

STEREO AMPLIFIERS-We Test the First Seven Released

# HiFi

& MUSIC REVIEW

*In This Issue:*

Shostakovich's 4th Is Missing

Does Regional Jazz Really Exist?

Which "Original Cast" Albums to Buy

August 1958

35¢



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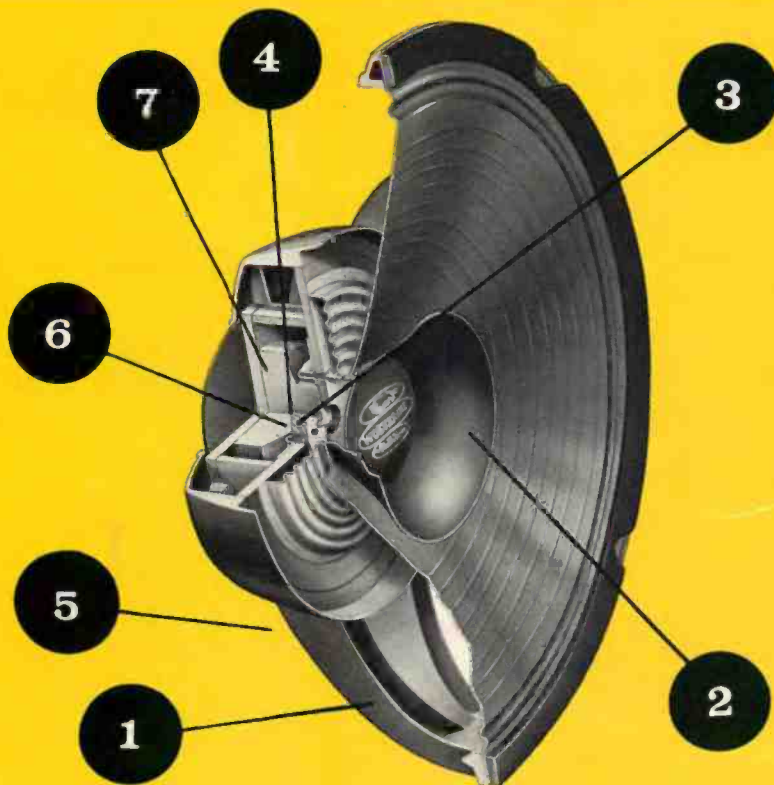


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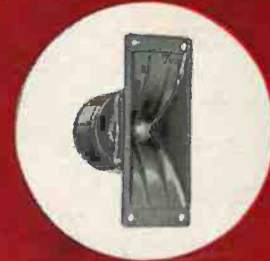
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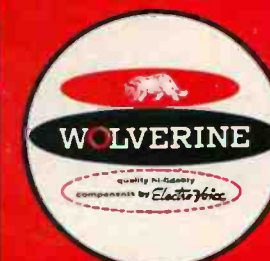
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# HiFi

& MUSIC REVIEW

August, 1958

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## HiFi Soundings



By David Hall

### What Price Documentation—And For How Long?

There are matters of record that distinctly transcend immediate considerations of hi-fi and stereo.

Angel's imposing *Great Recordings of the Century* series—to be reviewed in detail next month—has brought this squarely to the fore.

Taking into consideration the pre-microgroove era of electrical recording exclusively, Angel has at its disposal for LP re-issue the work of over 100 major performing artists or composer-executants. This first 11-record release has barely scratched the surface. If we add to this total what major artists could be re-issued from the back catalogs of Deutsche Grammophon, Cetra, Victor, and Columbia, we could easily add another 50 names to the list.

Finally, there are at least another three-score artists, from what will be known as the “pre-stereo” era whose work on LP is deserving of permanent documentation.

If we go back over the past 10 years, we can recall several other attempts made by various companies in the “celebrity” re-issue field: RCA Victor's LCT (*Treasury of Great Recorded Performances*) series; Columbia's desultory “Collectors'” releases; RCA Victor's special order *Vault Treasures* catalog, which is still functioning; and most recently the remarkable “Art of . . .” re-issues at \$1.98 each on RCA Victor's Camden label. The future availability of many items on *Vault Treasures*, on Columbia's “Collectors'” series, and on Camden will be affected of course by the breaking off of generation-long affiliations between the European E.M.I. combine of record companies with Victor and Columbia over here; but presumably most of these will become available on Angel. The Muzio and Chaliapin from the initial Angel release (and at one time available in part on Columbia and Victor re-issues) are instances in point.

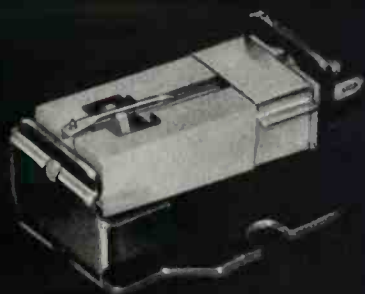
If we are to believe what we read between the lines of Angel's publicity regarding their *Great Recordings of the Century*, we can expect at long last a thorough and systematic documentation of all of the finest pre-LP recordings which they have at their disposal. Presumably we will have available once more the memorable discs of singers like Schipa, Gigli, Gerhard Hüsch, Melchior in his prime, Lottie Lehmann, Rethberg, Aksel Schjötz, Charles Panzéra, the young Kipnis, Friedrich Schorr, Karl Erb, Tiana Lemnitz, Maggie Teyte, Isobel Baillie; of chamber music teams such as Adolf Busch and Rudolph Serkin, Szymon Goldberg and Lili Kraus, Yehudi and Hephzibah Menuhin; of pianists Artur Schnabel, Edwin Fischer, Alfred Cortot, Walter Gieseking, and Artur Rubinstein when at their peak during the '30s; of violinists Fritz Kreisler and Joseph Szigeti; of 'cellists Pablo Casals and Emanuel Feuermann; to say nothing of the work of Toscanini, Beecham, Furtwängler, Weingartner, Walter, and Mengelberg when they were at their very best (and getting some strikingly fine recording too!). Lastly there is that choice group of composers' recordings which should be made permanently available—Elgar and Vaughan Williams, William Walton, George Enesco and others; nor should we forget such choice items as Karl Muck's Bayreuth discs of Wagner or the Robert Kajanus recordings of Sibelius. Every one of these artists set a landmark in performing style either by way of direct connection with the composers whom they chose to interpret, or through re-creative insight into creative art.

Granted the present serious intent behind Angel's “Great Recordings” enterprise, how are we to be sure that this too will not suffer the fate of previous attempts along this line of endeavor—even with (or because of) the stiff \$5.95 price tag? The fact that some of the finest Toscanini performances, as well as the great Rachmaninoff version of Schumann's *Carnaval* can be had on Camden at \$1.98 will not be lost on some buyers. Be this as it may, we should hate to see a project as important as this Angel series become a cropper for such purely commercial reasons.

We would propose in short, whether it be Angel, Victor, Columbia, Cetra, or Deutsche Grammophon, that some concerted effort be made over the next few years to have each of these firms prepare catalogs of their “Great Recordings” from both the pre-LP and pre-stereo period encompassing items which would always be available on special order and at normal prices in LP format. Recording may be a commercial enterprise, but it is also a process of historical and cultural documentation. The major record companies of the world can well afford to live up to their social obligation in this respect. *The time is now.*



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for matchless  
stereo!



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# Impressions at a London Hi-Fi Show

By PETER WHITELAM

**O**UR British cousins are renowned for their self-restraint—they simply are not given to exhibitionism. It is not surprising, then, that their recent Audio Fair, by American standards, was a model of decorum. For advertising, there were no silky banners flying over Westminster Bridge; just a few discreet notices in the trade magazines. Admission was by ticket only, and these could only be obtained from franchised high fidelity dealers. There was no charge and no collection. Instead there was a polite invitation to view the new developments in hi-fi.

This year was an unusual one for British aficionados. Stereo had arrived. To many attending American shows, this only means one thing—twice the volume. But at the Waldorf Hotel, where the April London Fair was held, stereo demon-



*Enthusiasm knows no boundaries—note fellow in bowler.*

strations were actually conducted with more sobriety than the monaural ones. The entire layout was different from ours. The ground floor was taken up by small stands, rather like a department store, where individual components were shown, pamphleted, discussed but not demonstrated. If you wished to pursue an inquiry further, you were handed a ticket for the appropriate demonstration room which was located on one of three upper floors, and there the equipment was put through its paces. Demonstrations were staggered according to a strict time schedule and plenty of time was left for questions and additional information.

The first sight that greeted visitors to the show was the array of attractive girl models hired by the exhibitor, Colonel Rex-Hassan, to unload programs on the general public. They certainly succeeded; in fact they were the only unrestrained element in the entire show. Unfortunately nobody seemed to notice them once the programs were sold. The British audio enthusiast is a cloud-eyed fanatic with an almost religious devotion to ohms and decibels, and a shrewd eye for the best hi-fi bargains. With this in mind, I was not surprised to hear of the acceptance of G. A. Briggs' SFB/3 speaker sys-

tem. There are enough back orders to keep Wharfedale busy for months. But when I talked to him, it seemed that for Gilbert Briggs, the SFB was a thing of the past.

"Stereo is the thing now," he said, "and we've got to travel ahead of the times." He was interested in a new type of stereo speaker system, something that was not spread out, that did not give the impression of a gap in the middle. "Perhaps we should try a completely new concept," he ventured, "something that could be achieved through angles and sound reflection. In this way we could keep the speakers together, but angled apart to throw the sound into adjacent corners. Of course you would need a symmetrical room, but think how much neater it would be."

Many of the leading speaker manufacturers are interested in the problem of sound dispersion. Donald Chave of Lowther, inventor of the famous TP-1 folded corner horn, has created the prototype of a new speaker system which he showed me the Sunday following the Fair. "What I have done is to produce a 180 degree angle of dispersion in all directions" he told me. The new speaker system which he hopes to show in New York this Fall, is a wall model. Like the TP-1, the top and mid-range frequencies are sent up through the top of the speaker and can be directed by a modernistic panel that is hinged to the rear edge. The low frequencies are separated acoustically and flown through a bass chamber.

So too would Peter Walker's full-range electrostatic speaker. There is a great deal of controversy in America over this development, and the best way to settle it is to let Walker speak for himself. "You must remember," he told me, "I am an amplifier manufacturer. I designed and built this speaker because it had never been done, and for a first attempt, I don't think there is anything that can beat it. Now we are building about fifty or sixty a week, and we have hundreds of customers on the waiting list for it. I suppose I should start mass-producing them, but that seems out of proportion with my original intention. In a sense it was a very successful experiment, but my main love is still amplifiers. I will not produce any more speakers than I am doing. With regard to the States, you know what would happen as well as I do. As soon as it was introduced, we would be swamped with orders that we could not possibly meet. So it seems best to hold off there awhile. Besides, JansZen and Pickering should come out with something soon."

Incidentally, Walker has published specific requirements in any amplifier used to drive the electrostatic speaker. For example "the source of impedance of the amplifier should not be more than two ohms in the frequency range 100-5000 cycles, and not more than six ohms in the range 40-20,000 cycles." Needless to say he recommends his own Quad, and in spite of its "low" American rating of 15 watts, it certainly has sufficient power to drive this low efficiency speaker. He is very scathing about the so-called differences between British





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You can reverse channels if program material requires

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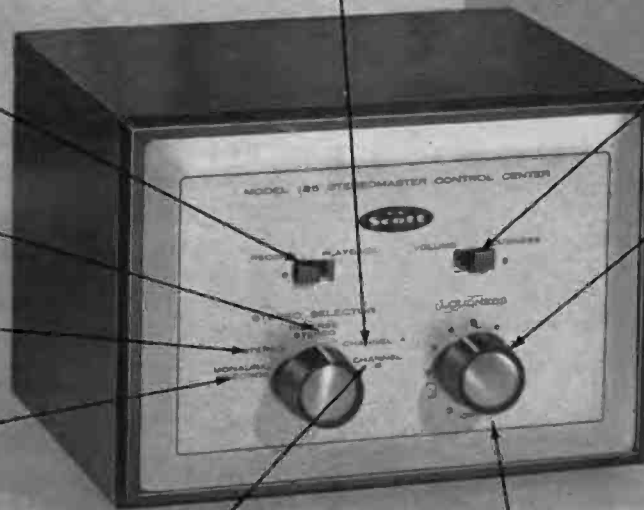
For playing monaural records with your stereo pickup

Play any monaural source connected to Amplifier "B" through both amplifiers

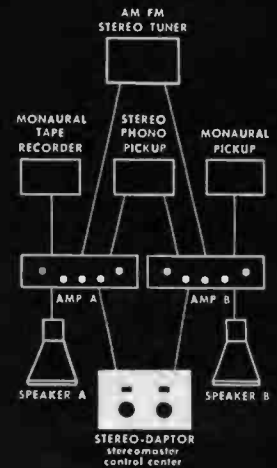
Master power switch turns on A-C of both amplifiers simultaneously

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The Stereo-Daptor permits control of two separate amplifiers from a central point. A Master Volume Control adjusts the volume levels of both channels simultaneously. Special switching lets you play Stereo, Reverse Stereo, use your Stereo Pickup on Monaural Records, or play monaural program material through both amplifiers at the same time. This gives you the full power of both amplifiers.

No internal changes are required when used with H. H. Scott amplifiers. Stereo-daptor will work with any two identical H. H. Scott amplifiers, or between older 99-series amplifiers and the new 99-D or 210-F.

**IMPORTANT! Stereo-Daptor works with All current H. H. Scott amplifiers and most older models . . . with any system having separate pre-amplifier and power amplifier . . . and with complete amplifiers having tape monitor input and output provisions.**

only \*  
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H. H. Scott Stereo-Daptor  
Stereomaster Control Center

Compatibility: Any amplifier in any of the groups shown below may be used with a second amplifier IN THE SAME GROUP for best results with the Stereo-Daptor.

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Group II: 121-A, B, C; 210-D, E.

Group III: Any systems with separate preamplifiers and power amplifiers.

Group IV: Two identical complete amplifiers having tape monitoring input and output connections

Controls: Master Volume Loudness-Volume; Function Selector (with these positions - Stereo, Reverse Stereo; Monaural Records; Monaural Channel A; Monaural Channel B)

Tape Monitor: Power off (on volume control).

Connecting Cables: Four two-foot shielded cables are supplied for all necessary connections. Maximum recommended cable length 3 feet.

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*Attractive models passed out program booklets.*

and American watts. "A watt is a watt anywhere in the world," he said, "it can be measured differently, peak to peak, or square wave, but a watt is a basic international measurement."

Mr. Rahmer, the Managing Director of Beam Echo, tended to agree with him, but said that it was good business practice to consider the whims of the American buying public and cater to them. From his immensely successful Avantic amplifier, built around the famous Mullard circuit, Mr. Rahmer has just expanded in all directions—a super-sensitive FM tuner with variable selectivity, a two speed player operated by a single control, an omni-directional speaker system, and two new stereo units, both of which will appear shortly in America. One is a combined stereophonic amplifier and control unit with a peak power output of twenty watts on each channel and inputs for stereo pickup, tape and tuner. The other is a stereophonic preamplifier only.

Progress was certainly made by Multimusic in England recently when they bought up Rudman Darlington's Reflectograph concern. The results were seen in one of the best demonstrations of the show. Darlington is a unique and very capable designer of tape recorders and the new Reflectograph 550 is in a class of its own in the domestic field. The deck provides variable tape speeds between 3½ and 8 inches per second with a special stroboscopic indicator for exact speeds. Two lever controls achieve this variable speed and direction can be changed at fast or slow speeds, allowing the tape to be inched along for editing purposes while the replay head is still activated. There are three Garrard motors, three heads, and separate record and replay amplifiers which can be controlled by a switch, enabling instant comparison to be made between the input and the signal recorded on the tape. All this plus two matched loudspeakers and an additional replay amplifier for stereo playback. The whole thing is beautifully finished in pigskin and should be out here in time for the New York Fair. I warned the representative however, not to make the mistake of another tape recorder manufacturer—tape compensation in the United States is NARTB, not CCIR, which is the European system.

This was a new product, "one of the best tape recorders to come out of this country," said Donald Aldous of the *Gramophone Record Review*. But the old established Ferrograph had their own answer to stereo. It was a practical one. A "Stere-ad" unit has been developed which consists of two matched preamplifiers for each stereo track and an additional power amplifier channel. This, together with the regular power amplifier already contained in a Ferro-

graph, gives a 2 x 2½ watts matched stereophonic reproduction system. But there is a catch in it. Ferrograph have created a new type monaural model for all this, the 3S, which has an additional stereo head. Whether Ercona can adapt this to the existing monaural systems in this country, the 3A series, and the 66 series, simply by adding a "Stere-ad" and stereo head remains to be seen. In view of the excellent competition from American tape recorder manufacturers, I would say their sales and reputation in America depended on it.

Finally, to stereo pickups. Mr. Sugden of Connoisseur had his stereo unit on display, and it sounds as good as ever. "You'll have it in New York by October," he said. British Westrex, who incidentally, have just turned out a magnificent two-way speaker system—the most impressive in England—have their own pickup. It is a moving coil type with a 0.7 mil stylus, and the crosstalk between channels is down approximately 20 db between 100 and 7000 cycles. At the last moment Tannoy sprang their big surprise with a Vari-twin stereo pickup of superb quality and workmanship which should be out in the States quite soon. Based on the Tannoy Variluctance pickup, the unit is capable of playing both stereo and monaural records and can be mounted in any standard arm or shell. However, it is built to track at the low pressure of 3 grammes, so the quality of the tone arm should be of a very high standard. Changer arms are not recommended.

What impressed me most of all about this Show was the atmosphere of controlled interest. This was not just part of the public behaviour, it was the attitude of the manufacturers to their potential customers. There was little blasting either in watts or sales talk, and throughout the entire four days, there was this feeling that quality not quantity was the prime concern. Mr. Briggs summed it up: "We are small concerns, interested in maintaining only the highest standards. We do not believe this equipment can be mass produced without a sacrifice of quality, and none of us are out to make a fast fortune. The ultimate satisfaction of the listener, the belief that he is receiving a hand-made instrument which contains a great deal of craftsmanship—this is our only endeavour."

There is no doubt about it, most of the fifty thousand people who attended received as much personal attention as one can get. And their questions and attitudes were of vital interest to the exhibitors.

—Peter Whitelam



*View of the booths downstairs. Demonstrations of equipment were held in separate rooms to keep noise and disturbances away from the "questioning" area.*



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7. Beethoven: "Eroica" Symphony
8. Vivaldi: The Seasons
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15. Mendelssohn: Midsummer Night's Dream; Schubert: "Unfinished" Symphony
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## pop concert plethora

A KIND of fascinated horror grips me now as I gaze at the last of a pile of seventeen longplaying discs which I've just taken off my turntable. They're all recent releases in the "Pop Concert" category, they represent a considerable financial investment by the record companies involved, and for the most part there's more to praise than to censure in the finished product. But all those records! Is the market for this material really of the bottomless-pit variety, or will such a steady and torrential outpouring tend to get lost in its own sheer mass? No doubt the research departments of the recording industry have all the facts and figures to back up their frenzied activity in this area, but the poor, bemused record reviewer tends to shake his head in disbelief.

Two of the seventeen discs in question are devoted to Russian music: RCA Victor's *Pops Caviar* (LM 2202) presents Arthur Fiedler and the Boston Pops Orchestra in a program compounded of three parts Borodin (the Overture and Polovtsian Dances from *Prince Igor* and *In the Steppes of Central Asia*) and one part Rimsky-Korsakov (*Russian Easter Overture*); Epic (LC 3432) gives us music by four different Russian composers: Moussorgsky (*A Night on Bald Mountain*), Rimsky-Korsakov (*Capriccio Espagnol*), Borodin ("*Steppes*"), and Glinka (*Kamarsinskaya*). All but the Glinka are performed by the Lamoureux Orchestra under Jean Fournet; for the Glinka, a conductor whose name is new to this reviewer, Ohan Dourian, is on the podium. The Fiedler record offers good style and fine recorded sound; there's a very civilized approach to the music which allows it to take its course without phony histrionics. This is one of Fiedler's finest discs. Fournet's approach is, like Fiedler's, on the straight side—a little too much so, as a matter of fact, for here one misses the strong baton personality demanded by this kind of music. *Capriccio Espagnol* calls for the last word in orchestral virtuosity, which unfortunately the members of the Lamoureux Orchestra have in rather short supply. Matters improve when Dourian takes over in the *Kamarsinskaya*; here is a bright, airy performance, which in turn is given more transparent recorded sound.

Four discs by Eugene Ormandy and the Philadelphia Orchestra are includ-

ed in the pile: *Russian Sailors' Dance* (ML 5223), *Roumanian Rhapsody No. 1* (ML 5242), *The Moldau* (ML 5261) and *The Wonderful Waltzes of Tchaikovsky and Strauss* (ML 5238). It will be seen from three of the album titles that Columbia has developed a distressing tendency to give a mishmash collection of miscellany some sort of unifying element by pinning onto the whole the title of its most "commercial" part. In the first-mentioned disc we find seven of Brahms's Hungarian Dances, along with Dances from Smetana's *The Bartered Bride*, and the Sabre Dance from Khatchaturian's *Gayne*, plus the "title number"—the *Russian Sailors' Dance* from Gliere's *The Red Poppy*. In general these are hard-driven performances with an unflattering, overly-reverberant acoustic which seems heavy and muffled. The Brahms Dances fare best of all, with a grace lacking in the other repertoire.

MUCH more successful is the *Roumanian Rhapsody* disc, offering juicy and idiomatic performances of Enesco's two Roumanian Rhapsodies, a really rollicking performance of Dvořák's *Carnaval Overture*, and a reading of Tchaikovsky's *Francesca da Rimini* that has great drive and excitement. Here the Philadelphia Orchestra glows in vibrant sound. In the disc called *The Moldau* we find Mr. Ormandy playing Smetana's evocative symphonic poem of that name, along with the Berlioz orchestration of Weber's *Invitation to the Dance*, the three familiar excerpts from Berlioz's *The Damnation of Faust* (*Minuet of the Will-O'-the-Wisps*, *Dance of the Sylphs* and *Rakoczy March*) and Liszt's *Mephisto Waltz*. The Weber-Berlioz receives the most sensitive treatment; the others are rather straightforward and ordinary. Again in this disc the sound of the orchestra has been most successfully captured. In the collection of Waltzes by Tchaikovsky and Strauss—a collection culled from previously released material—Ormandy is more successful with the Slavic than the Viennese music. He leans to fast tempi with both composers (the Waltz from the Tchaikovsky Serenade, for example, and the Strauss *Emperor Waltz* are both breathlessly paced) and the quality of the recorded sound is variable—good in the Tchaikovsky *Swan Lake* and *Serenade* Waltzes, as well as

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in Strauss' *Emperor* and *Roses From the South*, not so good in the waltz from *The Sleeping Beauty* and *The Beautiful Blue Danube*.

From Mercury we have three items, two featuring Sir John Barbirolli and the Hallé Orchestra, and the third offering the London Symphony Orchestra under Antal Dorati in a collection of Verdi Overtures (MG 50156). The two Barbirolli discs are respectively a collection of Suppé Overtures (MG 50160) and a miscellaneous grouping of shorter works under the title *Encore Please, Sir John!* (MG 50161). With Suppé, Barbirolli does what Beecham is so successful at: he breathes new life into tired, old repertoire war-horses, transforming them into exciting new experiences, which are vividly recorded in the bargain. *Encore Please, Sir John!* accomplishes much the same kind of revitalizing for Nicolai's *Merry Wives of Windsor Overture*; Sibelius's *Valse Triste*; Massenet's *Under the Linden Trees*; Chabrier's *Marche Joyeuse*; Sousa's *Stars and Stripes Forever*; Ponchielli's *Dance of the Hours*; Tchaikovsky's *Andante Cantabile*; and Clarke's *Trumpet Voluntary* (formerly attributed to Purcell). In the Sousa, incidentally, the Hallé's bass drum player has a field day. Dorati's performances of the Verdi Overtures are dramatic and straight, with no monkey-shines. The clear recording gives us a fine delineation of the various orchestral choirs, especially the low strings. There is no question that Dorati is essentially a man of the theater and that this is one of his best recordings.

Two further Columbia releases illustrate more of the gimmick-happy titling mentioned earlier: *Roman Carnival Overture* (ML 5247) presents Sir Thomas Beecham and the Royal Philharmonic Orchestra in that work by Berlioz, along with four other Overtures (Suppé's *Morning, Noon and Night in Vienna*; Elgar's *Cockaigne*; Beethoven's *Coriolan* and Brahms' *Tragic*)—all of them re-issued from previously collected material and all of them betraying their age by rather veiled sound. *Red Shoes* (ML 5254) gives us Vladimir Golschmann and the St. Louis Symphony in Brian Easdale's film ballet of that name, plus the Weber-Berlioz *Invitation to the Dance*, and abbreviated Suites from the Delibes ballets, *Sylvia* and *Coppélia*. Big, reverberant sound is the order of the day and the performances are suitably idiomatic. The Easdale, though, now sounds remarkably vapid and empty.

A particularly fine disc is Angel 35483, *Italian Opera Intermezzi*, played by the Philharmonia Orchestra under Alceo Galliera's direction. Included here is much off-beat material by Zandonai. Wolf-Ferrari, Pick-Mangiagalli, Mascagni, and Catalani, along with more familiar items. Galliera brings excellent style to all the material and the recording is full-sounding and finely balanced.

An unsuccessful release is Fantasy's *Dance Gypsy Dance* (9001) with music played by the Hollywood "Pops" Symphony Orchestra under the direction of David Forester. The orchestra used is too small and the performances we get are slick and insensitive. Repertoire includes Brahms, Dvořák, Enesco, Liszt, and something called a *Csardas Rhapsody* by Zador. Avoid this one.

Four Capitol discs originate from the West Coast: Felix Slatkin and the Hollywood Bowl Symphony Orchestra offer six Strauss waltzes (PAO-8241) in somewhat condensed form, but the results are surprisingly good. Slatkin may not be in the same league with Clemens Krauss as an intuitive conductor of Johann Strauss, but he is miles ahead of several others on the American scene who have made "reputations" for themselves with this material. Least satisfying is the performance of the *Emperor*, with its introduction lopped off (this happens to *Tales From the Vienna Woods*, too) and the whole rather square and unbending; best is *Vienna Blood* which suggests that Slatkin may have Vienna blood in his own veins.

Finally, there are three items which present Carmen Dragon as conductor and arranger of a whole slew of light concert music with the so-called Capitol Symphony Orchestra. The *World of Music* (PAO-8412) gives us such things as the Prelude to Bizet's *Carmen*; the *Dance of the Comedians* from Smetana's *The Bartered Bride*; and the Polonaise from Tchaikovsky's *Eugen Onegin*, along with Dragon arrangements of Debussy's *Maid With the Flaxen Hair*; Brahms' *Waltz in A-Flat*; the *Londonderry Air*; *La Cucaracha* and *Carnival of Venice*. The other two discs—*Serenade* (PAO-8413) and *La Belle France* (PAO-8247) bring fairly predictable repertoire. These discs make pleasant listening for a hot summer evening. Dragon, by the way, is a virtuosic arranger and he really puts the orchestra through its paces, but all is tastefully done, and the recorded sound is stunning. —Martin Bookspan

HiFi & Music Review

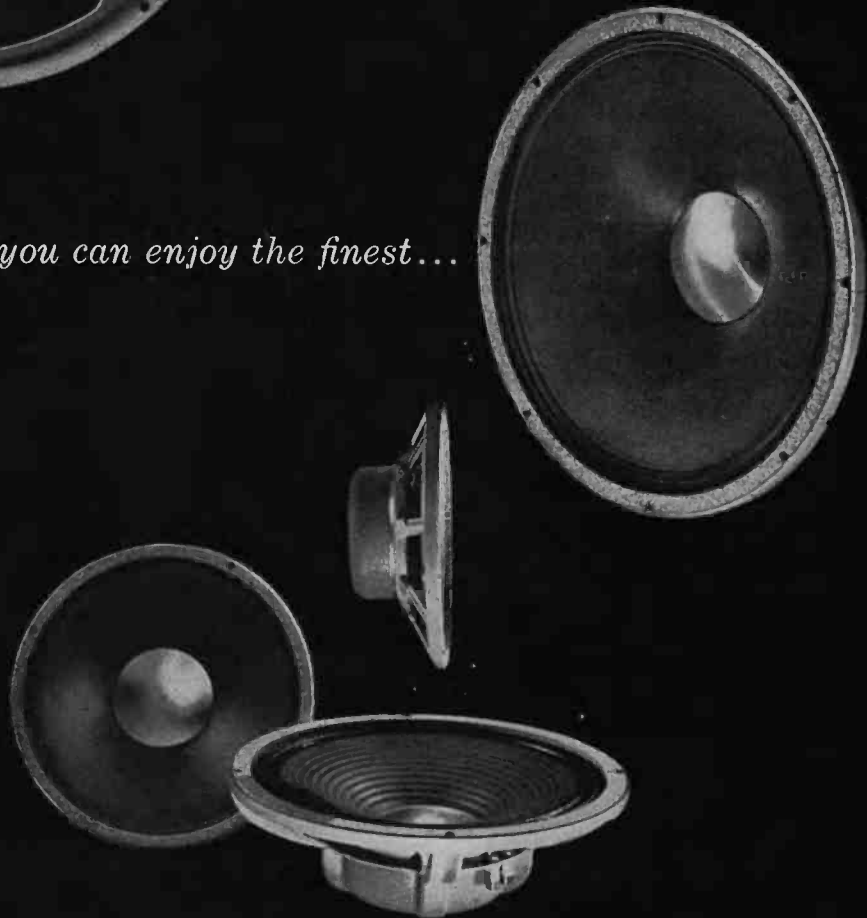


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• **Electro-Voice**, with those popular "Sonax" and "Radex" speakers and sundry enclosures such as the "Aristocrat," "Centurion," etc., has introduced a low-cost line incorporating features you would expect to find in the more expensive speakers and enclosures. The name of the new line is "Wolverine." At this writing, there are seven elements available. Two of them are basic speakers, the LS-8 and LS-12, selling for \$18.00 and \$19.50, respectively. These are full-range speakers with a slight boost in the "presence" region (2000 cycles). Two enclosures are available for the 12-inch speakers and one for the 8-inch unit. These are priced between \$40 and \$50. To satisfy the fellow who likes to "step-up," there are two kits available, one consisting of a tweeter and crossover network and the other of mid-range driver and network. These cost \$20 and \$25, respectively. Thus with a minimum investment of about \$120, a complete 3-way speaker system can be assembled by simply opening the back of the enclosure, mounting the speakers and connecting up the necessary wiring. Really a bargain for the fellow with modest tastes. (E. Leedom, Electro-Voice, Buchanan, Mich.)

• **Norelco** may have an answer worth investigating if you have a living room decoration problem. Their model FRS speaker enclosures I and III are now available with removable bases to permit horizontal or vertical placement. Larger of the two, the FRS I costs between \$108 and \$120 in various finishes and without speaker(s). The FRS III is priced between \$31 and \$35, also without speaker. Handsomely finished, these enclosures are ducted-ports with sufficient sound absorbing liners to provide correct damping. (North American Philips Co., Inc., 750 S. Fulton Ave., Mt. Vernon, N. Y.)

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## STROMBERG-CARLSON RF-480 8-INCH TRANSDUCER

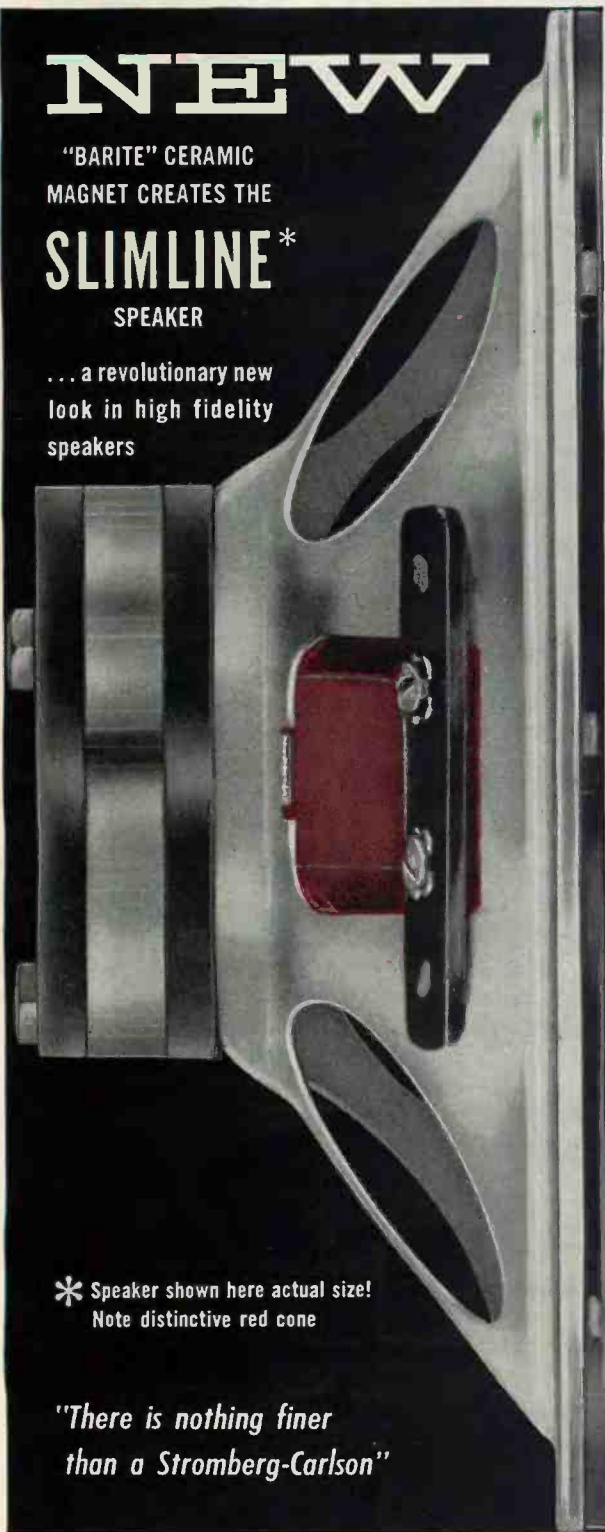
# NEW

"BARITE" CERAMIC  
MAGNET CREATES THE

## SLIMLINE\*

SPEAKER

... a revolutionary new  
look in high fidelity  
speakers



\* Speaker shown here actual size!  
Note distinctive red cone

*"There is nothing finer  
than a Stromberg-Carlson"*

## INTEGRITY IN MUSIC

permits no idleness in research. Thus, we are alert to the new and the better. The genesis of the SLIMLINE resulted from a startling new development in transducer design—the barium ferrite ceramic magnet.

"Barite" has 2X the coercive force of Alnico V—reduces magnet length 50%. The result, in the new 8-inch RF-480: a SLIMLINE 3-inch depth.

"Barite" ceramic magnets are the finest permanent magnets available today. You'll find them soon in other, larger Stromberg-Carlson speakers. Look for the SLIMLINE identified by chromed frame, black magnet structure, and red cone. But the important differences are apparent only to the ear. Hear them for yourself.

### RF-480 SPECIFICATIONS

POWER-HANDLING CAPACITY: 18 watts peak. EFFECTIVE FREQUENCY RANGE: 30 to 17,000 cps for 10:1 average loudness range re. 32 sones (90 phons). 52 to 12,000 cps for 5:1 average loudness range re. 32 sones (90 phons). I. M. DISTORTION: 200 cps and 7,000 cps at 2.8 volts, 1:1 ratio, an instantaneous power input of 4 watts: 3.9%. POWER RESPONSE: Within the effective frequency range of from 30 to 17,000 cps, the integrated power response (PWL) is flat within 4 db from 62 to 6400 cps. DISPERSION: 100°—Test Signal, constant amplitude noise band, 1 kc to 20 kc. The intensity at the outer limits of the 100 degree solid angle is within 10 db of the intensity on axis. FREE AIR RESONANCE: 80 cps,  $\pm 5$  cps. MAXIMUM FLUX DENSITY IN MAGNET STRUCTURE: 17,000 gauss. FLUX DENSITY IN AIR GAP: 10,000 gauss. TOTAL FLUX IN AIR GAP: 29,700 lines. NOMINAL IMPEDANCE: 8 ohms. DIMENSIONS: Diameter— $8\frac{1}{2}$ " ; Depth— $3\frac{1}{16}$ " ; Weight—2 lbs. PRICE: \$24.95 (Zone 1).

H-600 wide-angle mid-range horn with T-30 driver, and HF-206 Super Tweeter, the "Troubadour" will sell for \$343.50 to \$353.50. The enclosure is a cornerless-corner with a rear loaded folded horn and sloping baffle board. As such it may be used in a corner, or along any flat wall. (Frederic Zeller, University Loudspeakers, 80 S. Kensico Ave., White Plains, N. Y.)

- **Wellcor, Inc.**, has a new corner enclosure that would be attractive in three out of every five living rooms. We were particularly impressed by the pure white plastic grill cloth stretched across the whole front of the unit. The enclosure itself is a bass reflex with an interior capacity of six cubic feet. This permits matching to a wide variety of either 12" or 15" speakers. Cutouts for mounting tweeters and mid-range horns have been provided by the manufacturer. Called the CS12-15, it stands 28" high and 21" deep. The four supporting legs can be adjusted to level the top of the enclosure when your rugs are uneven. Available in mahogany (\$72.00) and limed-oak (\$79.50). (Wellcor, Inc., 1218 N. Wells St., Chicago 10, Ill.)

- **Sonotone** emphasizes that their new "110" is a small speaker system with big cabinet features. Heart of the system is a Sonotone CA-12 coaxial speaker which features a built-in crossover network into an elliptical cone tweeter. Through careful design the enclosure handles well down into the range around 40 cycles. Being only 30" high, 20" wide and 14" deep, its size warrants consideration in stereo setups. All the popular wood finishes are available for only \$79.50 complete. (Sonotone Corp., Elmsford, N. Y.)

- **KLH Research** has passed along to the consumer savings they are receiving through improved manufacturing techniques. In their "economy" Model Six, the principle of acoustic suspension is again utilized, but in a bookshelf enclosure measuring 24" x 12" x 12". A two-way system, the woofer is operative from 45 to 1200 cycles, the tweeter from 1200 to 20,000 cycles. In the Model Six the cabinet practically becomes a structural member of the loudspeakers. Another innovation which has contributed to the low price is an integrated felted cone assembly produced at the KLH factory. Available in all popular finishes for \$124.00, the Model Six calls for an 8-ohm input impedance. (KLH Research, 30 Cross St., Cambridge, Mass.)



## STROMBERG-CARLSON

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One month later, on January 28, 1936, *Pravda* published the celebrated blast which ultimately blew *Lady Macbeth off the boards* of the Russian theater, plunged Dmitri Shostakovich into deep disgrace, and notified all Soviet composers that "formalism" in music (i.e. ultra-modernism) was henceforth taboo.

During the ensuing months of 1936, Shostakovich went quietly on with his work, teaching at the Leningrad Conservatory where he held the post of Professor, and completing the final movement of the Fourth Symphony. Late that year Stiedry began rehearsing the first two movements, Shostakovich sitting close by, listening intently to each session.

Stiedry, who probably is the one person besides the composer to know the Fourth measure by measure, says the entire work was a giant. The total running time of its three movements ran close to one hour and fifteen minutes—the first taking forty minutes, the second not more than five. The long first movement was complex in style and structure, and rather difficult to perform. It was written in the "advanced" idiom of the time, and resembled in some respects Stravinsky's *Symphony of Psalms*. The short scherzo, which consisted chiefly of rapidly running sixteenth notes in  $\frac{3}{8}$  time, strongly recalled the scherzo of Mahler's Second Symphony.

This, then, was all prelude to the day when the freshly delivered last movement was placed before the orchestra's members.

Stiedry commenced the rehearsal. A striking feature of this movement was a long series of ostinatos, or ground bass patterns, over which reared jagged, wildly dissonant melodic lines. The orchestration was extreme—snarling trumpets, high-shrieking piccolos, pompously blattant trombones and tuba. Except for the lyrical, Mahler-like closing section whose long melodic lines and broodingly sorrowful mood seemed patterned after *Das Lied von der Erde*, the movement appeared to be a deliberate reversion to the most discordant style of Shostakovich's earlier works, especially toward that of the grotesque, smirking caricature in pieces like *The Nose*, *The Golden Age* ballet, and parts of "*Lady Macbeth*." Obviously, this was the very type of "formalism" which Stalin, via *Pravda*, had damned.

No wonder there ensued a "curious" reaction on the part of the members of the orchestra! Stiedry noted that his players were not putting forth their best efforts. They were evidently displeased or troubled. It was unspoken, and probably unconscious, resistance. They seemed to be reading into the music some symbolic meaning or significance which

deeply disturbed them. Shostakovich also noted this passive resistance, and during a fifteen-minute rest period he took Stiedry aside and questioned him.

Obviously, said the composer, the orchestra was reacting to the music because they feared it might be "provoking." And if this was so, might not the public be similarly affected? "If this music is played at this time," asked Shostakovich, "do you think there will be a public scandal?" Stiedry, whose attitude toward musical "scandals" was typically Western, tried at first to laugh away the composer's fears; but Shostakovich persisted. "Should I withdraw the Symphony?" he asked. Stiedry replied that this was a decision which only the composer could make.

Immediately Shostakovich went to the office of the Leningrad Philharmonic management, called off the remainder of the rehearsal, and cancelled the première. That, so far as the musical world inside and outside of Russia is concerned was the end of Dmitri Shostakovich's Fourth Symphony, Op. 43. Thereafter, not one note of the piece was permitted to be heard, and later on the composer even went so far as to "repudiate" the Symphony as "unrepresentative of his present ideals in music."

In the months that followed, *Pravda's* pulverizing blast against Shostakovich and ultra-modern music in general was taken up by other Soviet publications. Usually it was Sollertinsky who took the brunt of the attacks. He was portrayed as a blend of Mephisto and Svengali, who had lured his composer friend into the morass of Western formalism. Stiedry was never mentioned.

Privately Shostakovich had many sympathizers. At one time Lev Knipper, the noted Moscow composer,

came to Stiedry with a message from the Moscow Association of Composers. They requested a private performance of the Fourth Symphony, for which there would be no public ticket sale and no publicity. Stiedry agreed to conduct if Shostakovich would give his consent. He refused.

Did Shostakovich destroy the Fourth? Stiedry guesses that he did not; that more probably the manuscript was filed away, to be not-easily forgotten.

Was the reason for his withdrawal of the work musical, political, or both? A reasonable guess would be that he suppressed the symphony at first because it threatened to make him and his music a liability from the Soviet government's point of view. But why later the repudiation? Stiedry thinks the composer recognized the need for revision.

(Continued on page 38)



Photo courtesy of Dr. Stiedry

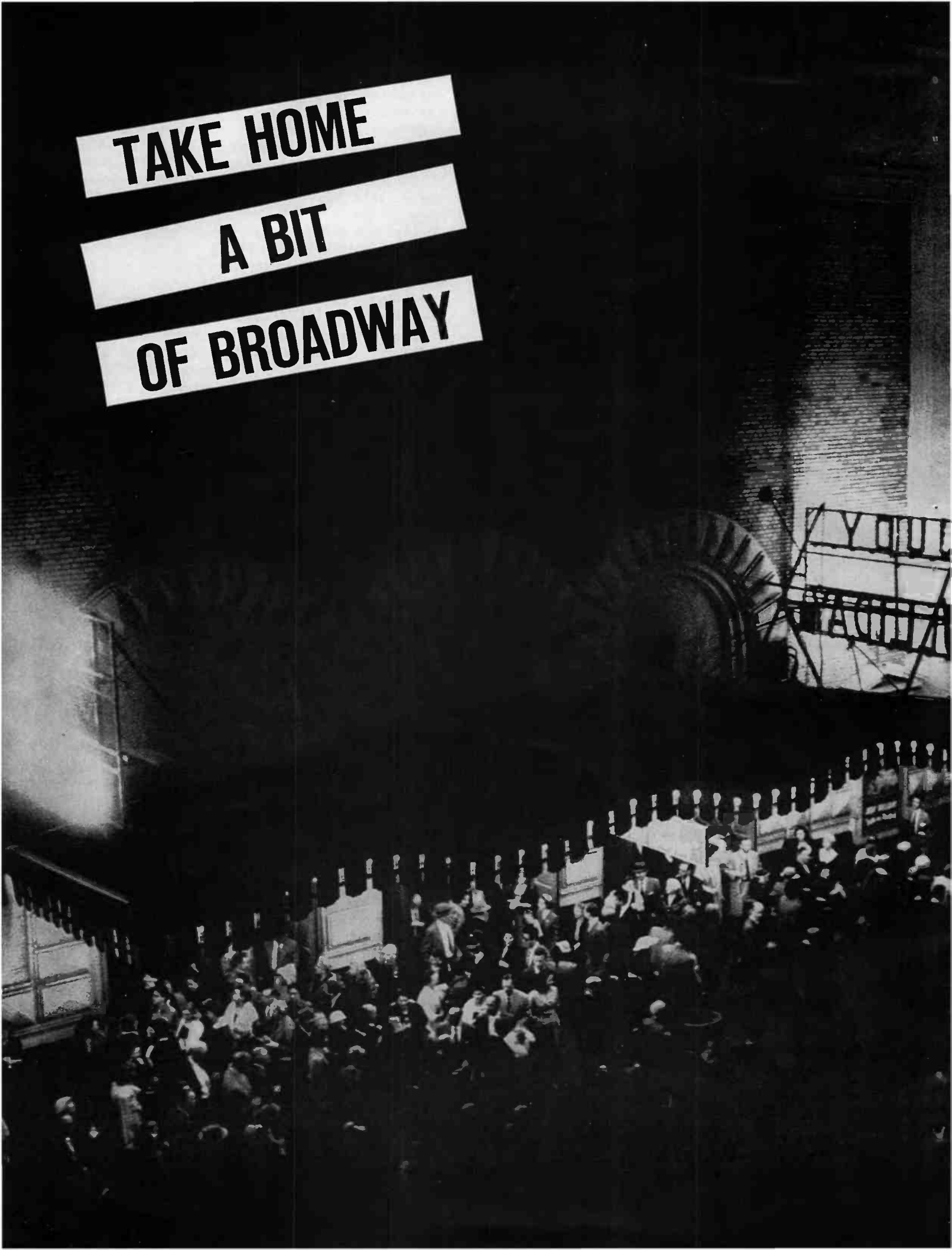
Shostakovich, his wife, and Sollertinsky inscribed this photo for Fritz Stiedry shortly before he left Russia.



**TAKE HOME**

**A BIT**

**OF BROADWAY**



## Original cast show albums make friends and money—sometimes

By STANLEY GREEN

LONG before the first newspaper advertisements appear in the *New York Times* heralding the imminent arrival of a new Broadway musical, even before the first items regarding its production are printed in *Variety*, top executives of the major record companies have been carefully assessing its hit or miss potentialities. They know that if the show flops—no matter what the merits of the score may be—an original cast recording of the musical will be a “bomb.” But they also know that if it turns out to be a smash, an original cast LP album will take in more loot over the store counters than the boxoffice.

In order to insure getting the rights to transfer a potential hit to vinylite, much time, money and effort are spent by disc outfits in the initial stages of the creation of the show itself. Let's take a purely imaginary case. Oscar Lerner (libretto and lyrics) and Richard Loewe (music), two well-established men of the theatre, are working on a musical adaptation of John Steinbeck's *The Grapes of Wrath* and have called it *Okie Dokie*. As they have had many successes in the past, they have had no difficulty getting a producer for their creation, even though the “book” is not completed and the songs are only half finished.

It is just about this time that the record companies step into the picture. They have been sent the partially finished libretto and score, and have some idea whom the management intends to get for the leads. If the venture looks promising, an affiliated or parent corporation of one of the disc companies may invest a substantial amount to insure getting the original cast rights. If the musical has been tailored to the talents of a star who just happens to be under exclusive contract to a particular record firm, so much the better.

Other angles are taken into consideration. Along with the LP performed by the Broadway company, juke box “names” under contract are expected to record “singles” of the main songs from the show, and also, as an even more recent inducement, there will have to be one or more of the side attractions offered along with the regular cast release: the instrumental version, the jazz version, the choral version, and any other novelty gimmick that can be thought up.

Once the contract between the producer and the lucky record outfit has been signed (including guarantees that not only must *Okie Dokie* open in New York but that it must also run for a given number of weeks), and rehearsals have been completed, the show goes on a tryout tour usually lasting a little over a month. About a week before the scheduled Broadway premiere, the top man of the record session travels to whatever city the musical is playing in to check all the details of the recording setup. (In the current passion for speed, the date will most probably be the first Sunday after the opening.)

After much hard work, the first night finally arrives. *Okie Dokie* is hailed by the critics, ticket buyers queue up early in the morning, and within a month the whole country is able to hear the entire score (or as much of it as can be fitted on two sides of a 12" LP) in the relative comfort of the Great American Living Room. On the other hand, if the

show had turned out to be a Thanksgiving Dinner—well, that's show-disc biz.

Surprisingly enough, it took American recording companies a long time to appreciate the financial potential of original cast album releases. It did not become a regular practice in this country until 1943 with *Oklahoma!*, although putting complete theatrical productions on wax had been introduced in England as early as 1914. A glance at the catalog of the English Columbia Co. during World War I reveals that records were available of the songs from such cryptically titled shows as *Cheep*, *Bran-Pie*, *Tabs* and *Buzz-Buzz*, featuring, among others, Beatrice Lillie, Gertrude Lawrence and Jack Buchanan. They nearly created a false start in original cast albums when they appeared together in New York in *Charlot's Revue of 1926*, and the American Columbia Company had them do six of their numbers on three 10" discs.

Of course, during the Twenties and Thirties (and even before), many stage personalities, such as Al Jolson, Eddie Cantor, Nora Bayes, Bert Williams, Fanny Brice, Fred Astaire, Helen Morgan, Libby Holman and Ethel Merman, were also heard on records, but these were individual efforts not always connected with the shows in which they were appearing.

In 1931, Victor put together a recording of some of the bright, sophisticated numbers from *The Bandwagon*, featuring the sparkling personalities of Fred and Adele Astaire, plus a “Hello” each from composer Arthur Schwartz and lyricist Howard Dietz. But, unfortunately, it was released on a then unperfected long playing record and received scant attention or distribution.\* The following year Brunswick issued a hybrid *Show Boat* album with Helen Morgan and Paul Robeson who were in the production, along with Countess Albani, James Melton and Frank Munn who had nothing at all to do with it. The masters are now owned by Columbia which may eventually bring it back on their low-priced Harmony label.

Other attempts of the period were scenes from Noël Coward's charmingly sentimental *Conversation Piece*, his humorously brittle *Private Lives* and three of the one act plays from *Tonight at 8:30* (all partially included on the Victor LP *Noël and Gertie*—Lawrence, that is). George Gershwin supervised and Alexander Smallens conducted “highlights” from *Porgy and Bess* with the Metropolitan's Lawrence Tibbett and Helen Jepson (presently scheduled for an RCA Camden comeback); and the complete Marc Blitzstein proletarian opera *The Cradle Will Rock* on the small Musicraft label.\*\*

\*Excerpts from these excerpts may be savored today on Vik LVA-1001.

\*\*Blitzstein's description of the manner in which the first performance had to be presented makes for interesting listening on the Westminster recording called *Marc Blitzstein and his Theatre Compositions*, which also contains portions of this work and arias from his *Regina* and *No for an Answer*.





Harrison



Preston



Holm



Haymes



Martin

Early in the Forties, the Liberty Music Shop brought out a *Cabin in the Sky* set starring the dynamic Ethel Waters, and Victor presented Gertrude Lawrence in the hit songs from the delectable Kurt Weill-Ira Gershwin score for *Lady in the Dark*. The latter was once available—at least for a year—on a 10" LP coupled with Miss Lawrence's numbers from Cole Porter's wonderful *Nymph Errant*, a London hit that somehow never reached New York.

About that time, Decca recorded selections from *Porgy and Bess*, and even if their acoustics weren't of the best, the album did feature the leads of the original production, Anne Brown and Todd Duncan. This collection has been dovetailed on an LP with one made two years later by Miss Brown and Mr. Duncan plus other members of the successful 1942 revival of the Gershwin masterpiece.

But it is *Oklahoma!*, the first really modern American musical play, that rates the distinction of also being the first American musical presented on records with its entire original Broadway company. The man responsible for it—as well as starting the entire "original cast" vogue in this country—was the late Jack Kapp, then president of Decca. His trailblazing paid off so well that in the case of the Rodgers and Hammerstein opus, the total number of both 78 rpm and LP albums is now in the neighborhood of 1,800,000.

Decca soon followed up its bonanza with other musical show successes (all currently available): the daring Oscar Hammerstein resetting of Bizet's opera known as *Carmen Jones*; Harold Arlen's and E. Y. Harburg's *Bloomer Girl*, a skilful but somewhat obvious attempt to cash in on the *Oklahoma!* formula; *Song of Norway* with its Grieg-grafted melodies; the memorable *Carousel* by Rodgers and Hammerstein; and Irving Berlin's happily old-fashioned *Annie Get Your Gun* with Ethel Merman on hand to belt out most of the numbers in her own hi-fi fashion.

It didn't take other companies long before they too began to produce show albums, and in 1946, Columbia started its series of "musicals in the round" with Jerome Kern's and Oscar Hammerstein's immortal *Show Boat* sung by the excellent revival cast. This was soon followed by the attractive but overly slick *Finian's Rainbow* by Burton Lane and E. Y. Harburg, and the Kurt Weill-Langston Hughes *Street Scene*, a highly dramatic, almost operatic offering.

Capitol entered the field with *St. Louis Woman* which had a fine score by Harold Arlen and Johnny Mercer (then a top member of Capitol's brass). RCA Victor came along a bit later with Frederick Loewe's and Alan Jay Lerner's evocative fantasy *Brigadoon*; the minor *High Button Shoes* of Jule Styne and Sammy Cahn; and Rodgers and Hammerstein's pretentiously simple *Allegro*. (The last two shows have never been reissued on LP.) With the introduction of

LP by Columbia in 1948, most of the fast-selling albums were transferred to single records, and, beginning with Cole Porter's joyous music for *Kiss Me, Kate*, new shows were recorded directly for the 33 $\frac{1}{3}$  rpm discs.

As this type of record has burgeoned far beyond anything the pioneers in the field could have dreamed, many new problems arose. Foremost was and is the question of what to record and what not to record. Frequently, disc outfits get stuck when they have to do flop shows due to airtight contracts and such offerings as *Look Ma, I'm Dancin', Texas*. *Li'l Darlin', Three Wishes for Jamie, Seventeen* and *Ankles Aweigh* soon become dust-catchers on the dealers' shelves.\*

Other special problems have cropped up. In the late Forties, RCA Victor tried recording shows prior to their New York openings. One of their unhappiest experiences was with the one bearing the unpropitious title of *Bonanza Bound*. As it had all the signs of being a smash, it was recorded in Philadelphia, but the album was never released for the simple reason that the musical folded on the road. Since then, the possibilities of cast members, some of the songs, and even the show itself never making it to the big town have dictated that no recording be made until after the official opening. At the other extreme, *Street Scene, Simply Heavenly* and *The Threepenny Opera* had to wait so long for their recorded versions that the discs came out after their runs were over, although the last named subsequently reopened and has been with us ever since.

Contractual arrangements have been known to present hurdles; a particularly celebrated instance being the one involving Irving Berlin's merry song-and-dance affair *Call Me Madam*. The late Emanuel Sacks, who had been instrumental in bringing about Columbia's activities in the show album field had switched his affiliation to RCA Victor about the time the show was being written, and one of his first acts was to get Victor's parent organization, the Radio Corporation of America, to invest in it in order to sew up the original cast recording rights. But Sacks had failed to reckon with the fact that Ethel Merman, *Call Me Madam's* star, was

\*But an even sadder situation is that of the musical with a superior score which somehow fails to catch the public fancy and disappears from the boards before a "dedicated" record company could put it on wax. I'm thinking particularly of the Heitor Villalobos *Magdalena*, Kurt Weill's and Ira Gershwin's *Firebrand of Florence*, the Duke Ellington-John Latouche *Beggars' Holiday*, *Ballet Ballads* by Jerome Moross and Latouche (there was a rumor about a year ago that Columbia would finally take the plunge with this one, but nothing seems to have come of it), and Kurt Weill's and Alan Jay Lerner's *Love Life*. Surprisingly enough, some fairly recent Broadway hits were also never recorded, and there are probably many record buyers who still wonder why *Make Mine Manhattan, Lend an Ear* and especially Frank Loesser's *Where's Charley?* were not preserved for posterity with their original casts.





The eye-appeal of the album cover is important. But Victor's producer of show albums, Ed Welker, feels that the record buyer isn't necessarily a theater-goer. "The poster artwork for *Silk Stockings*, for example, showed a lot of fancy boxes piled one on top of each other. We used a girl model showing a shapely leg. *Damn Yankees* presented a different problem. Although we were afraid of the baseball angle, we first agreed to release the LP using the show's artwork of Gwen Verdon in an abbreviated baseball costume. It didn't do too well, so we had the cover made over to show more of Gwen and less of baseball, and the record really began to sell. They even changed the posters for the show itself to conform to our idea."

then under contract to Decca which had its own plans about doing the score. The result was that two albums were issued: Decca's with Merman and "pop" singer Dick Haymes, and Victor's with everyone else in the show's company plus the decidedly more genteel Dinah Shore doing the Merman numbers. Needless to say, it was the Victor set that suffered. Another example of contract trouble turned up just recently when RCA refused to let cast member Abbe Lane sing on Columbia's *Oh Captain!*, but as Miss Lane's appeal is more visual than aural this was no great loss. Generally speaking, however, there is cooperation between the companies, starting with Victor's permitting Alfred Drake to do *Kiss Me, Kate* at Columbia, and continuing to the present with Mercury's allowing Vivian Blaine to record *Say, Darling* for Victor.

While the lyrics of most musicals are more than a cut or two above the average popular song for literacy and wit,

the "blueness" of the material is always a problem for record companies, which naturally expect the songs to be played over the radio. Recently, Columbia had to clean up a few of Stephen Sondheim's words for Leonard Bernstein's compelling *West Side Story* music, and in *Jamaica*'s show-stopping number, *Napoleon* (a cataloguing of common usages of the names of famous men of history), Victor cut out the last line, "King John's a 'you-know-what!'" The classic alteration, however, occurred in the song *My Mother's Wedding Day* from *Brigadoon*. After describing all the strange things that took place that day, on the Victor record the song ends: "Until today the folks declare/ It was a mess beyond compare!" Actually, the punch-line as sung in the theatre was: "It was a sight beyond compare/ I ought to know for I was there!" But by and large, lyrics are not tampered with—even such examples of off-color humor as are found in Lorenz Hart's *Pal Joey* and Cole Porter's *Out of This World*—in the belief that people like to hear the songs just as they were sung in the show.

Although the figures are not easily obtainable, there seems to be little doubt that the current favorite original cast recording is Columbia's *My Fair Lady*—a show not so coincidentally financed largely by the Columbia Broadcasting System. Frederick Loewe's and Alan Jay Lerner's distinguished score is being purchased on records today at a rate only slightly less impressive than its sales when it first became available over two years ago, and the number of LP's sold is presently well over the million mark—the first show album ever to crack that figure through the sales of long playing records alone. Three other all-time best sellers are the products of the Rodgers and Hammerstein collaboration: *South Pacific* (which Columbia decked out in a new album cover to take advantage of the renewed interest in it occasioned by the film version), *Oklahoma!* and *The King and I*

(Continued on page 38)

## ORIGINAL CAST LP'S YOU MAY HAVE OVERLOOKED

- Arlen-Capote: "House Of Flowers"**  
Pearl Bailey, Diahann Carroll & others. Columbia OL 4969
- Duke-Nash: "The Littlest Revue"**  
Charlotte Rae, Joel Grey & others. Epic LN 3275
- Loewe-Lerner: "Paint Your Wagon"**  
James Barton, Olga San Juan & others. RCA Victor LOC 1006
- Porter: "Out Of This World"**  
Charlotte Greenwood, David Burns & others. Columbia OL 4390
- Schwartz-Fields: "A Tree Grows In Brooklyn"**  
Shirley Booth, Johnny Johnston & others. Columbia OL 4405
- Weill-Anderson: "Lost In The Stars"**  
Todd Duncan, Inez Matthews & others. Decca DL 8028
- Weill-Hughes-Rise: "Street Scene"**  
Anne Jeffreys, Polyna Stoska & others. Columbia OL 4139





# 1 2 3 4 5 6 7 THE FIRST

*Off to a head start—the staff of HiFi & Music Review evaluates the performance characteristics of integrated stereo amplifiers on a single chassis*

By WARREN DeMOTTE

The practical roads to stereo, as of this moment, seem to be five:

(1) You add another preamplifier, power amplifier and speaker (preamp and power amplifier may be a single integrated unit), with some sort of adaptor for convenience in balancing the system, if you have a monaural (some say 1957 model) hi-fi system.

(2) You start from scratch and acquire two pre-amp/amplifier units and two speakers, again with a "balancing" adaptor for convenience.

(3) You buy a stereo preamplifier, two power amplifiers and two speakers.

(4) You simplify matters by purchasing an integrated single-chassis stereo preamp/amplifier and two speakers.

(5) You take the easiest way, the utmost in simplicity, and install a stereo phonograph, the whole system packaged like the familiar monaural phonograph, but with two speakers, one or both of which may be separate from the unit and placed at a distance from it.

A favorable case can be made for each of these methods of setting up a stereo system. If the original monaural system is of high quality, No. 1 will give gratifying results. Nos. 2 and 3 are capable of the ultimate in sound quality and flexibility and they are particularly attractive to the experienced sound-fancier. The prospect of excellent sound and a high degree of flexibility at lower cost than either of the foregoing is offered by No. 4. The category which presents the most variables in price and quality is No. 5, and here the element of *caveat emptor* is of great importance.

Inasmuch as the first three divisions of this breakdown are geared for the more expert hi-fi practitioners and the last category is primarily aimed at the uninitiated mass market, No. 4 is left as probably the most significant category of stereo application.

Several manufacturers have recognized this and have placed on the market basic single-chassis stereo amplifier units designed in accordance with this concept. Taken from

pilot runs, seven of these arrived in one fell swoop at *HiFi & MUSIC REVIEW* and we have looked them over and listened to them with as much care as the limitations of time allow in this hectic period of audio flux.

Considering the sudden arrival of stereo discs, it is amazing that amplifier manufacturers have come up with so much design ingenuity. And considering the availability of stereo tapes for the past two or three years, it is equally amazing that they have neglected some obvious construction and operational details, to the teeth-gnashing frustration of the hi-fier—if they are not corrected. More on this later.

Our seven complete stereo amplifiers range in price from Harman-Kardon's \$106.95 to Madison Fielding's \$189.90. Either of these is available without cage or cabinet at a saving of several dollars. Although Harman-Kardon, Madison Fielding and Telematic use British EL84's as output tubes, there is a wide disparity in their power ratings, the first rating theirs at 12 watts per channel and the other two, 20 watts. Using the same output tubes, which most audio engineers regard as miniature powerhouses, Pilot is rated at 14 watts and Sargent-Rayment 17 watts. Bell and Bogen use the old reliable 6V6 tubes in the output, with the former rated at 15 watts per channel to the latter's 12. The 6V6 is physically larger than the EL84 and appears to operate a little cooler.

This numbers game is more beguiling than significant. Any one of the amplifiers in this article will drive a moderately efficient speaker system with ease and develop volume to spare for average home use. The fellow with a pair of inefficient speakers (keep in mind this has nothing to do with quality) would save himself a headache by looking into a stereo preamplifier and two power amplifiers. This particular phase of stereo amplification will be discussed in the next issue.

Dual preamplifiers and dual amplifiers demand a large number of controls to enable them to function with the flexibility expected of them. Flexibility in this instance seems synonymous with numerous dials, knobs and switches, plus printed matter, on the front panel. This poses a problem in esthetics to the designer if the unit is not to look like

the instrument board of a B-58.

To some, it may not seem that our group of amplifiers is a bevy of beauties, but their designers have combined functionalism and decoration with reasonably uniform good taste. They have rejected garishness, retained simplicity and avoided confusion in most instances.

The engineers who designed the rear panels and aprons do not come off with as many honors. Occasionally, their lack of foresight and logic is startling. The important element of back-panel design, it would seem to us, is accessibility of inputs and outputs and their legible labeling. Inspection of the hind ends of the Pilot, Harman-Kardon and Sargent-Rayment indicates that thought went into the location of their input jacks and output terminals and that careful consideration was given to their identification.

If we had to rate them, Pilot would win by a small margin, followed by Harman-Kardon (difficult to convert to ganged monaural due to switch inside cage), and then the Sargent-Rayment.

On the other hand, even a cursory glance at Bogen's rear reveals a disappointing departure from that company's crisp front-panel functionalism. To get at the input jacks, the screws holding the cage must be removed since the jacks are mounted several inches behind the front panel on a sloping deck. Clips hold the cables from touching the hot tubes, but we wonder if it wouldn't have been more practical to put the sloping panel under the chassis.

Madison Fielding and Telematic have accessible inputs, but the jacks are so close together that some well-insulated plugs will interfere with each other. Also, the speaker impedance numerals are stamped on the terminal strips beneath the screws where they cannot readily be seen and the impressions are not inked. Hence, they can be read only in a strong light. Lastly, both of these amplifiers have been designed so that the cabinet of the one and the cage of the other must be removed in order to reach the hum-adjusting screw, which is located towards the front of the chassis.

The units with the most knobs are the Madison Fielding and the Telematic. Of the seven amplifiers, only they provide individual tone controls on each channel. All of the other units have ganged or otherwise coupled tone controls. These amplifiers were both designed by the same engineers and they employ basically the same circuit and features, with the addition in the Madison Fielding of output power calibrators and an electronic eye that indicates the volume of each channel, thus enabling the operator to balance the channels visually.

It is the feeling of the *HiFi & MUSIC REVIEW* staff that while ganging tone controls does rate high for ensuring maximum operating convenience, it is based on reasoning that does not appear tenable, inasmuch as it presupposes the use of two identical speaker systems while simultaneously ignoring room acoustics. Although a good percentage of stereo installations will use twin speakers of the same general characteristics, there is a concerted drive by at least three speaker manufacturers to sponsor the use of an existing big monaural speaker and one or two very small additional speakers rendering the stereophonic effect. Hence, it is the thinking of the staff that the presence of individual tone controls on both channels is desirable, particularly if dissimilar speakers are to be used and if room acoustics are likely to be of import in attaining sonic balance.

A mixed philosophy seems to prevail in regard to volume controls for the individual channels. Bogen and the Madison



*Bogen DB-212 has provisions to reverse speaker phasing of the second channel. Not all tapes and records are stereophonically recorded in the same phase. Bogen is the only manufacturer featuring this important item.*



*Four functions are combined in the Bell 3030 Loudness and Level controls. The former pulls out to turn set on and off and rotates to compensate loudness. The latter reverses channels and simultaneously adjusts level.*



*Pilot SM-244 features continuously variable record compensation through adjustment of the tone controls. Off and on rotary switch and jewel lamp are situated in the upper right hand corner of the attractively finished cabinet.*



# Stereo Dual-Amplifier Checklist

(Based on data and specifications supplied by the manufacturer)

	Bell	Bogen	Harman Kardon	Madison Fielding	Pilot	Sargent Rayment	Tele- matic
Model	3030	DB-212	A-224	320	SM-244	SR-17-17	SA-777
Price	\$169.95 <sup>a</sup>	\$115.00 <sup>b</sup>	\$99.95 <sup>c</sup>	\$169.95 <sup>d</sup>	\$189.50 <sup>a</sup>	\$189.60 <sup>a</sup>	\$139.95 <sup>a</sup>
• Power Output Per Channel <sup>1</sup>	15 w.	12 w.	12 w.	20 w.	14 w.	17 w.	20 w.
• Number of Tubes <sup>2</sup>	11	9	10	13	12	11	11
• Ceramic-Crystal Stereo Cartridge Inputs	YES	YES	YES	YES	YES	YES	YES
• Magnetic Stereo Cartridge Inputs	YES	YES	YES	YES	YES	YES	YES
• Stereo Tape Head Inputs	YES	YES	YES	YES	YES	YES	YES
• Stereo Tuner Inputs	YES	YES	YES	YES	YES	YES	YES
• Individual Channel Tone Controls	NO	NO	NO	YES	NO	NO	YES
• Individual Channel Volume Controls	NO	YES	NO	YES	NO	NO	YES
• Master Volume Control	YES	YES <sup>3</sup>	YES	YES	YES	YES	YES
• Individual Channel Volume Level Indicator	NO	NO	NO	YES	NO	NO	NO
• Loudness Control <sup>4</sup>	YES	NO	YES	YES	YES	YES	YES
• Stereo Balance Control <sup>5</sup>	YES	NO	YES	NO	YES	YES	NO
• Channel Reversing	YES	YES	YES	NO	YES	YES	NO
• Speaker Phasing Switch <sup>6</sup>	NO	YES	NO	NO	NO	NO	NO
• Rumble Filter	YES	YES	YES	NO	NO	NO	NO
• Tuner Input Level Adjustment	YES	NO	NO	NO	NO	NO	NO
• Convenience Power Receptacles <sup>7</sup>	2	4	2	1	2	1	1
• D.C. Preamp Filaments <sup>8</sup>	YES	YES	NO	NO	YES	NO	NO
• Fused	YES	NO	YES	YES	YES	YES	YES

(a) Price includes enclosure, cage or cabinet.

(b) Metal case, \$7.50 additional.

(c) Metal case, \$7.00 additional.

(d) Wooden cabinet, \$19.95 additional.

<sup>1</sup>Manufacturers' specification in watts with less than 1% distortion.

<sup>2</sup>Includes single rectifier tube used in all amplifiers.

<sup>3</sup>Individual controls are fitted with concentric knobs and may be adjusted with the fingertips of one hand.

<sup>4</sup>The Bell features a continuously variable control; all others have on-off switches or "stepped" loudness compensation controls.

<sup>5</sup>Bogen, Madison-Fielding and Telematic do not feature this control as such; however, since they have individual channel volume controls the listener may balance the two speakers without difficulty.

<sup>6</sup>Speakers may be "phased" upon home installation. Preliminary tests indicate that all stereo program material is not recorded in standard phase relationship. Necessity for this control is still under investigation.

<sup>7</sup>Used to connect tuners and changers to amplifier. Total includes those "switched" and "unswitched" by the amplifier.

<sup>8</sup>Most authorities agree that d.c. preamp filaments reduce possibility of a.c. hum pickup. Most amplifiers not equipped with d.c. filaments had a.c. hum balancing controls that must be adjusted by the user.



*Telematic is similar to Madison Fielding with exception of the magic eye and calibrating controls. The tuner appearing in these photos is the Scott 330-C used as source of AM/FM stereophonic broadcasts from WQXR.*

Fielding/Telematic units provide an arrangement for independent variation. Pilot, Harman-Kardon, Sargent-Rayment and Bell have ganged volume controls. Here again one wonders what happens to the fellow with two greatly dissimilar speaker systems. Or when one amplifier decides to wear out faster than the other. Naturally, compensation can be afforded through the master balancing control and in this regard the Bell stereo amplifier offers the most intriguing method of reversing channels while simultaneously adjusting volume that we've ever seen. It takes a little time to get used to the Bell's inner workings, but some of us felt it solves the volume/balancing/loudness problem.

The individual channel volume controls on the Bogen are concentric and after the channel levels have been established the two knobs can be turned by simply extending your finger grip. A very clever approach, we thought.

We cannot disguise how important we feel it is to provide channel reversing—i.e., interchanging the program material from channel A to channel B and vice versa. Not all records and tapes have proper orchestra orientation, nor can we think of a better way of balancing speakers in a few seconds.

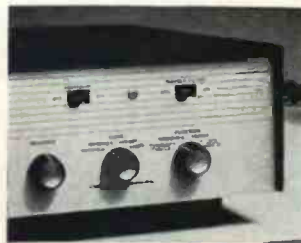
The Madison Fielding/Telematic units do not have this function, although the manufacturer will probably include it in later models. Sargent-Rayment rates highly in simplifying channel reversing with a pair of push-button switches. Pilot, Bogen and Harman-Kardon reverse channels with a rotary switch. The Bell system mentioned above is a combination channel reversing and volume control.

The Speaker Phasing switch on the panel of the Bogen may perplex some newcomers to stereo records and tape. Its purpose is to put the two speakers in an electrical orientation wherein their cones move in the same direction at the same time. Most manufacturers warn that speaker phasing is important but expect the audiophile to phase the speakers by manipulating the speaker leads. Bogen has simplified the task with this front-panel control. None of its competitors have even bothered with the alternative of putting a 50¢ switch on the rear apron for the same purpose.

Just how important speaker phasing is we cannot say with certainty. Opinions differ since the effects are not wholly objective, but are rather subjective, due mainly to room acoustics and the distance between the stereo speakers. However, there are those who strongly aver that speakers must be in phase or else, and they back this assertion with impressive acoustic data.

Most speakers on the market have an impedance rating of 4, 8 or 16 ohms and almost all of our amplifiers provide

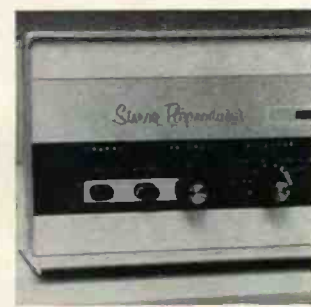
*(Continued on page 38)*



*Lowest in price, the Harman-Kardon A-224 is flexible, with provisions to strap the amplifier outputs together and/or feed a variety of speakers. It can also be used as a dual preamp if you now have a good husky power amplifier.*



*Madison Fielding doubles up on the use of a magic eye to measure power output in either channel and to set initially the average volume-level per channel. Final balance must still be made by ear if speakers are dissimilar.*



*Sargent-Rayment SR 17-17 has push button operation to single out individual speakers or reverse stereo channels. Staff found this cleanest and easiest to use. Loudness compensation control works "backwards" and needs two hands.*



# Let's Kill the Myth of Regional Jazz

*An Outstanding Jazz Critic Makes a Startling Proposal*

By NAT HENTOFF

PERSISTENT geographical myths die hard. Perhaps the most egregious example is the well-worn bedtime story of how jazz was New Orleans born and bred—how it burst through the Mississippi levees and traveled “up the river.” Perpetuated and nurtured\* throughout the past fifty years, it has been in such books as Leonard Feather's *The Book of Jazz* (plus some unpublished papers by researchers) that concentrated attention is given to simultaneous happenings along the Atlantic seaboard and in other southern cities besides New Orleans.

That there was a general New Orleans way of playing that differed from and influenced the styles of musicians from other areas is true enough. It was a style of playing that emphasized collective improvisation, that was more rhythmically flowing, and that fused the blues, elements of ragtime, and popular songs into a distinctive idiom.<sup>1</sup> However, at this very same moment an equally idiomatic East Coast jazz style, based on the ragtime playing of jazz pianist James P. Johnson<sup>2</sup> was being born.

The Southwest had its own identifiable sound and style during the early years of “classic jazz.” Drummer Jo Jones claims he was always able to tell a Texas tenor saxophonist or trumpeter by a particular tang of attack and phrasing. Wilbur DeParis, who began traveling in carnivals and the TOBA circuit of Negro theatres some fifty years ago, says that though he believes New Orleans was the “focal point of jazz,” the jazzmen in the Midwest had a different way of playing the trumpet. It developed in the first part of the century and later became known as the Bix Beiderbecke style.

Regional jazz playing variations existed into the Twenties; but by the early Thirties, so many musicians were traveling that local distinction of style was becoming less and less pronounced. New Orleans jazzmen had drifted into Texas, California, and New York. Texas musicians were appearing in New Orleans and Chicago while jazzmen out of Kansas City were working far from

\*as recently as *Jam Session* (G. P. Putnam's Sons, New York, 1958), edited by Ralph J. Gleason, in which credence is given to Jelly Roll Morton's remarks that jazz started in New Orleans.

home. The last decade of the nineteenth century had also seen itinerant blues singers, guitarists and pianists influencing (and in turn being marked by) players from Waco to St. Louis to Washington, D. C.<sup>7</sup>

In the early Ellington<sup>4</sup> bands, men from Mobile, Boston, New Orleans, Washington, and other cities, continued the "de-regionalizing" of jazz. The Basie band of Kansas City, for all of its roots in the Southwest and Midwest was led by a man from Red Bank, New Jersey who had been influenced by Fats Waller and other Harlem pianists.

Basie had come to Kansas City in the late Twenties, then played with territory bands, and finally took over from Bennie Moten, whose band, like others in the area, had been influenced early in the Twenties by traveling New Orleans units. Under Basie's leadership, the band demonstrated a fusion of Eastern seaboard, New Orleans, and Southwestern elements. As the Basie band began to travel from Kansas City in 1936, it developed its own clear style, became increasingly less regional, and in turn helped shape styles and players elsewhere throughout the country. By the late Thirties and early Forties, the Basie band was considerably removed in style and capacity<sup>8</sup> from groups like Harlan Leonard and Jay McShann that remained in and around Kansas City. Basie had become a national jazz band.

Parallel examples of the geographically broadening effects of travel and of recordings on jazzmen from all parts of the country are ample throughout the history of jazz. There was a "Chicago style"<sup>6</sup> loosely ascribed to young white musicians of the Midwest whose playing had been shaped by listening to New Orleans musicians in Chicago like King Oliver, Baby Dodds and Louis Arm-



strong. But the more creatively original Midwesterners and their allies from other parts of the country cut through such provincial barriers to become genuine national influences like Bud Freeman, Bix Beiderbecke, Pee Wee Russell from Missouri and Jack Teagarden from Texas.<sup>7</sup>

By the late Thirties and early Forties, when modern jazz had its beginnings, there were no longer any sharply defined regional characteristics in this newer music itself, despite frequent concentrations of musicians of similar aims and temperament. Aside from the increasing influence of recordings the bands of the swing era had juxtaposed so many musicians from so many different areas that the only regionalists left in the Forties were some of the older jazzmen, including those who hadn't left home, like George Lewis of New Orleans<sup>8</sup> or the deliberate revivalist-musicologist Lu Watters.<sup>9</sup>

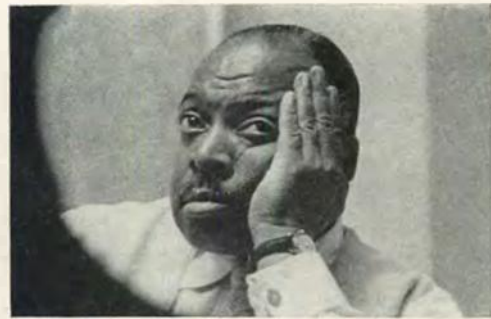
As for youngsters, the key modern jazz pathfinders included Charlie Parker from Kansas City; Dizzy Gillespie from Cheraw, South Carolina; Bud Powell from New York; J. J. Johnson from Indianapolis; Max Roach from Brooklyn; Miles Davis from Alton, Illinois, etc.<sup>10</sup>

As the modernists began to travel and record prolifically, the end of regionalism became world-wide. Young tenor saxophonists in Nice, Tokyo, Boston, or Spokane





Shorty Rogers—NYC-trained "West Coaster."



Basie—East Coast "all 'rounder."

sounded like the Stan Getz or Sonny Rollins records they'd been listening to.

By the end of the Forties, musicians realized that it was now harder to find an authentically regional modern jazz instrumentalist than it was to find an authentic folk singer in the Appalachians who hadn't heard John Jacob Niles. Even so, many jazz critics and listeners continued to grasp at geographical labels as a substitute for active, discriminating listening. There has been, for example, much writing about "West Coast jazz" in the past five years; and somewhat more recently, there has been pronouncements about the purportedly earthier, more basic "East Coast jazz."

Some of the pigeon-holders have tried to indicate that "West Coast jazz" was identifiable by its concern for experimental jazz writing, thereby ignoring the fact that based in New York are such active, venturesome writers as George Russell, John Lewis, Charles Mingus, Teddy Charles, Benny Golson, Cecil Taylor, and others. Writer-player Gerry Mulligan, who first became successful on the West Coast, is an easterner by geographical preference and scoffs when his work is described as characteristically "West Coast" just as Pee Wee Russell for years has been grumbling "Nonsense!" when people type him as a Chicago-style player.

The "East Coast," according to some of its apologists, is supposed to have a monopoly on "funky"<sup>11</sup>, blues-strong improvisers. Yet, based on the West Coast are Harold Land, Leroy Vinnegar, Carl Perkins, Herb Geller, Lawrence Marable, Joe Maini, Curtis Counce, and Mel Lewis. There have been, to be sure, differences in the over-all balance within the kinds of jazz emanating from the two coasts over the past few years; but the causes of this have nothing to do with an indigenous "East Coast" or "West Coast" style.

First of all, there are fewer jazzmen on the West Coast because fewer economic opportunities exist there. The jazz

night club circuit is erratic, at best, in the number of jobs it has available; but there is usually more club work in the East as well as more recording opportunities. Two strong independents in Los Angeles—World Pacific and Contemporary—don't by any means match the quantity of jazz record dates to be had in New York city. The majors also record on the West Coast, but such dates are infrequent.

What consistent work does exist on the West Coast is primarily for the all-around musician who reads swiftly and can cope with varying commercial contexts for recordings and radio-TV assignments. Jazz musicians **technically flexible** enough—and having the temperament—to expend part of their time and energy on these non-jazz assignments are the ones who generally elect to remain on the West Coast. There are others who prefer to devote all their creativity to jazz or who have not been able to break into the studio recording cliques on the West Coast, but they stay there nonetheless for family or for other personal reasons. Then there are those who have been stranded economically and who hope to come to New York eventually where there is more work for the all-jazz player.

More "funky" music does come out of the East because there are more all-jazz musicians in the East. Still, there is nothing in the air or earth of California to preclude so-called "funky" playing.<sup>12</sup>

In New York, there are also just as many emotionally anemic, chameleon arrangers of the type said to characterize Los Angeles. Hank Mobley of New York is not necessarily any funkier than Harold Land of Los Angeles, although Land might have acquired a reputation earlier had he been based in New York, because there he would have been recorded more frequently.

Ralph J. Gleason has pointed out in his notes for an album which fundamentalist New York arranger-writer,



Gerry Mulligan—"an Easterner by geographical preference."

Quincy Jones, made on the West Coast<sup>13</sup> that "It's time some real effort was made to demonstrate to the world that everything recorded in the Hollywood studios is not more Brooks Brothers than Madison Avenue and not more emotionally restrained than a London native in a room full of Americans. . . . Most of the so-called West Coast musicians are originally from the East, or at least not the West, and they don't always play in that tight little style that has become known as West Coast. They can get pretty funky, especially, as Shelly Manne says, 'if they've eaten enough in those all-night hamburger joints.' . . . In ten years of writing on jazz . . . in the *San Francisco Chronicle*, I have never known what 'West Coast' was, really, except in terms of individuals and only then for a specific time and a specific performance."

Here then is the essential point—jazz regionalism is out-of-date and it is almost impossible to manufacture except perhaps for a "a specific time and a specific performance."

New Englanders may have accents different from Georgians or people from South Dakota, but the jazz musician has made his music a national idiom. It is impossible—even for a latter-day musical "Professor Higgins"—to listen to an American jazzman and tell from his tone and phrasing where he was trained. You may be able to tell the kind of groups he's worked in and his preferences in players and arrangers, but the man who prefers Shorty Rogers may have come from Alabama or Maine and the man who digs Sonny Rollins more than Rogers may have come from Maine or Alabama.

The next step will be for jazz to become an authentic *international* language. It isn't so yet because most non-American jazz players are still derivative and echo the American styles. There are more and more young players abroad who are beginning to sound quite unlike any American jazzmen. John Lewis, music director of the Modern Jazz Quartet, having spent time in Europe, feels there is as much,

if not more, fresh and imaginative playing by young musicians abroad as there is in America. He cites as an example the British baritone saxophonist, Ronnie Ross, with whom he recorded an orchestral set, *European Windows*, an album RCA Victor will release over here around September.

Most musicians and critics—even European critics—would not go so far as Lewis in lauding the younger European jazz generation; but it is quite likely that in the next decade we shall begin to hear the first large-scale indications of an indigenous jazz regionalism developing in Europe and elsewhere in the world.

This will be a necessary prelude to the later evolution of a thoroughly international jazz language.<sup>14</sup>

If these non-American regional styles do develop, they will, in a sense, be the counterparts of the New Orleans, Eastern Seaboard and Southwest jazz styles that were current in America during the first part of this century. By 1984, there may well be fierce arguments as to whether the jazz of Oceania isn't more cerebral and less funky than the jazz of Eurasia.

—Nat Hentoff

<sup>1</sup> See Epic LN 3208 *King Oliver*.

<sup>2</sup> Most intriguingly illustrated in a rare 10-inch Stinson LP *James P. Johnson-New York Jazz*, as well as in Johnson's *Rediscovered Early Solos* on Riverside 12-1205 and the Harlem section of Riverside SDP 11, a 5-LP *History of Classic Jazz*.

<sup>3</sup> Stimulating examples of piano cross-influences from the 1920's and before are to be had in Brunswick's *Piano Jazz*—Vols. 1 and 2 (54015, 54015) with Pine Top Smith, Speckled Red, Cow Cow Davenport, Mary Lou Williams, Jelly Roll Morton, Alex Hill, and others from different localities.

<sup>4</sup> See Brunswick 54007 *Early Ellington*.

<sup>5</sup> See Decca 8049, Epic 3107.

<sup>6</sup> See Columbia CL 632, Decca 8029.

<sup>7</sup> See Bethlehem 29—Freeman; Columbia CL 844—Beiderbecke; Storyville 909—Russell; Capitol T 721—Teagarden.

<sup>8</sup> See Blue Note 1206 *Echoes of New Orleans*.

<sup>9</sup> See Good Time Jazz 12007 *Yerba Buena Jazz Band*.

<sup>10</sup> Roost 2210 *Charlie Parker—All-Star Sextet* features several of them, all sharing in and contributing to the same basic modern jazz language.

<sup>11</sup> Definition from Leonard Feather's *The Encyclopedia of Jazz*; Horizon Press, N. Y., 1955: *FUNKY*, *adj.* Originally, smelly; more currently, earthy, barrel-house, blues-like.

<sup>12</sup> One of the best examples is that of New York-based Sonny Rollins whose *Way Out West* album (Contemporary 3530) was recorded in Los Angeles; and as for home grown West Coast "funk," there is the *Leroy Vinnegar Sextet* (Contemporary 3542).

<sup>13</sup> See ABC-Paramount 186—*Go West, Man*.

<sup>14</sup> The first genuine precursor of a freshly regional jazzman from Europe was the late gypsy guitarist, Django Reinhardt—see RCA Victor LPM 1100.

Ellington—the *New Yorker* par excellence.





## CASE OF MISSING BRIDGE

(Continued from page 25)

As the months went by, Shostakovich appeared unmoved by the fury of the critical storm about him. He has always been a shy, introspective, and even silent man. Finally, late

## . . . A BIT OF BROADWAY

(Continued from page 29)

(both on Decca). Victor's top money maker (thanks to TV) is probably the multi-authored *Peter Pan*, while over at Capitol they are betting that the lead will eventually go to the rollicking, nostalgic *Music Man* by Meredith Willson.

The tremendous success of these releases has created a new type of record, the vinylite satellite. First attempted by Columbia to accompany the exotic Borodin music for *Kismet* with a purely orchestra version conducted by Percy Faith, the number of secondary recordings of a score has increased so much that today no major original cast release dare show itself alone without its surrounding orchestral, jazz, dance, and vocal interpretations. Rival releases of a musical are not new; what is new is that complementing rather than competing editions are being offered by the same company as well as by other firms. In fact, it has been judged that frequently a record buyer purchases more than one version of a new show—depending upon whether he goes in for mood music, jazz (the Shelly Manne *My Fair Lady* workover on Contemporary was a notable seller), or whatever else his musical tastes may be. Then too, a record store full of multiple releases of *The Music Man*, *South Pacific* and *My Fair Lady* could easily give a customer an inferiority complex if he didn't take home at least one of them.

One of the healthy signs of the day is that the huge sales of show albums have spurred the adventurous A&R man to attempt previously untried musical theatre territory. Off-Broadway attractions are now being given the once-over in search of another *Threepenny Opera*, Kurt Weill's jazzy triumph which has turned into one of the biggest hits in the

## THE FIRST SEVEN

(Continued from page 33)

terminals to accommodate these impedances. Only Harman-Kardon has no stereo 4-ohm output terminal, although it provides one of 32 ohms per channel. This amplifier also has an important provision for hooking up an additional pair of speakers for possible use in another room. Two front panel switches enable the listener to choose either speaker pair or both.

None of the amplifiers have variable damping. The frequency and intermodulation distortion figures on all seven are within a percentage point of manufacturers' specifications, generally 40-20,000 cycles  $\pm$  1.5 db and 2.5% IM. The tone controls afforded adequate adjustment, although Bogen seems a little skimpy in the treble region. The Bell has the greatest range of treble and bass variation. Also, its on-off power switch is a push-pull arrangement on one of the knobs, so settings need not be disturbed when the power is switched on or off. Bogen and Pilot accomplish the same idea with separate switches.

in 1937, he brought forth his Fifth Symphony, which won him both immense public acclaim and approval of the government. The piece was lyrical, emotional, dramatic, and except for a few mild dissonances, as safely conservative as a symphony by Tchaikovsky. For Shostakovich, this painful interval of the "diminished Fourth" had been resolved.

—Richard Anthony Leonard

M-G-M catalog. Their new release of *The Best of Burlesque*, a former tenant at the Carnegie Hall Playhouse, indicates a continued appreciation for the cultural life away from the main stem.

Abbot Lutz, of Offbeat Records, has just begun a projected series of recorded night club revues, and has lugged his equipment into the Downstairs Room in New York to capture the miniature pleasures found there in the show called *Take Five*. Some companies, not confining themselves solely to domestic entertainments, have traveled to London for their material. Dot Records has come up with an admirable coupling of two West End productions, *Plain and Fancy* and *The Water Gypsies*, on one record, and Angel has offered an on-the-spot recording of the hilarious two-man show, *At the Drop of a Hat*.

Even the composers themselves have been getting into the act. The Meredith Willson conducted *Music Man* on Capitol is a pretty warm item, and not too long ago Vanguard presented composer and lyricist Earl Robinson and Waldo Salt singing their colorful songs from *Sandhog*. If the records can be located, I'd also suggest an appreciative ear be given Harold Rome's informal runthrough of his eloquent *Fanny* score, and also the plaintive voice of Kurt Weill doing some of his and Ogden Nash's numbers from *One Touch of Venus* on a record called *Tryout*. Both are on the Heritage label.

Stereophonic records will, of course, be the thing of the future. Already the wonders of it are being heralded by describing the phenomenon as giving one the feeling of having a symphony orchestra right in the living room. As far as musical show albums are concerned, what could be more pleasant than a roomful of simulated ladies of the ensemble? In the time-honored demand of the Roaring Twenties, "Bring on the girls!"

—Stanley Green

A.c. hum levels varied widely among the amplifiers. However, it must be borne in mind that practically every one of the units sent us for discussion in this survey is a prototype from a pilot run, rather than a production model. The sudden arrival of the stereo disc undoubtedly has hastened the designing and engineering of these amplifiers. A little more time for planning, experimenting and testing would have brought to light many of the inconveniences and inadequacies that we have mentioned. Most of these shortcomings will be eliminated in forthcoming production runs. For instance, although the Sargent-Rayment, Bogen and Madison Fielding produce more a.c. hum than they should, it is a certainty that this will be corrected in regular production runs. When the finalized units reach your dealer, at about the same time this issue of *HiFi & MUSIC REVIEW* reaches you, most of the bugs we found will have been eliminated and most of the design inadequacies corrected. Also, there is an excellent chance that desirable features now missing, plus ingenious new ones, will find their way into the amplifiers that arrive on your dealer's shelves.

—Warren DeMotte  
HiFi & MUSIC REVIEW



One of the climactic scenes from the *Little Mahagonny*—first version of the Brecht-Weill opera—at its 1927 Baden Baden premiere.

# decadent utopia

By STANLEY GREEN

● **KURT WEILL-BERT BRECHT: MAHAGONNY** (complete recording)

Lotie Lenya—Jenny; Heinz Sauerbaum—Jimmy Mahoney; Gisela Litz—Mrs. Begbick; Horst Günter—Trinity Moses; Georg Mund—Penny-bank Bill; Fritz Gollnitz—Jake and Toby; Sigmund Roth—Alaska-Wolf Joe; Peter Markwort—Fatty; Richard Munch—Speaker; with North German Radio Chorus, Max Thurn dir., and orchestra and chorus, Wilhelm Brückner-Rüggeberg cond. Columbia K3L 243 3 12" \$14.94.

**L**EIPZIG, Germany, March 1930, was hardly the place to hold the world premiere of a new and politically daring opera. The Nazis had become a very real threat; they were trying to stop the performance by picketing in the streets around the theater. But the premiere of *Mahagonny*, with music by Kurt Weill and libretto by poet Bert Brecht, did go on as planned. Not planned, however, was the audience riot quelled only by the appearance of the police. No producer dared touch *Mahagonny* until almost two years later, when despite an increasingly darkened atmosphere within the country, it embarked on a regular run in Berlin.

Why all the fuss? For one thing, the idiom of the work was unusual. This was no affair of soaring melody calling for trained grand opera voices; it needed actors as well. *Mahagonny* represented a totally different approach to serious musical theater. Songs were often deliberately trashy

in order to underline the decadence of some of the characters, or the sordidness of certain scenes. Tunes were borrowed from popular honky-tonk numbers of the past. The customary symphonic orchestra gave way to a "cafe" or "beer hall" ensemble consisting of instruments like the banjo, zither, saxophone, and accordion.

Hardest to take was the essential bitterness of the dramatic theme, which dealt with the inhumanity of man and the corruption of an autocratic state. For a country seething with unrest and prone to listen to the appeal of a strong-arm, super-nationalistic political group, it was too critical—even though the locale was an imaginary coast of Florida, in a land that neither the composer nor the librettist had ever seen.

Three years before its Leipzig opening *Mahagonny* caused something of a stir. In a shortened form, it was first presented at the Baden-Baden Chamber Music Festival as *The Little Mahagonny*. When some in this audience whistled their disapproval at the end of the brief work, the cast whistled right back at them! Since the Berlin production, neither the short nor the full-length *Mahagonny* has been presented here or overseas. Reasons for its neglect are understandable, but the opera is still a fascinating aural-dramatic experience; and Columbia Records deserves our thanks for making it available to the American public. Whether it





Mahagonny 27 years after—Lotte Lenya (Jenny) and Gisela Litz hear a playback.

might be a more commercially successful venture if a sympathetic librettist (such as Marc Blitzstein, who adapted the Weill-Brecht *Threepenny Opera*) were to make an English adaptation is perhaps debatable. In any case I think it might have helped *Mahagonny* reach a wider audience. A complete German-English text, however, is included in the album.

The story tells of three disreputable characters who, while fleeing from the police, set up a city called Mahagonny, the "city of nets." There, they attract people from all over the world by the easy life that is offered—no work, plenty of whiskey and girls, with the *Here-You-May-Do-Anything Inn* located in the center of town. A city such as this can exist, they explain, only "because everything is so evil, because no peace reigns, no harmony." Four woodchoppers from Alaska arrive and one of them, Jimmy Mahoney, represents the spirit of man in constant rebellion against any kind of rules or regulations. A hurricane threatens, and somehow Mahagonny is miraculously spared. During the night, awaiting the expected destruction of the town, a new realization comes to Jimmy. "We need no hurricane, we need no typhoon, for the horrors it can bring, that we ourselves can do," he sings. The law of human happiness has become the right to do whatever you want to do. After all, nature strikes down the innocent with the sinners.

The people of Mahagonny now take up this motto. They do everything to excess. One of the woodchoppers dies of gluttony; another is killed in a prize fight. Men wait in line for prostitutes. The whole city gets drunk. But Jimmy cannot pay for his whiskey. He is arrested, put on trial, and sentenced to death because his "is the greatest crime which exists on the face of the earth"—no money. Before he is executed, a play about God is presented. God wants to send all the people to Hell, but they reply, "You can't drag us into Hell, because we always were in hell." Mahagonny is doomed because of the high cost of living, and goes up in smoke. A procession, with the people carrying all of Jimmy's worldly goods, moves out of the city. To the

audience they sing that nothing can help a dead man. "We can talk of his great times, also forget his great times," (but we) "cannot help ourselves and you and no one."

Whew! Not exactly Rodgers and Hammerstein. Certainly, however, this is a work that commands attention and reflection and quite possibly has a different meaning for everyone who hears it. Brecht's allegorical libretto is powerfully created and dramatically told. Doubtlessly, a visual production would make us more aware of just what restrictions Jimmy was rebelling against before the hurricane, for these take the form of signs that must be seen, but this is a relatively minor weakness. When Brecht wrote that there is no need for hurricanes for man to destroy himself, he expressed a belief that was only to be universally realized after the work was created. The corruption of cities and of nations, the greed and worship of money, and the drive that man has to destroy both others and himself as well, were all conditions that were soon painfully mirrored in the immediate future of Germany and throughout the rest of the world.

Weill's original orchestrations have been retained and help immeasurably in recreating the atmosphere of the times. The music is marked on occasion by deliberate incongruity of style, but it retains a certain cohesiveness throughout. Popular song melodies are not injected just for "catchiness," but rather to create their own commentaries on situations and characters. Such are the hauntingly morbid *Alabama-Song* and *Benares-Song* (both sung in attempted Americanese English), and the disturbing tango rhythm used for the number in which a prostitute tries to get more money for her services. When the woodchopper eats himself to death, he is accompanied by the strangely appropriate Hofbräu combination of zither and accordion; while drippingly sordid sounds of violins set the scene in the brothel.

Music is also used descriptively, particularly in the dramatic use of agitated, ominous strings that herald the approach of the hurricane. There are occasional lyrical passages that provide momentary oases of humanity, among them the touching duet about the fleeting happiness of two cranes in flight, and Jimmy's recollections of his days in Alaska. These sections anticipate the way Weill was to travel musically during his career in the United States which produced such disparate works as *One Touch of Venus*, *Lady in the Dark*, *Street Scene* and *Lost in the Stars*. His use of music as disturbing self-commentary seems to have all but disappeared in his later compositions in favor of richer melodic line and greater compassion. Not that he shunned serious themes in his Broadway shows, but the sardonic quality in his work is limited chiefly to *Mahagonny*, *The Threepenny Opera* and his first American musical, *Johnny Johnson*.

The cast of *Mahagonny* is as notable in acting as in the art of singing. Heinz Sauerbaum as Jimmy, Gisela Litz as the leading citizen of the city, and Lotte Lenya, Kurt Weill's widow, who plays the prostitute, are outstanding in the main roles. The deep understanding that all the members of the company have given their interpretations is altogether remarkable when one realizes that Miss Lenya is the only one who ever appeared in the opera before. The sound couldn't be better, and the packaging is appropriately stark.

—Stanley Green

# THE SILENT PARTNERS

Part 2 of a Two-Part Feature

## Turntables and Tone Arms

*Last month we looked underneath the turntable; this installment discusses*

*the top-side gadget that holds a cartridge—the professional tone arm*

By HERBERT REID

**O**F ALL the components in a hi-fi system, only two stay mute: the turntable and the tone arm. They should produce neither sound nor signal. They are the "silent partners." We spun a tale of turntables in our last issue. Now we explore the long and consequential reach of tone arms.

The tone arm is the "vehicle" that carries the cartridge through the music. The kind of ride it gives through the bumpy terrain of the record groove vitally affects the quality of the reproduced sound. Only a very good arm lets the cartridge "read out" all the tonal information from the record without omitting or distorting part of it.

To qualify as high fidelity, a tone arm must meet four requirements: 1) correct stylus pressure; 2) minimum friction for easy motion across the record; 3) tangential tracking; 4) non-resonance. An arm deficient in any one of these may garble the music, jump grooves, hasten stylus wear and by excessive wear on the grooves literally turn discs to dust long before their time.

Correct *stylus pressure* is attained by counter-balancing the weight of the arm and cartridge. This can be done either by spring tension or by a counter-weight at the other end of the arm. Since springs gradually weaken, the stylus pressure in spring-balanced arms grows slightly heavier over a period of time\* and must occasionally be checked and readjusted. Furthermore, the spring-loaded arm is apt to jump grooves if the mount vibrates with footsteps or passing traffic, because the spring amplifies the upward thrust of these vibrations into whiplike motion that yanks the stylus out of the groove, only to send it crashing down again a moment later. Such skipping shatters the stylus, the record grooves and the listener's nerves.

On all these counts, the "statically balanced" arm, i.e. the arm with a "dead" counterweight instead of a spring, usually wins by a wide margin. Once the stylus pressure on the weight-balanced arm (such as Rek-O-Kut, Audax, Grado, etc.) is properly set for a given type of cartridge, it stays put indefinitely. No further adjustment is ever needed. Moreover, such an arm will smoothly ride out floor vibration that would send its spring-loaded counterpart into a jumping tizzy.

However, there are a few ingenious designs, such as the Fairchild 280A and the new Garrard TPA/10 arms which manage to combine desirable features of both spring and mass balancing. These arms attain the compactness of a spring-balanced arm at no loss of stability.

"Tracking" is the traditional headache of the tone arm



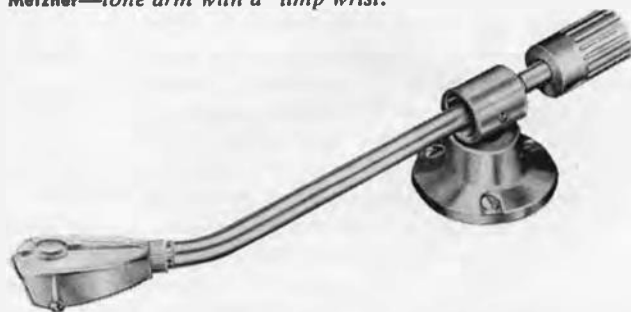
*Grado—non-resonant through the use of wood!*



*Garrard—every conceivable adjustment.*



*Metzner—tone arm with a "limp wrist."*



*Rek-O-Kut—precision counter-balancing does the trick.*

\*In a well-designed arm this could be a year or more.





Gray—gentle as a feather due to viscous damping.



B-J—Euclid would have fun solving this moving configuration.

designers. Ideally, the arm should hold the cartridge tangent to the record groove at every point from beginning to end of the play. But the basic geometry of the phonograph makes this impossible. To remain tangent at every point from the outside to the inside diameter of the recorded band, the tip of the tone arm would have to move across the record in a straight radial line. Yet conventional tone arms are incapable of straight-line motion. Since they are pivoted at one end, they swing across the record in a curved path. In this swing across the disc, the tone arm can be tangent to the groove at only one point. Elsewhere, there will be some degree of "tracking error," i.e. the angle of difference between the true tangent and the actual position of the arm.

This tracking error must be kept at a minimum, or else the two sides of the record grooves no longer act upon the stylus with equal effect. The result is distortion and rapid record wear. This condition becomes quite critical toward the inside grooves of the disc, where the sound quality generally suffers and wear becomes worse—especially in loud passages—if cartridge and arm are poorly designed.

The need for such precise tone arm alignment may seem odd if we consider that the only thing touching the record is the tiny point of the stylus. But we must remember that tone arm alignment, i.e. "tracking" affects not just the point of contact but also the suspension arrangement of the stylus which transmits the small mechanical vibration from the record groove to the sensitive element of the cartridge. As

long as the tiny lever, by which the stylus wiggles the cartridge element, lies tangent to the record groove, it can move freely from side to side to follow the groove contour. But if the angle changes, the side-to-side motion gradually becomes a fore-and-aft motion, at which the stylus balks. A sort of "bind" then develops, which is the cause of distortion and wear. To use a rough analogy, it's like trying to turn a crank with the wrong twist of the wrist.

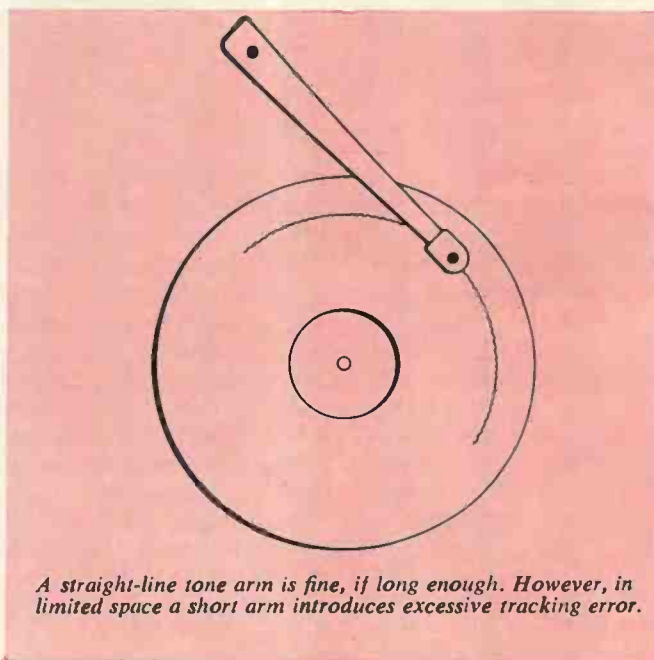
To keep the tracking error within tolerable limits, it should not exceed 3-4 angular degrees at any point of the record. Averaged over the whole playing stretch, the error should not be greater than 2 degrees.

To get within these rather stringent specifications, tone arm designers somehow had to get around the obdurate dictates of geometry. They did it by an ingenious bluff. Instead of aiming the tone arm straight at the center of the record, they let the stylus pass slightly ahead of the center spindle. By this somewhat sneaky evasion of the apparent goal of tone arm motion, the engineers wrested from the obstinate geometry of the situation a few extra degrees of accuracy. They beat geometry at its own rigorous game; instead of getting only one true tangent point along the whole path of needle travel, this neat trick yielded two—and one of them located at the inner part of the disc where it counts most!

The distance by which the stylus "misses" the record center in order to gain this advantage is called "overhang" (though a few bleary-eyed hi-fiers keep calling it "hangover").

This trick works because the tone arm itself is not straight. Either it is curved along its entire length, or else it has a crook in it just above the cartridge holder. Together with the "overhang" this brings about just the right combination of geometric factors in a well-designed tone arm.

A neat and novel answer to the problem of tracking and tangentiality is the B-J Arm, after the initials of its inventor, a Mr. Burne-Jones. In this arrangement the pickup rides between two hinged but separate arms whose respective tracking errors are so calculated that they simply cancel one another. Result: nearly perfect tracking (less than 1 degree deviation).



A straight-line tone arm is fine, if long enough. However, in limited space a short arm introduces excessive tracking error.

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# CASE OF THE MISSING BRIDGE

*The never-before-told true  
story of a "lost" symphony*

By RICHARD ANTHONY LEONARD

**T**HERE is always something intriguing, and often tragic, about a lost work by a major creative artist. It may not be precisely accurate to call Dmitri Shostakovich's Fourth Symphony "lost"; but so far as the Soviet composer's world-wide public is concerned, this mysterious work ceased to exist on a cold December day in 1936. Although a white sunshine filtered through the haze overhead, the snow piled in, about and around Leningrad



gave its wintry bite to the city's inhabitants and cast a dank aura of chill in Philharmonic Hall, where members of the Leningrad Philharmonic Orchestra were assembling to rehearse, for the first time, the just-completed final movement of Shostakovich's new symphony.

Fritz Stiedry, now of New York's Metropolitan Opera, had been chosen by the composer to conduct the world première of this work and presently he came out before the orchestra, wearing a heavy, loose-fitting sweater to protect him from the chilly air of the auditorium. Somewhere out in the 4,000 seats stretching back of the conductor was Shostakovich, who had been sitting in on each rehearsal. And tension and anxiety, as much as the cold, was being felt by all there. For Dmitri Shostakovich, the Soviet Union's fair-haired musical genius, the young man whose music was proclaiming to the world the historical and affluent promises supposedly inherent in the political ideology of his country, was under censure by the official party organ with all its concomitant ramifications.

**C**ERTAINLY Shostakovich held a unique position in the Soviet Union in the years 1935-36. At that time he was on the crest of his first great wave of popularity. He was at once composer-laureate of Soviet Russia, a boy-wonder, and a celebrity who could repeatedly make the front pages of the world press. His *Lady Macbeth of Mzensk* had scored, at its Leningrad premiere on January 22, 1934, one of the greatest successes in the history of the Russian operatic state, and would continue its run there for almost two years—after which time Josef Stalin would call *his* tune.

It is important to note that, for some years before, Shostakovich had been greatly influenced by the music of the *avant garde* composers of Western Europe—Schoenberg, Berg, Hindemith, Křenek, Stravinsky. His First Piano Sonata, his Second and Third Symphonies, the early opera *The Nose*, and much of "*Lady Macbeth*" are consequently full of polyphonic and harmonic complexities, as well as polyrhythms.

It is also important to note that Stalin had no ear for modern music, detested modern abstract art, and disliked naturalism in literature and the drama.

Shostakovich's fascination with what was then extreme modernism is believed to have been encouraged by the extraordinary man who was his inseparable friend—Ivan Sollertinsky.

Music critic, and author of many books on music, an ethnologist, and a linguist who had mastered many languages, both ancient and modern, Sollertinsky exerted a powerful influence on Shostakovich until his own death in 1944. It was to the memory of his friend that Shostakovich dedicated one of his most moving chamber works, the Trio in E Minor, Op. 67.

Although he was musical director of the Leningrad Philharmonic Orchestra from 1933-37, Stiedry had given his first concert in Leningrad as guest conductor as early as 1925 and it was after this concert that he first met Shostakovich and Sollertinsky, who were then in their late 'teens. They were even at that time passionate admirers of the music of Bruckner and Mahler; and were members of a "Bruckner-Mahler Society" whose membership numbered eight.

They questioned Viennese-born Stiedry closely about their idols; and when, a decade later in 1935, Shostakovich began work on his Fourth Symphony, among the prime sources of his technical and stylistic ideas were Western modernism—and Mahler.

Also notable was the fact that the Fourth was an abstraction. This was a departure from Shostakovich's procedure in his two immediately preceding symphonies, which were both political tracts. The Second Symphony (1927) celebrated the tenth anniversary of the October Revolution, and the Third, or *May Day*, Symphony (1930) was called a "proletarian tract in tone," and used as thematic material in a number of popular Russian songs, dances, and marching tunes. [The Second has never been heard in the United States; the Third has had only two New York City performances—Ed.] The Fourth Symphony, however, had no program, and no political significance whatever. It employed no folk tunes, and its only nationalist flavor was Shostakovich's own general style.

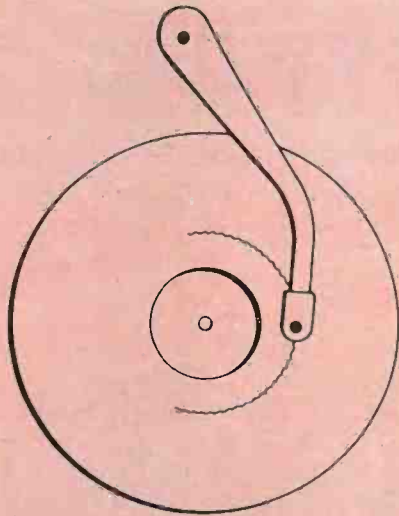
We know that the work was a crucial one in Shostakovich's career, that it was a bridge over a gulf between two utterly dissimilar musical styles—between his noisily propagandistic *May Day* Symphony and his lyrical-heroic Fifth Symphony—between his hotly controversial opera, *Lady Macbeth of Mzensk*, and harmless cantatas like *Song of the Forests* and *The Sun Is Shining Over Our Homeland*.

Shostakovich completed the first two movements of the Fourth in late 1935. Stiedry recalls it was at this time that the management of the opera at the Little Theater in Leningrad expressed the desire to mount in Moscow a gala performance of "*Lady Macbeth*." Stalin, curious about the public enthusiasm for the work in Leningrad (and possibly impressed by the fact that some months before it had even been performed in far-away Cleveland and New York) agreed to attend; but when the Moscow premiere took place on December 26, *Lady Macbeth*, the opera which was the pride of Leningrad, was produced by the company of Moscow's own Nemirovich-Danchenko Theater.

**T**HE story of this opera follows closely its literary original, *Lady Macbeth of Mzensk District*, one of the best known (in Russia) short novels of the 19th century writer, Nikolai Leskov. Leskov was a compassionate creative artist and in his own country had been considered in many circles the equal of the better known Ivan Turgenev. By some standards his "*Lady Macbeth*" might be called a realistic shocker; but the realism is born of the compassion and social conscience of a Zola, not out of a desire to be "sensational."

The opera's characters are so debased morally and sexually that they make the more depraved inhabitants of Yoknapatawpha County seem like strait-laced Puritans. The music, moreover, ranges in idiom from simple diatonic tunes to jungle-like textures of polytonality. It is known that, from even the early scenes, Stalin expressed displeasure, then disgust, and finally utter fury.

The most controversial scene is that which depicts the seduction of the heroine in her bedroom. The staging was realistic, and some felt the accompanying music to be even more so. The fact is, says Stiedry, that Shostakovich was clearly embarrassed by such subject matter and was unable to take it seriously. He therefore treated this episode in a satirical vein—following a quick curtain with a most graphic orchestral interlude. Shockingly realistic sounds emanated from an augmented brass choir stationed in the right-hand corner of the orchestra pit—adjacent to Stalin's box. The vulgar, raucous music seemed to strike the Soviet dictator straight in the face; and not many minutes later, fuming with rage, he stormed out of the theater.



*Ingenuity came to the fore with a tone arm that had a "crook" in it. This reduced tracking error to tolerable limits—not perfect, but not too bad.*

One possible drawback in this design is the friction generated at the multiple bearing points. Since we have essentially two separate arms linked both in front and in back, a certain amount of friction drag inevitably results from the additional joints, even though this factor has been minimized by the use of needle-point pivots.

Another unconventional tone arm, the Ortho-Sonic, design completely eliminates tracking error by letting the cartridge move across the record in a straight radial line while it hangs suspended from something like an overhead traveling crane. This does away with the curved tone arm path and all the resultant geometric difficulties. But it may possibly be a case of throwing out the baby with the bath, because in abandoning the arced path, the designers were also forced to forgo the advantage of the single-point and its minimal friction. Instead of just "turning on its heel" to sweep across the disc, this tone arm literally has to push a trolley on rails across the radius of the record. Even though the lateral force needed to pull a ball-bearing trolley across the track is said to be less than half a gram, it remains an open question whether this is small enough not to cause record wear and signal distortion. The entire design is so unusual as to defy comparison with conventional arms. Its unique merit of zero tracking error might justify some of its drawbacks in terms of drag and possible resonance.

But geometry is not the only trap for tone arm designers. *Resonance* is another.\* If the tone arm reacts badly to the tricky interplay of forces pushing on the stylus point, it changes the clear and even flow of sound into a muddy cataract.

Ideally, the tone arm should remain impassive to the frenzied frazzle of frequencies entering at its tip. Its attitude should be solid and stolid. It should "ride out" the tonal storm with nary a quiver.

Unfortunately, some tone arms allow themselves to be "shook up" by the music. Their resonances respond to the vibrations entering the pickup, particularly in the lower bass region. The arm then beats its own powerful tattoo against the rhythm of the signal. The result is a microscopic riot in the record grooves.

\*A highly informal inquiry into the phenomenon of resonance can be found in "Livid Lingo," June issue, p. 44.

A good tone arm must therefore be free of resonance over the whole musical range. Moreover, the arm must be able to absorb the vibrations imparted to it by the stylus without itself entering into lateral motions. The arm must therefore be damped, i.e. restrained from any oscillation in resonance with the stylus motion.

Such damping can be achieved by making the tone arm heavier. It enables it to absorb without perturbation the jiggings of the needle much as a heavy car can serenely glide over cobblestones. Such mass need not affect stylus pressure because the added weight is counterbalanced.

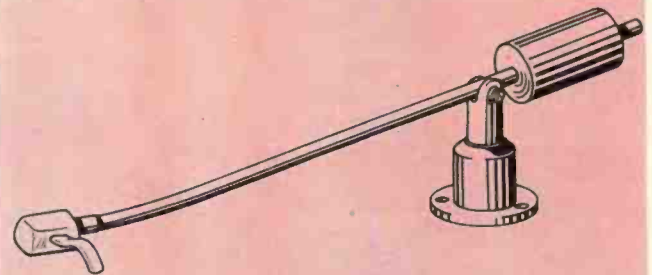
The net weight of a tone arm, however, is not an index of its damping qualities. Weight as such means very little. What counts is that in the overall design of the tone arm the weight should place the natural resonance of the arm below the bottom frequency in the record grooves.

A newly introduced, quality tone arm, the Grado, solves the problem of resonance simply by making the arm of wood, which is an inherently non-resonant material.

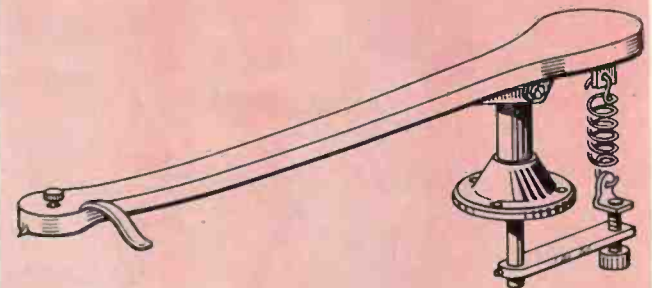
Another damping method employs the shock-absorber effect of a viscous fluid. This is called "viscous damping" and employs the viscosity of the fluid to provide a gentle cushion against practically all external forces (including its own resonances) so that nothing but the groove contours from the disc act on the arm and stylus: it literally floats on music.

The Gray Research and Development Company was the first to introduce commercially the viscous damping principle, which had been originated and patented by CBS Laboratories. Gray is still the foremost proponent of this design philosophy, having recently developed an arm damped separately both in the horizontal and the vertical direction. This

*(Continued on page 50)*



*Of the two methods of counter-balancing the weight of the head and cartridge, the movable cylindrical weight past the fulcrum is most practical.*



*The spring method of counter-balancing requires checking every year or so to be sure that spring hasn't stretched. Some tone arms use this method.*



# POPCORN, MOSQUITOES & MUSIC

*Band music both indoor and out in the village square has been a part of the American way of life—it's now regaining popularity*

By FREDERICK FENNELL

Conductor, Eastman School of Music

WHATEVER became of the old-fashioned band concert in the park? Has it disappeared from the American scene like the horse, the tent circus, and the ice cream parlor—or does it survive in communities which still cherish those elements in our past that fashioned our most vital traditions? How did those concerts in the park begin—what is their status in this 182nd summer of the Republic? Almost no facet of American life remains untouched by the inexorable metamorphosis of its way of life. To be sure, many elements of the “old-fashioned” band with its “old-fashioned” concert have indeed slipped into that dim recess known nostalgically as the “good old days.” Musical sophistication which has “refined” our tastes implies a certain capitulation to a hall like Carnegie’s and to an orchestra like Boston’s; but in many areas, the summertime capitulation to the Carnegie Hall pattern was never achieved. Here the park still beckons and bandmasters reign supreme.

Town band music making has long been a part of life in these United States. It was originated and nurtured in mild-summered New England communities whose broad green com-

mons are still crowned by raised platforms trimmed in the fancy architectural fashion of that day. Many of these town bands began as a fife and drum corps raised together with the local militia at the time of the Revolution.

A hasty glance at history shows these bands acquiring that instrumental profile by which we recognize them today at the time of the Civil War, and that facade has not changed very much during this century. At the outset they were small, compact units seldom numbering more than twenty-five players. Performers on brass instruments predominated—thus achieving maximum efficiency in the use of resources toward a result that could be heard without strain. Assorted reed instruments and drums afforded tonal contrast and rhythmic punctuation.

Dozens of famous names emerged from the public band concerts in the years following the Civil War. Men were quick to see the public’s fancy for a brightly trimmed uniform and a shiny cornet. The public square, long the center of band concert activity, however, was not for them, for not much money was to be made in such free surroundings. As the

*Richard Franko Goldman conducts the popular summer concerts in Central Park Mall.*





Bettmann Archive

*Gilmore leads a realistic Anvil Chorus in Boston utilizing 100 firemen.*

calibre of performer rose so did his price—to a point where the town treasury was unable to pay. The consequent parade of bands from the town square into private gardens and amusement parks was led by one Patrick Sarsfield Gilmore, the first great name to emerge from the post-war years. Musician and showman supreme, he was the father of the modern band concert and a firm believer in the simple theory that all one had to do to make money with a band was to have the best one and to give the folks a good show. As a promoter, he was partial to the “monster festival,” whetting the public’s thirst for paid band concerts by bringing the best from Europe and America together in exciting and massive jubilees.

Gilmore did his job well, so well in fact, that John Philip Sousa, firmly convinced of a waiting public, decided to abandon his career as leader of the U.S. Marine Corps Band to strike up a band of his own, the better with which to satisfy the demands of the people for more and better band concerts. Sousa’s trump cards in an unprecedented and unequalled success before the public of the world were his own incomparable marches, deft showmanship, and high musical standards.

He found little competition for his band when he took to the road in the '90's. Today's musical America just didn't exist. In the late 1880's, America had exactly four symphony orchestras, two in New York and one each in Boston and St. Louis. America's amusement parks and attractive beaches, however, numbered in the hundreds. The famous bands all found a ready audience in the throngs which counted their experiences at places like Asbury Park, Willow Grove, Euclid Beach, Manhattan Beach, Highland Park, and countless other famous resort areas. Where the amusement parks were owned by traction companies, their several sources of revenue were a virtual monopoly. Their trolleys, electric and steam railroads, or ferry steamers brought the public to the gates for a stated tariff; the family then paid a general admission to the park, and for further entertainment offered by the standard diversions of such places, still other revenues were collected.

The daily band concert, as a rule, was included in the general admission fee. As long as the park made money the band was assured of both an audience and an income, but when the American people began to take to the road in auto-

mobiles and to get their entertainment by way of the radio, the professional concert band began to disappear as an important medium of public music making. The newfound individual entertainment to be had in the phonograph, mah-jong, bridge, and prohibition, were overshadowed only by the advent of the American jazz band.

This unique and thoroughly American musical institution sounded the death knell for the professional concert band which, in some instances, had depended also upon its ability to furnish music for dancing as an important part of its professional engagement in the famous resort areas. When the polka, schottische, waltz, and two-step became overshadowed by the fox-trot, Charleston, shag, rag, and black-bottom, a new instrumental ensemble came into being which was to dominate the field of popular music.

With the disappearance of the great amusement parks as they flourished during the late 19th and early 20th centuries, and the parallel bankruptcy of various traction companies, the professional concert bands—stripped of revenue and audience—all but completely vanished from the American musical scene. But before they vanished they had helped immeasurably to establish local summer band concert traditions in our country's towns and cities. Many cities had their own groups long before Sousa or Gilmore, such as the Allentown Band of Pennsylvania which has operated without interruption since 1828. Continuing its impressive record it will play this year forty concerts in area parks between Memorial Day and Labor Day, the traditional season for almost all park concerts. Pennsylvania in fact boasts the greatest number of private community bands in the East.

Halfway across the nation where Iowa's municipal bands are generously supported by an unique state law, the country's greatest number of free outdoor band concerts are currently attracting crowds of devoted listeners. As many as three concerts weekly are played by the Fort Dodge Municipal Band which has been led for the past 38 years by America's dean of the march, Karl King, playing in the handsome shell in Olson Park.

Devotees from Florida's Daytona Beach westward to Long Beach at the opposite end of the land turn out for daily concerts that have survived the onslaught of electronics and the magic of the drive-ins. Perhaps nostalgia propels many people to these events; but for whatever the reason, they con-





Belmann Archivio

Two of the old masters immortalized in cartoons—Patrick Sarsfield Gilmore (left) and John Phillip Sousa (right).

tinue to arrest the public's interest and enjoy community support.

The nation's leading professional group, The Goldman Band of New York, has trod a distinguished path between the parks of the nation's largest city for forty years will once again be the outstanding *al fresco* summer attraction with its privately endowed season of free concerts for New Yorkers, directed by Richard Franko Goldman.

The nation's capital, however, will continue to enjoy the most varied feast of all with its many magnificent military bands representing all branches of the service, extending a summer band concert tradition that probably began at the beginning of the 19th century after the U.S. Marine Band had been organized. This famous public attraction and its approximately 250 companion service units are richly endowed by us taxpayers to the tune of \$60,000,000 a year. Wherever U.S. military areas exist these fine bands and entertainment units always please an enormous number of people.

Enjoyment of a band concert is not one predicated upon listening in the concert hall tradition. Many of the descriptive pieces played today might have been conceived with the listeners' wandering attention in mind. If an outdoor conductor can capture a casual listener's span of attention for any two minutes of a six-minute piece he feels he is doing well. Band concerts in the park, therefore, seldom contain pieces of great length, do not concentrate upon depth, and invariably consist of a steadily ordered pace of unfettered haste followed by uncomplicated leisure. The formula has worked for generations.

People come to watch as much as to listen. They like an informal atmosphere where they can visit with friends, smoke, enjoy a snack or a soft drink while in the presence of music making. Such has been the concert in the park for generations past. Misguided parents, who abuse the occasion as a chance to let their children run off pre-bedtime energy, are fortunately in the minority.

A comparatively recent development is the summer entry

of the high school band which meets during vacation for the purpose of accomplishing everything from discouraging juvenile delinquency to the actual enhancement of a child's musical prowess. This is also a good way to keep a performing group in condition. Many of these excellent bands are found in expanded towns recently become cities and even in newly developed residential areas. Often they provide the only *live* music, summer and winter, for miles around.

Communities blessed by the presence of a college or university often have some of their concerts on the green presented by the most superb performing groups in the band field today. Dazzling performances of impressive programs bear slight resemblance to what one used to consider music fit for a band. They should not be compared with the semi-professional or professional park bands of yesterday simply because they are units of educational institutions and their standing in this sense is completely amateur. But in this status they none-the-less continue to force standards of direction, program, and performance that show a marked effect upon their professional counterparts.

The Drum and Bugle Corps is another form of outdoor entertainment in music that is fast becoming a public attraction of considerable dimensions. These crack performing units operate under a nationally adopted set of standards so rigid in their enforcement as to eliminate all save the devoted and the brave. Their sponsors are invariably veterans' service organizations, lodges, fire districts, and industries. They are seen on all public occasions, including their familiar role in parades. But this time-honored cortege has now taken a secondary position to highly organized and keenly competitive "Tournaments of Drums" held throughout the country in leading stadiums. These vastly popular events have an appeal to the eye that is undeniable. As flags wave, bugles blare, and drums thunder their way through a gruelling pace, the public jams the stands for a new-found interest in a pageantry particularly American.

No, the band concert in the park is far from dead. There's certain to be one in or near your town this week. It thrives with health for those millions of Americans who, in spite of the supersophistication of today, still find magic in music with mosquitoes. The thousands of band concerts that are being played everywhere this season will bring pleasure to millions of listeners while they help local musicians to maintain a semblance of professional life. Happiest of all, however, is the vital fact that this music making will be *live music making* and happier yet will be the *presence* of people to hear and enjoy it.

—Frederick Fennell

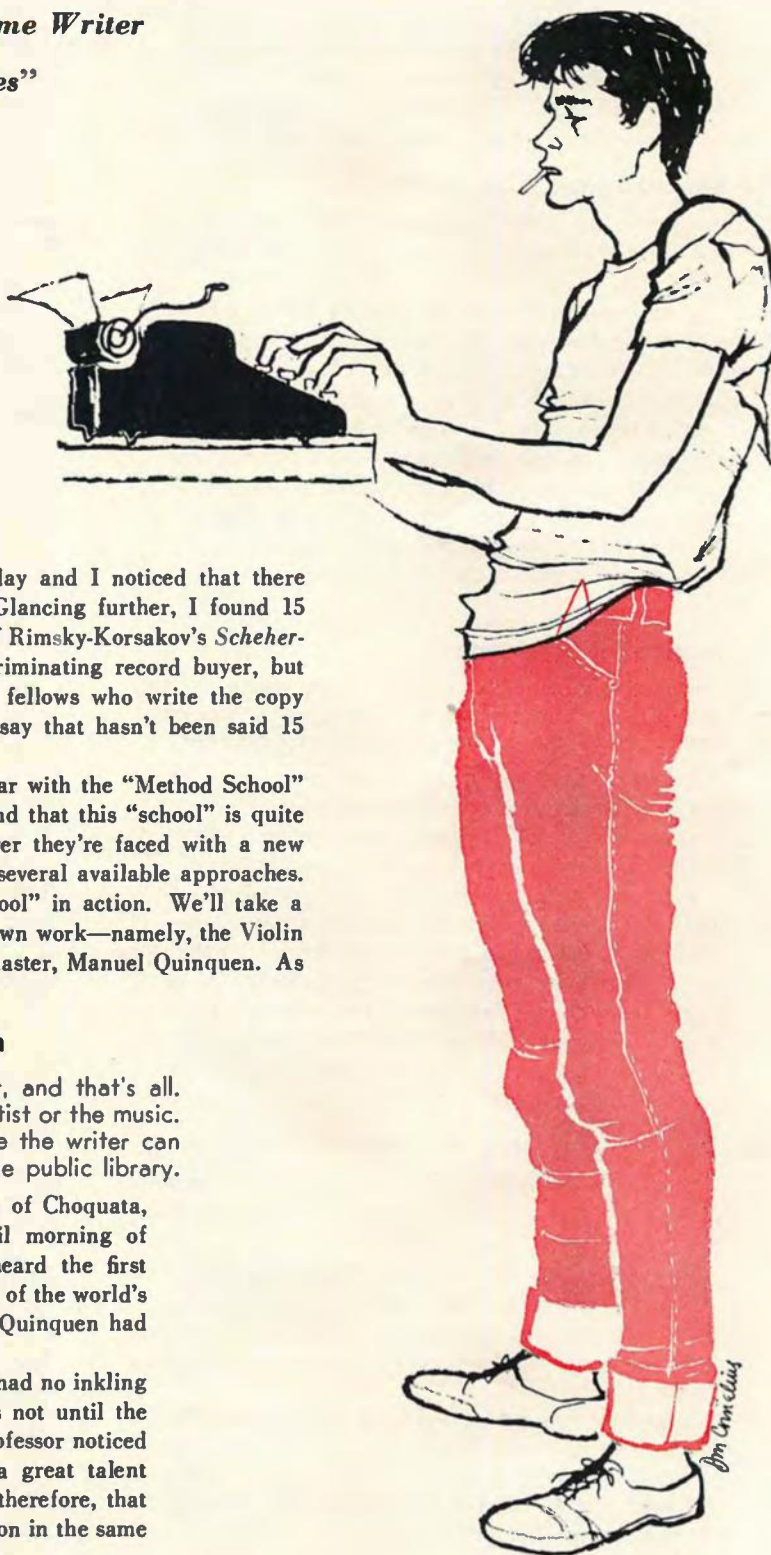


That's not Marshal Dillon, but it's still Dodge City.

# the "method school" of record jacket writing

or, "Confessions of a Sometime Writer  
of Record Jacket Notes"

By FRANK JACOBS



I WAS reading through a record catalog the other day and I noticed that there were 22 versions of Beethoven's Fifth Symphony. Glancing further, I found 15 separate recordings of Grieg's Piano Concerto, and 20 of Rimsky-Korsakov's *Scheherazade*. Now this may be very good news for the discriminating record buyer, but it certainly doesn't make life any easier for the poor fellows who write the copy on the back of the jackets. What, after all, can they say that hasn't been said 15 or 20 times before?

Actually, they can say a great deal if they are familiar with the "Method School" of record jacket writing. I've studied the field and found that this "school" is quite popular with many of the leading jacketmen. Whenever they're faced with a new version of a classical work, they simply choose one of several available approaches.

To show what I mean, let's watch the "Method School" in action. We'll take a look at the jacket copy for several versions of a well-known work—namely, the Violin Sonata No. 3, Opus 34, of the contemporary Peruvian master, Manuel Quinquen. As you will see, each version illustrates a basic approach.

## The Strictly-Biographical Approach

Here we have the life of the composer, and that's all. Nothing is mentioned about either the artist or the music. It's become a popular approach because the writer can get all the information he needs from the public library.

"Few citizens of the mountain village of Choquata, Peru, were awake on that frosty April morning of 1896. If they were, they might have heard the first cries of an infant destined to rank as one of the world's great contemporary composers. Manuel Quinquen had arrived.

"His parents, humble tenant farmers, had no inkling of their newly-born son's genius. It was not until the following year, when a visiting music professor noticed that the infant bawled in B-flat, that a great talent was first suspected. It was no surprise, therefore, that young Manuel penned his first composition in the same key which . . ."

## The Remember-When Approach

This is a favorite way of making nothing sound like something.

"The year was 1927. America was in the middle



of the Roaring Twenties. The country was keeping cool with Coolidge, dancing the Charleston, and reading F. Scott Fitzgerald. The stock market was booming and the movies were talking and, in Peru, Manuel Quinquen was putting the finishing touches on his Violin Sonata No. 3.

"Yes, 1927 was a year of excitement. Charles A. Lindbergh astounded the world by flying non-stop from New York to Paris. Everyone was talking about Prohibition, speakeasies, Al Capone, and Manuel Quinquen's Violin Sonata No. 3, which would soon be . . ."

### The Musicological Approach

This can readily be understood by anyone. Anyone, that is, who holds a Doctor of Music degree from a recognized conservatory.

"As we listen to Manuel Quinquen's Violin Sonata No. 3, in E Minor, we at once realize its basic simplicity. The first movement (*allegro*) is based on five separate themes, two in major, two in minor, and one in both. The opening, in quickening triadic chord progressions, suddenly is succeeded by a *pizzicato* cadenza of 32 measures which, in turn, is followed by a 13-note run of detached chords ending in G-sharp. The fact that the second and third themes are *con moto* bears no relation to the premature coda developed when . . ."

### The Romantic Approach

This approach manages to sidestep any information on the artist, the work, or the composer. The result is a colorful literary display which can mean almost anything.

"From the very first note, we are swept into an exotic, awesome world of breathtaking imagery. Great green forests stand still before the approaching storm. Blackened, bulging clouds hover overhead blotting out the last rays of piercing sunlight. The over-all mood is one of anticipation, of expectation, of joyous doom.

"The idyll is shattered by the first clap of thunder, and we know there is no escape. Some inward force compels us to remain—to watch the towering trees greet the downpour, to see the brown boughs bow in the blanketing breeze. And then and only then do we realize that we, too, are trees . . ."

### The Between-The-Lines Approach

This is especially useful when one has some long-standing grudge against the composer, but doesn't want to appear spiteful.

"Who can dispute the fact that Manuel Quinquen's Violin Sonata No. 3 is a remarkable work! Assuredly, it occupies a place all its own in contemporary music, despite the many words of scorn heaped on it since its premiere.

"The sonata has long provided a challenge to the concert violinist if only because of its unusually free construction. Quinquen seems to have composed the work more out of sheer determination than inspiration, which makes one wonder why he . . ."

### The Audio Approach

This approach covers the technical quality of the recording so thoroughly that it completely neglects to mention the musical contents.

"In making this disk, Decibel Records searched three

years for an auditorium which would insure the utmost in sonic perfection. Finally the audio engineers selected the famous Schlechtlausaal in Frankfurt, Germany—a building noted for its superb acoustics.

"To attain the utmost fidelity, a single Mohawk X-18 microphone was hung at the exact sonic focal point of the hall. This microphone, capable of responding to the most delicate intricacies of the tonal pattern, was connected to three Whippet Model 542 magnetic tape recorders operated by a crew of six recording engineers, each with over 20 years of experience.

"From the tape recorders, which captured the entire frequency spectrum from 20-19000 cycles per second, the material was edited and transferred through a Capricorn Dd-65 recording amplifier to a Higgins lacquer master disk. The editing was done in a sound-proof studio measuring 13' x 18'. Outside the single entrance to the studio hung a sign, 6" x 9", lettered in black ink, reading . . ."

### The Plug-The-Artist Approach

When you come across this, you can be fairly certain that the particular performer is either: A. Obscure; B. Untalented; C. A friend of the writer; D. All of these.

"It is always a pleasure to hear a fresh talent instill new life into a beloved work. Such is the case with Sean Esterházy who, with this recording of Quinquen's Violin Sonata No. 3, makes his disk debut.

"Long considered one of the leading violin virtuosos of Northern Ireland, Esterházy is rapidly attracting world wide attention. His meteoric rise is a surprise to no one who has witnessed his superb mastery of the bow.

"Born in 1872, Esterházy had to overcome parental . . ."

### The Apologetic Approach

Occasionally a recording is made of a work which everyone knows is a lemon. When that happens, you can expect this—

"Manuel Quinquen's Violin Sonata No. 3 shows the composer at the crossroads of his career. The great successes of his early symphonies are behind him, and he has yet to complete his brilliant set of nose-flute concertos commissioned by the Central Peruvian Philharmonic Society.

"Here he is exploring new vistas, willing to sacrifice coherence for improvement of technique. His modern harmonies, though often clashing with his classically molded themes, are singularly intriguing. And there is always a certain vitality . . ."

### The Company-Man Approach

This speaks for itself—as well as for a sizeable selection of other items in the firm's catalog.

"This Supreme recording of Quinquen's Sonata No. 3 by violinist Hugo Scrodnik will be welcomed as a matchless merging of two great talents. Connoisseurs who own Scrodnik's interpretations of the first two Quinquen sonatas (Supreme B1223 and B1276) should be especially pleased.

"Long recognized as one of the outstanding performers of Bach (Supreme B1175) and Mozart (Su-

(Continued on page 50)

for Ultimate Fidelity

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\*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

No matter what your source of music—FM, your own discs, or tape—you will enjoy it at its best coming from Sherwood's complete home music center... most honored of them all! Sherwood tuners for example...

First to achieve under one microvolt sensitivity for 20 db FM quieting increases station range to over 100 miles. Other important features include the new "Feather-Ray" tuning eye, automatic frequency control, flywheel tuning output level control and cathode-follower output.

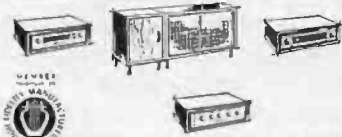
Model S-2000 FM-AM Tuner \$139.50 net  
Model S-3000 FM (only) Tuner \$99.50 net

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In New York hear "Accent on Sound" with Skip Washner, WBAI-FM, week nights, 9 P.M. In Los Angeles, KRHM-FM, 10 P.M.

## Stereo Music Via FM Broadcasting

*Stereophonic music is definitely here!*

There is nothing new about stereo on pre-recorded tapes. They've been available for several years. In fact, practically all commercial record companies have been making stereophonic masters, as well as monaural, in all recording sessions for the past year.

At the Los Angeles High Fidelity Show all the excitement was created by the public unveiling of the Westrex stereo disc—all the excitement, that is, except for one other stereo music source—stereo via FM broadcasting! This, too, was unveiled in demonstrations at Los Angeles.

We at Sherwood foresee FM as an extremely important stereo source. Stereo tapes are costly and stereo records with their associated pick-up cartridge present technical limitations to fidelity.

How is FM stereo achieved? Through a new system of FM broadcasting called MULTIPLEXING. Multiplexing is a system whereby a second channel of information (or sub-channel) is superimposed on the main channel (or primary channel). With your present FM receiver you cannot hear the sub-channel—only the primary one. But by adding an adapter to your receiver, you can hear the sub-channel. It becomes apparent then that in FM stereo music broadcasting the main channel will carry the "right-hand" side and the sub-channel the "left-hand" side of stereo sound. From this point on the problem is no different than with tapes or records.

What is the progress of multiplexing to date?

Actually, multiplexing can be done with two or even three channels. It is presently being used in such commercial applications as background music and storecasting. Eventually, most FM stations will be multiplexing some form of programming. At present only a few stations are using the multiplex system for the purpose of offering stereo music programs for home reception. More will undoubtedly follow.

Now, at Sherwood, we are readying both multiplex adapters for existing sets and FM receivers containing multiplex channel converters. We urge you to watch this space for our announcement of these new products. Meanwhile, call or write your favorite FM station to learn the future of FM multiplexed stereo in your area.

Edward S. Miller  
General Manager

for Ultimate Fidelity

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Model S-1000 II—36 watt amplifier—\$109.50 net.

\*outstanding honors bestowed, unsolicited, by most recognized testing organizations.

Why will your records sound better with the new Sherwood 36-watt amplifier, though you seldom play them at levels exceeding 1½ watts? Because amplifier peaks in many musical passages demand 100 watt peak capability—and the new Sherwood S-1000 II delivers this instantaneous peak power while operating at 1½ watts!

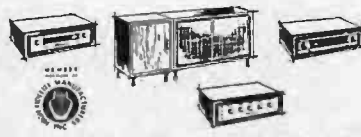
S-1000 II front panel controls include 6-db presence-rise button; record, microphone and tape-play-back equalization; exclusive "center-set" loudness control, loudness compensation switch, scratch and rumble filters, phono level control, tape-monitor switch 6 inputs, output tube balance control and test switch on rear.

For complete specifications, write Dept. V8

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The "complete high fidelity home music center."



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## "METHOD SCHOOL" OF WRITING

(Continued from page 48)

preme B1141, B1233 and B1234), Scrodnik is equally at home with modern composers (Supreme B1156, B1247, B1266, B1268 and B1280). His accompanist, Chauncey Hengeley, is a gifted piano soloist in his own right (Supreme B1214). Chauncey's brother, Horace Hengeley, is one of the world's foremost contrabassoonists (Supreme B1205), while a sister, Halcyon Hengeley, is renowned as . . ."

### The Private-Eye Approach

The writer here is determined to prove that he knows the inner workings of the composer's mind better than the composer himself.

"Listening closely to the *rondo* movement of Quinquen's Violin Sonata No. 3, one is struck by the opening theme. Can we believe our ears? Aren't its first

three notes identical to the first three notes in the main theme of the *adagio* movement of Quinquen's Symphony No. 2 ("*The Llama*")? Of course they are!

"But this three-note germ motif can be traced back even further—to 1919 when Quinquen employed the same three notes *inverted* in the development section of the fourth movement of his tone poem, *The Bashful Inca*. Here is no mere coincidence. Quinquen, as always, has a purpose.

"When one delves into Peruvian folk music, one sees immediately that this striking three-note trademark (D-B-flat-D) stems from the old Spanish drinking song, *The Peasant Had a Peso*, which was sung . . ."

The above, of course, are only the basic approaches of the "Method School." The adept jacket writer, if necessary, can vary, combine, or invert them. In fact, if he's really stuck, he can take the English-Translation-From-A-Foreign-Language-Version-Approach. But now we're getting into the *advanced* "Method School."

—Frank Jacobs

## TONE-ARMS

(Continued from page 43)

assures proper vertical alignment at all times as well as excellent resonance damping.

Mail order houses, such as Lafayette Radio and the Radio Shack have several imported low-cost models of viscous-damped arms that are reasonably satisfactory. Similar products are also imported by Intersearch Corporation.

The floating ability of these arms also insures against "accidents" due to careless handling. The arm simply will not drop on the record. Instead, it floats down, slowly and gently, making damage to either stylus or disc next to impossible.

Damping, whether by viscous fluid or solid mass, tries to keep the arm from vibrating laterally. Yet at the same time the arm must retain full freedom of vertical movement. This vertical "compliance," as it is technically called, allows the arm to undulate up and down over the hill-and-dale contour of a warped record. Too much resistance to such vertical motion would cause the arm to dig into the "uphill" part of the warped disc, or at least to increase the stylus pressure far beyond the proper value. The opposite sort of disaster—loss of proper pressure—would occur on the downhill swing. These considerations, incidentally, are far from academic. Most discs are far from flat and are afflicted with varying degrees of warpage.

One criticism occasionally voiced against viscous-damped arms is that the drag on the viscous fluid makes them too sluggish in following the up-and-down undulation of warped discs. However, in nearly all viscous-damped arms, the drag is adjustable by means of a set screw, so that the amount of damping can be lessened for excessively wavy discs. The new Gray Model 212 tone arm solves the problem by having different amounts of damping in the vertical and lateral planes. This lowers its resonance for lateral vibrations while allowing the head to bob up and down more easily with the warp of the record.

Audio experts used to emphasize that freedom of vertical motion is needed in a tone arm to accommodate the so-called "pinch effect." This refers to the up-and-down motion of the stylus itself as it gets squeezed upward by tight turns in the

groove. It was claimed that the inertia of viscous-damped arms prevented this kind of roller-coaster motion. In many modern cartridges, however, these tiny hill-and-dale trips of the stylus are fully absorbed by the springiness or "compliance" of the stylus suspension before they ever reach the arm, which practically eliminates this problem. However, it is well to remember that viscous-damped arms are best matched to cartridges of high vertical compliance.

A conflict exists between the requirement for sufficient total mass to effect lateral damping on one hand and the requirement for minimizing vertical mass so as to obtain better vertical compliance on the other. Some manufacturers, notably Fairchild, General Electric, Metzner, and Gray achieve the proper combination of lateral damping and vertical compliance by employing a hinge to separate the heavy mass that provides the lateral damping from a smaller and vertically more compliant front section. The hinge arrangement acts somewhat like a human wrist in a bandsack. You just shake the hand—not the whole arm.

Most tone arms take almost any standard cartridge. Yet some arms and cartridges were literally made for each other, and what the designer has thus joined let no audiophile put asunder. Wherever the manufacturer provides a special arm for his cartridge, there is usually no choice but to use one with the other. Tone arm and cartridge are often then sold as a single unit. This enforced combination favored by some manufacturers stems less from commercial motives than from a desire to assure the optimum match between cartridge and arm. Particularly in cartridges designed to operate at tracking pressures as light as 1-2 grams, the interaction between cartridge and tone arm becomes quite critical. After all, there is only a very small force available for pushing the arm across the record and the load presented by the arm to the cartridge must in no way interfere with the signal pickup. Pickering, Shure and Weathers as well as Electro-Sonic, Audak and Connoisseur have for this reason introduced arm-and-cartridge combinations in which the characteristics of either component complements characteristics of the other.

With the variety of tone arms now available it is not possible to pick out one as the "best!" Every design attempts to satisfy the necessary requirements in its own way, succeeding better in some respects than in others. —Herbert Reid

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been  
asking for

  
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MODEL TR-1D **\$143<sup>95</sup>**

Enjoy the wonder of Stereophonic sound in your own home! Precision engineered for fine performance, this tape deck provides monaural-record/playback and stereo playback. Tape mechanism is supplied complete. You build only the preamplifier. Features include two printed circuit boards—low noise EF-86 tubes in input stages—mic and hi-level inputs—push-pull bias-erase oscillator for lowest noise level—two cathode follower outputs, one for each stereo channel—output switch for instantaneous monitoring from tape while recording. VU meter and pause control for editing. Tape speeds 3 $\frac{1}{2}$  and 7 $\frac{1}{2}$  IPS. Frequency response  $\pm 2$  db 40-12,000 CPS at 7 $\frac{1}{2}$  IPS. Wow and flutter less than .3%. Signal-to-noise 55 db at less than 1% total harmonic distortion. NARTB playback equalization. Make your own high quality recordings for many pleasant listening hours.

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


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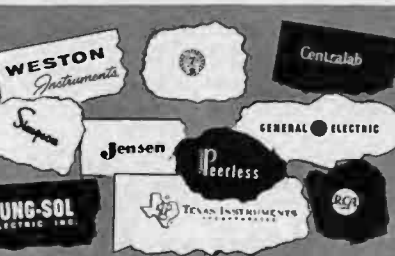
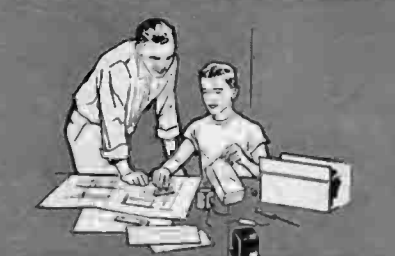
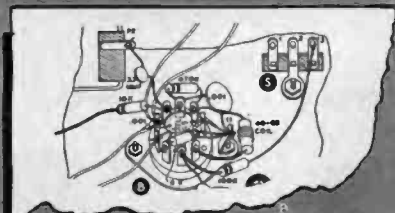
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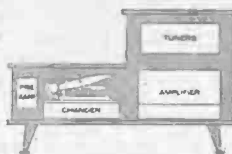
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**MODEL FM-3A \$25.95 (with cabinet)**



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MODEL W-5M

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MODEL W-6M

**\$109<sup>95</sup>**

**high fidelity amplifier kits**

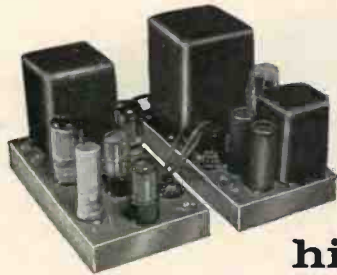
To provide you with an amplifier of top-flight performance, yet at the lowest possible cost, Heath has combined the latest design techniques with the highest quality materials to bring you the W-5M. As a critical listener you will thrill to the near-distortionless reproduction from one of the most outstanding high fidelity amplifiers available today. The high peak-power handling capabilities of the W-5M guarantee you faithful reproduction with any high fidelity system. The W-5M is a must if you desire quality plus economy! Note: Heathkit WA-P2 preamplifier recommended. Shpg. Wt. 31 lbs.

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MODEL W3-AM

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**HEATHKIT**

**high fidelity amplifier kit**

MODEL A-9C **\$35<sup>50</sup>**

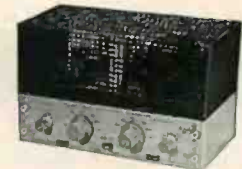


For maximum performance and versatility at the lowest possible cost the Heathkit model A-9C 20-watt audio amplifier offers you a tremendous hi-fi value. Whether for your home installation or public address requirements this power-packed kit answers every need and contains many features unusual in instruments of this price range. The preamplifier, main amplifier and power supply are all on one chassis providing a very compact and economical package. A very inexpensive way to start you on the road to true hi-fi enjoyment. Shpg. Wt. 23 lbs.

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MODEL **\$99<sup>95</sup>**  
SS-1B

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## BEST OF THE MONTH

Reviewed by

MARTIN BOOKSPAN

DAVID RANDOLPH

KLAUS GEORGE ROY

### East in the Midwest

● **BRAHMS: Piano Concerto No. 2 in B-flat, Op. 83.**  
Emil Gilels with the Chicago Symphony Orchestra, Fritz Reiner cond. RCA Victor LM 2219 \$4.98.

Plans were made for this recording as soon as it was announced that Gilels would return to this country last winter. However, the recording very clearly was not made: Gilels arrived last January with a heavy cold which developed into flu. He went through with all his scheduled concerts, but he was in no mood to make records. Finally, after much on-again, off-again planning, sessions did take place in Chicago's Orchestra Hall last February.

The result? Nothing less than the most outstanding recorded performance of this giant among piano concertos since the historic Horowitz-Toscanini collaboration of more than a decade-and-a-half ago! Gilels and Reiner bring to the concerto irresistible dynamism and a kinetic excitement. At the same time, the music sings where it should, as in the gypsy-like second theme of the finale, and becomes poignantly beautiful where that's required—toward the end of the slow movement.

There are a few spots of less than perfect ensemble between piano and orchestra, and the recorded sound is harder than I like, but these are minor points in the face of the overwhelming accomplishment. For my money, this is Gilel's finest recording ever.

M. B.

### Flowing Dvořák,

### Stiff Brahms

● **DVOŘÁK: Symphony No. 4 in G Minor, Op. 88; Scherzo Capriccioso, Op. 66.**  
Hallé Orchestra, John Barbirolli. Mercury MG 50162 \$4.98.

A couple of issues ago I hailed the Mercury release of Barbirolli's performance of Dvořák's Second Symphony (MG-50159). This recording of the Dvořák Fourth is not quite so outstanding, but it gives us a keenly perceptive

56

Victor's magnificent Chicago Symphony-Gilels recording of the gigantic **Brahms B-flat Piano Concerto**—an "overwhelming accomplishment" (see below).

Angel's disc premiere of Carl Orff's fairytale opera **Der Mond** ("The Moon")—"an utterly delightful piece, like a refined sister to the famous **Carmina Burana** . . ." (see p. 60).

Columbia's (ML5259) captivating "surprise package"—Florent Schmitt's **2-and 4-hand Piano Music** played by Robert and Gaby Casadesus (see p. 64).

Monitor's **Moussorgsky Operatic Recital** featuring Russia's greatest living bass, Mark Reizen. For a man of 63 "the voice sounds amazingly fresh . . . the quality of the sound is among the best ever to come out of Russia" (see p. 65).

Mercury's (MG15609) latest organ disc featuring the celebrated Marcel **Dupré** in his own music and that of Charles-Marie **Widor**—"great organ playing recorded under perfectly controlled conditions" (see p. 66).

reading. Barbirolli is intense in the first movement; so much so that in the coda he is picked up by the microphone as he exhorts the orchestra to still greater efforts. The slow movement is given a tenderly beautiful rendering, and the last two are alive with the proper spirit and style. Throughout—with the minor exception of some slightly out-of-tune playing from the concertmaster in the "bird call" section of the slow movement—the Hallé Orchestra plays with a richness and warmth of tone which are a credit to their conductor. This is especially true of the 'cello section, which figures so prominently in the opening and in the finale; but then Sir John is a 'cellist, isn't he?

The performance of the *Scherzo Capriccioso* is all bounce and sparkle and rounds out a most successful issue.

M. B.

● **BRAHMS: Symphony No. 2 in D Major, Op. 73.**  
Minneapolis Symphony Orchestra, Antal Dorati cond. Mercury MG 50171 \$4.98.

Avoid this one; it's a wayward performance. There's a slackness to Dorati's rhythm which robs the first two movements of forward motion; there's awkwardness in the phrasing and breathing of the oboe solo which begins the third movement, and the finale creates a disjointed effect.

Completing the unhappy picture is recorded sound which lacks depth. Wouldn't the Mercury engineers get a truer concert hall sound by hanging their famous single microphone further out into the auditorium rather than suspending it above the conductor's head?

M. B.

### Does Hindemith Know Hindemith?

● **HINDEMITH: Clarinet Concerto; Nobilissima Visione—Ballet Suite.**  
Philharmonia Orchestra, Paul Hindemith cond. with Louis Cahuzac (clarinet). Angel 35490 \$4.98.

This is the second of the three discs Paul Hindemith has made for Angel Records, conducting his own music. The Clarinet Concerto of 1947 is a beautiful piece, inventive and rich in fantasy throughout its 24 minutes. The Scherzo is hilarious, though the end seems very abrupt; the Rondo finale has a translucency almost French, and the textures of the slow movement are as lovely as the design of the first is interesting. Cahuzac, perhaps the foremost clarinetist of France, plays the work superbly in what seems to be a first recording. (Benny Goodman, to whom the Concerto is dedicated, gave the premiere in 1950!)

*Nobilissima Visione*, a suite from the ballet "St. Francis" (1937), has long

HiFi & Music Review

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# STEREO DISCS

## FIRST RELEASES

**BEETHOVEN:** Symphony No. 5 in C Minor, Op. 67 – Philharmonic Symphony Orch. of London; Rodzinski, cond. (WST 14001)

**GERSHWIN:** Rhapsody in Blue (Reid Nibley, piano); An American in Paris – Utah Symphony; Abravanel, cond. (WST 14002)

**RIMSKY-KORSAKOFF:** Scheherazade – Vienna State Opera Orch.; Scherchen, cond. (WST 14003)

**SAINT-SAËNS:** Symphony No. 3 in C Minor, Op. 78 (Organ Symphony) – Schreiner, organ; Utah Symphony; Abravanel, cond. (WST 14004)

**DEUTSCHMEISTER ON PARADE** – Deutschmeister Band; Herrmann, cond. (WST 15007)

**INDIAN LOVE CALL** – (Friml Presents Friml) – Rudolf Friml Plays and Conducts the Friml Orchestra (WST 15008)

**MY MAN** – Mary Lou Brewer, with Sy Shaffer and his Orchestra (WST 15010)

**TCHAIKOVSKY:** Romeo and Juliet Overture-Fantasy; 1812 Overture – Vienna State Opera Orch.; Scherchen, cond. (WST 14005)

**TCHAIKOVSKY:** Symphony No. 4 in F Minor, Op. 36 – Philharmonic Symphony Orch. of London; Rodzinski, cond. (WST 14006)

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*The new epochal Berlioz Requiem! A towering performance by Hermann Scherchen, conducting the augmented Orchestra of the Théâtre National de l'Opéra; Chorus of Radio-diffusion Française. (WST 201)*

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**LEIBERT TAKES RICHMOND** – Dick Leibert playing the Mighty Wurlitzer Pipe Organ in the Byrd Theater at Richmond, Virginia (WST 15009)

**SOUNDPROOF!** – Ferrante and Teicher (WST 15011)

**TABU** – Ralph Font and his Orchestra (WST 15012)

**HOW DID HE LOOK?** – Joan Merrill (WST 15013)

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AUGUST 1958





ranked in my affections with *Mathis der Maler*, the "Four Temperaments," the Violin Sonata in E, the Third Quartet, and a few others; it is music of true substance and great profundity. No comprehension of Hindemith's huge output can be complete without intimate knowledge of it.

The composer conducts both works as he means them to be done—at this time. In the Suite, that produces a curious result. He conceives it quietly, spiritually, with less drama in the second movement than we have heard from others. But at the beginning of the great closing Passacaglia, this listener literally jumped out of his seat. A comparison of three other recordings turned out to be a most instructive effort on the subject of tempo. Klempner, in a version also made for Angel (and the only other one now available), takes the movement at 79 quarter-notes to the minute, and completes it in 5 minutes, 30 seconds. Keilberth, on Telefunken, sets his metronome at 80, and closes in 5' 25"; Ormandy, on the vintage Columbia, sticks to a fast pace of 86, in 4' 43". The composer himself, whose version one is supposed to regard as "authoritative," leads the movement at metronome marking 63, in 6 minutes and 43 seconds—two full minutes slower than Ormandy! The fantastic aspect of this is that Hindemith's own score says "quarter-note up to 80"! Now it is true enough that in 20 years a composer's view of his music may change (compare even Stravinsky in a very similar instance with the last movement of his Symphony of Psalms); but this enormous difference in tempi is uncommon and, I'm afraid, sharply militates against the composer's version. Klempner and Keilberth (and certainly Ormandy) keep the marvelous piece moving as it must; despite all clarity of texture and detail, Hindemith lets it drag and become stodgy. Tempo variation, every critic knows, there must be, but not to this extent; a piece conceived at "bis 80" cannot alter its nature so drastically, even with the composer on the podium.

In any case, the recording is outstanding, and Norman Del Mar supplies discerning annotation.

K. G. R.

## Making Free with Tchaikovsky

● **TCHAIKOVSKY:** *Symphony No. 4 in F Minor, Op. 36.*

Philharmonia Orchestra, Constantin Silvestri cond. Angel 35565 \$4.98.

● **TCHAIKOVSKY:** *Symphony No. 6 in B Minor, Op. 74 ("Pathétique").*

Philharmonia Orchestra, Constantin Silvestri cond. Angel 35487 \$4.98.

These are capricious, often fussy performances, full of *rubato* and other "personal" touches. The results are variable and indeed downright perverse in the first two movements of the Fourth Symphony. There is fawning over the emotion in a vulgar manner and the tempi seem at times to bring matters to a complete halt; but then Silvestri turns in a marvelously straightforward and beautifully played third movement, and a finale of orgiastic rightness! One thing more must be mentioned before we leave the Fourth

Symphony: Silvestri phrases the opening motto theme of the Symphony with a slight rhythmic hiccup which caused me to think at first that my stylus had jumped a groove. But no, this is how he wants it, for it happens every time the motto recurs, even in the last movement.

In the "Pathétique" Symphony Silvestri's way produces a performance of exaggerated "effectiveness" in the first three movements, but the finale fails to hang together because of the episodic, disjointed nature of his reading.

There is little doubt of Silvestri's organizational abilities: he would have to be a master craftsman to get an orchestra to do for him the things he wants—and make no mistake, the Philharmonia responds to his wishes as a trained dog to its master!—but too often one has the feeling that the conductor's interpretation is different merely for the sake of being different.

M. B.

## Suite and Easy

● **TCHAIKOVSKY:** *Suite No. 3 in G Major, Op. 55.*

Little Orchestra Society, Thomas Scherman cond. Columbia ML 5256 \$4.98.

Amiable is the word for this rich-sounding recording. Scherman gives us an easy reading of this essentially lightweight score. The only competitive re-



cording of the complete Suite (there are several of the Theme and Variations finale by itself) is a London release, now a couple of years old, by the Paris Conservatory Orchestra under Sir Adrian Boult's direction. The new one is now first-choice.

M. B.

## Jacobin Verismo

● **GIORDANO:** *Andrea Chénier (complete opera).*

Mario del Monaco (tenor), Renata Tebaldi (soprano), Ettore Bastianini (baritone), Fernando Corena (bass) and others with Santa Cecilia Academy Chorus and Orchestra, Rome, Gianandrea Gavazzeni cond. London A 4332 \$14.94.

Recent revivals of this opera by both the Chicago Lyric Opera and the Metropolitan Opera (with the same three principal singers who are heard in this recording) have gained it a renewed following among contemporary opera-goers. As a drama it packs a wallop not unlike that

of Puccini's *Tosca*, which had its first performance four years after the *Andrea Chénier* premiere. Both operas deal with a political revolutionary who at the end is executed by the ruling powers. The *Chénier* libretto, by Puccini's sometime librettist, Luigi Illica, is based upon the



life of the French poet, André Chénier (1762-1794), who was a supporter of the French Revolution but then incurred the wrath of its leaders and was eventually guillotined.

There are three marvelous roles: Chénier himself; Maddalena, his beloved; and Gérard, a footman turned revolutionary. Each is given real blood-and-thunder music to sing (Chénier's *Improvviso* and *Come un bel dì di maggio*, Maddalena's *La mamma morta*, Gérard's *Nemico della patria*) and each is a vividly-drawn character.

There's nothing subtle about the performances in this new recording—all the principals rear back and belt out the music—but then there's nothing subtle about the work itself. Two earlier LP recordings of the score (Urania and Cetra) are now definitely outclassed by this new version, which should pretty well take care of *Andrea Chénier* for some time to come.

M. B.

## Franco-Italian à la G & S

● **ROSSINI:** *Le Comte d'Ory (nearly complete recording).*

Juan Oncina (tenor), Sari Barabas (soprano), Michel Roux (bass), Cora Cannemeyer (mezzo-soprano) & others with the Glyndebourne Festival Chorus and Orchestra, Vittorio Gui cond. Angel 3565 B/1 2 12" \$10.96.

Berlioz thought that this next-to-last of Rossini's operas before his voluntary retirement at 37 was his masterpiece. (Only *William Tell* was to follow it, a year later, in 1829.) The annotator, Andrew Porter, agrees with him; yet he says elsewhere that "this bewitching work was to set the pattern for French opérette."

One might go further and say that *Le Comte Ory*, now exactly 130 years old, was the Gilbert-and-Sullivan stage piece of its time (rather than a precursor of Offenbach), filled with spontaneous and charming music, revolving upon the most preposterous situations with delicious ensembles. Yet as a mistaken-identity comedy it is no match for G & S dramatically, to say nothing of "Figaro."

HIFI & MUSIC REVIEW



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Robert Nagel's Trumpet Concerto is busy but unsubstantial, effective at moments but lacking in profile. The *Landscapes* by the 35-year-old Chinese composer Chou Wen-Chung, on the other hand, are very lovely indeed—original and personally felt music. Amazingly, they prove how close to the Chinese spirit Mahler was in his *Lied von der Erde*. "In all my compositions," writes Chou Wen-Chung, "I am influenced by the same philosophy that governs every Chinese artist, a poet or a painter, namely the affinity to nature in conception, the allusiveness in expression, and the terseness in realization."

John Lessard's Concerto, finally, is a gem of chamber orchestra music—highly skilled, absorbing, and with something to say. The touch of Stravinsky (by way of Nadia Boulanger) is not at all oppressive here; there are cleanliness and wit, keenness of texture and rhythm, and delightful fancy. All works are well recorded, though bewitched considerably by pre-echoes.

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On stage, it is all likely to be great fun; on discs, it is distinctly "resistible." It will be interesting to hear what Boris Goldovsky does with the opera at Tanglewood this summer; his solutions have a way of coming off.

A Glyndebourne performance is expected to be near-perfect. This is not. It is much cut, and not always wisely; the sound is close and a bit dry, and there are pre-echoes. The title role is taken by the young Spaniard Juan Oncina, whose voice is to my ears unbearably foppish, and who has neither the style nor the agility for Rossini's glittering roulades and trills. This is a part made to order for Cesare Valletti. The women are good, if not outstanding; Michel Roux turns in an outstanding performance as always, and the orchestra and chorus do wonderfully for Maestro Gui. The bilingual libretto enclosed, with its line-by-line translation, I find rather tiring to follow; one gets no sense of continuity that way. Sorry to be a kill-joy about *Le Comte Ory*; give me the *Barbiere* any time.

K. G. R.

## Germanic Fantasy and Realism

● **ORFF: *Der Mond***—A Theatrical Microcosm (complete recording). Rudolf Christ (tenor), Hans Hotter (baritone) & others with Philharmonia Chorus and Orchestra, Wolfgang Sawallisch cond. Angel 3567 B/1 2 12" \$10.96.

As in the case of a good novel, a reviewer should not give away the story of an opera such as this. But if you read the description of the cast given in the heading, you will get an inkling of the sense of fairy-tale enchantment which this 1-hour-and-9½ minute stage work exudes. First produced in 1939 and thoroughly revised in 1945 (I wonder whether the end of the war necessitated some drastic ideological changes?), *Der Mond* is an utterly delightful piece, like a refined and sensitive sister to the famous *Carmen Burana* of 1937.

haud and Vaughan Williams reflect those of France and England. Both *Billy the Kid* (1938) and *Rodeo* (1942) are masterpieces; at times, a slow movement may need the stage action, but on the whole they thoroughly captivate. Rosalyn Krokover is right when she comments in her notes that "the tunes themselves are of a folk nature, but the treatment, the harmonies and rhythms, even the subtle melodic alterations—all these are the product of an immensely skilled composer who is able to make his own creative personality shine through whatever material he uses. . . . This is no mere orchestration of Western tunes. It is a species of creation wherein nationalistic elements are alchemized into a universal musical truth."

The performances by Mr. Gould and his orchestra are top-notch, and the sound is of high gloss and perfect resonance.

K. G. R.

## In and Around Shostakovich

● **SHOSTAKOVICH: *Symphony No. 9***, Op. 70; *Festive Overture*, Op. 96; *Memorable Year 1919*, Op. 89.

State Radio Orchestra of the USSR, Alexander Gauk cond. Monitor MC 2015 \$4.98.

● **SHOSTAKOVICH: *Violin Concerto***, Op. 99.

David Oistrakh with the Leningrad Philharmonic Orchestra, Eugene Mravinsky cond. Monitor MC 2014 \$4.98.

● **KHRENNIKOV: *Symphony in B-flat Minor***, Op. 4.

State Radio Orchestra of the USSR, Alexander Gauk cond. **VASSILENKO: *Piano Concerto in F-sharp Minor***, Op. 128. Yakov Zak with State Symphony Orchestra of the USSR, Sergei Vassilenko cond. Westminster XWN 18678 \$4.98.

"It is merry little piece," Shostakovich is reported to have said about his Ninth Symphony of 1945. "Musicians will love to play it and critics will delight in blasting it." Indeed, the Ninth is "merry"—in a classical fashion satirically distorted (quite different in intent from Prokofiev's unique *Classical Symphony*), and "little"—particularly by the standards of the mammoth Seventh and Eighth

great Brecht-Weill collaborations. There is bitter sarcasm, but also soaring fantasy. Orff deftly skirts the edge of vulgarity, and even contrives to make irresistibly comic what in other hands might have been painfully macabre. Perhaps his closest relationship is to Mahler who could similarly blend the most disparate elements. At the end, the composer seems to wish to imply that "the children shall inherit the earth . . . and the moon . . . with its sorrows and its joys." The circle is closed and must go around for another turn.

The performance, from every standpoint, is superb, and so are the brilliance and realism of the sound. Rudolph Christ sings the Narrator with a shadowy beauty that is most moving, and Hans Hotter reveals himself as a skilled actor in his speaking parts as well as the great singer we have known him to be. The rest of the cast, the orchestral and choral ensembles, and all soloists are led in a masterly way by young Sawallisch, and the composer must have obtained exactly what he wanted. Next chance you get, reach for *Der Mond*.

K. G. R.

● **D'ALBERT: *Tiefland*** (complete opera). Gré Brouwenstijn (soprano), Hans Hopf (tenor), Paul Schoeffler (baritone), Oskar Czerwenka (bass), Waldemar Kmentz (tenor), Dodi Profero (soprano) & others with Vienna State Opera Choir and Symphony Orchestra, Rudolf Moralt cond. Epic 45C 6025 2 12" \$9.96.

Eugene d'Albert (1864-1932) was a magnificent pianist, had six wives (in succession), and wrote 20 operas. As a friend said to him when he attempted to introduce his fifth wife, "no, no; we'll skip this one." The same has happened to his operas, all but two of which have been skipped: *Die Toten Augen* (1916), and *Tiefland* (1903). The latter has survived heartily; it is perhaps the only example of German "verismo" that still consistently holds the boards.

a beautiful and reflective 36-minute piece that aims for no outward success or instant understanding by the masses. The harmony is high-tension, the polyphony interesting, the form original. The lyricism here is genuine and attractive, marked by an absence of cliché. We are reminded of Prokofiev's scherzi, of the composer's own Fifth Symphony, and surprisingly even of Stravinsky! David Oistrakh, for whom the Concerto was written, not only plays it marvelously, but wrote the detailed analysis—with music examples—from which the jacket notes are drawn. I have unfortunately not heard Oistrakh's recording of the same work with Mitropoulos on Columbia, but would assume that this one is not inferior in any way but aspects of the orchestral playing. The solo instrument is, as usual, much too close-up, the orchestra too distant. But the substance of this remarkable piece is unimpaired—the finest Shostakovich I have heard.

Tikhon Khrennikov, born in 1913, is a composer known to us largely by his official position since 1948 as general secretary of the Soviet Composers' Union—which has not aided his progress as a creative artist. But his early Symphony of 1933-34 proves him to have been an extremely talented man. This is humorous and expertly made music which only rarely falls victim to rhetoric. This country heard the work as early as 1936, when Stokowski conducted it. An occasional revival here might be worthwhile.

Sergei Vassilenko (1872-1956) was a composer and teacher of the older and more conservative school. His Piano Concerto, written not long before his death and led by him on this disc, is hardly to be distinguished from some of Rachmaninoff's works in this genre, with a dash of Scriabin-esque impressionism and certain folkloristic touches. It resembles too much, for my taste, some of the semi-classical piano concertos now enjoying a popular vogue. Zak plays well, as far as I can tell.

K. G. R.

## Rococo Apogée

sign (by Nina Prosen), with notes by Leo Riemens and a bilingual libretto. *Tiefland* has many admirers; this disc version is not likely to be matched for some time.

K. G. R.

## American Cross-section

● **DELLO JOIO: *Variations, Chaconne, and Finale***; **VINCENT: *Symphony in D***. Philadelphia Orchestra, Eugene Ormandy cond. Columbia ML 5263 \$3.98.

Norman Dello Joio's score of 1947, written at the age of 34, is still one of his best, though even it suffers from some of the derivative modern clichés which mar some of his later works like the *Triumph of St. Joan Symphony* and the *Air Power Suite*. On the whole this is music of warmth, and of a lyric and harmonic communication which is not common. The Finale, I feel, could be played separately, as a very joyous and brilliant Overture.



John Vincent, born in 1902, wrote his *Symphony in D* in 1954. It may be none too original in material and sonority, but Vincent is keenly aware of what makes a beautiful sound, what falls meaningfully on the ear, what makes a satisfying shape



clearly etched in the Epic recording, but Vanguard's registration is more mellow at that point.

Szell does relax, however, in the trios of both Minuets, with the result that those sections have a genuine Viennese "gemütlich" quality.

My reaction to the recording—who would have thought that Haydn could be used as a hi-fi showpiece!

D. R.

● **MOZART: *Violin Concertos—No. 1 in B-flat*** (K.207); *No. 4 in D Major* (K.218).

Willi Boskovsky with the Vienna Konzerthaus Society Chamber Orchestra. Haydn Society HS 9010 \$4.98.

● **MOZART: *Clarinet Concerto in A Major*** (K.622); *Flute-and-Harp Concerto in C Major* (K.299).

Bram deWilde (clarinet), Hubert Barwahser (flute), Phia Bergout (harp) with the Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic LC 3456 \$3.98.

It seems to be the custom in some circles to speak disparagingly of the five Mozart violin concertos. Perhaps the fact that they were all written within the space of a few months, when Mozart was in his nineteenth year, has led to the off-hand way in which so many commentators have treated these works. I am among those strenuously opposed to this view. For me, these concertos contain some of Mozart's loveliest music. Granted, they do not attempt to storm the heavens. Yet, there are few things that are as



the other. I have never been able to summon up much enthusiasm for the Flute-and-Harp Concerto—and I think Mozart himself felt the same way about the piece. He wrote it at the request of two members of the same wealthy family, each of whom wanted a concerto for their respective instruments, Mozart got the task out of the way by writing a single concerto for both instruments. The results, to me, seem to show evidence of Mozart's limited interest.

However, let us not commit the sin of blaming the performers for Mozart's lack of inspiration. They have acquitted themselves in excellent fashion.

The other side of the disc is another story. Here is a beautiful work, interpreted admirably. I can find no fault with the conception; but here I cannot recommend the recording, because of the tone quality of the solo clarinet. I suspect that this may not be the soloist's fault. Perhaps it is the acoustics of the hall, and/or the placement of the clarinet in relation to the microphones. In any case, it emerges with none of the mellowness of tone that should normally make the instrument such a pleasure to hear.

D. R.

### Schubert—Somber and Gay

● **SCHUBERT:** *Symphony No. 8 in B Minor ("Unfinished"); Symphony No. 6 in C Major.*

Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. Epic LC 3441 \$3.98.

● **SCHUBERT:** *Symphony No. 8 in B Minor; **BRAHMS:** *Variations on a Theme by Haydn, Op. 56a.**

Berlin Radio Symphony Orchestra, Ferenc Fricsay cond. Decca DL 9975 \$3.98.

Relaxation seems to be the outstanding characteristic of both performances on the Decca disc. Fricsay takes a very expansive view of Brahms's variations, and he seems determined not to let them go by too quickly. Once you've set your psyche, though, that approach seems quite tenable.

Equally unhurried is his unfolding of Schubert's "Unfinished." I must admit, though, that as the cellos play the famous theme for the first time, the still further slowing down almost imparts a "limp" aspect to the melody. The same expansive, unrushed approach is in evidence in the reading of the second movement as well. The recording tends

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to complement admirably the dark scoring of both works; moreover, the inner voices are wonderfully clear.

Heard separately, van Beinum's version of the "Unfinished" gave me the impression of being considerably faster than Fricsay's. Yet, when I compared them, phrase by phrase, I was surprised to find that van Beinum was only very slightly faster. The impression had come from the fact that his orchestra played with a greater sense of flow and "urgency." Put in another way, he seemed to demand more tone, between the printed notes, resulting in a greater continuity of line. Thus, van Beinum's interpretation gives the impression of being the more dramatic.

Schubert's Sixth Symphony is a welcome addition, after the "umpteenth" recorded version of the "Unfinished." What a pity that the twenty-one-year-old composer did not carry through the Beethovenian touches that seem to permeate the introduction. Nevertheless, it is a charming work, and van Beinum gives it a sympathetic performance. The recording is warm and acoustically spacious.

Both discs might have had quieter surfaces, however.

D. R.

### Handel's Exodus Epic

● **HANDEL:** *Israel in Egypt (complete oratorio).*

Combined University of Utah Chorus with Soloists and Utah Symphony Orchestra. Maurice Abravanel cond. Westminster XWL 2224 2 12" \$9.96.

A critic's lot may be "an 'appy one" at times, but it is not always an easy one. I offer the present album as a case in point; it can as a whole be recommended most heartily. But when detailed comparisons are made with two other versions, that's when the difficulties arise. Take, for example, the double chorus "He spake the word, and there came all manner of flies and lice in all their quarters." The tone of the chorus in the Bach Guild German language recording is better than that of the Utah group, yet the all-important violin figurations are picked up better in Westminster's version. Add to that the fact that the diction of neither of the above-mentioned choruses can compare with that of the English chorus that records the work for the Handel Society label.

But then there remains to be considered the fact that this last-named recording is done with much smaller forces, and with the acoustics of a small room, as opposed to the spacious aural surroundings of the other two recordings. There is a good possibility that the Handel Society version is more authentic, simply because it uses a smaller chorus and orchestra. Yet, are our twentieth century ears willing to accept this more intimate sounding version, when we have available the other two recordings, with more sheer grandeur of sound?

Limiting our comparisons, therefore, to the two "larger" versions, we are faced with the following: in the chorus "He gave them hailstones for rain," while the Utah forces produce more magnificent

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sounds, the Berlin group in the Bach Guild recording achieves more excitement, through its brisker tempo. On the other hand, in "He sent a thick darkness over the land," the American chorus captures the mood far more convincingly than its German counterpart.

Again, toward the end of the work, in "The people shall hear and be afraid," Abravanel, through the clarity that he demands from the orchestra in the playing of the sixteenth notes, and in the spirit that he draws from the chorus, created a far more frightening mood than does the German conductor, Helmut Koch, with his faster and louder treatment.

And so it goes: I might continue with more comparisons of individual sections, but the pattern seems to lean in the direction of slower tempos and greater attention to detail on the part of the Utah performers. All in all, despite some advantages in specific sections on the side of the Bach Guild version, I would say that the Westminster set has a slight edge—mainly in the grandeur of its conception.

All the soloists do quite handsomely, and the recording is spacious and full bodied. Curiously, although Side 1 of the Westminster Recording is at a considerably lower level than the corresponding side of the Bach Guild recording, by Side 4, the situation is evened out!

Generally speaking, the Utah forces have done an excellent job, and this may well be the recording of Handel's biblical epic for some time to come.

D. R.

## Trumpets and Drums!

● **BRASS IN HI-FI**—Alberti: *Sonata in D for 2 Trumpets*; Bononcini: *Sinfonias, Op. 3—Nos. 8 & 10 in D Major*; Jacchini: *Sonata No. 5 in D Major*; Torelli: *Sinfonias for Orchestra—A Minor & C Major*; *Sinfonia in D for 2 Trumpets*.

Ludovic Vaillant and Ferdinand Dupisson (trumpets), Marie-Claire Alain (organ) with the Jean-Marie Leclair Instrumental Ensemble, Jean-François Paillard cond. Westminster XWN 18664 \$4.98.

● **HANDEL** (arr. Harty): *Suites from the Water Music & Royal Fireworks Music*. London Symphony Orchestra, Antal Dorati cond. Mercury MG 50158 \$4.98.

Here is festive music, indeed! Before I go any further—since the success of records like these depends to such a large extent upon the engineer's ability to capture the big sound—let me state immediately that both discs meet the challenge easily. The music emerges in every instance with gratifying naturalness. A special word for the fulness of the bass in the Westminster disc is in order, as well as for the manner in which the imposing brass sections have been recorded—25 in the opening movement of Torelli's *Sinfonia* in C Major.

The Handel disc contains more familiar fare. We are not likely to hear the "Royal Fireworks" music in its original scoring, for it calls for an orchestra of twenty-four oboes, twelve bassoons, nine trumpets, nine horns, one contrabassoon, three pairs of kettledrums, and serpent! At the conclusion of the overture, in the



original performance, 101 cannons gave the royal salute. What a "hi-fi romp" that would make!

The present Hamilton Harty transcriptions, using more conventional forces, capture the exuberant qualities of the score in fine style as performed here.

Some of the same festive quality will be found in the much less-known music contained on the Westminster disc. The Torelli "Sinfonias" are thoroughly delightful, and the Bononcini *Sinfonia* No. 10 for seven solo instruments opens with that same "healthy" quality that characterizes so much of Handel's music. The Jacchini *Sonata* contains an interesting dialogue between the trumpet and the 'cello, along with the organ and strings.

Here, too, the performances are first rate.

D. R.

## Fiddlers' Fancy

● **SARASATE**: *Zigeunerweisen*; **SAINT-SAËNS**: *Havanaise; Introduction and Rondo Capriccioso*; **CHAUSSON**: *Poème*. Zino Francescatti (violin) with the Philadelphia Orchestra, Eugene Ormandy, William Smith cond. Columbia ML 5253 \$3.98.

Francescatti is master of the required style and technique for these pieces. His are sophisticated, assured performances, with the knuckle-breaking technical demands of the music taken in full stride and tossed off with incredible ease, with a tone that's warm and full, and with a sense of that complete identification with the scores which can come only of long and loving dedication.

The recorded sound throbs with exciting vitality and both conductors (Smith is Ormandy's deputy in Philadelphia) do their work well. A "must" for fanciers of fine fiddling.

M. B.

● **HANDEL**: *Sonata in G Minor, Op. 2, No. 7*; **SARASATE**: *Navarra*; **BENDA**: *Trio Sonata in E Major*; **WIENIAWSKI**: *3 Etude-Caprices, Op. 18*. David and Igor Oistrakh with Vladimir Yampolsky (piano) and the Leipzig Gewandhaus Chamber Orchestra, Franz Konwitschny cond. Decca DL 9962 \$3.98.

Though they have yet to appear together in our concert halls, this famous father and son team is bringing back into currency a whole area of the violin literature which has been almost completely forgotten: the repertoire for violin duet. Bach's D Minor Concerto for Two Vio-

lins is the best-known example of a field of composition which had its greatest flowering in the 18th century.

The present Handel *Sonata* turns out to be a typical example of the noble Baroque style of this master, while the Trio *Sonata* by Czech-born Georg Benda (1722-1795) is an expert conversation-piece for the two violins, with the center of musical attention shifting constantly from one to the other. Sarasate's *Navarra* presents the two fiddlers with formidable technical problems and the three Wieniawski *Etude-Caprices* (for two violins unaccompanied) are studies in sonority and virtuosity. The Oistrakhs play with fine style and real ensemble feeling, and their collaborators (Konwitschny and the Leipzig Gewandhaus Orchestra in the Sarasate, pianist Vladimir Yampolsky in the others) contribute to the feeling of genuine musical give-and-take.

The sound is less strikingly vivid than in Francescatti's Columbia disc reviewed above, but it certainly qualifies as hi-fi and the surfaces on the review disc were amazingly silent.

M. B.

## Gallic Delight

● **RAVEL**: *Quartet in F*; **DEBUSSY**: *Quartet in G Minor*. Budapest String Quartet. Columbia ML 5245 \$3.98.

These are brand new performances of two cornerstones of French chamber music literature, both of which the Budapest Quartet had recorded in the pre-LP days and which were later transferred to Columbia ML-4668. The new versions are incomparably the best available and prove beyond a doubt that when things are right, the Budapest is in a class by itself among active contemporary string quartets. Here are sensitive, performances, superb in ensemble, and endowed with an all-embracing communication of the architectural and expressive essence of the music.

One complaint: The microphones have been placed so close to the players that heavy breathing and snorting intrude themselves all too boldly on the ear. Otherwise, this disc is one of the gems of recorded chamber music literature.

M. B.

● **SCHMITT**: *A Week in the Life of the Little Elf Shut-Eye*; *3 Rhapsodies*. Robert and Gaby Casadesus (pianos). Columbia ML 5259 \$3.98.

This was the surprise package in the enormous pile of records I received for review this month. The Suite, for piano four hands, is utterly captivating, in the manner of Ravel's *Mother Goose*. Composed in 1912, the music was orchestrated by Schmitt a dozen years later and performed as a ballet. It must be a delight on stage!

There are fanciful titles like *The Marriage of the Mice*, *The Tired Stork*, and *The Round of the Lame Letters*. It's all very Gallic and very charming, and the Casadesus team plays this sort of thing flawlessly.

The Three Rhapsodies on the reverse side are each in a different national vein:

**HiFi & Music Review**

French, Polish and Viennese—very aristocratic, very French and very nice!

Good clean, well-defined piano sound, too.

M. B.

## Mood and Story Tone

### Pictures

● **GRANADOS:** *Goyescas—Piano Suite.* Eduardo del Pueyo. Epic LC 3444 \$3.98.

Widely considered to be the pianistic masterpiece of Enrique Granados (1867-1916), the *Goyescas* are based on sketches or "cartoons" of Spanish scenes and situations destined for tapestry by Goya. The opera by the same name, based on the same material and performed in New York just before the composer's death, has recently been recorded (London A 4121).

There is no denying the imagination and charm of this set of seven pieces. I personally find them too highly decorative, diffuse and improvisatory, and much prefer the Spanish Dances of Granados, which are simpler, less Chopinesquely "poetic" and more directly Spanish. Del Pueyo, who has also made a definitive recording (Epic LC 3423) of the *Danzas*, plays the *Goyescas* with equal insight and authority. With its keen rhythmic sense and subtle shading, it is probably the best version now available, though the sonority of the piano itself is a bit hollow and overly reverberant.

K. G. R.

● **R. STRAUSS:** *Till Eulenspiegel's Merry Pranks, Op. 28; Don Juan, Op. 20; Rosenkavalier.* Philharmonic Symphony of London, Artur Rodzinski cond. Westminster XWN 18680 \$4.98.

It is good to have Rodzinski recording again; he is likely to turn out some memorable discs ere long, as he has in the past. This one, commendable as it is, does not quite catch fire. *Till* is done too straight (or have we heard it too often?), with textures very clean but an absence of narrative sense. *Don Juan* strikes me as too hasty and bright, and at times understated in declamation. And the *Rosenkavalier Suite* by an unidentified arranger, though very well played, is simply lacking in the genuine Viennese "Schmalz" this music calls for; the first few notes already give away the conductor's unwillingness to linger over a phrase and make it count. Excellent sound.

K. G. R.

## Wagner—Played and Sung

● **WAGNER:** *Tannhäuser—Overture & Venusberg Music; The Flying Dutchman—Overture; Die Götterdämmerung—Dawn and Siegfried's Rhine Journey.* Berlin Philharmonic Orchestra, Rudolf Kempe cond. Angel 35574 \$4.98.

Kempe, who made such a profound impression at the Metropolitan Opera a few seasons ago with performances of Wagner and Strauss, has been active in England and Germany lately recording for the giant English combine of E.M.I. The present disc presents him in a most favorable light in beautifully conceived

and powerful performances. The solidity of sound which is just right for the music. In the *Tannhäuser Venusberg Music* the Women's Chorus of the Berlin State Opera contributes singing of great sensitivity and warmth.

M. B.

● **EDELMANN SINGS WAGNER—***The Flying Dutchman—Daland's Aria; Tannhäuser—Landgrave's Address; Parsifal—Good Friday Music; Lohengrin—King's Address; King's Prayer; Die Walküre—Wotan's Farewell and Magic Fire Music.* Otto Edelmann (bass-baritone) with the Philharmonia Orchestra, Otto Ackermann cond. Angel 35571 \$4.98.

These are certainly competent performances, with good vocal sound and production, but there's a curious impersonality to it all. Nowhere does Edelmann show the kind of personal involvement with his parts which makes of Mark Reizen's disc, reviewed below, such an exciting experience. The Angel recording is full-sounding and well-balanced.

M. B.

## Top Bass from Russia

● **MARK REIZEN SINGS—Moussorgsky:** *Boris Godounov—Siege of Kazan; St. Basil Cathedral Scene; Death of Boris; Pimen's Monologue; Rachmaninoff: Aleko—Aleko's Cavatina.*

Mark Reizen (bass) with Bolshoi Theater Chorus and Orchestra, Vassili Nebolsin, Nikolai Golovanov cond. Monitor MC 2016 \$4.98.

Reizen, who is now in his 63rd year, is probably the most celebrated bass in Russia, noted especially for his portrayal of the title role in Moussorgsky's *Boris Godounov*. One wonders how long ago these recordings were made, for as heard here the voice sounds amazingly fresh and open—and yet this must be a recent recording because the quality of the sound is among the best ever to come out of Russia. If this disc is representative of Reizen's singing today, then he, too, is an example of the same kind of vocal miracle which has allowed Kirsten Flagstad—at the same age—to stun us with the purity and opulence of her vocal production.

Reizen's is a sympathetic voice, full of deep emotion, and he makes a very impressive Boris. In the complete HMV recording of the opera Boris Christoff is heard in the two other principle bass roles—Pimen and Varlaam—in addition to his performance of the title role. Reizen here is perhaps even more successful than Christoff was in delineating the differences in the characters of these parts. In the *Cavatina* from Rachmaninoff's *Aleko*, he is extremely warm and personal, really identifying with the role.

A highly recommended disc.

M. B.

## Organists' Holiday

● **FIRST INTERNATIONAL CONGRESS OF ORGANISTS—Vol. 1—Bach:** *Prelude and Fugue in D Major; Trio Sonata No. 1; Dupré: Antiphon No. 3; Howells: Psalm Prelude No. 2; Karam: Gigue; Willan: Introduction, Passacaglia, and Fugue.* Gerald Bales (Westminster Cathedral



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Organ), **Bingham**: *Connecticut Suite*; **Camidge**: *Concerto in G Minor*; **Sowerby**: *Classic Concerto*.

Marilyn Mason (Westminster Abbey Organ) with the Harvey Phillips Orchestra, Leo Sowerby, Searle Wright cond. Mirrosonic DRE 1001/3 2 12" \$9.95.

● **FIRST INTERNATIONAL CONGRESS OF ORGANISTS—Vol. II—Belinski**: *Prelude*; **Crandell**: *Carnival Suite*; **Handel**: *Concerto No. 1*; **Hollins**: *Trumpet Minuet*; **James**: *Pastorale*; **Langlais**: *Dialogue on Mixtures*; **Liszt**: *Prelude and Fugue on B-A-C-H*; **Rinck**: *Rondo for Flute Stop*. Robert Baker (Temple Church Organ); **Begue**: *Les Cloches*; **Honegger**: *Choral*; **Marchand**: *Fond d'orgue*; **Meyer**: *Fugue*; **Parry**: *Choral-Fantasia on an Old English Tune*; **Reger**: *Dankpsalm, Op. 145, No. 2*; **Ritter**: *Sonatina in D Minor*; **Selby**: *Andante*; **Soderholm**: *Sonata*.

C. H. Trevor (St. Sepulchre's Church Organ). Mirrosonic DRE 1004 2 12" \$9.95.

● **WIDOR**: *Allegro from Symphony No. 6, Op. 42*; *Salve Regina*; **DUPRÉ**: *Prelude and Fugue in G Minor, Op. 7*; *Triptyche, Op. 51*. Marcel Dupré (organ of St. Thomas's Church, New York). Mercury MG 50169 \$4.98.

Between July 27 and August 2, 1957, London was the scene of an organistic (perhaps "orgiastic") Marathon embracing 34 concerts, recitals, lectures and demonstrations by English, Canadian and American artists (a sufficiently "international" body to warrant the designation), 24 of which were recorded under virtually unprepared battle conditions. Six albums of two discs each are being released, and two of them have now reached us.

The sets are documents indeed, and the fidelity is high. So high that street noises, tower chimes, coughs and sneezes, listeners apparently falling out of their pews, are all faithfully reproduced along with the playing and the pre-echoes. It's "You are there!" with the organists. Specifications of the instruments are given, and Frank Cunkle has supplied informative notes which do not, however, tell us always exactly what the pieces are called on the fast-spinning labels. Nor are the names of the heroic Mirrosonic engineers given!

The organs range from the gigantic cathedral instruments to a limited two-manual one, and all players show their aplomb and adaptability as well as their skill. Having taken pages on pages of notes while listening to the individual pieces, I am now forced to scrap all the detail to say only that Volume II contains to these ears much better music than Volume I, being almost consistently interesting, while the other is with the exception of the Bach and Karam pieces consistently the opposite. The whole enterprise, however, which in the words of the urbane chairman "blew a lot of dust out of English organ lofts," is something that no serious organist-collector can afford to ignore. There is much to be enjoyed here, and much to be learned from such a "document," whatever its musical and technical deficiencies.

Great organ playing, recorded under perfectly controlled conditions, is heard from Marcel Dupré on a Mercury disc. Now a sprightly 72, with his fabulous

technique apparently unimpaired, the French organist-composer performs Charles-Marie Widor's powerful *Allegro* from the Symphony No. 6, and his imaginative *Salve Regina*. Dupré's own works, always distinguished by strength and a searching originality, range from his early and interesting *Prelude* and *Fugue* to his recent and remarkable *Triptyche* (1956-57), music which bids fair to be widely played. St. Thomas' in New York boasts a mammoth Aeolian-Skinner organ capable of much range and variety, and M. Dupré—with the help of Mercury's admirable engineers—brings it to pulsing life for a virtually unlimited audience.

K. G. R.

## Baroque Organ Classics

● **BACH**: *Chorale-Partitas—Christ, der du bist der helle Tag; O Goff, du frommer Gott; Sei gegrüßet, Jesu gütig*. Robert Noehren (organ). Urania UR 8012 \$3.98.

● **BACH AT ZWOLLE**—*Prelude and Fugue in D Major ("Great")*; *Prelude and Fugue in C Minor ("Arnstadt")*; *Prelude and Fugue in E-flat ("St. Ann")*. E. Power Biggs (organ). Columbia KL 5262 \$5.98.

● **BUXTEHUDE**: *Toccatto in D Minor*; *Chorale Fantasias—Te Deum; Ich dank Dir lieber Herre*; *Chorale Variations—Magnificat Primi Toni; Magnificat Noni Toni; Nun lob mein Seel den Herren*. Alf Linder (organ). Westminster XWN 18689 \$4.98.

These three discs have much in the way of common continuity, even though issued independently by three different companies. We know that the young Bach admired and was influenced by the brilliantly florid toccatas of Buxtehude.

One of these represents a high point in the newly issued Volume 6 of Westminster's laudable series—the Complete Organ Works of Buxtehude. All the performances are by one of Sweden's leading organists, Alf Linder, and recorded on the organ in Skänninge, in Sweden.

The Columbia disc stems from E. Power Biggs's project of recording on



famous organs throughout the world. Here he has used the four-manual instrument built in the Dutch town of Zwölle by Arp Schnitger, in 1720. It was this same Arp Schnitger who built the organ at the Jacobikirche in Hamburg, where Bach was so anxious to obtain an appointment. Surely, the organs

of this builder must have closely approached Bach's tonal ideals as an organ virtuoso in his own right.

Interestingly, the very organ that appealed to Bach at Hamburg was also the instrument that gave rise to the modern revival of interest in the baroque organ. In the twentieth century organ builder, Rudolf von Beckerath, we have an artisan determined to carry on the tradition of Arp Schnitger. The first example of his efforts in America is the so-called Beckerath Organ in Trinity Evangelical Lutheran Church, in Cleveland, Ohio. It is this instrument that Robert Noehren uses, in the Urania disc. Thus we can speak truly of this continuity held in common among these three discs.

The only noticeable difference between Schnitger's original organ of 1720 and its twentieth century American counterpart lies not in construction, but rather, in acoustical settings. I timed the reverberation period of the Cleveland church at a second-and-a-half, and that of the church at Zwölle at five seconds!

It remains to be said that each record represents organ playing at its finest. Each of the three players brings to the music a fine sense of registration, so that the ear is constantly being greeted by a variety of colors, all within the framework of the Baroque sound. Biggs's registration in the "Arnstadt" Fugue is especially imaginative, but this statement is in no way meant to detract from the excellence of the playing of the other two. All the recordings, likewise, are excellent.

D. R.

## The Art of Lied and Bel Canto

● **RITA STREICH SONG RECITAL**—**Schubert**: *Die Forelle*; *Aus dem Wasser zu singen*; *Seligkeit*; *Heidenröslein*; **Walf**: *Wohin mit der Freud?*; *Wiegenlied*; *Die Kleine*; *Nachtgruss*; **R. Strauss**: *Der Stern*; *Einerlei*; *Schlechtes Wetter*; **Nicalai**: *Variations on Weber's "Schlaf Herzenssöhnchen"*; **Milhaud**: *4 Poems of Ronsard*; **Trad.**: *5 Folk Songs*. Rita Streich (soprano) with Erik Werba (piano). Decca DL 9972 \$3.98.

● **MOZART**: *Concert Arias for Tenor—Miserere O Sognol (K.431)*; *Si mostra la sorte (K.209)*; *Se al labbro mio non credi (K.295)*; *Con ossequio, con rispetto (K.210)*; *Per pietò, non ricercate (K.420)*; *Va, del fuor portate (K.21)*; *Or che il dover (K.36)*. Helmut Krebs with the Munich Pro Arte Orchestra, Kurt Redel cond. Westminster XWN 18663 \$4.98.

The first of these discs can be recommended without reservation. Miss Streich brings to the music a clear, fresh voice, which she employs with great insight. Whether she sings in German, French, English, or Italian—and all are represented—she is a delight to hear. Particularly worthy of mention are the beautifully controlled high notes displayed in several of the songs. Here is an excellent record.

The voice of Helmut Krebs, while it is not outstanding from the purely sensuous standpoint, is used intelligently. Moreover, his sense of style is well suited to the music. Orchestra and conductor supply sympathetic accompaniments, and all have been well served by the engineers.

D. R.

HiFi & MUSIC REVIEW

# Concert Music Miscellany

MORE NEW ITEMS RATED AT A GLANCE

TITLE	Musical Interest	Performance	Recorded Sound	Score
<b>INTRODUCTION TO THE PIANO</b> featuring AGI JAMBOR. _____ Handel: Harmonious Blacksmith; Beethoven: Minuet in G; & 12 others. Capitol PAO 8422 \$4.98.	✓✓	✓✓✓	✓✓✓	10
<b>FRANCESCATTI PLAYS KREISLER</b> (violin) with Artur Balsam (piano). Caprice Viennois; Liebesleid; Liebesfreud & 8 others. Columbia ML 5255 \$3.98.	✓✓	✓✓✓✓	✓✓	10
<b>TCHAIKOVSKY—Ballet Theatre Orchestra, Joseph Levine cond.</b> _____ Swan Lake—excerpts. Capitol PAO 8416 \$4.98.	✓✓	✓✓	✓✓	9
<b>JOHN SEBASTIAN PLAYS BACH</b> (harmonica) with Paul Ulanowsky (piano). _____ Flute Sonatas No. 1 in B Minor; No. 2 in E-flat; Solo Flute Sonata in A Minor. Columbia ML 5264 \$3.98.	✓✓	✓✓✓✓	✓✓	9
<b>CHOPIN &amp; DELIBES—Paris Conservatory Orchestra, Fritz Maag cond.</b> Les Sylphides—Ballet (arr. Douglas); La Source—Ballet Excerpts. London LL 3015 \$3.98.	✓✓	✓✓	✓✓	9
<b>BALLET AT THE OPERA—Vienna State Opera Orchestra,</b> Armando Aliberti cond. _____ Ponchielli: Dance Of The Hours; Gounod: Faust Ballet etc. Westminster XWN 18681 \$4.98.	✓✓	✓✓	✓✓	9
<b>FRENCH SONGS OF LOVE AND THE SEA—</b> Philippe Caillard Vocal Ensemble, Louis Martini cond. _____ 18 selections. Westminster WP 6076 \$3.98.	✓✓	✓✓	✓✓	9
<b>JEROME HINES sings CONCERT ENCORES</b> with Alexander Alexay (piano). _____ Speaks: On The Road To Mandalay; Moussorgsky: Song Of The Flea & 11 others. London 5397 \$4.98.	✓✓	✓✓	✓✓	8
<b>THIS IS VIENNA—Vienna Philharmonic Orchestra,</b> Hans Knappertsbusch cond. _____ Selections by Komazk, Ziehrer, Johann Strauss, Sr., Johann Strauss, Jr. London LL 3011 \$3.98.	✓✓	✓✓	✓✓	8
<b>THE SKATER'S WALTZ and others—Vienna State Opera Orchestra,</b> Armando Aliberti cond. _____ Waltzes by Strauss, Waldteufel, Lehar and Rosas. Westminster XWN 18691 \$4.98.	✓✓	✓✓	✓✓	8
<b>KETELBEY—Vienna State Opera Orchestra, Armando Aliberti cond.</b> _____ In A Monastery Garden; In A Persian Market & 8 others. Westminster WP 6082 \$3.98.	✓✓	✓✓✓	✓✓	8
<b>ENESCO, SMETANA, &amp; WEINBERGER—Vienna State</b> Opera Orchestra, Hermann Scherchen cond. _____ Roumanian Rhapsody No. 1; The Moldau; Schwanda—Polka & Fugue; etc. Westminster XWN 18690 \$4.98.	✓✓	✓✓	✓✓	8
<b>ROSTROPOVICH (cello encores with various accs.)</b> _____ Selections by Chopin, Granados, Handel, Borodin & others. Westminster XWN 18688 \$4.98.	✓✓	✓✓	✓✓	8
<b>TCHAIKOVSKY—Covent Garden Royal Opera House Orchestra,</b> Jean Morel cond. _____ Swan Lake—excerpts. RCA Victor LM 2227 \$4.98.	✓✓	✓✓	✓✓	7
<b>SORRENTO featuring RICHARD TUCKER (tenor)</b> with Orchestra, Alfredo Antonini cond. _____ La Danza; O Sole Mio; Lolita & 9 others. Columbia ML 5258 \$3.98.	✓✓	✓✓	✓✓	7

Musical Interest:	Excellent ✓✓✓✓	Pleasing ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recorded Sound:	Brilliant ✓✓✓✓	OK ✓✓✓	Fair ✓✓	Poor ✓



# Your Entertainment Mood

## Jazz, Pops, Stage and Screen

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

### A Bonnie Brigadoon

● **LOEWE-LERNER: *Brigadoon*** (complete recording).

Shirley Jones, Jack Cassidy, Susan Johnson, Frank Forretta with Chorus and Orchestra, Lehman Engel cond. Columbia CL 1132. \$3.98

One of the treasures of the musical theatre, *Brigadoon*, has finally received its first complete recording—more than eleven years after its Broadway opening. It remains a score of almost unending delights. Frederick Loewe and Alan Jay Lerner may make more money out of *My Fair Lady*, but their skills were never more in evidence than in the music and lyrics they created for this tender Scottish fantasy.

What strikes the listener almost from the start is that all the songs are just right for the setting, the story, and the people who sing them. Lerner's lyrics never show off at the expense of his characters, and his ability to use simple, yet genuinely poetic imagery has been perfectly realized in such pieces as *Come To Me*, *Bend To Me* and *The Heather On The Hill*. For his part, Loewe has invested his music with unusual poignancy and eloquence. Note how perfectly they inject the one "sophisticated" song, *Almost Like Being In Love*, by having it first sung by the wealthy American tourist before it is reprised by the simple highland maid.

The current studio cast is admirable, and is superior vocally to both the original Broadway company on Victor and to the singers on M-G-M's soundtrack album. Shirley Jones has an appropriately sweet and true voice, and Jack Cassidy has seldom sounded better on records. A fine dramatic feeling is brought out under Lehman Engel's direction, with the inclusion of some of the dialogue adding considerably to the total theatrical effect.

S. G.

### The Big Band Sound in Hi-Fi

● **BACK TO BALBOA** featuring STAN KENTON and His Orchestra.

The Big Chase; Rendezvous At Sunset; Speak Low; Begin The Beguine; Get Out Of Town & 5 others. Capitol T 995. \$3.98

● **SOUND IDEAS** featuring LES &

68

## BEST OF THE MONTH

Columbia's recording of **Brigadoon**, for the first time in complete form. Though it pre-dates Loewe and Lerner's "Fair Lady," the skills of this team "were never more in evidence" (see below).

Atlantic's **One Never Knows**, in which the Modern Jazz Quartet previews music for a French film by leader-pianist, John Lewis. "This group manages to bring . . . such a bounty of musicianship and quality of performance that one is almost overwhelmed" (p. 74).

Blue Note's **Further Explorations** by the Horace Silver Quintet—"one of the most intensely emotional and yet wholly cohesive jazz albums of the year" (p. 74).

Columbia's Jo Stafford in **Swingin' Down Broadway** "continues to prove that pop singing can be an art . . . she continues to display consistent taste, musicianship, and intelligence" (p. 72).

Audio Fidelity offers Patachou's one-woman entertainment, **International Soirée** as offered in New York this past season and "elegantly recorded" (p. 76).

**LARRY ELGART and Their Orchestra.**

Willie Boy; Vagabond Shoes; You're My Thrill; I Could Write A Book; Light Flight & 6 others. Columbia CL 1123. \$3.98

● **LAWRENCE WELK Presents PETE FOUNTAIN.**

When My Baby Smiles At Me; Summertime; La Vie en Rose; Tiger Rag; Dancing In The Dark & 8 others. Coral CRL 57200. \$3.98

● **RALPH FLANAGAN IN HI-FI.**

Hot Toddy; My Hero; Street Of Dreams; Some Enchanted Evening; Rag Mop; If I Loved You; Penthouse Serenade & 6 others. RCA Victor LPM 1555. \$3.98

There's interesting variety and contrast in the big band department this month. The Stan Kenton orchestra for years has been bursting into flame and dying again, as its leader whirls through life. Last



winter it was re-organized to play at the Rendezvous Ballroom in Balboa, a seaside resort near Los Angeles where Kenton got his start. While there, they recorded this album in which ten numbers—a high percentage of which are Latin influenced rhythmically—are included.

The usual Kentonian colorations, pastel shadings of brass and reeds, are used as background for a series of solos. This particular band seems less dependent on sheer weight and frenzy to create tension but the slick handling of orchestral tone is still evident. The recording itself is superb and there are a number of excellent solos by trumpeter Sam Noto, as well as by altoist Lennie Niehaus and tenor Bill Perkins. On the whole, however, there are more weak points among the soloists than usual, with altoist Bill Robinson contributing several flaccid moments.

Les Elgart and his brother Larry have an orchestra that specializes in precise, easy flowing dance music, tightly arranged and excellently recorded, with emphasis on melody. This is a superior example of their music. It is something like a big band cocktail unit, if there can be such a thing, in that it is almost purely background music or music for dancing.

One is usually frightened away from Welk LPs. This particular package, however, features clarinetist Pete Fountain in a rather Goodmansque series of

HiFi & MUSIC REVIEW

# au-gust'

(ô-güst';2), adj. Of venerably majestic grandeur; stately; magnificent — Syn. Grand, noble. Pertaining to the superb qualities of the—

## NEW RCA VICTOR RED SEAL ALBUMS for August, in New Orthophonic High Fidelity



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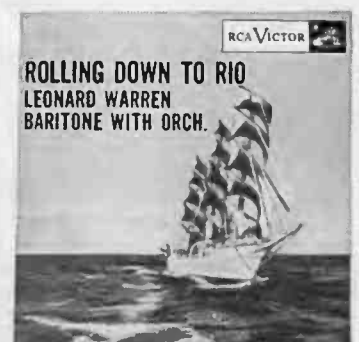
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One of our leading composer-conductors features haunting themes from favorite concert works LM-2224\*



Leonard Warren presents a collection of 15 stirring songs, including eight based on Kipling poems. LM-2206



A splendid orchestra explores triumph and tragedy in two towering Russian works. Excellent fidelity. LM-2185



Amazing "presence" and tonal beauty in a stunning new recording by a great European orchestra. LM-2223



Debussy's impressionistic magic, plus sweeping music by Ravel: Valses Nobles et Sentimentales; Alborado del Gracioso (Save-On-Records Selection for August). LM-2222\*

\*Also available on RCA Victor Living Stereo Records

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AUGUST 1958



dance numbers, accompanied by a pleasantly innocuous dance band.

Ralph Flanagan, in or out of hi-fi, is merely warmed-over Glenn Miller and the sound quality is a little less than what is claimed for it. The music is good for dancing but positively dull for listening.

R. J. G.

## The Growing Up of Frankie

### ● FRANKIE AND TOMMY featuring FRANK SINATRA with Tommy Dorsey and His Orchestra.

Polka Dots And Moonbeams; Oh! Look At Me Now; How About You?; There Are Such Things & 8 others. RCA Victor LPM 1569. \$3.98

### ● PUT YOUR DREAMS AWAY featuring FRANK SINATRA with Orchestra, Alex Stordahl cond.

Dream; Lost In The Stars; The Song Is You; Put Your Dreams Away & 8 others. Columbia CL 1136. \$3.98

### ● THIS IS SINATRA — Vol. II with Orchestra, Nelson Riddle cond.

Hey! Jealous Lover; So Long, My Love; How Little We Know; Crazy Love & 12 others. Capitol W 982. \$4.98

Victor's *Frankie and Tommy* set includes performances, most of them ballads, recorded from 1940-42. Sinatra sings intelligently, but has since developed into a much more absorbing performer. There is characteristically soothing trombone by Dorsey. Victor provides full personnel and dates. A good album for dancing or nostalgic listening, but far from the best of Sinatra now available.

The Columbia volume is made up of songs recorded several years later, and here there are clear indications of Sinatra's musical growth. No dates are given and no mention that this is a reissue album.

Capitol meanwhile continues to collate some of Sinatra's relatively recent single recordings into album form. This is the current Sinatra at the most creative and assured stage of his career. Even when the material is mediocre, his enlivening of it by his phrasing and beat are worth hearing.

N. H.

## Dorseys in Retrospect

### ● HAVING WONDERFUL TIME featuring TOMMY DORSEY'S CLAMBAKE SEVEN.

Am I Dreaming?; Chinatown, My Chinatown; Alla en El Rancho Grande; Head On My Pillow & 12 others. RCA Victor LPM 1643. \$3.98

### ● THE FABULOUS DORSEYS IN HI-FI.

Rain; Judgment Is Coming; Autumn In New York; Stereophonic & 20 others. Columbia C2L-8 2 12". \$7.98

*Having Wonderful Time* is a collection recorded from 1935 to 1946 by small groups within Tommy Dorsey's bands. There are moments here and there of good jazz solos by Bud Freeman, Johnny Mince and others, and there is one vocal apiece by Frank Sinatra and Sy Oliver. Diluting the musical values considerably,

70

however, are ten dullish vocals by Edythe Wright. Victor could surely have made a more interesting selection from its Dorsey catalogue.

The Columbia package contains some of the last music recorded by the Dorsey brothers as a team. Tommy cut them himself and later sold the tapes to Columbia. There are twelve ballads, all played with slick skill by the band but with little imaginative distinction, except for Tommy's trombone. The seven "swinging spirituals" (six by Dean Kincaide and one by Sy Oliver) have more substance but are not equal in relaxed pulse and melodic ease to the earlier attempts in this genre by Sy Oliver and which Dorsey recorded on Victor.

Ernie Wilkins' five swing numbers are the most stimulating items in the set, but are not outstanding in performance. In nearly all up-tempo numbers, the band overacts. Among the sidemen on the various dates are Charlie Shavers, Buddy Rich, Louis Bellson and Cliff Leeman.

N. H.

## Pop Vocals in 3's & 4's

### ● THE DANCING 20's featuring the ANDREWS SISTERS with Orchestra, Billy May.

That Naughty Waltz; Collegiate; Japanese Sandman & 9 others. Capitol T 973. \$3.98

### ● FOUR ON THE AISLE featuring the FOUR LADS with Ray Ellis and His Orchestra.

So In Love; The Lady Is A Tramp; The Girl That I Marry & 19 others. Columbia CL 1111. \$3.98

There is nothing deathless about the collection of songs of the early 1920's that the Andrews Sisters have recorded, but they all have an amusingly naïve quality and as such are fun to hear. The arrangements are modern enough, but with the right period flavor, and none of the sentiments are exaggerated or kidded. Three of the pieces, *Don't Bring Lulu*, *Barney Google* ("with the goo-goo-googley eyes") and *Back In Your Own Backyard*, feature lyrics by the young Billy Rose.

Another vocal group, the Four Lads, has offered large chunks of music from Cole Porter's *Kiss Me, Kate*, Irving Berlin's *Annie Get Your Gun*, and the Rodgers and Hart *Babes In Arms*. The album is clearly intended more for the fans of the singers than for lovers of show music. The overly precise delivery of the Lads fails to capture the spirit of the pieces, nor do they always seem to know what they are singing about. For instance, the word "puberty" is clearly mispronounced "pooberty" in Porter's *Where Is the Life that Late I Led?*

S. G.

## Chamber Jazz Varieties

### ● CLEVELAND STYLE featuring JIMMY CLEVELAND.

Out Of This World; All This And Heaven

Too; Jimmie's Tune; Goodbye Ebbets Field & 3 others. EmArcy MG 36126. \$3.98

### ● JOE PUMA Quartet & Trio.

Ubas; Blues For Midge; Stablenates; Indian Summer & 2 others. Jubilee JLP 1070. \$3.98

### ● MAX ROACH PLUS 4 on the Chicago Scene.

Shirley; My Old Flame; Stella By Starlight; Stompin' At The Savoy & 3 others. EmArcy MG 36132. \$3.98

### ● CHAMBLEE MUSIC featuring ED-DIE CHAMBLEE.

Flat Beer; Sometimes I'm Happy; Stella By Starlight; Without A Song & 5 others. EmArcy MG 36124. \$3.98

Those television viewers in whose areas the NBC-TV educational series, *The Subject Is Jazz*, has been shown this spring, will recognize Mr. Cleveland as the facile young trombonist who was featured in solo spots on several programs. To the veteran jazz fan, Cleveland is well known as one of the most aggressive, urgent and important voices on his instrument in some years. He is exceedingly well-equipped technically and his solid foundation in the jazz feeling keeps him firmly rooted to fundamentals and provides all his solos with the common denominator of valid content.

For this album, he has had arranger Ernie Wilkins, one of the most gifted scribes in jazz' workshops, organize a series of half a dozen frameworks for solos by Cleveland, trumpeter A. Farmer, pianist W. Kelly and tenor B. Golson. The latter has contributed a fine number himself. On all of the tracks there is interplay between the horns, exchange of ideas, and a fine, flowing logic to the ensemble passages. This is superior modern jazz, organized but not restricted. Farmer and Cleveland emerge with the most successful solo passages.

Joe Puma is a guitarist whose outstanding gift is a pleasing sound and a retiring nature. The latter has helped no



end on this album, as it has enabled him to feature other, more important jazz voices, with the result that this is one of the surprise albums of the month—altogether satisfying. There is excellent work by pianist Bill Evans on the quartet tracks, and on both quartet and trio tracks by bassist Oscar Pettiford, one of the giants of jazz.

Max Roach, a great drummer and a  
HIFI & MUSIC REVIEW



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pacemaker in jazz, introduces four new Chicago jazzmen who show promise (particularly the trumpeter, Booker Little), but who have not really reached the point yet where such an LP is justified. There are, however, excellent drum solos by Roach.



Eddie Chamblee is a tenor saxophonist and a veteran of the blues bands. Though he has Joe Newman here and there as an assistant, this LP on the whole is little more than good rhythm and blues, with the ballad work done in a syrupy, pussy-footing style reminiscent of Julian Dash, of all people. The blues content is what links it to jazz; there is not otherwise enough of really vital content.

R. J. G.

### Washington—Lee et al

● **DINAH WASHINGTON SINGS FATS WALLER with Orchestra, Ernie Wilkins cond.**

Jitterbug Waltz; Squeeze Me; Ain't Misbehavin'; Honeysuckle Rose & 8 others. EmArcy MG 36119. \$3.98

● **LIVE FROM LAS VEGAS — LOUIS PRIMA AND KEELY SMITH.**

Tiger Rag; White Cliffs Of Dover; Greenback Dollar Bill; Too Marvelous For Words & 8 others. Capitol T 1010. \$3.98

● **OLAY! featuring RUTH OLAY.**

Lover Man; Lucky Day; Love For Sale; After You've Gone & 8 others. EmArcy MG 36125. \$3.98

● **POLLY AND HER POP featuring POLLY & BILL BERGEN.**

Cool Water; Tumbling Tumbleweeds; Mountain Dew; In The Garden & 9 others. Columbia CL 1138. \$3.98

● **SWINGIN' DOWN BROADWAY featuring JO STAFFORD with Paul Weston and His Orchestra.**

Anything Goes; Tomorrow Mountain; How High The Moon; Speak Low & 8 others. Columbia CL 1124. \$3.98

● **JUMP FOR JOY featuring PEGGY LEE with Orchestra, Nelson Riddle cond.**

Jump For Joy; I Hear Music; Four Or Five Times; Ain't We Got Fun & 8 others. Capitol T 979. \$3.98

● **THIS IS JUNE CHRISTY with Orchestra, Pete Rugolo cond.**

Get Happy; Great Scott; Bei Mir bist Du Schon; I'll Remember April & 8 others. Capitol T 1006. \$3.98

Dinah Washington's recital of Fats

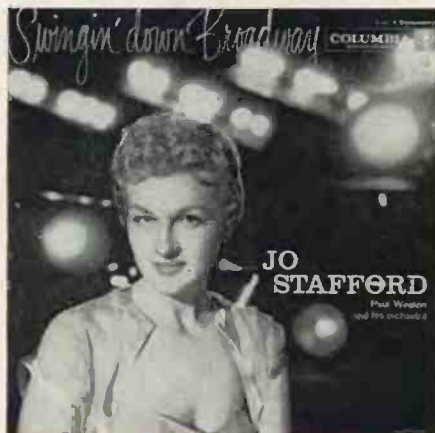
Waller songs is the one genuine jazz venture in this list, and it's an entertaining one. The big band of noted jazzmen conducted by ranger Ernie Wilkins supplies Miss Washington with lusty support. Although there are areas of subtlety in Mr. Waller's music that occasionally escape Miss Washington, she does project effectively the vitality and some of the incisive satire in Fats' work.

Keely Smith remains one of the most compelling of all current pop singers, but she is wasted in this record with her husband's band in Las Vegas. She is heard only in a quick medley of two songs, and even they are interrupted by top banana, Mr. Prima. The rest is wholly concerned with the rather labored entertaining of Prima and his sidemen who may be amusing visually but who become relentlessly raucous in the course of an entire album. There are moments that indicate Prima's minor but engaging potential as a trumpeter and vocalist, but he strains too much most of the time in an attempt to overpower his audience into laughter.

Ruth Olay is a classic example of a singer with a voice of unusual range, power and control who misuses her equipment. She is prone to musical melodrama, and instead of developing a cohesive performance, she often breaks the line of her songs to create effects meant to startle the listener into appreciation of her technique and dramatic prowess. She may be exciting visually but her mannerisms are overbearing on records.

Polly Bergen and her father are heard in a program of western songs, hymns, and appropriately rustic popular standards. The duets are musically innocuous but not condescendingly corny, and should appeal particularly to those families that still retain a tradition of self-entertainment through music at home.

Jo Stafford continues to prove that pop



singing can be an art, however minor. Here she continues to display consistent taste, musicianship, and intelligence. Her husband, Paul Weston, has provided crisp, resilient arrangements in welcome contrast to the sighing strings that stifle too many pop albums.

Peggy Lee is another pop vocalist of rare quality and she has also a deft wit together with a delightful capacity to play with time so that her phrasing is distinctive and yet still musical. More influenced than Miss Stafford by jazz, she swings somewhat more. Her pulsation is encouraged by Nelson Riddle's vigorous, though occasionally too aggressive, arrangements.

June Christy has been growing in confidence and strength in her recent albums, and this set is one of her most attractive. She is not yet a musician on the same level as the Misses Stafford and Lee, and her beat does not flow as much. Her sound is warmly arresting, but her



taste and conception are often the prisoners of a rather self-conscious style.

N. H.

### Refined "Mood"

● **THEY'RE PLAYING OUR SONG featuring the ART VAN DAMME QUIN-TET in 44 Songs from the Past 50 Years.** Columbia C2L 7 2 12". \$7.98

● **CRAZY RHYTHM featuring DON LEE.**

Crazy Rhythm; Caravan; Cordy Boogie; Lady Be Good; Charmaine; The Bells Of St. Mary's & 6 others. Jubilee 1067. \$3.98

● **IN THE NIGHT featuring the GEORGE SHEARING QUINTET with Dakota Staton.**

From Rags To Richards; Pawn Ticket; Confessin' The Blues; The Late, Late Show & 8 others. Capitol T 1003. \$3.98

● **HOLLYWOOD featuring PAUL WESTON and His Orchestra.**

I'll Take Romance; Stella By Starlight; Like Someone In Love; Stars In My Eyes; Shadow Waltz & 7 others. Columbia CL 1112. \$3.98

● **NIGHTSOUNDS featuring JOE BUSHKIN.**

Love Me Or Leave Me; You Go To My Head; There's A Small Hotel; Who Cares?; The Lady Is A Tramp & 7 others. Capitol T 983. \$3.98

● **IN LOVE WITH RED featuring RED NICHOLS and the Augmented Pennies.**

The Wail Of The Winds; Speak Easily; Morning Glory; Cool Tango; Corky; Bugler's Lament & 6 others. Capitol T 999. \$3.98

The attraction of that type of music known as "schmaltz" is well and comprehensively represented by the Art Van

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Damme group, which features the leader's accordion, a vibraphone and guitar in very pleasant, melodic and lightly swinging popular tunes. There is an air of nostalgia about the double LP package and of course the level of performance is quite high. Van Damme is so much superior to such accordionists as Don Lee that the latter's album suffers badly by comparison. This is the sort of romantic, sweet music that is never annoying and always pleasant.

The George Shearing Quintet has developed a style so easily identifiable that it approaches monotony these days. Here, the usually musicianly virtues of the group are retained and there is the added spice of a potentially good, though somewhat erratic, singer, Dakota Staton, on several tracks. She sings rather in the Dinah Washington style, with a good deal less polish.

Joe Bushkin, whose piano once graced the big band scene with Dorsey, is a musician with keen melodic sense. In this LP, he is almost rhapsodic on a series of ballads, but the generally lush accompaniment becomes rather cloying.

Paul Weston, one of the very best of the studio conductors, has prepared an enjoyable collation of tunes associated with the movies, in which a salon orchestra accompanies a solo instrument, these being in turn piano, violin, and alto flute. The whole is melodic, subdued, and excellent to play as background for bridge or canasta.

Loring "Red" Nichols has now gone so far on the road leading away from jazz that this LP, with its florid, sometimes flossy arrangements, is really fit only for hotel dining rooms and other such captive audiences.

R. J. G.

## Two Lanins—plus

● **LESTER LANIN GOES TO COLLEGE** featuring **LESTER LANIN and His Orchestra** in 41 Songs for Dancing. Epic LN 3474. \$3.98

● **DANCE TIME IN HI-FI** featuring **HOWARD LANIN and His Orchestra** in 28 Songs for Dancing. Decca DL 8698. \$3.98

● **SOCIETY DANCES** featuring **MILT SHAW and His Orchestra** in 36 Songs for Dancing. Urania UR 9010. \$3.98

Here we have three popular exponents of non-stop "society" music charging through a formidable array of tunes in the bouncy, extremely danceable tempos that have become standard for this type of thing. (The folklore of cafe society has it that the uptempo beat was introduced so that the bibulous fun-seekers would continue to be in a gay mood, whether dancing, drinking or paying the check.)

The orchestra fronted by Milt Shaw appears to be somewhat smaller than those directed by the brothers Lanin, and he sticks pretty much to fox-trots and waltzes. Lester Lanin's marathon con-  
**AUGUST 1958**

# JansZen\*

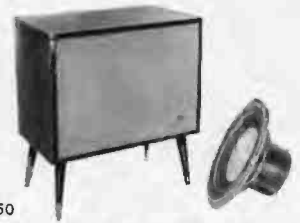
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tains the most numbers, but Howard offers the greatest variety of dance fare. Both Lanin orchestras are heard over the hubbub of the dancing crowds, but the chatter on Howard's record was either canned or his audience was very impolite. No one applauds after his sets.

S. G.

## Rocks for Rugolo?

### ● THE DIAMONDS MEET PETE RUGOLO.

Wrap Your Troubles In Dreams; Baby Won't You Please Come Home; Ain't Misbehavin'; Tenderly; You'll Never Walk Alone & 7 others. Mercury MG 20368. \$3.98

The Diamonds are the vocal group whose record of *Lil' Darlin'* stained the airwaves for months, a while back. The LP purports to show that they are really not that bad and to prove it, Mercury has introduced them to Pete Rugolo, usually an arranger of talent and ingenuity. He was not able, however, to escape this trap. The Diamonds, in the rough or cut, are merely another rock 'n' roll group even when their bellowing is relatively restricted, as it is here. This is a subtle example of Gresham's Law of Music—the bad drives out the good. Let us all take warning.

R. J. G.

## Bongo—Cha-Cha—Plunk

### ● TOP PERCUSSION featuring TITO PUENTE and His Orchestra.

Bragada; Obaricoso; Four By Two; Hot Timbales & 7 others. RCA Victor LPM 1617. \$3.98

● **ANYONE CAN CHA CHA CHA** featuring XAVIER CUGAT'S CARIBBEANS & JOE LOCO and His Orchestra. El Truquito; Paso Merengue; Ida! Sweet As Apple Cider; Moonlight Serenade & 8 others. Epic LN 3338. \$3.98

### ● THE ORIGINAL TRINIDAD STEEL BAND.

Autumn Leaves; Calypso Merengue; Cheek To Cheek; Jamaica Farewell & 11 others. Elektra 139. \$4.98

### ● BANJOS, BANJOS, AND MORE BANJOS featuring Dick Weissman, Billy Faier, and Eric Weissberg.

Old Joe Clark; Cape Cod Blues; A Day In The Kentucky Mountains; Blue Goose & 12 others. Judson J 3017. \$3.98

Tito Puente's exercise in Latin-American polyrhythms is divided into two parts. On one side, the three singers are heard with the vigorous rhythm section. On the second side, Puente is featured on timbales (Cuban drums played with sticks). On three solo numbers, he plays three sets of timbales with just cowbell accompaniment. The music is of continual rhythmic interest, although it may become wearying for listeners not especially absorbed in rhythms as such. Victor could have made the album more enjoyable by providing the texts of the songs and a more detailed explanation of the nature of the rhythms and the instruments.

Of wider appeal is *Anyone Can Cha Cha*, equally divided between the orches-



tras of Xavier Cugat and Joe Loco. Cugat's program is nearly all Latin-written while Loco plays, together with more indigenous material, three American standards in cha cha style, often with humorous results. It's a high-spirited collection but more suitable for dancing than repeated listening.

The steel bands of Trinidad are composed entirely of instruments made from oil drums and barrels. The range of colors and dynamics that skilled players of these drums can produce remains surprising. In recent years, the bands have become more polished and their material more varied. A whole album of the music is apt to sound repetitious, but it can also serve as unique background music.

Judson's banjo celebration certainly does prove the versatility of the five-string banjo, both as a solo and group instrument, but I expect the album will appeal primarily to the rising number of banjo enthusiasts in this country. The sameness of sound can become oppressive for the general listener. John Greenway's valuable notes include a fascinating history of the banjo.

N. H.

## A.B. (After Bird) Jazz

### ● ONE NEVER KNOWS featuring the MODERN JAZZ QUARTET.

The Golden Striker; One Never Knows; The Rose Truc; Cortage; Vanice; Three Windows. Atlantic 1284. \$4.98

### ● WORD FROM BIRD featuring TEDDY CHARLES.

Word From Bird; Laura; Show Time; When Your Lover Has Gone; Just One Of Those Things; Blue Greens. Atlantic 1274. \$4.98

### ● THE MUSIC OF BOB COOPER.

Jazz Theme And Four Variations; Confirmation; Easy Living; Frankie And Johnny; Day Dream; Somebody Loves Me. Contemporary C 3544. \$4.98

### ● SUITE SIXTEEN featuring the Music of VICTOR FELDMAN.

Cabeletto; Elegy; Suite Sixteen; Sonar; Big Top; Duffle Coat & 3 others. Contemporary C 3541. \$4.98

The freedom which the twelve inch LP has given to jazz musicians is seldom utilized with as much serious planning as is evident in these albums. The Modern Jazz Quartet, of course, is the finest

example extant of what musicianship, taste and drill-master rehearsals can do for a group. The music here was written by the group's musical director, John Lewis, as the score for a French film. Not all of it is successful off the screen, but there are two outstanding numbers: *One Never Knows*, a really appealing ballad which runs for over 9 minutes and is a striking example of Mr. Lewis's ability to stretch the gossamer of a theme past all belief, and *The Golden Striker*, a delightful series of variations on a theme. This group manages to bring to almost any material such a bounty of musicianship and quality of performance that one is almost overwhelmed.

Teddy Charles, a New York vibraphonist, has one almost wholly successful long piece in his album. It is called *Word From Bird* and runs over 10 minutes. While ringing the changes on solemnity and tragedy, it still retains the elemental vibrancy of good jazz throughout. On the rest of the LP, there are a series of other numbers and a longer blues, all played with an engaging gusto by the leader and the medium sized band. At several points, the bass of Charles Mingus sounds through with a striking vitality. This is one of the most successful experimental jazz LPs of the year.

Bob Cooper, a saxophonist who has played with Stan Kenton to a considerable extent, leads a small group through several interesting sketches which he composed and arranged under the title of *Jazz Theme and Four Variations*. There is no evidence of a larger structural plan here, as in *Word From Bird*, but each of the variations displays a different mood and all of them are lightly pleasant occasions for tasteful jazz soloing. Victor Feldman, a British jazzman, plays vibes and F. Rosolino, an irreverent trombonist, is also featured. It is interesting to compare Feldman's work here, done after several years in the U. S., with his own LP. On the latter, no matter how well organized the music—and there's a fine composition, *Suite Sixteen*, which runs almost nine minutes—there is really no jazz message discernible. It all sounds strangely disengaged from the jazz pulse, no matter how competently played. However, some jazz culture has rubbed off on Mr. Feldman, quite obviously, because he plays like another man entirely on the album with Bob Cooper. The latter, by the way, sounds better here than I have ever heard him on tenor.

R. J. G.

## The Art of Improvisation

### ● FURTHER EXPLORATIONS by the HORACE SILVER QUINTET.

The Outlaw; Melancholy Mood; Pyramid; Moon Rays; Safari; Ill Wind. Blue Note 1589. \$4.98

### ● BOBBY JASPAR & HIS ALL-STARS.

Bags's Groove; Memory Of Dick; I Can't Get Started; Night In Tunisia & 4 others. EmArcy MG 36105. \$3.98

### ● DIZZY GILLESPIE DUETS featuring Dizzy Gillespie with Sonny Rollins

HiFi & MUSIC REVIEW

and **Sonny Stitt** (tenor saxes).  
Wheatleigh Hall; Sumphin'; Con Alma;  
Haute Mon'. Verve MG V 8260. \$4.98

One of the most intensely emotional and yet wholly cohesive jazz albums of the year is this Horace Silver set. Silver's quintet has developed into a strongly integrated, deeply swinging unit over the past two years. Although it contains fiery soloists in the main modern jazz tradition that emerged from Charlie Parker and Dizzy Gillespie, the unit is superior to most of its kind because of its cohesion and because its unusually fresh repertoire consists largely of originals and arrangements by its influential pianist-leader. Silver has the rare ability to create individualized material from within the heart of the jazz tradition. His written lines move naturally into and out of the improvisations, and he has the even rarer melodic skill that has made several of his compositions modern jazz standards. Five new Silver originals are part of this set.

Silver often departs without pretentiousness or self-consciousness from the usual 32 and 12-bar forms, and he uses Latin rhythms on occasion with more functional sense than most other modernists. He is also an exciting pianist who attacks the instrument percussively but without becoming an exclusively rhythmic element. Silver, like most major jazzmen, makes his instrument a spontaneous extension of himself, and his personality is tirelessly energetic. Even on his slow *Melancholy Mood*, the melancholy is active. Tenor Cliff Jordan, who replaced Hank Mobley with the quintet, has fitted in very well.

Rather dispiriting in contrast to the Silver conflagration is the Bobby Jaspar album, apparently made in France before the Belgian-born tenor saxophonist came to America in 1956. Jaspar's current work, after experience in this country with Miles Davis and J. J. Johnson, is much improved in the strength and in the growing individuality of his conception and beat. At the time of this recording, he was more derivative of Stan Getz. Like Jaspar, his colleagues at the time were competent soloists, but sound rather pallid alongside Silver and his colleagues.

Norman Granz devotes half of his new Dizzy Gillespie album to pitting Dizzy against Sonny Rollins and the other half to combining Gillespie with Sonny Stitt. Both are free-blowing sessions and the Rollins-Gillespie match works out brilliantly, especially in the blues, *Sumphin'*. Stitt, a less original improviser than Rollins, is at an especial disadvantage when he has as much solo space as here and when in addition he has to follow Rollins. The second side is thus considerably less valuable; and its second number, in any case, is much too long for what the soloists have to contribute. Here we have evidence of the lack of care and preparation increasingly evident in most Granz jazz recordings.

Gillespie is exhilarating throughout most of the first side, and exciting in the  
**August 1958**

second. The rhythm section is impressive and there are solos by pianist Ray Bryant that underline his growth in the past year.  
N. H.

## 2nd-Hand Duke—and More

● **EDDIE CONDON IS UPTOWN NOW!** with Rex Stewart and Billy Butterfield (trumpets); Herb Hall (clarinet); Dick Cary (alto horn); Bud Freeman (tenor sax); Cutty Cutshall (trombone); Eddie Condon (guitar); Leonard Gaskin (bass); Gene Schroeder (piano); George Wettling (drums).

Third Street Blues; Trouble; St. Louis Blues; Blue Lou & 8 others. MGM E 3651. \$3.98

● **OH CAPTAIN in Jazz** featuring the **LEONARD FEATHER ALL-STARS** with Quartet, Quintet, and Octet.  
MGM E 3650. \$3.98

● **BILL HARRIS AND FRIENDS** with Bill Harris (trombone), Ben Webster (tenor sax), Jimmy Rowles (piano), Red Mitchell (bass), Stan Levey (drums).  
Crazy Rhythm; Just One More Chance; I Surrender Dear; In A Mello-tone & 3 others. Fantasy 3263. \$3.98

● **DUKE WITH A DIFFERENCE** featuring **CLARK TERRY**.  
C Jam Blues; Cottontail; Mood Indigo; In A Mello-tone & 4 others. Riverside RLP 12-246. \$4.98

Eddie Condon's celebration of the moving of his club from New York's Greenwich Village to its East Side is yet another Condon chapter of latter-day



Dixieland with swing era elements. There are substantial solos and it's interesting to hear how tangly similar Herb Hall's tone is to that of his more renowned clarinetist brother, Edmond. For the rest, there is somewhat more disarray in the ensembles and the programming than George Avakian used to allow at Columbia and occasionally, the music becomes overly frenzied.

The Feather-Hyman *Oh Captain!* is billed as "the first jazz show-tune album with vocals." Jackie Paris is the better and more individual of the two singers and there are capable solos by Coleman Hawkins and Harry Edison, among others. The basic material from the show, however, is thin; the octet arrangements are weak; and there is little indication that anyone involved was especially enjoying himself.

One of Fantasy's best records is an informal date that provides ample solo space for two of the major soloists on the current jazz scene—Bill Harris and Ben Webster. As annotator Ralph Gleason states, Harris is a rarity, "an original musician." He's original in his thoughtful and often unexpected conception and in his instantly identifiable, vibrato-throbbing tone. His playing almost has the quality of personal speech. Webster, a master of logical melodic variation, especially in ballads, also possesses one of the fullest and warmest tones on the tenor saxophone to be heard in jazz. The rhythm section is thoroughly co-operative.

Despite the title, *Duke with a Difference*, and the notes, which indicate little understanding of the relationship between Duke Ellington and his sidemen, this album is not especially different from most other sets made by Ellington musicians. Tyree Glenn is the only non-Ellington sideman on the date, and he's an alumnus of the band. The album, very Duke-influenced in the performances of the men, is generally entertaining with particularly impressive solo work by Johnny Hodges. The leader is a trumpeter of considerable swing and a personal conception that occasionally becomes fragmented and even coy as he indulges in facility for its own sake and questionable witticisms. The inclusion of one tremulous vocal by Marian Bruce was a mistake. Nonetheless, the album is recommended.

N. H.

## Gimmicks Unlimited

● **STICKS AND BONES** featuring **MARTY GOLD and His Orchestra**.  
Ramona; On The Alamo; Star Of Evening; Smoke Rings & 8 others. Vik LX 1126. \$3.98

● **HI FI FO FUM** featuring **MARTY GOLD and His Orchestra**.  
March Of The Toys; But Not For Me; The Comedians' Gallop; May I & 8 others. Vik LX 1133. \$3.98

● **ANYTHING GOES** featuring **Bruce Prince Joseph at the Harpsichord**.  
Get Happy; Manhattan; Anything Goes; Thou Swell. Camden CAL 416. \$1.98

● **DICK HYMAN & HARPSICHORD IN HI-FI**.  
Threepenny Tango; The Red Cat; Blue Danube Bounce; Hi-Lili, Hi-Lo & 8 others. MGM E 3606. \$3.98

Marty Gold's arrangements are intended apparently for listeners more concerned with showing off their hi-fi equipment than with music as such. In the first set, the liner notes explain, there is "spotlighting of the percussion and trombone sections" as well as "the pretty gongs of vibes and triangles and assorted drummer 'sticks.'" The arrangements in the second, says another annotator, "cleverly utilize many of the really hi-fi musical instruments: violins plucked in pizzicato fashion . . . an extremely active tympani, the Chinese bells, and flutes alternating with gay, robust bassoons." Musically, however, except for some



tracks which would be good for slow dancing, this is material for restaurants and shopping centers.



Bruce Prince-Joseph, Assistant Professor of Music at Hunter College and organist and harpsichordist of the New York Philharmonic, continues his strained attempts to play popular music. He uses a "special" harpsichord made by Hans Neupert "with three pedals like an organ and three sets of strings set in a completely wooden frame." For this listener, its sound is jarring. Mr. Prince-Joseph, the annotator underlines, includes jazz and classical elements together with dance rhythms in his performances. The result is a pastiche in which trickery often substitutes for organic invention. The conception becomes so eclectic and the "wit" so forced that the result is of no substance. Some numbers might serve as passable cocktail fare.



Mr. Hyman's album is duller yet because he is trying with heavy deliberateness to be wholly commercial and his material is distorted accordingly to even a more tasteless level than Mr. Prince-Joseph's. Only the Kurt Weill *Three-penny Tango*—tawdry by the intention of the writer—is worth hearing.

N. H.

### Out of This World?

● **FANTASTICA**—Music from Outer Space by Russ Garcia. Into Space; Nova; Lost Souls Of Saturn; Volcanoes Of Mercury & 7 others. Liberty LRP 3084. \$3.98

● **RE-PERCUSSION** featuring the

### Percussive Art Ensemble, Richard Schory cond.

Crocodile Crawl; Cymbalation; Woodpile Polka; Amazon Tributary & 6 others. Concert-Disc E 21. \$5.95

One thing that high fidelity equipment has created is a market for albums whose musical value is of less interest than the range of sound. A brace of recent entries into this category are the two LPs mentioned above. With all due respect to Russ Garcia, a talented and accomplished arranger, *Fantastica*, in which he has created a number of moody compositions keyed to space travel titles, sounds more like the sound track of a horror movie than anything else. There is a wide range of sound and a sort of ominous over-tone throughout.

*Re-percussion*, which is almost exclusively percussion music, is more fun to hear, with a great and wild variety of noises.

R. J. G.

### French Pastry—1900-1958

● **INTERNATIONAL SOIRÉE** featuring PATACHOU with Jo Basile and His Orchestra.

Piano du pauvre; Rue Lepic; Fascination & 9 others. Audio Fidelity APLP 1881. \$5.95

● **JEANMAIRE** with Michel Legrand and André Popp and Their Orchestras. Ca, c'est Paris; Je suis la femme; Qu'on est bien & 9 others. Columbia WL 108. \$4.98

● **CHANSONS—1900** featuring Jacqueline François, Juliette Gréco, Philippe Clay and others with Franck Ausman and His Orchestra.

Le Fiacre; La Baya; Sphinx & 11 others. Columbia WL 125. \$4.98

Last March, Patachou, one of the most bubbly of all French singers, put on a virtual one-woman entertainment in New York called *International Soirée*. It didn't last very long, but Audio Fidelity recorded the songs from it anyway. It's a pleasantly varied collection, elegantly recorded, and sung partly in French, partly in English. Mlle. Patachou introduces most of the numbers herself, and does a particularly amusing bit with the sentiments expressed by *I'm In Love With a Wonderful Guy*.

Although known primarily as a dancer, Jeanmaire is another Parisian who obviously enjoys belting out a song, and she handles her material with real assurance, and a certain amount of animal passion. Her repertoire consists mostly of new pieces—sardonic, tender, and raucous—with half of them written specially for her by Guy Beart, a talented young composer.

*Chansons—1900* covers the *chansons populaires* heard in French music halls at the turn of the century. They are interpreted by ten different singers, some of whom are quite fine (notably Juliette Gréco and Philippe Clay) and others who are pretty dreadful. Some wonderful *fin de siècle* arrangements are used for two orchestral medleys that may well be the highlights of the disc.

S. G.

### Starring Bardot!

● **MISRAKI: And God Created Woman** (soundtrack recording).

Orchestra with narration by Brigitte Bardot. Decca DL 8685. \$3.98

● **STEINER: Marjorie Morningstar** (soundtrack recording).

Orchestra with Ray Hendorf cond. & Gena Kelly (vocal). RCA Victor LOC 1044. \$4.98

● **FRIEDHOFER: The Young Lions** (soundtrack recording).

20th Century-Fox Orchestra, Lionel Newman cond. Decca DL 8719. \$3.98

Not content with recording almost every domestic movie soundtrack, with the possible exception of the Tom and Jerry cartoons, the record companies have now invaded the foreign film market. *And God Created Woman* wasn't a bad choice at all, especially since Decca could then decorate the front and back of the record jacket with shots of the celebrated Brigitte Bardot pout. Musically, too, the record has its appeal; for the Paul Misraki score is a pleasantly sunny, Gallic affair, that uses Latin rhythms to build up to a torrid climax. What's more, the customers can't feel cheated, as La Bardot is on hand to narrate the story in French, even if the uncredited Solange Berry is the one who sings *Dis-moi quelque chose*.

The American entries are pretty much the usual thing; pleasant enough as souvenirs if you've seen the films, but hardly worthwhile in terms of aural or musical value. The cover of the *Marjorie Morningstar* mishmash credits the score to Max Steiner, although there are about five other composers listed on the label.

S. G.

### Camarata's Four Seasons

● **AUTUMN** featuring Tutti Camarata and His Orchestra.

Autumn Leaves; Autumn Serenade; Autumn In New York & 7 others. Disneyland WDL 3021. \$3.98

● **WINTER** featuring Tutti Camarata and His Orchestra.

Let It Snow; Snowflake; Snowflakes & 8 others. Disneyland WDL 3026. \$3.98

● **SUMMER** featuring Tutti Camarata and His Orchestra.

Summertime; Summer Love; Serenade For Summer & 7 others. Disneyland WDL 3027. \$3.98

● **SPRING** featuring Tutti Camarata and His Orchestra.

Spring Will Be A Little Late This Year; Spring Is Here; Spring Madness & 7 others. Disneyland WDL 3032. \$3.98

With "mood" music still in apparently inexhaustible demand, there appears to be no let-up in the sets that go in for gimmicks—if only to vary the titles. By turning his attention to songs of the seasons, Tutti Camarata has come up with four attractive packages in this genre. While the arrangements are not particularly descriptive of each period—as opposed to the titles, which are—there are interesting effects, such as the "instrumental" vocal choir heard on *Autumn*, and the mellow trumpets in *Spring*.

S. G.

HiFi & MUSIC REVIEW

## All American

- **INDIAN LOVE CALL** featuring **RUDOLF FRIML** and the **Friml Orchestra**.  
Some Day; Sympathy; March Of The Musketeers; Indian Love Call & 8 others. Westminster WP 6069. \$3.98
- **THE WAY YOU LOOK TONIGHT** featuring **Joel Herron and His Orchestra**.  
The Last Time I Saw Paris; Why Was I Born?; Smoke Gets In Your Eyes & 9 others. Westminster WP 6074. \$3.98
- **NIGHT AND DAY** featuring **Joel Herron and His Orchestra**.  
Begin The Beguine; In The Still Of The Night; I've Got My Eyes On You & 9 others. Westminster WP 6079. \$3.98
- **CY WALTER PLAYS GERSHWIN CLASSICS**.  
Love Is Sweeping The Country; Mine; Funny Face & 11 others. Atlantic 8016. \$3.98

Although most of the well-known songs by America's "big five" of popular music (Kern, Gershwin, Berlin, Porter and Rodgers) have been done to near death, there always seems to be room for another instrumental collection of their "ever-green" standards. With *Indian Love Call*, however, Westminster has gotten off the reservation by devoting an album to the melodies of Rudolf Friml, with Friml himself at the piano. But apparently the powers were so shocked by their own daring that they scrupulously avoided any mention of the composer's name on the front cover of the record jacket.

Friml's music while clinging to a certain old-fashioned European flavor, still possesses a melodious charm that wears well. It was during the 1910's and 1920's that the composer created scores for some twenty-one musical comedies and operettas, including such hits as *The Firefly*, *Rose-Marie*, *The Vagabond King* and *The Three Musketeers*. Selections from all these shows are represented here in touchingly affectionate performances by the almost 80-year-old composer and the distinctly impressive "Friml Orchestra" which backs him up.

Joel Herron's two releases get us back to normal with one each devoted to the standard repertory of Kern and Porter; but this is not meant to discourage anyone, for Herron has produced two of the tastiest LP's of this type available. The liner notes on both are frequently either incorrect or misleading.

The Gershwin package by Cy Walter, a nimble, masculine pianist, concentrates mostly on songs from just two musicals, *Of Thee I Sing* and *Funny Face*. He also manages to sneak in a few rare gems, such as *Hello*, *Good Morning* and *I'm About to Be a Mother*. The record sound is a bit dull.

S. G.

## Children's Hour

- **WILDER-ENGVICK: Hansel and Gretel—Music for the TV Production**. Red Buttons, Barbara Cook, Rudy Vallee and others with Chorus and Orchestra, Glenn Osser cond.  
Market Today; Men Run The World; Morning Song & 4 others. MGM E 3690. \$3.98
- **FUN IN SHARILAND** featuring **Shari Lewis with Lan O'Kun (piano) and Orchestra, Marty Gold cond.**  
Wiggle Your Fingers; Hey, Down There; C-A-T & 9 others. RCA Victor LBY 1006. \$3.98

There were others, but the main fault with turning *Hansel and Gretel* into a television musical was in casting the mature, New Yorkese Red Buttons as Hansel. This has been further compounded on the record, by having him also narrate the story, and by giving the part of his father to Rudy Vallee, who is apparently still drinking the steins to dear old Maine. The day is almost saved by the ever delightful Barbara Cook, whose *Evening Song* is the best of the somewhat disappointing score by Alec Wilder and William Engvick.

Another television show, *Shariland*, has inspired a really fine collection of songs for children. The set is distinguished by the fact that the songs require the kids to accompany them with such things as spelling, singing, and playing a musical instrument. Shari Lewis is a young lady of many talents, chief of which is a wonderful gift for communicating with the young fry.

S. G.

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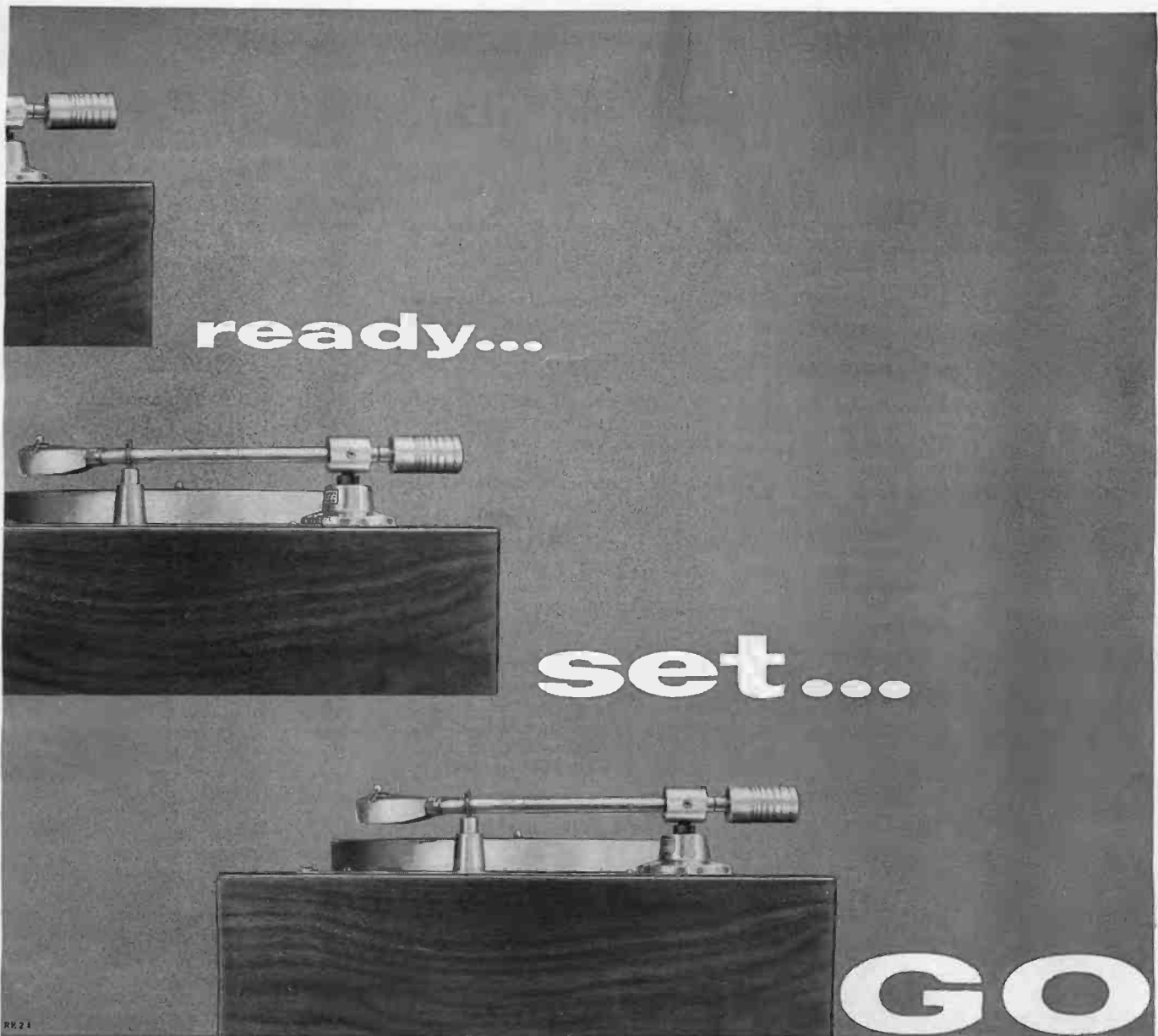


# Entertainment Music Miscellany

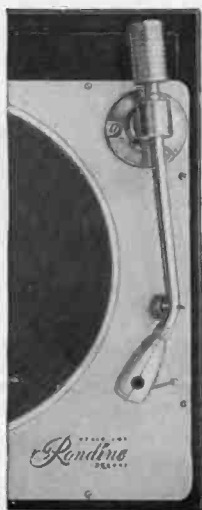
MORE NEW ITEMS RATED AT A GLANCE

TITLE	Musical Interest	Performance	Recorded Sound	Score
<b>ELECTRONIC ORGAN</b> —Jack Anderson Quintet. _____ Once In Love With Amy, Caravan, Muskrat Ramble & 9 others. Audio Fidelity AFLP 1856.	✓✓✓	✓✓✓✓	✓✓✓✓	11
<b>SOLID JACKSON</b> —Graham Jackson at the Mighty Wurlitzer Pipe Organ. _____ One O'Clock Jump, Cherry Pink And Apple Blossom White & 10 others. Westminster SP 6084.	✓✓✓	✓✓✓✓	✓✓✓✓	11
<b>ON WINGS OF SONG</b> —Naval Aviation Cadet Choir. _____ I Wonder As I Wander, Jericho, Eternal Father & 14 others. Urania UR 9018.	✓✓✓	✓✓✓	✓✓✓✓	10
<b>THE DREAM GIRL</b> —Ray Anthony & Orchestra. _____ Pretend, Bewitched, Darn That Dream & 9 others. Capitol T 969.	✓✓✓	✓✓✓✓	✓✓✓	10
<b>VIENNESE MOOD MUSIC</b> —Heinz Sandauer & Orchestra. _____ Vienna, Song From Vienna, You, Only You & 29 others. Angel 65035.	✓✓✓	✓✓✓	✓✓✓	10
<b>SILVER SOUNDS</b> —Lanny Ross & Warren Vincent Orchestra. _____ Brown Eyes, Cabin In The Woods, April Is A Woman & 7 others. Design DLP 64.	✓✓✓	✓✓✓	✓✓✓	9
<b>SOUTH AMERICAN MOODS</b> —Domenico Savino & Orchestra. _____ Amapola, La Golondrina, Brazilian Love Song & 7 others. Camden CAL 429.	✓✓✓	✓✓✓	✓✓✓	9
<b>LOU MONTE SINGS FOR YOU</b> —Orchestras of Hugo Winterhalter & Joe Reisman. _____ Lazy Mary, Darktown Strutters Balls, Italian Huckle Buck & 9 others. RCA LPM 1651.	✓✓	✓✓✓	✓✓✓	8
<b>MOVIN' WEST</b> —Merrill Staton Choir. _____ Buffalo Gals, Chisholm Trail, Red River Valley & 11 others. Epic LN 3472.	✓✓	✓✓✓	✓✓✓	8
<b>SOUVENIR d'ITALIE</b> —LeRoy Holmes & the Satin Strings. _____ Arrivederci Roma, O Marie, Amami Se Vuo! & 9 others. MGM E 3539.	✓✓	✓✓✓	✓✓✓	8
<b>WITH A SONG IN MY HEART</b> —Lawrence Welk & Orchestra. _____ Young At Heart, There Goes My Heart, My Foolish Heart & 9 others. Coral CRL 57147.	✓✓	✓✓✓	✓✓✓	8
<b>BIRDS OF A FEATHER</b> —Whistling by Muzzy Marcellino & Russ Garcia Orchestra. _____ Street Scene, If I Had You, The Whistler & 9 others. Liberty LRP 3075.	✓✓	✓✓	✓✓✓	7
<b>DANCING AT THE HABANA HILTON</b> —Mark Monte & the Continentals. _____ Cha-Cha, Mambo, Rumba & Bolera Medleys. Jubilee JLP 1072.	✓✓	✓✓	✓✓✓	7
<b>LEGRAND IN RIO</b> —Michael Legrand & Orchestra. _____ Brazil, Frenesi, Perfidia & 11 others. Columbia CL 1139.	✓✓	✓✓	✓✓✓	7
<b>LIZABETH</b> —Lizabeth Scott with Henri René & Orchestra. _____ How Did He Look?, Willow Weep For Me, I'm In Love Again & 9 others. Vik LX 1130.	✓✓	✓✓	✓✓✓	7
<b>PIZZA PARTY</b> —The Gaylords. _____ Ah Marie, Neapolitan Nights, Non Ti Scordar Di Me & 9 others. Mercury MG 20356.	✓✓	✓✓	✓✓✓	7
<b>DAVID WHITFIELD FAVORITES</b> _____ If I Lost You, I'll Find You, Without Him & 9 others. London LL 3003.	✓✓	✓✓✓	✓✓	7
<b>GEORGE WRIGHT GOES SOUTH PACIFIC</b> — On special 5-Manual Wurlitzer. _____ Bali Ha'i, I'm In Love With A Wonderful Guy & 10 others. HiFiRecord R 716.	✓✓	✓✓	✓✓✓	7

Musical Interest:	Excellent ✓✓✓✓	Pleasing ✓✓✓	Fair ✓✓	Dull ✓
Performance:	Superb ✓✓✓✓	Good ✓✓✓	Adequate ✓✓	Disappointing ✓
Recorded Sound:	Brilliant ✓✓✓✓	OK ✓✓✓	Fair ✓✓	Poor ✓



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# STEREO REELS and RECORDS

Reviewed by Bert Whyte and David Hall

## RECORDS

● **HI-FI FIEDLER**—Rimsky-Korsakov: *Coq d'Or-Suite*; Rossini: *William Tell—Overture*; Tchaikovsky: *March Slav*. Boston Pops Orchestra, Arthur Fiedler cond. RCA Victor LSC 2100 \$5.95.

RCA Victor's stereo disc debut in the concert music field provides a first-rate test for this newest disc medium—one far more conclusive than any we've heard thus far; for we're familiar with both the original monaural disc (LM 2100) and with the stereo tapes (CCS 41 and BCS 41) of the same colorful repertoire.

Plainly the Victor engineering staff put in plenty of work to assure high quality here; for the results are definitely superior to any other symphonic stereophonic discs we've heard thus far. The sound is clean; everything tracks excellently; there was no noticeable deterioration of quality toward the center of the disc. Musically, Fiedler and his men turn in clean-cut, if not profoundly inspired performances. I liked the *Coq d'Or* ("Golden Cockerel") music by far the best. Audio perfectionists may still be willing to put \$19.90 into 7½ ips stereo tape; but at \$5.95, this disc for me is a sure winner.

I have the distinct feeling that RCA Victor is paying much attention to achieving realistic stereo depth effect, even at the expense of some channel separation. To which I say *amen*—better realistic depth in stereo than exaggerated localization. However, a meter check and comparative playback showed the left channel (violin side) to be down in volume level some 6 db. Was this the result of the original orchestra set-up, the microphone placement, or the transfer to disc?

Come the fall, though, you'll be able to get this music on 3½ ips double-track (four tracks in all) stereo tape for \$8.95, when RCA Victor will be making its first releases of stereo tape cartridges and the machines to play them on. If the quality turns out to be in the same class as the 7½ ips stereo tape, then a decision between tape and disc here will be a tough one to make indeed.

D. H.

● **BE MINE TONIGHT** featuring **ABBE LANE** with Tito Puente and His Orchestra. Pan Amore Y Cha-Cha-Cha; Take It Easy; Whatever Lola Wants; Arrivederci Roma; Green Eyes & 7 others. RCA Victor LSP 1554 \$5.95.

Where RCA Victor has little competition in the earliest stages of the stereo disc sweepstakes when it comes to concert music, their initial pop release featuring the redoubtable Abbe Lane with Tito Puente's band makes for fine comparative fare with such items as ABC-Para-

mount's Eyde Gormé disc or with Juanita Hall on Counterpoint.

Needless to say, Miss Lane really belts out her mixture of Latin-Americana and continental variety, expertly aided and abetted by Señor Puente's rhythm section. The sound is tops in anybody's league, with good stereo perspective and a welcome relief from exaggerated separation effects.

Good and colorful pop tune entertainment here and a fine audio showpiece.

D. H.

● **SAINT-SAËNS: Symphony No. 3 in C Minor, Op. 78 ("Organ")**. Vienna Philharmonic Symphony, Hans Swarowsky cond. with Hans Eibner (organ). Urania USD 1001 \$5.95.

The original stereo tape of this performance was one of the best large-scale recordings of European origin to be done by an independent recording firm, and it's a pleasure to say that the transfer to stereo disc has been equally successful. Swarowsky and his Vienna players adopt a broadly lyrical approach to Saint-Saëns's classical romanticism that becomes it; and if the performance is not competitive in sheer virtuosity to Toscanini, Ormandy, or Paray on monaural disc, it is by no means an inferior effort in and for itself.

The space illusion is the finest feature of all, for that is what this kind of music needs. So far as we could determine, the cutting job is clean. The slight peakiness in the mid-range we noticed also on the original stereo tape, and this is quite easily corrected with a bit of additional treble roll-off.

D. H.

● **OFFENBACH (arr. Rosenthal): Gaité Parisienne—Ballet**. London Philharmonic Orchestra, René Leibowitz cond. Urania USD 1002 \$5.95.

There are three stereo tape versions of this gay and justly popular ballet pot-pourri of Offenbach tunes, including the present version transferred to stereo disc. We would regard the Fiedler-Boston Pops as the strongest competition, as and when it gets on disc.

This is our first encounter with Urania's recording work with the London Philharmonic, and we have very few complaints. All is clean and full bodied as far as recording and performance mechanics are concerned. The high percussion are maybe a bit overprominent—a temptation to which many a hi-fi-minded recording director has succumbed. The stereo cutting seems fine—no noticeable distortion and good channel separation. The pick-up is closer than that used for the Saint-Saëns *Organ* Symphony, but there is still sufficient spatial illusion and better localization effect.

HiFi & Music Review

Leibowitz is more closely associated with performances of Schoenberg and the moderns than with Offenbach, so he can be forgiven for not having caught the last full measure of Offenbach's champagne sparkle. There's still plenty of rhythmic vigor and lyrical warmth to go around.

D. H.

● **PORTRAIT OF PEE WEE** featuring Pee Wee Russell (clarinet?), Ruby Braff (trumpet), Bud Freeman (tenor sax), Vic Dickenson (trombone), Nat Pierce (piano), Charles Potter (bass), Karl Kiffe (drums).

That Old Feeling; World On A String; Exactly Like You; It All Depends On You; If I Had You; Out Of Nowhere; Pee Wee Blues; I Used To Love You; Oh No!  
Counterpoint CPST 562 \$4.98.

● **DIXIELAND JAZZ IN STEREO** featuring The Empire City Six.

That's A-plenty; Tin Roof Blues; Indiana, Chicago, Charleston; Darktown Strutters' Ball; Limehouse Blues; Battle Hymn Of The Republic; Muskrat Ramble; Black And Blue; Wolverine.  
Hallmark HLP 312 \$3.98.

The featured personnel on Counterpoint's Pee Wee Russell "Portrait" is as imposing a group of jazz mainstayers to be found anywhere and they surely live up to their billing here with a group of rhythmically punchy numbers, most of them arranged by pianist Nat Pierce. The "evergreen" standards figure heavily here and for us Pee Wee's darkly nasal clarinet and Braff's coolly lyrical yet intensely expressive trumpet carry off the honors. Both originals—*Pee Wee Blues* and *Oh No!*—made delightful listening.

Sonically the recording as such is very clean, with perhaps a bit too much aggressiveness on the part of cymbals; but here it's hard to say how much stems from mike placement and how much from playing. Separation seemed to us somewhat excessive—producing the effect of two combos, rather than a cohesive whole.

Hallmark's Dixieland Jazz is both more rough hewn and of different instrumental texture than Audio Fidelity's famous Dukes. No personnel is given, but we have piano, bass and drums in addition to the normal clarinet, trumpet, and trombone. The familiar favorites emerge cleanly in stereo disc format, if without the imaginative ingenuity and refinement that characterizes the Dukes of Dixieland. The sound ranks with Hallmark's Dick Haymes disc as their best-to-date with good directionality, but still a trifle flat in sonic perspective.

D. H.

● **MARDI GRAS** featuring Fred Martin and His Radio Dance Orchestra.

Spanish Gypsy Dance; Over The Waves; Smoke Gets In Your Eyes; Blue Tango; Lime-light; La Cumparsita; Dreams Of The South Sea; Moon-glow; Besame Mucho; Beer Barrel Polka.  
Hallmark HLG 505 \$4.98.

A biggish "concert" orchestra is featured here in reasonably good stereo sonics, but this is not enough to compensate for the strictly routine arrangements and performances of thrice familiar favorites.

D. H.

● **FOLLOW THE DRINKING GOURD** featuring Michel Larue and Alex Foster and the Drinking Gourds.

John Henry; Look Over Yonder; Voo-Doo American & 10 others.  
Counterpoint CPST 560 \$4.98.

Here we have a folklore vocal duo with guitar and percussion accompaniment (mostly bongo). American Negro songs of the slavery and reconstruction era predominate, and there is some Haitian element present as well.

The whole presentation is stylized in the extreme, mostly in the direction of Caribbean influence and we miss the elemental freshness of this kind of folk stuff as presented in the ethnic series of the Folkways label, for example. One hearing of the great *John Henry* will indicate the excessive artiness of this whole presentation. *Voo-Doo American* with its all too brief episode of *Bya Bulako* funeral lament is the one thing here that rings true musically and emotionally.

The recorded sound as such is very clean and brilliant, especially the bongo transients; but the production as a whole doesn't seem to lend itself to stereo. We found it annoying to have singers and percussion so definitely separated by eight feet of speaker space.

D. H.

## REELS

● **HANDEL: *Israel in Egypt*** (complete recording).

University of Utah Chorus with Soloists and Utah Symphony Orchestra, Maurice Abravanel cond. Westminster SWB 8031 2 Reels \$25.90.

Mention Handel's name to most music lovers and they immediately think of his great oratorio, *Messiah*. A knowledgeable few know that Handel wrote quite a number of oratorios, none of which have ever achieved the same vast popularity. Whether or not this attitude is justified is the burden of history. Perhaps in modern times through the miracle of recordings there will be sufficient exposure to these "other" oratorios as to require a re-evaluation. Suffice to say of this recording of *Israel in Egypt*, that it has all of the stirring and dramatic elements which have endeared *Messiah* to so many people. Here we have the vast sonic architecture of single and double choruses, combined in this case with the customary but fairly sparse recitative and bass continuo of organ and harpsichord. The biblical text together with the brilliant scoring makes for a genuinely exciting musical experience.

Westminster has ventured into an area of musical America new to recording by utilizing the talents of the Utah Symphony and the University of Utah. It would be untrue to characterize these organizations as polished professionals, but it would be unkind not to commend them for their very honest straightforward and competent performance. Abravanel does not invest his reading with the spontaneity and ebullience found in the modernized arrangement recorded by Sir Malcolm Sargent on Angel discs. However, this version does have the advantage of stereophonic sound, a fact of great importance in any choral work.

Generally, the sound is quite clean, the large choral climaxes being reproduced with very little "blur or fusion." For my taste the mixing of the work in general and the chorus in particular was not close enough for perfect articulation and the effect is too diffuse. The acoustical climate was spacious enough but little has been contributed in the way of depth illusion. Directionality was apparent enough—in fact overly so as there seemed to be a disconcerting "left-right" emphasis in many sections of the recording. I suspect this was a straight two-channel stereo recording, hence the "hole-in-the-middle" difficulties. In spite of these shortcomings, this is a thrilling thing to hear and since stereo recordings of a work of this magnitude are still few and far between, it is certainly worthy of consideration.

B. W.

● **BEETHOVEN: *Missa Solemnis in D, Op. 123.***

North German Philharmonic Choir and Orchestra, Walter Goehr cond. Concert Hall Society RX 63 2 Reels \$23.90.

Here is another "heavyweight" stereo tape from the standpoint of length and cost. Whether this tape is worth almost \$24 to you depends on how much you like this music and how urgently you want it in a stereophonic version. I can say without any reservations that as a performance it is barely passable—certainly not in the same league with the old Toscanini disc reading. Goehr drags things rather dreadfully and the whole affair is best characterized as "lack-luster." In matters of sound there are some saving graces.

The big effects do come off with more realism and far less distortion than on any of the disc versions. But here too, are the negative sonic factors—excessive diffusion, directionality that is overdone to the left and right with subsequent lack of middle, and oddly manipulated dynamics that raise havoc with overall balance. The imminence of the stereo disc and the anticipated new recordings of many of these big works would indicate that it would be prudent to wait for a more satisfying stereo version of this score.

B. W.

● **PALESTRINA: *Missa "Assumpta est Maria."***

Dessoff Choirs, Paul Boepple cond. Concert Hall Society HX 65 \$9.95.

This tape has a few failings—bad overload distortion and choral "blur" in some sections and an inordinate amount of d.c. nodule noise. But these are minor and can be forgiven in view of the overall excellence of performance and recording. The pickup employed is deliberately on the distant side; for the engineers were evidently trying to emulate a cathedral-type sound and they succeed quite well. The balances are good and enough proximity has been preserved so that one can catch the enunciation of the singers. Directional illusion is excellent, with the sopranos and tenors being heard on the left and the heavier male voices on the right, plus an admixture of both filling in the middle. This is lovely music with truly interesting vocal texture. The finely trained choirs have excellent in-

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*Autumn*

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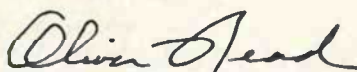
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tonation and it is a joy to hear such control and precision in breathing, phrasing, and dynamic expression. If your musical tastes have not yet encompassed Renaissance polyphony and such, this is an excellent tape with which to indoctrinate yourself.

B. W.

● **CHADWICK:** *Symphonic Sketches* (*Jubilee; Noël; Hobgoblin; A Vagrom Ballad*). Eastman-Rochester Symphony Orchestra, Howard Hanson cond. Mercury MDS 5-24 \$12.95.

George Whitefield Chadwick was one of the leaders of that group of New England composers who at the turn of the century turned out a whole literature of finely crafted pieces in the European ro-

mantic tradition. By and large, the only distinctively American aspects of their work were centered around the use of an occasional title of regional significance, the use of an Indian melody or two, or a touch of ragtime. Thus the first three pieces of Chadwick's *Symphonic Sketches* sound essentially like Americanized Dvořák, though it must be said that the brilliance of *Jubilee* and the tender lyricism of *Noël* (named for the composer's son) make for fine listening, especially in stereo format and in Hanson's splendid reading.

It is in the *Vagrom Ballad* that we have something distinctly original—American in its restiveness and irreverent humor, even to poking fun at Bach with the xylophone. Not bad for 1896!

In its original monaural LP version (Mercury MG 50104) this recorded performance was one of shattering brilliance and full-bodied power. Needless to say, the gain is tremendous when it can emanate seemingly from the whole wall of a room instead of being squeezed out a 15-inch hole. The Eastman Theater is an ideal place for recording and its fine blend of reverberance and presence shows up to flawless advantage in stereophonic reproduction. The mikes have been placed just right for A-1 illusion of both depth and instrumental localization.

D. H.

● **CHAUSSON:** *Symphony in B-flat*. Detroit Symphony Orchestra, Paul Paray cond. Mercury MDS 5-26 \$12.95.

Detroit's venerable Orchestra Hall, like Rochester's Eastman Theater, is a superb recording locale—if perhaps a wee bit small for some of M. Paray's bigger sounds. It was lost to the Detroit Symphony during the Depression days, but was re-discovered by the Mercury recording crew for its own purposes, for by then it had become a Negro church. With the exception of a Wagner album and the Beethoven Seventh Symphony, all of Paul Paray's Detroit Symphony discs from 1953 till the spring of 1956 were made in this dusty old auditorium. Judging from the sound of the Detroit recordings made since that time in the new Ford Memorial Auditorium, we should guess that the Mercury crew has wished many-a-time that they had been back in the dusty old barn on Woodward Avenue; for its warm, gorgeously cohesive acoustics have certainly more ear appeal than the coldly precise sounds we have heard via the recordings done in Ford.

This is a long prelude to pointing out that this tape of the B-flat Symphony by Ernest Chausson, one of César Franck's most gifted (and unhappily shortlived) pupils is one of Mercury's and Paray's finest achievements from the old Orchestra Hall. I'd rate this and Debussy's *Ibéria* (disc MG 50101, stereo tape MBS 5-8) as the best of all Mercury's Detroit Symphony recordings.

Chausson's *Symphony*, like Franck's, is a three-movement cyclic affair following the victory-through-struggle expressive pattern common to so many of the late romantic symphonists. The lyrical-expressive element has almost the intensity of a hot-house in midsummer; and unless a conductor has taste, it can become unbearable in the hearing. Paray and his players, though, accomplish the same miracle as in their very first Mercury recording—the Franck *Symphony* (MG 50023), eschewing overwrought emotionality for rhythmic vitality and vigorous line. The result for Chausson, whether on stereo tape or on disc (MG 50108) is ideal.

The impact of Paray's performance in stereo is absolutely thrilling; for he has developed a string body in his orchestra that may one day have Philadelphia looking to its laurels. Richness, body, brilliance—all are there, and they gain over-

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whelmingly from the space and depth illusion of the stereo medium. Again the microphones have been flawlessly placed for this purpose. There is no break whatever in the sonic front as reproduced; yet there is just the right degree of localization present. The best seat in the house couldn't offer better sound than this!

D. H.

● **TCHAIKOVSKY: Symphony No. 6 in B Minor, Op. 74 ("Pathétique").** N. Y. Philharmonic, Dimitri Mitropoulos cond. Columbia LMB 19 \$17.95.

This recording of the "Pathétique" is probably among the last we shall get from the N. Y. Philharmonic under the tenure of Dimitri Mitropoulos. As I have said before, Mitropoulos has never been particularly well favored by Columbia in the choice of repertoire to record. His great natural talents have been subverted to the exigencies of the pocketbook and his recording career for the most part has been a succession of potboilers, in which I am sure he had little interest. In this, perhaps one of his last "potboilers," I think his patience was worn a bit too thin and he gives us a reading in which I seem to detect some "pique." For example the first movement is taken at an absolutely furious pace. He really whips his men along here! In the other movements there are inconsistencies of tempi and phrasing and dynamics—all adding up to one of the most singularly "different" performances of the "Pathétique" on record. It is as if he had decided in one last fling to throw convention to the wind and see what would result. In spite of the fact that the reading will appall musical purists it has its own peculiar excitement. This is heightened by the sound which is quite good here and is easily the best of any stereo version thus far. Very close-up big sound, with plenty of detail. A multi-mike job with some fine "depth control" in evidence. Directionality is easily apparent and there is adequate center fill. Add high flying dynamics and Mitropoulos' headlong pace and if this doesn't leave you breathless, nothing will!

B. W.

● **THE SOUND OF WAGNER—Lohengrin—Prelude to Act III; Tannhäuser—Overture; Die Götterdämmerung—Siegfried's Funeral Music; Die Meistersinger—Dance of the Apprentices and Procession of the Mastersingers; Die Walküre—Ride of the Valkyries & Magic Fire Music.** Concert Arts Symphony Orchestra, Erich Leinsdorf cond. Capitol ZF 37 \$14.95.

Anyone who is fond of Wagner should rush right out and buy this tape! Yes, it is that kind of a tape . . . a generous serving of such staples of the Wagnerian repertoire as *Ride of the Valkyries*, *Magic Fire Music*, the *Overture to Tannhäuser*, *Siegfried's Funeral Music*, etc . . . done to a fine musical turn by Leinsdorf. This is just about the best conducting I have ever heard from Leinsdorf; he is completely in rapport with the demands of the music. He is lighthanded and delicate, or in turn imperious and demanding. His sense of timing and his expressive phrasing present Wagner with a new look.

AUGUST 1958

The sound is imposing. Mike pickup was fairly close and combined with spacious acoustics making for both sharp orchestral detail and excellent depth effect. Directionality is readily apparent, and true sense of stage breadth has been achieved. Wide dynamic response and superbly clean transients are plus factors on this tape.

B. W.

● **WAGNER: Die Götterdämmerung— Dawn and Siegfried's Rhine Journey; Siegfried Idyll.**

Detroit Symphony Orchestra, Paul Paray cond. Mercury MAS 5-20 \$9.95.

As the old saying goes, "You can't win them all"; and here even the fine Detroit Orchestra Hall acoustics can't help this tape from coming a bit of a cropper. We have the feeling that Paray finds the

Wagner "Ring" operas much less to his taste than say, *Parsifal* or *Die Meistersinger*; for his Mercury discs of excerpts from these latter works are standout Wagner readings in anybody's league. But when we heard the original disc release (MG 50107) of the program offered on this tape, we felt that Paray simply didn't have his heart in the *Rhine Journey* music. The *Siegfried Idyll* was something else again; for this little serenade, written by Wagner for his newborn son, he does with all the tenderness and beauty of line it needs; and it showed up beautifully on the disc.

Alas! The tape is marred by intolerable hiss from beginning to end—a fatal matter for the *Siegfried Idyll* with its chamber orchestra scoring. We are surprised that Mercury allowed release of the stereo tape in this condition, and hope to good-



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ness it can be corrected; for Wagner is one composer whose "blended" scoring style profits notably from the broad sonic front and 3-D illusion of stereo. I have never been very thrilled by the Wagner orchestral literature on conventional LP from a sound standpoint, and we could use lots more topdrawer Wagner performances on stereo, be it tape or disc.

A word is in order about Mercury's recording *per se* here—hiss or no. The microphone placement is a bit closer than in either the Chausson or Chadwick tapes noted elsewhere, which means a shade less feeling of depth; but some of the localization effects are really thrilling—notably in the "scherzando" section of the *Rhine Journey* where the violins sail along lickety-split from the left with their jaunty "scherzo" tune, then the 'cellos suddenly chime in from the right with the Siegfried horn call in delectable counterpoint. Even in the concert hall we don't very often get the chance to savor this bit of fine Wagnerian detail!

D. H.

● **MENDELSSOHN: A Midsummer Night's Dream—Incidental Music (Overture; Scherzo; Intermezzo; Nocturne).** Philadelphia Orchestra, Eugene Ormandy cond. Columbia HMB 16 \$11.95.

● **MENDELSSOHN: A Midsummer Night's Dream—Incidental Music (Overture; Scherzo; Dance of the Clowns; Wedding March); TCHAIKOVSKY: Nutcracker Suite.** Hollywood Bowl Symphony Orchestra, Felix Slatkin cond. Capitol ZF 67 \$14.95.

These tapes make tough choosing when it comes to weighing musical merit vs. economics. Capitol offers the best stereo version yet of the familiar *Nutcracker Suite* and a very fine second-best *Midsummer Night's Dream*. Add to this the fact that only the Overture and Scherzo are duplicated in these two tapes. However, we'd be rather inclined to forego the rather inconsequential *Dance of the Clowns* and the too-familiar *Wedding March* in favor of the Columbia sequence—that is if music, not money were the object.

Columbia's stereo recording of symphonic fare has been somewhat variable; but like the Ormandy-Philadelphia recording of the Sibelius Second Symphony reviewed in these columns in June, this one is a jim-dandy. Superb instrumental localization throughout and first-rate depth illusion. Ormandy and his men play with a deft lightness of touch not ordinarily expected. You'll be lucky to hear a more lovely *Nocturne* anywhere.

Hollywood's Felix Slatkin has some of the best instrumentalists in the country working in his "Bowl" group and what we get in his Mendelssohn and Tchaikovsky is hairline rhythmic accuracy and surprising zest. The Tchaikovsky *Nutcracker* music comes out somewhat better than the Mendelssohn despite a few tiny mannerisms in the *Waltz of the Flowers*. Recordingwise, this sounds like a very skillfully manipulated studio job, in the course of which most things come off in good taste. Brass and timpani are

a shade heavyhanded at times and the engineers seem to have aimed primarily at achieving depth illusion, even at the expense of some fine points of localization. The *Wedding March* in the Mendelssohn is a knock-out! Maybe the churches should think about installing stereo for wedding occasions?

D. H.

● **MUSIC FOR STRINGS—Bach-Stokowski: Mein Jesu was für Seelenweh befallt Dich in Gethsemane; Preludio from Solo Violin Partita No. 3; Gluck: Iphigenia in Aulis—Lento; Armide—Musette & Sicilienne; Borodin: Nocturne from String Quartet No. 2; Paganini: Moto Perpetuo; Rachmaninoff: Vocalise.**

Leopold Stokowski and His Symphony Orchestra. Capitol ZF 65 \$14.95.

● **TCHAIKOVSKY: The Swan Lake—Ballet Excerpts.** Ballet Theatre Orchestra, Joseph Levine cond. Capitol ZF 66 \$14.95.

Both of these tapes belong in the "tricks with sound" department as applied to longhair musical fare. With Stokowski, the tricks are applied at the source, whereas with the Ballet Theatre Orchestra the full treatment emanates from the engineering department. Like all tricks, some are brilliantly effective and some fall a little flat.

Stokowski does best with his own Bach transcription. Whether one likes this kind of hot-house interpretation or not, it's got to be said that the string tone in the beautiful Bach song beggars description and is made-to-order for the stereo medium. Even more effective is Stokowski's version of the brilliant and justly famous Preludio. The treatment here is in concerto grosso manner, with wonderfully effective contrast between solo players and the full string body. By the way, how many know that Bach himself made an orchestral version of this piece (as the prelude to his *Rathsuaahl* Church Cantata)? Won't someone please get around to doing a recording of this and other Bach orchestral movements from the cantatas! This is about as far as we could comfortably go with Stokowski and his remarkable assemblage of strings; for the Gluck and Borodin were decidedly goey in terms of the essentially chaste melodic content; and even the virtuosity displayed in the Paganini couldn't remove the oversweet taste. The stereo as such is OK; but \$14.95 of this over-rich tonal pastry is rather a dose!

The first half of Tchaikovsky's *Swan Lake* music, which gets its stereo initiation via this Capitol tape, is quite a listening experience in this Joseph Levine-Ballet Theatre Orchestra reading. Everything is twice as large as life and seems to be coming from all directions. It's not natural, but like the Carmen Dragon *Russkaya* tape (ZF 24) from Capitol, it's a thriller. About twenty-five minutes of the total two-hour score are offered here, including the famous Waltz, some of the national dances, the *Dance of the Little Swans*, etc.; and the performances are zestful and full-blooded.

The stereo sonics are more akin to Cinerama than to any attempt to approximate for the home a real symphony or-

chestra concert or theater sound. For example, when the full string body enters with a particularly juicy melody in the familiar waltz, you can literally hear the level come up to what sounds like a full 6 db! To assess this sort of thing in terms of legitimate music making is plainly ridiculous, but it's good fun as listening and a fine equipment showpiece.

D. H.

● **BEETHOVEN: Piano Concerto No. 5 in E-flat, Op. 73 ("Emperor").** Jacob Lateiner with the Vienna State Opera Orchestra, Armando Aliberti cond. Westminster SWB 9010 \$17.95.

● **GRIEG: Piano Concerto in A Minor, Op. 16.** Richard Farrell with the Hallé Orchestra, George Weldon cond. Mercury MCS 5-27 \$11.95.

● **FALLA: Nights in the Gardens of Spain.** Artur Rubinstein with the San Francisco Symphony Orchestra, Enrique Jorda cond. RCA Victor CCS 95 \$10.95.

All three of these piano concerto recordings point up what seems to be the agreed method of handling the solo instrument in terms of the stereo medium—namely, to distribute the sound equally between the two channels. With a nine-foot concert grand, this works out pretty nicely under conditions of home reproduction. The matter of balance with the orchestra is a little more tricky, and each of these tapes handles the situation differently.

Westminster gives the piano the center of the stage with a vengeance, the orchestra seeming to be definitely in the background and somewhat out of focus, especially in the string department. It's like listening to a live concert hall performance of a concerto from a third row orchestra seat. The performance of this, Beethoven's most brilliant piano concerto, is lyrical and small-scaled rather than imposingly brilliant. Within the framework of this conception, Lateiner plays very well and has the benefit of a fine-tuned instrument. Rubenstein on RCA Victor offers a more brilliant solo treatment, but there are orchestra balance problems in that tape too. So a definitive *Emperor* Concerto on stereo has yet to be achieved.

Mercury's entry with the Grieg Concerto also has competition from Rubinstein, who still holds the edge performance-wise—this is a nice but routine reading—but he is definitely surpassed in the recording department. Balance between soloist and orchestra is wholly natural on the Mercury tape and the sound is imposingly full in depth as well as well managed in terms of instrumental placement. Farrell's piano is a trifle thuddy in the bass. This tape is \$1 cheaper than the RCA Victor; so it offers a neat choice as between sonic, musical, and economic values.

Manuel de Falla's masterly bit of impressionism evocative of nocturnal dancing and song in the gardens of his native country needs superlative recording and the most fine-grained orchestral accompaniment to make it a wholly convincing experience. This music is fragile stuff and it takes only the smallest miscalculation,

HiFi & Music Review

whether in piano tone, solo-orchestral balance, or instrumental color, to break the spell. Clifford Curzon, as recorded in England by London with the same conductor featured on this RCA tape, has stood alone in being able to preserve Falla's magic spell—thanks in large measure to ideal acoustics and top engineering.

Stereo or no, not all of Rubinstein's formidable prowess can make a true musical success out of this RCA Victor tape. Jorda seems unable to conjure out of his San Francisco players the tonal subtleties he obtained in and on London. Furthermore, one is uncomfortably aware of the impinging four walls of the studio or auditorium used by RCA—or else the whole microphone pick-up is too close. The "Far Away Dance" of the middle movement is all too near at hand—and so, the all-important magic is missing. Sorry—because it's a shame to see a great artist like Rubinstein not done well by!

D. H.

● **TCHAIKOVSKY: Piano Concerto No. 1 in B-flat Minor, Op. 23.**

Leonard Pennario with the Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. Capitol ZF 40 \$14.95.

This is I believe, the fourth stereo recording of the Tchaikovsky Piano Concerto. The performance will not set Moscow agog, nor the sound elicit cries of ecstasy from the hi-fi fan, but between these extremes we have a reasonable representation. Pennario impresses as always with his technical facility and fat tone; but as in so many of his recordings, he fails to generate any real warmth. Leinsdorf takes everything at a rather deliberate pace, but fortunately, he never is plodding. The mike pickup on this was moderately close, but with the acoustic perspective utilized, there is not as much orchestral detail as one might desire and the piano lacks brilliance. Directionality is excellent and the piano sits comfortably between your two speakers. For the most part this tape is cleanly recorded and dynamics well preserved. Of the existing stereo versions, the Gilels on Victor is still my top choice, combining a really bravura performance with a commanding sound of compelling realism.

B. W.

● **OVERTURE — Tchaikovsky: 1812; Suppé: Light Cavalry & Poet and Peasant; Rossini: William Tell.**

Hollywood Bowl Symphony Orchestra, Felix Slatkin cond. Capitol ZF 36 \$14.95.

Here is a whole stable of warhorses such as the "1812," *Light Cavalry*, *Poet and Peasant*, and *William Tell*. The sound is a real Hollywood type of multi-mike stereo—highly unconventional for concert fare, but highly effective. The most consistently intriguing thing about this fancy mix is the almost "custom-made" depth control it affords. This technique, allied with a big spacious acoustic, affords an illusion of startling realism. Directional effects are pronounced, but there is plenty of center "fill." Wide dynamics are much in evidence here and background noise is pleasingly low. Slatkin gives vigorous spirited performances of

AUGUST 1958

the works with his best job being the "1812." All things considered, this is probably the best version yet available on stereo tape.

B. W.

● **STRAUSS WALTZES—Blue Danube; The Emperor; Du und Du; Tales from the Vienna Woods; Wienerblut; Artist's Life.**

Hollywood Bowl Symphony Orchestra, Felix Slatkin cond. Capitol ZF 63 \$14.95.

● **LA BELLE FRANCE—La Marseillaise;**

**Thomas: Polonaise from Mignon; Frère Jacques; Debussy: Arabesque No. 1; Delibes: Valse from Coppélia; Offenbach: Can-Can from Orpheus in Hades; Alouette; Paddy: Parée; Saint-Saëns: My Heart at Thy Sweet Voice from Samson and Delilah; Sur le pont d'Avignon; Gounod: Waltz from Faust.** Capitol Symphony Orchestra, Carmen Dragon cond.

Capitol ZF 64 \$14.95.

● **NOCTURNE—Grieg: Nocturne from Lyric Suite; Massenet: Elégie; Fibich: Poème; Humperdinck: Evening Prayer from Hansel and Gretel; Schumann: Träumerei from Kinderscenen; Massenet: Meditation from Thais; Schubert: Serenade; Debussy: Revêrie; Wagner: Song to the Evening Star from Tannhäuser; Brahms: Cradle Song.**

Hollywood Bowl Symphony Orchestra, Carmen Dragon cond. Capitol ZF 68 \$14.95.

Slickness, efficiency, technicolor arrangements, and gorgeous sound are the order of the day with these three productions from Capitol's Hollywood studios.

The Strauss waltzes are all shortened versions, excellently played with "cinema" style stereo sound—lots of depth illusion. If you want your Strauss streamlined rather than authentic, this is your meat. Otherwise turn to RCA Victor's Strauss tapes with Reiner and the Chicago Symphony—this is the real thing.

Carmen Dragon really gives the music of *La Belle France* the business, beginning with a super-duper Hollywood treatment of *La Marseillaise*. If you've heard his *Russkaya* and *Italia* tapes, you'll know what to expect. Fabulous stereo sound if you want it above and beyond the call of normal realism.

The same type of thing on a somniferous evocative level characterizes the *Nocturne* program. The whole thing becomes overly sweet and goeey at times and the Massenet *Elégie* sounds more like a cantorial lamentation rather than the dignified piece intended by the composer. But the sound is gorgeous.

D. H.

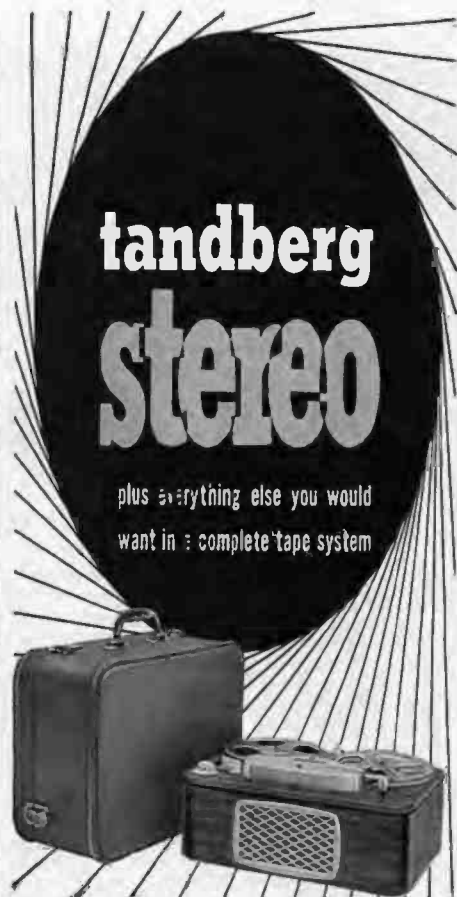
● **MARCH TIME—E. F. Goldman: Bugles and Drums; Illinois March; Children's March; Interlochen Bowl; Onward-Upward; Boy Scouts of America.**

Eastman Symphonic Wind Ensemble, Frederick Fennell cond. Mercury MWS 5-29 \$6.95.

● **BAND OF THE COLDSTREAM GUARDS, Maj. Douglas A. Pope cond.—**

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smoothness of the celebrated British Coldstream Guards.

You'll also have to have a mighty good system to stand up against the dynamic onslaughts contrived by Fennell and the Mercury recording crew. I haven't heard the monaural disc (MG 50170) from which this program is taken—and it wouldn't do any good if I had, since Mercury records monaurally on a separate channel at its sessions; but I have the distinct feeling that either the original stereo master tape or this copy is overloaded. The brilliant left-channel trumpets in *Bugles and Drums*, to say nothing of the cymbals throughout most of the tape produce blasting distortion most of the time—and the blasting sounds to my ears as though it might have originated with the diaphragm of the recording microphone itself. My stereo tape system is a modest one (Tandberg), but I have no problems playing back the other Fennell Mercury tapes, including the cymbal-laden *Ruffles and Flourishes*; and the Sessions *Black Maskers* and Chadwick Symphonic Sketches (both from Eastman) sound great. So watch out on this one—it's a toughie!

The British bandsmen seems a little come-easy-go-easy with such Americana as *Anchors Aweigh* and *National Emblem*, but the European numbers they play as though to the manner born with a fine lyrical lilt. The mellow type of British band instrumentation is much better suited to these than to the American repertoire. The stereo sound is natural, unstrained, and clean.

D. H.

● THE ORGAN AT SYMPHONY HALL—Bach: *Tocatta and Fugue in D Minor; Bist du bei mir*; Boellmann: *Suite Gothique*; Dubois: *Tocatta*; Reubke: *Finale from Sonata on Psalm 94*; Handel: *Arioso from Water Music*; *Arrival of the Queen of Sheba from Solomon*.  
Reginald Foort. Cook 1054st, 10545st \$12.95 each.

Emory Cook, after holding out a long time, has finally joined the parade and has released tapes of the stereo material he did many years ago, long before anyone thought stereo would one day be commercial. He has released quite a batch of stuff. The only problem is that he was evidently in such a hurry to get them on the market that the packages sent me have literally no information on them as to musical content, artists, etc.

The main thing here is the incredible sonority of the Boston Symphony Hall organ and the manner in which Cook has recorded them. The pedal here is stupendous, no doubt of it—if you have a system capable of a true 16 cycles. You can hear or rather "feel" the tremendous vibration. The level on the tape may seem low to you at first, but be careful in playback to allow for the accommodation of that gigantic pedal. The dynamics are very wide and you are likely to blow something if you try to turn it up too loud. My only quibble concerns the high hiss level on the tape, caused no doubt by the relatively poor signal to noise ratio of the early stereo tape recorder.

B. W.

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# THE FLIP SIDE



By Oliver P. Ferrell, Editor

## Who Invented the Stereo Disc?

• The man who thought of it first was A. D. Blumlein, a British recording engineer employed by the E.M.I. organization. By combining both hill-and-dale (original Edison) and lateral (Berliner) recording techniques he managed to put two distinct sound channels into the same groove. Issued in 1933, the patent has since lapsed and he cannot "officially" be credited with present-day stereo disc recordings. The Blumlein work was outstanding in its originality and apparently lay dormant and forgotten until Arnold Sugden ("Connoisseur" turntables and tone arms) demonstrated a two-channel single groove recording in 1955/56. This line of thought—recordings with groove configurations like a + was also pursued by English Decca (American London Records) and was demonstrated in the U.S.A. in 1957. Simultaneously, Westrex announced their system which put the two channels slantwise in the groove resembling an X.

Somewhat like the case of John Fitch and Robert Fulton, A. D. Blumlein was just twenty-five years too early.

## More About Stereo Cartridges

• General Electric is preparing a new magnetic-type stereo cartridge for release this fall. The price has not been announced at this writing, but is reported to be less than \$30. GE does not plan to suspend production of monaural cartridges for some time to come.

• Shure Brothers have finalized conversion prices to protect current purchasers of their line of Dynetic cartridges. For example, if you now buy a monaural Professional Dynetic (\$27.50 audiophile net) you can turn it in for conversion—up until December 31, 1959—and pay only an additional \$24.37. The Studio Dynetic (see reviews of these two items in June, page 57) selling for \$109.50 has a conversion allowance of \$59.62, thus costing the hi-fi'er only \$49.88 for stereo.

• CBS-Hytron has entered the stereo ceramic cartridge field with a unit especially designed for the Columbia "600" packaged "hi-fi" line. According to rumors, the new Columbia line will feature an unusual gimmick in a "stereo-adapted" amplifier. Apparently this will be an amplifier which can be worked either monaurally or stereophonically. In the monaural position, two small amplifiers are tied in parallel. After purchasing a stereo (or second) speaker, the strap is removed and the unit is ready for stereo playback.

## Exert a Little Care

• A variety of gadgets (Scott "Stereo-Dapter," Bogen "STA," etc.) have been released to the public for stereo channel balancing and simultaneous volume control operation. Most of those I've seen have been en-

gineered for the purpose intended—which means use them only with equipment specified by that manufacturer. More than one hi-fi stereo enthusiast has come to grief by buying one of these units only to burn out one of his amplifiers. The stereo balancing gadgets are electrically arranged to work with certain amplifier/preamplifiers. Do not try substituting equipment not listed as suitable alternatives in the manufacturers' instruction sheets.

## Stereo at Two Speeds

• In response to many reader requests; yes, there is some indication that 45 rpm records will be released. Without encroaching on Dave Hall's "HiFi Soundings," I believe I can report that the British Pye group has demonstrated their popular pieces on 45 rpm and classics on 33 rpm. Whether or not we'll get 45 rpm records in the U.S.A. has not been announced at this writing.

## FM Broadcasters Report Renewed Activity

• "There has been more positive FM activity during 1957 than in any of the preceding three years . . . with the most spectacular evidence of renewed interest centered in Chicago," according to John F. Meagher, National Association of Broadcasters' vice president for radio. Also revealed at a recent NAB meeting was the fact that the FM set manufacturers report a continuing increase in set sales. Many companies are adding new models and several have re-entered the FM receiver picture. German manufacturers exported 50,000 FM-AM-shortwave sets to the United States in 1956, about 75,000 in 1957 and are expected to continue this increase. British manufacturers hope to crack the market this year with FM and at least one Japanese manufacturer plans to export tuners to this country.

As to FM car radios, it was noted that manufacturers are quite cagey . . . with the exception of the fact that Lincoln has made FM car radios available on the 1958 models as optional equipment. Some German cars have come in with FM radios and the Becker German FM car radio is available. An unsubstantiated report has Motorola and Philco planning to introduce FM auto receivers this fall and all manufacturers are expected to offer FM receivers within the next two years.

• In line with the above, an old friend on the west coast, "Woody" Smith of the Gonset company is about to break with a novel solution to the FM car radio problem. The Gonset FM converter will simply be attached to the 12-volt car battery; the AM antenna plugged into the converter and the output plugged into the AM set. Program material comes through the AM set and speakers. We're looking forward to testing one of these units within the next few weeks.

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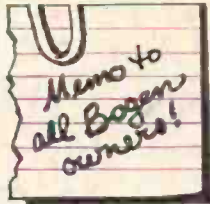
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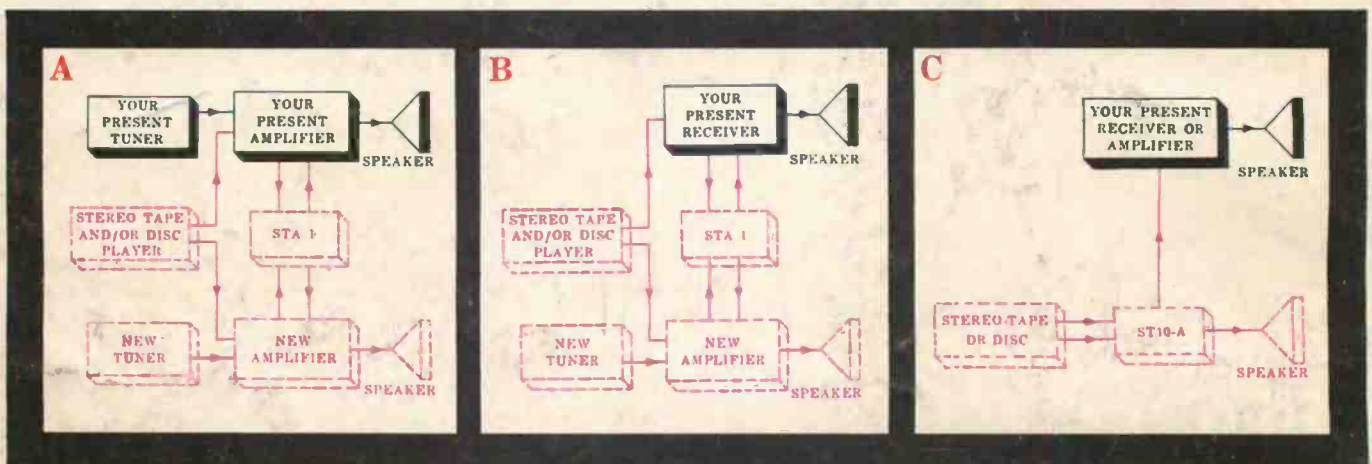


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**A.** You can convert to single volume control and easily balance your system with the Bogen STA1 Stereo Adapter if you own any of these Bogen or Challenger high-fidelity amplifiers: AC10\*, DB10, DB114, DB125, DB130, PR100, PR100A, PX10, PX15. Simply add the STA1, your choice of speaker and a DB130, DB125, DB114 or AC10\*.

**B.** If you own either the Bogen RB115\* or the Bogen RB140, you can convert with the Bogen STA1 Stereo Adapter and the necessary second-channel components, including a DB130, DB125, DB114, or AC10\* amplifier.

**C.** If you own any Bogen or Challenger high-fidelity amplifier manufactured since 1940 or a Bogen high-fidelity receiver, you can convert with the Bogen ST10-A Stereo Adapter-Amplifier and a second speaker system.

**EASY AM-FM STEREO CONVERSION:** To receive stereo broadcasts from simultaneous AM-FM transmission with your present tuner, add the following Bogen tuners: with any AM tuner, the new Bogen FM51; with any FM tuner, the new Bogen AM91. With any Bogen AM-FM tuner or receiver, add either the AM91 or FM51.

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with complete information on how  
to convert your system to  
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