

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© WEILL: *Down In The Valley*. Alfred Drake (baritone); Chorus and Orchestra, Maurice Levine cond. DECCA DL 74239 \$4.98, DL 4239 \$3.98.

Interest: Weill in rustic America
Performance: Professional
Recording: Good of its era
Stereo Quality: Successful revamping

For all of Kurt Weill's musical Americanization—he left Germany in 1933 for what was to become a career in Broadway musicals—nothing he ever worked on took him quite so far afield from his peculiarly German musical orientation as his 1948 folk musical, *Down in the Valley*, an attempt to project American folk song into a stylized theatrical idiom. Decca has revived its 1950 recording in a revamped, pseudo-stereo version that, as such rereleases go, sounds remarkably undated. Would that as much could be said for reacquaintance with this extremely curious score. Both in sound and expressive tone, it is quite unlike the tough inflections of *The Threepenny Opera*. There are, to be sure, touches of Weill in the harmonies, but these seem strangely wrong in combination with the plainness of the folk-derived melodic materials.

The musical performance is satisfactory, and the younger-voiced Alfred Drake of 1950 is a sweeter-voiced one. But the work itself remains chiefly a curiosity. W. F.

COLLECTIONS

© MARTHA ARGERICH: Chopin: *Scherzo No. 3, in C-sharp Minor, Op. 39; Barcarolle, in F-sharp Minor, Op. 60.* Brahms: *Two Rhapsodies, Op. 79.* Prokofiev: *Toccata, Op. 11.* Ravel: *Jeux d'eau.* Liszt: *Hungarian Rhapsody No. 6.* Martha Argerich (piano). DEUTSCHE GRAMMOPHON 138672 \$6.98, LPM 18672* \$5.98.

Interest: Fine new talent
Performance: Good to excellent
Recording: Fine
Stereo Quality: Good

Twenty-two-year-old Martha Argerich is new to records, but she will certainly be heard from again. The outstanding performance here is the Prokofiev Toccata, played in the fierce percussive manner of the young Prokofiev himself. As a whole, the disc offers good piano-playing in all technical aspects, combined with a musicianship already approaching maturity. The piano tone is excellent in all registers. R. B.

© BEZANSON: *Rondo—Prelude.* Oslo Philharmonic Orchestra, Øivin Fjeldstad cond. GOODENOUGH: *Elegy.* Oslo Philharmonic Orchestra, Øivin Fjeldstad cond. TRIMBLE: *Closing*

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Piece. Imperial Philharmonic Orchestra
of Tokyo, William Strickland cond.
WARD: Jubilation Overture. Vienna
Symphony Orchestra, William Strickland
cond. COMPOSERS RECORDINGS CRI 159
\$5.95.

Interest: Varied Americana
Performance: Variable
Recording: Ditto

The smooth craft and rather mundane
musical personalities that emerge from
the Bezanson and Goodenough pieces
seem to have been served quite well by
the Norwegian orchestral and engineer-
ing resources. On the other hand, Rob-
ert Ward's jumpy, bright-eyed *Jubilation
Overture* seems wanting in the spark of
animation that certain American orches-
tras could bring to the work. With the
Trimble piece, however, one rather sus-
pects that something even more serious
has gone wrong. This rather complicated
score seems to jerk along as if the players
were put off by its asymmetrical rhyth-
mical conception. The occasionally rag-
ged ensemble work, moreover, seems to
support my contention that the perform-
ance is uncontrolled to the point of mis-
representing the work. *W. F.*

© **RACHMANINOFF: Moments Mu-
sicaux, Op. 16; SCRIBIN: Fantasia,
in B Minor, Op. 28; CHOPIN: Etude,
in B Minor, Op. 25, No. 10; DEBUSSY:
Etude for Eight Fingers; RAVEL: On-
dine (No. 1 of Gaspard de la Nuit).**
Lazar Berman (piano). ARTIA MK 1577
\$4.98.

Interest: Unusual program
Performance: Excellent
Recording: Good

I know nothing of Lazar Berman except
what this record tells me—that he is a
Russian virtuoso with a powerful and
volatile temperament. If Rachmaninoff
is within your range of enthusiasm, this
performance of six of the *Moments Mu-
sicaux* should find a place on your shelf.
They make widely different technical
demands and, for marked changes in
emotional address, Berman meets all
challenges. *No. 6* and *No. 4* are the
most virile, and elicit very fine playing
indeed. So does the Scriabin *Fantasia*
and the other selections, with the ex-
ception of the Ravel *Ondine*. This is
definitely a virtuoso recital, intended to
exhibit a pianist, and so it is fortunate
that the recorded sound is remarkably
good. I found it best to play it back with
treble cut to reduce ringing in loud high
notes. *R. B.*

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© **ARIAS, ANTHEMS, AND CHO-
RALES OF THE AMERICAN MO-
RAVIANS—VOL. 2.** Dencke: *I Speak
of the Things.* Antes: *In Joyful Hymns*

of Praise; Oh, What a Depth of Love.
**Peter: I Will Make an Everlasting Cove-
nant; Sing, O Ye Heavens; Blessed Are
They; The Days of All Thy Sorrow.**
Hagen: All the World Shall Sing. La-
trobe: *How Shall a Mortal Song Aspire.*
Wolfe: For Me, O Lord My God.
**Haydn (arr. Antes): And Jesus Said, "It
Is Finished."** Ilona Krombrink (so-
prano); Aurelio Estanislao (baritone);
Moravian Festival Chorus and Orchestra,
Thor Johnson cond. COLUMBIA MS 6288
\$5.98, ML 5688* \$4.98.

Interest: Jewels of early America
Performance: Dedicated
Recording: First-rate
Stereo Quality: Excellent

Two years ago Columbia issued the first
disc (MS 6102/ML 5427) of a pair
devoted to the music composed by the
German Moravian religious group that
settled and flourished in Pennsylvania
and North Carolina. During the latter
half of the eighteenth century they were
the focus of a remarkable self-contained
musical culture, whose European roots
derived in large measure from Haydn,
Mozart, and their immediate predeces-
sors. Out of this Moravian enclave de-
veloped several composers of genuine
distinction, notably John Antes (1740-
1811) and John Frederik Peter (1746-
1813), whose best work equalled and
often surpassed that of such better-known
figures as William Billings and William
Selby in Boston, and Francis Hopkinson
in Philadelphia. These early Moravian
masters, whose music until recently has
remained in obscurity, composed not
only chorales, anthems, and cantatas for
church use, but a whole body of secular
chamber and orchestral works, including
a "water music" that was played on the
Lehigh River!

Each of the eleven works offered in
Columbia's second volume of Moravian
music has beauties of its own, but of par-
ticular note are the Haydnesque quality
of Jeremiah Dencke's (1725-95) *I Speak
of the Things* and the festive fervor of
Peter's *Sing O Ye Heavens*. Singularly
poignant is the arrangement by Antes
from the sixth of Haydn's *Seven Last
Words to And Jesus Said, "It Is Fin-
ished."* The Antes setting is, if anything,
more effective than Haydn's own choral-
orchestral version (arranged from the
original string quartet and published in
1801, after Antes' arrangement).

The performances are done with total
dedication and great warmth, with Ilona
Krombrink's soprano voice being out-
standing in its fresh timbre and fine in-
tonation. The orchestral playing, under
Thor Johnson's able direction, is also
first-rate, as is Columbia's clear and
spacious recorded sound. *D. H.*

© **THE GLORY ??? OF THE HU-
MAN VOICE.** Mozart: *The Magic
Flute: Queen of the Night Aria; Liadoff:*

The Musical Snuff Box. McMoon: Like a Bird. Delibes: Lakmé: Bell Song. David: The Pearl of Brazil: Charmant Oiseau. Bach-Pavlovich: Bissy. Johann Strauss Jr.: Die Fledermaus: Adele's Laughing Song. Florence Foster Jenkins (soprano) with Cosme McMoon (piano). Gounod: Faust: Valentine's aria; Jewel Song; Salut, demeure; Final Trio. Jenny Williams (soprano), Thomas Burns (tenor and baritone) with piano accompaniment. RCA Victor LM 2597 \$4.98.

Interest: Depends
Performance: Indescribable
Recording: Adequate

There is, to be sure, a certain charm about the way the late Miss Jenkins inhabits a musical world that is unhampered by such impediments as bar lines. But the results are too awful to be enjoyable, too witless to be called parody, and such comic reaction as they might produce soon wears thin.

The Faust Travesty, which completes the disc, consists of four excerpts from Faust, sung with deadpan earnestness in an antiquated English translation. Both sides are meant to be funny, but I am afraid they are not. G. J.

© REGINA RESNIK: *On The Wings of Opera. Bizet: Carmen: Habanera; Seguidilla; Chanson Bohème; The Card Scene. Tchaikovsky: Jeanne D'Arc: Air des adieux. Saint-Saëns: Samson et Dalila: Mon coeur s'ouvre à ta voix. Wagner: Die Walküre: So ist es denn aus. Verdi: Il Trovatore: Condotta ell'era in ceppi; Don Carlos: O don fatale.* Regina Resnik (mezzo-soprano); Orchestra of the Royal Opera House, Covent Garden, Edward Downes cond. LONDON OS 25316 \$5.98, 5646 \$4.98.

Interest: Mezzo milestones
Performance: Expert
Recording: Opulent
Stereo Quality: Good

"Have repertoire, will travel" might have been an appropriate title for Regina Resnik's first solo LP, a well-planned program that reveals that the Metropolitan has not utilized this artist's versatile gifts to the fullest extent. Miss Resnik is securely grounded in the French, Italian, German, and Russian styles—and languages, for she uses original texts throughout—and she is blessed with a strong dramatic temperament. This extended sampling of her Carmen points to a sharp portrayal along feline, coy, and calculating lines. Other excerpts are also infused with nice expressive touches, notably the welcome Tchaikovsky aria with its haunting lyricism. Miss Resnik's voice is warm, ample in range, and smoothly equalized. There are two rather obtrusive drawbacks: a pronounced vibrato and insecure intonation. G. J.

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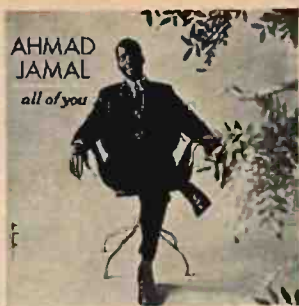
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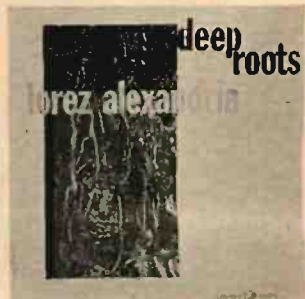
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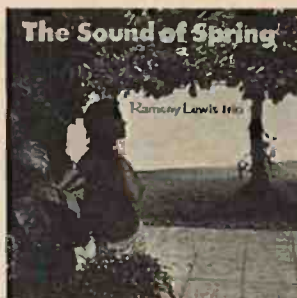
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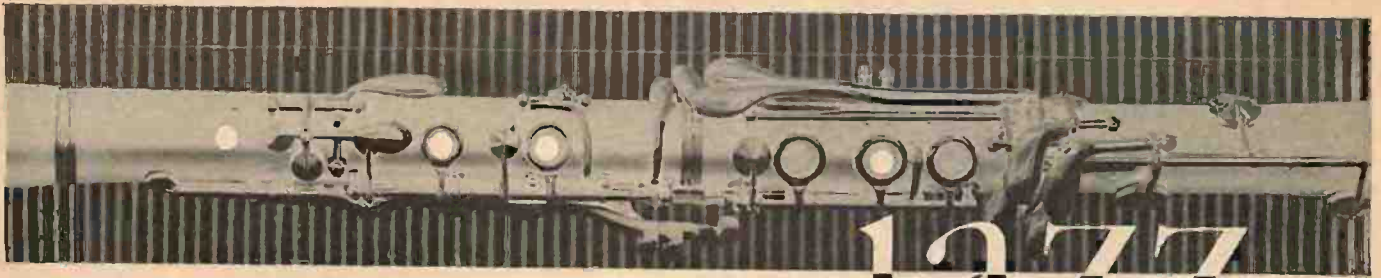
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HIFI/STEREO REVIEW



Jazz

Reviewed by JOE GOLDBERG • NAT HENTOFF

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- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ RAY BROWN: *With The All-Star Big Band*. Ray Brown (bass, cello), Cannonball Adderley (alto saxophone), Nat Adderley (cornet), and orchestra. *Work Song; Cannon Ball; Two for the Blues*; and six others. VERVE V6 8444* \$5.98, V 8444 \$4.98.

Interest: Lively big-band jazz
Performance: Swinging
Recording: Very good

Ray Brown, usually heard with the Oscar Peterson trio, turns up here as a confident leader of a pickup big band. On both bass and cello, Brown solos with his customary force and logic. To this listener, Brown's primary assets are his timing and his big but never flabby tone. For imaginativeness as a soloist, however, Brown substitutes digital dexterity. Cannonball Adderley, the principal horn soloist, also plays with immense authority but also shares a lack of substantial inventiveness. His brother, Nat, on cornet is more persuasive.

All but three of the arrangements are by Ernie Wilkins, and they are among his best recent scores, particularly in the various ways he finds to weave Brown into the band and also into exchanges and patterns with Cannonball Adderley.

N. H.

Ⓢ Ⓜ DAVE BRUBECK: *Countdown—Time in Outer Space*. Dave Brubeck (piano), Paul Desmond (alto saxophone), Eugene Wright (bass), Joe Morello (drums). *Eleven Four; Waltz Limp; Back To Earth; Countdown*; and seven others. COLUMBIA CS 8575 \$4.98, CL 1755* \$3.98.

Interest: Brubeck's rhythm experiments
Performance: Desmond at disadvantage
Recording: First-rate
Stereo Quality: Excellent definition

This is the third LP the Dave Brubeck Quartet has devoted to experiments with

unusual time signatures. This emphasis on rhythm, which Brubeck pursues with crusader's zeal, has been building up in the group for some time, along with the dominance of drummer Joe Morello. It now has split the quartet into factions: the often bombastic Brubeck and the showy Morello on one side, bassist Eugene Wright as a buffer, and the superbly lyrical Paul Desmond on the other. Since many of the pieces are involved more with rhythmic complexity for its own sake than for any intrinsic musical value, Desmond's talent suffers. If one feels, as this reviewer does, that Desmond is one of the most valuable and satisfying musicians now playing, the situation becomes even more unfortunate. A comparison of the present recording of *Some Day My Prince Will Come* with the group's 1956 version is revealing: Desmond's earlier solo is superior to his present one; the reverse is true of Brubeck's. As usual, there are Brubeck compositions with an immediate, ingratiating charm, often reminiscent of nineteenth-century Romantic composers. Among these are four excerpts from Brubeck's projected ballet, *Maiden in the Tower*, one of which, *Waltz Limp*, is based on Chopin. *Eleven Four*, incidentally, is a rare and welcome example of Desmond's writing. The most affecting track, however, is Brubeck's *5/4 Castilian Blues*.

The quartet has by now assimilated the new rhythms, for the approach is so integrated that what emerges is a standard Brubeck set. The ideas Brubeck is pioneering may eventually be of value. J. G.

Ⓢ SONNY CLARK: *Leapin' and Lopin'*. Sonny Clark (piano), Charlie Rouse (tenor saxophone), Ike Quebec (tenor saxophone, on one track), Tommy Turrentine (trumpet), Butch Warren (bass), Billy Higgins (drums). *Somethin' Special; Eric Walks; Midnight Mambo* and three others. BLUE NOTE 4091 \$4.98.

Interest: Modern mainstream jazz
Performance: Relaxed
Recording: First-rate

Sonny Clark is no innovator, but he is a vigorous pianist in the unalloyed modern-jazz vein established by Charlie Parker and Bud Powell. Clark's major skills are rhythmic. Clark's colleagues also swing with ease, and the result is an exceptionally loose-limbed session. The horn players, like Clark, play with robust assurance, and on the ballad, *Deep in a Dream*, there is a sensitive solo by Ike Quebec, a relatively unknown tenor saxophonist with roots in the swing era. A particular pleasure throughout the album is the bracing, cleanly integrated rhythm section. Rudy Van Gelder's engineering

DAVE BRUBECK AND HIS QUARTET
New rhythmic patterns are the watchword



COLUMBIA RECORDS

⑩ **FREDDIE HUBBARD:** *Ready For Freddie*. Freddie Hubbard (trumpet), Bernard McKinney (euphonium), Wayne Shorter (tenor saxophone), McCoy Tyner (piano), Art Davis (bass), Elvin Jones (drums). *Arietis; Weaver of Dreams; Marie Antoinette; Birdlike; Crisis*. BLUE NOTE 4085 \$4.98.

Interest: Coltrane disciples
Performance: High-level
Recording: Very good

One would expect vital, exciting music from this John Coltrane-influenced group, and it would be hard to quarrel with the individual contributions or with the unity of purpose. But the extra quality that makes memorable jazz is lacking. Perhaps the extraordinary passion of Coltrane himself, which communicates even when he is not soloing, is needed. Under Freddie Hubbard's less mature leadership, even excellent, committed musicianship is not enough. J. G.

⑤ ⑩ **CLIFF JACKSON'S WASHBOARD WANDERERS AND DICK WELLSTOOD'S WALLERITES.** Dick Wellstood (piano), Herman Autry (trumpet), Gene Sedric (clarinet and tenor saxophone), Milt Hinton (bass), Zutty Singleton (drums). Cliff Jackson (piano), Ed Allen (trumpet), Rudy Powell (clarinet), Elmer Snowden (banjo), Abe Bolar (bass), Floyd Casey (washboard, kazoo). *Brush Lightly; Sheik of Araby; Wolverine Blues*; and four others. PRESTIGE/SWINGVILLE S 2026 \$4.98, 2026* \$4.98.

Interest: Autumnal jazz
Performance: Ardent
Recording: Very good
Stereo Quality: Good

Chris Albertson, who has been giving older jazzmen a chance to function again on records, has split this recreation of Harlem jazz in the 1930's into two areas. On the first side, the spirit though not always the letter of Fats Waller's combos is revived by Dick Wellstood, a young ringer of unusually wide scope. With him are two Waller alumni, Herman Autry and Gene Sedric. Autry's work these days is more substantial than it was twenty-five years ago, but Sedric has deteriorated on the tenor saxophone, although he can still create eloquent slow blues on the clarinet. On the second side, Cliff Jackson, one of the last of the "rent party" pianists, heads a group of sprightly survivors. Clarinetist Rudy Powell has never been as impressive on records before, and Ed Allen, though diminished in power, reminds us how spare and pungent he can be. It's a pleasure to hear again the lively, glowing banjo of Elmer Snowden.

The most satisfying tracks are slow blues—*Blook's Dues* and *Blues in Englewood Cliffs*. N. H.

AUGUST 1962



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CIRCLE NO. 39 ON READER SERVICE CARD

CHARLIE MINGUS: *Oh Yeah* (see p. 54).

OLIVER NELSON: *Afro-American Sketches* (see p. 56).

© ® **SONNY ROLLINS:** *Sonny Rollins/Brass—Sonny Rollins Trio*. Sonny Rollins (tenor saxophone); orchestra, Ernie Wilkins cond. Charles Wright (drums) and Henry Grimes (bass). *Grand Street; Far Out East; Love Is A Simple Thing; Body and Soul; What's My Name?; If You Were the Only Girl in the World;* and two others. **VERVE V 68430*** \$5.98, **V 8430** \$4.98.

Interest: Pre-bridge Rollins

Performance: Assured

Recording: Okay

This is a reissue of an album tenor saxophonist Sonny Rollins recorded in 1958 for Metrojazz. Now, since MGM has purchased the Verve line, it reappears on Verve, timed to coincide with Rollins' return to professional life and the resurgence of interest in his work. The set is one of the last recorded by Rollins before his retirement, during the time he was becoming more and more dissatisfied with his own playing.

One side features Rollins with a large brass ensemble, the only time he has been so recorded; the other finds him accompanied only by bass and drums, the context in which he was then making most of his personal appearances. He was breaking no new ground, relying instead on the personal vocabulary he had created for himself, and which was being widely imitated by young tenormen. But that vocabulary had a singular urgency for him, and there is a harsh need to play present on every track. This need is the quality missing from his new Victor album, and that set on the whole gives no more than a hint of what Rollins is now capable of.

The Verve reissue is a valuable album, perhaps because Rollins was relying on the things he knew best. One of his originals, *Grand Street*, has since been imitated countless times. The unusual choice of tunes, always important with him, is evident, nowhere more than on *If You Were the Only Girl in the World*, a piece that also displays his unique sense of humor. The big-band side, only capably arranged by Ernie Wilkins, may have constricted Rollins. It does, however, show early signs of his love of guitar, which resulted in his hiring of Jim Hall last year. The songs on that side, incidentally, are listed in incorrect order on both label and back liner.

It is indicative of Rollins' stature as the finest tenor saxophonist now playing that an album recorded when he was not at his best should still tower over most releases nearly four years after it was made.

J. G.



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Explanation of symbols:

- Ⓜ = monophonic recording
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RECORDING OF SPECIAL MERIT

Ⓢ BACH: *Tocatta and Fugue, in D Minor; Passacaglia and Fugue, in C Minor; Toccata, Adagio, and Fugue, in C Major; Fugue, in G Minor ("Little"); Fugue, in G Major ("Jig")*. E. Power Biggs (organ). COLUMBIA MQ 435 \$7.95.

Interest: Organ repertoire bulwarks
Performance: Handsomely registered
Recording: Exemplary
Stereo Quality: Adequate

There are only two or three reels of organ music in the entire catalog, so a new one, especially one of unquestioned musical value, as this is, is a boon. No so-called stereo spectacular could quicken the pulse of the jaded audiophile faster than the throaty growls of the 16-foot bourdons or the reedy twang and glottal clicks of the Flentrop organ installed at Harvard's Busch-Reisinger Museum. This is the instrument Biggs plays here, a true Baroque-voiced organ, tailor-made for music of this kind, and he plays it masterfully, relishing its crusty tonal palette. The wide-range recording has a dynamic punch that will put any stereo rig to a critical test. C. B.

Ⓢ BIZET: *Symphony, in C Major; Jeux d'Enfants; La Jolie Fille de Perth; Suite*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 80090 \$7.95.

Interest: Bizet at his sunniest
Performance: Radiant
Recording: Excellent
Stereo Quality: Ditto

In the C Major Symphony and the *Petite suite d'orchestre* the composer drew from his *Jeux d'Enfants* for piano duet we have the core of the "orchestral Bizet." Ansermet's readings of the works here are quite winsome. The other version of the symphony on tape, Robert Irving's for Kapp (KT 49001), is heartier but fails to weave the magic this one does. Nor is the

New York City Ballet Orchestra the equal of the Suisse Romande when it comes to discipline and the kind of tight ensemble playing this music requires. The recording is notable for its clarity and excellent stereo definition. C. B.

Ⓢ GERSHWIN: *Cuban Overture (arr. McRitchie); Second Rhapsody; Porgy and Bess: Medley (arr. McRitchie); Variations on "I Got Rhythm."* Leonard Pennario (piano); Hollywood Bowl Symphony, Alfred Newman cond. CAPITOL ZP 8581 \$7.98.

Interest: Concerted Gershwin
Performance: Spirited
Recording: Fine
Stereo Quality: Very good

The covering title, "Gershwin by Starlight," could be misleading. This is no after-hours collection of hushed mood



E. POWER BIGGS
Magnificent taped organ music

pieces but a good, splashy one-man pops program of some of George Gershwin's less-familiar music. Earl Wild's performance of the *I Got Rhythm* variations with the Boston Pops (RCA Victor FTC 2101) may have a little more zip than Pennario's, but the latter has the field to himself in the Second Rhapsody and in Grieg McRitchie's eminently successful transcriptions, for piano and orchestra, of the Cuban Overture and the *Porgy and Bess* suite. Newman and the Hollywood Bowlers lend stout support, and the recording has a splendid, full-bodied sound. C. B.

Ⓢ HAYDN: *Symphony No. 100, in G Major ("Military"); Symphony No. 83, in G Minor ("Hen")*. Vienna Philhar-

monic Orchestra, Karl Münchinger cond. LONDON LCL 80093 \$7.95.

Interest: Haydn from London and Paris
Performance: Winning
Recording: Full-bodied
Stereo Quality: Excellent

The "Hen" Symphony, so-called for the apparent barnyard references in the first movement, is something of a rarity, even in the LP catalog. One of Haydn's six Paris symphonies, it is today infrequently performed, despite its undeniable charm, and only one other recording is presently available on disc.

Münchinger puts a good deal of loving care into his performance, as he does also with the familiar G-Major, and together they make a fine coupling, one having a kind of earthy gusto, the other being more stately and lofty in design. The recorded sound cannot be faulted. Depth and directionality are just what they should be, instrumental detail is sharply defined, and the texture is silken. In sum, a first-rate job. C. B.

Ⓢ HAYDN: *Trumpet Concerto, in E-flat*. TORELLI: *Trumpet Concerto, in E Major*. VIVALDI: *Concerto for Two Trumpets, in C Major (P. 75)*. HANDEL: *Concerto for Two Trumpets, in D Major*. Roger Delmotte and Arthur Hancuse (trumpets); Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WTC 152 \$7.95.

Interest: Trumpet potpourri
Performance: Effusive
Recording: Very good
Stereo Quality: Pronounced

Scherchen is nominally the headliner on this reel ("Hermann Scherchen Conducts . . ."), but it is Delmotte's show from start to finish, and an attractive one at that. The four works, ranging from the early Baroque to the early classical, comprise an effectively balanced program, and the solo performances are ruggedly outgoing if not always polished in matters of style. It is odd, too, that neither harpsichord nor organ is used as continuo instrument. As expected, stereo is used to advantage in the two double concertos (though the notes fail to explain which trumpeter is on which channel), and the over-all sound is rich. C. B.

© MENDELSSOHN: *A Midsummer Night's Dream—Incidental Music: Overture; Scherzo; Nocturne; Wedding March*. SCHUBERT: *Rosamunde—Incidental Music: Overture; Entr'actes Nos. 2 and 3; Ballet Music No. 2*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 80086 \$7.95.

Interest: Familiar coupling
Performance: Impeccable
Recording: Excellent
Stereo Quality: OK

As popular as these two scores are, and as often as they have been paired on discs, this is first time either has been transferred to tape. And the Ansermet

coupling is especially welcome. His *Midsummer Night's Dream* gives us less of the incidental music than some others (London might, for example, have given taping priority to its complete recording by Peter Maag), but of all the suites available in stereo editions Ansermet's is easily the pick. The airy-fairy texture of the opening sections and the fastidious poise of instrumental timbres throughout are complemented by a recording of the utmost transparency. The approach to the *Rosamunde* excerpts may not be so sympathetic, but the performance has a kind of charm nonetheless. C. B.

© MOZART: *Piano Concerto No. 20, in D Minor (K. 466); Piano Concerto*

No. 21, in C Minor (K. 491). Clara Haskil (piano); Lamoureux Orchestra, Igor Markevitch cond. EMC EC 820 \$7.95.

Interest: Haskil valedictory
Performance: Contemplative
Recording: OK
Stereo Quality: Good

Excellent performances of these two concertos are available in a Vanguard coupling by Denis Matthews (VTP 1608), but the late Clara Haskil's introspective approach has its place. Certainly her even-tempered, articulate style of playing, the suppleness of her phrasing, and the purity of her tone are a joy to hear, especially as she conveys the inner tranquility of the slow movements. Markevitch's accompaniments offer her solid support, and the recorded sound is clean. Tape hiss is occasionally intrusive. C. B.

© MOZART: *Symphony No. 41, in C Major (K. 551) ("Jupiter"); Symphony No. 35, in D Major (K. 385) ("Haffner")*. Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MQ 436 \$7.95.

Interest: Basic
Performance: Personal
Recording: Good
Stereo Quality: Very good

Walter's warm, sympathetic reading of the "Jupiter" Symphony is marred on this tape by a turnover break between the last two movements, diluting the contrast in mood and destroying the continuity of the work as a whole. A similar arrangement prevails in the two disc editions, but there is no excuse for it on tape.

The recording is otherwise commendable, except for the rather grainy sound of the strings in some movements. C. B.

© PROKOFIEFF: *Classical Symphony; The Love for Three Oranges: March and Scherzo*. GLINKA: *Kamarsinskaya; A Life for the Czar: Overture*. BORODIN: *In the Steppes of Central Asia*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCL 80087 \$7.95.

Interest: For Prokofieff
Performance: Ingratiating
Recording: Very good
Stereo Quality: Satisfactory

Though given top billing on the cover, the Prokofieff symphony shares the second sequence of this reel with the equally delectable excerpts from *The Love for Three Oranges*. And there lies the musical meat in this Russian repast. Ansermet's stereo recording of the "Classical" Symphony, the first to reach tape, bears several earmarks of his earlier LP performance—among them, deliberate tempos and a high regard for the work's

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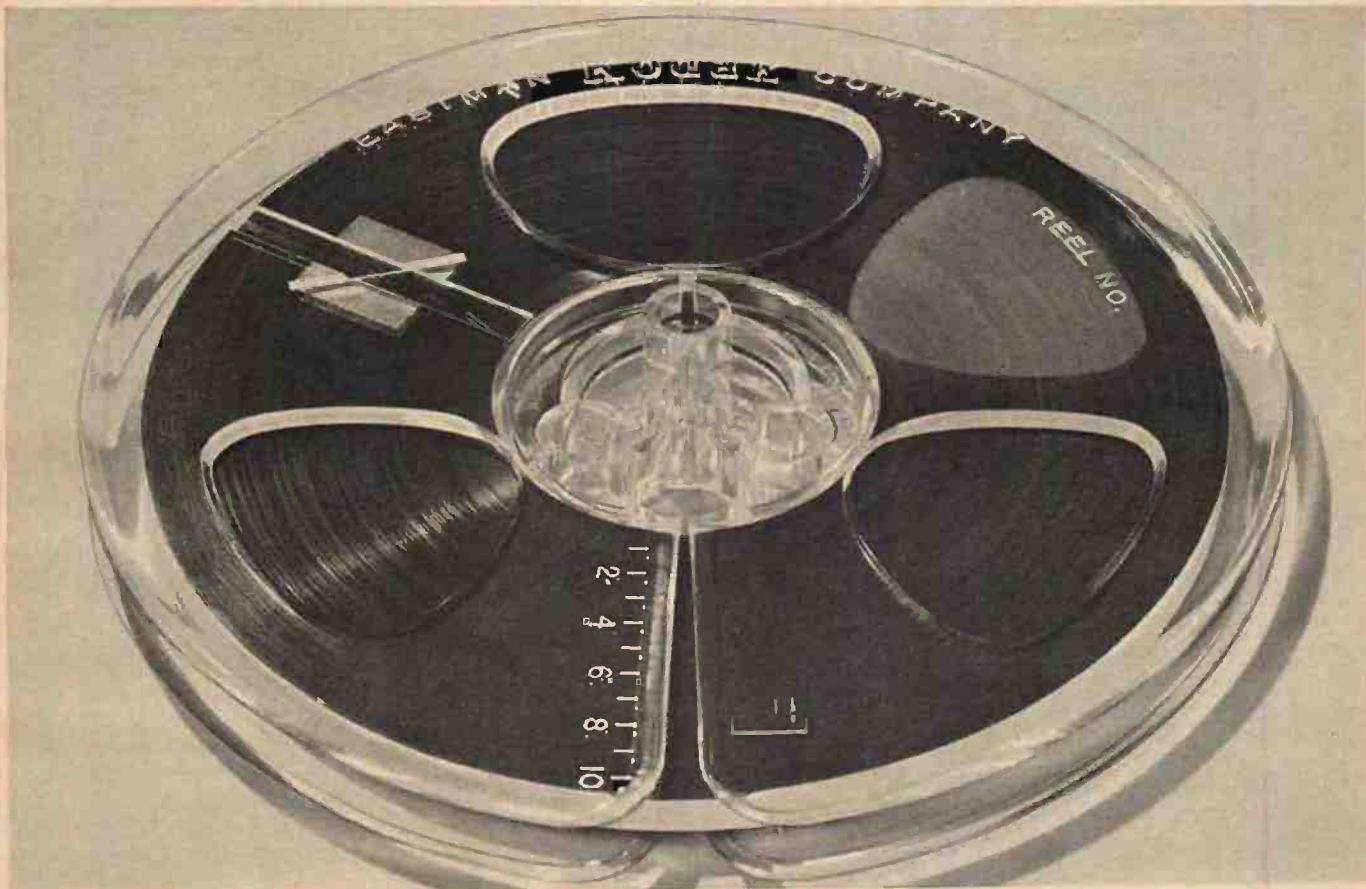
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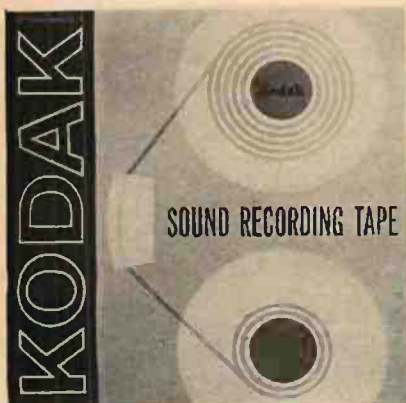


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sophistication. The Borodin and Glinka scores get a pretty perfunctory going over, except for a few nice touches of color. The recording is full-bodied and bright, the stereo nicely balanced. C. B.

© PROKOFIEFF: *Symphony No. 5, in B-flat, Op. 100.* Cleveland Orchestra, George Szell cond. Epic EC 819 \$7.95.

Interest: Modern masterpiece
Performance: Gem-like
Recording: Excellent
Stereo Quality: Just right

Until Columbia releases the splendid Ormandy recording on tape, this one will do, and do very well indeed. What Szell's reading lacks in passion it makes up in dynamism and technical finesse. The sheer virtuosity the Clevelanders display is awesome, and the firm hand of the conductor is felt in every chiseled measure. Despite the rather cottony bass at the beginning of the Adagio, the engineering is generally first-rate, and the stereo directionality and depth qualities are almost perfect. Tape hiss is present to some degree, but it appears to be a fault of the master. C. B.

RECORDING OF SPECIAL MERIT

© PUCCINI: *La Fanciulla del West.* Renata Tebaldi (soprano), Minnie; Mario del Monaco (tenor), Dick Johnson; Cornell MacNeil (baritone), Jack Rance; Giorgio Tozzi (bass), Jake Wallace; others. Chorus and Orchestra of Accademia di Santa Cecilia, Rome, Franco Capuana cond. LONDON LOG 90041 two reels \$19.95.

Interest: Puccini on the range
Performance: Exemplary
Recording: Topnotch
Stereo Quality: Excellent

Issued on discs early in 1959 and hailed at the time as being one of the very best stereo recordings of opera to date, this "Fanciulla" comes to tape with its technical refinements as yet unsurpassed and its vocal splendors undimmed. Tebaldi was at her peak when she sang Minnie in this production, Del Monaco at his best-behaved, Cornell MacNeil at the threshold of a fine career. All three, with Tozzi as the camp minstrel, contribute characterizations as rounded as their roles permit. Capuana's direction is vigorous and judiciously paced throughout, allowing the robust passions of the drama full rein. London's engineers maintain a favorable balance between voices and orchestra with a consistency they have not always observed.

The excellent transfer to tape, whereby the hour-long first act fills both sequences of the first reel and the remaining acts occupy the second, back to back, is also very successful. Dynamic level is high,

tape hiss negligible. No libretto is supplied, but the enclosed postal reply card will secure one for free. C. B.

4-TR. ENTERTAINMENT

© DAVE BRUBECK: *Time Out.* Dave Brubeck Quartet. *Blue Rondo a la Turk; Strange Meadowlark; Take Five; Three To Get Ready;* and three others. COLUMBIA CQ 437 \$6.95.

Interest: One of Brubeck's best
Performance: Deft
Recording: Clean
Stereo Quality: Pronounced

A recording available for some time in a two-track stereo tape edition (GCB 72) herewith enters the four-track lists. And it's a good thing, for this is probably the outstanding Brubeck release of recent years. A few numbers, in fact, have proved to be real pace-setters. Paul Desmond's *Take Five*, based on a 5/4 beat, was the first jazz composition of its kind to climb to the Top Ten. No less deserving of notice are the hard-hitting *Blue Rondo*, which rises geni-like out of a 9/8 time scheme, the dreamy lyricism of *Strange Meadowlark*, and the inspired cross-rhythms of *Kathy's Waltz*. The rest are variably interesting. Fairly closely miked, the quartet has a good, punchy sound. Directionality is marked. C. B.

© SHORTY ROGERS: *The Fourth Dimension in Sound.* Shorty Rogers (leader and flugelhorn); Buddy Collette, Bud Shank, and Paul Horn (reeds); Ken Shroyer (trombone); Pete Jolly (piano); Red Mitchell (bass), Shelly Manne (drums), others. *One O'Clock Jump; Speak Low; Tonight; Lover;* and seven others. WARNER BROS. WSTC 1443 \$7.95.

Interest: Jazz workshop
Performance: Resourceful
Recording: Bright
Stereo Quality: Highly directional

After you have read the notes accompanying this reel (and there is a lot to read, about how sixteen all-but-isolated mikes have fed six tape decks yielding tapes that in turn are mixed and remixed to produce a master), you have still a pleasant, rather genteel jazz set to listen to, superseparated as it is. The inter-channel duo between Bud Shank's flute and Emil Richard's vibes in *You're Just in Love* is just one of its fine moments. Shorty Rogers' frequent dialogues with Richards, pianist Pete Jolly, and the rest provide a good many others. Technical gimmickry, in *Lover*, say, where an echo effect from the flutes is contrasted with the drier, miked-in sound of brushed cymbals and bass, is used to good effect and at all times with taste. Over-all, a splendid job. C. B.

HiFi/Stereo

ENTERTAINMENT

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Reviewed by JOE GOLDBERG • STANLEY GREEN • NAT HENTOFF

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ FRED ASTAIRE: *Three Evenings With Fred Astaire*. Fred Astaire (vocals); orchestra, David Rose cond. *A Fine Romance; Carioca; Funny Face; Foggy Day; I Won't Dance; Something's Gotta Give; Night and Day; Dancing in the Dark*; and twenty-three others. CHOREO A 1 \$3.98.

Interest: Fine collection
 Performance: Bright and breezy
 Recording: Slightly muffled

It is fitting that Choreo Records, which is owned by Mr. Astaire, starts off its catalog with medleys from his three recent television programs. Each group is prefaced by a nervous spoken introduction, but things are in fine shape when Mr. Astaire settles down to tossing out bite-size portions of some of the famous songs he introduced. From the audience reaction, *Top Hat, White Tie and Tails* is the most popular song in the group. Two numbers, *Miss Olis Regrets* and *Thank You So Much, Mrs. Lowborough-Goodby*, get more complete treatments than the others, though neither seems especially well suited to Astaire's particular style. S. G.

HARRY BELAFONTE: *The Midnight Special* (see p. 57).

Ⓢ Ⓜ LEON BIBB: *Leon Bibb Sings*. Leon Bibb (vocals); orchestra, Robert De Cormier cond. *Summertime; Maria; C. C. Rider; A Quiet Girl*; and eight others. COLUMBIA CS 8562 \$4.98, CL 1762* \$3.98.

Interest: Good songs
 Performance: Overly stylized
 Recording: Excellent
 Stereo Quality: Fine

On his first Columbia LP, Leon Bibb has everything going for him. The arrangements by Robert De Cormier and Joseph Scianni are scored for an unusual combination of nine violas, guitar, and per-

ussion, giving him a strong, vital linear base. The material includes some exceptional songs from musicals: Loesser's *Joey, Joey, Joey*; Bernstein's *Maria*; Weill's *Lost in the Stars*. There is also folk-type special material and such true folk songs as *John Hardy* and *Oh Shenandoah*. Mr. Bibb has a fine, rich voice, and it has been superbly recorded. Unfortunately, Mr. Bibb often seems content simply to display his vocal gifts. J. G.

Ⓢ Ⓜ LES COMPAGNONS DE LA CHANSON: *Frenchy*. Les Compagnons de la Chanson (vocals); orchestra. *Notre concerto; Allez savoir pourquoi; La Marmite*; and nine others. CAPITOL ST 10311 \$4.98, T 10311* \$3.98.

Interest: Delightful collection
 Performance: Delightful
 Recording: Overwhelming
 Stereo Quality: High

The familiar and the unfamiliar are mingled in this collection, which finds the rollicking group known as Les Compagnons de la Chanson in fine form. The members project their material with

FRED ASTAIRE
Fine evocations of his past



wit and verve. Included are some slightly out-of-place American entries sung in French. Perhaps the most startling of these is *Green Leaves of Summer*, which undergoes a transatlantic color change to become *Bleu de Pété*. Translations are on the jacket. S. G.

Ⓢ Ⓜ DON ELLIOTT AND IRMA CURRY: *Love Is A Necessary Evil*. Irma Curry (vocals), Don Elliott (vibraharp, mellophone); orchestra. *A Stranger in the City; When Sunny Gets Blue; No One Came to My Party*; and ten others. COLUMBIA CS 8554 \$4.98, CL 1754* \$3.98.

Interest: New songs, new singer
 Performance: Singer excels composer
 Recording: Warm and close
 Stereo Quality: Excellent

It is rare for a major label to introduce a new singer in a program of entirely new material. For such courage, Columbia merits applause. The result, however, is only half successful. The singer, Irma Curry, formerly with Lionel Hampton, shows signs of becoming a unique pop vocalist. Her voice is attractive, she phrases individually but without distorting the lyrics, and she has a flowing sense of time.

The new songs, however, are consistently disappointing. Jack Segal, whose biggest hit has been *When Sunny Gets Blue*, is the lyricist. Unfortunately, he reaches too often for the pop cliché—tears are kissed away and kisses make the singer sigh, etc. The melodies, some of them arresting, are written by various collaborators.

Don Elliott provides occasional vocal obligatos that are expendable, but Al Cohn's arrangements are tasteful, and the recorded sound is superbly balanced. N. H.

Ⓢ Ⓜ JOHNNY HALLYDAY: *Johnny Hallyday Sings America's Rockin' Hits*. Johnny Hallyday (vocals), Merry Melody Singer; orchestra, Jerry Kennedy cond. *Maybelline; Bill Bailey; Diana; You're Sixteen*; and eight others. PHILIPS PHS 600-019* \$4.98, PHM 200-019 \$3.98.

Interest: French Presley

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CIRCLE NO. 8 ON READER SERVICE CARD

Performance: Charming
Recording: Excellent

Johnny Hallyday is a French singer who is not quite nineteen and something of a phenomenon. He sings recent American rock-and-roll hits (*Blueberry Hill, I Got A Woman, Feel So Fine*, etc.) in English. Apparently, he has learned the songs from the original records, and there are indications that he may have learned English there, too. He is assisted here by the anonymous, wonderfully professional financial wizards of Nashville, Tennessee, who have made their best guitarists, harmonica players, and echo chambers available to him. Hallyday is as good as some of the people he emulates, better than others, and has the additional quality of a charming French accent. The set will appeal to anyone who likes this type of music, and, for a novelty, to many who do not. J. G.

© PATRICE MUNSEL: *Unpredictable*. Patrice Munsel (vocals); orchestra, Phil Moore cond. *Ill Wind; The Lonesome Road; Serenade In Blue*; and eight others. PHILIPS PHS 600-020 \$4.98, PHM 200-020* \$3.98.

Interest: Hodgepodge
Performance: Mannered
Recording: Splendid
Stereo Quality: Fine

Although the album title no doubt refers to the variety of pop songs here, I found even more unpredictable Miss Munsel's tasteless and pretentious performances. Anything she attempts on the record—whether it be a comic number or torch ballad—is done with such effort and calculation that it loses all impact. S. G.

© PATACHOU: *At the St. Regis Maisonette*. Patachou (vocals); orchestra. *Paname; Coin de Rue; Tais-toi, Marseille*; and nine others. AUDIO FIDELITY AFSD 5961 \$5.95, AFLP 1961* \$4.98.

Interest: Exciting singer
Performance: Attractive
Recording: Too close
Stereo Quality: Okay

The unwary record buyer might assume from the album title that this is another on-stage, in-person, you-are-there pickup from a night club—and wrongly so. But this should in no way lessen your enjoyment. For Mlle Patachou is among the most pleasing of all female French singers, and her collection has been chosen with obvious care. A few of the numbers including Trenet's *Que restait-il* and *J'ai ta main dans ma main* are sung in both French and English, and the French version of *These Foolish Things* refers to "Queen Marie" and "Crosby." But perhaps Patachou has put
(continued on p. 90)

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HI-FI/STEREO REVIEW

JAZZ AND ENTERTAINMENT
REVIEWS

IN BRIEF

DATA	COMMENTARY
<p>Ⓢ Ⓜ PETE FOUNTAIN: <i>Swing Low, Sweet Clarinet</i>. Pete Fountain (clarinet), Jubilee Singers and orchestra, Charles Bud Dant cond. <i>Dis Op Train; Sing You Sinners</i>; and ten others. CORAL. CRL 757394 \$4.98, CRL 57394* \$3.98.</p>	<p>Most of these performances of spiritual-type songs are spoiled by gimmicked arranging, a machine-tooled vocal group, and insensitive drumming. There is little chance for Fountain to demonstrate his talent here. Guitarist Bobby Gibbons provides a bright spot in an otherwise poor recording. J. G.</p>
<p>Ⓢ Ⓜ HENRY MANCINI: <i>Combo!</i> Henry Mancini (leader, arranger); Pete Candoli (trumpet); Dick Nash (trombone); Ted Nash, Art Pepper, Ronny Lang (reeds); Larry Bunker (vibes and marimba); Shelly Manne (drums). RCA Victor LSP 2258 \$4.98, LPM 2258* \$3.98.</p>	<p>Mancini's slick, coy writing prevents this from being an even moderately successful jazz album. Although the recording is excellent, the disc lacks the originality to satisfy a jazz collector and the flare to attract a mass audience. N. H.</p>
<p>Ⓢ Ⓜ BARRY MILES: <i>Miles of Genius</i>. Barry Miles (drums), Duke Jordan (piano), Al Hall (bass), Bob Miller (alto saxophone), John Glasel (trumpet), George Clarke (tenor saxophone). CHARLIE PARKER RECORDS 804 S* \$4.98, 804 \$3.98.</p>	<p>Despite the exaggeratedly titled album, Barry Miles, a fourteen-year-old drummer who has been performing professionally for about five years, is far from the level of such post-adolescent pros as Philly Joe Jones and Art Blakey. The recorded sound is all right. N. H.</p>
<p>Ⓢ Ⓜ MITCHELL RUFF TRIO: <i>The Catbird Seat</i>. Dwike Mitchell (piano), Willie Ruff (bass), Charlie Smith (drums). <i>The Catbird Seat; Con Alma; I'll Remember April</i>; and three others. ATLANTIC SD 1374 \$5.98, 1374* \$4.98.</p>	<p>This recording is a sustained illustration of deft trio interplay, distinguished by Charlie Smith's masterful brush work. The sound could be better; Ruff's bass solos need more presence, and the piano tone is occasionally metallic. N. H.</p>
<p>Ⓢ Ⓜ CURTIS FULLER: <i>Soul Trombone</i>. Curtis Fuller (trombone), Freddie Hubbard (trumpet), Jimmy Heath (tenor saxophone), Cedar Walton (piano), Jymie Merritt (bass), Jimmy Cobb or G. T. Hogan (drums). IMPULSE S 13* \$5.98, A 13 \$4.98.</p>	<p>Playing in a style that is essentially derived from the Blakey-Silver Jazz Messengers, this assemblage of mainstream jazz musicians offers a display of top-level craftsmanship, but there is little to hold the attention. The recording is very good. J. G.</p>
<p>Ⓢ Ⓜ THE THREE SOUNDS: <i>Here We Come</i>. Gene Harris (piano), Andrew Simpkins (bass), Bill Dowdy (drums). <i>Now's The Time; Just Squeeze Me; Sennynoon for Two</i>; and five others. BLUE NOTE 84088* \$5.98, 4088 \$4.98.</p>	<p>Gene Harris is largely responsible for these predictable and conventional stylings. The recording is bright and warm, but, despite a comfortable beat, the ideas lack originality and distinction. Bassist Simpkins should have been allotted more solo time. N. H.</p>

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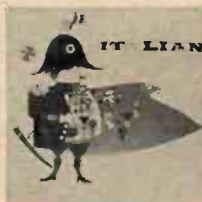


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us most in her debt by reviving the classic *Un air d'accordion*. Though her interpretation cannot match Edith Piaf's, it is nevertheless extremely moving and poignant. Two complaints: the miking is too close, and there are no translations on the jacket. S. G.

© © JO STAFFORD AND GORDON MACRAE: *Whispering Hope*. Jo Stafford and Gordon MacRae (vocals); orchestra, Paul Weston cond. *Abide with Me; Rock of Ages; Star of Hope*; and nine others. CAPITOL ST 1696 \$4.98, T 1696* \$3.98.

Interest: Songs of faith
Performance: Sweet harmony
Recording: Perfect
Stereo Quality: Fine

Jo Stafford and Gordon MacRae make an appealing twosome on these hymns and hymn-type songs. The selections include a sprinkling of familiar songs (*Abide with Me* and *A Perfect Day*), but there is special charm in hearing others that are less well known. The hundred-year-old *Whispering Hope* is a touching piece that has only recently been revived. Paul Weston's arrangements couldn't be better. S. G.

© © ROGER WAGNER: *Victor Herbert On Stage*. Roger Wagner Chorale. *A Kiss In the Dark; Toyland; Thine Alone*; and ten others. CAPITOL ST 1707 \$4.98, T 1707* \$3.98.

Interest: Herbert on a pedestal
Performance: Unexciting
Recording: Beautiful
Stereo Quality: Well-spread

Except for *Indian Summer* and *Moonbeams*, this collection duplicates the songs on the recently released RCA Victor album (LSC/LM 2515) with the Robert Shaw Chorale. While Capitol gets the nod with regard to the spaciousness of its sound, on almost every other count the RCA set is the better buy. Wagner's approach is stolid, lacking the special orchestral touches that Robert Russell Bennett gave the Shaw collection. He uses only one soloist, James Tippey, on *Every Day Is Ladies' Day with Me*, and doesn't bother with any of the songs' verses. The vocal tone of the Capitol group is unfailingly lovely. S. G.

© © ANDY WILLIAMS: *Moon River and Other Great Movie Themes*. Andy Williams (vocals); orchestra, Robert Mersey cond. *Maria; As Time Goes By; Three Coins In the Fountain*; and nine others. COLUMBIA CS 8609 \$4.98, CL 1809* \$3.98.

Interest: Movie music
Performance: Hollow voice

(Continued on page 92)

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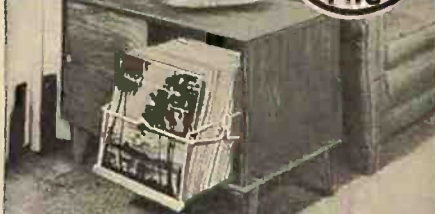
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Recording: Hollow sound
Stereo Quality: Acceptable

In order to put muscles on Andy Williams' voice, Columbia has decked this package with a highly unnatural, amplified tunnel sound. Even so, the singer is quite good on the less demanding numbers, though *Maria* and *Tonight* find him straining. Robert Mersey's backing is admirable throughout. S. G.

THEATER - FILMS

Ⓢ Ⓜ **ALL IN LOVE** (Jacques Urbont-Bruce Geller). Original-cast recording. David Atkinson, Lee Cass, Gaylea Byrne, Mimi Randolph, Christina Gillespie, Don deLuise, Michael Davis; chorus and orchestra, Jacques Urbont cond. MERCURY OCS 6204 \$5.98, OCM 2204* \$4.98.

Interest: Mostly for the music
Performance: Fine company
Recording: Very good
Stereo Quality: Well-defined

Mercury's initial original-cast recording of a musical has many things to recommend it. The cast, particularly Gaylea Byrne, Lee Cass, and Christina Gillespie, is first-rate. The engineering is fine. The arrangements by Jonathan Tunick are inventive and suitable. I am puzzled, however, about the score. In musicalizing Richard Sheridan's Restoration comedy, *The Rivals*, composer Jacques Urbont has created a score that is melodic, though not always in the right stylistic flavor for the period.

Lyricist Bruce Geller is much more at home with the ballads than he is with the comic items. Mrs. Malaprop's song, *A More than Ordinary Glorious Vocabulary*, which should have been a riot of—well, malapropisms—just doesn't come off. And Bob Acres' song, *Odds*, is embarrassingly pointless. Yet Geller's lyrics for such romantic entries as *Poor, What Can It Be?* and *I Found Him* easily match the quality of the music. *All In Love*, in spite of its flaws, is worth having. S. G.

Ⓢ Ⓜ **JESSICA** (Marguerite Monnot-Mario Nascimbene-Dusty Negulesco). Sound-track recording. Maurice Chevalier (vocals); orchestra. UNITED ARTISTS UAS 5096 \$5.98, UAL 4096* \$4.98.

Interest: Delightful film score
Performance: Appropriately lively
Recording: Lovely
Stereo Quality: High

Jessica may turn out to be the sound-track sleeper of the year. To create the properly gay atmosphere of the tale of a shapely American girl living in an Italian village, France's Marguerite Monnot and Italy's Mario Nascimbene have come up

with an exceptionally bright and bubbly collection of themes. Four of them have been outfitted with apparently pertinent lyrics by someone named Dusty Negulesco, and they are engagingly sung by co-star Maurice Chevalier. Stereo has been well used. S. G.

Ⓢ **SEVEN COME ELEVEN**. Original-cast recording. Philip Brunz, Ceil Cabot, Rex Robbins, Steve Roland, Donna Sanders, Mary Louise Wilson; William Roy and Carl Norman (duo-pianists). Available from Upstairs at the Downstairs, 37 West 56th St., New York City, N.Y. \$5.00.

Interest: Mixed bag
Performance: Occasionally too spirited
Recording: Satisfactory

The latest Julius Monk revue consists largely of songs nose-thumbing currently exposed targets. *The Jackie Look* is a spirited calypso delivered by baby-voiced Ceil Cabot. *School Daze* does a fine stiletto job on the New York City school system ("Baa baa black sheep have you any pull?"). Michael Brown's *The John Birch Society* gives that organization its lumps to a hoedown beat. With all the good things, however, the show lacks a point of view. A routine satirizing sick comedians follows a tasteless item about members of a Peace Corps unit gradually being killed off. Then, too, speed is not a substitute for wit. Many pieces are given such rapid-fire interpretations that they are barely intelligible. S. G.

Ⓢ Ⓜ **STATE FAIR** (Richard Rodgers-Oscar Hammerstein, II). Sound-track recording. Pat Boone, Bobby Darin, Ann-Margrit, Tom Ewell, Alice Faye; orchestra, Alfred Newman cond. DOR DLP 29011 \$5.95, DLP 9011* \$4.98.

Interest: Grand night for singing
Performance: Good to poor
Recording: All right
Stereo Quality: Fine

It's always a pleasure to hear the Rodgers and Hammerstein songs for the 1946 film version of *State Fair*, though not all of them receive the best interpretations in this latest remake. Anita Gordon is only adequate on *It Might As Well Be Spring*, but Pat Boone puts just the right touch of All-American youth into *That's for Me*, and *It's a Grand Night for Singing* is almost impossible to ruin. This, unfortunately, does not hold true of *Isn't It Kinda Fun*, which gets swallowed up in an aurally meaningless arrangement. Richard Rodgers contributed the lyrics to five new songs in the film. Of these, *Never Say No to a Man* is a clever notion, and *More than Just a Friend* is an improbable serenade to a hog. Bobby Darin's solo is called *This Isn't Heaven*, which is commentary enough. S. G.

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Summing up his report for HIFI/STEREO REVIEW, Julian D. Hirsch wrote:

"In my opinion, the UNIVERSITY CLASSIC MARK II ... is one of a limited group of speakers to which I would give an unqualified topnotch rating."

JULIAN D. HIRSCH
of Hirsch-Houck Laboratories

"Despite the popularity of bookshelf-size speaker systems, the big speaker system is far from extinct. There is still a great deal to be said for the sound quality of a really good large speaker system, one of which is University's new Classic Mark II.

In operation, the Classic Mark II handles low frequencies up to 150 cps through a 15-inch high-compliance woofer that is installed in a ducted-port cabinet. The bulk of musical program content, however, is handled by an 8-inch mid-range speaker, which covers from 150 to 3,000 cps. Above 3,000 cps, a Sphericon super tweeter takes over.

The measured indoor frequency response of the Classic Mark II was remarkably uniform. As a rule, such response curves are so far from flat that I do not attempt to correct them for the slight irregularities of the microphone's response. However, the measurements for the Classic Mark II prompted me to plot the microphone response also. This further emphasizes the uniformity of the system's frequency response. A 5-db increase in the setting of the tweeter-level control would probably have brought the range above 3,000 cps into nearly exact conformity with the microphone-calibration curve.

The low-frequency distortion of the woofer, even at a 10-watt input level, was very low, and it actually decreased at 20 cps, where the output was beginning to rise... Any good amplifier of 10 watts rating or better should be able to drive it satisfactorily.

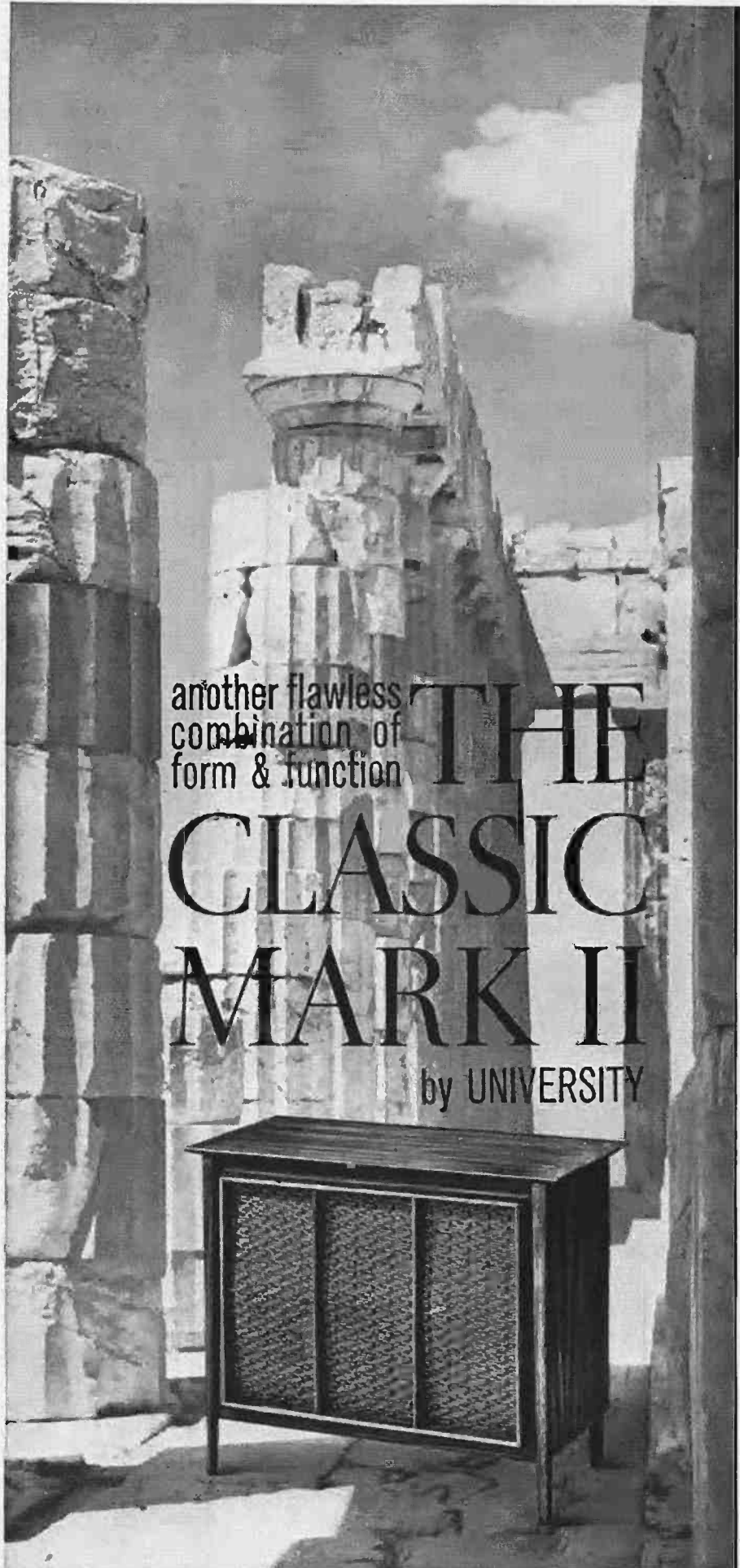
In listening tests, the Classic Mark II sounded very clean... there was an undercurrent of bass, more often felt than heard, that was completely lacking in some other quite good speaker systems that I compared to the Classic Mark II. The speaker sounded at its best (to my ears) at moderate listening levels. At high levels the bass tended to be overpowering. A different listening room, of course, could easily alter this situation completely. Over-all, the sound was beautifully balanced, with wide dispersion and a feeling of exceptional ease. There was never a hint that three separate speakers were operating; the sound seemed to emanate from a large, unified source.

In my opinion the University Classic Mark II justifies the substantial claims that its manufacturer has made for it. It is one of a limited group of speakers to which I would give an unqualified topnotch rating. Anyone who is in a position to consider a system of its size and price would be well advised to hear it. The price of the system is \$295.00."

WRITE TODAY FOR THE COMPLETE JULIAN HIRSCH HIFI/STEREO REVIEW REPORT on the new CLASSIC, as well as the documented CLASSIC brochure and "Informal Guide to Component Stereo High Fidelity." Simply write: Desk D-8, University Loudspeakers, 80 S. Kensico Ave., White Plains, New York.



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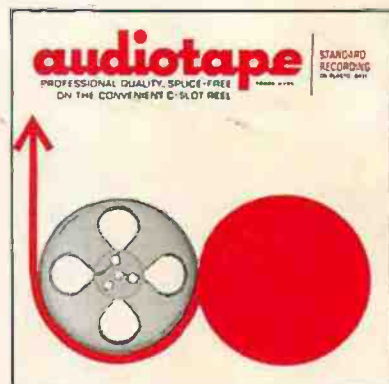
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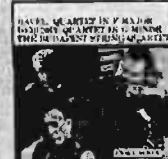
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