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HiFi

REVIEW

JANUARY
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Bernstein's *Odyssey* (page 33)



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JANUARY 1960

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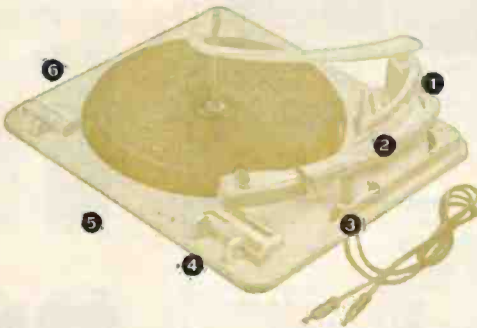
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David Hall

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Albert Gruen

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Advertising Director
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June 30, 1959

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Cover Photograph by Dan Weiner, Columbia Records

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HFR-1

HiFi Soundings



BY DAVID HALL

1960—Year of the Great Conversion

Let there be no doubt about it—in this new Year of 1960, those who make it their business to see that recorded music becomes part of our home life have embarked on an all-out drive with two major and closely related objectives in mind

- ... make the record library as much of a fixture in every home as the TV and the washing machine.
- ... and see that this happens in terms of stereophonic recordings and the equipment with which to play them.

In the disc field, this drive is reflected not only in the intense promotional activities of the major record clubs, but more particularly in the burgeoning of some half-dozen lines of high quality, inexpensive recordings (stereo \$2.98 and monaural \$1.98). Time was when low-priced records were of just two types—chain store rack merchandise marketed by independent manufacturers from master tapes recorded at rock bottom costs, and monaural re-issues of classics and jazz done originally for 78s.

But now the picture has changed in a matter of two years. RCA's *Camden* and Columbia's *Harmony* labels are issuing brand new, good quality recorded performances of both concert and entertainment music in stereo and mono; and what's more, other labels are not only following in their footsteps, but in some instances forging ahead in terms of repertoire choice and top-quality sound. *Richmond* and *Telefunken* (London), *Whitehall* (Westminster), *Lion* (MGM), *Perfect* (Epic) and *Forum* (Roulette) are the chief entrants in the low-price field under the aegis of parent companies known for more expensive discs; and we even find *Somerset/Stereo Fidelity*, long associated with bargain chain store racks, is well underway in a project of building a first-rate basic classical catalog using the services of distinguished musicians such as Sir Adrian Boult. We have then, the counterpart of the great classics of literature now in tastefully published paperback books.

The once comatose field of pre-recorded stereo tape has taken a remarkable new lease on life, thanks to the development of top quality 4-track recordings which brought the purchase price of a symphony in this audio-perfectionist medium into line with that on stereo disc. Within a year, the available musical repertoire on pre-recorded tape should compare favorably in diversity with that to be had on stereo discs.

What all this adds up to from where we see it is that the novice record buyer has an unparalleled opportunity for building a minimum basic library at rock-bottom cost in the musical area of his choice, drawing from the offerings of the record clubs, the low-price quality labels, or both—from which he can then turn to the vast repertoire of music to be had in stereo and mono at the \$3.98-\$5.98 price level. The man with a new phonograph and a whole new world of recorded music to explore has never had it so good.

What about the seasoned collectors with their painstakingly assembled libraries of monaural LPs? Many have been biding their time to see whether the much touted sonic enhancements were really worth the effort and cost of equipment conversion and renewed disc collecting activity. Certainly the improvements in stereo playback equipment and in the general quality of stereo discs during the latter part of 1959 would seem to justify their making "the great conversion"—particularly if they are opera or Broadway show enthusiasts. To do this will in no way lessen enjoyment of their choice monaural records—since stereo equipment will play them with first-class results—and it will certainly open up some superbly worthwhile new avenues of musical and aesthetic experience in the field of opera, oratorio and musical revue.

The buying public that has begun collecting stereo is well on the way to having all the best of it, so far as choice new recordings go. It seems to me that the time has now come for the pre-stereo collector to mark 1960 in his calendar as one that will go down in his personal listening history as the "year of the great conversion."



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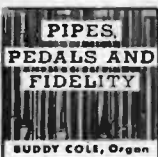
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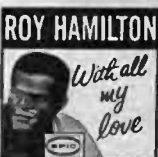
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SHAKESPEARE:

first and only?

The direction of London's unprecedented and controversial Marlowe Society program draws trenchant comment from Arthur Whitman, teacher, writer and editor.

Pretty is as pretty does, goes the old saying, but Shakespeare is as Shakespeare's done, and thereby hangs our tale.

As readers of this magazine know, the Marlowe Society at England's Cambridge University is engaged in an ambitious project to put all of Shakespeare's work on records. In this endeavor, they have the support of the British Council, which has undertaken the financing, and of London Records, which packages the output handsomely and distributes it.

Of immediate interest here is a recent London release that consists of four-LP sets of the Marlowe Society's *Measure for Measure* (A-4417), *The Merchant of Venice* (A-4416) and *King John* (A-4418), and a three-LP set (A-4341) of *The Sonnets*—all 154 of them. Added to the six sets already released, this comes to about a quarter of the total of Shakespeare's writings, which amount to 37 plays all told, beside the sonnets, the narrative poems and some odds and ends. Since the Marlowe Society has given itself until 1964, the four-hundredth anniversary of Shakespeare's birth, to complete the project, this is a healthy start.

An ambitious program

The Society is also piling up for itself a healthy, if inevitable, string of firsts. Its *Julius Caesar*, *Coriolanus* and *Richard II*, released and reviewed earlier, were the first full-length albums of those plays.¹ The present *Measure for Measure* and *King John* are also firsts. As the Marlowe Society record sets begin to mount up, it begins to appear that these firsts—which, it is fairly safe to predict, are likely to be only as well—are the real contributions the Society can make to the recorded Shakespeare repertory.

King John is a political play, setting forth a vastly doctored version of history. It trots before its audience a seemingly endless procession of nobles engaged in high level monkeyshines designed to bring out the worst in almost all of them. Since history is cast aside, the play depends today for its interest in just how involved the audience can become with the characters. Unfortunately, the play just isn't good enough to create any very high order of involvement. Its chief value is in its one inspired character: Faulconbridge, who is a sort of prototype of the divine

¹ c.f. *Shakespeare on the Round* by Joseph Papp. *HiFi REVIEW*, Oct., p. 8.

Hotspur, the all-English Boy, who emerges in *Henry IV*.

Measure for Measure, a comedy that will make no one laugh, is a better play than *King John*, but is still far from Shakespeare's best work. Its most important situation involves a beautiful woman who is offered a choice between her brother's life and her own chastity—hardly a matter that some of the "upper class" would get worked up over today. Although the play does build up to an occasional tremendous scene, it is burdened with characters who are never properly developed, and with a plot that twists and turns for no apparent reason except that the Elizabethan kettle had to remain boiling for five acts.



If the Marlowe Society versions of these two plays never really get off the ground as moving theatrical experiences, it is difficult to know what principles of dramatic aerodynamics could have been employed to make them do so. The plays are at least intelligently read by good, clear voices. This is a considerable service to anyone interested in the plays, and the Society deserves a vote of thanks for having undertaken it.

The key problem

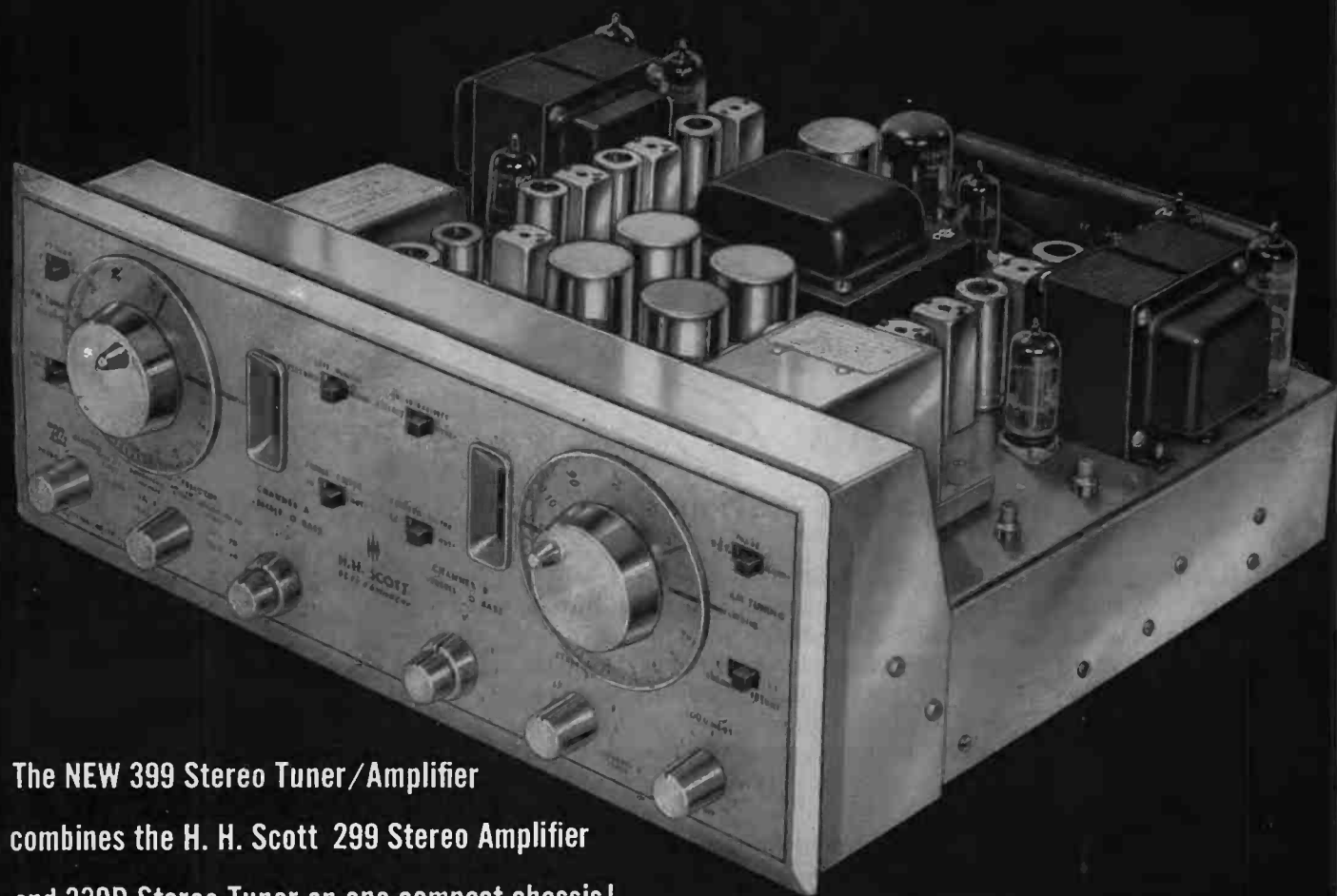
Unfortunately, the same combination of circumstances does not apply to the *Merchant of Venice*, it seems, simply because this play has been previously available on records. And here we come to what is beginning to emerge as the great problem inherent in the Society's project.

(Continued on page 11)

HiFi REVIEW

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Selector switches on front panel include Automatic Frequency Control (AFC) which automatically "locks-in" to the FM signal—eliminating the need for fine tuning. AM selectivity switch provides "Broad"

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This is the tuner you'll want to complete the very best of stereo systems... and the very best systems so often include the Carillon Stereo Amplifier and the Bell Stereo Tape Transport pictured above. Your Bell dealer will be happy to demonstrate. And literature for the tuner, amplifier and tape transport is yours for the asking. Just write us.

Bell Sound Division • Thompson Ramo Wooldridge Inc. • Columbus 7, Ohio
In Canada: THOMPSON PRODUCTS, Ltd., Toronto

(Continued from page 8)

Justin Brooke, who founded the Society in 1907, had a passion for the anonymity of his actors. He seems not to have been against publicity for himself, but he has felt that if his actors became known, a star system would develop which would obscure the plays. This is not an uncommon view; neither is it a particularly sensible one. Since the theater is as much an interpretive art as music, can you



imagine a violinist giving the very best performance of your favorite concerto to that you have ever heard and remaining anonymous to you? Then can you imagine a theater without stars? In the first place, a theater without stars passed out of existence with the ancient Greeks, who invented drama as we know it today.

In the case of Shakespeare, a starless theater makes even less sense than with other playwrights, for many of his plays seem actually to have been thrown together as vehicles for notably gifted actors—one of the reasons why roles like Cleopatra, Juliet and Lear absolutely demand virtuoso performances. While it is not certain that Shakespeare had any particular member of his company in mind when he wrote the part of Shylock in "Merchant" (or, for that matter, that he took Shylock even half so seriously as we do today), the role is all-important to modern audiences if they are to regard the play as anything other than a vacuous boy-girl mish-mash.

It is not enough, then, just to read Shylock's lines clearly, or even with a vague central European accent, as the anonymous Shylock on this record does. The character must be interpreted if he and the play he dominates are to come alive. This record offers neither interpretation nor life. Shylock is neither the figure of fun that Shakespeare probably had in mind when he created him, nor is he the semi-tragic grotesque that most readers of the play see him as. He is most cer-

² *Ibid.*, p. 18: "It is to be hoped that the Marlowe Society will make the effort to involve some of the truly outstanding English Shakespearean actors and directors in its wide-ranging presentation—personages who can give the plays that contemporary life and reality which will make them truly meaningful on records for the modern audience, as well as cultural documents of the first magnitude of English dramatic art at its finest."

³ *Ibid.*, p. 18: "The making of Shakespearean recordings requires much the same kind of planning that goes into a film or a regular stage play. The very absence of the visual element in a recording makes it incumbent upon the producer to approach the text with courage, insight and innovation. He must cull out new matter from the play, fresh ideas, and find exciting new ways to clothe them for the sonic medium. . . . By ignoring the possible uses of special effects, the recording producer quite literally deprives the play of necessary clarity, as well as drama."

JANUARY 1960

tainly not the archetypal Jew that Michael Redgrave made of him on the two-LP Caedmon set issued a year or two ago.

As Shylock takes his place on these records simply as a male voice enunciating lines, the problem of the Marlowe Society comes into sharp focus. For to compare their "Merchant" with Caedmon's is like comparing a high school fiddler to the original Broadway production of *My Fair Lady*. And, the longer the Society continues to produce records under its present star-less, interpretation-less ground rules, the longer the list of unhappy comparisons is bound to grow.² Up till now, the producers of Shakespeare records have used in their casts the greatest actors alive. Redgrave, Gielgud, Olivier, Guinness, Paul Rogers, Jose Ferrer, Anthony Quayle, Edith Evans, Pamela Brown and Claire Bloom—these are all names that have appeared on record jackets over the years—a roster Shakespeare himself would have been delighted with. Though this distinguished company has turned out an occasional bomb, they have produced a superb body of recorded literature.

Academic value?

The only possible reason for putting out competing versions is, in most cases, to supply a complete spoken text that can be used as a teaching aid. Here the firsts and onlys take on real significance, for the more obscure a play is, and the less likely that it will be decently recorded in the future, the more important it becomes to have at least one version around. If this is the purpose of the Society's project it is eminently worthwhile, and will be welcomed by anyone who has ever attempted to teach even college-level Johnnies to read. But in its own defense, the Society would be wise to announce its aim and take the pressure off itself to produce records that are beyond its power—or its apparent intention—to produce.³

MARLOWE SOCIETY

Release No. 2

- MEASURE for MEASURE
London A 4417 4 12" \$19.92
- THE MERCHANT OF VENICE
London A 4416 4 12" \$19.92
- KING JOHN
London A 4418 4 12" \$19.92
- THE SONNETS
London A 4341 3 12" \$14.94

If the Society's approach to the plays makes for unsolvable problems, it has a happier touch with *The Sonnets*. Of the four sets in the release, this one is easily the best. Perhaps because the rigid 14-line form of the sonnet is more pleasing to the eye when written than to the ear when spoken, the lack of an important acting presence does not detract from the readings at all. Some, in fact, like "Can I compare thee to a summer's day?" (No. 18) and "My mistress' eyes are nothing like the sun" (No. 130) are read as engagingly here as by some of the distinguished actors who have recorded them in the past.

Arthur Whitman



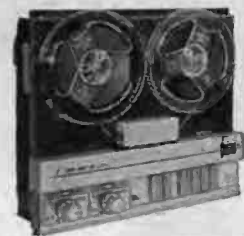
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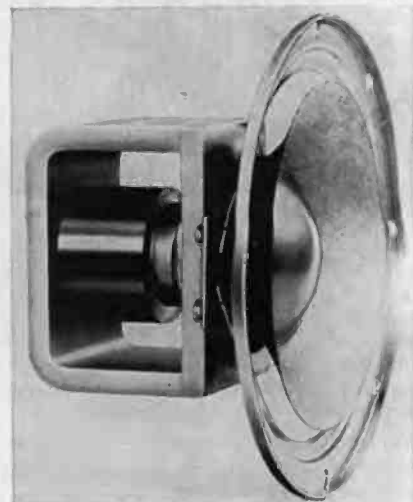
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able and stylus pressure is adjusted by means of a lever. Minimum cabinet dimensions: 13 $\frac{1}{16}$ x 11 $\frac{7}{8}$ x 4 $\frac{7}{8}$ inches and 2 $\frac{7}{8}$ inches below motor board. Price: \$39.50 (North American Philips Co., Inc., High Fidelity Products Division, 230 Duffy Avenue, Hicksville, L. I., N. Y.)

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Tartan Series tapes combine professional-type acetate (plastic) backing with a high-potency oxide coating to assure wide frequency response, good signal-to-noise ratio, and high mechanical strength. The splice-free tapes are available either on 1 $\frac{1}{2}$ mil base or on 1 mil base. Price: \$1.75 (600 ft. 5-inch reel, 1 $\frac{1}{2}$ mil base), \$2.95 (7-inch reel); \$2.50 (900 ft. 5-inch reel, 1 mil base), \$4.25 (7-inch reel). Minnesota Mining & Mfg. Co., 900 Bush Ave., St. Paul 6, Minn.)

- H. H. Scott has updated their Model 310 FM tuner, calling the new design the Model 310C. With a sensitivity of 1.5 microvolts for 20 db of quieting, it ranks among the most sensitive tuners now available. The circuit features the well-known Scott wide-band detector which obviates the need for a.f.c. and assures drift-free operation even in weak-signal areas and tends to make tuning less critical.

Tuning is further eased by a new style of rotary knob with an auxiliary crank handle, similar to those found in professional receivers. A local/distant switch permits adjustment of the tuner for the particular signal conditions of the station to be pulled in. The unit is instantly convertible to multiplex and includes a variable interstation-noise suppressor among its features. Price: \$174.95 (or \$124.95 for the less sensitive 2.5 μ v., but somewhat similar model 311D). (H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.) ●

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Response Range: 20 to 15,000 cps \pm 2 db
Compliance, Vertical: 3.5×10^{-6} cm/dyne
Compliance, Lateral: 3.5×10^{-6} cm/dyne
Isolation: 28 db @ 1000 cycles
Tracking Force: 2 to 4 grams in transcription arms
4 to 6 grams in changer arms
Styli: .7 mil diamond
Output: 8 millivolts
Recommended Load: 22,000 to 47,000 ohms
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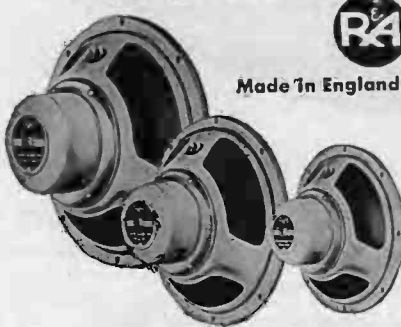
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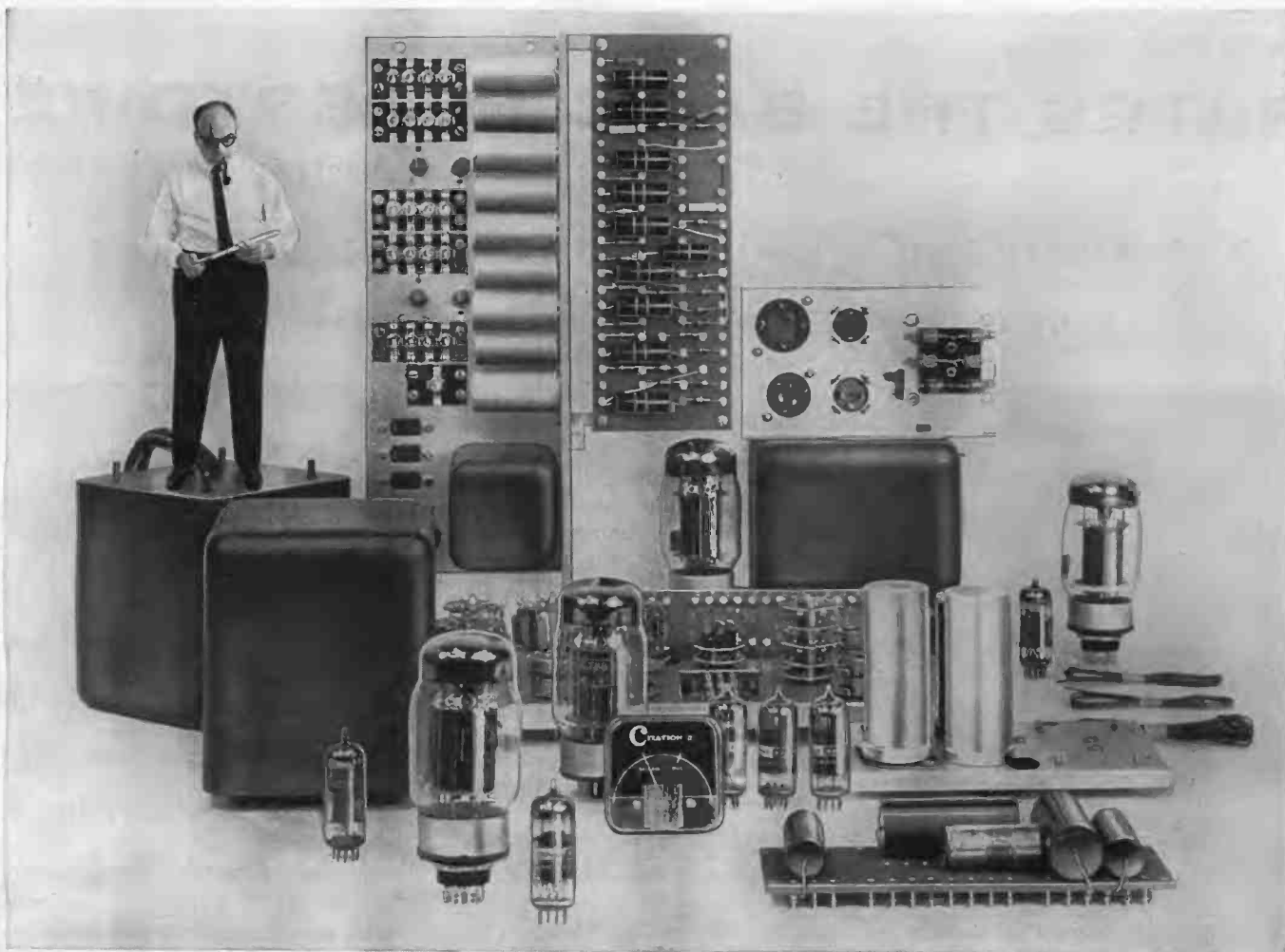
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It is far more difficult to design a kit than to produce a completely manufactured product. In the plant the engineer can control his design from the moment of inception until the final packaging. The kit builder has only his tools, his ingenuity and little, if any, test equipment.

Therefore, the complex process of in-plant production and control which guarantees the fine finished product must somehow be *embedded* in the kit design. The Citation engineering group at Harman-Kardon, headed by Stewart Hegeman, has succeeded in doing just this in the design of the new Citation I, Stereophonic Preamplifier Control Center and Citation II, 120 Watt Stereophonic Power Amplifier.

Only heavy duty components, operating at tight tolerances, have been selected for the Citation Kits. As a result, even if every component is operated at its limit — remote as this possibility is — the instruments will perform well within their specifications.

Rigid terminal boards are provided for mounting resistors and condensers. Once mounted, these components are suspended tightly between turret lugs. Lead length is sharply defined. The uniform spacing of components and uniform lead length insure the overall stability of the unit.

Improper routing of leads, particularly long leads, can result in unstable performance. To prevent this, the Citation II is equipped with a template to construct a Cable Harness. The result: each wire is just the right length and in just the right place to achieve perfect performance.

These truly remarkable achievements in Control Engineering are only a few of the many exciting new developments in kit design from the Citation Division of Harman-Kardon.

THE CITATION I, Stereophonic Preamplifier Control Center, is a brilliantly designed instrument, reflecting engineering advances found only in the best professional equipment. The control over program material offered by the new Citation I enables the user to perfectly re-create every characteristic of the original performance. (The Citation I — \$139.95; Factory-Wired — \$239.95; Walnut Enclosure, WW-1 — \$29.95.)

THE CITATION II, 120 Watt Stereophonic Power Amplifier, has a peak power output of 260 Watts! This remarkable instrument will reproduce frequencies as low as 5 cycles virtually without phase shift, and frequencies as high as 100,000 cycles without any evidence of instability or ringing. At normal listening levels, the only measurable distortion in this unit comes from the laboratory testing equipment. (The Citation II — \$159.95; Factory-Wired — \$219.95; Charcoal Brown Enclosure, AC-2 — \$7.95.) All prices slightly higher in the West.

Harman-Kardon has prepared a free detailed report on both of these remarkable new instruments which we will be pleased to send to you. Simply write to Dept. R-1, Citation Kit Division, Harman-Kardon, Inc., Westbury, L. I.



Citation I

Build the Very Best **CITATION KITS** by

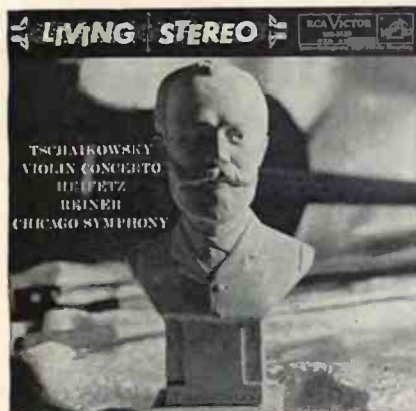
harman kardon

RATES THE BASIC REPERTOIRE

Item 13 of the "First Fifty"

Tchaikovsky's Violin Concerto in D Major

Heifetz has the fire—Stern the warmth—Milstein the new sound



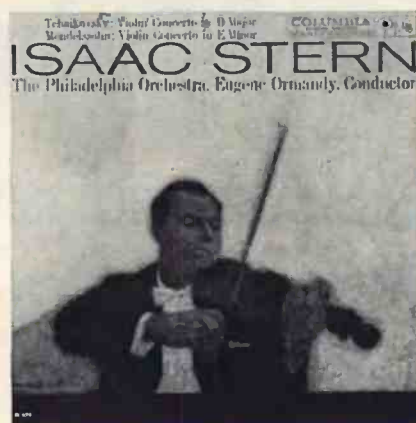
Critical vituperation and invective run through all the annals of music history and there is hardly a composer of note who at one time or another has not had his head chopped off in print by a coeval representative of the Fourth Estate. A particular target of his contemporary music critics and fellow musicians alike was Peter Ilyich Tchaikovsky. Take this slashing attack from the pen of Vienna's Eduard Hanslick:

"For a while the Concerto has proportion, is musical and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played; it is yanked about; it is torn asunder; it is beaten black and blue. I do not know whether it is possible for anyone to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyred his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us; but it breaks off abruptly to make way for a Finale that puts us in the midst of a brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures that 'stink in the eye.' Tchaikovsky's Violin Concerto brings us for the first time to the horrid idea that there may be music that stinks in the ear."

Hanslick wrote these words in

December, 1881 after the violinist Adolf Brodsky introduced the Tchaikovsky Concerto to Vienna. To Tchaikovsky, who had suffered many slings and arrows in creating the Concerto in the first place, this commentary came as a blow below the belt and he remembered Hanslick's critique word-for-word for the rest of his life.

The Concerto came into being three years before Hanslick had delivered his denunciation. On the 27th of March, 1878, Tchaikovsky wrote to Nadejda von Meck, his benefactress, that he found a "freshness, piquant rhythms,



beautifully harmonized melodies" in the recently completed *Symphonie Espagnole* for Violin and Orchestra by Edouard Lalo. These were more than words of mere professional admiration; the *Symphonie Espagnole* apparently turned Tchaikovsky to thinking about a violin concerto of his own. At about the same time, coincidentally, Tchaikovsky was visited at Clarens, on the shore of Lake Geneva, by a young violinist friend from Moscow, Joseph Kotek. When the two of them sat down to make music, Tchaikovsky showed Kotek sketches in manuscript for a violin concerto. Before the end of April Tchaikovsky was able to write to his Russian publisher: "The Violin Concerto is hurrying toward its end. I fell by accident on the idea of composing one, but I started the work and was



seduced by it, and now the sketches are almost completed."

Within a matter of weeks Tchaikovsky had sent a copy of the Concerto, prior to publication, to Madame von Meck. With the slow movement, the *Canzonetta*, she was "delighted beyond description"; but there apparently were things in the first movement which she found less immediately attractive, for on June 22 Tchaikovsky wrote to her: "Your frank judgment on my Violin Concerto pleased me very much. It would have been very disagreeable to me if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the Concerto. Of course it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved. The plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

When Tchaikovsky completed the Concerto, he dedicated it to the ranking Russian violinist of the day, his friend, Leopold Auer, who was also head of the violin department of the St. Petersburg Conservatory. Tchaikovsky, not unreasonably, must have hoped that Auer would see fit to introduce the Concerto to the world. To the dismay

(Continued on page 24)

New Stereo Amplifiers

*MORE OF THE BEST FROM
THE LEADER . . .*

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

FOR THE FINEST IN STEREO . . .

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

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

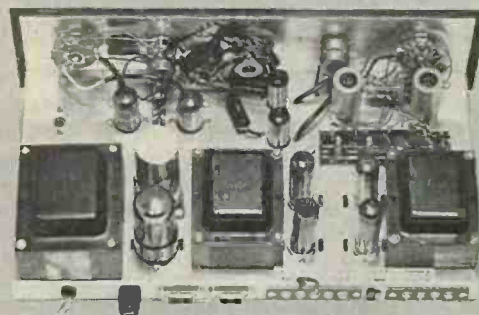
Delivers 14 watts per channel stereo, or 28 watts total monophonic. Maximum flexibility is provided by the 6-position function switch which gives you instant selection of "Amp. A" or "Amp. B" for single channel monophonic; "Mono. A" or "Mono. B" for dual channel monophonic using both amplifiers and either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

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

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



HEATHKIT SA-2
\$52⁹⁵



STEREO PERFORMANCE AT MINIMUM COST

ECONOMY STEREO AMPLIFIER KIT (SA-3)


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

SPECIFICATIONS—Power output: 3 watts per channel. Power response: ± 1 db from 50 cps, 20 kc at 3 watts out. Total harmonic distortion: less than 3%; 60 cps, 20 kc. Intermodulation distortion: less than 2% @ 3 watts output using 60 cycle 4.6 kc signal mixed 4:1. Hum and noise: 65 db below full output. Controls: dual clutched volume; ganged treble, ganged bass; 7-position selector; speaker phasing switch; on-off switch. Inputs (each channel): tuner, crystal or ceramic phono. Outputs (each channel): 4, 8, 16 ohms. Finish: black with gold trim. Dimensions: 12 $\frac{1}{2}$ " W. x 6 $\frac{1}{2}$ " D. x 3 $\frac{1}{4}$ " H.



HEATHKIT SA-3
\$29⁹⁵

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.

New **HEATHKIT** Amplifiers & Tuners

A NEW AMPLIFIER AND PREAMP UNIT
PRICED WELL WITHIN ANY BUDGET

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

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

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

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

NEW



HEATHKIT EA-3
\$29⁹⁵

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

HIGH FIDELITY FM TUNER KIT (FM-4)

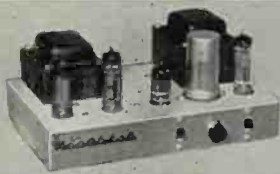
This handsomely styled FM tuner features better than 2.5 microvolt sensitivity, automatic frequency control (AFC) with on-off switch, flywheel tuning and prewired, prealigned and pretested tuning unit. Clean chassis layout, prealigned intermediate stage transformers and assembled tuning unit makes construction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

SPECIFICATIONS—Tuning range: 98 to 108 mc. **Quieting sensitivity:** 2.5 uv for 20 db of quieting. **IF frequency:** 10.7 mc. **Image ratio:** 45 db. **AFC correction factor:** 75 kc per volt. **AM suppression:** 25 db. **Frequency response:** ± 2 db 20 to 20,000 cps. **Harmonic distortion:** less than 1.5%, 1100 uv, 400 cycles 100% modulation. **Intermodulation distortion:** less than 1%, 60 cycles and 6 kc mixed 4:1 1100 uv; 30% modulation. **Antenna:** 300 ohms unbalanced. **Output impedance:** 600 ohms (cathode follower). **Output voltage:** nominal .5 volt (with 30% modulation, 20 uv signal). **Overall dimensions:** 4 $\frac{1}{2}$ " H. x 13 $\frac{1}{2}$ " W. x 5 $\frac{1}{2}$ " D.

NEW



HEATHKIT FM-4
\$34⁹⁵



HEATHKIT UA-2
\$22⁹⁵

NEW



HEATHKIT W-7A
\$54⁹⁵

NEW



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

NEW

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

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

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

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

WORLD'S BIGGEST BARGAIN IN A HI-FI AMPLIFIER

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

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

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

STEREO-MONO PREAMPLIFIER KIT (SP-2A)

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

New Tape Recorders



PROFESSIONAL QUALITY TAPE RECORDER KITS (TR-1 Series)

Enjoy the incomparable performance of these professional quality tape recorders at less than half the usual cost. These outstanding kits offer a combination of features found only in much higher priced professional equipment, generally selling for \$350 to \$400. Not the least of these special features is the handsome styling which characterizes the kits . . . a semi-gloss black panel is set off by a plastic escutcheon in soft gold, which is matched by black control knobs with gold inserts. The mechanical assembly, with fast forward and rewind functions, comes to you completely assembled and adjusted; you build only the tape amplifier. And, you'll find this very easy to accomplish, since the two circuit boards eliminate much of the wiring. Separate record and playback heads and amplifiers allow monitoring from tape while recording and a "pause" control permits instant starting and stopping of tape for accurate cueing and tape editing. A digit counter is provided for convenient selection of any particular recording. Push-pull knob provides instant selection of 3¾ or 7½ IPS tape speed. Safety interlock on record switch reduces possibility of accidental erasure of recorded tapes. Shpg. Wt. 30 lbs.

SPECIFICATIONS—Tape speed: 7.5" and 3.75" per second. Maximum reel size: 7". Frequency response (record-playback): ±2.5 db, 30 to 12,000 cps at 7.5 IPS; ±2.5 db, 30 to 6,500 cps at 3.75 IPS. Harmonic distortion: 1% or less at normal recording level; 3% or less at peak recording level. Signal-to-noise ratio: 50 db or better; referred to normal recording level. Flutter and wow: 0.3% RMS at 7.5 IPS; 0.35% RMS at 3.75 IPS. Heads (3): erase, record, and in-line stereo playback (TR-1C, monophonic playback). Playback equalization: NARTB curve, within ±2 db. Inputs (2): microphone and line. Input impedance: 1 megohm. Model TR-1D & TR-1E outputs (2): A and B stereo channels. Model TR-1C output (1): monophonic. Output levels: approximately 2 volts maximum. Output impedance: approximately 600 ohm (cathode followers). Recording level indicator: professional type db meter. Bias erase frequency: 60 kc. Timing accuracy: ±2%. Power requirements: 105-125 volts AC, 60 cycles, 35 watts. Dimensions: 15½" W. x 13½" D. Total height 10½". Mounting: requires minimum of 8½" below and 1½" above mounting surface. May be operated in either horizontal or vertical position.

MODEL TR-1C Monophonic Tape Deck: \$159⁹⁵
Monophonic Record and Playback.

\$16.00 DN., \$14.00 MO.

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

\$17.00 DN., \$15.00 MO.

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

\$18.00 DN., \$16.00 MO.

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

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

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

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

Here are the tape recorders the avid hi-fi fan will find most appealing! Their complete flexibility in installation and many functions make them our most versatile tape recorder kits. This outstanding tape recorder now can be purchased in any of the three versions. You can buy the new two-track (TR-1AH) or four-track (TR-1AQ) versions which record and playback both stereo and monophonic programming, or the two-track monophonic record-playback version (TR-1A) and later convert to either two-track or four-track record-playback models by purchasing the MK-4 or MK-5 conversion kits. The tape deck mechanism is extremely simple to assemble. Long, faithful service is assured by precision bearings and close machining tolerances that hold flutter and wow to less than 0.35%. Power is provided by a four-pole, fan-cooled induction motor. One lever controls all tape handling functions of forward, fast-forward or rewind modes of operation. The deck handles up to 7" tape reels at 7.5 or 3.75 IPS as determined by belt position. The TR-1A series decks may be mounted in either a vertical or horizontal position (mounting brackets included). The TE-1 Tape Electronics kits supplied feature NARTB equalization, separate record and playback gain controls and a safety interlock. Provision is made for mike or line inputs and recording level is indicated on a 6E5 "magic eye" tube. Two circuit boards simplify assembly.

MODEL TR-1A: Monophonic two-track record/playback with fast forward and rewind functions. Includes one TE-4 Tape Electronics kit. Shpg. Wt. 24 lbs.

\$10.00 DN., \$9.00 MO. **\$99⁹⁵**

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

MODEL TR-1AH: Two-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.

\$15.00 DN., \$13.00 MO. **\$149⁹⁵**


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

MODEL TR-1AQ: Four-track monophonic and stereo record/playback with fast forward and rewind functions. Two TE-1 Tape Electronics kits. Shpg. Wt. 36 lbs.

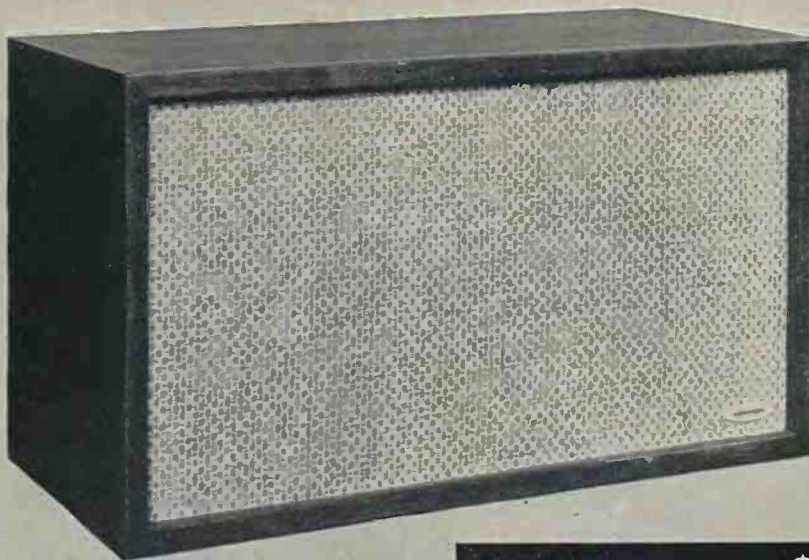
\$15.00 DN., \$13.00 MO. **\$149⁹⁵**

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

HEATH COMPANY / Benton Harbor, Michigan

 a subsidiary of Daystrom, Inc.

NEW



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

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

New "Acoustic Suspension" Speaker System

NOW—FOR THE FIRST TIME IN KIT FORM

... EXCLUSIVELY FROM HEATH

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

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

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

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

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

RECOMMENDED AMPLIFIER FOR THE AS-2

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

SPECIFICATIONS—Frequency response (at 10 watts input*): ± 5 db. 42 to 14,000 cps; 10 db down at 30 and 16,000 cps. Harmonic distortion: below 2% down to 50 cps; below 3% down to 40 cps; at 10 watts input in corner room location. Impedance: 8 ohms. Suggested damping factor: high (5:1 or greater). Efficiency: about 2%. Distribution angle: 90° in horizontal plane. Dimensions: 24" W. x 13 $\frac{1}{2}$ " H. x 11 $\frac{1}{2}$ " D.
 *Power Input level required for average listening level will not exceed 10 watts.

NEW

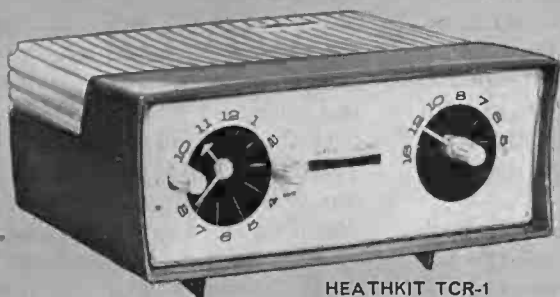
HEATHKIT US-3
\$19⁹⁵



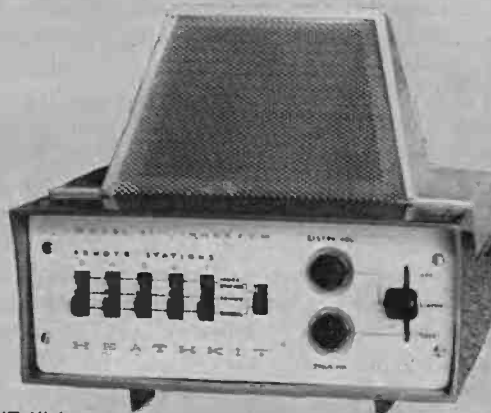
NEW COAXIAL HI-FI SPEAKER KIT (US-3)

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

More New Hobby Kits from



HEATHKIT TCR-1
\$45⁹⁵



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

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

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

LEATHER CARRYING CASE No. 93-3 (2 lbs.) \$4.95

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of the composer, however, Auer shook his head over the Concerto and pronounced it unplayable, hence the three-year delay before the piece finally came to the attention of the aforementioned Adolf Brodsky. Brodsky seized upon it as "wonderfully beautiful" and wrote to Tchaikovsky: "One can play the Concerto again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties."

It goes without saying that during the past seventy-five years the Tchaikovsky Concerto has become "repertory" for every self-respecting violinist in the civilized world. And here is a neat bit of irony: the greatest exponents of the Concerto—Seidel, Zimbalist, Elman, Heifetz and Milstein—are all of them pupils of Leopold Auer!

That the Tchaikovsky Violin Concerto has been, through the years, perhaps the most frequently recorded of all works in this genre is no surprise. As a matter of fact, several of the virtuosi of the past generation have recorded it more than once: Heifetz and Milstein are the leaders with three recordings each; and Elman, Oistrakh, Stern and Kogan have all recorded the Concerto at two different points in their careers. From among the many available recordings I would cite as preeminent the

latest versions by Heifetz (RCA Victor LM/LSC 2129), Stern (Columbia ML 5379, MS 6062) and Milstein (Capitol PBR/SPBR 8502).

The Heifetz recording with Reiner and the Chicago Symphony Orchestra is a blazing display of dazzling violin virtuosity. The approach is frankly exhibitionistic and eye-popping! Not another violinist alive could generate this kind of electric excitement and dramatic tension. Unfortunately, the recorded sound, both mono and stereo, is not good. There is a pinched quality to the whole acoustic. The microphones were placed too close to Heifetz so that his tone sounds coarse and harsh, and there is distortion in quite a few of the louder passages.

The recent Stern recording (with Ormandy and the Philadelphia Orchestra) takes a view of the music almost opposite to that of Heifetz. Stern's is a lyrical, more relaxed, warmer performance, lacking the astounding brilliance of the Heifetz version, but with plenty of its own kind of quieter excitement. Columbia's recording of the performance is everything that Victor's (the Heifetz-Victor) is not: rich-sounding, well-balanced, spacious. And, as an added plus, Columbia has managed to accommodate the entire Concerto onto a single side of the disc, leaving the other side free for an effulgent reading of the Mendelssohn Violin Concerto.

Capitol's recent disc with Milstein is part of a two-disc set, *The Art of Milstein*, which commemorates Milstein's 30th season before the American public. As in most of his recent concerto recordings, Milstein is seconded by the Pittsburgh Symphony Orchestra under William Steinberg. It takes him most of the first movement to warm into the work in this new recording; but from near the end of the first movement to the end of the piece, this is vintage Milstein: assured, steady and deeply felt. Capitol's recording is less resonant than Columbia's, but it is crystal clear and bright.

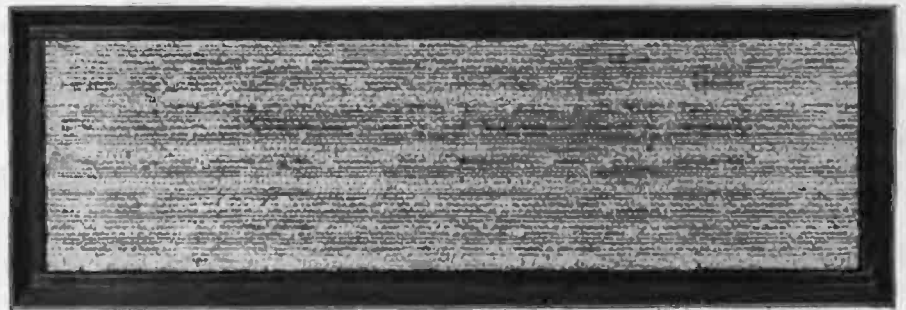
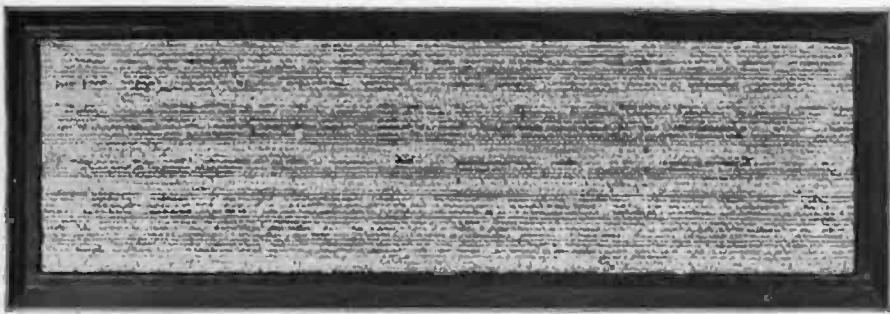
Of the mono-only recordings, Decca's version with David Oistrakh (DL 9755) and Columbia's with Francescatti (ML 4965) present intense and beautifully played romantic interpretations, while Kogan (Angel 35444) and Grumiaux (Epic LC 3365) are, conversely, cooler and more detached.

In sum, then, it depends on what you're looking for from the Tchaikovsky Violin Concerto. If it's virtuosity of a superhuman kind, Heifetz is your man without any question, flawed-recorded sound and all; if it's a dedicated, lyrical performance you're after, then either Stern or Milstein should make you happy—and Stern, with the Mendelssohn Concerto as an added bonus, is unquestionably the best buy.

—Martin Bookspan

Basic Repertoire Choice To Date

- | | | | |
|---|--|---|--|
| 1. Tchaikovsky's First Piano Concerto
Nov. '58, p. 48 | Cliburn; Kondrashin with Orch.
RCA Victor LM/LSC 2252
(mono & stereo) | 8. Beethoven Conc.
(cont'd) | (mono & stereo)
Istomin—Philadelphia Orch.,
Ormandy
Columbia ML 5318 (mono) |
| 2. Beethoven's Fifth Symphony
Revised: Dec. '59, p. 18 | Reiner—Chicago Symphony
RCA Victor LM/LSC 2343
(mono & stereo) | 9. Mozart's G minor
Symphony (No. 40)
July '59, p. 10 | Klemperer—Philharmonia
Angel 35407 (stereo & mono)
Reiner—Chicago Symphony
RCA Victor LM 2114 (mono) |
| 3. Beethoven's "Moonlight"
Sonata
Jan. '59, p. 37 | Petri
Westminster XWN 18255
(mono) | 10. Sibelius' Second
Symphony
August '59, p. 10
Revised: Dec. '59, p. 24 | Ormandy—Philadelphia Orch.
Columbia ML 5207/MS 6024
(mono & stereo)
Monteux—London Symphony
RCA Victor LM/LSC 2342 (mono
& stereo) |
| 4. Dvorák's "New World"
Symphony
Feb. '59, p. 54 | Toscanini—NBC Symphony
RCA Victor LM 1778 (mono)
Reiner—Chicago Symphony
RCA Victor LSC 2214 (stereo) | 11. Tchaikovsky's Fourth
Symphony
September '59, p. 18 | Koussevitzky—Boston Symphony
Orchestra
Victor ML 1008 (mono)
Bernstein—N. Y. Philharmonic
Columbia ML 5332/MS 6035
(mono & stereo) |
| 5. Beethoven's "Eroica"
Symphony
March '59, p. 49 | Klemperer—Philharmonia
Angel 35328 (mono)
Szell—Cleveland Orchestra
Epic BC 1001 (stereo) | 12. Berlioz' Symphonie
Fantastique
October '59, p. 32
Revised: Dec. '59, p. 24 | Wallenstein—Virtuoso Symphony
Orchestra of London
Audio Fidelity FCS 50003
(stereo)
Munch—Boston Symphony Orch.
RCA Victor LM 1900 (mono) |
| 6. Bach's Chaconne for
Solo Violin
April '59, p. 16 | Heifetz
RCA Victor LM 6105 (mono)
Segovia (guitar)
Decca DL 9751 (mono) | 13. Brahms' Third Symphony
November '59, p. 22 | Klemperer—Philharmonia Orch.
Angel 35545 (mono & stereo) |
| 7. Schubert's "Unfinished"
Symphony
May '59, p. 14 | Frisay—
Berlin Radio Symphony
Decca DL 9975 (mono) | | |
| 8. Beethoven's "Emperor"
Concerto
June '59, p. 18 | Rubinstein—Symphony of the
Air, Krips
RCA Victor LM/LSC 2124 | | |



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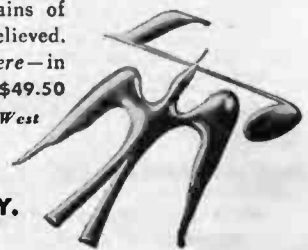
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Musical Oddities

Collected by Nicolas Slonimsky

The most influential opera critics in Italy were not the writers in the Rome and Milan newspapers, but the anonymous compilers of the Record Book of La Scala. There, for a century, some unknown registrar or librarian gave succinct appraisals of the quality of performance of singers, marking them from *ottimo* (superlative) to *cattivo* (bad). Adelina Patti scored an *ottimo* for her performance in *La Traviata* on Nov. 3, 1877, but Caruso came off with a mere *buono* for his rendition of the part of Rodolfo in *La Bohème* on Dec. 26, 1900. A number of celebrities rated the humiliating *mediocre*, and even *cattivo*. The book was eagerly consulted by managers in quest of operatic stars.

The Mastersingers of Nuremberg were great musical disciplinarians. They punished bad musicians as if they were common criminals. Offenders were exhibited in the market place with a "Schandflöte", that is a "Shame Flute" in the mouth. The instrument was a heavy vertical flute made of wood and iron with a metal collar around the neck of the player. The chroniclers fail to specify what particular offense led to such degrading punishment, but a medieval woodcut is extant showing the "Schandflöte" in considerable detail.



Scriabin was capable of great concentration, but he was as absent-minded as the proverbial professor. He lost umbrellas and rubbers; his gloves rarely lasted more than a few days. Although he was a fastidious dresser and liked fine things, his expenditures on lost articles became prohibitive, and he was compelled to buy replacements in the cheapest category.

His absent-mindedness was also marked in his musical manuscripts. He habitually omitted clefs, sharps, flats and ledger lines, which drove the proofreaders for Belaiev, his publisher, to distraction. Finally, Rimsky-Korsakov and Liadov, who were in charge of the editorial policy for Belaiev, wrote simultaneous letters to Scriabin, admonishing him to pay more attention to these matters. Scriabin was quite upset for this remonstrance, sat down at his desk, and immediately answered both letters promising to mend his ways. Unfortunately, he mixed up the envelopes and sent his letter addressed to Liadov to Rimsky-Korsakov, and vice versa. In a few days he received a caustic letter from Liadov, enclosing the misaddressed missive. Rimsky-Korsakov waited until Scriabin came to see him, and silently handed the wrong letter to him shrugging his shoulders in a gesture of resignation.

The nature of Beethoven's deafness was peculiar. He was not yet thirty-years old when he began losing the power of perception of high sounds. He could no longer hear the shepherd's flute. But his hyper-acoustic hearing (the ability to perceive low tones) remained unimpaired for several years. This imbalance affected the pitch of his spoken voice, which became lower.

Auditory disturbances among celebrated musicians are astoundingly frequent, far above the average. During his mental illness, Schumann heard a persistent high A, as if someone was tuning an instrument. Smetana, who also ended his days insane, heard a constant A Flat, which he incorporated as an upper pedal point in his string quartet, entitled *From My Life*.

Music dictionaries are vague regarding the birth date of the great Stradivarius. A desperate effort to establish this date was made in 1945 during an assumed tercentenary, but it came to naught. Yet, this elusive information is contained in a manuscript biography of Stradivarius written by a Jesuit Father, Teodoro Bonaventura, an older contemporary of Stradivarius. The manuscript was discovered in 1928, but apparently never published. According to it, Anna Maria Moroni, the mother of Stradivarius, and a native of Bergamo, was in an advanced stage of pregnancy while visiting Cremona. She went marketing, and the effort precipitated the delivery, which came suddenly on Aug. 14, 1645, the true and precise date of birth of the great violin maker.



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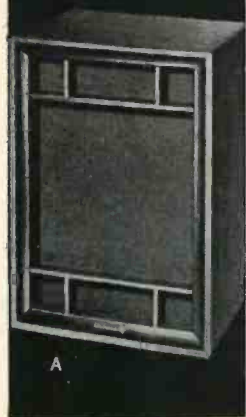
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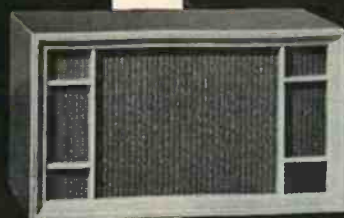
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FM Tuner HFT90
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"THE STEREO DISC could be called the best thing that ever happened to stereo tape." This unorthodox opinion comes from tape's chief spokesman, Herbert L. Brown, president of the Magnetic Recording Industry Association. Commenting on the current upswing in pre-recorded stereo tapes, Brown says: "A year ago tape's potential audience was perhaps five million. Today 95 million Americans or 54 percent of our population are aware of stereo. If the stereo disc is basic to one's stereophonic education, then it is the stereo tape that graduates you *Cum Laude*." While this expresses an undeniably partisan view, it is characteristic of the current bullish mood of the tape makers.

A REAL ESTATE BROKER from Greenwich, Conn., tells us that he noted a number of clients expressing concern about the acoustics of houses they are considering for purchase. In the fancier suburbs of New York, where sound systems sometimes serve as status symbols, it is not uncommon to see a hopeful home owner walking about his future living room, clapping his hands to test reverberation.

THE FIRST SPACE OPERA. K. B. Blomdahl's *Aniara*, was recorded in Vienna soon after its Stockholm premiere this summer. The opera is conceived as a review of mankind in space-time and the action takes place in a giant Earth-to-Mars space ship after its 8000 passengers learn that Earth has become lethally contaminated by radiation. The situation, showing man isolated in the bottomless depth of space and time but still in thrall to his foibles and passions, allows the Swedish composer to probe with his music the emotional aspect of the human condition in our time. Though no release date has yet been set for the recording, we look forward to hearing this work which has been acclaimed as "an artistic message of unique courage and power."

QUITE A STINK is being stirred by the latest triumph of communications technology, the electronic reproduction of odors. Two rival systems, "Smellies" and "AromaRama," are contending for pioneer honors. Though presently intended only for cinema installation,

hi-fi smelling may result in a whole new era of esthetic appreciation. All the perfumes of Arabia may someday be tele-smelled in the American home and the possession of two nostrils puts stereophonic smelling within the realm of possibility. The only foreseeable danger is that the electronic equipment may go into spontaneous oscillations, generating indescribable forms of olfactory distortion.

HOPEFUL SIGNS have appeared that Leos Janáček, one of this century's most original musical minds, is at last emerging from ill-deserved neglect. The recent Chicago revival of his opera *Jenufa* stirred such interest that a recording of the work will soon be imported from Janáček's Bohemian homeland. Meanwhile, American record buyers who can still find a copy of his *Sinfonietta* can acquaint themselves with Janáček's intensely personal yet easily accessible musical idiom.

SEARS ROEBUCK STRUCK a blow for honest stereo when the firm's phono retail boss declared that he would only authorize the sale of equipment designs capable of true stereo sound spread. This warning by one of the country's largest mass merchants against the abuse of the term stereo is a welcome boost, by implication, for component-type systems with specified performance standards and separate speakers.

DMITRI SHOSTAKOVICH blew into Philadelphia recently to lend eclat to the American premiere of his Cello Concerto. The gala event unfolded in the presence of Russia's chief music moguls, including Kabalevsky and Khrennikov, and their counterparts from the top layers of American music. The following day, Shostakovich himself supervised Columbia's recording of the work with Rostropovich, to whom it is dedicated, in the solo part, and Ormandy in command of the Philadelphia Orchestra.

JOHANN SEBASTIAN BACH was recently implicated by the New York City police. A cop, bursting into a Greenwich Village artists' café where a chamber group was playing Bach, declared that the music constituted an

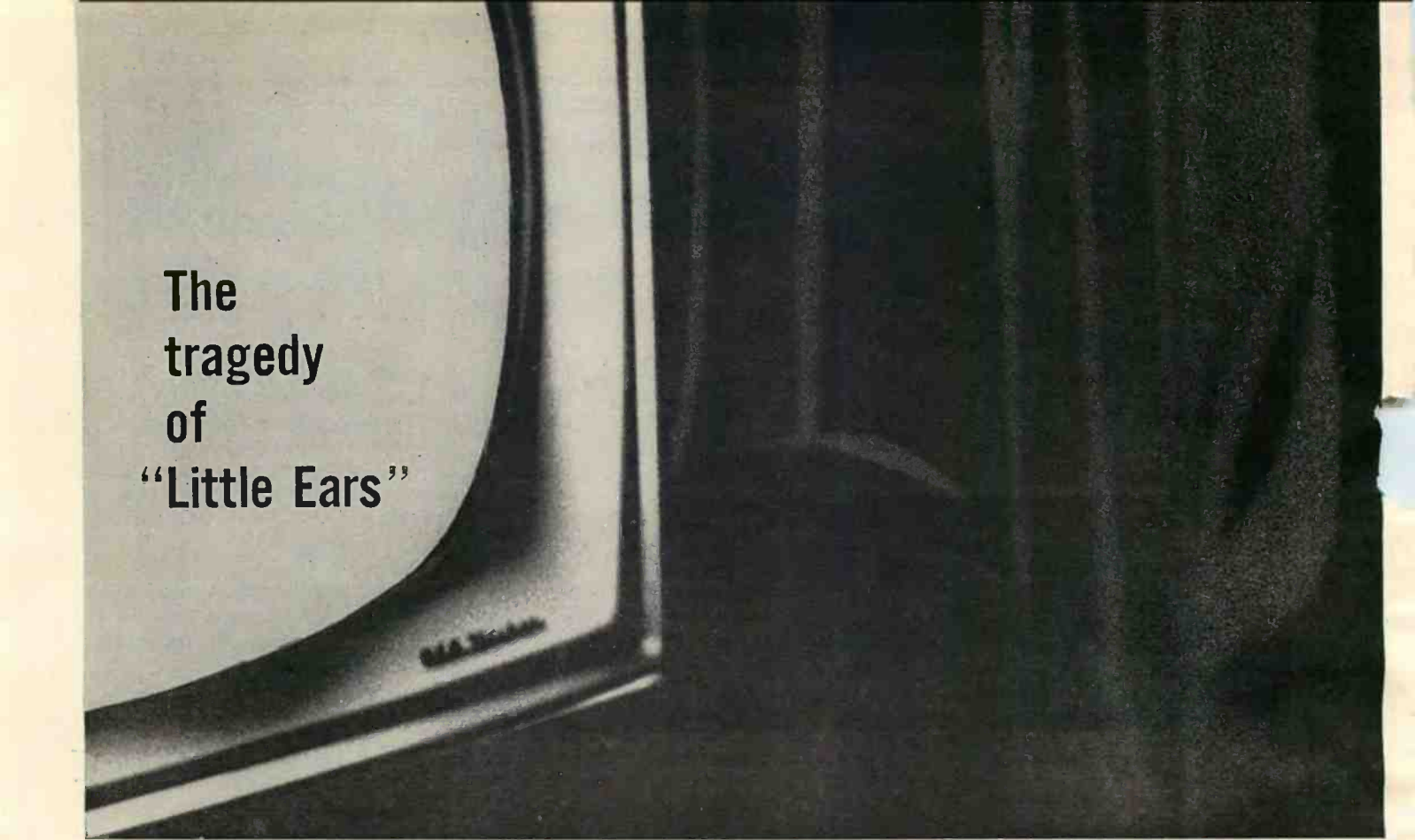
unlicensed cabaret presentation and arrested the owner and the players. In the ensuing trial, expert witnesses expostulated on the difference between Baroque and cabaret music. After the court ascertained how to spell *B-A-C-H*, it ruled to the effect that his music was not entertainment.

COMMUNAL RECORD PLAYERS may be placed in public buildings in Germany under the sponsorship of Deutsche Grammophon for the benefit of the sixty-six percent of German families that don't own phonographs.

TAPE FANS REJOICE at the news that the classical tape repertory is getting a powerful boost from London Records who decided to make part of their outstanding catalog available in the 4-track (7½ i.p.s.) format. Opera addicts in particular may look forward to having London's famed opera recordings on stereo tape for the first time.

THE CULTURAL KUDOS now exchanged between the U. S. and the Soviet Union included the presentation of American records and sound equipment to Moscow's technical and musical bigwigs. Robert Lanier found the following American recordings to be the biggest hits with Russian audiences: E. Power Biggs playing Bach on the organ, Gesualdo's Madrigals in Robert Craft's recording, Mahler's *Kindertotenlieder* sung by Marian Anderson, Reiner's rousing version of Bartok's *Concerto for Orchestra* and Glenn Gould in Bach's Fifth Piano Concerto. The list reflects the Russian's curiosity and taste for music outside the standard Romantic repertoire, which still predominates heavily in Russia's normal musical fare.

HUNTING HARD-TO-GET DISCS, particularly foreign labels, use to be practically hopeless in places where dealers don't stock such esoterica. Recognizing the need for a kind of national mail-order collector's service, The Discophile Shop (26 West 8th Street, New York, N. Y.), a lode-mine of record rarities, just launched a mail inquiry department. They won't promise to get you any record you want but will give it a thorough try.



The tragedy of “Little Ears”

Roger Englander / Discussion

Why do we permit our
children to be
mesmerized by
tawdry histrionics?

Here is what a noted
TV Producer says
can be done
for classical music
with showmanship

Many of us have of course been deeply disturbed at the anti-intellectual, mesmeric quality of the radio, television and recorded entertainment to which day after day our children are exposed. I wonder if it has occurred to us that the fundamental *appeal* of these media is based on theatricality—but too often theatrics of the cheapest sort. Theatricality can be a tool which, if used wisely and with good taste, can stimulate and hold the interest of young impressionable minds in fine music and theater or even straightforward educational material.

For instance, as a producer of children's musical programs for both television and the concert hall, I have heard some objections to theatricalism applied to concerts. The point of the critics is, of course, that the sense of showmanship so much admired when displayed on other stages is on the concert stage an unwarranted distraction. Nonsense. Is a fine painting diminished when it is framed? Is a great

novel cheapened by being set in a handsome type face?

Showmanship in music is not only desirable, it is a must—particularly if we are to have any hope that our children will ever develop a taste for something of more merit musically than the soundtracks of old Popeye cartoons. The cries of “too theatrical” that arise every time a conductor has the audacity to smile, are based, it has always seemed to me, on a confusion of the meaning of the word “serious” with the word “solemn.” Musical quality, after all, has little to do with cultural pretentiousness, no matter how pious. It is, in fact, the domination of musical events by solemn and pretentious people that has produced in this country generation after generation of Jiggs-at-the-operas. In Italy, however, where people worry a good deal less about the fact that they may enjoy themselves if they're not careful, truck drivers can quote as accurately from the libretto of *Rigoletto* as from the lyrics of *Volare*.

This, of course, is not to say that we should surrender music to the techniques of Barnum and Bailey, or that there is anything to be gained by doing so. We need no latter-day counterparts of Louis Antoine Jullien, the 19th century Frenchman who would conduct particularly dramatic works with a jeweled baton and collapse, at the end, into a throne-like chair placed carefully beside the rostrum. We can leave that kind of musical expression to the crying, pelvis-shaking, hair-combing disciples of Tin Pan Alley and Nashville, whose performances are not nearly so popular as they are ubiquitous, anyway. True showmanship has always consisted of something more than just hoopla. It is the ability to project to an audience the real quality of an



artist or his performance—the ability to reward this audience with a rich, subjective experience. Music—real music—is thus as well served by showmanship as are the throbbing hiccups of rock 'n' roll.

There is no doubt that showmanship can make real music as appealing to youngsters as the musical pabulum that is spooned into them by TV, records, radio and the movies. I recently had an instance of this when I visited some friends of mine, a young couple with a six-year-old son. Not long after I arrived, the first-grader brought out his collection of private treasures—a Zorro mask, an autographed Mickey Mantle baseball, a baby turtle, and finally a yellow feather. Handing me the feather for closer inspection, he explained very seriously: "This is my golden feather from Stravinsky's *Fire Bird*. It's a lucky feather. I keep it in this special box so I won't lose it. Isn't it beautiful?"

As it happens, the feather was rather bedraggled, but I could not help agreeing with the boy. The feather *was* beautiful.

I remember well the concert of the Little Orchestra Society of New York at which the boy had received his lucky feather. Thomas Scherman, the conductor, had programmed the Stravinsky score as the final number of an hour-long concert. As the music was played, the *Firebird* came alive visually through the use of a process called Mobilux, which projects onto a movie screen the constantly shifting images caused by colored lights reflected from mirrors. The children were spellbound. At the close of the piece, Sonny Fox, the narrator, finished his story with these words: "The *Firebird's* feather brought the Prince and

Princess good luck and happiness, and if you will look under your seats, you will see that he has left each of you a golden feather, too." Before the house lights could go up, thousands of young hands were reaching eagerly for these magic talismen. Into how many other treasured collections did the yellow feathers go?

The Little Orchestra Society Children's Concerts throughout the years are a fine example of the uses of showmanship in the winning of young minds to good music. Constantly experimenting, the Society has tried ballet and other dance forms, operatic productions, puppets, and the amazing graphic artistry of Lisl Weil, who draws the stories of *Till Eulenspiegel*, *La Boutique Fantasque* and *Pictures at an Exhibition* as the music is played. On specially constructed drawing boards 50 feet across and 10 feet high, Miss Weil brings a maze of lines to life, creating figures that seem to move to the music. She choreographs her drawing gestures so that the audience, far from being distracted by her art, feels that she—and they themselves—are part of it.

The Society has also employed such outstanding theatrical talents as Mary Martin, Cyril Ritchard, Aline MacMahon, Bil and Cora Baird, Max Adrian and Hiram Sherman to serve as narrator-hosts for its concerts. Some of Broadway's top scenic and costume designers have also contributed their skills to making these concerts as effective as possible for children.

How successful are all these efforts? Happily, the Society has, during its eleven-year history, established such an outstanding reputation for this type of programming, that it takes only one advertisement in the *New York Times* for

the forthcoming season's concerts to be completely subscribed. To accommodate the tremendous demand for tickets, the Society added a second series to its 1959 schedule. In 1960, it will almost certainly be necessary to add a third series.

Another group which has made outstanding strides through sophisticated showmanship is the New York Philharmonic under the bold leadership of Leonard Bernstein. Everyone knows of the new atmosphere of excitement around New York's 57th Street since Bernstein took over as Music Director. As an example of the effect he has had, take what might seem a small matter in a musical performance—the control of house lights. Anyone who has ever been to a stage performance of any sort is familiar with the expectant hush that falls over an audience when the lights go down. Yet in Carnegie Hall the lights had simply not been dimmed before. It took a specific request by showman Bernstein to have the house lights lowered before the music begins. Now, at last, audience attention is riveted on the orchestra when the music rises—not on the fine print of the program, the color of a neighbor's hat, or what have you. Does this elementary bit of showmanship turn the whole performance into a circus? I think not.

Bernstein's showmanship has proved to be especially successful in the field of children's concerts. In the Philharmonic's televised series of Saturday morning programs for young people, there are only three production elements: the orchestra; a piano for Bernstein's use as he talks, conducts, plays and, occasionally, sings; and Bernstein's obvious love for the music he is presenting. Sometimes he asks his audience to answer simple questions or to identify rhythmic patterns by means of a game. Sometimes he encourages the kids to sing along with him, or to hum or whistle the main theme. After playing sixteen bars of the *Capriccio Espagnol*, for example, he will ask, "From what country does this music come?" He will invite the 2700 listeners in Carnegie Hall to join the Orchestra in beating out the syncopated accents of a simple rhythmic exercise, or to sing the well-known round *Frere Jacques*—but in a minor key, as it is used in Gustav Mahler's *First Symphony*.

The success of his presentation is demonstrated by the attention the show gets from young people. Children love the show, both in the concert hall and on the television screen. They mob Bernstein's dressing room after each concert. Typical of hundreds of letters received at CBS after each telecast is this comment from a mother: "I literally had to bribe my 12-year-old rock 'n' rolling son to tune in on your concert last Saturday. He agreed to give you ten minutes, but ended up savoring every minute of the full hour. In that hour, you not only 'reached' him, but you gained his respect and admiration." A father in Chicago repeats the theme: "An hour is, after all, an infinitely long time for any very young child, but I can report that there was not even one peanut-butter intermission. Even Disneyland can boast no such record with this bunch."

There are countless ways to dramatize a concert, for adults as well as for children. I can still close my eyes and see Leopold Stokowski's hands spotlighted at his Philadelphia Orchestra concerts. Intelligent use of this bit of showmanship—this gimmick—did not keep Stokowski from making the Philadelphia one of the world's great orchestras. Dimitri Mitropoulos is yet another of our great conductors whose flair for visual dramatization has made his performances extraordinarily powerful. In his concert ver-

(Continued on page 52)



PIERRE STREIT

The success of Leonard Bernstein's presentation methods and the appeal of his personality to young people are demonstrated by the mob of eager faces outside his dressing room after each concert. In this case, the enthusiastic Carnegie Hall fan is Bernstein's own daughter.

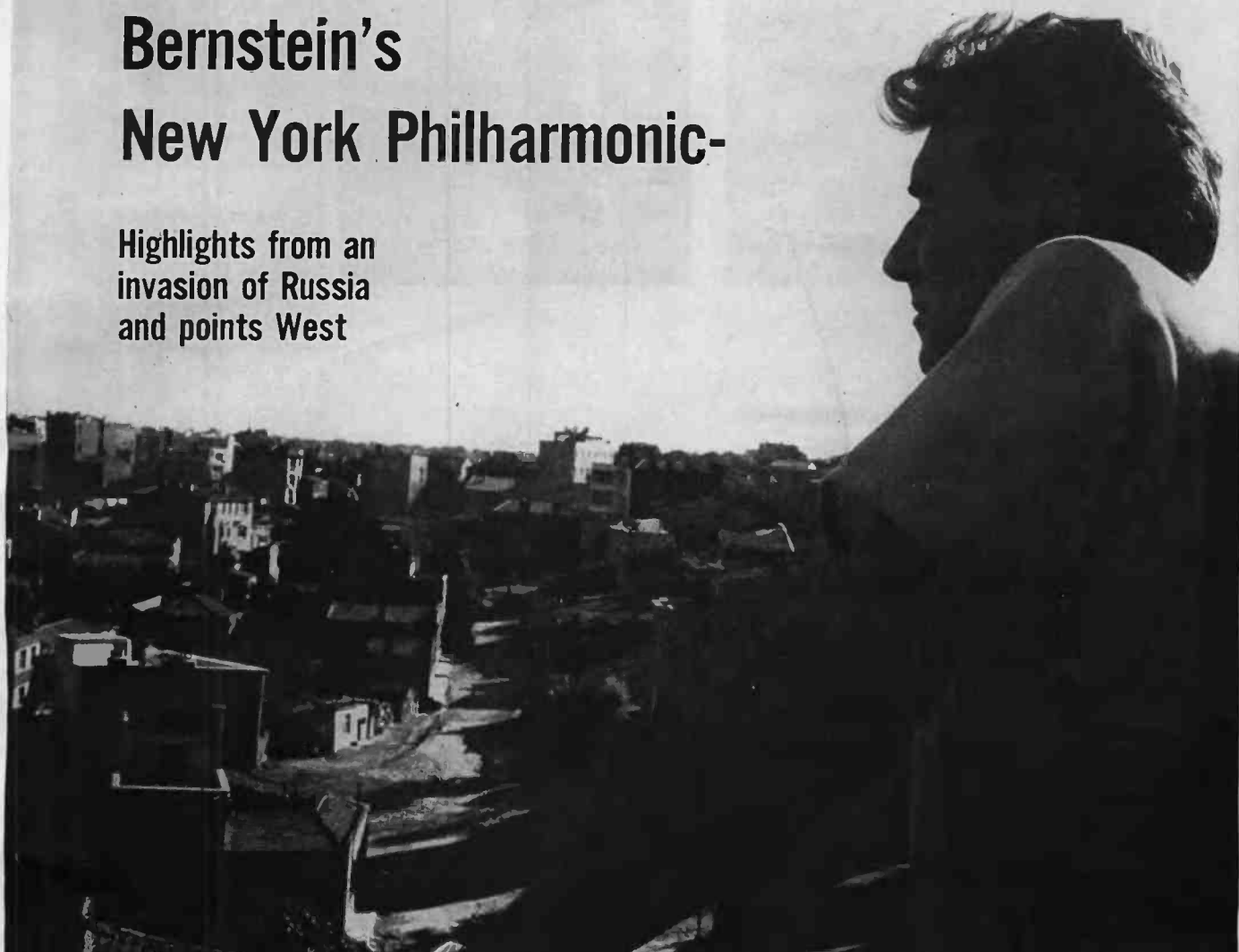
Cyril Ritchard is one of many theatrical talents to serve as narrators for children's concerts of the Little Orchestra Society. Here he introduces the young audience to Rossini's "Fantastic Toyshop."



BAKALAR-COSMO

Bernstein's New York Philharmonic-

Highlights from an
invasion of Russia
and points West



Photographs Courtesy New York Philharmonic and Columbia Records

Leonard Bernstein and 106 men of the New York Philharmonic made international cultural history last summer with their unprecedented ten-week tour covering 29 cities in 17 European and Near Eastern countries. Fifty concerts were given during the tour, under the auspices of the President's Special International Program for Cultural Presentation, administered by ANTA. Thirty-six of these were under Mr. Bernstein's direction; thirteen were directed by Thomas Schippers; and one by associate conductor and solo pianist Seymour Lipkin.

*For all the plaudits gained in Western Europe and the Near East, it was in Moscow, Leningrad, and Kiev where the history was made. Bernstein bowled over his Russian audience, not only with brilliant readings of Stravinsky's rarely heard (in the USSR) *Sacre du printemps* and the music of Americans—among them Ives, Barber, Diamond and Gershwin—he also gave them a potent dose of his own special brand of showmanship including short talks (unheard of in Russian concerts) to the audiences about the less familiar American works. Despite their initial shock, Russian listeners were completely won over.*

In the excitement of the Russian adventure and its repercussions, perhaps one truly significant element has been overlooked: The conquest of Russia and Europe by the N.Y. Philharmonic was done under the conductorship of three musicians born and wholly trained in the U.S. Here, indeed, Europe has witnessed a definitive retort to the oft-repeated accusation that "America is a land without culture."



August 5—First stop, Athens: the amphitheater of Herodus Atticus, at the foot of the Acropolis. Mr. Bernstein, doubling as soloist in the Mozart G Major Concerto, rehearses a tricky passage; then Thomas Schippers reports on acoustics well up and back in the ancient tiers of the amphitheater.



August 8—Violinist Godfrey Layevsky warms up in the most spectacular concert locale of the tour, the Hellenistic Temple of Jupiter, site of the Baalbek International Music Festival at Lebanon.



August 16—Reception at Salzburg: Congratulations on the triumph of the first American orchestra to play at Austria's Salzburg International Festival—from Herbert von Karajan (left), Frau von Karajan (back to camera) and Dimitri Mitropoulos (center).



August 20—A rare breathing spell came for Leonard Bernstein during a tour through the Warsaw Chopin Institute, where he sat for half-an-hour at Chopin's Paris piano, playing the Polish master's music.



August 24—Moscow: The Great Hall of the Tchaikovsky Conservatory echoes to the unfamiliar Stravinsky "Sacre," as Bernstein leads his men—augmented by 9 Soviet wind players—in a strenuous rehearsal.



William Namen (seated left) and Russian horn player compare notes in critical "Sacre" passage. The Russian players, enormously excited over the music of Stravinsky's Sacre du printemps, mastered their difficult parts with surprising speed.

Moscow—Bernstein with two young Russian composers, Ivo Mikhaelov and Emil Zackharov, who had together composed a set of orchestral variations on a theme from Bernstein's early Clarinet Sonata for the conductor's 41st birthday. Examining the score, Bernstein pronounced the variations superior to his own theme.



After the final Moscow Concert—impassioned communication with poet and author Boris Pasternak.



August 28—Leningrad: More than 800 standees attended every one of the half-dozen concerts given at the Great Hall of the Leningrad Philharmonic. Most brought their own scores.



August 18—Warsaw's Philharmonic Hall—Bernstein asks his players to rise after a thrilling performance of his own "Age of Anxiety."

September 9—Back in Moscow: On the evening of September 9, the Soviet Ministry of Culture gave a party and variety entertainment—featuring top stars of the Russian musical entertainment world—for the N. Y. Philharmonic players. When it was over, the Russians suggested that their guests reciprocate. They did, with an impromptu jazz combo, which Bernstein joined in midstream after his arrival from dinner with Nobel prize author Boris Pasternak and family.



The happy warriors—Leonard Bernstein, flanked by colleagues, Seymour Lipkin (left), and Thomas Schippers (right), as photographed just after the first concert of the tour.



John Hammond's SPIRITUALS TO SWING

Nat Hentoff reviews a significant new pressing of the legendary 1938-39 Carnegie Hall Concerts

△ JOHN HAMMOND'S SPIRITUALS TO SWING—THE LEGENDARY CARNEGIE HALL CONCERTS OF 1938/39 with the Benny Goodman sextet featuring Charlie Christian and Lionel Hampton (Flying Home; Stomping at the Savoy, etc.); Helen Humes (Blues with Helen); the Count Basie band (Rhythm Man, etc.); Hot Lips Page (Blues with Lips); Kansas City Six with Buck Clayton, Lester Young, Charlie Christian, Jo Jones, Walter Page, Freddie Green (Good Morning Blues, etc.); James P. Johnson (Mule Walk, Carolina Shout); New Orleans Feetwarmers featuring Sidney Bechet and Tommy Ladnier (Weary Blues, Sister Kate); Golden Gate Quartet (Gospel Train, I'm on My Way); Ida Cox (Four Day Creep); Sonny Terry (Mountain Blues, The New John Henry); Pete Johnson, Meade Lux Lewis and Albert Ammons (Cavalcade of Boogie); Big Bill Broonzy (Done Got Wise; Louise Louise); Mitchell's Christian Singers (What More Can My Jesus Do, My Mother Died A' Shout-in). 31 numbers in all. Vanguard VRS 8523/4 2 12" \$9.96

Interest: Invaluable
Performance: Mostly Superior
Recording: Adequate

It took Vanguard and John Hammond over two years to arrange all the necessary talent clearances and to make the sound acceptable, but the records of these two remarkable 1938 and 1939 Carnegie Hall concerts are decidedly worth the wait and the effort. Hammond, the producer of *Spirituals to Swing*, was, and still is—in the description of the British *The New Statesman*—"the most successful talent scout in the history of jazz."

In preparing the *Spirituals to Swing* concerts, Hammond characteristically traveled long distances to recruit talent, and in the process, he became responsible for several "firsts" in major-league jazz-concert history. Among the innovations was the initial appearance at a New York concert of an authentic gospel unit (Mitchell's Christian Singers); blues singer Bill Broonzy's first big-city concert date; the first meeting on stage of boogie-woogie pianists Ammons, Lewis and Johnson, an encounter that was to ignite a relatively brief but fervent national boogie-woogie craze; and for the first and only time the late Charlie Christian sat in with Lester Young in public.

The album begins with three performances by the Benny Goodman sextet in which Goodman is more fiery than on most of his regular recordings at the time. Despite the stiff (and over-recorded) drumming, there are irresistible swinging solos by Christian and Lionel Hampton as well as by the leader.

Helen Humes, then the regular vocalist with the Basie band, next sings a standard anthology of blues verses with more warmth and strong-flowing phrasing than she has put on record anywhere else before or since. Outstanding on her "Blues with Helen" is a long, tart clarinet solo by Lester Young that "cuts" all of Goodman's on the album. Also worth paying close attention to is Buck Clayton's intimate trumpet accompaniment to Miss Humes.

The same combo from the Basie band that accompanied the blues then jams through "Mortgage Stomp," which, like all the small band performances by Basie sidemen in this album, is as fresh now as then. Lester Young, who throughout contributes some of his most relaxed and inventive work on record, also has a notable solo here. The contrast between the loosely pulsating Basie rhythm section and Goodman's much more rigid concept of how the bass and drums should function offers a strikingly clear lesson in what swings and what doesn't.

After a brief statement by the full Basie band of its "One O'Clock Jump" theme, the late Oran "Hot Lips" Page is reunited with the Basie band for the first time since their Kansas City days. Lips plays a passionate, tangy trumpet solo that, backed by the band's riffs, rises to a series of climaxes. The first side ends with a surging Basie number, "Rhythm Man."

Side 2 opens with two numbers by a superbly fused Kansas City six that unites two of the most creative and influential soloists in jazz history, Lester Young and Charlie Christian. Both play consistently well, and it's intriguing to hear Christian's long-lined, pointing-to-the-future, single-string solos over the steady rhythm guitar of Freddie Green. Both Young's and Christian's solos "sing" and combine unusual rhythmic fluidity, exemplary economy and taste in choice of notes, with intense, personal lyricism. A particular delight is the interweaving secondary line Young plays to Buck Clayton's muted trumpet solo in the closing "Good Morning Blues."

The late James P. Johnson was a master of that mixture of ragtime, blues and exuberant instrumental adaptations of Atlantic-seaboard religious music that developed into the two-handed, hard-striding Harlem style of piano jazz. James P. swashbuckles through two of his originals here, "Mule Walk" and "Carolina Shout." The second side closes with two rugged examples of New Orleans-like collective improvisation with James P. on piano and

the punching, stabbing horns of Sidney Bechet and Tommy Ladnier.

In his solo on "Honeysuckle Rose," Charlie Christian is again the most absorbing musician with the Benny Goodman sextet in the brace of tunes that begins the third side, although Lionel Hampton and Goodman also generate much heat despite the brittle rhythm section. The Golden Gate Quartet, which John Hammond brought up from North Carolina to what was to turn into a long-term international career, effectively drives the "Gospel Train" and preaches with infectious assurance in "I'm on My Way."

A high point of the two concerts is the one appearance of veteran blues singer, Ida Cox, in "Four Day Creep" with deeply sympathetic backing from, among others, James P. Johnson, Lester Young and trombonist Dicky Wells, whose horn becomes another sardonic voice in dialogue with Ida. She lines out the blues with a hard, direct strength.

As Charles Edward Smith says in his thorough notes, "these concerts were the first to present with discernment and taste, Negro American music related to jazz." Much of the fourth and final side concentrates on this.

There are two whooping and hollering numbers by Sonny Terry, a man from North Carolina, who makes the harmonica sound like a wild and impatient bird of prey. When he alternates his own falsetto cries with the harmonica's shouts in a fast tempo—as in "The New John Henry" with the added backing of a ferocious washboard—the tension is like a whirlpool.

City blues singer Joe Turner, whose voice sounds as if it could cut through steel, is heard with pianist Pete Johnson in "It's All Right Baby" with its familiar parallel to Andrew Marvell's "To a Coy Mistress" ("You so beautiful, but you got to die some day. All I want is a little loving before you pass away.") The three boogie-woogie pianists join in a massive demonstration of that bulldozing style; and then Big Bill Broonzy, who came up from his Arkansas farm for the concert, sings two vinegary blues that indicate wisdom is not exclusive to the big city.

Particularly interesting—and another major event of the concerts—is the presentation of Mitchell's Christian Singers, an essentially non-professional group made up of a tobacco factory worker, a coal dealer, a mason and a truck driver. In contrast to the rhythmically and harmonically smoother Golden Gate Quartet, this unit, despite its "simple scalar structure," as the notes put it, creates a rawly colored, subtly polyphonic texture that is stark in its power.

Spirituals to Swing ends with yet another beautifully floating jazz number, "Pagin' the Devil" by the Kansas City Six with more seemingly effortless but nearly flawless solos by Lester Young, Charlie Christian and Buck Clayton.

Spirituals to Swing was a major event in jazz history. We owe John Hammond a special debt because he had the sense to have the performances taken down so that now a permanent record is available of what may well have been the two most substantial evenings so far in jazz concert history.

N. H.

HIFI REVIEW

A folk song roundup

Folk song, which used to be the province of the anthropologist, the musical antiquarian, the ethnomusicologist—has become big business in the commercial record field. More than 200 folksong LP and stereo records representing nearly 50 countries were issued during 1959, ranging from the commercial stylings of Harry Belafonte to the magnificent field recordings of folklore in the raw tapes by Alan Lomax and others. *HiFi REVIEW* has thus far been able to publish but a small portion of the reviews of this remarkable output as prepared by our jazz-and-folk staff reviewer, Nat Hentoff. As a year-end bonus for the folksong enthusiasts among our readers, we offer herewith Mr. Hentoff's commentary on some of the more interesting 1959 folksong LP's not covered previously in our pages. ED.

Collectors at Work

One of the most widely travelled and perceptive collectors of folk material in the world today is **DEBEN BHATTACHARYA**, who has been responsible for several invaluable albums, a notable series of BBC and other broadcasts and a number of articles for British publications. One of his first folk albums reviewed in this magazine was his intensely absorbing project for Angel—*Music on the Desert Road*, recorded during an overland journey from England to India. Westminster has now issued five LP's of Bhattacharya's field work done under the auspices of the UNESCO Music Council.

IN ISRAEL TODAY. Westminster WF 12026/29 3 12" \$4.98 each is a truly major project, encompassing the characteristic musical folklore of almost every Jewish nationality that has found refuge in the State of Israel. Bukhara, Uzbekistan, Cochin, Morocco, Yemen, the Atlas Mountains, Tunisia, Spain and Eastern Europe are among the areas covered. Reading about how remarkably the emigrants to Israel are is one thing, but hearing on these

sounds, brings to life with startling impact one's realization of how far and wide the Jews have wandered over the centuries. Collector Bhattacharya contends that because of the interaction of so many different kinds of folk music in one relatively small area, "Israel . . . has today the largest variety of musical elements on hand, and has the potentialities to offer, perhaps, the most exciting expression in a new world of music."

A GYPSY FESTIVAL. Westminster WF 12030 \$4.98 was recorded at a small Mediterranean village which is a pilgrimage site for Catholic gypsies from all over Europe. The disc gives us exuberantly informal get-togethers at the Andalusian and French caravans, portions of the religious services and some jazz-tinged gypsy music played mostly by an inventively romantic guitarist related to the late French gypsy-jazzman, Django Reinhardt.

ALAN LOMAX, most renowned of American collectors, has in recent years covered Europe and the British Isles from one end to the other. The fruits of his travels with tape recorder through the length and breadth of the Iberian peninsula have been harvested by Westminster in eleven LP records *Songs and Dances of Spain*.

SONGS AND DANCES OF SPAIN—Andalusia; Majorca; Jerez, Seville; Majorca Dances; Gypsies of Granada and Seville; Spanish Basques; Eastern Spain and Valencia; Galicia; Asturias and Santander; Castile; Leon and Extramadura. Westminster WF 12001/5, WF 12018/23 11 12" \$4.98 each.

Released over a one-year period, this represents the most ambitious cross-section of a single nation's folk music ever issued on an American label. The albums are carefully annotated and are musically absorbing and they tell of the people's lives and backgrounds in various Spanish provinces.

MUSIC AND SONG IN ITALY. Tradition TLP 1030 \$4.98 was also recorded in the field by Lomax together with Diego Carpitella. It demonstrates that Italy is "a 20th century museum, not only of art and architecture, but of musical antiquities as well—of important trends that have affected the folk music of Europe for the last 2000 years."

TEXAS FOLK SONGS. Tradition 1029 \$4.98 brings us Alan Lomax as folk singer. His voice is hardly polished, but he knows the material so well and feels it so strongly that he is continuously convincing. Here

is one of the most thorough and meaningful introductions to the music of that territory ever compiled on records.

FOLK-SONG SATURDAY NIGHT. Kapp KL 1110 \$3.98 with Lomax and others is also recommended. The program is exceptionally well balanced—Negro children's games, work songs, a love song from Canada, a Virginia version of the grimly dramatic "Two Sisters" and the superb spiritual "Inchin' Along," etc. Both in their solos and together, the company creates a folk feeling rather rare for a recording studio.

The Folk Singer as Entertainer

A problem that faces all re-creators of folk songs is the danger of weakening what was once earthy and spontaneous material. A few solve the problem as **RICHARD DYER-BENNET** has, by substituting unusually perceptive musicianship and consistency of personal style. Others solve it, more or less successfully, in the best **BURL IVES' MANNER**—that of a deft entertainer who communicates the stories told in the songs by way of well-prepared skill.

A case in point can be found in the output on the Elektra record label, which has been a source of real encouragement to "serious" re-interpreters of folk material. The artists on this label want to entertain, but at the same time they have been careful to study the backgrounds of their songs.

OUR SINGING HERITAGE. *Elektra 151 \$4.98* offers a variety of singers in eighteen equally varied songs from an Arkansas version of "Gypsy Lover" to the urban Negro song, "Nobody Knows You When You're Down and Out." Paul Clayton, Peggy Seeger and especially Dave Van Ronk are impressive; but I'd hesitate to recommend the album as a whole; for some of the other singers are amateurish.

THE FOLK SINGERS. *Elektra 157 \$4.98* brings together four interpreters, Erik Darling, Dylan Todd, Don Vogel and Carly Wilcox in an intelligently devised program of mostly American material.

JIMMIE DRIFTWOOD SINGS NEWLY DISCOVERED AMERICAN FOLK SONGS. *RCA Victor LPM 1635 \$3.98* was allowed to slip into the catalog with hardly any promotion. Driftwood, a high school principal in Snowball, Arkansas, collected this material himself in the Ozarks. Most of the songs are familiar, so that "newly discovered" here adds up actually to "newly discovered variants." Driftwood's singing is virile, relaxed, authoritative and emotionally convincing.

TRAIN WHISTLE BLUES. *RCA Victor LPM 1640 \$3.98* is a disc, for the re-issue of which RCA Victor deserves special credit; for it offers sixteen of the famous 1927-33 recordings of the late Jimmie Rodgers. Here was probably the first American singer of folk material to make a fortune from recordings. His roots were in the American South and in the music that grew with the railroads, and the music that arises therefrom is an illuminating combination of hillbilly, Negro blues and transplanted-Elizabethan ballads. If you are weary of conventional hillbilly yodelers, try "Blue Yodel No. 5" from this record.

LEON BIBB SINGS FOLK SONGS. *Vanguard Stereo VSD 2012 \$5.98; mono-VRS 9041 \$4.98* suffers from too slick choral and instrumental backgrounds. Bibb has a fine lyric baritone, but in his work the inevitable self-consciousness of a re-creator shows too clearly.

SUN'S GONNA SHINE. *Warner Bros. B 1251 \$4.98* offers Elmerlee Thomas of the Gateway Singers, who falls roughly

into Bibb's category. She has an even more arresting voice quality, however, and a fine sense of timing and drama. In this album, as in Bibb's, some of her backgrounds are too slick.

ERIK DARLING. *Elektra 154 \$4.98* is a singer who is a much more intelligent re-creator than either Bibb or Thomas, though his voice is by no means as handsome an instrument as theirs. He has a surer and more inventive dramatic flair and is essentially a superior story teller. His description of "The Cumberland Mountain Bear Chase" is one of the most imaginatively graphic in the recorded folk-song literature.

THE BABY SITTERS. *Vanguard VRS 9042 \$4.98* is one of the most successful and charmingly informal albums of folk songs directed to children. The "Sitters" are Lee Hays of The Weavers, Alan Larkin of The Tarriers, Larkin's wife, Jeremy, and Doris Kaplan, another young mother. The most winning voices of all are those of the Larkin children, who are heard all too briefly. Nearly all the songs invite the child to participate—not just with voice, but with hands and, most important of all, with imagination.

TRAVELLING ON WITH THE WEAVERS. *Vanguard Stereo VSD 2022 \$5.98* is in the familiar Weavers pattern, with American material like "Erie Canal," "Twelve Gates to the City" and "Eddystone Light," as well as a few songs from Chile, Africa, Yugoslavia, etc. High point of the album is a kind of talking ballad sung by Lee Hays that was taught him by the famed blind Ozark folk singer, Mrs. Emma Dusenberry. "State of Arkansas" is its title and its bleak tone conjures up the unyielding face of Senator John McClellan addressing a recalcitrant witness.

FLAT ROCK BALLADS. *Columbia ML 5339 \$4.98* brings us that great and altogether unique figure, Carl Sandburg. His *American Songbag* remains one of the most delightful examples of the work of any folk song collector. As a performer, he is certainly no slick night club singer; neither is he a folk singer like Jean Ritchie with a definite family and regional repertoire. However one chooses to categorize Sandburg, he is consistently enjoyable. His style is as much "talking song"

as anything else, and the scythe-like cutoff of some of his phrases together with pregnant use of pauses make him a very distinctive stylist. There are twenty-seven songs in his *Flat Rock Ballads* album, including the wonderfully dadaist "Horse Named Bill" and the pitiless "Hearse Song."

LOVE IS A GENTLE THING. *RCA Victor LPM 1927 \$3.98* presents the most polished, professional singer of folk songs, Harry Belafonte. Here he combines folk, folk-like and obviously manufactured quasi-folk tunes. Belafonte's music is deliberately and carefully worked out to appeal to a broad-based audience. The singing and the arrangements all have what the liner annotator calls "high seriousness" and therein lies their weakness as folk performances. Granted they are at least twice removed from the sources, they still lack spontaneity—the unrestrained joy or sorrow or tenderness that can cut to the marrow of mortality and make us realize how little time on earth we have.

WINE OF GAUL AND FOLK BALLADS OF OTHER LANDS. *Decca DL 8791 \$3.98* brings us two long-time professionals in multi-lingual folklore programming, Marais and Miranda. This album is marked by their customary dramatic skill, notably a deft comedy touch. They range from French to old English to Yiddish to Australian, including the familiar student's adventure in the railroad tunnel, "Riding Down from Bangor."

MARAIIS AND MIRANDA REVISIT THE SOUTH AFRICAN VELD. *Decca Stereo DL 78811 \$4.98* serves as a reminder that many record buyers of my generation desired to learn more about folk music through records by Marais' early Decca 78's of African Veld songs. In this new album, the results still remain amusing and touching, whether in "Henrietta's Wedding" or in "Oh Brandy Leave Me Alone." But at a distance of almost 20 years, I have become more aware of the work of patching and diluting that has been done to make these songs more palatable to large audiences. I would still strongly suggest this album for children. The rhythms are contagious—some of the songs were originally children's jingles, and nearly all can be understood by kids.

Folk Song "art-singers"

The largest body of folk records being issued today consists of programs by *singers of folk songs* rather than folk singers. Some of these singers of folk songs are commercial entertainers primarily; others are, to some degree, musicologists who try to be as true as they can be to the ethnic style of the original. There are also those who are trained art-singers who choose to treat folk material almost like classic *Lieder*. An extreme example of this last is counter-tenor **ALFRED DELLER**.

WESTERN WIND. Vanguard Stereo VSD 2014 \$5.98; Mono-VRS 1031 \$4.98
There is no denying Deller's remarkable skill and control, the purity of his intona-

tion and the loveliness of his line. However, the emotional content of this Anglo-American folk material becomes drastically attenuated. When, in "The Foggy, Fog-

gy Dew," he sings, "She wept, she cried, she damn near died," I get an image of a pale, asthenic lady rather than one in desperate need of love.

RICHARD DYER-BENNET, who also has a counter-tenor-like voice, is much more successful than Deller with folksong. There is more warmth and flexibility in his interpretations and, in recent years, more humor as well.

RICHARD DYER-BENNET—REQUESTS. Dyer-Bennet 5 \$4.98.

WITH YOUNG PEOPLE IN MIND. Dyer-Bennet 6 \$4.98.

IRISH AND SCOTTISH SONGS (BEETHOVEN). Dyer-Bennet 7 \$4.98. His albums, issued on his own label, are superb-

ly engineered. The first of the group noted above offers songs which he has been associated with for years—"Spanish Is the Loving Tongue," etc. Dyer-Bennet 6 is a charming collection of such tunes as "Frog went a Courting" and even "The Hole in the Bottom of the Sea." Beethoven's

Twelve Irish and Scottish Songs in singularly unfolk-like arrangements may not, as Dyer-Bennet notes, merit inclusion with the master's greatest works, but this Dyer-Bennet performance complete with piano trio is delightful and worth having for both musical and documentary reasons.

A soundly trained and thoroughly attractive singer of folk material who combines art-song and entertainment approaches is **WILLIAM CLAUSON**.

SCANDINAVIA! Capitol T 10176 \$3.98.
Clauson is an expert in several folk fields, but he is at his best in Capitol's *Scandinavia!*—*Folk Songs of Sweden, Denmark*

and Norway. The album was recorded in each of those countries and Clauson is backed by his own guitar, orchestra, and sometimes by choral groups. This infec-

tiously warm collection makes for an excellent introduction to the folk traditions of Scandinavia. Capitol, surprisingly, provides texts and translations.

From Irish Bog and Scottish Highland

A relatively unexplored area in the field of folk recording has been that of Gaelic. There have been a few sets of value, but none to equal the two albums listed here.

ANN MORAY PRESENTS GAELIC SONGS AND LEGENDS. Spoken Arts 745. \$5.95.

ENGLISH AND SCOTTISH LOVE SONGS. Riverside 12-656 \$4.98 presents MacColl with Isla Cameron in a warm-hued collection that came into being after Alan Lomax had re-awakened them to the continuing viability of British musical folklore. A broad range of songs is covered and the excellent notes by A. L. Lloyd brings everything into focus. The point of this record, as explained by Mr. Lloyd, is to show the existence of a more realistic body of Anglo-Saxon love songs than one would gather from pursuing the more formal British composers—"They are songs with a clean joy or sadness over the large realities of virginity and desire, passion and pregnancy. They are the love utterances of a people living a life in tune with the cycle of the seasons and the round of mating and increase."

JANUARY 1960

SONGS OF THE IRISH REPUBLICAN ARMY. Riverside RLP 12-820 \$4.98 presents another side of Ireland—political and angry—through the voice of Dominic Behan. Behan has made a strong, varied collection and sings with the harsh contempt of the enemy, and the intoxicating conviction of virtue that an interpreter of these bitterly partisan songs must have.

SONGS OF IRELAND—MARY O'HARA. Tradition TLP 1024 \$4.98. Miss Moray's material is mostly from the Hebrides, the islands off the west coast of Scotland. She tells each legend and the background of each song in English, then sings unaccompanied in Gaelic. Her voice has brilliant presence and is thrilling in its impact. She also has beautiful control of her singing. What she sings is fascinating and sometimes intensely moving.

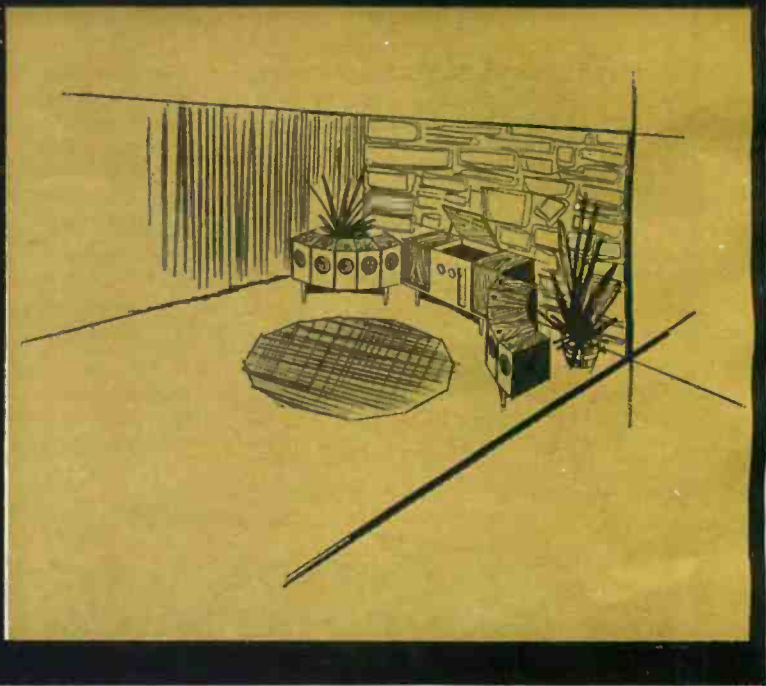
Miss O'Hara's voice is also well trained, and at times—as in "The Mountain of the Women"—has the fierce effect of Miss

Moray. In general, though, her lovely voice is more informally and liltily applied to the songs—which are sung here in English as well as Gaelic with self-accompaniment on the Irish harp.

THE SINGING STREETS—CHILDHOOD MEMORIES OF IRELAND AND SCOTLAND. Folkways FW 8501 \$5.95 shows Mr. Behan in a very different light, in collaboration with Ewan MacColl. Between them, without accompaniment, they recreate a marvelously rich and vivid picture of childhood in these two countries, making another time and place come instantly alive. The various sections are introduced with brief and thoughtful prose passages which are often close to poetry in their rhythm; and then Behan and MacColl re-live nonsense rhymes, counting games, oaths, rope pieces, street ballads. More than a hundred choice bits of children's lore are included and everything on the record is printed in the album booklet.

Stereo and the environment

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



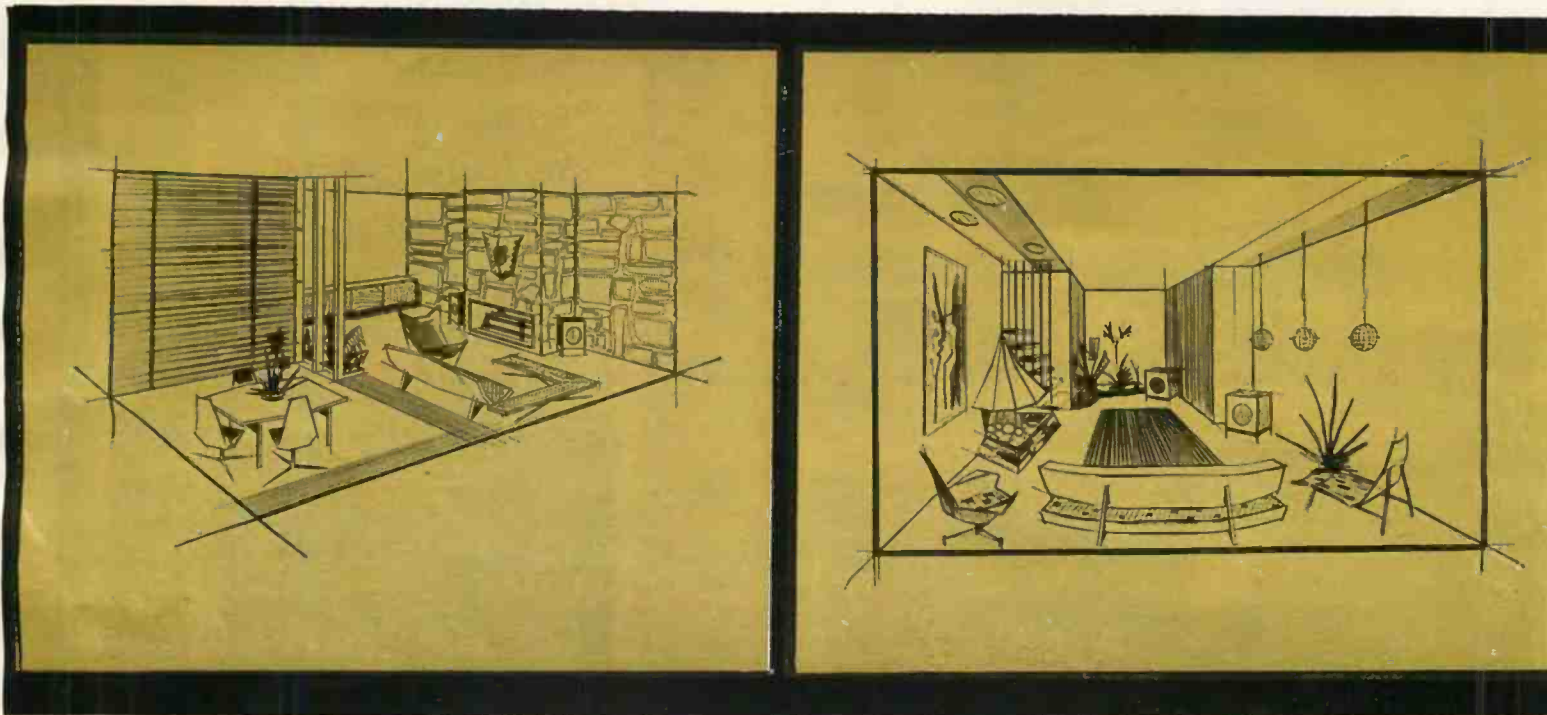
Your stereophonic hi-fi system may be "news"! We're on the lookout for offbeat ideas, providing they really work. Have you a hi-fi layout that's not exactly according to the "book"? Sketch it for us, along with 200-250 words of description. Publishable suggestions will be paid \$40 upon acceptance. In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

Ed.

SPREADING stereo over a broad sonic front gets rid of the shackles tying the listener to a pinpoint "listening position" and extends the stereo effect over a wide area. There are many ways of achieving such sound spread, but one of the most unusual solutions to the problem is suggested by O. Porreta Doria, who built a fan-shaped loudspeaker cluster for each channel.

Since each speaker projects into the room on a different axis, the room is crisscrossed by invisible lines of sonic projection. Each intersection of a pair of axes, one from the left cluster and one from the right, forms a point of optimum stereo. The listener can move freely about the room because he is actually moving on a grid of optimum stereo points. Each speaker has an individual level control at the top, so that the two fan-shaped sound patterns can be balanced with respect to each other. Moreover, the speakers located further in the rear should be louder than those in front to give the impression of a broad, unified-sound source.

The speakers were mounted in individual bass-reflex enclosures whose ports were adjusted to spread the resonance so as to avoid one-note boom. ●



WHEN two speakers have to share a wall with a fireplace, a heated conflict might result. Richard Reyna found this to be so when, in one of his stereo installations, a fireplace located between the two speakers made a "hole in the middle" in the literal as well as the metaphoric sense. It broke up the sound between the two speakers, creating such excessive separation that most of the area in front of the fireplace lost the stereo effect entirely. Attempts to face the speakers inward did not improve matters since this lost stereo in the area further back.

The difficulty was finally solved by making the speakers "wall-eyed," facing outward from each side of the fireplace. The sound was thus bounced off the two side walls of the rooms, creating a wide sonic dispersion that filled the entire room with excellent stereo. The reflection areas along the walls toward which the speakers "aimed" naturally had to be clear of sound-absorbing furniture and draperies.

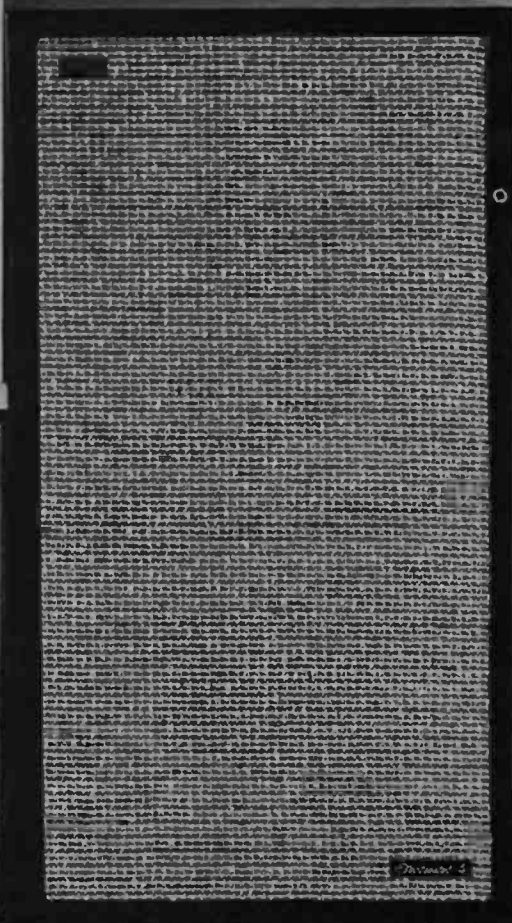
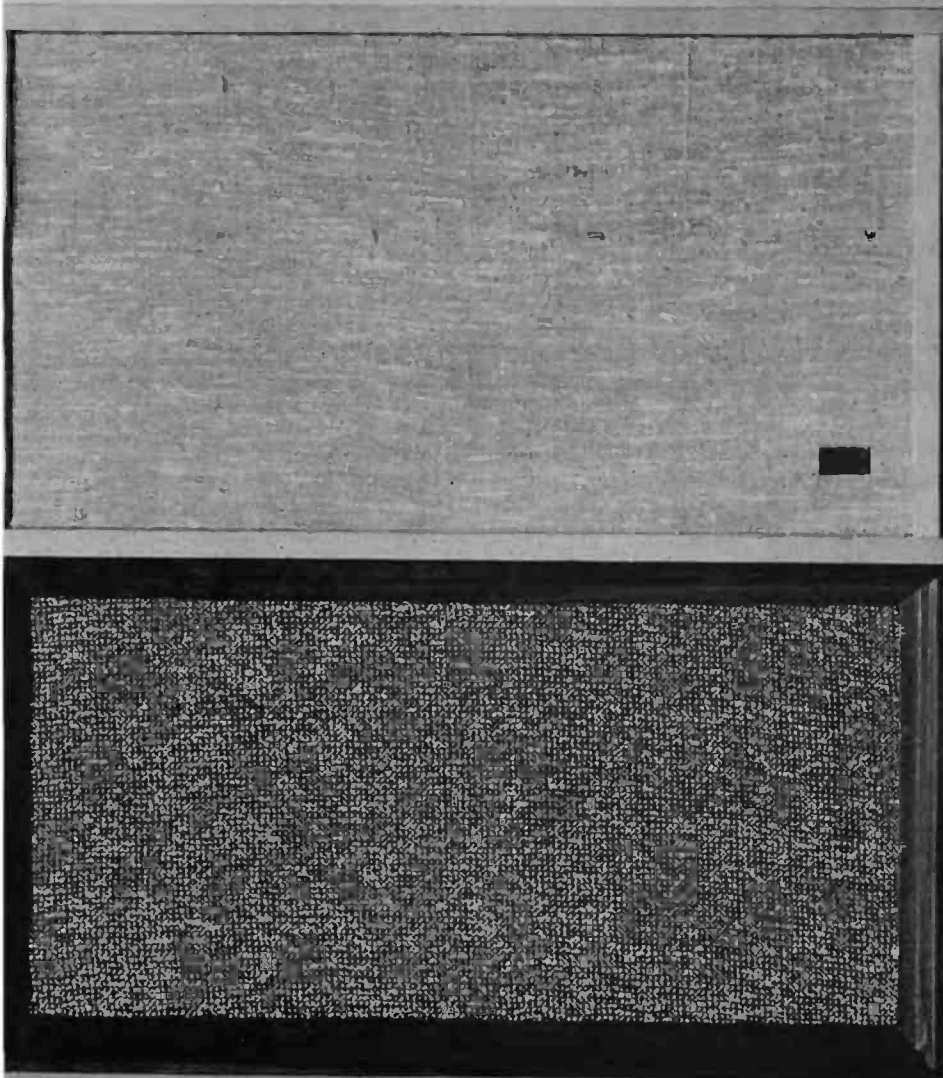
All of which adds weight to the argument that it is wide dispersion rather than sharp directionality that results in optimum stereo. ●

AT FIRST glance, the particular situation in the David Maltz household seemed hopeless and desperate. If the speakers were placed against the wall facing the listener, which is the normal arrangement, the unusual length of the room would ruin the stereo effect. The output of the two speakers would mingle and cancel out all directionality long before reaching the listening couch. Placing the speaker at the right distance would have put them in the middle of the room—where they would have transformed the living room into an obstacle course—and would hardly have enhanced the decor.

The off-beat solution to the problem was to place the speakers as shown, lined up in depth along the lateral wall and angled out to provide stereo directionality. The balance control at the amplifier was set to make the more distant speaker louder, so that the sound from both speakers arrived with equal loudness at the listening place. The over-all effect was very pleasing stereo, with added depth, thanks to the time lag resulting from the different length in the sound projection path of the two speakers. ●

Electrostatics in new bookshelf combos

Geometric simplicity is the key to the appeal of bookshelf speakers. The electrostatic combos shown here exemplify the modernism that easily adapts to any room setting. The JansZen is stacked atop the Knight, flanked by the upright Realistic



THE electrostatic loudspeaker, audio's perennial prodigy, has gone into a new partnership with conventional cone speakers. Of course, there have been previous combinations of this kind. But now the two are teamed up in a series of compact "integrated bookshelf models" with the electrostatics acting as tweeters and cone speakers providing the bass.

This arrangement allows each speaker to do what comes naturally, as electrostatics are man-made coloraturas, at ease in the utmost treble, while cone speakers have an innate ability to best reproduce the bass notes. Of course, we are not forgetting that there have been attempts to create full-range electrostatic speakers. But so far only one—the British "Quad"—has been a commercial success.

The new handy bookshelf combinations of electrostatic tweeter and cone woofer retain the principal advantage of the electrostatics in the treble—where it counts most—and avoid the cost and physical size necessary to reproduce the lows by electrostatic means.

The first three models of this new type have just been received at HiFi REVIEW and give unmistakable signs of becoming possible trend-setters. They are the JansZen Z-400, the Knight KN-3000 (distributed by Allied Radio of Chicago) and the Realistic "Electrostat-4" (distributed by Radio Shack Corporation of Boston).*

All three of the new arrivals share the distinct advantages inherent in well-designed electrostatic speakers: sharper transient reproduction and the feeling of less treble distortion. These are not just abstract technical factors. The difference is generally apparent to the listener—there being a bright, snappy, sparkling treble sound that is the singular hallmark of electrostatics.

Effects on Sound

To assess these advantages, it is helpful to understand the operating principle of these unconventional speakers. The functioning of electrostatic speakers depends on the physical law that unlike electric charges attract each other while like charges repel. Add to this the fact that if a broad sheet of metal has an electric voltage applied to it, the whole surface of the sheet becomes uniformly "charged." Furthermore, there is virtually no time loss. The charge spreads over the whole sheet instantaneously. The rudimentary electrostatic speaker consists of two extremely thin metal panels minutely spaced apart, e.g., on either side of a thin insulating sheet. When we apply voltages of opposite polarity to the two panels, they pull toward each other. If the voltages are of like polarity, the two sheets will pull away from each other. In other words, motion of the panels is created in accordance with the applied electric signal. If that signal happens to be the output of a hi-fi amplifier, audible music can be reproduced.

* Word has been received that a fourth such system is about to join the above trio: the Cosmos "AH!" bookshelf model, which combines the familiar electrostatic "AH!" tweeter with a complementary woofer in a shelf-sized cabinet.

Cheap electrostatic speakers seriously distort the sound if the signal amplitude is too great because of what engineers call the "inverse square law." This simply means that as the panels swing further apart, the electrostatic forces between them are weakened by the increased distance and the motion of the panels no longer remains linearly proportional to the electrical signal input.

To avoid this difficulty, the "push-pull" electrostatic speaker was designed—which is the only kind duly accredited for high fidelity applications.

Here the two charged panels are stationary, acting merely as fixed electrodes. But between them, a third panel—a thin metal foil suspended in an elastic material—responds to the electrostatic forces created by the electrodes around it. Its vibration acts on the surrounding air and creates audible sounds.

The way in which this panel moves is the key to the distinct tonal quality of electrostatic tweeters. Because the electrostatic force is spread evenly over the whole moving surface, the panel can jump back and forth with minimum inertia and uniform acceleration at every point. Every part of the panel is *in step* with every other part. The whole surface goes back and forth as a single unit, pushing on the air like a hard, solid piston. There is none of the buckling and flexing that can cause conventional speaker cones to "break up" when a sharp sonic impact hits them.

An unusual feature of electrostatic speakers is that they have to be plugged into a house wiring power outlet. This is to provide a steady polarizing voltage for the electrodes on which the audio signal voltage is then superimposed. Lest anyone worry about power consumption, he may be assured that there is virtually no power drain. The speaker is connected to the power line without using any current. In fact, it can be kept connected permanently without risk of running up electric bills or damaging the speaker. However, a convenient arrangement is to plug the speaker into one of the switched convenience outlets at the back of the amplifier so that the polarizing voltage for the speaker is turned on and off automatically with the amplifier. A separate power switch for the polarizing voltage is found on the Electrostat-4 and the Knight KN-3000.

A New Speaker Theory

So much for theory. What it all means in terms of sound can now be readily visualized. The rapid and uniform motion of the electrostatically controlled panel offers superb transient response. All the sudden impact sounds, e.g., the contact between the piano hammer and the string, the drumstick and the drum or the explosive rush of air in a sudden trumpet tone—become amazingly vivid. These and similar sounds can be blurred in big cone speakers because the heavy cone cannot "get started" fast enough when the tonal impact comes along—nor stop fast enough when it ends. But the electrostatic speaker—because of the uniform distribution of the electrostatic charge—responds

instantly and uniformly.

In terms of sound distortion the advantage of electrostatics is also evident from what we have said so far. Since the vibrating panel of the electrostatic speaker moves as a single unit, there is none of the distortion that buckling and flexing might generate in some cone speakers. This accounts for the clarity of sound and the absence of unnatural sound coloration in electrostatic speakers.

Many listeners comment on the absence of the notorious point source effect, that contributes so greatly to "listening fatigue" in speakers with insufficient sound dispersion. The very large electrostatic speaker (such as the "Quad") has an inherent advantage in this respect, because the vibrating panel in itself represents a fairly wide sound source.

It is sometimes said that electrostatic tweeters are non-directional. This is not so. Actually, the main body of sound projects straight out at right angles to the vibrating panels.



"Of course, in the transonic range it's inaudible."

But each tweeter generally consists of two (or more) panels so angled with respect to each other that the sound fans out over a fairly broad sector. The frequency response of electrostatics extends far beyond the range of human hearing. Some experts maintain that this "excess" range is not merely for the benefit of dogs, but helps to keep the (human) audible range cleaner by preventing non-linearities in the transonic spectrum from reflecting back into the normal range.

Matching Top and Bottom

All three electrostatic bookshelf models succeed remarkably well in making the conventional cone woofers "go with" their electrostatic tweeters. Such compatibility is essential in two areas: shared efficiency, and near lack of sound coloration.

Electrostatic tweeters are inherently inefficient. It takes a relatively high amplifier wattage (about 20-25 watts) to drive them to room-filling volume and still leave a certain power reserve for peaks. If an efficient cone woofer were paired with such a tweeter, the bass would unpleasantly predominate.

To make sure that the woofers won't shout out the tweeters, the designers of these integrated bookshelf models

wanted low-efficiency woofers. This left them free to choose heavy-coned drivers with long-throw voice coils and highly compliant suspensions working in tightly sealed enclosures—precisely the kind of bass unit best suited for compact bookshelf systems.

Lucky coincidence extends even further. It so happens that the sealed-in woofer produces the kind of highly damped, tight and almost uncolored sound at the low end that the electrostatic tweeter provides at the high. The result is a fairly integrated sound throughout the musical range without the treble seeming different or oddly separated from the bass. Despite this better than usual integration, some listeners report that there is a distinct quality to the treble as contrasted to the bass, and the transition from the upper to the lower range is more noticeable here than in systems employing cone speakers exclusively.

Both the Knight KN-3000 and the JansZen Model Z-400 employ JansZen electrostatic tweeters. Knight subjected their speaker to a series of rigid tests at the Armour Research Foundation of the Illinois Institute of Technology, which acted as independent testing consultants. This controlled experimental study reveals that the JansZen tweeter has a response from 3000 to 20,000 cycles with a deviation of only 2 db. The JansZen tweeter itself consists of two electrostatic panels, faced outward at an angle. This results in sound dispersion over an arc which approximately equals the sound dispersion field of most well-designed horn or cone tweeters.

The distortion in the tweeter was rated at 0.5% at 10,000 cycles at 50 watts input. It is rare to find any distortion measurements at all listed in loudspeaker specifications. The uncommon frankness in this case no doubt stems from the fact that the makers of the Knight evidently feel that they have something to crow about.

In the bass department, Knight and the JansZen differ considerably. The Knight KN-3000 employs a 12-inch woofer with a new type of sintered ceramic magnet having extremely dense flux. The high-compliance cone hangs in a case-aluminum alloy frame that assures dimensional stability and forestalls the possibility of deformation under stress.

The overall system specifications claimed for the Knight KN-3000 are impressive: frequency response within 3 db. from 30 to 25,000 cycles. Harmonic distortion at 50 watts (music input): 0.16% at 4000 cycles and 1.5% at 15,000 cycles. The power handling capacity is 50 watts with 100 watt peaks.

The JansZen Z-400 combines the same electrostatic tweeter unit with an 11-inch woofer with bass response extending as low as 30 cycles, though a slight drop in response (2-3.0 db.) may be noted from about 50 cycles down. The peak power rating is also 100 watts.

The Electrostat-4 is a combination of the well-known Electrostat-3 triple-element tweeter with cone woofer and cone midrange units, making this a three-way speaker system. The woofer, though measuring only eight inches in diameter, plumbs the lows to about 40-50 cycles with audible response even lower. It also works into a sealed enclosure, which provides pneumatic support to the loosely suspended cone and permits it to make wide linear excursions. As in all three designs of this type, high compliance, long voice coil travel and air cushioning are the keys to extended bass response in a small cabinet.

A six-inch midrange unit is separated from the woofer by an internal felt shield to reduce cross-modulation between the two cone speakers.

The electrostatic tweeter in the Realistic Electrostat-4 employs three panels angled to spread the sound over a 120-degree sector.

The crossover frequencies between the three speakers occur at 5000 and 1000 cycles, with broad overlap to help attain smooth transition. Unlike the other two, the Electrostat-4 is designed for upright placement. If you lay it down lengthwise, the wide-angle lateral sound dispersion, being rotated 90 degrees, becomes a wide-angle vertical sound dispersion. Instead of achieving wall-to-wall spread, the result will then be a floor-to-ceiling spread—which contributes little to living room listening.

The three models differ in the control facilities provided. Being a three-way system, the Electrostat-4 features a separate midrange (presence) control in addition to a treble control. The JansZen permits adjustment of the tweeter output, while Knight takes the view that an inherently well-balanced system needs no built-in controls other than those on the amplifier or preamp—and none are provided. The JansZen and Knight also have fuses for protecting the electrostatic tweeters against overloads—a precaution not included in the Electrostat-4.

The purpose of the fuse is to prevent sudden power surges from damaging the tweeter or even cause arcing between the two electrode panels. No musical passage would give rise to such excessive voltages, but they might conceivably result from "switching transients" (loud cracking sounds) when input cables to the amplifier are plugged in or pulled out while the volume control is wide open.

All three systems are complete; nothing external needs to be added. Crossover networks are built in, as are the polarizing voltage supplies required by the electrostatic tweeters.

Like all truly wide-range speakers, electrostatics are merciless in exposing distortion in other parts of the system. They will faithfully reproduce the best in a record—and just as faithfully reproduce the worst. Because they so effectively reveal traces of distortion that less exacting speakers might hide, electrostatics should be used only with high quality amplifiers of low distortion ratings capable of delivering at least 20 clean watts. Moreover, these amplifiers should be stable and not prone to oscillation. Particularly, the amplifier should remain stable under capacitive loads. The reason for this is that unlike conventional speakers

an electrostatic presents a capacitive load which seems to unsettle some normally well-behaved amplifiers into temporary loss of stability at peaks. However with ample power reserve this problem is not likely to arise.

Musical Merits

In subjective listening evaluation, all three systems showed marked similarities, as is to be expected because of their essentially similar design philosophy. Any attempt to differentiate between them individually would have to employ hair-splitting techniques so fine as to be meaningless in a subjective account.

The high damping inherent both in the electrostatic tweeters and the sealed-enclosure woofer units makes for a somewhat tight and dry overall sound, with a sharpness and clarity that many listeners will find much to their liking. It is a kind of "analytical sound" that seems to reveal each strand of music in almost supernatural perspective. Jazz combos, modern orchestrations and all kinds of sharply articulated music come into amazingly sharp focus. Instrumental solos stand out in clear perspective. The "bite" of brass and the impact of the higher percussion instruments (woodblocks, snare drum, and cymbals) is astonishing. (The lower percussion, e.g., the bass drum, lack the ultimate depth than many compact bookshelf speakers.)

Some listeners feel that this "analytic" type of sound is not conducive to certain kinds of music, such as the warmly glowing orchestrations of the romantic composers, employing darkly blended masses of sound. The billowy texture of a Brahms symphony, for example, may be lost in the very clarity of the "electrostatic sound." These listeners feel that the electrostatic speakers rather than having "no coloration" have a distinct and notably bright color of their own which they—like all other speakers—impose on the music. This is fine for the transparent type of music and not so good for massive blended sounds.

Your individual musical preference, therefore, is the key by which you can best evaluate these speakers. There is no doubt that all three systems excel in their technical capabilities and are designs of outstanding merit. Whether their particular tonal character jibes with your personal musical taste is something you must decide for yourself.

BOOKSHELF ELECTROSTATIC COMBO COMPARISON (based on data furnished by the manufacturers)									
	TWEETER ²	WOOFER & MIDRANGE	OVERALL FREQUENCY RESPONSE (IN CYCLES)	CROSSOVER REGION (IN CYCLES)	TREBLE DISPERSION	CONTROLS	FUSE	DIMENSIONS (WHD IN INCHES)	PRICE
JansZen Z-400 ¹	2-element electrostatic	11-inch cone	30-30,000	1000-2000	60°	Tweeter level	yes	26¼ x 15 x 13¼	\$134.50 (up) ^{1*}
Knight KN-3000 ¹ (Allied Radio, Chicago)	2-element electrostatic	12-inch cone	30-25,000±3 db	not announced	60°	none	yes	26½ x 14 x 13	\$129.50
Realistic "Electrostat 4" ^{1*} (Radio Shack, Boston)	3-element electrostatic	8-inch woofer 6-inch midrange	30-25,000	1000 & 5000	120°	Tweeter level and midrange	no	13½ x 24½ x 11	\$119.50 ¹

¹All speakers 8 ohm impedance

* depending on finish

Enhance your mono with pseudo-stereo

New gadgets simulate stereo
from a single-channel source

Hans H. Fantel / equipment



For many audiophiles, the shift to stereo entails the question what is to become of their monophonic discs. Will they continue to give pleasure once their owners have grown accustomed to the sonic increment to the second channel?

All-out routers for stereo may grandly sweep the entire issue aside. Why bother with mono at all when you can have stereo? But this somewhat summary attitude fails to take account of two facts vital to the majority of hi-fi fans:

- 1) Despite the rapidly growing catalog of stereo discs, the stereo repertory is still severely limited when judged by the standards of a serious, long-time record collector. Moreover, the discriminating collector will not abandon outstanding performances merely because they were monophonically recorded.
- 2) The abundant free source of music in many localities is FM radio. However, most FM "good music stations" lack a collateral AM transmitter by which they might present two-channel broadcasts, and multiplex FM is still in the development stage. For the time being, therefore, most music is broadcast monophonically.

To bridge the gap between mono and stereo, a great deal of research has been directed toward the achievement of a stereophonic effect from mono sources (see "Semi-Stereo—Now or Never" (HiFi REVIEW, October '58, p. 55). As the title intimates, there was at the time considerable doubt whether the various attempts at "synthesizing" stereo would ever be reasonably effective. As a matter of fact, most of the early equipment tended to be expensive as well as ineffective, involving acoustic delay lines and similarly Rube Goldbergish engineering. Most items of this type have since mercifully vanished from the market.

Meanwhile, however, the continued efforts toward constructing a kind of stereo mirage out of thin air by means of electronic hocus-pocus resulted in three new devices each of which has four distinct virtues: They are 1) cheap, 2) small, 3) simple and 4) workable within the limits of their restricted purpose. By "restricted purpose" we mean that these devices are no substitute for full, two-channel stereo. They merely provide artificial enhancement of monophonic sound sources to approximate an illusion of stereo. Since this is not "real" stereo—at least not in the commonly accepted meaning of the term—the result might best be described as "pseudo-stereo."

Technically speaking, the pseudo-stereo devices are passive networks † inserted into the speaker line of a mono system to modify the signal (either in frequency or in phase) and branch off the modified signal to form a synthetic second channel that can be fed to a second speaker. Since the synthesized channel is differentiated from the main mono channel by the network characteristics, the two speakers sound different. This aural difference is supposed to provide an added listening dimension akin to stereo. The three new devices now available through mail-order channels under their respective names are: "Stereophoner," "Stereo-Fax," and "Duo-Phonic Inductor."

The Stereophoner *

The "Stereophoner" is a foreign import whose arrival here has been preceded by an atmosphere of expectation compounded in equal measure of fanfare and mystery. Both of these divergent elements were provided by the inventor of

† A Circuit without external power source.

this gadget himself—none other than famed conductor Hermann Scherchen. As many audiophiles know, Dr. Scherchen, in addition to being one of Europe's foremost conductors and a profound, musical scholar, is deeply interested in electronics as a means for the preserving and dissemination of music, and maintains an elaborate research establishment at Gravesano, Switzerland. Last year, Dr. Scherchen aroused considerable comment and curiosity with demonstrations of his pseudo-stereo device, which he calls the "Stereophoner"—although he refused to tell what would make it work.

The "secret" was not revealed even when HiFi REVIEW obtained one of the first samples of the device to reach this country. It came in a sealed-metal box—nothing showing except wiring terminals and a single-control knob. This was a blow to our curiosity, but in deference to Dr. Scherchen's wish, we refrained from prying it apart. Our self-control and discretion was further aided by the knowledge that prying would have done little good: inside the box, all components were reputedly sealed in pitch making it impossible to trace the circuit.

The principle, however, becomes fairly evident from listening. Scherchen's "Stereophoner" is in essence a frequency divider hooked between *one amplifier* and *two loudspeakers*. It feeds the two speakers with differently shaped-response curves that emphasize the treble in the left speaker and the lower notes in the right. This creates the illusion of a symphony orchestra spread in front of the listener because in the normal seating order of such orchestras, the higher pitched instruments are on the left (e.g. the violins) while cellos and basses are usually grouped at the right. With the "Stereophoner" it doesn't matter where they are grouped—they'll come out that way anyhow because of the wiring-arrangement setup.

In short, the "Stereophoner" by an arbitrary frequency division between the two speakers creates the impression of stereo directionality—imposing an arbitrary *apparent* seating order on whatever group happens to be playing. The only way to evaluate such trumped-up stereo is in subjective terms. It is a "planned deception" in the same way that a perspective drawing is a planned deception. If the deception is successful, the purpose has been achieved.

We set up a test situation in which two speakers were paralalled and hooked directly to the mono amplifier, or separated and hooked to the amplifier via the "Stereophoner." The little device made a surprising difference. It provided an odd sense of directionality, different from regular, two-channel stereo, but lateral spread was definitely perceptible in the music.

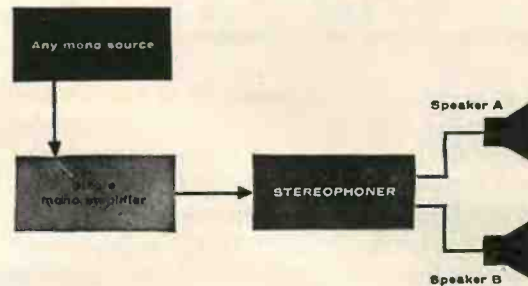
With speaking voices, however, some fairly odd effects occur. The sibilants and other high-frequency portions of male speech seem to come more from the left while the rest of the voice is somewhat to the right. Female speech seems to come more from the left altogether.

Our listening tests did not disclose any recognizable time differential between the two speakers. The feeling of added depth provided by the "Stereophoner" is probably attributable to the fact that the two speakers create two-distinct patterns of reflection in the listening room. The reflection patterns generated by the two speakers are distinct not merely because of their different points of origin; they also differ in frequency content because different frequency spectra issue from the two speakers. This, together with whatever time delay is provided by the circuit, probably accounts for the depth illusion achieved by the "Stereophoner."

Outwardly, the "Stereophoner" is a trim, metal tube, 3½

inches on each side, unobtrusive, and easily hidden behind the amplifier. It differs from its rivals in that it needs no second amplifier for the synthetic second channel. A second speaker is all that is required. This represents by far the most economical setup for the pseudo-stereo "enhancement" of any existing mono system.

The "Stereophoner" like any of the other pseudo-stereo devices, may also be used with regular, two-channel stereo systems to obtain still greater stereo illusion from monophonic sources. The two stereo amplifier outputs must then be paralleled and feed their combined signal to the "Stereophoner," from where it then branches to the two speakers. Provisions must be made to switch this circuit out of the



system when true stereo program sources are played. In that case, the "Stereophoner" must be bypassed and the two speakers hooked directly to the two amplifier outputs for normal stereo operation.

Best results are obtained with the "Stereophoner" if both speakers are fairly similar in their frequency characteristics and efficiency. If unmatched speakers are used, the one with the better bass response should be connected to the right side terminals of the "Stereophoner" because the lows predominate on the right. A balance control on the front panel compensates within limits for dissimilarities between the speakers.

To summarize our impressions of the "Stereophoner," we might say that it provides an arbitrary kind of directionality, which may or may not coincide with the actual seating order of an orchestra. It adds a peculiar sense of depth and spaciousness which is complimentary to many monophonic recordings. It falls short of true, dual-channel stereo in several important respects. For one, it fails to convey an accurate localization of orchestral detail. Besides, it tends to pull some sounds apart—reproducing their fundamentals at the right and their harmonics at the left—which often leads to a rather strange sense of instruments wandering all-over the place.

The other two new entries into the pseudo-stereo league, the "Stereo-Fax" and the "Duo-Phonic" Inductor operate by introducing a time delay or phase displacement in the synthesized channel. In contrast to the "Stereophoner," a second amplifier for the synthesized channel is required by both these units. Moreover, the second amplifier must have an independent gain control.

Unlike the "Stereophoner," the "Stereo-Fax" and the "Duo-Phonic" are not intended primarily for the enhancement of mono systems, but as adjuncts to complete stereo setups to provide more spatial reproduction of monophonic program material. They are, as the manufacturer of the "Stereo-Fax" candidly states, "inexpensive means of insuring that ordinary records, tapes and broadcasts will suffer little by comparison with stereophonic programs."

The Stereo-Fax **

The Stereo-Fax feeds the identical frequency spectrum to both speakers, but introduces a time delay from five-hundredth to one-ten-thousandth of a second by means of a dual L/C network constituting an electronic delay line. The lower notes experience longer delays than the treble notes. Concurrent with the time delay, the second channel is phase shifted with respect to the first with a greater phase shift in the treble region than in the bass. The net result of these artifacts is a perceptible increase in tonal depth.

You may wonder how time delay produces a semblance of stereo. The fact is that time delay alone cannot produce the whole, but only part of the normal two channel stereo effect. It fails to convey localization and directionality of sound sources; but it does add a reverberant sense of spaciousness.

How does it work? Think of yourself sitting in the concert hall. Reflections from the nearby walls and the far corners arrive at different times—the “far corner” reflections being delayed a fractional second by their longer travel time. The artificial time delay of the “Stereo-Fax” introduces a similar effect. It fakes in the “far corners” of the concert hall into your listening room acoustics. It has been said that the space illusion of stereo makes any listening room seem larger—it “pushes out the walls.” This is the one aspect of stereo that the “Stereo-Fax” convincingly synthesizes from monaural sources.

The “Stereo-Fax” people deserve a special vote of thanks for putting their cards on the table. While other pseudo-stereo manufacturers seal their gadgets, and refuse to back up their vague but extravagant claims with adequate technical information, “Stereo-Fax” publishes the whole circuit of their device with performance curves for time delay, phase shift, impedance and insertion loss, over the entire audio spectrum. In short, the “Stereo-Fax” is an honest product, quite effective in adding a feeling of depth to music from monophonic sources, and making no false pretense at being able to provide directionality.

Since the “Stereo-Fax” unlike the “Stereophoner” makes no arbitrary-frequency division between left and right, it may be left in the circuit when regular two-channel stereo records or tapes are played. It will continue to add spaciousness—an effect which may be welcome for the many stereo discs containing more directionality than depth.

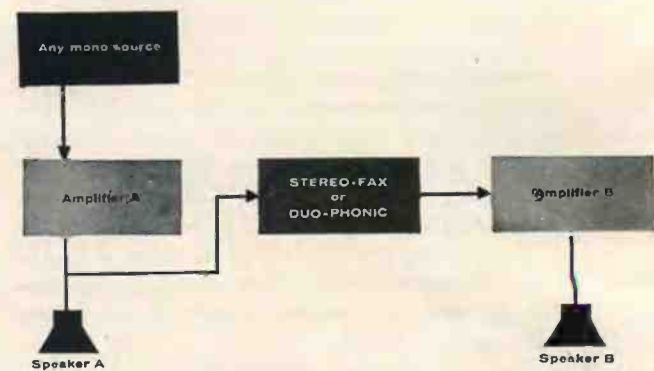
The Duo-Phonic Inductor ***

The final pseudo-stereo device, the “Duo-Phonic Inductor,” hides within its sealed enclosure a strange, electro-mechanical arrangement for creating a time delay. A transducer—a sort of miniature “speaker”—jiggles a tiny, steel rod that activates a modified ceramic pickup. The time taken by the sound to travel through the rod from the “speaker” to the “pickup” constitutes the time delay that creates the pseudo-stereo effect. But since neither the rod, or the “speaker” nor the “mike” are truly linear devices, they collectively introduce a skewed frequency response. The skewed response in itself would not be harmful. In

fact, as we have seen in the case of Scherchen’s “Stereophoner,” it can contribute to the illusion of stereo directionality. But unfortunately, the “Duo-Phonic” also seems to introduce other forms of distortion inherent in a mechanical linkage. Particularly, it plays hob with transients, splaying out these sharp sounds into broad blurs. All this makes the synthesized “second channel” sound different, and the difference, to be sure, produces a kind of stereo illusion. But is it worth the cost in quality deterioration? Anyone who spent care and money to get a clean-sounding system as free from distortion as possible may well ponder the wisdom of compromising basic high-fidelity standards.

Other Methods

It should be noted that the effects furnished by these devices could be to some degree obtained without them. Simply by hooking two speakers parallel to a monophonic source and making the frequency response of one speaker differ from the other, an effect similar to the frequency division in the “Stereophoner” can be obtained. In mono



systems, this could be done by means of tweeter-balance control in one of the two speaker systems. In stereo systems, with separate tone controls for each channel, these controls may be employed to differentiate the frequency output from the left and right while monophonic programs are played. Moreover, by letting one speaker face the listener directly (preferably the speaker representing a pre-dominant of treble) and pointing the other speaker into a corner, the sound from the corner-oriented speaker will arrive later at the listener's ears than the speaker directly facing him. This corresponds to the time delay electronically created by the “Stereo-Fax” and the “Duo-Phonic.” However, the pseudo-stereo devices will please those in search of “something extra” to satisfy their hunger for unusual sound sensations.

In summary, the “Stereophoner” proved the most effective device in creating the stereo-directionality illusion. In view of its low cost and the fact that it needs no additional amplifier, it may be safely recommended as an enhancement for monophonic systems even if no further steps are contemplated toward stereo conversion. The “Stereo-Fax” performed creditably in creating a pseudo-stereo depth effect, but furnishes little sense of directionality. Nevertheless, it makes a worthwhile adjunct to existing stereo systems for playing mono records and broadcasts. Neither the “Stereophoner” nor the “Stereo-Fax” introduce noticeable distortion at normal power levels. In our test “Duo-Phonic” introduced intermodulation distortion at all power levels. All three devices represent valid efforts to lower the barrier between the monophonic past and the stereo future. Two succeed fairly well in the attempt.

Hans H. Fantel

HiFi REVIEW

* Symphony Amplifiers Ltd., Northern Radio Services, 11 Kings College Road, London, N.W.3, England; \$16.00

** Gaylor Products Co., 11100 Cumpston St., North Hollywood, Calif.; \$16.95, \$19.95 (deluxe model)

*** The Audionics Co., 8 West Walnut St., Metuchen, N. Y.; \$34.00

From studio to turntable with **take me along**

Eileen Herlie registers bemused approval of "I Get Embarrassed" take.



"9 O'Clock"—Robert Morse emotes soulfully in anticipation of his first date.



Walter Pidgeon reacts to the tape of his performance of "Staying Young." (or is it the coffee?)

Gleason counterbalanced his capering with an earnest professional approach during the session.



On October 21, 1959, *Take Me Along*, a new musical based on Eugene O'Neill's *Ah, Wilderness!*, opened in New York. On the very same day, RCA released the original cast album.

Although this haste to preserve the score is unique in itself, fortunately the recording has a good deal more to recommend it than prompt availability. For composer-lyricist Bob Merrill has contributed an appealingly warm and atmospheric score that captures the genuine flavor of the locale, the period, and the characters. Moreover, the songs are performed by a brilliant company, whose members are all happily unconcerned with the fact that none of them are professional singers.

The decision to record *Take Me Along* before its New York premiere was determined by a number of lucky breaks. Usually,

▲ △ **TAKE ME ALONG** (Bob Merrill). Original cast recording with Jackie Gleason, Walter Pidgeon, Eileen Herlie, Robert Morse, Una Merkel, Susan Luckey, with Orchestra and Chorus, Lehman Engel cond. RCA Victor Stereo—LSO-1050 \$5.98; Mono—LOC-1050 \$4.98.

Interest: Considerable
Performance: Superb company
Recording: Excellent
Stereo Directionality: Could use movement
Stereo Depth: Admirable



*While the chorus awaits its cue,
Walter Pidgeon delivers a ringing
Independence Day speech for
the benefit of the stereo mikes.*

*Eileen Herlie and
Jackie Gleason listen critically
to a playback.*

*Sans warmup, Gleason and
Herlie prepare to launch into the
incredible first take of
"I Get Embarrassed."*



the Sunday following an opening is reserved for the recording sessions as protection against (a) the show folding before it gets to Broadway, and (b) possible last-minute changes in the lineup of the songs. But in the case of *Take Me Along*, there were no important musical additions or subtractions, the show already had the heady scent of success about it, and, as record producer Fred Reynolds put it, "They had the time. We had the time. It just seemed like a good idea."

The recordings were made in three sessions, one on the Sunday and two on the Monday prior to the opening date.

The second Monday session began at four and ended at seven. Eight numbers by Jackie Gleason, Walter Pidgeon and Eileen Herlie were clicked off within the allotted period. In fact, one



song, *I Get Embarrassed*, required only one take. It was a duet in which Mr. Gleason sweetly and reasonably asks Miss Herlie, playing the part of a spinster, to marry him. However, as Gleason's role is that of Sid Davis, the town drunk and general cutup, he cannot resist injecting ribald comments, much to the lady's embarrassment.

There were quite a number of people beside me in the control room during the recording of this particular song—Pidgeon, Bob Merrill, the show's producer David Merrick, director Peter Glenville, other cast members, and recording and production personnel. Some whispered conversations were going on, but as Miss Herlie began to sing there was a noticeable quieting down. All eyes were suddenly riveted upon the actress. For after the first off-color remark by Mr. Gleason, followed by her shocked "Oh!" Miss Herlie began, to the accompaniment of a

mocking, insistent beat, a series of embarrassed, fluttering protestations that ended in near hysteria. At first, her reaction was no more than a giggle, then she vainly tried to get control of herself, and finally, unable to do anything about it, she succumbed to wave upon wave of nervous laughter as the song progressed.

When the number was over, there was a slightly dazed silence in the control room. Reynolds, startled by the brilliance of the virtuoso performance, said simply, "I like it. Let's keep it." Glenville excitedly agreed, "She'll never be able to get such a spontaneous quality in another take!" And so, incredulous though it was, *I Get Embarrassed* was recorded and "in the can" in less than five minutes.

What was the secret of getting what promised to be arduous recording sessions completed so quickly? Lehman Engel, the show's musical director, has this valid theory to offer: "None of the principals is a professional singer. These are experienced actors who don't worry about how their high notes come out, or if their breathing is off for half a second. All they're interested in is doing their job as efficiently and effectively as possible. They have no time for temperament."

Even the irrepressible Jackie Gleason was subdued—more or less. No one else, of course, would dare, even kidding, ask David Merrick to run out and get him a tuning fork. Or to urge impatiently, "Let's go fellas, my throat's leaving before I am." Or to confide in a loud stage aside after fluffing a line, "I figure if we blow this once more we can go into another day!" But Gleason, like everyone else in the cast, was dead serious about his work. For it is this obviously close rapport between all the performers, combined with the acting skills each person brings to his part, that has made the original cast recording of *Take Me Along* the delightful package it is.

Not that there aren't a few things to quibble about. Bob Merrill has certainly come a long way since writing the songs for another O'Neill-derived musical, *New Girl In Town*. Yet once in a while he falls back on a questionable rhyme, such as "not at all" and "got it all" in *Oh, Please*.

These, however, are minor drawbacks in an album that abounds with delectable moments. As you may have gathered, Eileen Herlie is pretty wonderful. She has a charming, lyrical soprano with just the right tremolo to fit the personality of the character she portrays. In *We're Home*, which immediately follows *I Get Embarrassed*, she has a quiet, wistful ballad telling in homey detail of what it would be like to be married. The piece is so touching and so right for the situation that it is completely irresistible. Later in the score, Miss Herlie has another song of hope and longing, *Promise Me a Rose*, which is almost equally moving.

Not that Mr. Pidgeon or Mr. Gleason have been slighted. Pidgeon's most important song, *Staying Young* (originally known as *Growing Old*, though the lyric was the same), is an affecting item in the spirit of Kurt Weill's *September Song*, and he delivers it with quiet depth and understanding. Gleason's *Sid Ol' Kid* is an amusing job of character delineation, while his *Little Green Snake* is an eerie, yet funny bit about the things he sees when he gets drunk. *But Yours*, another Gleason-Herlie duet, is quite charming. Of course, as the story is set in the early days of the twentieth century, there had to be a soft shoe routine. This turns out to be the title song, which Messrs. Pidgeon and Gleason perform in high style.

As Pidgeon's adolescent son, Robert Morse has a winning way with the sentiments of *I Would Die* and the more conventional *Nine O'Clock*. Occasionally, Merrill and arranger Philip Lang achieve commendable musical cohesion, as, for example, in repeating the *I Get Embarrassed* theme at the beginning of *We're Home*, and in giving Miss Herlie the four notes of *Take Me Along* to transform into a poignant plea at the play's finale.

The sound on the finished disc is remarkably realistic (if you listen closely, you can even hear Pidgeon clear his throat before singing), and there is a nice feeling of theatrical spaciousness. I think, however, that some movement was called for, particularly in the title song, as Pidgeon and Gleason are so obviously supposed to be soft-shoeing across the stage as they sing.

THE TRAGEDY OF "LITTLE EARS"

(Continued from page 32)

sion of Berg's *Wozzeck*, he arranged his chorus on ramps, dressed them in black trousers and white shirts with the sleeves rolled up. Far from being a hoked-up distraction, this arrangement created a more dramatic effect than many fully-staged versions of the same opera have achieved.

Solo artists can also create intense effects, even with less spectacular means. Lieder singer Lotte Lehmann evokes a keen sense of theater by her facial expressions alone. Eileen Farrell, with almost no physical motion at all, and frequently with a score in hand, projects more intensely than many singers who are highly praised for their dramatic ability on the opera stage. Recitalists like Elizabeth Schwarzkopf and Rise Stevens exercise both imagination and taste in choosing gowns that enhance their personalities and set off the character of the music they are singing.

On and on the list of great musical showmen could go. On and on it must go. Evidence of basically anti-music phenomena are all about us. For the first time in history, we have today popular singers who literally cannot sing, and are given "voices" by electronic means. We have products sold by "musical" jingles whose obvious purpose—to irritate themselves into our memories—is a total perversion of the concept of music as pleasing sound. We have records produced and sold specifically for children that are so lacking in musical merit that reviewers have taken to rating them on how likely they are to drive adult listeners to distraction.

Fortunately, as I have tried to point out, we have a parallel growth in the popularity with youngsters of good music, well performed. But this growth must be cultivated, encouraged at every opportunity. We have shown how intelligent, tasteful showmanship enhances intellectually rewarding material which might otherwise, for lack of a basic communicative appeal, escape youthful interest altogether. More and more sophisticated literature, music and drama are being couched in the type of presentation that eases its assimilation through little ears. But the volume of this material cannot yet compare to the overwhelming flood of trite commercialism with which it must compete. Showmanship, especially in good musical entertainment, must be encouraged. Fire must be fought with fire—for the day we decide it is too theatrical to dim the lights in Carnegie Hall, the day a brilliant conductor fails to chat with his audience when he is moved to do so, the day children cannot be happily surprised with a memento of a great musical performance—the day when all of these things have been done away with in the name of eliminating showmanship from "serious" music, is the very day when we shall have surely surrendered the minds of our children to the mindlessness of lowest-common-denominator entertainment. It is not a pleasing prospect.

Roger Englander is well known as producer of two sell-out children's series, the NEW YORK PHILHARMONIC YOUNG PEOPLE'S CONCERTS with Leonard Bernstein, seen and heard over the CBS Television Network, and the LITTLE ORCHESTRA SOCIETY'S YOUNG PEOPLE'S CONCERTS with Thomas Scherman. The production of these shows, in addition to such adult fare as NBC-TV's "BELL TELEPHONE HOUR," has given him a keen perspective of current and controversial trends in the entertainment industry.



BAKALAR-COSMO

The Little Orchestra Society's children's concerts under the direction of Thomas Scherman have used a variety of visual "showmanship" techniques, among them the graphic artistry of Lisl Weil, who draws the stories of "Till Eulenspiegel," "La Boutique Fantasque," or "Pictures at an Exhibition" as the music is played.

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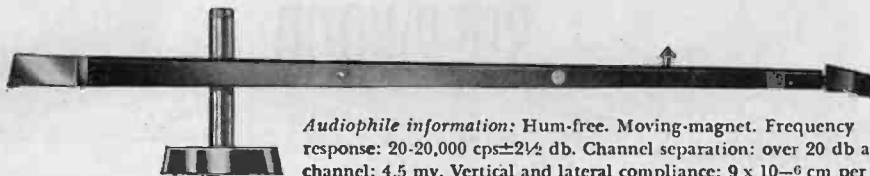
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Reviewed by
MARTIN BOOKSPAN
WARREN DeMOTTE
DAVID HALL
GEORGE JELLINEK
DAVID RANDOLPH
JOHN THORNTON

BEST OF THE MONTH . . .



▲ Oiseau-Lyre's premiere of highlights from Purcell's *King Arthur* is the prize concert package of the month, even in the face of the new *Messiahs* . . . "... a major and altogether delectable addition to the disc repertoire . . . should not be missed." (see p. 69)



▲ Columbia and soprano Farrell have produced a disc to treasure in *Arias in the Great Tradition* . . . "Great Tradition" is present in the vividly dramatic pages of Gluck, Cherubini, Beethoven and Weber . . . It is especially welcome to have this opulence, dramatic thrust and serious musicality . . ." (see p. 74)



▲ Epic's *The Birth of Christ* is not merely an appropriate year-end gift item, it is more importantly a superb selection of Renaissance choral masterpieces following the sequence of the Nativity story, exquisitely sung by the Netherlands Chamber Choir. (see p. 74)

Records reviewed in this section are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33 $\frac{1}{2}$ rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

▲ △ BACH—Concerto after Benedetto Marcello in D minor; Capriccio on the Departure of His Beloved Brother; MOZART—Fantasia in F minor (K. 608); Adagio in B minor (K. 540). Walter Hautzig (piano). United Artists UAS 8006 \$5.98; Mono—7006 \$4.98

Interest: Unhackneyed pleasures
 Performance: Compelling
 Recording: Excellent
 Stereo Directionality: ?
 Stereo Depth: Good

These are unhackneyed compositions from the pens of two well-played composers. The music is attractive, with many profundities and much charm, and none of it was originally written for the piano. Hautzig's interpretations are intelligently conceived and sensitively executed. His playing has power, propulsion, and when needed, delicacy. It is entirely pianistic; Hautzig makes no effort to imitate the harpsichord, the pipe organ or the mechanical organ. His touch is firm and variegated, and his rhythms are consistent and flexible. These are communicative performances, and the bright recording is an asset. W.D.

▲ BACH—Harpichord Concertos: No. 1 in D minor (BWV 1052); No. 2 in E Major (BWV 1053). Ralph Kirkpatrick (harpichord) with Festival Strings Lucerne, Rudolf Baumgartner cond. Deutsche Grammophon Archive ARC 73132 \$6.98

Interest: High
 Performance: Tops
 Recording: Rich
 Stereo Directionality: Reasonable
 Stereo Depth: Very good

There are many recordings of the D minor Concerto in the catalog, but this one goes

right to the top. It has a warmth and glow that are immensely appealing. The playing is relaxed, yet possesses a kind of tension that is present in every fine performance. The music has the right amount of drive and flow. The solo instrument and the ensemble are nicely balanced, with neither drowning the other or venturing out of context. The E Major Concerto is seldom played; perhaps this inspired rendition will inspire more performances. The Archive sound has depth and delicious sheen. *W. D.*

▲ △ **BACH**—Partitas for Harpsichord: No. 1 in B Flat Major (BWV 825); No. 2 in C minor (BWV 826); No. 3 in A minor (BWV 827); No. 4 in D Major (BWV 828); No. 5 in G Major (BWV 829); No. 6 in E minor (BWV 830). Ralph Kirkpatrick (harpsichord). Deutsche Grammophon Archive ARC 73129/31 \$6.98 each; Mono—AR 3129/31 \$5.95 each

Interest: Baroque keyboard masterpieces
Performance: Masterly
Recording: Very good
Stereo Directionality: Not required
Stereo Depth: Enough

How fortunate Kirkpatrick is to have received the opportunity to record these Partitas again. His renditions several years ago on the Haydn Society label were notable, but neither his playing then, nor the recording, matched the achievement here. Kirkpatrick's art has prospered. It has a flexibility and flow it did not possess the other time he played these pieces before a microphone. Of course, he has had the interim years in which to refine and mature his conceptions, and he has done so. This is excellent Bach playing and excellent harpsichord playing. Stereo is hardly needed. *W. D.*

▲ △ **J. S. BACH**—St. Matthew Passion (Complete). Teresa Stich-Randall (soprano); Hilde Rössl-Majdan (alto); Waldemar Kmentt (tenor); Walter Berry (bass); Uno Ebrelius (tenor); Hans Braun (bass); Max Weirich (bass); others. Vienna Chamber Chorus, Vienna State Opera Orchestra, Mogens Wöldike, cond. Bach Guild BGS 5022/25 4 12" \$23.80; Mono—BG 594/97 \$19.92

▲ **J. S. BACH**—St. Matthew Passion (Complete). Agnes Giebel (soprano); Renate Gunther (contralto); Helmut Krebs (tenor); Franz Kelch (bass-baritone); Hermann Werdermann (bass); others. Heinrich Schütz Chorale of Heilbronn, Pforzheim Chamber Orchestra, Fritz Werner cond. Westminster WST 402 4 12" \$23.92

Interest: Supreme
Performance: See below
Recording: Both very good
Stereo Directionality: Bach Guild better
Stereo Depth: Both good

Following DGG Archive's impressive stereo account of the St. Matthew Passion—which was reviewed by David Hall in this magazine's November 1959 issue—we are now offered two new versions to make the buyer's choice a little more complicated. Both are serious and dedicated treatments of this encompassing masterpiece, full of compelling and even thrilling moments, yet both are far from perfection.

Wöldike's reading is admirable in the narrative and contemplative passages, firm and massive in the chorales, but it

understates the drama of the trial and Crucifixion. It is a conception free of interpretive liberties and reassuring in its straightforwardness, but at the same time restricted in its dynamic and emotional range. There is also a certain lack of rhythmic incisiveness, though Wöldike can still command good choral and orchestral ensembles and the important solo passages are lovingly played by Willi Boskovsky (violin), Franz Opalensky (flute), Anton Heiller (organ), and other soloists.

Uno Ebrelius, a Swedish tenor, was the conductor's choice for the pivotal role of the Evangelist, and he is assuredly a baroque stylist, though handicapped by a rather colorless voice and occasionally strenuous delivery. Better cast is Hans Braun as Jesus, who projects his lines with dignity and a sure command of style; he also lacks the ultimate tonal polish.

Of the vocal quartet, Hilde Rössl-Majdan, who carries the heaviest burden, comes off most successfully—in fact, she is entirely above criticism. Teresa Stich-Randall appears to be primarily concerned with making beautiful sounds and in so doing tends to forget that she is given moving and meaningful words to sing. Her voice is a delight to listen to, but sometimes the total effect is as though she were singing in a trance. Walter Berry handles the bass solos (and also Pilate's part) with assurance and solidity and Kmentt is generally competent, though the florid line of "*Ich will bei meinem Jesu wachen*" proves arduous and passages above the staff are seldom negotiated without a struggle.

We find a keener awareness of drama in the Westminster set, due to Werner's more flexible and dynamic approach. For example, compared to his communication of intense personal grief in the Recitativo and Aria "*Können Thränen meiner Wangen*" (Nos. 60 and 61), Wöldike appears decidedly tame. Similarly, to the aria "*Komm, süßes Kreuz*" (No. 66) Werner brings bold intensity and a tempo that proves uncomfortably fast for the treacherous *viola da gamba*. Wöldike's tempi here are deliberate, and he obtains much neater playing while achieving hardly any excitement. However, the Viennese orchestra is clearly superior to the Pforzheim group, even though the latter is reinforced by brilliant instrumentalists (flutist Jean-Pierre Rampal, among others).

Among the vocalists in the Westminster set, we find no one able to match the excellence of Rössl-Majdan. "*Erbarme dich*" (No. 47) and "*Sieh, Jesus*" (No. 70) display the lackluster contribution of her alto counterpart only too well. On the other hand, I prefer Agnes Giebel's sensitive and expressive singing to Stich-Randall's beautiful but bland vocalizing. Incidentally, both Miss Giebel and Miss Gunther are consistently careless with their trills.

In the Westminster set Helmut Krebs undertakes the role of the Evangelist and sings the tenor arias as well. His voice is far more attractive than that of Ebrelius, yet, curiously, he is addicted to a strongly declamatory style that does not go well with his essentially lyrical, vocal quality. While he has some effective moments, he is also often guilty of uneven and explosive phrasing, particularly in the aria "*Geduld*,"

(No. 41). The Jesus of Franz Kelch is entirely satisfactory, and the bass solos of Werdermann are even better.

Both versions offer good sound. Bach Guild's stereo separation is more effective, particularly in the placement of choruses. Generally, choral definition is more transparent here, for which, I suspect, Wöldike is even more responsible than the engineers. However, Bach Guild's stereo discs hold many disturbing "echoes" that I could not detect in the mono edition, while Westminster's stereo processing appears to be cleaner. Full texts, translations and exhaustive annotations are supplied with both versions. My personal preference leans to the Bach Guild by a slight margin. Prospective buyers, however, are urged to make comparisons with the highly esteemed "Archive" set. *G. J.*

△ **BACH**—Three-Part Inventions Nos. 1, 2, 5, 11, 13, 14, 15; Two-Part Inventions (Complete). Wanda Landowska (harpsichord). RCA-Victor LM 2389 \$3.98

Musical Interest: High
Performances: Exemplary
Recording: Intimate

In a "Memorial Edition" to Mme. Landowska, who died on August 16, 1959, RCA Victor has issued some of the last of her recorded performances. A spoken introduction to the Two-Part Inventions by Mme. Landowska herself adds a moving touch to the disc.

This great artist brings her customary skill to the performances of these works, many of which are staple student fare, but seldom heard in concert. Particularly noteworthy are subtleties of registration, which add delicate shades of color to the music.

The recording presents the harpsichord very naturally, free from echo of a large room, adding a feeling of intimacy. *D. R.*

▲ **BACH**—Toccatà and Fugue in D minor (BWV 565); Trio Sonata No. 6 in G Major (BWV 530); Prelude and Fugue in C Major (BWV 547); Trio Sonata No. 1 in E Flat Major (BWV 525). Helmut Walcha (organ). Deutsche Grammophon Archive ARC 73124 \$6.98

Interest: Baroque Organ Masterpieces
Performance: Tops
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

Walcha's previous Archive recordings of these compositions were done in 1947 on the Small Organ of the Church of St. Jacobi, Lübeck. These new recordings were done in 1956 with the Frans-Caspar-Schnitger Organ of St. Laurenskerk in Alkmaar, Holland. The Dutch organ is a larger instrument with a fuller, more pleasing tone. While directionality is an unimportant factor, spaciousness is a relatively important one. Stereo provides this element, and it gives the recording a realistic church atmosphere. Walcha is as remarkable as ever. His vitality, his rhythmic sense and his feeling for tonal color are as fresh and inspired as before. There was little profundity lacking in the earlier interpretations, and if anything, these new ones are even more meaningful. *W. D.*

▲ **BACH**—Trio Sonatas and Trios (Complete). Carl Weinrich (organ). Westminster WST 302 3 12" \$17.94

Interest: Specialized but high
Performance: Imaginative and skilled
Recording: Excellent
Stereo Directionality: See below
Stereo Depth: See below

Some time ago, it was my pleasant duty to review the monophonic version of this same album. At that time, I remarked that the music made for grateful listening, not only because of Bach's inventiveness, but also because of the imaginative registration employed by Weinrich on the Swedish instrument he plays.

The stereo version, while it adds no great directionality that I can notice, certainly enhances the realism with which the organ tone is reproduced. A special word must be said for the fidelity with which the bass is captured. Performance and recording combine to make this an outstanding addition to the recorded organ literature, in stereo. *D. R.*

△ **BACH**—Violin Concerto No. 1 in A minor, Violin Concerto No. 2 in E Major. Henryk Szeryng with L'Association des Concerts Pasdeloup, Gabriel Bouillon cond. Odéon XOC 112 \$5.95

Interest: Masterpieces
Performance: Sensitive
Recording: Substandard

The above brief summaries tell the story. The quality of the music is not to be questioned. The performances are finely molded and done with an obviously skilled hand. What a pity, therefore, that the recording itself is not up to the level of quality that we have become accustomed to. Even with its limitations, though, this is still an admirable disc, if only for superlative violin playing. *D. R.*

▲ △ **BARTÓK**—Dance Suite; **KODALY**—*Psalmus Hungaricus*. London Philharmonic Orchestra with the London Philharmonic Choir & Raymond Nilsson (tenor). Janos Ferencsik cond. Everest SDBR 3022 \$5.98
Mono—LPBR 6022 \$4.98

Interest: Fascinating coupling
Performance: Exceptional
Recording: Very good
Stereo Directionality: Well-balanced
Stereo Depth: Realistic

The old London issue of Béla Bartók's *Dance Suite* was a corker, never equalled in sound or performance by subsequent releases (although the still earlier disc made by Peter Bartók remains remarkably good for its age). Now, at last, this colorful music receives engineering and a reading that leaves almost no room for improvement. Ferencsik takes things a mite faster than Autori did on the Bartók label, Fricsay on Decca, and Solti on London. Yet he also knows how to linger where it counts. The *Dance Suite* is a masterpiece of orchestral writing—savagely and tender with an expert mixing of folk-like patterns of Magyar, Arabic, and Roumanian origin.

Zoltan Kodály's impassioned *Psalmus Hungaricus* still sounds to best advantage on the old Solti-London disc, where it was given a really resounding performance. On this new Everest version, Raymond Nilsson sings (in English) with tightly controlled tone and without much feeling, while the chorus displays comparatively little dynamic sensitivity. But the *Dance Suite* is alone worth the price of this record. Both

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stereo and mono discs are top-notch from the engineering viewpoint, save for a trace of distortion near the end of the Kodály work. *J. T.*

▲ **BEETHOVEN**—Piano Concerto No. 1 in C Major, Op. 15; Piano Sonata No. 8 in C minor, Op. 13 ("Pathétique"). Wilhelm Backhaus with the Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. London CS 6099 \$4.98

▲ **BEETHOVEN**—Piano Concerto No. 3 in C minor, Op. 37. Wilhelm Backhaus with the Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt cond. London CS 6094 \$4.98

Interest: Certainly
Performances: Excellent
Recordings: Fine
Stereo Directionality: Natural
Stereo Depth: Good

As the jacket for the C minor Concerto points out, Backhaus during his lifetime has covered nearly every phase in the development of the recording art thus far. His first recordings were made for cylinder and then he played for the first acoustic flat disc. In the early 1930's some of the finest of the piano recordings of the electrical era were made by Backhaus, and in the half-dozen years between 1949 and 1955 he committed to longplaying discs most of the significant piano literature by Beethoven and Brahms.

Now, in this third year of disc stereo-phony, Backhaus is apparently busily engaged, at the age of 75, re-recording for stereo much of the classic piano music for which he has shown such a great affinity in the past. The release of these two discs leaves only the Second and Fifth of the Beethoven Piano Concertos unavailable in stereo versions by Backhaus. And can it be that he is also embarked upon a project of re-making the thirty-two Sonatas?

On the basis of the playing exhibited here, Backhaus is not only still in complete command of the essence of the music, but—and here is the wonder—he still has it in his fingers to translate this command into glowing, vibrant sound. Take the Finale of the First Concerto, for example, that jocosely and jaunty movement which is loaded with runs and octaves that challenge the coordination and articulation of a pianist of half Backhaus' years. Yet here is the now venerable, one-time prodigy rippling off the runs in the coolest manner and breezing through technical difficulties as if they just were not there.

These two discs are an object lesson in Beethoven pianism and I recommend them most enthusiastically, especially since the engineers have done their job well, too, giving us clean and beautifully balanced recorded sound. *M. B.*

▲ **BEETHOVEN**—Symphony No. 4 in B Flat Major, Op. 60; Coriolan Overture, Op. 62. L'Orchestre de la Suisse Romande. Ernest Ansermet cond. London CS 6070 \$4.98

Interest: Ingratiating masterpiece
Performance: Robust
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

Here is a performance of Beethoven's Fourth Symphony with a healthy, robust

bigness about it. The reins go a little slack in the coda of the last movement, but for the most part Ansermet gives us a reading of penetrating strength and grandeur. Contributing no little to the massive effect is the conductor's commendable repeat of the expositions in both the first movement and finale; only by observing these repeats can the full scale of Beethoven's architectural plan be revealed; yet all too few are the conductors who realize this.

The *Coriolan Overture* gets a vigorous performance, too, if lacking somewhat in the element of cumulative tension which makes Reiner's recent RCA Victor recording so memorable. Both symphony and overture are vividly recorded. *M. B.*

▲ **BEETHOVEN**—Piano Sonata No. 21 in C Major, Op. 53 ("Waldstein"); Piano Sonata No. 30 in E Major, Op. 109. Rudolf Firkušny (piano). Capitol SP 8493 \$5.98

Interest: Piano masterpieces
Performance: Excellent
Recording: Excellent
Stereo Directionality: As much as needed
Stereo Depth: Good

Firkušny has the technical equipment to rip through the "Waldstein" with ease. He also has the sensitivity to fuse his virtuosity with poetry. The ensuing rendition is a beautiful one indeed. In the E Major, there is no similar expectation of patent technical display; the virtuosity required here is the subtle type of which the unknowing listener is quite oblivious. Firkušny plays this late Sonata with beautiful tone and tender introspection. Stereo in the "Waldstein" makes some sense because the piece is a dashing concert number, but Opus 109 has little need for such concert hall spaciousness. *W. D.*

△ **BERLIOZ**—Grande Symphonie Funèbre et Triomphale. Chorale Populaire de Paris, Musique des Gardiens de la Paix de Paris. Desiré Dondeyne cond. Westminster XWN 18865 \$4.98

Interest: Historic only
Performance: Imposing and endless
Recording: Fair

Berlioz must certainly be considered among the unique masters of music, and there are few pieces which can match the enchanting imagery of the "Queen Mab" Scherzo or equal the awesome power of the "Tuba Mirum" of his Requiem. If a generalization can be permitted, Berlioz was either a Titan, or he was ineffectual. A close study of the scores he left to posterity will reveal the large chasms he leaped to climb the pinnacles he achieved. The "Grande Symphonie Funèbre et Triomphale," written to commemorate the 10th Anniversary of the Revolution of 1830, is over-long, and over-done—a kind of elongated series of fanfares aided by the thunder of drums plus a large wind band, supplementary strings, and chorus in the final pages.

The work, as the liner notes indicate, has been performed rarely since 1840, though this is its third recording. The music's bursts of sonic splendor will appeal to the fan who delights in cyclonic sound and band buffs who seek the unusual. But for the most part this score

is weary and repetitive, one that hardly does justice to the genius who gave us the *Damnation of Faust*, *Romeo and Juliet*, *Harold in Italy*, and the *Symphonie Fantastique*. The band with its supplemental strings plays well, if interminably, and the chorus is awful. Sound is just medium-fi, loud and distant. J. T.

△ **BRAHMS**—Symphony No. 4 in E minor, Op. 98; *Alto Rhapsody*, Op. 53. Amsterdam Concertgebouw Orchestra, Eduard van Beinum cond. (Aafje Heynis, contralto, and the "Apollo" Male Choir in the *Alto Rhapsody*). Epic LC 3563 \$3.98

Interest: Sustained
Performance: Devoted
Recording: Good

A characteristic of van Beinum's music making is its integrity and devotion. Nowhere is this quality more in evidence in the legacy of recordings he left behind him than in the present two works. Here is a Brahms Fourth of apposite rightness and honesty. If it does not have the overpowering conviction and intensity of Klemperer's Angel recording, it is nevertheless a sincere statement of the music.

The surprise of the disc is the warm and open singing of the *Alto Rhapsody* by the Dutch contralto, Aafje Heynis. Hers is a rich and lustrous voice, in full control and with an expressiveness that is most moving. Kathleen Ferrier's 78 rpm recording of more than a dozen years ago remains supreme in my affections, but this new one will take an honored place alongside Ferrier's in my collection.

The recorded sound in both works is rich and clear. M. B.

▲ **BRAHMS**—Variations on a Theme by Haydn (St. Anthony Chorale), Op. 56a; **WAGNER**—Siegfried Idyll; *Träume*. Philharmonia Orchestra, Paul Kletzki cond. Angel S 35765 \$5.98

Interest: Sustained
Performances: Workman-like
Recording: Good
Stereo Directionality: Good
Stereo Depth: OK

Nothing exceptional or exceptional here. Kletzki turns in traditional performances of the two main works on the disc, and uses Wagner's own orchestral arrangement of "*Träume*," the last of his five songs set to poems by Mathilde Wesendonck. The recorded sound is gorgeously full and lush, especially on the Wagner side. M. B.

△ **BRIXI**—Organ Concerto No. 1 in F Major. Miroslav Kampelsheimer with the Prague Symphony Orchestra, Ladislav Sip cond.; **HANDEL**—Organ Concerto in F Major, Op. 4, No. 4. Jifi Reinberger with the Prague Chamber Orchestra, Vaclav Neumann cond. Artia ALP 104 \$1.98

Interest: 18th century curio
Performance: Zestful
Recording: Bright

The main interest of this disc resides in the charming Mozart-like Organ Concerto by Prague organist-composer, Frantisek Xaver Brixi (1732-1771). However, Mozart at this time had written none of his major symphonies; nor had many outstanding works in this form yet come from Haydn's pen—all of which tends to lend credence to the assertion that Czechoslovakia was a

main source for the Viennese classical symphonic style, by way of Johann Stamitz and the other Czechs who built up the famous Mannheim Court orchestra in the middle 1740's. Both this music and the Handel are played by the respective soloists and orchestras on this disc with zest and brightness, with recorded sound to match. The labels on my review copy, by the way, were reversed. D. H.

▲ △ **CHAVEZ**—Sinfonia India (Symphony No. 2); Sinfonia de Antigua (Symphony No. 1); Sinfonia Romantica (Symphony No. 4). The Stadium Symphony Orchestra of New York, Carlos Chavez cond. Everest SDBR 3029 \$5.98; Mono—LPBR 6029 \$4.98

Interest: High
Performance: Good
Recording: Superior
Stereo Directionality: Just right
Stereo Depth: Fine

Chavez is represented on this new Everest disc by three "Sinfonias" covering two decades of work, starting with *Sinfonia Antigua* in 1932, and ending with *Sinfonia Romantica*, which was written in the winter of 1952-53. There is a curious sameness about all three so far as orchestral timbre is concerned, and for me the middle work is the most interesting, even if cast on the smallest scale. *Sinfonia India*, a product of 1935-36, uses as its source material Mexican Indian melodies. What results is a highly colored, excellently contrived orchestral treatment (complete with Mexican percussion) of these ancient themes. This which has remained, for two dozen years as the most popular of the Mexican composer's scores.

Sinfonia Antigua is a more abstract work, which treats the principal character of the Greek legend as a whole personality, but without direct program connotation. It is in part an intense composition, but so "dry" at times as to be almost sterile. All the themes are modal, with harmony in fourths and fifths (Chavez avoids thirds here because the Greek musical system considered thirds as dissonant).

Sinfonia Romantica, the largest work, (commissioned by the Louisville Orchestra in 1952) has moments of great beauty, especially in the slow movement; but it sounds otherwise fragmentary at the first hearing. It is a lyrical score, but without long melodic lines except for the aforementioned slow movement. A more thoughtful and a more fully developed work than the other two symphonies, it takes close and patient listening before its pattern becomes clear. The sound on both the stereo and mono versions is fine throughout. J. T.

▲ **CHOPIN**—Piano Concerto No. 2 in F minor, Op. 21; *Polonaise-Fantasia* in A Flat Major, Op. 61. Alexander Uninsky with the Hague Philharmonic Orchestra, Willem van Otterloo cond. Epic BC 1037 \$5.98

Interest: High
Performance: Very good
Recording: Very good
Stereo Directionality: Reasonable
Stereo Depth: Good

Since we are surrounded this month by winners in various degrees of the Chopin

International Competition at Warsaw, it may be well to remember that Uninsky was Number One in the 1932 sweepstakes. He has since had a notable career, having gone farther as a performer than any other Warsaw contestant, of any year, that I know of. He is a pianist of culture and refinement.

His performance of the Concerto is lyrical and expressive. He has a feeling for tonal nuance and rhythmic grace that enhance the effectiveness of his pianism. Van Otterloo makes as much of the orchestral part as Chopin's threadbare scoring permits. The *Polonaise-Fantasia*, Chopin's last composition, is an imaginative moody work, and it is played with style and virility. The recording is clear and well defined, and the balance in the Concerto is just. W. D.

▲ △ **CHOPIN**—Piano Sonata No. 1 in C minor, Op. 4; Piano Sonata No. 2 in B Flat minor, Op. 35; Piano Sonata No. 3 in B minor, Op. 58. Wladyslaw Kedra (piano). Westminster WST 14072 \$5.98 (Nos. 2 and 3); Mono—XWN 18882 \$4.98

Interest: Two staples and a novelty
Performance: Sincere
Recording: Good
Stereo Directionality: As needed
Stereo Depth: Good

Wladyslaw Kedra took fifth place in the 1949 Chopin International Competition at Warsaw, and these performances are part of Westminster's complete Chopin series with Warsaw winners. Kedra's performances are solid and reliable. He displays sincere musicianship and well-controlled technique. His readings are not kindled by imaginative insights. They seem more the product of the analytical mind than the intuitive one. His playing is tasteful and vigorous. It is not dull; neither is it especially exciting.

This is the first time all three Chopin Sonatas have been pressed on one disc. The sound does not seem to have suffered as a result of this munificence. The stereo disc has the advantage of a Second Sonata that is uninterrupted by a turn over. The advantage of stereo sound where a solo piano is concerned is more nebulous. I do not think I would trade the only current recording of the First Sonata for the second channel. It may not be important Chopin, musically, but it is, historically, and it rounds out the Sonata cycle. W. D.

▲ **CHOPIN**—Piano Sonata No. 3 in B minor, Op. 58; *Barcarolle*, Op. 60; *Waltz in A Flat Major*, Op. 34, No. 1; *Waltz in D Flat Major*, Op. 64, No. 1; *Mazurka in A minor*, Op. 59, No. 1. Vladimir Ashkenazy (piano). Angel S 35648 \$5.98

Interest: Staple Chopiniana
Performance: Elegant
Recording: Very good
Stereo Directionality: Come again?
Stereo Depth: Good

Young Ashkenazy is a pianist of refinement and elegance. This is the playing of a mature artist. His conceptions encompass each composition as a unity; there is never the feeling of a series of little episodes strung together. The reading has shape and form, with a line that arches with the logic of a highly developed musical mind. It is played with more imagination than

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sheer power. The sound Asikenzay produces is beautiful and sensitively colored. It sings, and *legato* passages spin out smoothly. The tone is not as big as that of some other pianists, but it has the grace of always remaining musical. Angel's recording presents it with veracity. *W.D.*

△ **CHOPIN—Waltzes (Complete).** Barbara Hesse-Bukowska (piano). Westminster XWN 18883 \$4.98

Interest: Much
Performance: Unexciting
Recording: Good

Westminster subtitles this and several other records: "150th Anniversary Complete Edition." An explanatory note states: "This recording is part of Westminster's 150th Anniversary Edition of the Complete Works of Chopin performed by several of the greatest Polish interpreters of Chopin, each a Prize Winner and Laureate of the Chopin International Competition in Warsaw . . . We believe that these recordings nobly uphold these (Polish interpretive) traditions, and that they will win recognition as the definitive recording of the music of Poland's greatest creative artist . . ."

This is a statement of laudable ambitions. Fulfillment would be a spectacular accomplishment. The hurdle is the word "definitive," considering the existence of such pianists as Rubinstein, Novaes, Moisewitsch, and some others. They also play Chopin.

The liner notes do not reveal the year

in which Barbara Hesse-Bukowska competed or her final standing. It was the Fourth Concours International, held in 1949, and she came in second. Actually, she was third, as Halina Stefanska and Bela Davidovitch tied for first place. Wladyslaw Kedra and Ryszard Bakst, who also participate in the Westminster series, took fifth and sixth place respectively in the same contest. Perhaps the best known today is Eugene Malinin, who was seventh.

It may be too soon to judge, but I do not think the 1949 Concours produced a particularly impressive set of winners. In former years, there were names like Shostakovich, Oborin, Uninsky, Jonas, Maluczinsky and de la Bruchoillerie, while in 1955, there was Ashkenazy.

It is evident that Hesse-Bukowska is a competent, well-trained pianist. She gets across the keys easily enough, but there is little sparkle in her playing, and little of the insight or personality that would raise her performances of the Waltzes to the level of extraordinary. I wonder how many of the fourteen pieces are active in her repertoire. Placed besides the renditions of the set by Rubinstein, Novaes, and Lipatti, her reading seems quite a distance from definitive. The recording, done in Vienna, is meritorious. *W.D.*

▲ **HANDEL—Alcina:** Tornami a vagheggiar; Ombre pallida; Esther: Tune your harps; Turn not, O Queen; Jephtha: Sinfonia; Symphony; Rodrigo: Overture; Gigue; Sarabande; Air; Minuet I; Matelot; Minuet II; Bourée. Joan Sutherland (soprano); Hervey

Alan (bass); William Herbert (tenor) with the Philomusica of London, Anthony Lewis cond. Oiseau-Lyre SOL 60001 \$5.98

Interest: Handelian pearls
Performance: Stunning
Recording: Elegant
Stereo Directionality: First-rate
Stereo Depth: Perfect

What a team these singers would make with Anthony Lewis' players for a Purcell *Dido and Aeneas* or a Handel *Acis and Galathea*! Each of the three soloists does a marvelous job with these exacting and sometimes ferociously difficult arias; but more than anyone else's, this is Joan Sutherland's disc. This much heralded soprano could well be the Maria Callas of the Baroque repertoire, if we may judge from the thrilling account she gives of the recitative and "Ombre pallida" aria from Handel's *Alcina*. And what a revelation this is of Handel's genius as a dramatic composer. This music is a hair-raiser.

Utterly captivating is "Tune Your Harps" from *Esther* with its *pizzicato* accompaniment; and how fascinating it is to have instrumental excerpts from one of Handel's earliest scores, *Rodrigo* and from his very last, *Jephtha*.

This disc from beginning to end is a wonderful addition to the realm of "recorded rarities" and fortunately, the sound is handled with elegance thoroughly befitting the music with its stunningly high level interpretation and performance. *D.H.*

HANDEL—Organ Concerto, Op. 4, No. 4 [see p. 58].

The "Messiahs"

▲ **HANDEL—Messiah (Complete—ed. Coopersmith-Scherchen).** Vienna Academy Chorus, Vienna State Opera Orchestra, Pierrette Alarie (soprano), Nan Merriman (alto), Leopold Simoneau (tenor), Richard Standen (bass), Hermann Scherchen cond. Westminster WST 306 4 12" \$24.92

Interest: Sublime masterpiece
Performance: Intense; individual
Recording: Mostly good
Stereo Directionality: Tasteful
Stereo Depth: Sufficient

▲ △ **HANDEL—Messiah (Complete—arr. Sir Eugene Goossens).** Royal Philharmonic Orchestra and Chorus, Jennifer Vyvyan (soprano), Monica Sinclair (contralto), Jon Vickers (tenor), Giorgio Tozzi (bass), Sir Thomas Beecham cond. RCA Victor Soria Series LDS 6409 4 12" \$25.98; Mono—LD 6409 \$21.98

Interest: Sublime masterpiece; startling arrangement!
Performance: Brilliant
Recording: The BIG sound
Stereo Directionality: So-so
Stereo Depth: A bit too much

△ **HANDEL—Messiah (Substantially complete—arr. Mozart, ed. Prout-Sargent).** Huddersfield Choral Society, Royal Liverpool Philharmonic Orchestra, Elsie Morison (soprano), Marjorie Thomas (contralto), Richard Lewis (tenor), James Milligan (bass-baritone), Sir Malcolm Sargent cond. Angel 3598 3 12" \$14.94

Interest: Sublime masterpiece
Performance: British choral society tradition
Recording: Good enough

△ **HANDEL—Messiah (Substantially complete—arr. Franz).** Boston Handel and Haydn Society, Zimble Sinfonietta, Adele Addison (soprano), Lorna Sydney (contralto), David Lloyd (tenor), Donald Gramm (bass), Thompson Stone cond. Kapp KL 3-8000 3 12" \$11.94

Interest: Sublime masterpiece
Performance: Dramatic
Recording: Remarkable for 1955

Between the extremes of the purist-baiting super-deluxe Beecham package and the lean, intense, musicologically authentic treatment of Hermann Scherchen, we seem to be getting *Messiahs* for every taste. If we include the "extended excerpts", 2-record sets by Ormandy with the Philadelphia Orchestra and the Mormon Tabernacle Choir (see review on p. 64) and the Bernstein-N. Y. Philharmonic-Westminster Choir, the total number of available recordings now comes to a dozen, seven of them in stereo. (Note: both the Sargent and Stone recordings listed above are listed in stereo, but were not yet available at press time).

Conductors and musicologists have done much pulling and hauling during the past dozen years over how Handel's *Messiah* should actually be performed—either for the public concert or for the recording session—and the release of four new recordings offers a good opportunity to outline the divergent appeal of various principle schools of interpretation.

What was the custom in Handel's day when he himself directed performances from organ or harpsichord? First, let's re-

member that these took place, not in a 3000-seat concert hall, but in rooms or theaters seldom seating more than 1000 listeners. Accordingly, there were seldom more than 50 voices needed for the chorus. The soloist layout was pretty much as we know it today, save that Handel sometimes used a counter-tenor (male alto) for some of the solos nowadays sung by a contralto, which justifies counter-tenor Russell Oberlin's participation in the Bernstein Columbia (ML 5300/MS 6020).

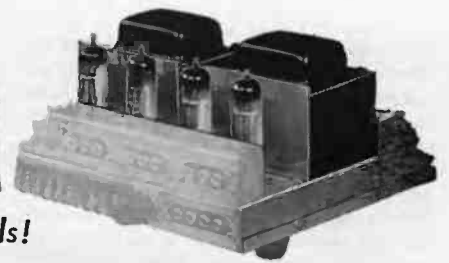
What about the orchestra? Handel himself used a modest string body, occasionally doubled by oboes and/or bassoons, plus trumpets and kettle-drums in the climactic choruses. The harmonic foundation for the whole was improvised by Handel at organ and/or harpsichord, in the *basso continuo* manner of the early 18th century. Also, as was then the custom, the soloists sang their arias not precisely as written but with a type of improvised ornamentation that was then considered customary for every singer, just as a knowledge of basic riff patterns is for our jazz musicians today.

By 1784, 25 years after Handel's death, commemoration performances of *Messiah* were being given at London's Westminster Abbey with a chorus of 280 and orchestra of 250 that included 12 horns, 12 trumpets, 6 trombones and 3 pairs of timpani. Five years later, one Wolfgang Amadeus Mozart in Vienna prepared a new orchestral accompaniment for *Messiah* with woodwind parts so distributed that organ or harpsichord *continuo* was no longer necessary.

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This was done at the behest of a wealthy Handel enthusiast, Baron von Swieten, and it has been this version which has functioned as the orchestral foundation for most *Messiah* performances until the "restoration" movement began gathering momentum some 20 years ago. Adam Hiller, Robert Franz and Ebenczer Prout—with varying success—took it upon themselves to expand or alter the Mozart version in accordance with 19th century taste (Franz' treatment adds a curiously charming Mendelssohn flavor to the orchestral texture).

Today, *Messiah* performances seem to fall into two distinct categories, both well represented on records—Baroque Restoration (Scherchen-Westminster, Boult-London, Susskind-Stereo-Fidelity/Somerset)—and basic Mozart, with varied embellishment or expansion. The former lends itself ideally to recording, if only because the baroque textures produce a cleaner sound, while the latter seems preferable for concert performances in large halls, though it presents problems for recording comparable to those of the Choral-Finale of Beethoven's Ninth Symphony.

It is with these elements in mind that we must evaluate the current crop of new *Messiah* recordings.

THE DIVERGENT APPROACHES

I suppose that one can no more speak of a definitive recorded performance of *Messiah* any more than of Beethoven's Ninth Symphony or the Bach *B Minor Mass*. There are just too many facets and subtleties in the music that cannot possibly be probed by any single performance either on or off discs.

From the standpoint of fresh illumination of a much abused score, it is unquestionably Scherchen's newest Westminster recording in stereo that makes the most notable contribution to date. As in his earlier monaural version, recorded some five years ago in England, Scherchen attempts to re-create a performance stylized to that of Handel's day. The English performance was brilliant, intense—and a trifle "raw," the latter impression being emphasized by over-prominent recording of the harpsichord *continuo*. This new Vienna performance is mellower in approach with a better balanced *continuo*. The Vienna Academy Choir is not as crisp in its attacks as the British group, but displays more lyrical phrasing and marvelous virtuosity in the rapid passagework. Save for the rather colorless work of Peirrette Alarie, Scherchen's soloists are an improvement in every respect. Nan Merriman is intensely moving in "He Was Despised"; Simoneau is surprisingly flexible, accurate and expressive, with remarkably good enunciation; and Richard Standen, the one holdover from the older Scherchen recording, is altogether a joy in his rhythmic sense. Scherchen himself has by no means eschewed his tendency toward extremes of fast and slow tempi. The fast ones seem less hectic than formerly; but his slow pacing of "Worthy Is the Lamb" and the subsequent "Amen" is absolutely painful to these ears. On the other hand, the same approach as applied to "And with His Stripes We Are Healed" makes for an unforgettable musical and dramatic experience. Indeed, it is the drama of *Messiah*

in terms of intense, individual, human experience that Scherchen seems to be probing; and accordingly, the big, extroverted choruses like the celebrated "Hallelujah" take a distinct back seat in the proceedings. By the same token, those portions of *Messiah* usually omitted in concert performance (and all recordings except Scherchen, Boult, Beecham—Nos. 34/37, 52/55), assume genuine stature and meaning in the context of Scherchen's reading. Scherchen's *Messiah*, then, is not for everybody.

But for those who want to experience *Messiah* in many new and meaningful aspects (as one discovers new worlds by examining a huge luxuriant Breughel painting with a magnifying glass), both this and Scherchen's earlier Westminster recording will occupy a special place in the recorded music literature. The sound in the new recording is not spectacular as such, but it is, for the most part, thoroughly just and apposite to the music at hand. Scherchen, by the way, has not hesitated to let his soloists work very close to their microphones whenever the content of the music has seemed to him to demand the type of intimate expressiveness unobtainable under regular concert hall conditions.

• • •

RCA Victor, Mr. and Mrs. Dario Soria and Sir Thomas Beecham have devised a very unusual treatment of the *Messiah* in their magnificently packaged album. As noted in November (HiFi REVIEW, p. 52), the Soria series represents the deluxe, art-book concept as applied to record packaging; and in truth, one is at first overwhelmed by the beautifully bound container for the four records and by lovely Renaissance paintings, reproduced in color by Albert Skira of Switzerland, for the 24-page brochure that comes with the discs. A gorgeous Christmas gift this—but first, make sure that your prospective recipient is no Handel purist, for from the standpoint of Handel's original accompaniment, and of Mozart's too, hearing the performance proves to be an unsettling experience.

We have long known and admired Sir Thomas Beecham's modern orchestral arrangements of Handel's operatic music into such charmingly tasteful suites as *The Great Elopement*, *The Faithful Shepherd*, *Amaryllis*, *The Gods Go A-begging* and the *Origin of Design*. We have even been willing to accept Sir Thomas' scholarly liberties with Handel's *Solomon* (Angel 3546-B mono/stereo) and Haydn's *The Seasons* (Capitol 7184 mono/stereo) for the sake of the essential musicality of his interpretation and performance as a whole. But we believe this album of *Messiah*, however magnificent in packaging, has gone overboard for the sake of hi-fi, dramatic coloring. To the modest Handel-cum-Mozart instrumental apparatus, cymbals, triangle, bass drum, snare drum have been added—with the result that the "Hallelujah Chorus" sounds to these ears like a blood brother to the "Triumphal March" in *Aida*. In "Every Valley" there are gratuitous changes of instrumental texture which actually interfere with one's perception of the melodic line. "Thou Shalt Break Them" is dressed up with Straussian pictorial description via cymbal

rolls . . . and so it goes. We are not told anywhere in the elaborate brochure, or on the record labels, any details regarding the source of these orchestral trappings—for all the unsophisticated purchaser might know, they could be Handel's own. However, RCA Victor's publicity informs us that it is the work of Sir Eugene Goossens. What he has given us has little in common with the style Beecham has used in his own Handel arrangements. It is more like Respighi by way of Berlioz, combined with elements of Stokowski—in short, "*Messiah* for hi-fi bugs."

Disregarding musicological considerations, however, this performance is brilliant, and is recorded with all the opulence at the command of the modern audio engineer. Stereo effects, as such, are not overly noticeable, but this may perhaps be due to fairly distant microphone placement in terms of the chorus. All of Handel's fifty-seven musical numbers are included on the four discs, but the two sequences omitted from usual concert performances (34/37-52/55) are segregated on Side 6 as an "appendix"—a curious procedure, to say the least.

Beecham goes all-out for color, richness, and in the big choruses for what Virgil Thomson used to call the "wow technique." Monica Sinclair gives the most consistently good performance of the four vocal soloists; though it is interesting to hear the sound of Handel's bass arias ("Why Do the Nations Rage"; "The People that Walked in Darkness"; "The Trumpet Shall Sound") in Giorgio Tozzi's powerfully dramatic, grand-opera manner. All told, this recorded performance has little or nothing in common with Beecham's great *Messiah* performances of the '30's and '40's, which were recorded on Columbia 78's and on RCA Victor LCT 6401 respectively, and which have been considered classics of the disc literature. If gorgeous sound is your prime objective in hi-fi and stereo listening, then the new Beecham *Messiah* is for you.

• • •

Stereo versions of the Angel and Kapp *Messiah* recordings had not arrived at the time of writing; but we can say that both represent solid, well-wrought versions of the conventional large concert hall *Messiah* sequence, Sargent giving us a few more numbers than the Boston Handel and Haydn Society. For my taste, Sargent is a little stodgy in his reading, but his chorus, his soloists and his orchestra serve him well—and for the most part, accurately. Tenor Richard Lewis and bass-baritone James Milligan are especially commendable in this regard. The recorded sound is good, but hardly spectacular.

The Kapp album is deserving of much more than passing mention for a number of reasons. First of all, the recording dates back to 1955, at which time it was done by Peter Bartók for the now defunct Unicorn label in Boston's Symphony Hall. It still sounds remarkably powerful and brilliant, especially in the choral sections. A stereo tape version was issued by Livingston, but by the time you read this, the Kapp stereo disc version will be available also. Our memory of the stereo tape is that here is the most convincing "stereo-

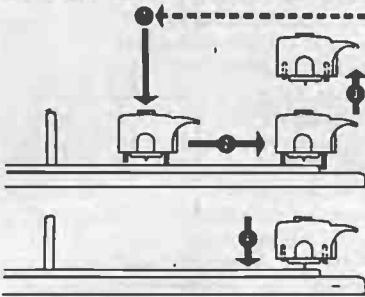
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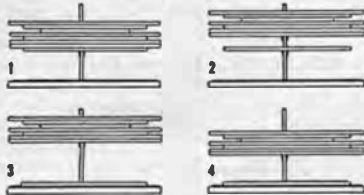
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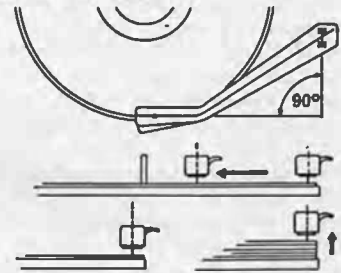
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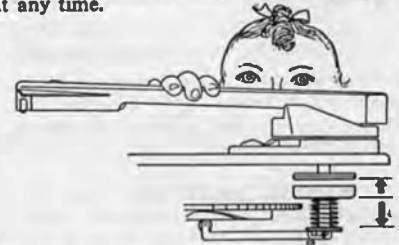
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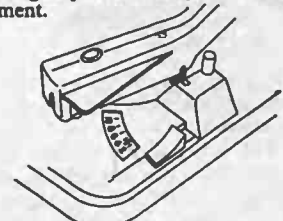
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izing" of *Messiah* other than the Columbia discs with the Mormon Tabernacle Choir (M2S 607). Boston Handel and Haydn Society conductor Thompson Stone used the Robert Franz orchestration to excellent effect, and if his soloists fail to contribute any notable distinction to the occasion, his chorus is something else again. Here is singing and orchestral support with enormous dramatic fire, yet always in fine musical taste.

Putting aside considerations of stereo, where does this leave us in terms of commendable *Messiah* recordings? Of the Baroque Restoration versions, I still prefer the London set (A 4403) conducted by Sir Adrian Boult, and I have hopes for a recording in stereo. Scherchen's new stereo version for Westminster is equally fine in its own way, but is for those who have no fear of a strongly personal approach to the music within the baroque framework. Stereo-Fidelity (SF 201), gets a large A-for-effort as well as a "best buy" rating, with its performance directed by Walter Susskind. It has vigor, a wonderfully impressive choral sound, and quite good solo work, marred only by the singers being rather badly "off mike." Also, the performance makes the conventional cuts. A choice standard, concert-hall version of *Messiah* is difficult to make. If you are willing to settle for "extended highlights," then my choice would be the zestful and gloriously recorded Ormandy-Mormon Tabernacle Choir-Philadelphia Orchestra combination on Columbia. If you want the score substantially complete, then my nod would go to the Boston Handel and Haydn Society on Kapp, despite solo deficiencies. The Beecham LCT-set on RCA Victor is a magnificent souvenir of the great Baronet at the peak of his powers, but has badly aged in terms of sound. Even so, it represents his true capabilities far better than the new album, deluxe format or not.

A definitive *Messiah* recording? Not yet, and not very likely, but there is certainly now one for every taste! D.H.

▲ ▲ **HANDEL—MESSIAH (Nearly Complete).** Eileen Farrell (soprano), Martha Lipton (contralto), Davis Cunningham (tenor), William Warfield (bass), with the Mormon Tabernacle Choir, Richard P. Condie, dir. and the Philadelphia Orchestra, Eugene Ormandy, cond. Columbia M2S 607 2 12" \$11.96; Mono—M2L 263 \$9.96

Interest: Supreme oratorio
Performance: Full of solid virtues
Recording: Superlative
Stereo Directionality: Effective
Stereo Depth: Good

At this writing one thing is certain: a better engineered and more opulent-sounding alternative to this Philadelphia-Salt Lake City effort would be hard to find.

Two questions must always be settled before facing a new *Messiah*. How complete is it, and which edition is used? The first question is easily answered although the two discs hold a generous amount of music. Nos. 11, 18, 27 to 32, 24 to 39, 41, 46, 49 to 52 (Schirmer score) are omitted. As to the orchestration utilized, no claims are made to the "original manuscript" or "the Dublin version." The informative

notes of Jay Welch make one reference to instrumental changes made by the conductor—and in this respect Ormandy follows a procedure initiated by several illustrious predecessors.

History and statistics aside, what emerges here is a powerful, vital statement of the music, moving along at energetic yet unhurried tempi. The massive choral and orchestral bodies are admirably balanced and the choral articulation reveals the steadiness and considerable virtuosity of the Tabernacle singers.

Among the soloists the luscious, flowing voice of Eileen Farrell is a natural standout. Davis Cunningham's attacks are sometimes tame, but once he settles into a number, he sings with vigorous, firm tones and clarity of diction. Impressive, too, is the smooth voice and good technique of Martha Lipton, although it loses effectiveness below the staff. I cannot find much pleasure in Warfield's gruff and unsteady singing, though his intensity and sense of drama are admirable.

For special stereo savoring, I recommend the effective antiphony in "Glory to God" (No. 17), the wonderful fugal passages in "All We Like Sheep" (No. 26), the stunning contrasts of "The Trumpet Shall Sound" and the final "Amen." G.J.

▲ **HANDEL—Utrecht Te Deum and Jubilate; Zadok the Priest.** Ilse Wolf (soprano), Helen Watts (contralto), Wilfred Brown (tenor), Edgar Fleet (tenor), Thomas Hemsley (bass), Geraint Jones Singers and Orchestra, Geraint Jones cond. Deutsche Grammophon Archive ARC 73133 \$6.98

Interest: High
Performance: Stirring
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

This transplanted composer certainly knew how to thank the Almighty for the triumphs of his adopted country. Written in 1713, this *Te Deum* was only his second setting of an English text and he accomplished it with customary dispatch; yet it immediately was acknowledged important enough to alternate with Purcell's *Te Deum* setting in the annual St. Cecilia's Day ceremonies at St. Paul's Cathedral. The *Utrecht Te Deum* held this position of honor until 1743 when Handel's *Dettingen Te Deum* supplanted both it and the Purcell.

The "*Utrecht*" is a lovely composition, rich in melody and emotion. This performance is quite moving. The singers and the instrumentalists render their parts with warmth and vitality. Curiously, although Handel indicated that a counter-tenor should sing the alto part, it is allocated here to a contralto. This departure from easily achieved authenticity is rather surprising in an Archive record. However, Helen Watts sings the part well, so the lapse has no seriously deleterious consequences.

Zadok the Priest is a noble piece. Since 1727, when it was written, it has been used at every British Coronation, at the moment when the new Monarch is anointed with consecrated oil. I should like to hear those critics who persist in proclaiming that "occasion music" cannot be great music explain away this magnificent Anthem.

It was written to order and written rapidly. It is performed here with fervor, but a larger chorus would be more impressive. This is big music and it should not be limited by the number of choristers that the original performance happened to employ. These compositions were recorded in 1958 and the sound is spacious and clear, with depth and definition. W.D.

▲ **HANDEL-HARTY—Water Music Suite. HAYDN—Symphony No. 94 in G Major ("Surprise").** Pittsburgh Symphony Orchestra, William Steinberg cond. Capitol SP 8495 \$5.98

Interest: High
Performance: Communicative
Recording: Excellent
Stereo Directionality: Reasonable
Stereo Depth: Good

What the late Sir Hamilton Harty did for and with Handel's *Water Musick* should not be deplored by purists. He chose six of the most attractive numbers from the original twenty and rescored them for modern orchestra with taste and distinction. There are few orchestral suites as charming as this one, and it has earned its popularity honestly.

The Haydn Symphony is almost an unfortunate composition. Like the traditional albatross, it hung around the neck of its composer's reputation for more than a century, more or less misleading the innocent—and those who should not be innocent—into a disbelief in the profundity of the man. To pile on another metaphor, the "*Surprise*" was the tree that prevented the critics and the public from seeing the woods of Haydn's depth of emotion. Its humor was interpreted as the complete measure of the man; Haydn became "Papa Haydn," all amiability, no profundity.

We know differently; and while we acknowledge the greatness of this Symphony—and it is great—we do not permit it to represent more than one aspect of Haydn's many aspects.

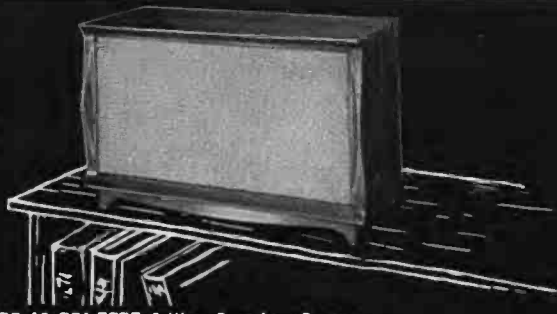
Steinberg's performances are devoid of interpretive quirks. He presents the music with integrity and freshness. The orchestra plays well, with flexibility and pleasing tone. Capitol's stereo captures a concert hall quality of roundness. W.D.

HAYDN—Symphony No. 94 (see above)

▲ **HOLST—The Planets, Op. 32.** Vienna State Opera Orchestra with Academy Chorus, Sir Adrian Boult cond. Westminster WST 14067 \$5.98

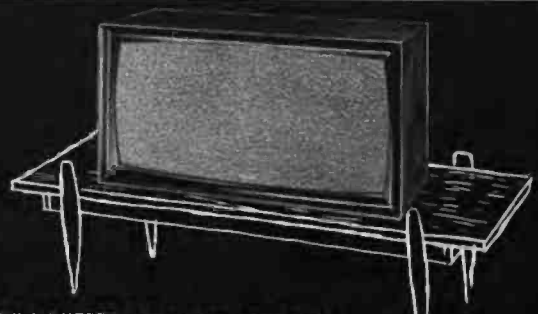
Interest: Variable
Performance: Doesn't quite ring true
Recording: OK
Stereo Directionality: Good
Stereo Depth: Could be better

I remember a staggering performance of this score that Boult conducted with the Boston Symphony Orchestra back in the early part of 1946. A few months later HMV released a no-less staggering recording of the music with Boult conducting the BBC Symphony Orchestra. *The Planets* is a cycle of seven symphonic poems, each of which bears the name of a different planet in the solar system. Holst employs an enormous orchestra and much of the impact of the music derives from its



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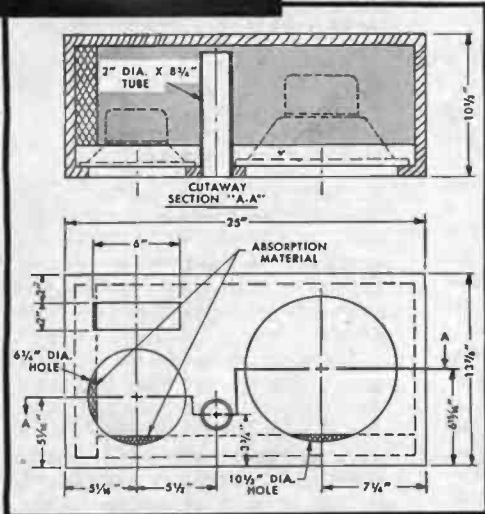
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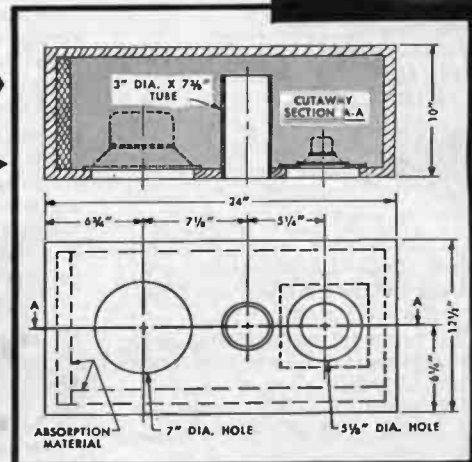
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sheer sonic mass. Boult's 78 rpm HMV recording with the BBC Symphony Orchestra conveyed this weight awesomely.

About a half-dozen years ago Boult re-recorded *The Planets* for the longplaying format, this time using the Philharmonic Promenade Orchestra (a *nom du disque* for the London Philharmonic of which he was then the music director) in a joint venture by the British Nixa company and American Westminster. Boult's interpretation remained basically unchanged, but it seemed to me then that he was laboring with reduced or undersized forces and that some of the monolithic power of Holst's music was thereby dissipated.

Now along comes Westminster with yet another Boult performance made especially for stereo. I must say that my advance expectations were very high. Alas, I have been disappointed again, for Boult still seems to be working with too small an orchestra. Even more important than that, the Viennese musicians are pretty "square" when it comes to this oh-so-British music. The rhythms in the opening section, "Mars, the Bringer of War," don't quite crackle the way they did in Boult's first recording of a dozen years ago, nor is "Jupiter, the Bringer of Jollity" quite so jaunty on the one hand or, on the other, solemnly ceremonial in the middle section.

All this is a pity, for the Westminster engineers have given us a stereo sound of great transparency and excellent definition. Larger forces of English musicians would have made this performance an outstanding issue. *M. B.*

△ **JANÁČEK**—String Quartets: No. 1 ("Inspired by Tolstoy's 'Kreutzer Sonata'"); No. 2 ("Intimate Letters"). Smetana Quartet. Artia ALP 109 \$1.98

Interest: Impassioned, personal chamber music
Performance: Ideal
Recording: Good

If this album is any indication, it looks as though the Artia label is going to make good on making available to American record buyers the cream of the Czechoslovak Supraphon catalog. This means that we can expect not only the best of Smetana and Dvořák as performed by their own countrymen, but the operas of that extraordinary Moravian genius, Leoš Janáček (1854-1928), such as *Jenufa*, *Kat'a Kabanova*, and *The Clever Little Vixen*.

Janáček's position, even in his own country, was one of neglect until his opera of Moravian village life from 1903, *Jenufa*, achieved in 1916 brilliant success in Prague, a dozen years after its première at the composer's home city of Brno. The resulting acclaim spurred the 62-year-old composer to a tremendous burst of creative activity during the last dozen years of his life. A half-dozen operas, the *Slavonic Festival Mass*, the *Sinfonietta*, and the two string quartets marked the peak of this final glorious harvest.

Out of his profound research into and feeling for the organic speech and song rhythms of people and animals, Janáček reared an entirely creative musical edifice and in a great variety of media. The academic ways of Viennese classicism were

not for him. Neither did he gravitate toward long-drawn, romantic melody. The terse, direct, yet oddly cryptic utterance of the Moravian peasant eventually became the sum and substance of his mature musical utterance. So it is not surprising that the performance of his music should take a special kind of know-how—a know-how which can communicate Janáček's message with the utmost intensity of passion, as well as rhythmic flexibility and precision.

The two string quartets from Janáček's pen (No. 1—1923; No. 2—1928) are wholly personal and utterly convincing when played as on this disc. "I had in mind," wrote Janáček of his Quartet No. 1, "an unhappy, tortured, beaten woman, beaten to death as Tolstoy described her in his *Kreutzer Sonata*." *Intimate Letters* was originally titled *Love Letters* and was in effect a tribute to the woman who had been a faithful friend to him during the last ten years of his life.

While there have been two previous LP recordings done of *Intimate Letters* (Decca and Stradivari), this is the first available disc in this country of the *Tolstoy Kreutzer Sonata*. That they should be coupled together by Artia makes this disc doubly valuable.

The performances provide an eloquent object lesson in how Janáček's music should sound—intense, exciting, yet clear as crystal and warm as the summer sun. Throughout both sides of this altogether treasurable and revealing disc, the recorded sound, happily, is on the same high level as the music and performance. *D. H.*

KODALY—Psalmus Hungaricus (see p. 57)

△ **LISZT**—Piano Concerto No. 1 in E Flat Major; Piano Concerto No. 2 in A Major. Raymond Trouard with l'Association Artistique des Concerts Colonne, Eugène Bigot cond. Odéon ODX 161 \$5.95

Interest: Concert staples
Performance: With style and sympathy
Recording: Somewhat heavy bass

What, again? Only the knowledge that the importer of these records has a faculty for coming up with "sleepers" created any interest in hearing these warhorses in their umpteenth recording. Of the pianist, I knew naught. After listening for a few minutes, I regretted my ignorance. Trouard is an artist. He plays with sweep and with sensitivity. In the soft passages, he caresses the keys lovingly. In the thunderously loud passages, he thunders loudly. He has style and a feeling for this ultraromantic music. Perhaps because he is French, I am reminded of Cortot. I do not think I am far off. He has the elegance, the imagination and the flair. His phrasing is masterly. Bigot accords the soloist sympathetic collaboration. The recording is somewhat bass-heavy, but otherwise quite good. *W. D.*

△ **MENDELSSOHN**—Octet in E Flat Major, Op. 20. Janáček Quartet and Smetana Quartet. Westminster XWN 18856 \$4.98

Interest: Unalloyed delight
Performance: Excellent
Recording: Fine

This work of Mendelssohn's 17th year is a little gem, full of buoyancy and a naïve charm that is thoroughly disarming. And what a good idea it was to have the score played by the united personnel of two superb string quartets. There is throughout the performance a sense of superior ensemble and true interpretative rapport. The recorded sound, too, is first-class. Here is a treasurable release. *M. B.*

▲ △ **MENDELSSOHN**—Violin Concerto in E minor, Op. 64; **BRUCH**—Violin Concerto No. 1 in G minor, Op. 26. Julian Olevsky with the Vienna State Opera Orchestra, Julius Rudel cond. Westminster WST 14080 \$5.98; Mono—XWN 18860 \$4.98

Interest: Popular pairing
Performance: Mendelssohn—labored;
Bruch—fine
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

Some months ago in these pages, I reviewed Capitol's coupling of these two concertos with Menuhin and the Philharmonia Orchestra. Menuhin's Mendelssohn was a disaster, but his Bruch was fine. Strangely, the same situation prevails in this new issue. Olevsky finds the Mendelssohn pretty tough going: his intonation is sometimes at fault; there are moments of bowing insecurity, and the whole enterprise has a feeling of strain about it.

Turn the record over and you get a Bruch performance which is much better. Here both Olevsky and Rudel shed some of the tentativeness of the Mendelssohn performance and deliver a solid, intense reading of considerable conviction.

Westminster's recording, both mono and stereo, is fine. *M. B.*

▲ **MOZART**—Flute Concerto No. 1 in G Major (K. 313); Flute Concerto No. 2 in D Major (K. 314). Andante in C Major (K. 315). Elaine Shaffer, flute, with the Philharmonia Orchestra, Efrém Kurtz cond. Capitol SG 7135 \$5.98

Interest: High
Performance: Impeccable
Recording: Just adequate
Stereo Directionality: Good
Stereo Depth: Good

In reviewing the monophonic version of this disc some time ago, I remarked upon the beauty of the music and of the performances. Nothing has changed. These are still sensitive, finely molded performances of two lovely concertos, with the *Andante* thrown in for good measure.

While the stereophonic characteristics are satisfactory, the recording itself unfortunately, lacks the clarity or presence that it might have. Perhaps this is the result of distant microphone placement, or of hall acoustics. In any case, the recording, as such, is not up to the very highest standards of fidelity. *D. R.*

MOZART—Fantasia in F minor; Adagio in B minor (see p. 55)

▲ **MOZART**—The Marriage of Figaro: Voi che sapete; Non so più; Deh vieni; Venite, inginocchiatevi. Don Giovanni: Vedrai carino. The Magic Flute: Ach, ich fühl's. Così fan tutte: In uomini; Misera, dove son? (Concert Aria, K. 369). Mass in C minor

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(K. 427): Laudamus Te; Et incarnatus est. Exultate, Jubilate (K.145): Alleluja. Anna Moffo (soprano) with Philharmonia Orchestra, Alceo Galliera cond. Angel S 35716 \$5.98

Interest: Heavenly music
Performance: Remarkable
Recording: Good average
Stereo Directionality: Moderate
Stereo Depth: Good

A rousing *bravissimo* to Angel for such a program, combining the well-known but always welcome arias of Cherubino, Susanna, Zerlina, Pamina and Despina (already these are admirably balanced!) with seldom heard Mozart. All told, there is not a single measure of music on this disc that would be out of place in heaven!

And, as far as I am concerned, Miss Moffo can be placed right alongside the angels. Her voice is beautiful, her style is assuredly Mozartian, her diction delightfully clear. Occasional weaknesses are revealed: insufficient tonal body in the low register, not quite dead-center intonation in the Cherubino arias. But these moments pale in contrast to the poignancy she brings to Pamina's "*Ach, ich fühl's*" with the difficult wide leaps perfectly placed and ethereally floating *pianissimi*. This is her best operatic accomplishment; though she is also very convincing as Susanna, she lacks the breathless impetuosity of an ideal Cherubino.

This may be the only recorded rendition of the K. 369 aria—a big, dramatic piece reminiscent (in mood only) of one of Medea's fulminations. Although not ideally cast for such a soaring utterance, Miss Moffo handles it very effectively. And the sacred excerpts are again sung with beautiful tone and unerring accuracy.

The orchestra is a bit too unobtrusive in the operatic selections and the microphone placement not always conducive to highlighting the voice. Otherwise, the sound is clear and the stereo is effective in a restrained sort of way. G. J.

△ MOZART—Serenade in G Major (K. 525) ("Eine kleine Nachtmusik"); Divertimento in D Major (K. 136); Serenade in D Major (K. 239). 1 Musici. Epic LC 3613 \$3.98

Interest: Gems
Performance: Devoted and skilled
Recording: Spacious

The first thing that strikes one's ears on this disc is the "bigness" of the sound. It is difficult to believe that so much sound can be produced, in the familiar "*Eine kleine Nachtmusik*" by only the eleven string players whose names are listed on the jacket. Perhaps it is the liveliness of the room acoustics that causes this effect. In any case, the results are full-bodied. The two middle movements are played at slightly slower *tempi* than customary, and quite *legato*. So pronounced is this tendency toward playing *legato* that the first two notes of the slow movement emerge not as eighth notes separated by rests—as indicated in Mozart's score—but rather, as two quarter notes, thus eliminating the separations that Mozart calls for. The outer movements, however, are played with vitality and spirit.

The *D Major Serenade* (K. 239) is the so-called "*Serenata Notturna*," involving timpani along with the strings. But the surprise of this disc is the *Divertimento in D Major* (K. 136), written when Mozart was only sixteen years old. It was unknown to me until the appearance of this recording, but it turns out to be an exquisite work! The slow movement in particular, is especially lovely.

The performances of both these works leave nothing to be desired. They are sensitive and beautifully molded. The recording itself is excellent, with a lot of air around the players, yet free from any suggestion of cavernous acoustics. D. R.

▲ MOZART—Symphony No. 32 in G Major (K. 318); Symphony No. 38 in D Major (K. 504) ("Prague"). London Symphony Orchestra, Peter Maag cond. London CS 6107 \$4.98

Interest: Enormous
Performances: Excellent
Recording: Fine
Stereo Directionality: Good
Stereo Depth: Excellent

It is now about a decade since London first began to issue recordings by young Swiss conductor Peter Maag, who seemed then to be an especially adept Mozart conductor. I asked Ernest Ansermet about Maag in 1951 and was told that Maag was learning the conducting craft in the old tried and true European manner: by apprenticing in provincial opera houses. Since then, London has continued to bring out other Maag recordings from time to time, but it is several years since we've had Mozart from him. The present disc shows that not only was there no fluke involved in Maag's earlier Mozart successes, but that he is now one of the most impressive Mozart conductors before the public.

To the symphonies coupled on this disc, Maag brings welcome power and vitality. At the same time, he is sensitive to subtle shadings of nuance and phrasing and he pursues a broad, lyrical line. The results are marvelous Mozart. The Symphony No. 32—a brief one-movement affair in the style of the Italian overture of the day (fast, slow, fast)—is given robust and forthright vigor; the "*Prague*" Symphony gets an unforced, easy reading which yet turns out to be forceful and dynamic. Maag, incidentally, observes all the repeats in the two outer movements of the "*Prague*" Symphony so that the architectural underpinning of the score is emphasized with conviction. Both performances benefit from stereo reproduction of transparent texture and warm, full sound.

I await Maag's future recordings and concert activities with anticipation, for here, clearly, is a Swiss to watch. M. B.

▲ MOZART—Symphony No. 41 in C Major (K. 551) ("Jupiter"); Symphony No. 35 in D Major (K. 385) ("Haffner"). Israel Philharmonic Orchestra, Josef Krips cond. London CS 6081 \$4.98

Interest: Top-drawer Mozart
Performance: Weak "Jupiter"; Good "Haffner"
Recording: OK
Stereo Directionality: OK
Stereo Depth: OK

A truly great recorded performance for

stereo of Mozart's last and greatest symphony has yet to come our way. That this reading by Krips should turn out as lacking in character and virility is thereby a doubly sad disappointment. We can only hope that it is not too late for such great conductors as Otto Klemperer or Bruno Walter to give us performances for stereo truly worthy of the music.

Unlike the "*Jupiter*," which is a tough interpretive nut to crack, Mozart's brilliant "*Haffner*" Symphony virtually plays itself, given a well-drilled orchestra and a conductor that can keep a tempo. Here Krips and the Israelis do excellently and have the benefit of somewhat warmer sound than does Paul Paray in the competitive Mercury version. D. H.

△ PUCCINI—*La Rondine*: Ore dolci e liete. Manon Lescaut: In quelle trine morbide. Gianni Schicchi: Oh, mio babbino caro. La Bohème: Mi chiamano Mimì; Turandot: Signore ascolta; Tu che di gel sei cinta. Marcella Pobbe (soprano)—with Symphony Orchestra of Radiotelevisione Italiana, Turin, Umberto Cattini cond. Cetra LPV 45019 \$5.50

Interest: Choice Puccini
Performance: Enjoyable
Recording: Fair

This young and versatile soprano made a good impression during her only Metropolitan season (1957/58). This summer she sang a very fine Elsa in Rome, and her repertoire includes roles in such wide-ranging works as Milhaud's *David* and Tchaikovsky's *Jeanne d'Arc*.

In this 10" disc of Puccini arias, she has creditably included some less obvious choices. The excerpt from *La Rondine* is particularly welcome. Miss Pobbe has a bright, radiant voice, with especially good control of the high register. Her interpretations are seldom illuminated by a particularly individual approach, but everything she does is neat, tasteful and accurate. She is not helped, however, by rather coarse-sounding reproduction. One awaits with interest the artist's appearance in a complete opera to gain a more rounded impression. G. J.

▲ △ PURCELL—King Arthur: Overture I; Air; Overture II; Act I—Sacrificial Scene; Battle Scene; Act II—Spirit Scene; Pastoral Scene; Act III—Frost Scene; Act IV—River Scene; Act V—Vision of Britain. Elsie Morison, Heather Harper, Mary Thomas (sopranos); John Whotworth (countertenor), David Galliver, Wilfred Brown (tenors), John Cameron (baritone), Hervey Alan, Trevor Anthony (basses) with the St. Anthony Singers and Philomusae of London, Anthony Lewis cond. Oiseau-Lyre SOL 60008/9 2 12" \$11.96; Mono—OL 50176/7 2 12" \$9.96

Interest: Major Purcell masterwork
Performance: Mostly brilliant
Recording: Splendid
Stereo Directionality: Mostly good
Stereo Depth: Fine

Oiseau-Lyre has done it again, and this time in stereo! The all too infrequent releases on this label have included such major contributions to the monaural disc literature as Purcell's *Fairy Queen* and *Come, Ye Sons of Art*, plus Handel's *Semele* (this last, unhappily not available

at the moment); and now we are given the very cream of the music from one of Henry Purcell's most celebrated but least performed masterpieces, *King Arthur* (1691). Although the text was by John Dryden, it is still a good many cuts below the music composed for it by Purcell—and let there be no mistake, when it comes to Purcell's music for Restoration texts, the music's the thing! The story line partakes in equal parts of rescue opera and sheer magical nonsense; but what is important is that scenes are provided wherein Purcell can exercise his genius to the limit. Here we can only invoke the name of Mozart by comparison.

After the lovely overtures, the ancient anglo-saxon sacrificial doings seem pretty ludicrous and unconvincing, but by Side 2, we are swept up in an utterly enchanting scene with spirits, complete to convincing movement effects for stereo. The succeeding Pastoral Scene makes for a charming interlude, and is graced with delicious woodwind scoring. With the Frost Scene of Act III, we have a *tour de force* of the first magnitude—the bass soloist and chorus singing in literally shuddering, shivering accents to orchestral accompaniment of the utmost coloristic and harmonic daring. The climax of the music for this listener is the River Scene, which begins with an enticing duet for two sirens seeking to lure King Arthur and concludes with an overwhelmingly beautiful Passacaglia for soloists, orchestra and chorus in varied alternation that can only be said to rank among the greatest masterstrokes of music, theatrical or otherwise. The Finale takes the form of a patriotic tableau depicting the birth of the British Isles, which gives Purcell a chance to display every facet of his genius, including a thrilling storm aria and the lyric soprano solo "Fairest Isle of All Isles Excelling."

The performance here gets off to a somewhat tentative start, but from the Spirit Scene onward, reaches and stays at peak level—highlighted by the vocal musicianship of Elsie Morison, Trevor Anthony and John Cameron. The recording, save for a trace of over-loading at soprano climaxes, is a stunning success, especially in the enhancement offered by stereo effects of directionality and movement. Oiseau-Lyre has made a major and altogether delectable addition to the disc repertoire with this album. It should not be missed by any record buyer who has any pretensions whatever to fine taste in and curiosity about truly living music. *D. H.*

▲ **PURCELL**—The Tempest: Arise, Ye Subterranean Winds; Aeolus, You Must Appear; Your Awful Voice I Hear; Halcyon Days; See, See, the Heavens Smile; Sonata for Trumpet and Strings; The Virtuous Wife; March & 2 Minuets; Dioclesian: What Shall I Do; Chaconny in G minor. Jennifer Vyvyan (soprano), William Herbert (tenor), Hervey Alan (bass), Dennis Egan (trumpet) with the Philomusica of London, Anthony Lewis cond. Oiseau-Lyre SOL 60002 \$5.98

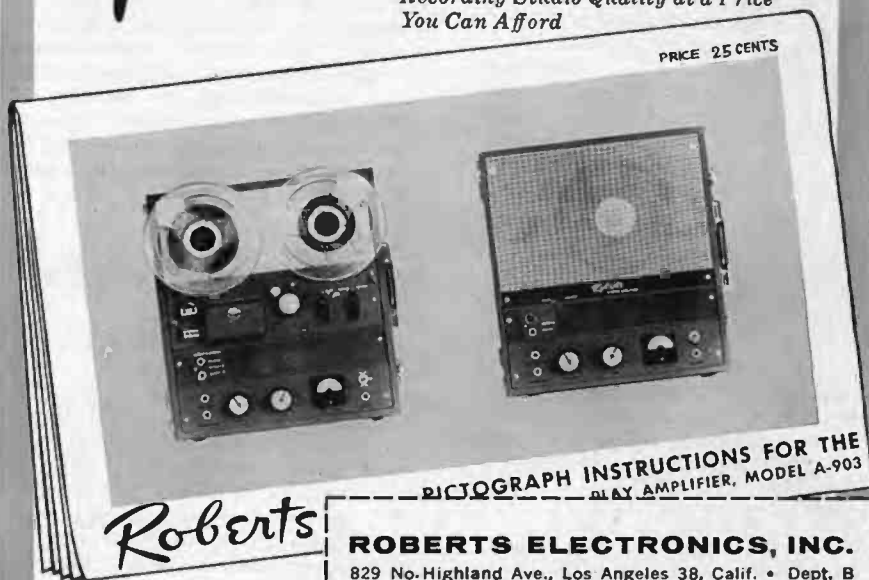
Interest: Purcell masterpieces
Performance: In the vein
Recording: A bit confined
Stereo Directionality: Good
Stereo Depth: Limited

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Oiseau-Lyre continues its string of choice additions to the Purcell repertoire with this fine disc which highlights music written for a Restoration adaptation of Shakespeare's *The Tempest* not long before the composer's death at the age of thirty-seven. As in the *King Arthur* music, we are brought face-to-face with a combination of piercing sweetness, rhythmic volatility and dramatic aptness equalled only by Mozart nearly 100 years later. This disc then, will represent a real discovery for most discophiles.

Fortunately, the performances do splendid justice to the music. Hervey Alan proves himself an artist to be reckoned with in the magnificently virtuosic "Subterranean Winds" aria, while Jennifer Vyvyan is in absolutely top form, notably in the touching "Halcyon Days."

The second side of the disc with the *Trumpet Sonata*, dances from *The Virtuous Wife*, arias from *Dioclesian* and *Chacony* are of somewhat less interest, but not less pleasurable. The *Sonata* is evidently early Purcell and identical with the one on Kapp 9017 (mono and stereo) recording by Boston Symphony's Roger Voisin, which is in a somewhat more brilliant vein.

The *Tempest* music by itself is worth the price of this disc and is, together with its companion pieces, nicely recorded. *D. H.*

▲ **RACHMANINOFF** — Piano Concerto No. 2 in C minor, Op. 18. Peter Katin with New Symphony Orchestra of London, Colin Davis cond. Richmond S 29059 \$2.98

Interest: Romantic repertoire staple
Performance: Vigorous
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

Young Mr. Katin has heretofore been associated on discs primarily with the music of Liszt. He turns in a bold, extroverted account of the Rachmaninoff, but one without much subtlety or shading. Much the same is true of the orchestral portion of the proceedings. London's low-priced Richmond label is fine, with solid richness and good balance. *M. B.*

RAVEL—*Daphnis and Chloe* (see p. 84)

▲ **ROSSINI OVERTURES**—*William Tell*; *La Cenerentola*; *La Gazza Ladra*; *Semiramide*. Paris Conservatory Orchestra, Peter Maag cond. London CS 6098 \$4.98

▲ **ROSSINI OVERTURES**—*The Barber of Seville*; *William Tell*; *Semiramide*; *The Silken Ladder*. New Symphony Orchestra of London, Kenneth Alwyn cond. Richmond S 29058 \$2.98

Interest: Considerable
Performance: Uneven on both records
Recording: London is best throughout
Stereo Directionality: Both well-handled
Stereo Depth: Equally good

London has chosen to issue Rossini overtures at the same time on its higher-priced, regular label, and on its \$2.98 Richmond label, duplicating the *William Tell* and *Semiramide*. Superiority of sound is markedly evident in the higher-priced Maag disc, although Alwyn and the New Symphony Orchestra of London are given a pretty good engineering job, too. Both discs fall short of what one expects of perfectly performed Rossini. It may be that the plateau of achievement established by Toscanini represents too high

a summit for any conductor to achieve and it is possibly unfair to make comparisons on such a level; but under the maestro's dynamic and relentless spell *Semiramide* was a compelling and searing performance and *Barber of Seville* an electrifying realization (RCA Victor LM 2040).

The performances on these two London products are uneven and at times routine. The weaknesses show up in the principal players, notably in the subtle and quick solo turns. Spontaneity is the very essence of Rossinian magic. The attacks should sizzle, the strings must cascade and run with glittering perfection—and discipline, absolute discipline, is a must. All these things are not quite what they should be. The performances are promising one moment, disappointing the next. *J. T.*

▲ △ **SCARLATTI**—*Sonatas for Harpsichord*; Vol. 24: E Flat (L. 111), F Major (L. 166), A Major (L. 92), F Major (L. 280), G Major (L. 90), C Major (L. 137), G Major (L. 78), F Major (L. 170), G Major (L. 88), D Major (L. 60), A minor (L. 138), E Flat Major (L. 113). Fernando Valenti. Westminster WST 14079 (omits L. 88) \$5.98; Mono —XWN 18868 (omits L. 113, 138) \$4.98

Interest: Keyboard landmarks
Performance: First rate
Recording: Fine
Stereo Directionality: See below
Stereo Depth: See below

And still they come! Here is the twenty-fourth disc that Valenti has made of the *Sonatas of Scarlatti*. Again, one can only marvel at the fertility of the composer's invention.

Valenti brings his customary skill to the performances, which are completely admirable. The stereo recording, rather than adding any "directionality" as such—which is impossible in music emanating from a single instrument—adds to the sense of realism. There is no attempt to create anything spectacular. Instead, the harpsichord is in your living room, which is as it should be. *D. R.*

△ **SCHMITT**—*String Quartet, Op. 112*. Quatuor Champeil. Pathé DTX 232 \$5.95

Interest: Modern and strong
Performance: Authoritative
Recording: Clear

Some composers are luckier than others. Or it might be more precise to say that some composers are less unlucky than others. It takes more than just ability to gain recognition or fame or even a fingernail grip on what we are pleased to term immortality. With a little bit of luck, artists are spared many moments of doubt.

I don't presume to know what Florent Schmitt thought about his place in the musical firmament, but it seems to me that the accounts are far from being closed. We know him by the recordings of *La Tragédie de Salomé* (Mercury) and *Psalm XLVII* (Angel), both big works, and a disc of piano music. None of these compositions date after 1912, or bear an opus number above 58, yet Schmitt lived until 1958, an 88 year old patriarch.

Now we are confronted with a String Quartet that bears the opus number of 112; although the very literary French

program notes carry some rigmarole about its really being Op. 111, but deference to Beethoven's Op. 111 caused a change of number. Very touching; and I wish I could work out the reference to Op. 130 (whose?) without constant recourse to my French-English dictionary.

Be that as it may, how do you evaluate a lifetime of creative work from a sampling of four or five numbers? Are they the best of Schmitt? What would be the importance of Brahms if we were to know him only from the Third Symphony and some of the piano pieces?

The String Quartet is a major work, with strength and depth. The titles of its four movements—"Rêve," "Jeu," "In Memoriam," "Elan"—indicate the wide emotional range of the composition. Its style is lean and its modernisms have integrity and logic. It is played with conviction and insight, and recorded with clarity. *W. D.*

△ **SCHUBERT**—*Piano Sonata in A minor, Op. 143*; *Piano Sonata in B Flat Major, Op. Posthumous*. Joerg Demus (piano). Westminster XWN 18845 \$4.98

Interest: Echt Schubert
Performance: Pleasing
Recording: Very good

Demus did the B Flat Sonata for Remington (199-39) in the early days of LP and his performance was outstanding, especially so since he was only a youth at the time. Now, almost a decade later, his performance has greater depth and easier flow, with no lessening of fervor. The A minor Sonata is not so grand a work as the B Flat, but it has its own share of pitfalls, among them its very Viennese character. This aspect of the composition Demus copes with successfully; however, he takes the middle movement somewhat faster than *Andante* is customarily interpreted along the Danube.

These two works add up to a lot of great music on one disc; only Vox has paired them before on a record (PL 8210) now withdrawn, but soon to be re-released as part of a Vox Box of Schubert Piano Sonatas performed by Friedrich Wührer. Westminster provides Demus with good recording, and James Lyons complements the music with literate, informative program notes. *W. D.*

△ **SCHUBERT**—*Sonatinas for Violin and Piano, Op. 137*: No. 1 in D Major; No. 2 in A minor; No. 3 in G minor; *Sonata in A Major for Violin and Piano, Op. 162* ("Duo"). Arthur Grumiaux with Riccardo Castagnone (piano). Epic LC 3609 \$3.98

Interest: Schubert!
Performance: Completely satisfying
Recording: Good, if somewhat distant

Here are some of Schubert's most melodious works, in performances that leave nothing to be desired. The appearance of each new Grumiaux disc confirms my view that he is a fiddler of first rank. Here is beautiful violin playing and excellent teamwork.

While the recording itself is nicely balanced, these ears would have preferred slightly closer microphone placement. The acoustics do suggest those of a concert hall, but why can't a recording go a step fur-

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ther and place the violinist and pianist in our living rooms? This, however, is a matter of personal taste. The disc still can be most highly recommended. *D. R.*

▲ **SCHUMANN**—Symphony No. 1 in B Flat Major, Op. 38 ("Spring"); Manfred Overture. Cleveland Orchestra, George Szell cond. Epic BC 1039 \$5.98

Interest: A wonderful symphony and superb overture
Performances: Symphony—a bit too studied; Overture—excellent
Recording: Good
Stereo Directionality: Good
Stereo Depth: Excellent

Szell, who has previously given us notably successful recordings of Schumann's Second and Fourth Symphonies, here gives us a "Spring" of carefully studied and calculated effect. His orchestra plays very well and the Epic engineers provide recorded sound of ripe fullness. Lacking, however, is the element of spontaneous and joyful music making that distinguishes a really first-class, instinctive performance.

In the *Manfred Overture*, Szell is much more in the groove, giving us a vital, dramatic reading of much tension. And what a magnificent Overture this is, surging and throbbing with a passionate intensity and dynamism. Is there a more perfect specimen of the essence of German Romantic music than this? *M. B.*

▲ **SMETANA**—My Fatherland (Symphonic Cycle). Vienna Philharmonic Orchestra, Rafael Kubelik cond. London CSA 2202 2 12" \$11.96

Interest: Variable
Performance: Searching and fervent
Recording: Superb
Stereo Directionality: Excellent
Stereo Depth: Excellent

Smetana's musical tribute to his native land consists of six tone poems: "Vyschrad," "Vltava," "Sárka," "From Bohemia's Meadows and Forests," "Tabór," and "Blaník." Thematically, they are very loosely linked, but not enough to make them interdependent. While they are often performed as a cycle in their homeland, this procedure is not popular elsewhere. Only the second piece, better known as "The Moldau," is a world-wide favorite, with the fourth a lagging-second choice.

Kubelik recorded the entire set several years ago for Mercury (OL-2 100) with the Chicago Symphony Orchestra. This was an outstanding release in its day, and it still holds its head up nobly. However, stereo has arrived and the recording process itself has been improved since that time; the new issue is markedly superior, sonically, and not inferior interpretively. Kubelik feels this music deeply. His interpretation is vibrant and exciting. The orchestra plays beautifully and the tone it produces is elegant and rich. London's stereo offers an envelopment of sound that is simply luxurious. *W. D.*

△ **SMETANA**—My Fatherland (Symphonic Cycle). Czech Philharmonic Orchestra, Vaclav Talich cond. Parliament PLP 111 2 12" \$3.98

Interest: Monumental Czech masterwork
Performance: Magnificent
Recording: Fair

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The six tone poems of Smetana's *My Fath-erland* can become a thrilling experience when heard in a great concert hall performance—preferably in Prague by the Czech Philharmonic Orchestra. If Rafael Kubelik's Chicago Symphony recording for Mercury had been done in stereo, a counterpart of that experience would certainly have existed on records. For all the sonic excellence of his London reading for stereo (reviewed above), the softer-hued Vienna Philharmonic playing simply lacks the fire of the Chicago performance, to say nothing of the altogether remarkable Czech Philharmonic reading under consideration here.

Parliament, subsidiary label of Artia, offers no sonic masterpiece (the sound is bass deficient and a bit cavernous), but the reading by Vaclav Talich and his great orchestra is such as to make you realize why the Czech reserves complete performances of Smetana's cycle only for gala national occasions. It is Talich's remarkable rhythmic sense and feeling for flexible phrasing that carries the day for these discs; and to the paired last movements, both based on the Hussite battle hymn; "Ye Who Are Warriors of God," Talich brings an almost terrifying militancy.

It is a shame that the recording is not up to a higher sonic standard; but even as it stands, we have here a remarkable document of a remarkable work as interpreted by a remarkable musician. *D.H.*

▲ ▲ **STRAUSS**—Also *Sprach Zarathustra* ("Thus Spake Zarathustra"), Op. 30. Vienna Philharmonic Orchestra, Herbert von Karajan cond. London CS 6129 \$4.98; Mono—LL 3130 \$3.98

Interest: Dated but thrilling in spots
Performance: Exciting
Recording: Terrific mono, muddy stereo
Stereo Directionality: OK
Stereo Depth: Not all it should be

The monophonic edition of this performance is the first new London mono record I've heard since the firm plunged into stereo with both feet about two years ago. In a word, it's terrific, outclassing its low-level stereo counterpart in matters of immediacy of sound and fidelity of bass response. The monophonic recording, too, has a vibrancy and excitement which the stereo does not match, despite the added depth and directionality heard in the stereo.

The rambling score can sometimes sound interminable, but Karajan manages to hold it together very well and he even makes an exhilarating experience out of an essentially very old-fashioned piece. What a *tour de force* in the fine art of orchestration is here, however. *M.B.*

▲ **TCHAIKOVSKY**—Piano Concerto No. 1 in B Flat minor, Op. 23. Clifford Curzon with the Vienna Philharmonic Orchestra, Georg Solti cond. London CS 6100 \$4.98

Interest: Perennial favorite
Performance: Respectful
Recording: A little muddy
Stereo Directionality: OK
Stereo Depth: OK

This is Curzon's second time around with the Tchaikovsky Piano Concerto: in the late 1940's he recorded a performance with

George Szell and the New Symphony Orchestra of Great Britain. It was a respectful approach, one that treated the score with reverence and dignity. So, too, is this new one; this is not a no-holds-barred, virtuoso, slam-bang treatment. Rather, Curzon finds a good deal of music in the score without beating the piano into bloody submission. Solti has ideas along these lines to a certain extent, but he does set some furious tempi along the way, so that I get the feeling that there's a slight tug-of-war going on between soloist and conductor. However, it is Curzon's more fastidious manner which wins out.

The recorded sound is not as clear or bright as it might have been, but piano and orchestra are well-balanced: All in all, I still prefer the Cliburn-Kondrashin recording for its greater emotional warmth. *M.B.*

▲ **TCHAIKOVSKY**—*Swan Lake*, Ballet Suite. Philharmonia Orchestra, Efram Kurtz cond., with Yehudi Menuhin (violin). Capitol SG 7188 \$5.98

Interest: Ballet classic
Performance: Satisfying
Recording: Good
Stereo Directionality: Excellent
Stereo Depth: Right

It seems impossible to believe that Tchaikovsky's wonderfully melodic *Swan Lake* was such a failure in its initial performance, especially when the reading as heard here is so satisfyingly lovely. Menuhin's playing of the solo parts is warm and full, just right for the sentimental warmth of this famous score. Kurtz does not match the achievement of the great London album of the complete score (Ansermet-Suisse Romande), but his collection of excerpts sounds better than the Levine-Capitol issue, and the orchestra is superior to Abravanel's on Westminster. Here is a fine disc, indeed, for those who do not want the complete album; it's so far the best of the suites on stereo. *J.T.*

▲ **VAUGHAN WILLIAMS**—Symphony No. 8 in D minor; Partita for Double String Orchestra. London Philharmonic Orchestra, Sir Adrian Boult cond. London CS 6078 \$4.98

Interest: The 8th Symphony has it
Performance: Neat—not gaudy
Recording: Clean-cut
Stereo Directionality: Good
Stereo Depth: Good

The Eighth Symphony from the pen of England's late Ralph Vaughan Williams is a fabulous *jeu d'esprit* for a man in his eighties—a fascinating adventure in orchestral texture and sonority, climaxed by the brilliant "bell toccata" in the closing movement.

Though London's recorded sound is a trifle cleaner in its registration of the inner strands of Vaughan Williams' polyphony, it is Sir John Barbirolli, to whom the music was dedicated, who captures (on Mercury) the surging vitality of this richly affirmative, occasionally ironic, score.

The Partita began originally as a double string trio and was re-cast for full string body in 1948. It is endowed with neither the rapt mysticism of the Tallis Fantasia nor the power of the *F minor Symphony*; but rather recalls that earlier exercise in

austerity from Vaughan Williams' pen, the *Concerto Accademico* for violin. Performance and recording are top drawer, but not the music. *D.H.*

▲ **VIVALDI**—"L'Estro Armonico," 12 Concerti Grossi, Op. 3. Chamber Orchestra of the Vienna State Opera, Mario Rossi cond. Bach Guild BGS 5016/8 3 12" \$17.94

Interest: High
Performance: Excellent
Recording: Excellent
Stereo Directionality: Just right
Stereo Depth: Ditto

Let's save your time and mine. If you like Vivaldi's Concerti Grossi (and there are no fewer than twelve of them on these three discs, some for solo violin, some for two violins, and some for four violins) and if you have a stereo set, then you'll want this album.

As indicated above, everything about this set is just right—music, performances, recording. The only fault I can find is that my copy does not contain liner notes that originally came with the monophonic version, but this is merely quibbling. This is a beautiful recording. *D.R.*

WAGNER—Siegfried Idyll; Träume (see p. 58)

COLLECTION

▲ **LE TOUR DU MONDE**—des Petits Chanteurs à la Croix de Bois, Monseigneur Maillet cond. Pathé DTX 260 \$5.95

Interest: Mixed
Performance: Winning
Recording: OK

Sixteen works from fourteen different countries have been included on this disc, under the title of *World Tour*. The quality of the music ranges from a low of "White Christmas," which represents the United States, through "My Bonnie is (sic) over the Ocean," as representative of England, to a high of the "Echo Song" of Roland de Lassus, who is attributed to Italy, even though born in Belgium.

The group is certainly well-trained, and has none of the metallic quality that so often characterizes the singing of boys' choirs. The solos, as is almost inevitably the case with boys' voices, are insecure and hardly a joy, tonally, but get by just because they are boys.

If you like boys' choirs singing somewhat fancy arrangements of "folksy" music from various countries, then you'll like this record. They do it well, all things considered. But where do those deep-bass voices come from, in what purports to be a group of "*petits*" chanteurs? *D.R.*

▲ **FRANCO CORELLI**—Operatic Recital. PUCCINI—The Girl of the Golden West: Ch'ella mi creda; Or son sei mesi; Tosca: Recondita armonia; E lucevan le stelle; Turandot: Non piangere Liù; Nessun dorma. DONIZETTI—La Favorita: Una vergine, un angelo di Dio. CILEA—Adriana Lecouvreur: L'anima ho stanca; La dolcissima effigie. Symphony Orchestra of Radio-televisione Italiana, A. Basile and F. Ver-nizi cond. Cetra LPV 45005 \$5.50

HIFI REVIEW

Interest: Popular arias
 Performance: Top-level
 Recording: Fairly good

This recital was my introduction to Franco Corelli, who is, alongside Di Stefano and Del Monaco, one of the most highly rated operatic tenors of Italy today. In fact, not being as peripatetic as his two colleagues, he may even outshine them in the hearts of his countrymen, due, in some degree, to his popularity as a television star. For Signor Corelli is a strikingly handsome fellow, who could do quite well on the stage even if he did not have a voice!

To his great fortune and ours, however, he does have a voice and a very extraordinary one, at that. In the lower register it is dark, "baritone" in timbre, not unlike Del Monaco's, while the upper half is bright, ringing and quite effortless. The transition between registers is remarkably smooth and well-modulated. A characteristic vibrato also goes with the voice; not the disturbing kind, but one that imparts a fervent, sincerely impassioned quality to his singing. Corelli is an artist of few mannerisms; his delivery is manly, intense, occasionally melodramatic, but generally controlled by good taste. The entire program is stimulating and whets the appetite for a deepening acquaintance. G. J.

△ **POULENC**—Litanies à la Vierge Noire; **FAURÉ**—Messe Basse; Tantum Ergo, Op. 65, No. 2; **HONEGGER**—Cantique de Paques; **BARTÓK**—Six Chants Populaires Hongrois. Maîtrise d'Enfants et Orchestre National de la Radiodiffusion Française, Jacques Jouineau cond. Pathé DTX 247 \$5.95

Interest: Off-beat beauty
 Performance: Beautiful
 Recording: Very good

These compositions are sung by children, and *a priori*, they possess the charm that derives from the ethereal voices of little angels. This disc has another advantage, however, and it is an important one. The children sing important music. Bartók provides the only gay moments. His set of songs is performed with invigorating freshness and the melodies are captivating. The other compositions are serious in mood, sometimes solemn, and the children sing them with heart-rending affection. As a totality, the program is exceptionally appealing.

The singing is in Latin and French (the Bartók was translated into French), and though the performers enunciate clearly, printed texts should be provided. I suppose in France they are—for an additional price. W. D.

△ **THE ROMANCE OF THE PIANO**—**LISZT**—Liebestraum; **GRIEG**—Vanishing Days; Wedding Day at Troldhaugen; **MENDELSSOHN**—Spring Song; **SCHUMANN**—Träumerei; **CHOPIN**—Mazurka in B Flat Major, Op. 7, No. 1; **BRAHMS**—Waltz in A Flat Major; **SCHUBERT**—Waltz in A Flat Major, Op. 9, No. 2; **BEETHOVEN**—Für Elise; Piano Sonata No. 24 in F Sharp Major, Op. 78. Hans Richter-Haaser (piano). Epic LC 3620 \$4.98

Interest: Little gems
 Performance: Lively
 Recording: Realistic

This program brings back memories of my early record-collecting and concert-going days. When 78's bloomed o'er the land,

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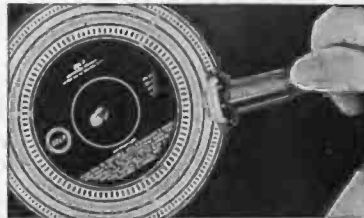
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these ten pieces would have been pressed on five records, which would have been released one at a time, probably over a period of three or four years. Unless the performer was a famous artist, the probability of all five records being released was remote; if the first one or two did not sell well, that would up the pianist's recording career. Even if all five sold well, they most likely would have comprised his total recording career. Many fine artists in those days made fewer than five records.

The music reminds me of the recitals which Josef Hofmann used to give. With the exception of the Sonata, all of the pieces could be heard as encores—after one recital. He usually played about fifteen pieces of this type for his adoring, wildly applauding audiences. Make no mistake about it: taken one by one, these are little masterpieces, and a real artist can make each of them a musical experience.

In the LP format, there is not enough breathing space between pieces for the listener to receive the full impact of each number, and the sequence of numbers is exasperatingly always the same. Drat those bumbling record tycoons who fumbled the presentation of the 45's, which are the perfect medium for short selections. It took real genius to mess them up as thoroughly as they managed to do.

The title of this album tends to lead one astray. There is no simpering in the moonlight here; the romance is red-blooded. Richter-Haaser plays with admirable vitality and freshness. There is sentiment in the interpretations, but it is of the healthy variety. In the "Für Elise," perhaps, the playing is more robust than the score warrants. However, amends are quickly made in the Sonata, which receives a fine reading, one that indicates that Richter-Haaser and Beethoven would both fare well if they would combine for recordings of more of the Sonatas. *W. D.*

△ GUITARRA DE VENEZUELA—Music of Tarrega, Lauro, Sojo, Albéniz, Haydn, Sanz, Scarlatti, and Bach. Played by Alirio Diaz. HiFiRecord R 812 \$4.98

Interest: Virtuoso's delight
Performance: Very fine
Recording: Excellent

Diaz, to my knowledge, is new to LP, but he certainly is not new to music to judge from the way he plays these thirteen selections. They allow display of unusual virtuosity, which he combines with an easy, fluid style. Diaz, a native of Venezuela, and originally self-taught, developed so rapidly that he was finally given a fellowship by his government to study in Europe. His career in Spain was furthered when he won prizes at the Royal Conservatory in Madrid, and when he studied in advanced classes with Segovia.

Diaz is without mannerism, and his cool perfection and intelligent approach sets him immediately apart. His style is the closest I have heard to Segovia's, but without the depth and profundity of that fabulous artist—yet.

Diaz manages to do with the guitar what any great artist aspires to create in any serious music making: to have such technical command that it then can be used as a basic avenue to personal expression.

At times, it may seem that Diaz is too sober, but soon one realizes that here is an artist of consummate ability who does not have to resort to the merely theatrical. More, please. *J. T.*

▲ INTRODUCTION AND ALLEGRO.

RAVEL—Introduction and Allegro; **DEBUSSY**—Dances Sacré et Profane; **GRANDJANY**—The Children's Hour; Rhapsodie pour la Harpe; **ROGER-DUCASSE**—Barcarolle. Marcel Grandjany (harp) with the Concert Arts String Orchestra, with Arthur Gleghorn (flute), Hugo Raimondi (clarinet), Felix Slakin cond. Capitol SP 8492 \$5.98

Interest: Harp masterpieces
Performance: Impeccable
Recordings: Excellent
Stereo Directionality: Good balance
Stereo Depth: Close in but good

Not since the issue years ago of the magnificent London mono disc of the Debussy-Ravel coupling has a recording of comparable performance been realized. Grandjany is to me the ranking-harp virtuoso in the world today, and his exceptional ability is joined with some beautiful music making by the Concert Arts String Orchestra. The London album is now almost impossible to find (LL 1552) and this Capitol album offers this magical repertoire in fine stereo sound. Grandjany is shown to better advantage in his charming solo compositions. This is a must for harp fanciers. *J. T.*

▲ EILEEN FARRELL—ARIAS IN THE GREAT TRADITION.

BEETHOVEN—Ah, Perfido!; **Fidelio**: Abscheulicher, wo eilst du hin; **WEBER**—Der Freischütz: Leise, leise; Und ob die Wolke; **CHERUBINI**—Medea: Solo un pianto; **GLUCK**—Alceste: Grands Dieux! du destin (Act I). With Columbia Symphony Orchestra, Max Rudolf cond. Columbia MS 6086 \$4.98

Interest: Outstanding
Performance: Outstanding
Recording: Outstanding
Stereo Directionality: Good
Stereo Depth: Very good

The brains whose unenviable task it is to think up good "commercial" titles for LP's are seldom guilty of understatement. But they have, in this particular instance, come up with a title that is nothing less than the absolute truth. "Great Tradition" is present in the vividly dramatic pages of Gluck, Cherubini, Beethoven and Weber, and also in Farrell's stunning performance which lies, surely, in the straight line of descent from Schroeder-Devrient, Lilli Lehmann and Kirsten Flagstad.

It is hardly necessary, at this point, to enumerate the marvelous qualities of the Farrell voice, which has been displayed in a generous number of recitals. But it is especially welcome to have this vocal opulence, dramatic thrust and serious musicality applied to arias we can seldom if ever hear in an opera house nowadays. There is also evidence here of the artist's growing powers of characterization—superb vocalizing does not keep her from a vivid realization of the dramatic situations. Her Beethoven arias stand alongside Flagstad's classic interpretations (Camden 462) in all respects but one, the case of *legato* in the soft passages, wherein Flagstad established an incredible standard.

Opera has long been a stepchild in the

Columbia scheme of things. Now, with Farrell and Tucker under their banner, the trend may be changing. In the present program, conductor Rudolf is a powerful asset and the sound is rich, warm and admirably balanced. Stereo separation is not consistent throughout, and is suggestive of different placements of sessions, but it is never less than very good. *G. J.*

▲ THE BIRTH OF CHRIST—Motets by

Victoria, Palestrina, Sweelinck, Croce, Handl, Willaert; Praetorius, Gabrieli, Hassler, Clemens non Papa, and Lassus. The Netherlands Chamber Choir, Felix de Nobel cond. Epic BC 1041 \$5.98

Interest: Specialized, first-rate
Performances: Magnificent
Recording: Good, with one reservation
Stereo Directionality: Adequate
Stereo Depth: Good

Let no one be fooled by the title of this record. It is not one of those discs that combines narration with music. Instead, it is a collection of seventeen motets for unaccompanied chorus, by eleven composers of the sixteenth and early seventeenth centuries, all sung in the original Latin. The works have been placed in such an order that their texts tell of the Birth of Christ—hence the title.

It would be difficult to imagine the music performed with greater insight or sensitivity to its stylistic demands. Everything is there in full measure: pitch, ensemble, tone, and most important, awareness of that elusive thing called "style." In short, these are as close to perfect performances as my ears can possibly envision.

The acoustics are open and spacious, suggesting a church, as is fitting for this music. The stereo recording enhances this feeling. My one slight criticism of the recording stems from the fact that the chorus seems to be placed at quite a distance from the microphones. Although this is one factor that helps to suggest the acoustics of a church, it does reduce the sense of "presence." In addition, it seems to reduce the presence of the bass, so that the chorus, otherwise beautifully balanced, seems to lack a foundation. Let me stress, however, that this is only a minor criticism of an otherwise admirable disc. *D. R.*

▲ GIUSEPPE DI STEFANO OPERATIC RECITAL.

GIORDANO—Andrea Chénier: Un dì all'azzurro spazio; Come un bel dì di maggio. **PUCCHINI**—Tosca: Recondita armonia; E lucevan le stelle; Turandot: Non piangere Liù; Nessun dorma. **MASSENET**—Werther: Pourquoi me réveiller?; Manon: La Réve. **BIZET**—Carmen: La fleur que tu m'avais jetée; Les Pêcheurs de Perles: De mon ami. **GOUNOD**—Faust: Salut demeure. Orchestra of L'Accademia di Santa Cecilia, Rome and the Zürich Tonhalle Orchestra, Franco Patané cond. London OS 25081 \$5.98

Interest: Standard arias
Performance: Gorgeous voice, but . . .
Recording: Clear and full
Stereo Directionality: Centered
Stereo Depth: Good

Giuseppe Di Stefano, as most opera goers readily agree, has one of the outstandingly beautiful voices of our time—a judgment this collection will only serve to confirm. And we are not treated here to a mere exhibition of vocal beauty. Unlike many of his colleagues, Di Stefano can make

listeners believe that Andrea Chénier's utterances are, indeed, poetry; his *mezzo-voce* singing in the *Werther* aria is exquisite and his "De mon ami" is hauntingly beautiful in its sustained outpouring of tonal richness.

But there are many faults with this record, and most of them are due to a lack of firm conductorial hand. Patané hardly ever seems to lead anything, and the tempi Di Stefano elects for him to follow are often too slow and listless. There is evident disagreement between them in "E lucevan le stelle," with obvious results. In "Recondita armonia" the tenor actually omits the words "sei tu" in preparation for the oncoming B Flat. How could such a "take" be accepted and passed for release by a major artist and a major label in this day and age?

G. J.

▲ **GIUSEPPE DI STEFANO—La Voce d'Italia.** BIXIO—Parlami d'amore Mariù; BARBERIS—Munasterio 'e Santa Chiara; CESARINI—Firenze sogna; DE CURTIS—Canta pe'me; 'A canzone 'e Napule; Ti voglio tanto bene; NARDELLA—Che t'aggia di; SIMI—Come è bello far l'amore; VANCHERI—Sicilia bedda; CAPURRO—Fili d'oro; DI LAZZARO—Chitarra romana; RIVI—Addio, sogni di gloria. With orchestra conducted by Dino Olivieri. London OS 25065 \$5.98

Interest: Light

Performance: Con amore

Recording: Opulent, but full of echoes

Stereo Directionality: Effective

Stereo Depth: Good

Here everything is happier, and the sentimental melodies—some old, some new—are oozing from the tenor's throat with the naturalness of breathing. Whether giving vent to his soaring voice or holding it to a sensuous, intimate *mezzo-voce*, the style fits the music to perfection. Your reviewer has always been a soft touch for this kind of music, a predilection some listeners may not share; if you happen to belong to that brood, and if Di Stefano will not change your mind, nothing will.

G. J.

△ **CLAIR DE LUNE—MASSENET—Thais:** Meditation; FAURE—Pavane; ELGAR—Dream Children; DEBUSSY—Suite Bergamasque No. 3: Clair de Lune; BACH-BANTOCK—Wachet Auf; TCHAIKOVSKY—String Quartet in D Major: Andante Cantabile; GLUCK—Orfeo ed Euridice: Dance of the Spirits. London Proms Symphony Orchestra, Raymond Agoult cond. RCA Victor LM 2326 \$3.98

Interest: Melodious montage

Performance: Steady, warm

Recording: Good

Agoult combines enough well-known "pops" material like "Clair de Lune" and "Andante cantabile" to give this disc commercial appeal, then adds some charming rarities to lend refinement and taste. The sum total is a recording of extra value, which rises above the huge mass of "background" material now being pressed. Elgar's pieces are enchanting, and Bantock's arrangement of Bach's sturdy masterpiece "Wachet Auf" is handled without excessive sentiment. This is a fine, lovely and charming collection with good sound, and splendidly played.

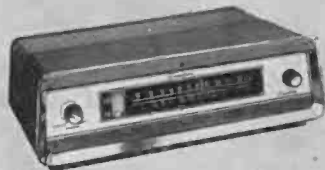
J. T.

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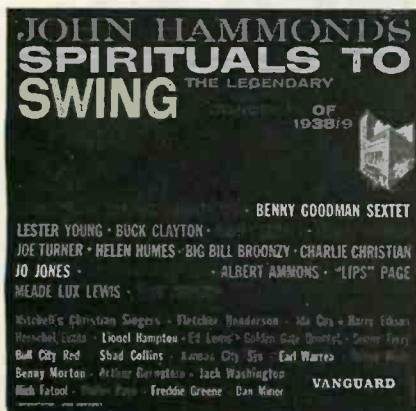
Reviewed by
RALPH J. GLEASON
NAT HENTOFF



▲ Contemporary has a top-notch jazz album in *Benny Carter — Swingin' the '20s*. Besides Carter on alto is the grand old veteran of the jazz wars, Earl "Fatha" Hines, with Leroy Vinnegar on bass and the ubiquitous Shelly Manne at the drums. ". . . a fine, rewarding, beautifully played collection of good tunes." (see p. 77)



▲ Columbia scores in the amusingly titled *Mingus Ah Um* featuring a fine combo headed by formidable composer-bassist Charhe Mingus. ". . . The cry of the solitary man in the lonely crowd echoes throughout Mingus' playing. Anyone interested in modern jazz . . . cannot afford to miss . . . Mingus' works." (see p. 80)



▲ Vanguard's 2-disc *Spirituals to Swing* documents the Jazz from the original location acetates of the 1938-39 Carnegie Hall concerts with Count Basie, Benny Goodman, Lester Young, Sonny Terry and a host of jazz greats. ". . . the two most substantial evenings so far in jazz concert history." (see p. 36)

Records reviewed in this section are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33 $\frac{1}{3}$ rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

• • •

△ **THE BAND SWINGS—LOREZ SINGS** featuring Lorez Alexandria. You're My Thrill; Dancing on the Ceiling; All the Things You Are; The Thrill is Gone & 8 others. King 657 \$3.98

Interest: Fine vocals
 Performance: Excellent
 Recording: Good

Lorez Alexandria, who is the vocalist accompanied by the unidentified studio band here, is a singer of much promise and considerable achievement already. But it is too bad that King does not aid the listener by explaining who she is; her full name appears only on the disc label. She is a singer from the mid-West who has made a small splash in jazz circles for her warm, full-throated singing which always has a great swinging quality to it. This LP is not her best; perhaps the big-sounding band is a hindrance rather than a help. But even here, her quality of sincerity and swing, combined with good taste, makes her a singer one enjoys hearing. R. J. G.

▲ **BENNY CARTER—SWINGIN' THE '20s** featuring Earl Hines, Leroy Vinnegar & Shelly Manne. Thou Swell; Sweet Lorraine; All Alone; A Monday Date & 8 others. Contemporary M 3561 \$4.98

Interest: Excellent jazz
 Performance: Scintillating
 Recording: Excellent

This is one of the best jazz albums of the month—a fine, rewarding, beautifully played collection of good tunes. Carter is well known as one of the very best of the jazz alto saxophonists; he is less well known as a trumpet player of surprising beauty and unusually interesting style.

HiFi REVIEW

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Earl Hines, for too long a stranger to records, is a joy to hear as his bright, flashing piano and solos complement Carter's alto. The rhythm backing by Leroy Vinnegar and Shelly Manne is first-rate throughout. This is an album to treasure. R. J. G.

▲ **BRAVURA** featuring Buddy DeFranco and his Music. Just Squeeze Me; Undecided; Lulu's Back in Town; Witty & 8 others. Verve MG VS 6051 \$5.98

Interest: Broad
Performance: Good
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Surrounded by some of the best studio jazzmen in Hollywood, DeFranco has made a very pleasing, mainstream swing type of LP that contains very good solos by a number of interesting jazz men. These include—besides DeFranco's own clarinet—Barney Kessel, whose guitar is heard to particularly good advantage on the ballad medley; trumpeter Harry Edison, whose work is in such consistently good taste that it is delightful, and pianist Jimmy Rowles, a fine, tasty improviser. DeFranco himself, in the setting of these small band performances, seems more relaxed and at ease than on any record he's made in some time. Herbie Mann contributes some well-chosen flute statements from time to time. R. J. G.

▲ **HERB ELLIS MEETS JIMMY GIUFFRÉ.** When Your Lover Has Gone; Remember; You Know; My Old Flame & 4 others. Verve MG VS 6045 \$5.98

Interest: Broad jazz
Performance: Good
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

Ellis, a most lyric improviser and great swinger in his own right, is the guitarist who was with the Oscar Peterson Trio for so long. With Giuffrè's writing efforts (as well as playing efforts) to showcase him, Ellis comes through as a more inventive guitarist than his previous work might have led one to expect. The use of another guitar for rhythm frees him to let his imagination roam, and the results for the listener have been good. There is a particularly fine example of the sort of jazz-guitar swinging that Ellis is superb at in the opening portion of "Goose Greese." It's interesting to note that Giuffrè has used only reed instruments and rhythm throughout the entire album, yet the quality of excitement and the dynamics do not suffer. There is a deft use of timbre contrast among the instruments and the writing of Giuffrè has seldom seemed more thoroughly jazz than here. R. J. G.

▲ **GIL EVANS ORCHESTRA**—Gil Evans (arrangements, piano) with soloists Johnny Coles (trumpet), Steve Lacy (soprano saxophone), Curtis Fuller, Jimmy Cleveland (trombones), Budd Johnson (clarinet and tenor saxophone), etc. Chant of the Weed; Joy Spring; Ballad of the Sad Young Men; Theme; Davenport Blues; Django; Straight No Chaser. World Pacific WP-1270 \$4.98

Interest: Absorbing textures
Performance: Beautifully integrated

Recording: Very good

As in his previous World Pacific set, *New Bottle Old Wine* (1246, and 1011 in stereo), Gil Evans has recomposed a number of songs that were first written and played by jazz musicians. As before, he hasn't limited himself to contemporary originals but has gone back as far as Beiderbecke and Don Redman. Evans' particular, and largely self-taught skill is his highly developed feeling for orchestral color. Where most jazz writers—Ellington and a few others excepted—work mostly in primary colors, Evans uses many unique and subtly dissolving blends so that a soloist finds much more to stimulate him tonally and emotionally in the background than he's normally accustomed to.

In his recomposing, Evans is careful to make each piece come alive in a fresh, thoroughly integrated way as if the soloists themselves have simultaneously discovered new meanings in this indigenous jazz material and not just giving their "impressions" of classic jazz performances.

Evans, though a very detailed worker, is no miniaturist. He has a vigorous sense of drama, and makes intelligent use of orchestral dynamics so that the "story telling" is imaginatively paced. Evans has done least well here with Tommy Wolf's "Ballad of the Sad Young Men," which, in any case, is not in the same league as the other works.

The soloists understand Evans' intentions and play with considerable fire and control. Venerable Budd Johnson, an active jazz musician for 25 years, is especially effective on clarinet in "Chant of the Weed" as well as on tenor sax in Evans' own "Theme." The Evans piano is spare, pungent, and rhythmically incisive.

It will be interesting to hear how far and how deeply Evans can go in this still relatively new art of jazz recomposition and whether he can create important original works. One caution is necessary. These are not "better" than the originals; they're different. And they are best heard alongside the originals. This kind of recreation, however brilliantly spun, has yet to match the impact of the originators' own discoveries. N. H.

▲ **ELLA FITZGERALD SINGS SWEET SONGS FOR SWINGERS.** Ella Fitzgerald (vocals) with arrangements and orchestra conducted by Frank DeVol. Let's Fall in Love; I Remember You; My Old Flame & 9 others. Verve MG VS 6072 \$5.98

Interest: Fine standards
Performance: One of her best
Recording: Excellent
Stereo Directionality: Tasteful
Stereo Depth: First-rate

This is one of the most thoroughly enjoyable Ella Fitzgerald albums in the past few years. Frank DeVol's lively but functional backgrounds complement Ella with light-hearted zest. His punctuation is always in the right places. There is, as a matter of fact, a feeling similar to some of the better Nelson Riddle-Frank Sinatra collaborations in both the nature of the writing and the way Ella responds. The choice of songs is intelligent. This is popular musicianship at a very high and accomplished level, and should sound as refreshing a decade from now. N. H.

▲ **JOHNNY HODGES AND HIS STRINGS PLAY THE PRETTIEST GERSHWIN.** Love Is Here To Stay; Summertime; They All Laughed; The Man I Love & 8 others. Verve MG VS 6048 \$5.98

Interest: Broad
Performance: Bland
Recording: Good
Stereo Directionality: Marked
Stereo Depth: Good

Although the numbers are excellent for the warm, sweet Hodges sound on alto, there is just a bit too much of the sweetness for my taste. However, the collection should find a ready audience eager both for the material and the ability of Hodges to interpret pretty ballads. The string section seems now and then to interfere with the natural swing, and there's a bit too much separation. R. J. G.

▲ **THE BILLIE HOLIDAY STORY**—Billie Holiday (vocals) with orchestras directed by Bob Haggart, Sy Oliver, Camarata, etc. Them There Eyes; That Ole Devil Called Love; Deep Song; God Bless the Child & 21 others. Decca DXB 161 2 12" \$7.98

Interest: A few of her best
Performance: Bland accompaniments
Recording: Competent transfer

From three previously released Billie Holiday re-issue sets (*Lover Man*, *The "Lady" Sings* and *The Blues Are Brewin'*), Decca has assembled a tastefully packaged, two-pocket, memorial album. For the most part, the accompaniment is banal, but Billie usually transcends the background commercialism.

Included is her achingly understated "Porgy," a performance that bares out James Baldwin who felt that Billie would have made an unforgettable Bess. Other definitive interpretations are "My Man" and such classic Holiday recordings as "Lover Man," "Don't Explain" and "Good Morning Heartache."

The notes consist of excerpts from *Lady Sings the Blues*, the autobiography that Billie wrote with William Dufty. Some of the sections from the book are related directly to specific songs while others illuminate parts of Billie's turbulent life and temperament. Since her singing was so autobiographical, parts of the book provide insight into how she brought such heightened meaning to the songs she chose. In a few cases, Dufty has added subsequent Holiday recollections that weren't in *Lady Sings the Blues*.

Billie—with some exceptions like those noted above—didn't sing as well on Decca as on other labels, but there's more than enough of the distilled pain and hope mingled in the marrow of her singing to make this collection close to being indispensable. N. H.

▲ **THE PIANO SCENE OF AHMAD JAMAL.** Old Devil Moon; Will You Still Be Mine; Slaughter on Tenth Avenue; A Gal in Calico & 8 others. Epic LN 3631 \$3.98

Interest: Broad
Performance: Excellent
Recording: Good

Though now a top-selling popular artist, Jamal began as a slightly tepid jazz pianist. These performances, re-issued from among his first records, show how little he has changed. He is still highly rhythmic and

HIFI REVIEW

melodic, highly influenced by Erroll Garner. As music to listen or dance to, it is delightful (though dating back several years). The sound is still good, but as a jazz artist Jamal has exerted more influence by his approach than by anything he actually plays. His continued dependence on the device of space and on other members of his group (bass and drums) has remained a constant factor since he began.

R. J. G.

▲ **LEE KONITZ MEETS JIMMY GIUFFRE.** Palo Alto; Darn That Dream; Moonlight in Vermont; The Song is You & 5 others. Verve MG VS 6073 \$5.98

Interest: Intellectual jazz
Performance: Excellent
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

Konitz is one of the most impressive of the improvisors of the so-called "cool" school of jazz. Giuffre has given him a whole saxophone section against which to set his intricate lines of improvisation. The results are sometimes fascinating; Konitz has the ability to carry the listener along with him where ever he goes and he has his old side-kick Warne Marsh as a helping hand (on tenor) and the calming influence of pianist Bill Evans to provide a basic inspiration. This is not, perhaps, the exacting jazz the title might indicate, but it might just be some of Giuffre's most lasting small combo work.

R. J. G.

▲ **THE SAINTS COME MARCHING IN—RICK LUNDY AND THE SAINTS.** Rick Lundy (trumpet), Bill Harman (bass trombone), Ron DiStefano (drums), Gary Goldschneider (piano), Harvey Leidy (bass, tuba), Bob Kindred (clarinet). Tiger Rag; That's a Plenty; Ja-Da & 9 others. Westminster WST 15044 \$5.98

Interest: Shallow
Performance: Unimpressive
Recording: Crisp and clear
Stereo Directionality: Marked
Stereo Depth: Good

Rick Lundy and the Saints are a Dixieland band that started at the University of Pennsylvania. Still composed mainly of students, it has become a professional group that also occasionally plays society music. None of the soloists are unusually imaginative, and the band's collective sound and conception veer from occasional hokum to straightaway collective improvisation that's lively enough, but that is otherwise without musical distinction or depth.

N. H.

▲ **NEW SOIL—JACKIE McLEAN—** Jackie McLean (alto saxophone), Donald Byrd (trumpet), Walter Davis Jr. (piano), Paul Chambers (bass), Pete La Roca (drums). Hip Strut; Minor Apprehension; Greasy; Sweet Cakes; Davis Cup. Blue Note 4013 \$4.98

Interest: Firmly set moderns
Performance: Strong and relaxed
Recording: Full and bright

The musicians on this record, all under thirty, are part of that generation that grew up with modern jazz, have assimilated the language thoroughly, and are becoming more and more settled in it. They seem likely to be among the new traditionalists as contrasted with other young

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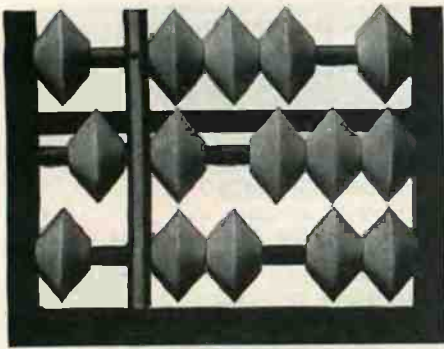
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players who have begun looking beyond. Altoist McLean has had an uneven career, but appears to be on an upswing. His playing is hot and assured; his tone is more robust; and he's gradually becoming more personal in his conception.

Donald Byrd, when he first came to New York from Detroit in 1955, played with a skimming fluidity that caused one observer to liken him to a hummingbird. His playing has grown in emotional force and in several places on this album, he really rears back and wails. The rhythm section is steady and pianist Walter Davis cuts through with a basic, blues-oriented modern piano that isn't startling but carries weight. The tunes—three by Davis—are easily swung, catchy frameworks. A near-parody is "Greasy" which is steeped in the currently fashionable funk (earthy blues) with even some boogie-woogie seasoning. Also interesting is McLean's "Hip Strut" which has both blues and march elements. Most important of all, the men in this album sound as if they thoroughly enjoy what they're doing. This is not one of those "hard hop" albums in which the musicians play as if there are submachine guns in their instrument cases. I think a more natural warmth is beginning to flow through the so-called "eastern" movement. *N. H.*

▲ **MINGUS AH UM** featuring Charlie Mingus. Better Git It in Your Soul; Self Portrait in Three Colors; Pussy Cat Dues & 6 others. Columbia CS 8171 \$4.98

Interest: Exceptional jazz
Performance: Top-notch
Recording: Excellent
Stereo Directionality: Good
Stereo Depth: Good

Mingus is one of the most important musicians currently working in that most important music, jazz. He has the rare quality of combining interesting and complicated textural effects with great and sometimes wildly primitive emotion. His compositions are deeply personal, even though he is obviously a student of Duke Ellington. But he has managed to make even his occasional references to the Duke fit into the stream of what he himself is saying. The cry of the solitary man in the lonely crowd echoes throughout Mingus' playing. It is never easy music, on any level; instead, it is music that requires repeated listening, and with such repeated listening can come considerable emotional reward. Anyone interested in modern jazz and the direction it is taking cannot afford to miss any of Charlie Mingus' works, especially those which, as on this LP, go beyond mere exercises in improvisation and become thereby the best sort of jazz composition. Also on this LP is a fine alto saxophonist turned-tenor-saxophone, John Handy, and two of the very best young trombonists in jazz—Jimmy Knepper and Willie Dennis. *R. J. G.*

△ **5 BY MONK BY 5**—Thelonious Monk (piano), Thad Jones (cornet), Charlie Rouse (tenor saxophone), Sam Jones (bass), Art Taylor (drums), Jackie-ing, Straight, No Chaser; Played Twice; I Mean You; Ask Me Now. Riverside 12-305 \$4.98

Interest: Striking
Performance: Unmistakably individual
Recording: Good

For this newest set of his own pieces, Thelonious Monk has reworked three earlier numbers and written two new ones—"Jackie-ing" and "Played Twice." All are characteristically tart in their harmonies, asymmetrical in line and rhythmically resilient, with a much more challenging aliveness than most jazz rhythm bases have. An important aspect of this record is the first appearance of Thad Jones on cornet with Monk. Jones, a long-term member of the Count Basie brass section, had little room to open up for long stretches there. Here he is an admirably incisive associate for Monk.

Jones' playing has the bite and sustained forcefulness to match Monk's; and he's capable of feeling and building on Monk's rhythmic and harmonic patterns. As annotator Keepnews points out that Thad has a "Monk-like command of 'bending' a phrase." The brassy, strongly personal assertiveness of Thad's tone also complements the even more personal sound Monk extracts from the piano. Tenor saxophonist Charlie Rouse doesn't match Monk or Jones as a creative soloist, but he's competent and occasionally even more than that. *N. H.*

▲ **KID ORY PLAYS W. C. HANDY**—Kid Ory (trombone), Teddy Buckner (trumpet), Frank Haggerty (guitar), Cedric Haywood (piano), Charles Oden (bass), Jesse John Sailes (drums), Caughey Roberts (clarinet). Aunt Hagar's Blues; Friendless Blues; Atlanta Blues & 6 others. Verve MG VS 6061 \$5.98

Interest: Moderate
Performance: Uneven
Recording: Clear and alive
Stereo Directionality: Excellent
Stereo Depth: Good

This program of the Ory band playing Handy standards is disappointing. First of all, there's a plodding feeling rather than the buoyant, flowing lift of the best New Orleans jazz. Ory as a soloist remains more rugged than inventive, and it's still doubtful that he swings much. The other soloists are relatively able, but the only one with consistent fire and above average conception is trumpeter Teddy Buckner whose strong, clear sound aids the ensemble immeasurably. *N. H.*

▲ **OSCAR PETERSON PLAYS MY FAIR LADY**. Oscar Peterson (piano), Ray Brown (bass), Gene Gammage (drums). Get Me to the Church on Time; I Could Have Danced All Night; The Rain in Spain & 4 others. Verve MG VS 6060 \$5.98

Interest: Slim
Performance: He can do better
Recording: Clear
Stereo Directionality: Well balanced
Stereo Depth: Apt for trio

It's too late in any case, but there's no indication that this jazz version of *My Fair Lady* can compete with Shelly Manne's on Contemporary (3527; stereo 7527) for sales or for the interest of the peripheral jazz public. The ballads are rather limp; and at fast tempos, Peterson is more driving than swinging. He's most attractive at a medium pace. In "I Could Have Danced All Night," he sounds for a time as if he'd been temporarily influenced by John Lewis' much sparer piano technique. Peterson is a pianist of often startling

HIFI REVIEW

technical assurance, but his personal conception is often shallow and the general impression, to this listener, is of a pianist with enormous resources but little individuality or imagination. *N.H.*

△ GOOGIE RENÉ PRESENTS ROMESVILLE. Googie René (piano) and large orchestra including Plas Johnson (tenor saxophone), Gerald Wilson (trumpet), Howard Roberts (guitar), Jack Costanzo (conga drums), etc. Flippin' the Pizza; Cafe Roman Candle; Farewell to Rome & 7 others. Class LP 5001 \$4.98

Interest: Confusing
Performance: Skillful
Recording: Very good

Pianist Googie René and arranger Leon René have assembled a puzzling album. The basic idea was apparently to build a series of originals around a highly viable concept of Rome through interludes that are "partly modern jazz, Latin music and blues." The pickup big band includes several of the better Hollywood musicians, but they're chained—except for a few ad lib solos—to undistinguished arrangements. Despite the dreadfully "hip" titles of the individual pieces, there's little of the flavor of Rome in the music nor, for that matter, much of jazz. Its commercial arranging is good enough for dancing, but otherwise it is a waste of time. *N.H.*

▲ 50TH STATE JAZZ featuring Lyle Ritz and his jazz ukulele. Rose Room; Blue Hawaii; Blue Lou; Skylark & 8 others. Verve MG VS 6070 \$5.98

Interest: Limited
Performance: Apparently good
Recording: Good
Stereo Directionality: OK
Stereo Depth: OK

The application of the ukulele to jazz should be discouraged. It is unnatural and bound to result in disappointing music. Every possibility of assistance was tried here—the other instruments help a bit—but the cause was lost long before Arthur Godfrey infused the instrument with renewed popularity. *R. J. G.*

▲ SHOWBOAT REVISITED—JIM TIMMENS AND HIS ORCHESTRA. Jim Timmens (arrangements, conducting) and featured soloists Doc Severinsen, Ernie Royal, Joe Wilder (trumpets), Hilton Jefferson, Al Klink (saxophones), Lawrence Brown (trombone), etc. Can't Help Lovin' Dat Man; Bill; After the Ball & 5 others. Warner Brothers WS 1324 \$4.98

Interest: Mostly for soloists
Performance: Enjoyable
Recording: Very good
Stereo Directionality: Impressive
Stereo Depth: Excellent

George Simon has already produced a *Porgy and Bess Revisited* album for Warner Brothers in which instruments take what were originally vocal parts. He follows the same procedure in this return to *Showboat*. Jim Timmens' arrangements are competent but rarely add any new depth or dimension to the original. The soloists, however, are often eloquent; and if one enjoys this approach to standard show music, the album is entertaining in

a somewhat different way than usual semi-jazz treatments of Broadway scores. *N.H.*

▲ △ CAL TJADER'S CONCERT BY THE SEA featuring the Cal Tjader Sextet. Doxie; Walkin' with Wally; 'Round About Midnight & 3 others. Fantasy 8038 \$4.98; Mono—3295 \$3.98

Interest: Exceptional
Performance: Excellent
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

This is possibly Tjader's best LP yet, a fine, swinging, exciting collection recorded at a concert in Carmel, California (the same hall where Erroll Garner made his hit Columbia LP of *Concert by the Sea*). Paul Horn, a good flute player with a fine feeling for Latin and jazz music, is added. Lonnie Hewitt shows again how solidly his piano playing is rooted in the blues. Tjader seems to be much more intensely jazz than usual on this album and it would not surprise me if it regained for him a solid jazz following. *R. J. G.*

▲ △ CAL TJADER GOES LATIN. Close Your Eyes; Out of Nowhere; Guajira at the Blackhawk; Mi China & 7 others. Fantasy 8030 \$4.98; Mono—3289 \$3.98

Interest: Latin jazz
Performance: Good
Recording: Good
Stereo Directionality: Spotty
Stereo Depth: Good

Here is a selection of numbers by one of the best Latin-jazz groups done at various times (and by various versions of the Tjader group) during the past couple of years. An excellent pianist, Lonnie Hewitt, is heard on some of the tracks. There is an interesting tenor saxophonist (Jose Silva) on several others. The mainstays of the Tjader band—the leader's vibes and the conga drumming of Mongo Santamaria appear throughout. Many of the tracks are location recordings and have considerable spontaneity. *R. J. G.*

▲ △ CAL TJADER SEXTET—A NIGHT AT THE BLACK HAWK. Cal Tjader (vibes), Al McKibbon (bass), Jose Silva (tenor saxophone), Willie Bobo (drums, timbales), Mongo Santamaria (conga drum). Fantasy 8026 \$4.98; Mono—3283 \$3.98

Interest: Better on non-Latin
Performance: Fluent
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Adequate

This live performance at San Francisco's Black Hawk was recorded in the winter of 1958. Tjader generally plays both jazz and Latin American music, often mixing the two. Here the straight jazz numbers are the more successful. Impressively big in tone and strong in emotion is Cuban tenor saxophonist, Jose "Chombo" Silva, who started his career in Latin music and now is skilled in jazz as well. He has good time, logical ideas, and on a number like "Bill B." he can dig in hard, emotionally.

The rhythm section is excellent; Tjader's vibes playing is agreeable, and Vince Guaraldi remains a clear, economical, swinging pianist who is also a consistently effective accompanist. *N.H.*

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DAVID HALL
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4 TRACK REELS

▲ **BRAHMS**—Hungarian Dances Nos. 1, 2, 5, 6, 7, 11, 12; **DVOŘÁK**—Slavonic Dances: Op. 46, Nos. 1, 2, 3, 8; Op. 72, Nos. 2, 7. Bamberg Symphony Orchestra, Jonel Perlea cond. SMS S 14 \$8.95

Interest: Great crowd pleasers
 Performance: Ho-hum
 Recording: Not very good
 Stereo Directionality: Not noticeable
 Stereo Depth: Barn-like

Mr. Perlea has done much, much better on his other Vox releases. The Bamberg ensemble sounds indifferent and mechanical. There is no hint of any real Hungarian fire, nor any special languor and incandescence that make the Slavonic Dances such little masterpieces. The engineering leaves plenty of room for improvement, too. In the event that you want to listen to background music, this would suffice, providing the background was way, way back. This is an unexciting and dull tape. *J. T.*

▲ **PRINCE**—N. Y. Export: Op. Jazz; **BERNSTEIN**—West Side Story: Ballet Music. Orchestra, Robert Prince cond. Warner Bros. BST 1240 \$7.95

Interest: Hip ballet
 Performance: Brilliant
 Recording: Mostly very good
 Stereo Directionality: Tops
 Stereo Depth: Good

This is the music to which choreographer Jerome Robbins has provided some of his most stunning creative effort. Indeed, *N. Y. Export: Op. Jazz* has been wowing audiences all over Europe as presented by Robbins' touring company.

The Robert Prince music represents a stunning piece of jazz stylization, climaxed by a Theme, Variations and Fugue which can only be described as a thriller. The Warner Bros. disc, both mono and stereo, is one of the best in the catalog from the standpoint of sound and brilliant performance. I'm afraid the same can't be said for this tape; for I suspect an attempt was made to inject into the final tape more brilliance than it could take—with an overloading and distorted result in the upper-middle frequency spectrum. It's not obtrusive, but it is there—at least on my equipment. The program notes on the tape box, by the way, are in such fine print that only a magnifying glass makes them legible. *D. H.*

▲ **SCHUBERT**—Quintet in A Major, Op. 114 ("Trout"). Members of the Fine Arts Quartet with Frank Glazer (piano) and Harold Siegel (string bass). Concertape 4T-4004 \$7.95

Interest: Delightful chamber fare
 Performance: A bit tight-lipped
 Recording: Good
 Stereo Directionality: Tasteful
 Stereo Depth: Appropriate

For those who say they "don't care for chamber music," there is no better means of conquering such preconception than with the flowing lyricism and easy-going rhythms of Schubert's "Trout" Quintet. It is more social *Hausmusik* than brow-knitting profundity, but no less lovely art for all that.

This tape offers a beautifully controlled, excellently recorded performance; but one might well ask for more Viennese *Gemütlichkeit*, even at the expense of absolute technical perfection. The stereo sound exhibits a finely tasteful "you are there" quality in terms of one's own living room; and the sound as such is full-bodied and mellow, even to Mr. Glazer's piano. *D. H.*

▲ **VAUGHAN WILLIAMS**—Symphony No. 9 in E minor. London Philharmonic Orchestra, Sir Adrian Boult cond. Everest STBR 3006 \$7.95

Interest: A master's swansong
 Performance: Inspired
 Recording: Superlative
 Stereo Directionality: Fine
 Stereo Depth: Superb

The tape opens with a brief announcement by Sir Adrian Boult that the 85-year-old English master, Vaughan Williams, had planned to be on hand for the recording of his Ninth Symphony, completed a few months earlier, but that he had died suddenly but seven hours before. One can well imagine the emotionally charged atmosphere that contributed to the musical performance that follows. It's all there on the tape, and captured in some of the best stereo sound ever accorded an orchestra on either side of the Atlantic. Everest's stereo disc of this music was a knock-out; but the tape is even better.

The Symphony itself plumbs neither the depths nor the heights of Vaughan Williams' Fourth, Fifth or Sixth Symphonies; but is rather a splendidly mature, and by turns, mellow and ironic—*jeu d'esprit*, including in its instrumental scheme such unusual items as three saxophones and flugelhorn. The final chords constitute a fitting valedictory to one of the great composers of our age. *D. H.*

• • •

▲ **LEROY ANDERSON PRESENTS**—Belle of the Ball; Fiddle Faddle; Sandpaper

Ballet; Sarabande; The Penny Whistle Song; Syncopated Clock; First Day of Spring; Forgotten Dreams; Blue Tango; Sleigh Ride; Serenata; Song of the Bells. SMS S 15 \$7.95

Interest: Unique Americana
 Performance: Routine
 Recording: Routine
 Stereo Directionality: Divided
 Stereo Depth: Deep enough

The tape is somewhat confusing. Is Mr. Anderson conducting, or to coin a phrase, is he "presenting" in absentia, his music? If not, *who* is conducting and presenting and *what* orchestra? The cover says "with full orchestra," and the liner says "full orchestration." Period. There is fleeting reference to the composer, five-and-a-half lines, and the repertoire is listed.

A goodly mixture of Andersonia it is, too, a tape filled with the special youthful charm and wit, the singable, whistleable, danceable melodies of one of America's brightest tune-smiths. Somewhere in the processing something slipped—this tape was off-pitch, and the wow pronounceable. Better check your purchase. Readings are routine, brightly played, but too "one-two-three-four." Sound is fair, but the stereo separation is splendidly achieved. *J. T.*

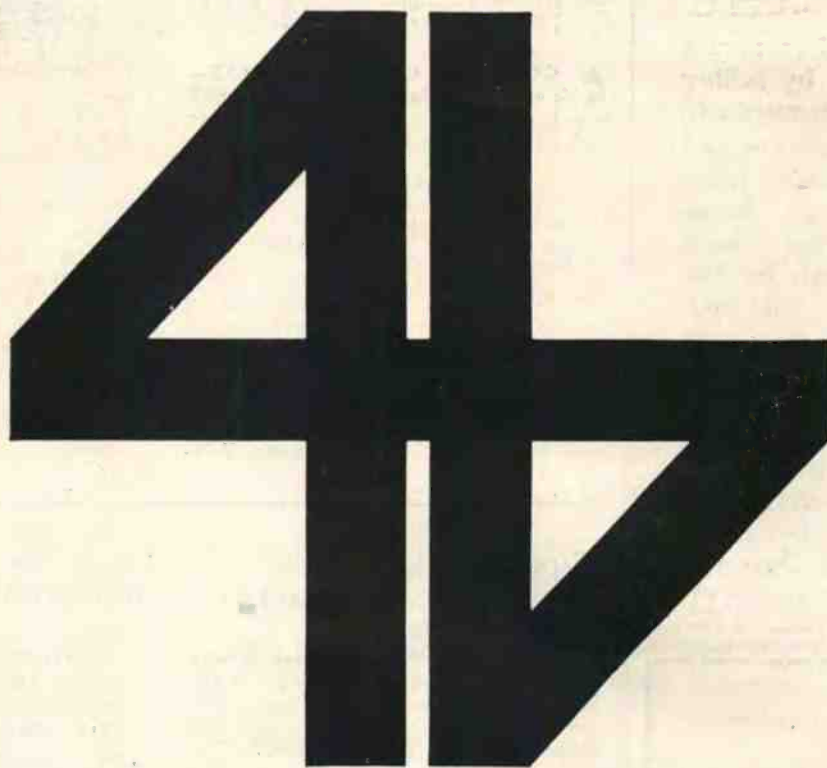
▲ **MAURICE CHEVALIER SINGS BROADWAY**—Glenn Osser Orchestra. Some Enchanted Evening, I Love Paris, Do It Again, All of You, Just in Time and 7 others. MGM ST 3738 \$7.45

Interest: For Chevalier Fans only
 Performance: No change after 25 years
 Recording: Too closely miked
 Stereo Directionality: Lopsided
 Stereo Depth: Will do


I just happen to believe that one singer can't handle every sort of song—especially a mixture like this from nine top musicals. In this pot-pouri Chevalier feints, talks, sings—and from the sound of things nearly swallows the microphone. As a stereo tape, it is hopelessly lopsided with some accompaniment on the right and 98-per cent of Chevalier's voice on the left. You can get some interesting effects by turning down the volume of the left channel, making your living room sound like an auditorium, but this is scarcely a reason to buy this tape. *O. P. F.*

▲ **ON BOURBON STREET WITH THE DUKES OF DIXIELAND**. St. James Infirmary, Memphis Blues, Saints, Royal Garden Blues & 8 others. Audio Fidelity AFST 1860 4 \$8.95

Interest: One "Dukes" should be in every collection
 Performance: Slick
 Recording: Tops
 Stereo Directionality: Well defined
 Stereo Depth: OK



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[SEAL] WILLIAM PROEMMER, Notary Public.
 (My commission expires March 30, 1960)

This re-issue of Volume 4 of **Dukes**—who have now reached their tenth volume with more to come—is one of their best. When checked against the stereo disc the 4-track tape sounds better balanced, but the difference is slight. *O. P. F.*

▲ **CONCERTO UNDER THE STARS**—Music of Chopin, Debussy, Liszt, Massenet & others. 101 Strings with Harry Heineman (piano). Bel Canto ST 64-4 \$6.95

Interest: Lush mood treatments
 Performance: Appropriate
 Recording: Spacious
 Stereo Directionality: Hard to tell
 Stereo Depth: Lots

The 101 Strings need no introduction to mood-music fans who buy Stereo-Fidelity records. The *Concerto under the Stars* album has been nicely metamorphosed onto Bel Canto tape with all the gooey lushness preserved intact. This is good stuff for home background listening. *D. H.*

▲ **LEIS OF JAZZ**—Arthur Lyman Group. *The Lady Is a Tramp, How High the Moon, Lullaby of Birdland, Body and Soul & 8 others.* HiFi R 607 \$7.95

Interest: Modest and relaxing
 Performance: Very professional
 Recording: Excellent
 Stereo Directionality: Excellent
 Stereo Depth: Excellent

If you don't believe in the possibility of top quality from well-processed, good 4-track stereo tape, this is a superb opportunity to be convinced. *Leis of Jazz* is available on mono and stereo discs, as well as on 2-track tape, thereby offering fascinating A-B possibilities. The stereo disc version had it over its mono cousin, and now the 4-track reel readily outshines the stereo disc. I was impressed by two factors: greatly improved transient response on the tape and noticeably better dynamic range. The music itself is harmless—a pleasant way to spend three-quarters of an hour. *O. P. F.*

Tape Cartridge vs. Disc

RAVEL'S "DAPHNIS" IN STEREO

▲ **RAVEL—Daphnis and Chloë (Choreographic Symphony) (Complete).** Boston Symphony Orchestra and New England Conservatory Chorus, Charles Munch cond. RCA Victor TAPE CARTRIDGE KCS 6001 \$9.95

▲ **RAVEL—Daphnis and Chloë (Choreographic Symphony) (Complete).** London Symphony Orchestra & Covent Garden Royal Opera Chorus, Pierre Monteux cond. London STEREO DISC CS 6147 \$4.98

Interest: Ravel's masterpiece
 Performance: Munch, impassioned; Monteux, objective
 Recording: RCA, more power; London, more transparency
 Stereo Directionality: RCA, too much; London, not quite enough
 Stereo Depth: London has it

Maurice Ravel's magnificent dance masterpiece of 1912 achieves its full stature only when heard in its entirety with full wordless choral parts—the immense popularity of the *Daphnis and Chloë Suite No. 2* as virtuoso orchestra showpiece notwithstanding. The London stereo disc listed here marks not only the sixth complete recording of the score, but also the debut on the London label of the great conductor who led its world première in Paris more than 45 years ago, Pierre Monteux. Many seasoned record collectors have cherished the RCA Victor recording that Monteux made of the "Daphnis" Suite No. 1 in San Francisco during the 1940's and have been hoping for the day when he would have a chance to record the complete work, preferably with the Boston Symphony Orchestra.

Well, the Boston Symphony is, after all, M. Munch's ensemble; and since he, too, is a renowned interpreter of *Daphnis and Chloë*, the option for an RCA recording was very definitely his. This he took up in 1955. At the same time when his disc was being released another powerful, competitive version was done for Mercury by

Antal Dorati and the Minneapolis Symphony. However, few of us knew at that time that Munch's performance had also been recorded in stereo. Now, it is even more of a surprise to see this 1955 stereo recording from Boston making its appearance not on stereo disc or open-reel tape, but on RCA's magazine-load tape cartridge. Meanwhile, a fine-grained reading of "Daphnis" for stereo under the baton of Manuel Rosenthal has already been on the market for some months in a 2-disc Westminster album (WST 204).

First, let's deal with the purely musical aspects of these various recorded performances. Munch's orchestra is unquestionably the finest of the lot and so is his chorus, as trained by the redoubtable Robert Shaw. The musical defects of his impassioned performance stem from faulty balance and presence in the recording rather than from any interpretive deficiencies on Munch's part. In general, the sound lacks spaciousness and the chorus, which is supposed to be off stage, is all too much in the sonic picture.

Munch's 1955 rival, Antal Dorati, struck a beautiful middle road between romantic passion and Gallic sense of proportion in his reading; but his Minneapolis players were no match for the Bostonians in the devilishly treacherous solo passages in which the score abounds. However, the choral-orchestral balance and general sound was just about ideal. Rosenthal introduced some fascinating subtleties into his recorded interpretation; but neither his orchestra or chorus was of virtuoso caliber; nor was Westminster's sound a model of spaciousness or power. The fact that it was deemed necessary to spread the music over 3 sides (2 discs) for stereo was no help either.

This leaves the new Monteux recording as the only currently available stereo disc version of the complete *Daphnis and Chloë* worthy of serious consideration.

His reading is surprisingly "objective," but nonetheless beautifully proportioned. One wonders in this connection whether the seeming lack of passion here is Monteux' intent or simply the English manner of performance. Choral-orchestral balances are splendid and the recorded sound spaci-ously transparent, if somewhat less full-bodied than London's best (e.g. *Das Rheingold*). Let it be said quite bluntly that the lack of passionate intensity in the Monteux reading and lack of full-bodiedness in sound is why this disc fails to make the "definitive" category.

Although the Munch reading in stereo makes its first appearance in unconventional format, presumably it will eventually turn up on stereo disc and possibly even on 7½ ips open-reel tape. The fact that this is 1955 stereo (before the days of "triple-track" masters) is unfortunately quite evident; for there is a distinct hole-in-the-middle. Added to this is the annoying, high-background level that has plagued every RCA 3¾ ips magazine-load tape cartridge involving dynamics from *ppp* to *fff*. The London stereo disc had far less background noise than the tape cartridge. On the other hand, RCA's tape cartridge exhibited a splendid frequency range through the whole tonal spectrum, as well as all the bass that one could ever ask for—an inherent advantage in tape. Should RCA Victor decide to release this Munch *Daphnis and Chloë* as a stereo disc or an open-reel 7½ ips tape, we earnestly hope that studio processing of the original tape masters will eliminate the disconcerting hole-in-the-middle.

All things considered, *Daphnis and Chloë* has yet to achieve definitive recording. Munch, Dorati and Monteux are all acceptable in their respective fashions. What is needed to achieve the "definitive" is the ideal combination of virtuoso orchestra and chorus, excellence of acoustical environment and a conductor who has the special flair for Ravel's music. Perhaps the solution, in view of what RCA has learned in recent years about recording in Boston's Symphony Hall, is to have M. Munch take another try at "*Daphnis*" during the 1960-61 season, or sooner. *D.H.*

▲ **TCHAIKOVSKY**—Piano Concerto No. 1 in B-flat minor, Op. 23. Van Cliburn with Symphony Orchestra, Kiril Kondrashin cond. RCA Victor KCS 4021 \$8.95

Interest: Yessir!
Performance: Glowingly lyrical
Recording: Good enough
Stereo Directionality: OK
Stereo Depth: OK

The performance is the thing here; for in terms of sheer sonic brilliance, there are better recordings of the Tchaikovsky Concerto than this. However, no other version has quite the special brand of glowing lyricism that Cliburn and Kondrashin bring to this oft-played masterpiece.

The tape cartridge transfer has been excellently done, with good frequency range and tasteful stereo characteristic. Since the music has relatively few extended *pianissimo* episodes, the tape hiss problem is minimal. A fine buy, then, for those who have invested in tape cartridge players. *D.H.*

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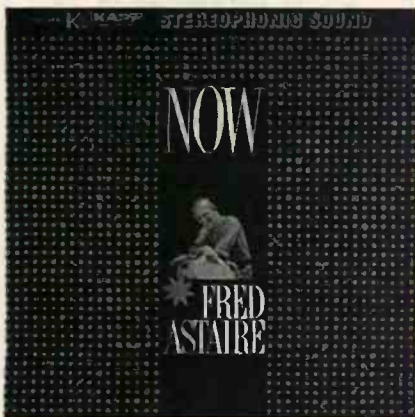
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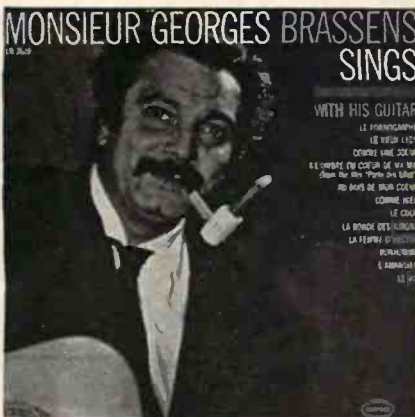
POPS . . . THEATER . . . FOLK

BEST OF THE MONTH . . .



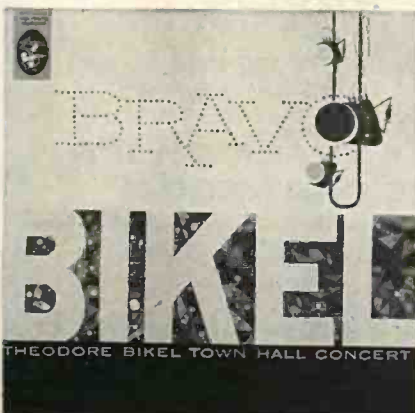
▲ △

Kapp Records has a sparkling hit LP starring an ever-fresh veteran of stage and film—*Fred Astaire*—*Now!* This, his first new disc in quite some years, “is a delightful package. . . . The relaxed, buoyant spirit of this remarkable performer is one of the undimmed pleasures of the world . . .” (see p. 86).



△

Epic serves up a delectable continental cocktail in the form of a second album from *Monsieur Georges Brassens*, who “. . . sings in a voice of the lower depths that sounds by turns guttural and mellow.” He provides the hearer with a virtual portrait gallery of Paris characters (see p. 88).



△

Elektra brings its most versatile star to the foreground with *Bravo Bikel*—an on-the-spot recording of singer-actor Theodore Bikel’s 1958-59 New York Town Hall Concerts of songs from more than half-a-dozen countries. “A superb straight actor . . .” (see p. 92).

Reviewed by

RALPH J. GLEASON

STANLEY GREEN

NAT HENTOFF

Records reviewed in this column are both stereo and monaural. Available versions are identified by the closed (▲) and open (△) triangles, respectively. All records are 33⅓ rpm and should be played with the RIAA amplifier setting (if other settings are available). Monaural recordings (△) may be played on stereo equipment resulting in improved sound distribution qualities. Stereo recordings (▲) must not be played on monaural phonographs and hi-fi systems.

. . .

POPS

△ **BOOGIE AND BLUES—THE ARISTOCATS.** Al Mitchell, Art Maryland, Joe Alexander (guitars and rhythm). Blues after Hours; Air Mail Special; Black Jack Blues & 9 others. HiFi \$4.95

Interest: Small
Performance: Insistent
Recording: Good

The Aristocats are an instrumental trio that specializes in what they term “boogie and blues.” Yet their blues are characterless and impersonal, almost mechanical. The notes provide no biographical information, no indication of who doubles on bass and drums, or whether there’s multi-tracking. In any case, it’s difficult to differentiate between the solo personalities of the players. The performances are of that faceless, depersonalized type that characterizes all too many groups of this kind that play in the smaller nightclubs.

The trio doesn’t swing so much as it “pile drives” the beat; and the sound with all the electrification, is ugly. The Aristocats may present an effective act, but they are unimpressive on record. *N. H.*

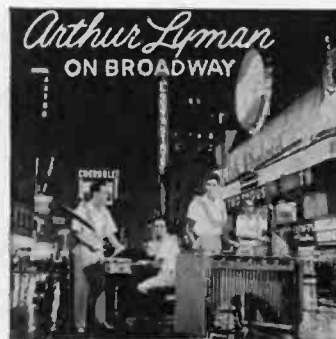
▲ △ **FRED ASTAIRE—NOW!** with Orchestra and Chorus, Pete King cond. Change Partners; Isn’t This a Lovely Day; Top Hat, White Tie and Tails; The Afterbeat & 12 others. Kapp KS 3049 \$4.98; Mono—KL 1165 \$3.98

△ **FRED ASTAIRE—EASY TO DANCE WITH** with Oscar Peterson (piano), Charlie Shavers (trumpet), Flip Phillips (tenor saxophone), Barney Kessel (guitar), Ray Brown (bass), Alvin Stoller (drums). The Way You Look Tonight; That Face; So Near and Yet

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So Far & 9 others. Verve MG V 2114 \$4.98

Interest: High on both
Performance: Inimitable
Recording: Both excellent
Stereo Directionality: Kapp's tasteful
Stereo Depth: Kapp's OK

The Kapp release is Fred Astaire's first new album in about eight years. It is also a delightful package. While most of the songs have been closely identified with the singer for years, the record also includes some that he has never recorded before. Three of these, "The Girl on the Magazine Cover," "I Love to Quarrel with You," and "Along Came Ruth," are engaging samples of early Irving Berlin, which Mr. Astaire and his sister Adele once sang in vaudeville in the mid 1910's. Five other outstanding Berlin songs are also included, among them the willowy "Lady of the Evening." The arrangements are lush without being intrusive.

The dozen songs on the Verve LP were taken from a limited-edition, four-record set, *The Fred Astaire Story*, which Norman Granz once produced for Mercury. None of the songs duplicate any on the Kapp set. Particularly felicitous in this group are Oscar Peterson's lacy piano work on "The Way You Look Tonight," Charlie Shavers' muted horn on "I Concentrate on You," and Alvin Stoller's exuberant drumming on "So Near and Yet So Far."

But in both releases, it is still the ebullient Astaire personality that shines, sparkles and dominates throughout. The relaxed, buoyant spirit of this remarkable performer is one of the undimmed pleasures of the world, and these albums find him at the top of his top-hatted form. S. G.

△ **MONSIEUR GEORGES BRASSENS SINGS.** Le vieux Leon; Comme hier; Bonhomme & 9 others. Epic LN 3619 \$3.98

Interest: Absolument
Performance: Individual
Recording: Elégante

If you have not already made the acquaintance of M. Brassens, this recording gives you an excellent opportunity to do so. Accompanying himself on the guitar this supremely gifted Frenchman offers a fascinating program of his own songs which he sings in a voice of the lower depths that sounds guttural and mellow. M. Brassens is interested in all kinds of people, and his sagas cover such personalities as the singer who makes a living recording dirty songs ("Le Pornographe"); the almost excessively accommodating "Femme d'Hector," and the cuckold fisherman ("Le Cocu") who is disturbed that the men he finds with his wife never have the courtesy to ask if he had a good catch. Translations are on the jacket. S. G.

△ **CONNIFF MEETS BUTTERFIELD** featuring Ray Conniff & Billy Butterfield. Beyond the Blue Horizon: All the Things You Are; Time on my Hands & 8 others. Columbia CL 1346 \$3.98

Interest: Broad
Performance: Excellent
Recording: Top-notch

Billy Butterfield is a jazz-oriented trumpeter, most recently a resident of the mass production studios in New York. Here he is heard, backed by the first-rate band and arrangements of Ray Conniff in a program of ballads that makes up in romantic, melodic sonorities whatever it may lack in jazz inspiration. Butterfield, however, remains a superb trumpet player, capable of fascinating, lyrical improvisations and decoration of romantic melodies. R. J. G.

▲ **BLOSSOM DEARIE SINGS COMDEN AND GREEN.** Just in Time; Some Other Time; Dance Only with Me & 7 others. Verve MG VS 6050 \$5.98

Interest: Sure
Performance: Unsure
Recording: Clear
Stereo Directionality: Fine
Stereo Depth: Nice

Singing choice samples of the lyric-writing art of Betty Comden and Adolph Green, Blossom Dearie takes most of them at such slow tempos that her vocal insecurity becomes even more apparent than usual. Leonard Bernstein, Jule Styne and Andre Previn are the composers represented. Some sparkling bass and guitar duets by Ray Brown and Kenny Burrell are offered on "The Party's Over" "It's Love," which, coincidentally, turn out to be Miss Dearie's most successful efforts. S. G.

△ **FRANK DEVOL AND HIS ORCHESTRA—FABULOUS HOLLYWOOD!** Golden Earrings; Third Man Theme; Gigi & 9 others. Columbia CL 1371 \$3.98

Interest: Some
Performance: Syrupy
Recording: Excellent

Because of the very nature of the kind of music provided, movie themes are found in great number in the repertoires of large well-strung orchestras. Frank DeVol's assemblage of twelve of these melodies demonstrates his knack of investing even the most ordinary ones with imagination and atmosphere. Particularly interesting is the slight Western approach to "True Love," and the Anna May Wong beaded curtain treatment given to "Love Is a Many Splendored Thing." S. G.

▲ **△ MITZI GAYNOR SINGS THE LYRICS OF IRA GERSHWIN** with Orchestra, Russell Garcia cond. Spring Again; Isn't It a Pity?; Island in the West Indies & 9 others. Verve MG VS 6049 \$5.98; Mono MG V 2115 \$4.98

Interest: Considerable
Performance: Fresh and appealing
Recording: Fine stereo; sibilant mono
Stereo Directionality: Good enough
Stereo Depth: Also good

No deception here. Miss Gaynor does sing the lyrics. She also has a supple, pleasant voice for the melodies, even though on a few occasions ("Soon," "The Half of It," "Dearie, Blues," "Here's What I'm Here For") the tempos would seem to be slightly at variance with the emotional intent of the songs. But the distinction of this package, of course, lies in the wit and charm of Ira Gershwin's lyrics, which have always

been such an important part in the appeal of any music to which they have been mated. In addition to contributions by brother George, the collection also includes songs written in partnership with Harold Arlen, Vernon Duke (his previously unrecorded "Spring Again" is a beauty) and Kurt Weill. S. G.

▲ **SPIKE JONES IN STEREO.** 1 Only Have Eyes for You; Everything Happens to Me; Two Heads Are Better than One & 8 others. Warner Bros. WS 1332 \$4.98

Interest: Spike's spooks
Performance: Spike's looks
Recording: Beautiful
Stereo Directionality: For laughs
Stereo Depth: Some

Ever since Bob and Ray threw a stereo spectacular (RCA Victor LSP 1773), comics have been experimenting with the humorous possibilities of stereo. Billed as "A Spooktacular in Screaming Sound," Spike Jones' record uses movement effectively, but the material is not always worth the effort. Of course, if you've been just dying to hear what a kiss and a belch sound like traveling from speaker to speaker you might get a few chuckles, but mainly it's sledge hammer humor. S. G.

△ **THE FABULOUS CRYSTAL JOY** sings the songs of Steve Allen. This Could Be the Start of Something; Impossible; Count on Me; Spring in Maine & 8 others. Hanover M 8002 \$3.98

Interest: Miniscule
Performance: Spotty
Recording: Good

Miss Joy is not a bad singer, but she is hung up here with a dull collection of songs as could be devised. Her voice is a little too broadly emotional to be a good pop voice and she is quite far removed from jazz. R. J. G.

△ **THE NORMAN LUBOFF CHOIR—SONGS OF THE CARIBBEAN.** Dance de Limbo; Bamboo-Tambo; Let's Go to the Market Place & 9 others. Columbia CL 1357 \$3.98

Interest: Hard to resist
Performance: Richly varied
Recording: Very good

Anyone who feels that all West Indian music sounds alike would do well to listen to this collection in which songs of the market place, chants, love songs, and dances have been gathered together for an immensely stimulating program. The Norman Luboff Choir is surely one of the best drilled choral groups now recording. Its versatility and skill shine throughout. S. G.

▲ **MAYSA—THE SOUND OF LOVE** with Orchestra, Simonetti cond. Meu Mundo Caiu; Bom Dia Tristeza; Sonho Feliz & 9 others. United Artists UAS 6034 \$5.98

Interest: Brazilian love ballads
Performance: Soulful
Recording: Good
Stereo Directionality: Satisfactory
Stereo Depth: Fine

The sound of love, in Brazil at any rate,

HIFI REVIEW

is apparently a pretty gloomy one. On this collection, Maysa, a sultry siren of the tropics, offers a dozen dolorous plaints, most of them dealing with the sad fixes that occur when romance beckons. Under such titles as "Bom Dia Tristeza" ("Good Morning, Sadness") and "Felicidade Infeliz" ("Unhappy Happiness"), they all seem to have a great similarity of mood and style, which may account for the omission of translations on the jacket. S. G.

▲ **STANLEY MELBA PRESENTS AN EVENING WITH JEROME KERN**—Wilbur Evans, Dolores Perry, Bill Tabbert, with Orchestra, Joseph Ricardel cond. I Dream Too Much; Yesterdays; Ol' Man River & 17 others. United Artists UAS 6039 \$5.98

Interest: Eternal
Performance: Squaresville
Recording: Satisfactory
Stereo Directionality: Adequate
Stereo Depth: Little

"Jerome Kern brought to the American musical theatre a new note of charm and vivacity," announces Wilbur Evans at the beginning of this recital. It is too bad that so little charm or vivacity was allowed to creep into the performance. Melba's toast to Kern, a reproduction of the program offered at the Cotillion Room of New York's Hotel Pierre, has been given an almost embarrassingly wooden presentation by singers Evans, Dolores Perry and Bill Tabbert, accompanied by a thin-sounding orchestra. The dominant performer, unfortunately, is Mr. Evans, whose overripe baritone and artificial mannerisms may well force even the most dedicated-musical comedy-buff to start cultivating Theloni-ous Monk. S. G.

△ **DEBBIE REYNOLDS**—DEBBIE with Orchestra, Jerry Fielding cond. S'posin'; You Couldn't Be Cuter; Mean to Me & 9 others. Dot DLP 3191 \$3.98

Interest: Standard brands
Performance: Limited but appealing
Recording: Slightly muffled

Whatever became of *Tammy*? Miss Reynolds has apparently abandoned sweet innocence in favor of a style that at times makes her sound like a teenage sexpot. She squeezes out vowels and toys with notes in the accepted manner, but her voice is so small and childlike plus her difficulty in pronouncing the letter "r"—that she still comes out pretty much as a well-scrubbed babe in the Hollywood. Jerry Fielding's arrangements are always interesting though his introductions tend to overwhelm her modest talents. S. G.

△ **FINIAN'S RAINBOW AND BRIGADOON REMEMBERED**—LEE AND HAL SCHAEFER. Look to the Rainbow; The Heather on the Hill; Come to Me, Bend to Me & 7 others. United Artists UAL 3035 \$3.98

Interest: Always
Performance: Attractively intimate
Recording: Satisfactory

Taking five songs each from *Finian's Rainbow* and *Brigadoon*, pianist Hal Schaefer has endowed them with some light jazz

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A memo from the editor of HiFi REVIEW:



With the February issue, HiFi REVIEW enters its third year of publication. During that time, we've been in the fortunate position of being on top of all the exciting developments in what we consider the most exciting of fields. We think you'll agree with us that the advent of stereo has eclipsed every other development in hi-fi during that period.

No magazine that is the acknowledged spokesman in its field can fail to show its recognition of the tremendous impact that stereo has had on the world of sound. We can't think of a better way to emphasize stereo's role than by adding it to our name. And so next month, when you pick up your copy of this magazine, you'll find that its name has been changed to

HiFi/Stereo review

We think you'll notice more than a change in name, beginning with the February issue. Many new features have been added, and we feel that the overall content will be of more interest to you than ever before. I'd like to tell you a few of the long-range plans we have for HiFi/STEREO REVIEW:

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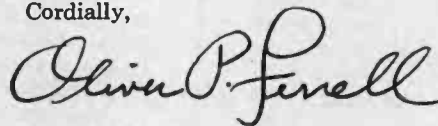
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All in all, we think you'll be pleased with the exciting innovations we've made in HiFi/STEREO REVIEW. We look forward to your continued readership.

Cordially,



Oliver P. Ferrell
Editor



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interpretations, backed by an admirable quartet. Mr. Schaefer's wife, Lee, sings four of the songs in a cozy, smoke-filled voice, and the whole program makes for pleasantly relaxed listening. S. G.

△ **COME BACK TO SORRENTO** featuring Frank Sinatra. None but the Lonely Heart; Embraceable You; September Song; Always & 8 others. Columbia CL 1359 \$3.98

Interest: Broad
Performance: Good
Recording: OK

These are sides cut a few years back when Sinatra was still recording for Columbia and re-issued now on LP. The performances are all good, and probably no Sinatra devotee will want to be without them, but they are by no means his best. The recording leaves a bit to be desired, too, although it is acceptable. The best track for my ears is "September Song" which, of all the numbers in this collection, is done in the grand manner. R. J. G.

△ **TED STRAETER SINGS TO THE MOST BEAUTIFUL GIRL IN THE WORLD.** Stay As Sweet As You Are; You Leave Me Breathless; It Had to Be You; Terribly Attractive & 8 others. Columbia CL 1369 \$3.98

Interest: Maintained
Performance: Casual
Recording: Lifelike

Ted Straeter has always seemed to me to be something of a chubby Skinnay Ennis. His voice is warm, debonair, hushed, breathless, and almost conversational as he croons a variety of sentiments extolling feminine perfection. Indeed, there is even a certain cohesion in the program by the occasional insertion of "The Most Beautiful Girl in the World" theme into the introduction of some of the other songs. Incidentally, Mr. Straeter plays one of the most sparkling pianos heard east of New York's Fifth Avenue. S. G.

▲ **DRINK ALONG WITH IRVING**—Orchestra conducted by Carl Brandt, with vocals. A Barfly's Love Song; The Friendly Shot Glass Polka; Sub-Bourbon Living & 10 others. Warner Bros. WS 1323 \$4.98

Interest: Shome funny shtuff
Performance: Shwell
Recording: Shmoooth
Stereo Directionality: Exshellent
Stereo Depth: Satishfactory

Irving Taylor, the "Irving" of the title, apparently earns his living by creating such gems as "Lend Me Your Comb, Kookie," and then does penance by dreaming up parodies of all the nonsensical songs he can think of. The first Taylor-made collection, *Terribly Sophisticated Songs* (Warner Bros. BS 1210), was one of the best albums of satire ever made, but his current compendium fails to maintain interest throughout. Devoted to various aspects of drinking, its funniest moments occur in the first few tracks, particularly Jeff Stevens' Sinatra take-off called "Make It a Chocolate Soda," and the sexy-voiced Robie Lester intoning her passion for "Domestic Wine." One sketch, "Separate Bar Stools," is inspired stereo comedy, though two other non-musical interludes are in questionable taste. S. G.

▲ △ **ROGER WILLIAMS—WITH THESE** JANUARY 1960



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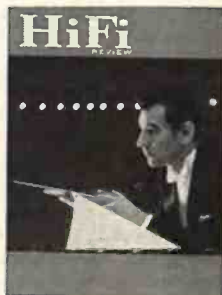
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HANDS with Orchestras, Marty Gold, Frank Hunter & Gene Von Hallberg cond. An Affair to Remember; Forgotten Dreams; Snowfall & 9 others. Kapp KL 1147 S \$4.98—Mono KL 1147 \$3.98.

Interest: Some
Performance: Innocuous
Recording: Satisfactory
Stereo Directionality: Good
Stereo Depth: OK

Mr. Williams' programs have become fairly well regulated. Usually, he begins by patting out the themes in a two-fingered, deliberate manner. Then he adds some swirls and curlicues, and as a grand finale, the strings and woodwinds swoop down and all but drown him out. Withal, however, this is a better controlled recital than some of Mr. Williams' other efforts. S. G.

THEATER

▲ **GONE WITH THE WIND (Max Steiner)**. The Sinfonia of London, Muir Mathieson cond. Warner Bros. WS 1322 \$4.98

Interest: Gone with the wind
Performance: Full-bodied
Recording: Great
Stereo Directionality: Enveloping
Stereo Depth: Admirable

In celebrating the twentieth anniversary of the motion picture version of *Gone With the Wind*, Warner Bros. has released the complete score for the first time. I wish I had been left to my memories. Although there are some nice bits, notably the folk song-derived "Invitation to the Dance" and the frilly Belle Watling music, many of the themes are banal and cliché-riddled, and too frequently indebted to Tchaikovsky and Rachmaninoff. S. G.

▲ **PACIFICO (Jo Moutet-Camille François)**. Original Paris cast recording with Georges Guétary, Bourvil, Corinne Marchand, Pierrette Bruno, Les Melodians, with Orchestra, Joé Moutet cond. Pathé ATX 133 \$5.95

Interest: Moderate
Performance: Better than material
Recording: Splendid

While the musical comedy stage in New York has been progressing boldly and imaginatively, its Parisian counterpart has seldom advanced much beyond the days of Offenbach. Except in the rare instance of an *Irma la Douce*, French musicals are created out of featherweight stories and undistinguished tunes which seldom have anything to do with each other.

Pacifico, which has been playing in Paris since November, 1958, unfortunately adheres to the ancient tradition. Little of the mood or character of the entertainment can be gleaned from the songs which have a far more "pop" than theatrical flavor. "Marilyn" is quite attractive, but most of the numbers lack style or substance. However, the performers, Georges Guétary, Bourvil, Corinne Marchand, and Pierrette Bruno sing with great spirit. S. G.

▲ **PIECES-OF-EIGHT**. Original cast recording with Ceil Cabot, Del Close, Jane Connell, Gordon Connell, Gerry Matthews, Estelle Parsons, accompanied by William Roy & Carl Norman (pianos). Offbeat O 4016 \$5.95

92

Interest: Mostly bright and original
Performance: Talented crew
Recording: All right

Though its high spots may occur with less frequency than those in such other entertainments in the series as *Take Five* (Offbeat O 4013) or *Demi-Dozen* (Offbeat O 4015), *Pieces-of-Eight* contains many moments of wit and imagination, and the cast performs in elegant style. Like the previous productions, this one emanates from the confines of a New York night club, Upstairs at the Downstairs, where Julius Monk has been offering revues ever since 1956. (Despite the current title, however, the cast is the same size as *Demi-Dozen*—only they now count the pianists.)

As usual, a firm knowledge of New York City and the theater is imperative for full enjoyment. The show does have a paean to the Radio City Music Hall, but that's about as far as the material ever gets to mass media. Otherwise, there is Ceil Cabot to sing of the Asian influx on Broadway ("One hundred million Chinese actors working in New York"), and Messrs. Close, Connell and Matthews to sing of Herman Levin, Harold Clurman and Herman Shumlin, who are, apparently, very unhappy because everyone gets their names mixed up. As you see, things get pretty "in." My own favorites are "Ardent Admirer," which turns out to be a love song to Mr. Clean ("No hips could be thinner; No head more Yul Brynner"), and a devastating burlesque of television's trend toward conversation programs. S. G.

▲ **MORT SAHL—A WAY OF LIFE**. Verve MG V 15006 \$4.98

Interest: Not too well maintained
Performance: Mort Sahl
Recording: All right

I usually enjoy the wit of America's angry young man, but on this, his third release, he seems less effective than on previous LP's. His comments, particularly on the first side, lack his usual bite and sting, and in building his fantasies about real and imaginary people, he occasionally becomes too involved and loses whatever point he may have originally had. I also wish more care had been taken in screening customers at the night club where the recording was apparently made. The raucous laughter of one easily pleased woman may have helped build up my resistance. S. G.

▲ **THE WONDERFUL COUNTRY (Alex North)**. Soundtrack recording with Orchestra, Alex North cond. United Artists UAS 5050 \$5.98

Interest: It's there
Performance: Appropriate
Recording: Splendid
Stereo Directionality: Well done
Stereo Depth: Fine

United Artists continues to come up with top-notch soundtrack LP's. Alex North's score for the film version of Tom Lea's book is vivid, dramatic and colorful, with many Mexican and western themes used to set the proper cinematic moods. These include brisk martial motifs, lonely prairie melodies, fiesta music and some fairly deafening pounding on a track called "Brady on the Run." I've no idea who Brady is, but he'd better run pretty fast. S. G.

FOLK

▲ **BRAVO BIKEL—THEODORE BIKEL TOWN HALL CONCERT**. Theodore Bikel (vocals, guitar, harmonica). Two Brothers; Coplas; Shano My Beloved & 12 others. Elektra 175 \$4.98

Interest: Superior entertainment
Performance: Bikel is multi-enjoyable
Recording: Excellent

Recorded at two Town Hall concerts in 1958 and 1959, this album underlines how remarkably variegated Theodore Bikel's repertory is and how proficient an entertainer he has become. Bikel makes no pretense of being an "authentic" singer of folk songs in the ethnic sense. He does try to be as true to the national styles of the songs as he can, but his primary goal is to project the meanings—cultural as well as literal—as clearly and vividly as possible. His own sardonic, unusually intelligent personality pervades everything he does.

A superb straight actor, as he has often demonstrated on Broadway, TV and in films, he can effectively re-create the small world in each of his songs. His program combines Israeli, Russian, American, Scottish, Serbian and Russian material, among others. There is also a composed, folk-style song from one of his films, and even a topical tribute to a New York-Russian restaurant. One debatable inclusion is a long, fairly funny excerpt from a forthcoming Robert Nathan book in which Bikel plays an archeology professor in 3500 A.D. trying to reconstruct our civilization from fragmentary ruins. The Nathan monologue is not the kind of material that bears replaying too often.

Packaging is elaborate with full texts and translations of nearly all the songs, together with stills from a number of Bikel's film and TV appearances. N. H.

▲ **THE VOLGA—SONGS AND DANCES FEATURING THE CHORUS OF THE VOLGA**—The Chorus of the Volga and Ensemble of Folk Instruments conducted by P. Miloslavov. The Broad Steppe; The Little Green Willow; The Cliff on the Volga & 6 others. Monitor MF 319 \$4.98

Interest: High
Performance: Excellent voice blending
Recording: Very good

The 80-member song and dance ensemble of the Volga was recruited from villages along that river. The chorus has been superbly trained and sings with both technical expertise and memorable expressiveness. All the songs in the album involve the Volga—including the perennial "Song of the Volga Boatman" performed powerfully, *a cappella*. There are two instrumentals utilizing several intriguing Russian folk instruments, including the *beresta*, made of birch bark, from which come extraordinarily euphoric bird calls that sound as if the dew had turned to gin. Also, full texts, translations, as well as transliterations are supplied. N. H.

▲ **HILLEL & AVIVA—NIGHT ON THE DESERT**—Hillel & Aviva (vocals). Song of Deborah; Be Tender to My Sheep; Sea of Galilee & 15 others. Kapp KS 3047 \$4.98; Mono—KL 1163 \$3.98

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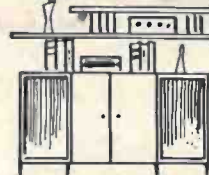
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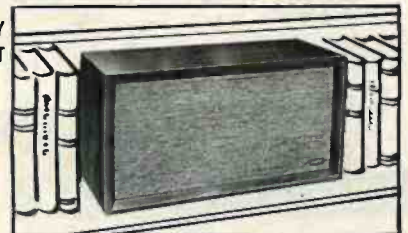
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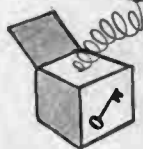
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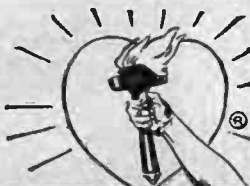
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Interest: Delightful
Performance: Ardent, lyrical
Recording: Very good
Stereo Directionality: Excellent
Stereo Depth: Competent

Israeli singer-players Hillel & Aviva are two of the most engaging minstrels of that land, and although they have made several American albums, their style and material remains unjaded. Hillel has a vibrant, bass voice and Aviva's alto is clear and warmly expressive. She plays the Miriam drum, a piece of pottery with stretched goatskin, while Hillel's instrument is the khallil, a shepherd's pipe whose lonely sound can connote long distances and a sad kind of peace. Their songs tell of the beauty of the country, the pride of the people, the life of shepherds, and about love. *N. H.*

▲ **RUMANIA AND THEIR GYPSIES IN HI-FI, VOLUME 3.** Barbu Lautaru Folk Orchestra of Bucharest under Ionel Budisteanu & Nicu Stanescu. Hora de la Naipu; Mountains & Beautiful Pines; Catalina, Catalina & 11 others. Bruno BR 50058 \$3.98

Interest: Highly entertaining
Performance: Spirited
Recording: Good

This is one of the better collections in Bruno's folk series, and involves a 50-member folk orchestra. Among the musicians are irresistibly swirling virtuosi on the violin, the Pipes of Pan and the *toro-goata* (a kind of clarinet). These players swing and improvise as emotionally and imaginatively in their way as the best jazzmen; it is an exuberant record. *N. H.*

▲ **FLAMENCO ESPAÑOL**—Antonio Molina (vocals), Cojo de Huelva (vocals), Luis Maravilla (guitar), Antonio Arenas (guitar), "Sarasate" (guitar). Farruca; La Verdad en El Cante, Angela Del Alma Mia & 9 others. Odéon OSX 150 \$4.98

Interest: Stirring
Performance: Molina's very vivid
Recording: Full and clear

Another of Harry Goldman's Odéon imports, this is a valuable addition to the sizable number of authentic flamenco sets already available. What marks this package as particularly exciting is the singing on six of the numbers by Antonio Molina who has other albums on Montilla and Odéon. Molina has a high, nearly soprano voice and wields it with swooping agility and a lonely, reckless passion that apprentice jazz singers ought to hear. There is also superb guitar work and vehement dancing. *N. H.*

▲ **GERMAINE MONTERO — CANCIONES de ESPAÑA.** Germaine Montero (vocals) with Salvador Bacarisse and his orchestra and flamenco guitar solos by Roman El (Granaino). Los Contrabandistas de Ronda; Jotas; Gallegada & 14 others. Vanguard VRS 9050 \$4.98

Interest: Dramatic material
Performance: Passionate
Recording: Adequate

Germaine Montero has been heard on several previous albums of more than usual interest, including sets of French songs and a recording of Brecht's *Mère Courage*. She performs here with her customary heat, enlivening intelligence and rhythmic thrust in a collection of songs from Andalusia, Montana, the Basque Country, Cas-

tle, Meseta and other sections of Spain.

Her voice, strong and cutting, can convey joy as well as longing, and is never monotonous. A brilliant actress and singer professionally, she makes incidents and people come alive in songs by sharply outlined drawings.

There are full texts and translations, but no other linear information. An essay on the sociological and historical background of the songs would have been helpful. There are also four fiery guitar solos. Somehow, implicit in most of the songs is a feeling that there are places in Spain where "there is not a soul, only dust and sand, which the wind carries." *N. H.*

▲ **MONGO.** Mongo Santamaria and company. Afro Blue; Chano Pozo; Mazacote & 9 others. Fantasy 8032 \$4.98; Mono—3291 \$3.98

Interest: Superior Afro-Cuban
Performance: Enthusiastically expert
Recording: First-rate
Stereo Directionality: Most helpful
Stereo Depth: Very good

This Afro-Cuban jam session is fascinating proof of the liner note contention that Afro-Cuban music is not only rhythmically arresting but that "a constant variation in melodic content" can be obtained with even the small number of melodic instruments used in this kind of combo. Furthermore, writes James McGinley, "Afro-Cuban playing is to some extent a plainer exposition of tension and release than even jazz. By double time, in repetition, by accent and by overlaying of rhythms," a complicated fabric of colors, rhythms and thematic interplay unwinds that grips the attention and can be unusually invigorating, emotionally.

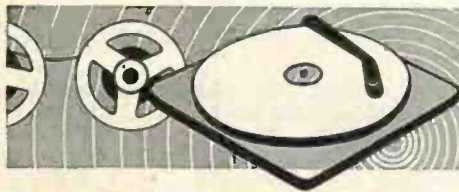
Among the instruments used are the usual Afro-Cuban rhythm complement, the flute, the human voice, and the marimba, plus others. One track was recorded at the Black Hawk with vibist Cal Tjader, pianist Vince Guaraldi and tenor saxophonist Jose Silva. Along with Mongo Santamaria's first Fantasy album, *Yambu* (Fantasy 3267; stereo-8012), this is one of the more fervent introductions to what real Afro-Cuban music sounds like. *N. H.*

▲ **THE WEAVERS AT HOME**—Pete Seeger, Ronnie Gilbert, Lee Hays, Fred Hellerman and Erik Darling, guest artist. Wild Goose Grasses; All Night Long; Bury Me & 14 others. Vanguard VSD 2030 \$5.95

Interest: Strong and varied
Performance: Assured
Recording: Dependably Vanguard
Stereo Directionality: Very good
Stereo Depth: Well balanced

The Weavers remain the best of those folk singing groups who want to entertain as wide an audience as they can and who rework their material for that purpose within their considerable knowledge of the songs' origins. Although their material is quite diversified, they're able to sound convincingly involved and urgent in most of what they do.

This collection contains chanteys, tunes learned from Woody Guthrie and Leadbelly, spirituals, music from Spain and Africa, etc. It's all good fun, occasionally moving, and it is certainly a sound introduction to the extensive range of emo-



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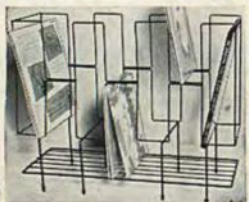
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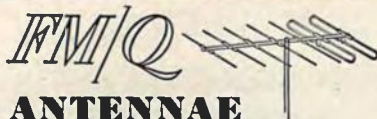
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tions and experiences communicated through folk music. *N.H.*

△ **MUSIC OF THE BAHAMAS RECORDED AND EDITED BY SAMUEL B. CHARTERS. VOLUME 2**—Singers of Andros Island. Depend on Me; Long Summer Days; Cecil Gone in the Time of Storm & 9 others. Folkways FS 3845 \$5.95

Interest: Important finds
Performance: Unique and moving
Recording: Good for field work

Young Sam Charters is proving to be one of the most valuable of the newer American field collectors of folk music. For Folkways, he has recorded Lightning Hopkins, tracked down the social background of the life of Blind Willie Johnson, and preserved much of what is still happening in New Orleans jazz. He also has written a new Rinehart book, *The Country Blues*.

In the summer of 1958, he went to bleak Andros Island where he recorded religious anthems, spirituals, work songs and ballads by Negro fishermen there; his long, absorbing notes tell of the trip. Particularly intriguing is his search for a legendary local singer, Frederick McQueen whom he finally found and recorded. Although McQueen's voice has been roughened by liquor, he sings with exciting vibrancy and power.

The whole album is stimulating. The old style of hymn singing on Andros involves improvised counterpoint and the Andros singers perform with swinging pulsation and considerable melodic invention. There are also dramatic, highly evocative ballads based on actual sea disasters. On several of them McQueen is brilliantly eloquent as lead singer. *N.H.*

▲ **STAN WILSON AT THE ASH GROVE**—Stan Wilson (vocals), Bob Florence (piano), Lyle Ritz (bass), John Pisano (guitar). Wayfaring Stranger; Black Angel; Rain, It Raineth Every Day & 10 others. Verve MG VS 6075 \$5.98

Interest: Heterogeneous fun
Performance: Agreeable
Recording: Good
Stereo Directionality: Competent
Stereo Depth: Lifelike

Recorded during a performance at the Ash Grove, a Los Angeles coffee house that specializes in folk-style entertainment, this is one of Stan Wilson's more communicative albums. Wilson has made the night club and TV circuit as one of the steadily increasing number of singers with a widely assorted variety of actual and quasi-folk material. Among the numbers here, for example, are American folk tunes like "Shenandoah," a decidedly urban piece by Tom Lehrer on the caustic disillusion of marriage, "When You Are Old and Gray"; British tunes, etc.

Wilson does not have a strongly defined musical personality or voice but has a convincing feeling for lyrical content and he can be moderately witty. There's not much impact in his work, but he's certainly a professional entertainer. Oddly, one of his most affecting interpretations is the French pop song "When the World Was Young," suggesting he could have another career as a singer of the better underdone standards of the intimate clubs. *N.H.*

HiFi REVIEW

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JANUARY 1960

HiFi REVIEW

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THE FLIP SIDE



Oliver P. Ferrell, Editor

Third Time Around

With this issue we complete our second year of publication. Producing those 24 issues has been a stimulating experience for the entire staff. We think back to 1956 when HiFi REVIEW was only the glint of an idea and most of us were pooh-poohing the rumor of a commercially available stereo disc—Yes, we had heard about it, and one or two of us had witnessed a hill-and-dale stereo record demonstration. But by early 1957, we were in agreement that the stereo disc had a long way to go—until 1961 or 1962 would be an educated guess—and that the time was ripe for a new hi-fi publication of much broader musical and equipment interest.

Of course, what actually did happen is now history. Just as we editorially closed the first issue there were two semi-private demonstrations of commercially feasible stereo discs. The cat was out of the bag, most equipment manufacturers were taken by surprise, record manufacturers though intrigued were reluctant to issue records, and when the news leaked to the public they became excited.

From the first issue, HiFi REVIEW has been editorially concerned with stereo. We saw, and we hope correctly gaged, the impact of stereo at all levels—consumer, record company and equipment manufacturer. True the force of the impact has vacillated and the overwhelming mass acceptance everyone sought has not lived up to our highest hopes. It has been there, but the number of people that immediately embraced stereo was below-expectations. So what happens now? Easy, just more realistic thinking on the part of all people concerned. Records and tapes now being made are vastly superior to those released during the first stereo disc onslaught. Equipment is being sensibly designed and the spectre of inflated prices for “two of everything” never came to pass. The listener has learned to accept stereo for the general enrichment of sound that it really is—not the novelty of six-foot long piccolos and bowling balls racing across the living room floor. Spatiality has been added to music by subtly combining both depth and directionality in their proper perspectives.

Those of you that have read HiFi REVIEW from its first issue are aware that we originally titled this magazine HiFi & Music REVIEW. Last December we shortened it to its present title. Next month, after much soul-searching and glances toward the future, we are again modifying the title to make it HiFi/STEREO REVIEW. This new title should tell the public that hifi/stereo are closely interrelated terms. You can have hifi and not have stereo, you can just as well have stereo and not have hifi, but this magazine deals with hifi in all its various aspects—and if stereo is involved—it is going to be hifi/stereo.

The staff looks toward 1960 with great anticipation. We are glad you have chosen to read our magazine, and we feel that we will have many many things to maintain your interest in the next 12 issues.

Stereo Speaker Placement

Stereo speaker placement in the living room is rapidly becoming the main topic of discussion wherever stereo-philosophers congregate. Our little project of publishing reader suggestions has begun to snowball and where for the past few months we have been publishing only one a month, in this issue three new and unusual ideas have been written up (pp. 40-41). If the number of ideas submitted by readers continues at its present rate, we may find it necessary to double this number in a few months.

Audio engineers and technicians alike agree that there is no “ideal” stereo speaker placement arrangement to fit every living room. Optimum stereo effectiveness is not a hit-and-miss proposition, but a certain amount of experimentation is generally called for. To suit diverse individual tastes, practically no idea is so outlandish, or impractical, or contrary to “theory” that it is not worth a try. This, therefore, is one of the hidden advantages to “component” style hifi/stereo—the speakers can be moved about to give the greatest stereo spread, over the listening area. In short, don't be afraid to shift those speakers—you may be surprised as to how much depth and directionality you have been missing. ●

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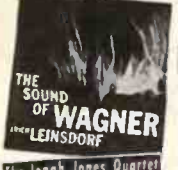
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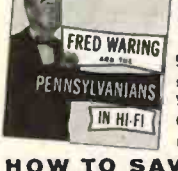
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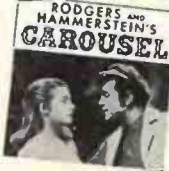
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